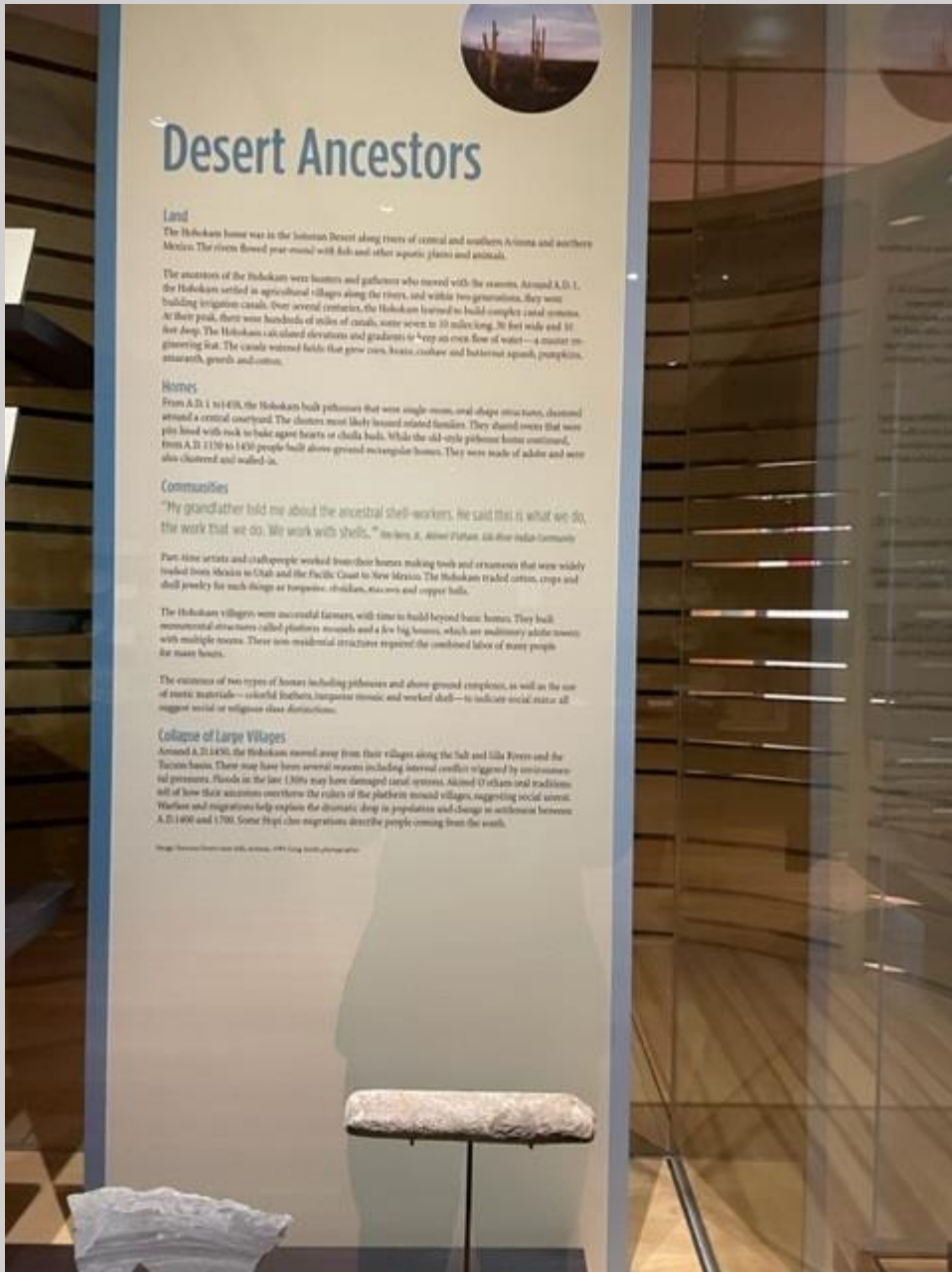


Huhugam, O'odham and
Yoeme

- This is the only other place in HOME that has ancestral works.
- We used the spelling Hohokam, but Huhugam is the conventional spelling now.
- Huhugam ancestors moved with the seasons. Around 1 C. E. Huhugam are settling in farming villages along the banks of desert rivers that ran year-round. By around 50 C. E. they were building canals and by 600 C. E. systems of main and secondary canals existed on both sides of the Salt River. By the peak years, 1150 – 1450 C. E. there were more than 300 miles of canals just in the Salt Rive Valley, based on very sophisticated engineering. Control of canals involved siting of villages and some centralized leadership structure.



Mention that the Huhugam were living along rivers that flowed year round in central and southern Arizona and into northern Mexico.

Homes were pithouses from 1 C. E. to 1450 C. E. with walled in rectangular adobe structures built between 1150 and 1450 C. E.

They were successful farmers growing corn, beans, squash, gourds, pumpkins, amaranth and cotton.

Their ovens were stone-lined pits where agave hearts and cholla buds were baked.

We have a section on the panel called "Collapse of Large Villages" that refers to a period around 1450 C. E. to 1700 C. E. when floods, drought, and/or social unrest led to movement away from large villages.

No one "vanished." Some Hopi migration stories speak of movement from this area.



Shell Jewelry

These are made from marine shells, many made between 900 and 1150 C. E.

Shells were brought in primarily from the Gulf of California.

Archaeologists have found sites where people camped and worked on shells.

Shell jewelry was traded into the Colorado Plateau and southwestern New Mexico.

Frogs, turtles, birds, dogs or coyotes were animals depicted.



900-1150 C. E.



My grandfather told me about them, the ancestral shell-workers. He said this is what we do, the work that we do. We work with shells; this is how they did it.

Timothy Terry, Jr.,
Gila River Indian Community, 2004.



We borrowed shell working tools from the Huhugam Heritage Center. These are the only things in HOME that were borrowed.

Shell art is included in *Substance of Stars*.

Tools include reamers/chippers, files/sanders, cutting tools—saws and knives, drills and micro-drills.



Red on Buff Pottery: the red is from hematite. Made with a paddle and anvil technique.



900-1150 C. E. Gila monsters decorate this rectangular bowl. Pottery from this period is found as far north as Flagstaff. The term mass produced has been used.



Mention the ceramic figures that are Especially important given the lack of information about clothing, due to Huhugam practice of cremation. .



Cotton belt, finger woven of finely-spun fiber. Entire shirts were made using this technique. 1200-1450 C. E. Once again, mention the amazing preservation in the Southwest.

The Hohokam Canal System

Today as in the past, canals are important to desert life. The ancestral desert people, the Hohokam, were building canals by A.D. 30. By A.D. 600, there were large irrigation systems on both sides of the Salt River. Main canals fed into smaller lateral channels, which led into the fields. By A.D. 1150 to 1450, there were more than 300 miles of main canals in the Salt River Valley alone. Some canals were more than 10 miles long and served many separate communities. Large canals were more than 30 feet wide and 10 feet deep. The Hohokam dug canals using wooden and stone tools.

Canal Management

Even though the Salt River flowed freely, the amount of water available may not have accommodated all of the canals at once. By A.D. 900 to 1150, the Hohokam had built a number of major towns along their canals, located at roughly three-mile intervals. These towns were political and religious centers. If a canal had only one major site on it, that site tended to be located at the midpoint, three miles from the source of water and three miles from the end of the canal. There is evidence that during lower periods, as the group living in major villages and towns controlled the canals. It is possible that the entire Hohokam area was under the control of centralized leadership residing in the major towns.

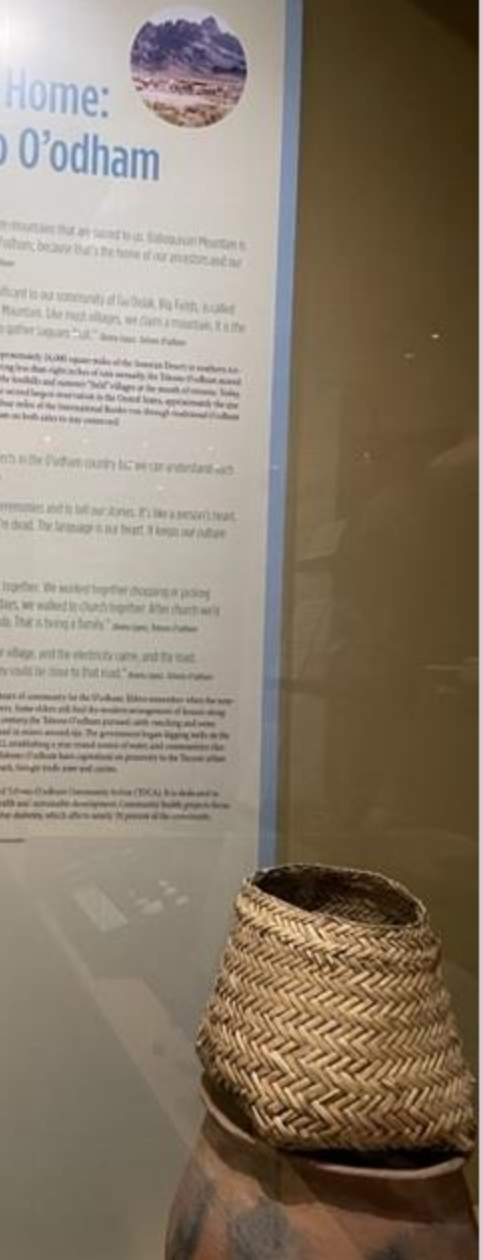


The Salado lived around the Tonto basin and what is now the Roosevelt Lake area. They were not necessarily a separate people from the Hohokam, perhaps a branch or at least neighbors.



Their ceramics shown date from 1100-1450 C. E.

The whole Hohokam, Salado area was part of a wide trade network with Mexico that brought up parrots and copper bells among other things.



Tohono O'odham and Akimel O'odham, Desert People and River People

The groups listed below are members of the Four Southern Tribes working group who have assisted us in so many ways including repatriation and the land acknowledgement.

Reservations include:

Gila River Indian Community, established in 1859 making it the oldest in Arizona.

Salt River Pima-Maricopa Indian Community, established in 1875 by people from Gila River seeking adequate water for farming after Anglo water users redirected water and left too little for their needs. Subsequent damming in the early 20th century made matters much worse.

Ak-Chin Indian Community, established in 1912, started with 47,600 acres. The next year it was more than cut in half down to 22,000. Ak-Chin Farms cultivates 15,000 acres making it one of the largest farming enterprises in the U.S. It has the Ak-Chin Him-Dak Eco Museum.

Tohono O'odham Nation, main reservation was established in 1917. The earliest of the three smaller reservations San Xavier was established in 1874 with Gila Bend in 1882 and Florence in 1978. It has the second largest land base in Arizona, comparable to the size of Connecticut. 64 miles of International Border cross O'odham land.



A basket to strain juice from crushed saguaro fruit is on top of a pot used to cook down the juice to a syrup. You can talk about this in connection with Mike Chiago's painting.

The really large jar is a water jar that was low-fired to be slightly permeable letting some water seep out to the surface, so that evaporation would cool the water inside.



In a sense the ceremony Mike is depicting is a New Year celebration that occurs at the ripening of saguaro fruit in late June—just as people are coming out of the leanest months of the year.

Michael Chiago (b. 1946), Tohono O’odham. “Rain House and Saguaro Wine Festival,” 1993. “In the old days, the saguaro provided the people with fresh fruit, syrup and a cake made from the seeds. The syrup-making process produces a juice, which ferments for three days in the rain house under the care of the Keeper of the Smoke, the village headman and ceremonial leader. Rain songs are sung, and men and women dance at night. At noon of the third day, the headmen gather to recite poems over the baskets of wine. The men of the village sit in a circle and pass the baskets until they are drained. The planting of crops takes place after the wine festival to make use of the rains that are bound to follow. Today, many families still prepare the saguaro wine for their own use, and the custom to cover the wine with a song continues; anyone who accepts a drink of the wine **recites a poem**, which invariably relates to clouds or rain.” Michael Chiago 3458-1



Some of the jars and baskets pictured in the painting are clustered below.

Be sure to point out that the wine baskets actually hold wine because they are so tightly woven.



Kui'pad made by Baptisto Lopez. A saguaro fruit-picking stick. Made of saguaro ribs wired together. 2 long ribs with short picking pieces bound across near top and bottom of the upper segment. Purchase price \$15. It was used for several years (up to summer of 1976). During the winter Baptisto stored the sticks at the saguaro camp, standing upright, tied to a tree to prevent them from rotting.



Laura Kerman figurative scenes, 1979. Laura Kerman, from the village of Topawa was a schoolteacher before finding ways to teach through pottery. Here is a Célonka Ceremony done at public celebrations with roots in autumn harvests and winter rain dances. Symbols include clouds, a rainbow, Mountains, birds and the Man in the Maze you can learn more about in SOS.

The lower scene also done in 1979 seems to show a family moving from one seasonal village to another. This is a way to point out that Tohono O'odham people living away from rivers would travel between summer field villages at the mouth of streams and winter well villages higher up near springs.



Laura displaying figurines depicting the O'odham creation story commissioned by Arizona State Museum. Helga Teiwes, photographer, 1974, Arizona State Museum, University of Arizona.

Laura Kerman from a photograph by Helga Teiwes Used in the *Journal of the Southwest* Autumn 2019 Issue in a story written by Karen Louise Reichhardt.



Most of the wine jars are c. 1930. It may be interesting to note that when we were working with the wine jars we noticed a sweet syrup-like smell even after many years.



This is an important spot to talk about desert foods and The baskets used to process the foods. We have a martynia “hat,” which is a convenient way to store the pods. Also called devil’s claw. One pod is detached. Tell people that weavers would collect and plant the seeds of pods with long claws, desirable for basket elements. The mortar and pestle are for processing mesquite pods. The wheat straw storage basket if for storing the wheat grains.

Here you can see the end of the kui’pad.



Language

When we were small O'odham was the only language we learned. They'd tell us all the legends. When I was six years old, grandfather led me down the road to school where we learned English. It was good that they taught us English, but I would like to have the people learn more about O'odham. Frances Kisto, Akimel O'odham, Salt River Pima-Maricopa



Family and Community

Life changes so fast that we forget we have our relatives. In the O'odham way, your first cousins are your brothers and sisters; your grandparents' siblings are your grandpa and grandma. Family is actually your whole community. It's a part of who helped to raise you. Tim Terry, Jr., Akimel O'odham

At Ak-Chin, many families in the old village area live in clusters of families that are related in one way or another throughout the community. Elaine Peters, Ak-Chin Indian Community



This is where we put lots of wonderful Akimel O'odham coiled baskets made of willow and martynia sewing elements on a bear grass bundle. You can point out that the willow was available to weavers because of the rivers. When you get to the Tohon O'odham baskets, especially the newer ones you will see yucca as the dominant sewing element.

Most of the baskets are c. 1900 and could be used for winnowing wheat. These also became very collectible baskets during the Arts and Crafts movement. Note the martynia center on baskets, made to guard against wear. You should check SOS to see O'odham comments about basket designs. The large basket has a five-petal squah blossom design.

Also shown is a pottery parching tray used to parch wheat and a cradleboard with a beautifully colored hood and padding of the inner bark of willows

Desert Foods

"We dried and stored cholla buds. In wintertime, when there was not much, we relied on dried buds to survive until about April." *Joe Joaquin, Tohono O'odham*

"My favorite food is cholla buds and all the buds from the plants that we used to eat. Those were the things I grew up with and I miss them." *Joe Joaquin, Tohono O'odham*



The Sonoran Desert has many wild plant foods used by both Hohokam and O'odham. The Hohokam ate fruit and parts of several varieties of cacti. They may also have transplanted agave and cholla cactus for food. The O'odham collected 375 species of desert plant foods. Early spring is a difficult period in the Sonoran Desert, and the cholla buds provided a protein and calcium-rich food.

The mesquite has great symbolic meaning for the O'odham. Its buds open in late June and early July during the hottest and leanest months of the year. The ripening fruit sweet as molasses and the coating of the summer rainy season.

The mesquite tree was another important food source. When the Gila River still flowed, groves of mesquite grew in its floodplain. In malpais areas, the mesquite provided carbohydrate-rich food. The mesquite's edible flower was an early spring delicacy. Today, organizations such as Tohono O'odham Community Action are working to decrease the high incidence of diabetes by teaching the benefits of traditional foods.

Image: O'odham. Three O'odham with harvested mesquite pods. © 2008 Tohono O'odham Community Action

We dried and stored cholla buds. In wintertime when there was not much we relied on dried foods to survive until about April.

Danny Lopez, Tohono O'odham

My favorite foods are cholla buds and all the fruits from the plants that we used to eat. Those were the things I grew up with, and I miss them.

Joe Joaquin, Tohono O'odham

Creating an appreciation for the many ways O'odham people nourished themselves from desert plants is important. They collected over 375 species of desert plant foods. Cholla buds (protein and calcium) and mesquite pods (carbohydrates) were important.



Kiaha or burden basket, c. 1890. The extended sticks made it possible for a person to carry a large load of firewood. The utility stick supported the person carrying the burden and kept the basket from tipping over when it wasn't being worn. Royce Manuel of SRPMIC recreated the netting method by which these were made. He was a recipient of a Heard Museum Spirit of the Heard award.



In this section you see Tohono O'odham baskets made for sale, including the split stitch technique that employs bleached and unbleached yucca to partially expose the coil. Terrol Dew Johnson said it was a descendant of the big grain storage baskets where you could see the bundle base of the coil.

The turtle basket is a hybrid made by Sadie Marks, 1990s. Sadie Marks is Hopi married to a Tohono O'odham man and she blended the two basketry traditions here.



Fortunately as we get to more recent baskets, we the weavers names. The basket with the people surrounding a snake is a friendship design by Mary Thomas. Terroll Dew Johnson said that *“Mary Is a very friendly, happy person with a lot of positive energy and you can see it in her work.”*

Elizabeth Juan, Tohono O’odham, large horsehair basket, 1970s. The weaver told Bruce McGee that she made the horsehair rattlesnake basket in the HOME exhibit.



Terrol Dew Johnson (b. 1971), Tohono O’odham. Basket, 2001.

“This basket is one of my contemporary pieces. This was made with a gourd as a base and bear grass for the top. I do traditional and contemporary work. This reminded me of ripples of water. When you drop a stone in the water the water comes up, but it also ripples.” Terrol Dew Johnson

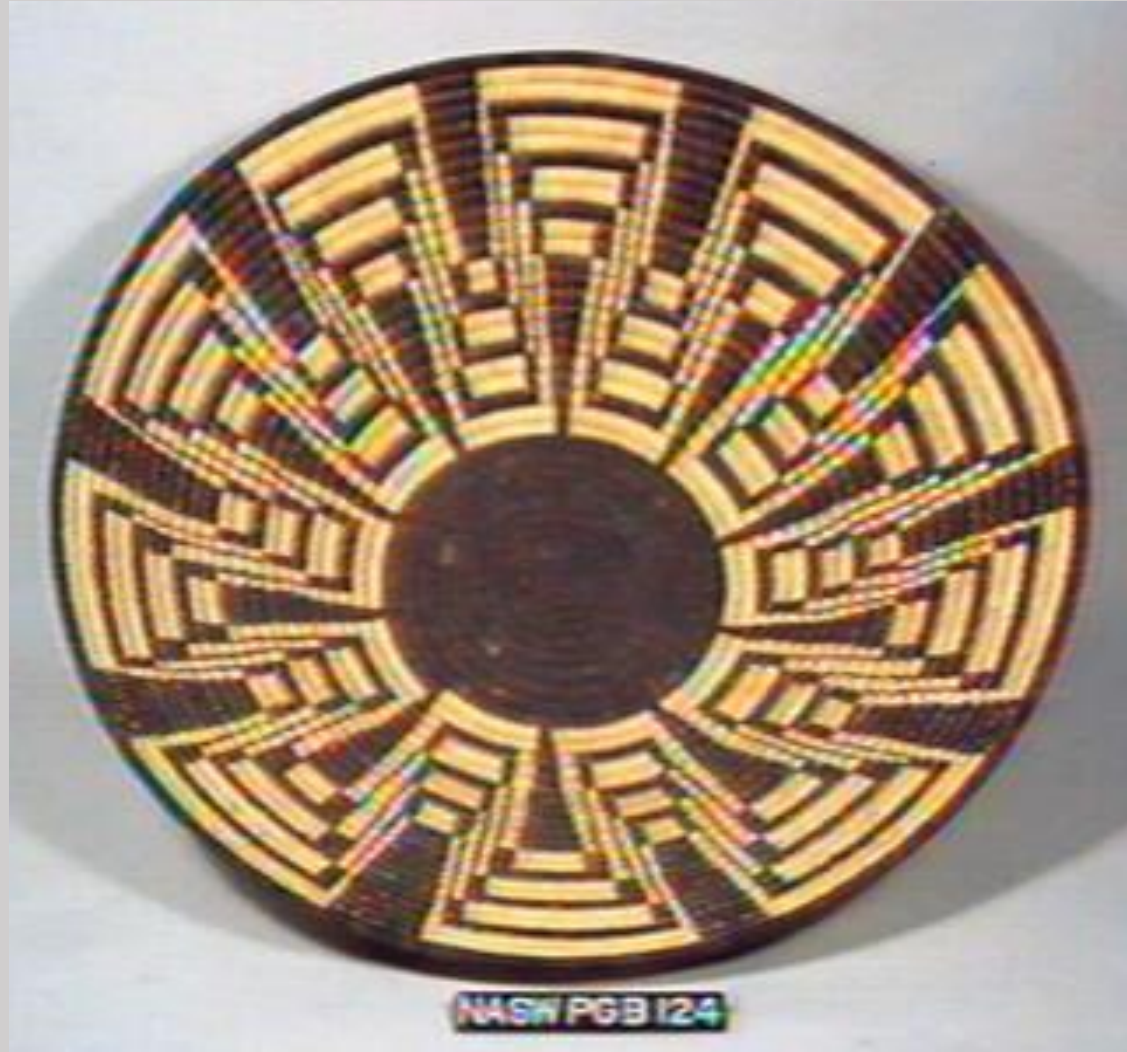
Eugene Lopez, Tohono O’odham. Basket, c. 1970.

“Eugene Lopez is the weaver who brought the wire basket to the public. He has done a lot of wire baskets that have amazing shapes and sizes. He has taught classes. He now works with baling wire baskets. He gets the wire from cowboys who leave it out when they are finished with the bales of hay. He strings it and works it and weaves baskets. He also taught his niece how to weave wire.”

Terrol Dew Johnson.



Dorothy Lopez, Tohono O'odham. Squash blossom basket, 1974.
Advisor Terrol Dew Johnson commented on the skill with which
the weaver managed to keep the design balanced and the petals of the blossom perfectly
spaced.



Really clever effigy figures. The turtle is a bank.

Lidded basket, c. 1970. Note the transition to Baskets with flat bottoms that can sit on shelves. also, baskets with well-fitted lids are challenging to make.



Virginia Miguel, c. 1970.

“The creativity and humor of the weaver are seen in this piece. To create a pieces like this—with so many layers and elements—is a challenge.”

Terrol Dew Johnson



Miniature baskets really came to the fore in the early 1900s as the water was taken from the Akimel O'odham baskets became an increasingly important source of income, especially given the proximity to urban areas.



Polychrome basket, dyed with utoi root, c. 1920. Tammy Kisto referred to this as a pumpkin flower design. Working this design on a vase-shaped basket instead of a flat basket would have been a challenge. From the original Heard collection



Anastasia Zachary, early 1930s
From the Bert Robinson collection. Robinson developed his collection between 1935 and 1951 when he was the superintendent at the Pima Indian Agency.



Attributed to Teresa Newman, 1920s-1940s
Another from the Robinson Collection. The maker's name Attribution was made after seeing the exhibit of the Breazeale collection at the Huhugam Heritage Center and comparing the basket to the one pictured in Figure 75 on page 87 of the book about the Breazeale collection "The Pima and His Basket" by James Frank Breazeale.



Train Pictorial basket, 1920-1940. Another depiction of a train on an unusually shaped basket that the weaver created to fit her design. From Carolann Smurthwaite's collection.



Tim Terry, Jr. Calendar stick, 2004

The artist created a replica of a calendar stick from the mid-1800s. One of the images on the stick is a reminder of an 1859 meteor seen by the Akimel O'odham. Remind people of the calendar stick in *Indigenous Evolution*. Calendar sticks recorded important events in the maker's life and in the community.

Yoeme (Yaqui) Home in Two Countries

YAQUI HOMELAND

HOME

I will go back home
Whether it is to live
Awhile longer
Or whether it is in death
You know, that's where I'll be.

©1999, Spanish, Edward G. Hoffman





We can travel 400 miles to the south and return to our ancestral land near the ocean. We retain 485,000 hectares in the State of Sonora, Mexico, despite many wars that took place to remove us from the land. Our relatives in Rio Yaqui still follow the ways of our ancestors. Amalia A.M. Reyes, Pascua Yaqui, 2000.

Home is the Rio Yaqui area of Sonora. Warfare with the Spanish and Mexican governments led to them, by 1910, being the most dispersed Indians in North America with thousands enslaved and deported to the rubber plantations of the Yucatan.

They established communities in Penjamo, Guadalupe, Yoem Pueblo (Marana) Old Pascua, Pascua Yaqui and Barrio Libre. New Pascua was the name given to the 200 acres of reservation land near Tucson in 1964, and in 1978, the Yaqui became a federally recognized tribe.

Modern Yaqui has 65% of words borrowed from the Spanish. The Jesuits relationships with the Yaqui was quite different than that of the Franciscans in the New Mexico Pueblos. The result created not just a merging of language but of customs.

Janet Cantley went down to the Rio Yaqui and collected some of the clothing and baskets shown here. The Maldonado family of Guadalupe Merced, Beatrice and Alex created many of the pieces in these cases.

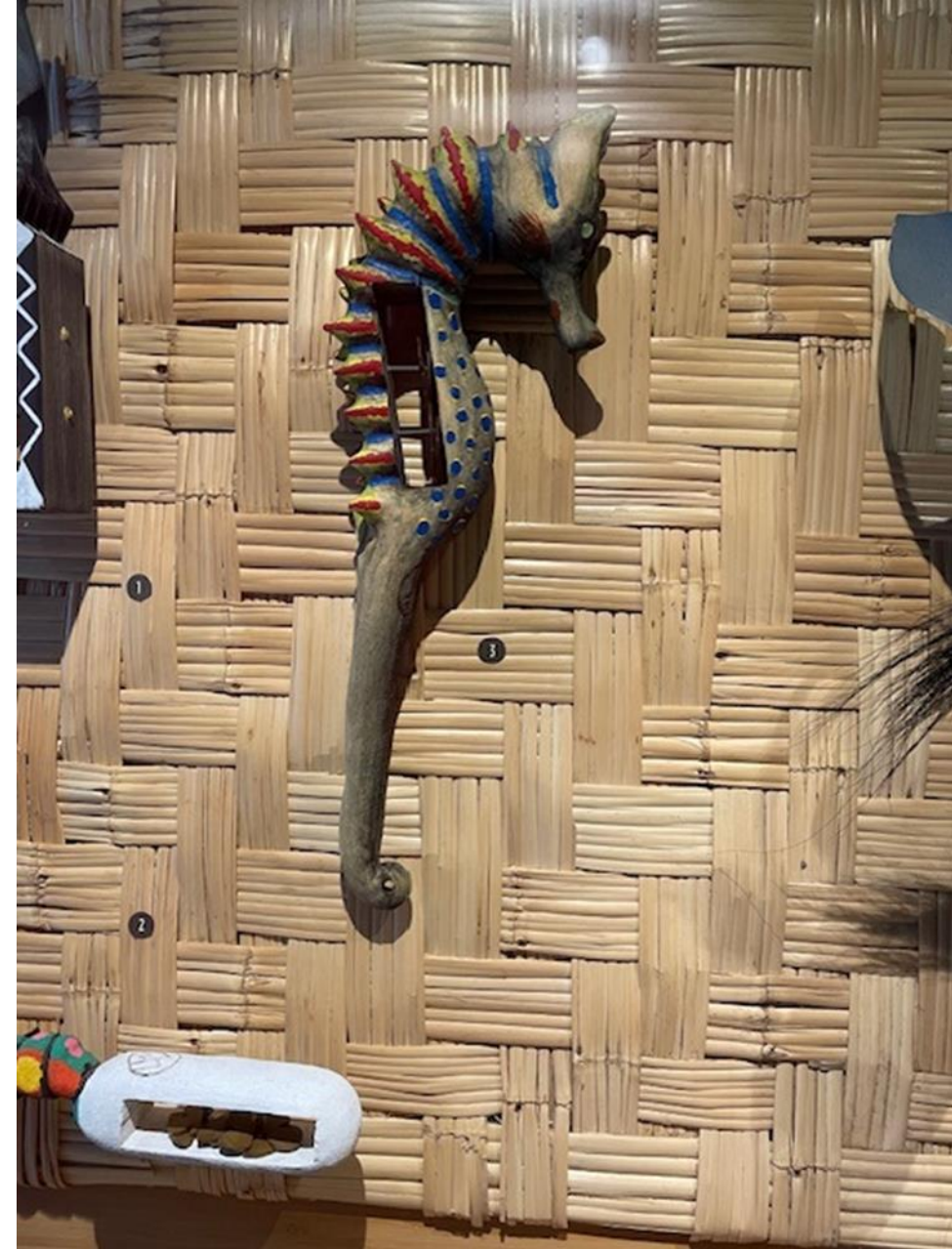


Beatrice Maldonado, Flower World Gourd, 2004 the Flower World is one of several Yoeme worlds. It is a metaphor for all that is good and beautiful. The flowers on the blouse are also a reference to the Flower World.



Merced Maldonado (b. 1956), Pascua Yaqui. Torim mask, 2004.

“This is the mask of Torim. He’s like a tree rat. In our stories, he is the first drummer, but we also call him Tampaleo. But he doesn’t just drum, he also carries a melody. He whistles through his teeth, and he’s the one that originated our cane flute. We don’t have teeth like he does or a mouth shaped like his; his mouth is actually like a flute. The red spots on his chin represent pomegranates. When I made this mask, I imagined that he was eating pomegranates--really enjoying them--and he’s got all these seeds on his chin. I carved the teeth out of a buffalo rib that I had at home, because I wanted something that was just like teeth. You can see the little hole that he would be whistling through. So this is Torim.” Merced Maldonado



Merced Maldonado (b. 1956), Pascua Yaqui. Sea horse rattle, 2004.

“My dad used to bring us sea horses from Rio Yaqui, and he would give them to us for good luck. My dad would say when times are bad, you have to remember the sea horse. When the currents is against him, he grabs onto that seaweed and he holds on with his tail and all that force just goes past him.

And when the current changes, then it carries him forward. And that’s the way life is. There will be times when everything is against you and you’re trying to swim against the current. So the seahorse teaches you to hold on during the hard times when everything’s against you and save your energy, and when things change, you’re full of energy and ready to go.”

Merced Maldonado



As a Pascola when we're in ceremonies, especially funerals and anniversaries, we bring the humor, and we really have to turn around all the sadness at funerals.

It almost sounds like we're making fun, but we're not. We're just turning feelings so that people are not so sad-feeling so much pain. Merced Maldonado, Yoeme

Every fiesta must have a Pascola. Pascola is a combination Of two Yaqui words, pahko which means fiesta and 'ola Which means old man.



Alex Maldonado (b. 1959), Pascua Yaqui. Harp, 2004. "Harps have been used for a long time since they were introduced to our tribe by the Spaniards. Catholicism was also introduced into our culture. So there's a combination of old traditions and what we consider new traditions even though it was introduced probably almost 400 years ago. The harp is usually used in our ceremonies whether it's funerals, or a baptismal, or celebrations, and also social events. Generally, when the harp is being played, we have a dancer called the pascola, and he dances in front of the harp. The harp is accompanied by the violin. So that's what we consider the newer tradition. The old traditions would consist of a drum and a flute played at the same time by a person called tampaleo." Alex Maldonado



Alex Maldonado (b. 1959), Pascua Yaqui, Figure, 2004.

“The pascola in this carving is just waiting his turn to dance. He’s taking a little rest. And he’s also the elder. There are usually three pascolas that dance, and there’s always an elder. Sometimes four, but generally there’s three. When he’s not dancing, he’s got a wooden mask on the side of his face because he’s not going to be wearing that all of the time.

Sometimes he’ll put it on the side, sometimes he’ll move it all the way on the back of his head. The necklace that he wears, hopo’orosim is also part of the regalia. It’s for protection. Around his ankles, he would be wearing butterfly cocoons. Tenevoim is what they’re called in our language.

They’re like rattles. They’ll make a lot of noise and they’re filled with little pebbles. A pascola dances with rhythm.” Alex Maldonado

Esteban Matus (b. 1962), Pascua Yaqui. Figure, 2004.

According to the artist, many Yaqui young people play baseball and also are learning about traditional Yaqui culture, so he carved a baseball-playing Pascola figure as a way to connect with young people.



Mario Martinez (b. 1953)
Pascua Yaqui. Sonoran Desert:
Yaqui Home, 2005

This is a cultural portrait of the Yaqui people in Arizona. The artist references the cosmos, animals and plants that reflect the spiritual world of the Yaqui. The mural incorporates historic photographic images of important leaders as well as the artist's family and community snapshots. The historic diaspora from Sonora, Mexico, is represented, and hope for the future is shown by groups of young people and an idealized landscape.

Gift of Joy and Howard Berlin

Remember to tell people about Mario Martinez mural to their right as they enter the museum. He called it a cultural portrait of the Yaqui people and included notable events and leaders in his community.