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included on the required reading list of anyone seriously interested in studying contemporary social issues affecting American Indians.

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The Yaquis: A Celebration. By H. S. Choate. San Francisco: Whitewing Press, 1997. 102 pages. \$17.95 paper.

The word *celebration* as used in this book's title means two things. First, it describes one Yaqui community's celebration of the feast of its patron saint, Ignatius Loyola, the founder of the Jesuits. The community is Pascua, a barrio or neighborhood in Tucson, Arizona, and the feast is always at the end of July, lasting through a hot afternoon, a warm night, and a heated morning. Second, the book itself celebrates the Yaquis by presenting a set of 141 pictures and commentary created by the author from his experience at the San Ignacio feast at Pascua in 1961.

Who is H. S. Choate? He only writes that he is a transplanted mid-westerner. He is not a professor and he does not mention having written any other books. He has read about the Yaquis and has stayed in contact with their affairs since 1961. That much he divulges. In fact his commentary says no more about himself than one would expect from a photographer hired to take pictures to make a wedding album, a situation in which one wants to look at the pictures, not the artist. In fact, his result is similar to a good wedding album: there are pictures of people doing things, not just posing. No one picture stands out as best— they are all equal.

The ceremony he photographed was distinct, Choate notes, because before and after this time the Yaquis forbid all picture-taking at ceremonies. Why they relented for just this fiesta is not explained. No doubt Choate was not the only photographer there, but he clearly made the best use of the opportunity. Clearly there are reasons for these photography restrictions. The Yaquis do not want ceremonies to be open for public observation. Any ceremonial observers have to stand in designated viewer areas. The Yaquis extend this generosity because their rule assures that the only thing with which a watcher may leave is a memory. To learn more one must go back again, as insiders do.

I suppose that the need to return was part of the reason why Choate waited thirty-five years before producing the album. Judging from the results, however, the wait was not to sharpen his grasp of detail. The book suggests that his reasons for waiting were to follow the Yaquis' development in Tucson over the next years.

He gives a specific but brief account of the making of a new Yaqui settlement called New, rather than Old, Pascua, on formally vacant US government land west of Tucson. He explains that, contrary to what was first thought, Old Pascua did not completely relocate when New Pascua was formed. He does not go into detail, however, which could have included a description of how

the Yaquis were recognized as a resident US Indian nation with New Pascua as the seat of their US affairs.

Rather than dwell on recent politics, though, he provides a brief but broad narrative of Yaqui history from about 1500 to 1960. This is largely drawn from the writings of Edward Spicer, an excellent source. The historical description is largely about politics, including discussions of empires, republics, flags—the Yaquis fly one dated 25 March 1519—and wars. Sketching this history is one of the album's attributes because the Yaquis are very proud of their heritage. This information is given partly in a section entitled "Notes," an alphabetized, short-entry encyclopedia of Yaqui ceremonial terms and history. Words from *alabanza*, or hymn, to *Yaqui Tricolor*, the name of their flag are included in this section.

This is an unusual book, a documentary with still photos and written commentary. While a documentary is typically considered a film with spoken commentary, this present form has an advantage: more can be communicated in pictures and print than one can get across in voice-over film speech.

The written portion of James Agee's *Let Us Now Praise Famous Men* (1909) is a mate to this book. The anthropology of Oscar Lewis, who wrote *Children of Sanchez* (1914) along with several others, used this style and was a distinguished scholar. Finally, Clifford Geertz's article "Deep Play: Notes on a Balinese Cockfight," and several Native American studies accounts of battles and massacres, such as Custer's Last Stand and Wounded Knee, use this form.

I think there should be more books like this about Native Americans, and I hope they will be about more than battles and ceremonies. I commend this book as an example, noting that the album-plus-commentary is a modest form accompanied by the most local of local histories. Unlike Chaote, Agee, Lewis, and Geertz came to the form as already-established authors, and they used the form more ambitiously.

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