



THE NEWSLETTER OF THE AMERIND FOUNDATION

WINTER/SPRING 2009/2010 (VOL. 7, NOS. 1 & 2)

EXPLORING THE ANCIENT MAYA

Through its advanced seminar program the Amerind plays host each year to dozens of anthropologists and archaeologists whose research takes them to the far corners of the world. Would any of these scholars be willing to guide groups of Amerind members on tours of their sites and excavations? We asked, and received a resounding "Yes, of course!" It's an educational niche that few institutions can fill. Even universities that offer alumni tours to distant destinations have only a handful of resident faculty who may or may not have first-hand knowledge of the tour destination.

This spring the Amerind hosted its first international tour to the Maya region of Belize and northern Guatemala.

Exploring the Ancient Maya offered eleven Amerind members an opportunity for a week of total immersion in the prehistoric Maya civilization. The tour was led by Dr. Lisa Lucero, a professor of anthropology at the University of Illinois who has conducted research on the ancient Maya for over 20 years. Lisa has a long history of association with the Amerind as former chair of our seminar review panel, which selects an outstanding seminar at the annual meeting of the Society for American Archaeology.

Our destinations on the tour included the beautifully preserved Classic Maya sites of Caracol, Xunantunich, and Lamanai, in Belize, and Tikal in northern Guatemala, the

queen of Classic Maya ritual centers. Staying each night at "eco-lodges" in the heart of the tropical rain forest and wakening in the morning to howler monkeys and a host of exotic birds and other denizens of the jungle, we spent



A stone frieze of a jaguar face at the Jaguar Temple, Lamanai, Belize. Regarded by the lowland Maya as the most sacred of all animals, the jaguar had a central role in the religion of many indigenous peoples of Central America.

each day of the tour climbing over pyramids and exploring the jungle with local guides expert in the cultures, plants, and animals of the Central American tropics. In addition to our archaeological site visits, we went night-boating on an inland lagoon for close-up views of crocodiles, fishing bats, and roosting birds. We enjoyed a lunch of native foods at a Maya home in the Valley of Peace and visited a school for children of refugees from the civil wars in El Salvador and

Nicaragua. We were treated to a personalized tour of the archaeology laboratory of Drs. Arlen and Diane Chase who have mapped and excavated the classic site of Caracol for over 25 years. And we spent an entire day at the massive site of Tikal, marveling at the monumental architecture, earth works, and water control systems of one of the largest of all Classic Maya centers.

Our first Amerind international tour was a memorable trip. We are now discussing tours with Amerind scholars to Angkor Wat in Cambodia, Anatolia in southern Turkey, the Inka highlands of Peru, eastern Ireland, and western Africa. Stay tuned for future developments!

MISSION STATEMENT: Established in 1937, the Amerind Foundation and Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, and conservation.

WOMEN AND THE AGRICULTURAL TRANSITION:

DENTAL HEALTH AND EARLY FARMING FEMALES

by Misty Fields, Department of Anthropology, University of Nevada, Las Vegas

Misty Fields' research is part of the Amerind's Current Southwest Archaeology traveling exhibit. The exhibit features recent studies by anthropologists working in the American Southwest and northern Mexico. Four studies are featured in this year's exhibit which has been on display at the Amerind and now travels to the Anasazi Heritage Center in Dolores, Colorado, May-August; Arizona State University's Museum of Anthropology in Tempe, Arizona, August-September; and the University of Nevada Las Vegas' Barrick Museum in Las Vegas, Nevada, October-November.

The transition to agricultural subsistence brought profound implications for a range of human biological and cultural factors. Investigations have shown positive (such as surplus food) as well as negative (for example, higher rates of disease) changes, but the effects to maternal health have been largely overlooked. With the advent of agriculture in different regions, populations grew rapidly as a consequence of rising fertility rates in association with decreased birth intervals and a readily available food supply. The nature of these changes and their effects to reproductive age women is not well understood, but these processes would have placed substantial physiological demands on the bodies of early farming women. This project fills an important gap in the literature on the dental health of agricultural women as it provides greater understanding of the development of health trends through time.

Much of the dental decay experienced by people in agricultural communities has been associated with a diet of processed carbohydrate plant foods, which can easily stick to the surfaces of teeth and gums. This study examined differences in the dental health of men and women from an early agricultural group, living in the Sonoran Desert at the archaeological site of La Playa circa 1600 BCE – 200 CE. Their diet included wild animals and plant foods such as mesquite tree beans, cactus fruits and pads, as well as domesticated maize, beans, and squash.



*Three ages of women grinding maize.
Photo courtesy of the New York Public Library.*

Archaeological research of early agricultural populations has shown that females frequently experienced higher occurrences of dental disease compared to males.

These male-female

differences have been attributed to behavioral and dietary changes related to the adoption of an agricultural lifeway.

Some researchers have suggested the higher rates may be associated with women snacking on carbohydrates throughout the day. However, this idea assumes a specific behavior and dietary practice for all women, which lacks empirical testing.

The demands of reproductive health are known to add specific requirements to women's bodies and to affect oral health as well. The American Dental Association and Academy of Periodontology have stated that women are at increased risk for oral health problems over men due to physiological changes and hormonal fluctuations that occur throughout their lifespan. Clinical research has shown that pregnancy-related changes affect oral conditions and can result in declining dental health, demonstrating the importance of maternal care.

This study identified that La Playa men and women suffered equally from cavities. Over their lifetimes, however, women were found to have lost twice as many teeth as men, losing an average of 3.7 teeth per individual compared to men losing 1.89 teeth per person. By the time women reached 45-55 years of age, they had lost an average of seven teeth (6.96) while men had lost about three and a half teeth (3.43). The finding that men and women had comparable caries rates, while women lost significantly more teeth than men indicates that women experienced considerably poorer dental health. Declining dental health is known to affect nutritional intake and general health overall.

These findings demonstrate a long-term history of a pattern that is supported by clinical research indicating that women's reproductive physiology causes differential oral health. These results show complex processes are part of the development of lifelong health trends for women that may begin during the childbearing years. The study highlights the importance of considering the health needs of reproductive age women, particularly with diets limited to grains and starches. Results demonstrate the profound effects of the subsistence transition to agriculture in the lives of women.

Photo courtesy of Pam Yarwood



Louis David Valenzuela talking about the carving he is presenting to the Amerind.

YOEME GIFTS TO THE AMERIND

On February 6th the Amerind received an extraordinary gift from members of the Yoeme community when Amerind hosted a celebration of Yaqui (Yoeme) culture. (See next page for more on Yaqui Day.) Woodcarver Louis David Valenzuela demonstrated his art to visitors that day and donated one of his carvings to the Amerind's permanent collection. The importance of museum objects lies in the stories the objects have to tell us, so I called Mr. Valenzuela to ask him general questions about his art and specifically about his donation to us. Here is what he had to say.

Valenzuela says that when he begins a new project, his inspiration is drawn from the Creator and his culture. The gift of a woodcarver, he says, is to use the beauty of art to bring a piece of wood to life. To Valenzuela the wood from a tree is never dead. He makes most of his carvings from cottonwood, although he will also use willow. First he roughs out the work with a machete, then chisels and a mallet refine the form, and files shape the final work. Acrylic paints complete the artwork.

Yoeme woodcarvers make some of the regalia worn by their people's dancers.

Valenzuela carves wooden masks rich in meaning worn by the Pascola dancers that are an integral part of every Yoeme fiesta. They will dance throughout the night on community holy days and for family celebrations. They tell jokes, make speeches, provide water, pass out cigarettes, dance, and generally make hearts light with their work. Through it all, the Pascolas must maintain a serious demeanor, even while making people laugh.



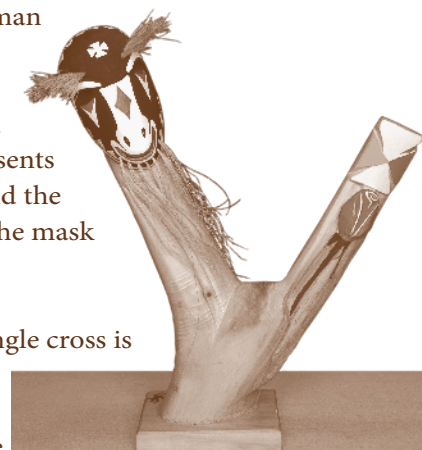
Louis David Valenzuela with the raffle-winner holding her prize — a mask carved by Valenzuela. Louis is holding the carving he was working on during the day.

of the Pascua Yaqui Tribal flag. Valenzuela told me that the red represents the blood of Yoeme spilled in wars; the blue represents the beauty of water and sky; and the white the light of people's lives. Flowers are potent symbols to the Yoeme signifying blessing, joy, and the natural world. Flowers adorn altars, clothes, and the ramadas where the Pascola dancers and their musicians do their work.

When asked why he donated his work to us, he said that it was a gift made out of respect to the Amerind for working with the Yaqui community to host the February 6th event. Valenzuela says that he appreciates when people outside the Yoeme community approach their culture with respect and a sincere desire to learn. He considered the Amerind's celebration of Yaqui Culture to be a very good day, and he looks forward to a continued good relationship with the Amerind in the future.

Valenzuela also carves certain works for sale to the public including this donation to the Amerind. This donated piece, depicting a Pascola spirit, is carved from cottonwood and stands about 1 foot tall. The mask on the figure depicts the oldest traditional Pascola mask. Valenzuela explains that the color black represents death, and red represents the blood of Yoeme shed in battles with Mexicans. White is a symbol of candlelight, which in turn signifies human life. The triangles around the eyes are tears and the white triangles on other parts of the mask symbolize sunbeams. The cross on the mask's forehead represents both the four directions of the earth and the sun above. The hair protruding from the mask is horsehair.

On the other branch of the artwork, a single cross is painted with the red, white, and sky blue



The Yoeme have a unique history in Arizona. Called the “Yaqui” by Spanish speakers since the early 1600s, they refer to themselves as the Yoeme. The Yoeme consisted of over 30,000 farmers who occupied some of the best farmland in the region. They could raise a powerful military force at need. Under Mexican President Porfirio Díaz, Mexico launched a brutal campaign to oust the Yoeme from the Rio Yaqui, opening their land to the Yucatán, where they were used as plantation laborers. Yoemem fled to the US seeking asylum, resulting in an Arizona population of nearly 10,000. Although living in a territory one third its original size, the Yoeme of Mexico were granted local rule of their ancestral lands in 1939. In Arizona, the Pascua Yaqui Tribe of Arizona. The lands reserved for their tribe are located southwest of Tucson. There are other Yoeme communities in Arizona. Amerind’s day long celebration of Yoeme culture on February 6, 2010, was a way for all of us to learn more about the Yoeme. We are grateful for the language, music, and songs—along with a Deer Dancer and Singers agreed to join us for this day.



Amerind audiences were treated to two concerts this spring by Gabriel Ayala, shown here at our Yaqui Culture Day.

Gabriel Ayala, Yaqui man and classical guitarist, straddles two different worlds. With a Masters degree in Music from University of Arizona and now working on his doctorate, he is currently touring with Stevie Wonder and has played stages around the world as prestigious as the Kennedy Center in New York. And yet, he says his biggest honor is being a parent; “As a Native man, children are the biggest blessing in life,” and no awards that he has won for his music are

as important to him as his children. Beyond being a parent, he travels the world, not only playing music, but also advocating for education for Native children.

Ayala’s personification of these two worlds created an interesting solution for Canyon Records, a recording company that only records Native artists. They had told him that they couldn’t sign him because he didn’t play Native American music. His response, “But I’m a Native American and I’m a musician!” didn’t satisfy them; however, once they heard his music they created a special sub-label, “Canyon Records: The Explorer Series,” just for Gabriel!

Ayala says because men are limited in our culture in the ways they can express themselves, his music offers him the chance to express personal emotions, even in a crowd, and that he always tries to play from his heart. The audiences at Amerind were rapt with attention listening to notes written by Bach nearly 300 years ago and traveling with Gabriel through his music to faraway places, like Moorish Spain and Argentina.



Irene Sanchez came to the Amerind to teach us how to make paper flowers, and it didn’t take long for her flowers to be everywhere. Flowers are everywhere in Yaqui beliefs: the blood of Christ turned to flowers when it hit the ground, and... “located the east, in a place beneath the dawn, the flower world, sea ania, is described as a perfected mirror image of all the beauty of the natural world of the Sonoran desert” (Evers & Molina, p 47). Saila maso (little brother deer) is part of the sea ania, and all deer songs describe the flower world.



Photo courtesy of Pam Yarwood

A long time ago, before the Spanish arrived in their lands, Yoeme (Yaqui) ancestors called Surem lived in what was then an enchanted wilderness world that was the source of all things material and spiritual. Flowers, enchantment, beauty, and wilderness are central words in the songs that accompany the Yoeme Deer Dance; words sung for and about the deer, as well as other animals, insects, birds, and plants.

In *Yaqui Deer Songs*, a book by Larry Evers and Felipe S. Molina, the authors relate the story of the talking tree.

In this story, a woman hears a message from the vibrations of a tree. The few words she understands tell her that the world is about to change; that there will be wars, famine, new inventions, and the coming of Christian missionaries. The Surem meet to discuss the prophecies of the tree and a dance of enchantment ensues as a deer

steps out of the wilderness and dances with the people. These events mark the boundary between the old ways of the Surem and the new Christian ways that would eventually divide the people into two groups.



Deer Dancer. clay sculpture, p Montoya, a friend and mentor.

Over there, I, in the center of the flower-covered world where the flower falls where the flower blooms Flower person, to the enchanted flower world to the enchanted flower world

—from *Yaqui Deer Songs*

YAQUI) CULTURE AT THE AMERIND

Yoeme (Yoemem plural). Their ancient homeland is in Mexico along the Yaqui River in Sonora. At the time of Spanish contact, their tribe in centuries of episodic warfare with Spain and then Mexico, non-Yaqui militaries learned to respect their power.

on-Yaqui settlers. These late nineteenth century and early twentieth century battles resulted in the deportation of Yoemem to Oaxaca and early 3,000 by 1947. This exodus led to the founding of several Yoeme communities near Tucson, Marana, and Tempe.

zona, several generations of Yoemem have called the US home. In 1978, the US government recognized one Yoeme tribal government as the Arizona that are not federally recognized.

al that tribal representatives, artists, and Felipe Molina—who works extensively on documenting and promoting the traditional Yoeme

Some of the Surem decided to leave the Yoeme region and travel north to a land of many islands while others went into the ocean and still others went underground and into the mountains.

Those who stayed behind to witness the tree's prophesy became the modern Yoeme (Yaqui), the "Baptized Ones" who allowed the missionaries into their communities and absorbed the culture and religion of the newcomers.

The deer songs and dances of today continue to reinforce the close connections between the Yoeme and their natural world. The songs and dances bring the world of nature and the wilderness into every day life.

The deer dancer and singers play an important role in many Yoeme ceremonies, including the Pascua ceremonies

during Holy Week, Catholic Saintís Day celebrations, and individual and family ceremonies such as the anniversary of a death or completion of a vow. As Evers and

Molina write: "...deer songs are regarded as one of the most essential expressions of what it is to remain Yaqui after four and one half centuries of attempts to destroy their communities" (p.19).

Woodcarver Louis David Valenzuela, of Tucson, displays his artistry to Amerind's visitors at Yaqui Cultural Day.

The day began with a surprise for Valenzuela. As a teenager learning the woodcarver's art, he was mentored by the late Hispanic artist Arturo Montoya. At the Amerind, Valenzuela came face-to-face with a Montoya piece made over 30 years ago. The Amerind had bought a set of Montoya's ceramic figurines that illustrated Yoeme musicians, deer dancer, and Pascua dancers.



Louis David Valenzuela demonstrating his art.

Valenzuela remembers his mentor making the figurine set for sale to "some museum." Because his arthritis was so bad, Montoya had the young Valenzuela paint the figurines. When he saw the figurines in the Amerind's main gallery, Valenzuela finally learned which museum had acquired his mentor's work!

Valenzuela is a very busy artist himself these days. He just finished participating in an exhibition at New Mexico State University in Las Cruces and will be participating in an exhibit in Japan early this fall. At



A visitor looking at masks carved by Mr. Valenzuela

Photo courtesy of Pam Yarwood

home, he is proud to be working on a project to train a new generation of Yoeme woodcarvers, hoping to see the Yoeme artists here in the US represent his people well into the future. Working with some Pascua Yaqui community organizations, Valenzuela sees his teaching as planting a seed for that future. Perhaps one of his students, 30 years from now, will delight in finding Louis David Valenzuela's donation in the galleries of the Amerind.



Lourdes Escalante, a young Yaqui artist showing her work.

VIEW FROM COATI CANYON...



NATURE SIGHTINGS AT THE AMERIND

by Barbara Hanson

One of the most startling sights at our house in winter is an Anna's hummingbird flying through falling snow to a half-frozen feeder. There aren't many other places warm enough to harbor

hummingbirds all winter and yet cold enough to snow. But here in this unique corner of the world in southeastern Arizona I find the usual expectations about the seasons turned topsy-turvy. The ways that different animals deal with winter here are varied and cover the whole spectrum of seasonal strategies.

Many more species of birds, including the Anna's hummer, reside here year round than in colder climates. Some, like the ruby-crowned kinglet, migrate in winter when they breed farther north, but here the kinglets patrol the bark in our willow tree all year, looking for insects that can also survive our winters.

Of course some birds, like kingbirds, grosbeaks, and various warblers follow the "usual" pattern learned by schoolchildren in the US: birds fly south in winter and north in summer. Spring here is full of the bright colors of birds like orioles and tanagers returning from the south. But the plaintive song of the white-crowned sparrow as it arrives in October is just as much a sign of fall here as is the disappearance of the birds that migrate south for the winter. Our weather is mild enough that many species of birds that breed farther north in summer, need fly no farther south than here to spend the winter. The ferruginous hawk shows up in fall and leaves in spring to head north. And some, like the hermit thrush

and American robin, move down from higher, colder elevations to wait out the winter before returning upslope to breed as the weather warms.

Moving down in the winter seems intuitive, but interestingly, some animals move up in elevation! The Big Brown bat, which spends the breeding season in our deserts, actually goes to colder elevations to hibernate. This enables it to lower its body temperature in order to burn its stored reserves of fat more slowly. Even humans have followed this pattern, albeit for different reasons. Early indigenous peoples in the Southwest often moved upslope into the foothills and lower mountain canyons in the fall to be closer to resources of firewood, large game animals, and plant foods such as acorns and piñon nuts.

Perhaps the strangest story of a bird's adaptation to winter here is that of the poorwill, the only bird in North America known to hibernate. Just because we don't hear their melancholy two-note call in winter, doesn't mean they're not around. They're just sleeping!

When the reptiles here disappear in winter they are also hibernating, but their periods of torpor are based on temperature more than pure seasonality. That's why our snakes and lizards may appear "from out of nowhere" in February or even January for a day or two when the temperatures are unusually warm.

Now that warmer temperatures are here to stay I see snake tracks across the road on every walk. The turkey vultures and freetailed bats have returned from Mexico, dragonflies have hatched from over-wintering eggs, and the hovering flight of the vermilion flycatcher brightens the winds of spring.

A BIG Thank You to all our bat-house sponsors, who contributed money, time, or both, to putting bat houses at the Amerind! Thanks to your generosity the bats displaced by our roof replacement work will still have a place to roost.

Joanne Adams

(contribution in memory of Dale A. Adams)

Brian & Susan Ballard

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Garland & Sydney Bullard

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LOOK FOR THE BAT HOUSES NEXT TIME YOU COME TO THE AMERIND!

WELCOMING OUR NEW REGISTRAR MARK CATTANACH



Mark

The Amerind Foundation was recently awarded a grant from the Southwestern Foundation for Education and Historical Preservation that was matched by a grant from the Thomas R. Brown Foundation. The two grants will support the work of a registrar. A museum registrar is responsible for tracking all of the documents that accompany a museum's collections. This includes such things as donation letters, bequests, purchase receipts for artwork, etc. A registrar also helps manage the physical location of collection objects.

The Amerind was lucky to be able to hire Registrar Mark Cattanaach with the grant funds. Mark will be working with us part-time for about a year. Mark has 25 years of experience as a registrar in history museums, fine art museums, and most recently the Arizona State Museum. He has worked in both private and public institutions. Mark grew up in Tucson, but he has worked at museums on both coasts, as well as the American Southwest. Although the position is a temporary one, Mark's addition to our staff will help us make significant strides in organizing our collection and its records.

WELCOMING OUR SUMMER INTERN KATHERINE BROOKS

Katherine Brooks is volunteering her time and expertise to the Amerind this summer. Katherine just finished her master's degree in anthropology from New Mexico State University (NMSU), where she also curated exhibits and led public programs for their museum. She will begin a doctoral program in art history at the University of Arizona this fall. Katherine's master's thesis research focused on the study of prehistoric Mogollon ceramics and she has taken part in archaeological projects in the American Southwest and Italy. We are fortunate to have her at the Amerind where she will spend her summer organizing elements of the archaeological collections.



Katherine

OTHER NEWS: Amerind director John Ware was elected to the board of the Arizona Humanities Council last year and was recently appointed chair of its Grants Committee. In June, John was invited to participate in a symposium at Dumbarton Oaks Library and Museum in Washington, D.C. which brought together the directors of research centers and museums to discuss future directions for American centers for advanced research. Chief Curator Eric Kaldahl was recently elected to the board of the Museum Association of Arizona as its southern Arizona representative. Eric attended the annual meeting of the MAA in Sedona in May. David Chambliss's long-time partner Karen Amalong lost her three-year battle with cancer on June 11 in Willcox. Contributions may be made in Karen's memory to the American Cancer Society.

NEW MEMBERSHIP CATEGORIES AND PRICING

At its May meeting the Amerind Board of Directors authorized three new membership categories (see below) and a modest increase in the cost of its individual and family memberships. Starting this summer, the cost of individual memberships went from \$30 to \$40, and family memberships went from \$40 to \$50. These increases reflect the increased cost of programming excellence.

If you are not already a member, we invite you to join us!

MEMBERSHIP APPLICATION

Please enroll me at the level checked.

- | | |
|---|-------------------|
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| <input type="checkbox"/> San Pedro Club | \$500 |
| <input type="checkbox"/> Casas Grandes Circle | \$1,000 |
| <input type="checkbox"/> Dragoon Circle | \$2,500 |
| <input type="checkbox"/> Texas Canyon Circle | \$5,000 |
| <input type="checkbox"/> Fulton Society | \$10,000 or above |

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Check enclosed \$_____ (Please make payable to Amerind Foundation)

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The Amerind Quarterly is produced seasonally by staff and volunteers of the Amerind. John Ware and Eric Kaldahl content; Barbara Hanson, content, editor, and drawings; C. Charnley, design and layout; photography by Amerind staff (except where noted).

CALENDAR OF EVENTS AT THE AMERIND

August 18, 2010, noon

BROWN BAG presentation by Meso-American scholar(s) attending a seminar at the Amerind. In the library.

September 25 - Oct. 1, 2010

POTTERY WORKSHOP with WHITE SWANN, **cancelled**. Rescheduled for June 4-9, 2011.

October 9, 2010, 10:00

BOTANY WALK - Easy stroll on one of Amerind's back roads. Meet Barbara Hanson at museum entrance.

October 12, 2010, noon

BROWN BAG presentation on Chaco by scholars participating in an Amerind seminar. In the library.

October 22, 2010, noon

BROWN BAG presentation on Neolithic Storage Technologies by scholars attending a seminar at the Amerind. In the library.

November 12, 2010

BOTANY HIKE in Chiricahua National Monument. Limited to 12. Please call Barbara Hanson at 520.586.3960 for details and to sign-up.

December 6, 2010, 11:00

BOTANY WALK - Moderate walk off-road at the Amerind. Wear sturdy shoes or hiking boots. Meet Barbara Hanson in front of museum entrance.

Spring 2011

SKY ISLAND JOURNEYS II. Members tour based out of the Fulton Seminar House at the Amerind. Dates and details to be announced in the fall; sign-up will take place after November.

May 2011

MOGOLLON WORLD TOUR. Details will be announced in the fall; sign-up will take place after November.

JUNE 4-9, 2011

POTTERY WORKSHOP with WHITE SWANN, includes meals and lodging at the Amerind.

Check our website and watch for our summer issue for additional events and programs here at the Amerind!

FOR MORE INFORMATION, CALL US AT 520.586.3666 OR VISIT US ON THE WEB: WWW.AMERIND.ORG