



A Local Expression of “Salado” in the Tonto Basin, Arizona

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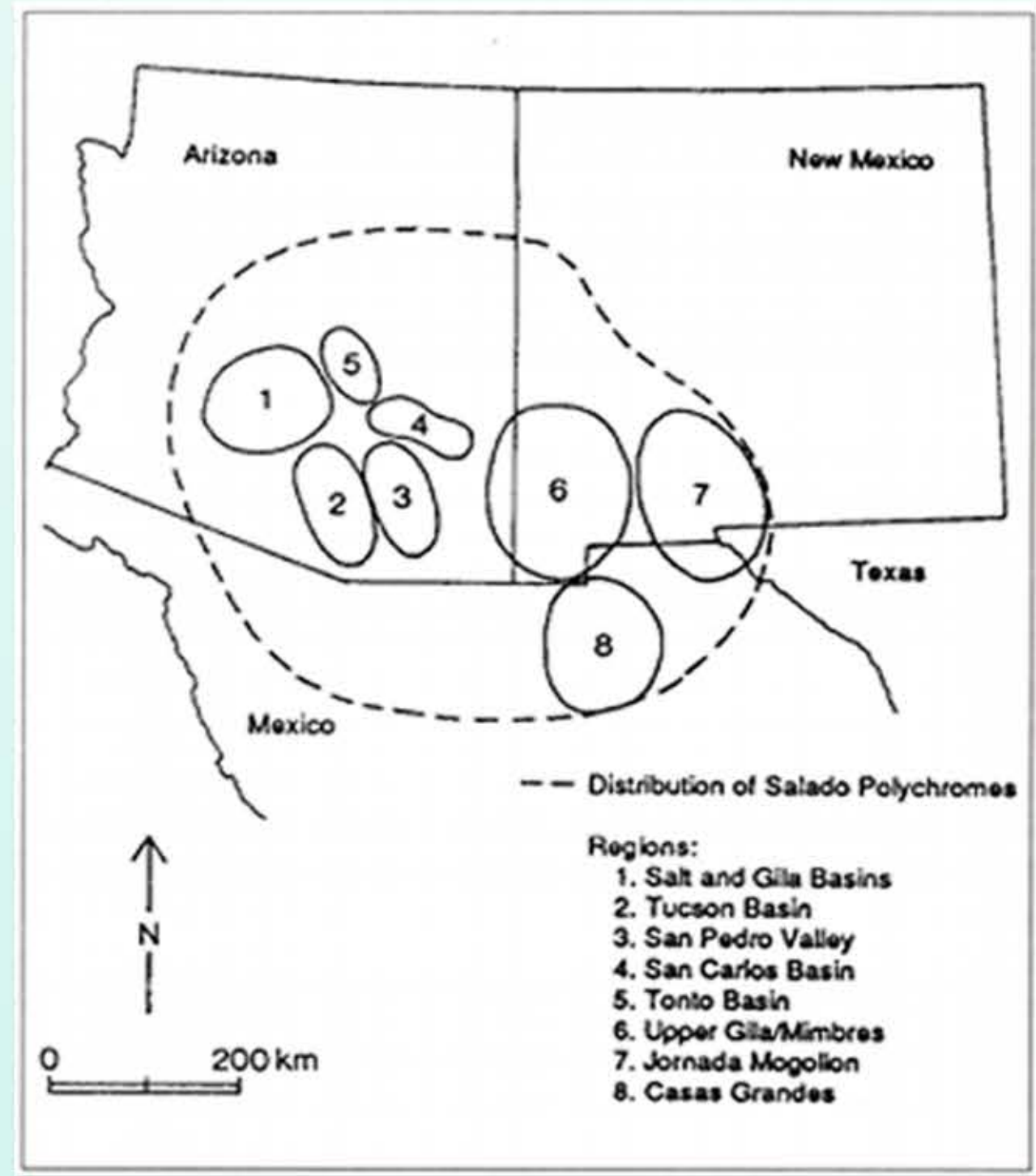
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ABSTRACT

“Salado” refers to a series of local expressions developed when populations were faced with the challenges of increased populations sizes, migrants, and complexity. Local populations incorporated ceramic styles, iconography, architecture, and community organization from new arrivals and surrounding populations in ways that were adaptive and fostered integration. This brought migrants into the fold, albeit keeping them at a safe distance with limited participation and membership. To have excluded migrants would have led to attacks and raiding. Ceramic data, architecture, community rooms used for ritual observances, and burial data are used to examine one such local development in the Tonto Basin, Arizona.



INTRODUCTION

The local populations in Tonto Basin participated in regional traditions that encompassed the Hohokam in the west, the Sinagua in the north and the Puebloan groups in the northeast and east.

The evidence is found in the architectural elements, ceramic technology, iconography and organization of ritual space at the Cline Terrace Platform Mound (David Jacobs, ed. 1997).

This discussion draws upon on data collected during the Arizona State University excavations of the Cline Terrace Platform Mound [AZ U:4:33/132 (ASM/TNF)] as part of the Bureau of Reclamation sponsored Roosevelt Platform Mound Study. The site is located along Tonto Creek on Tonto National Forest Lands at the west end of the Tonto Basin.

A - WHAT WAS SALADO?

Definition of Local Salado (Dean 2000:4-8, 15):

Refers to a local culture history unit in the Tonto Basin of Central Arizona (Region 5 on the map above). The combination of Salado polychrome pottery, platform mounds, compounds, and other minor traits in the Tonto Basin and neighboring areas, A.D. 1280 to 1450.

Definition of Regional Salado (Dean 2000:8-9, 15-16):

Regional Salado (Regions 1-8 on the map) refers to the selective and differential acceptance of elements of a cult by multiple local populations as a means of coping with social tensions triggered by environmental change, population increase and inflow of migrants, A.D. 1280 to 1450 (Dean 2000:15). For instance, Regional Salado is associated with Mogollon-style great kivas on the east and with Hohokam-style platform mounds on the west.

Regional Salado horizon was marked by the production of Salado Polychromes in different regions employing a uniform iconography and stylistic conventions (Crown 1994). The adoption of Salado Polychromes was associated in each region with significant local sociocultural changes (Nelson and LeBlanc 1986).

B- WHAT WERE THE REGIONAL CONNECTIONS AT CLINE TERRACE MOUND?

The populations at Cline Terrace and Tonto Basin exhibited connection to Hohokam populations in the Phoenix Basin to the west and southwest, Puebloan populations to the north and east, and the Sinagua to the north and northwest.

- Hohokam connections are seen in the use of a similar ceramic technology, the borrowing of platform mound architecture, and trade connections.
- Involvement with Pueblo and Sinagua populations is seen in the borrowing of ceramic iconography, trade connections, and architectural elements in rooms used for ritual observances.

B-1. Ceramic Iconography

Salado Polychrome ceramics and their designs are the hallmark of the Salado phenomenon across the Southwest. The iconography is part of a larger suite of traits that reflect participation in the belief system that allows integration of different populations (Rice, in press).

Adams (1991) notes the rise of the Katsina Cult in the Upper Little Colorado area, evidenced by enclosed plazas, presence of rectangular kivas, kachina depictions on pottery and rock art, and use of pink stones.²⁶

Crown (1994:225) emphasized that Pan-Southwestern Cult beliefs (associated with Pinedale style and present on Salado Polychromes) are found among the Piman speakers and Pueblos and are indicative of a shared belief system. Beliefs associated with masking and impersonation of gods is also present among the historic Piman speakers.²⁷

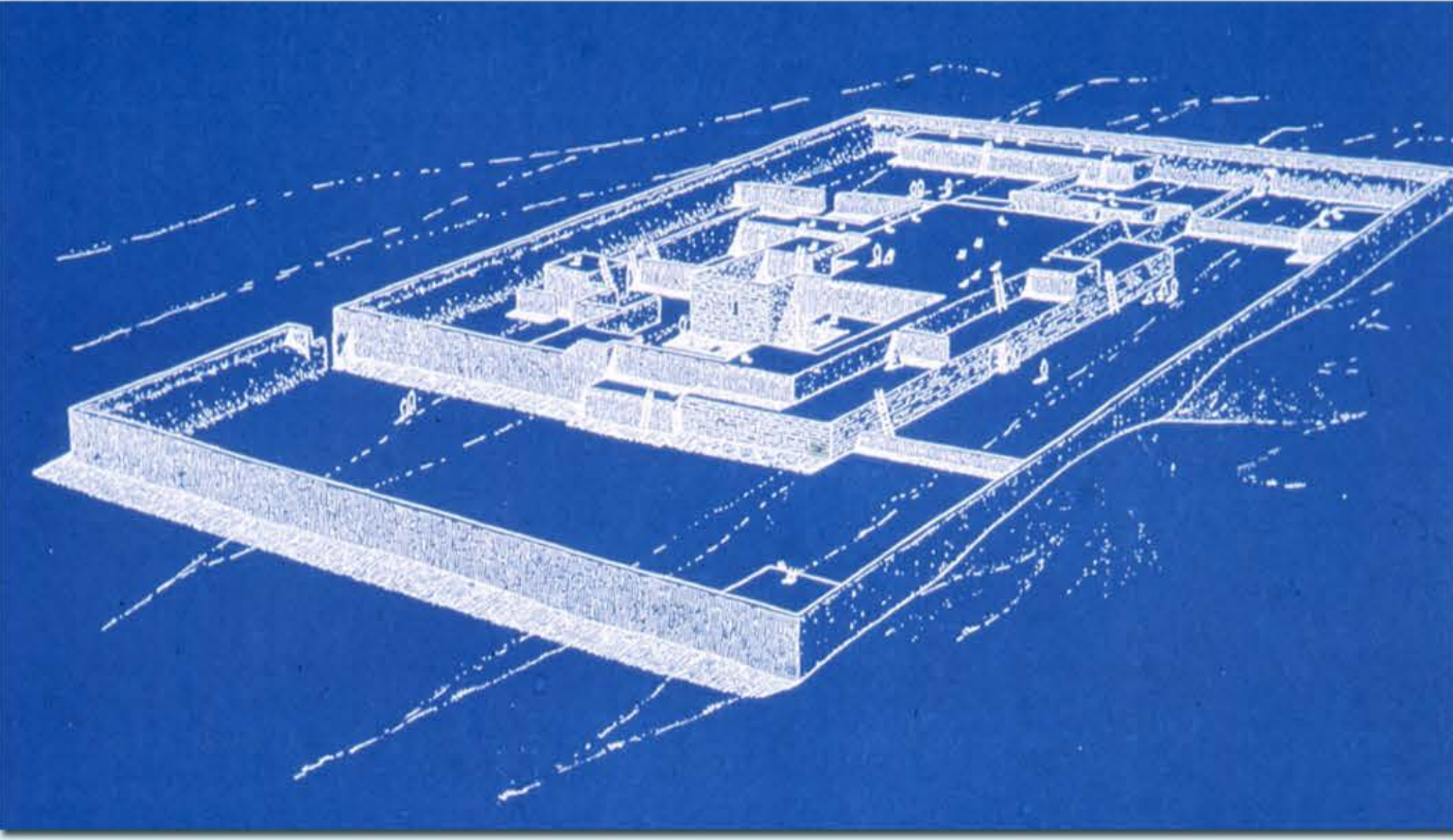
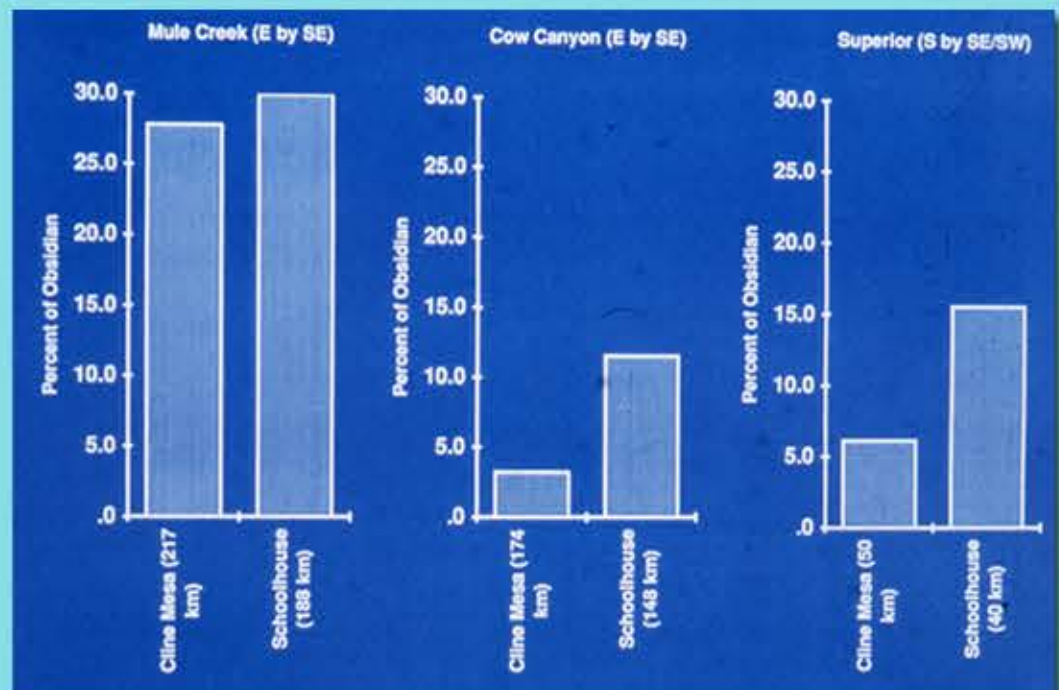
B-2. Ceramic Technology

Haury (1945:80) concludes that the decorative expression within Salado polychromes is of a “composite nature” with elements adopted from multiple regional wares. Gila Smudged from Los Muertos exhibits various patterned polishing striations (Haury 1945:84-86, Fig. 51).

Crown (1994:43) notes there is a higher frequency of pattern polishing in the Tonto Basin subregions, but in lower frequency in other areas (Mogollon Rim, Anasazi, and Borderlands). The pattern polishing techniques suggest existing traditions were combined; however the paddle-and-anvil technique was also incorporated into vessels in the Mogollon/Anasazi area (Crown 1994:49) where coil-and-scrape technology was the tradition.

B-3. Trade Connections

- Obsidian artifacts are more abundant in the Classic period (Simon and Gosser 2001), Gila Phase (AD 1320 – 1450). More distant sources were favored through strong trade ties.
- Turquoise and Malachite were present in large numbers in the Gila phase at platform mounds. The Cline Terrace assemblage favored green-tued malachite over turquoise.
- An assessment of shell artifacts (Bradley 1996) identified a boundary in trade networks within the Tonto Basin, with the west basin communities allied with the Hohokam shell trade network, whereas east basin and Globe/Miami areas were more allied with the Casas Grandes shell network.



B-4. Adoption of Hohokam Platform Mound Architecture

The architectural form of the platform mound was adopted in Tonto Basin from an existing Hohokam architectural tradition in the Middle Gila and Lower Salt Rivers. Platform mounds had a long developmental history in the Phoenix Basin starting as early as the Snaketown phase and developing gradually to its Classic Period form in the early 13th century (Doyel 2000:303-309; Gregory 1987: 186-197).

There was no comparable developmental history in the Tonto Basin (Elson et al. 2000:182; Rice et al. 1998:66-67). The first platform mounds in Tonto Basin were constructed at about A.D. 1280 (McCartney et al. 1994) as rectangular, flat-topped platforms with rooms on the mound, emulating the form that had crystallized about 50 years earlier in the Phoenix Basin (Gregory 1988:42-49).

At Left: Artist’s reconstruction of the Cline Terrace Platform Mound, note tower at center of inner ceremonial plaza.

C - HOW WERE REGIONAL TRADITIONS ADOPTED LOCALLY AT CLINE TERRACE MOUND?

Key to the integrative ritual performances at the Cline Terrace Mound is the ground-level innermost central plaza [Feature 45] partially circumscribed by the northern end of the platform mound.

The configuration of elevated mound area which partially encloses the central plaza performance area mimes a commonly used Salado ceramic motif, and symbolically sets the thematic stage for the ritual performances.

The mime involves shape and also color, especially the red and white contrast achieved by the use of adobe and masonry composed of white gypsum slabs.

C-1. Procession Route

Access to this special central plaza area involved a counterclockwise procession route [Jacobs 1992], entering the platform mound compound from the east, circuiting around the elevated areas of the platform mound, passing through a number of plazas and past the sides of the platform mound veneered with white gypsum slab-masonry and finally arriving in the central plaza with the central gypsum slab-masonry tower [Feature 37].

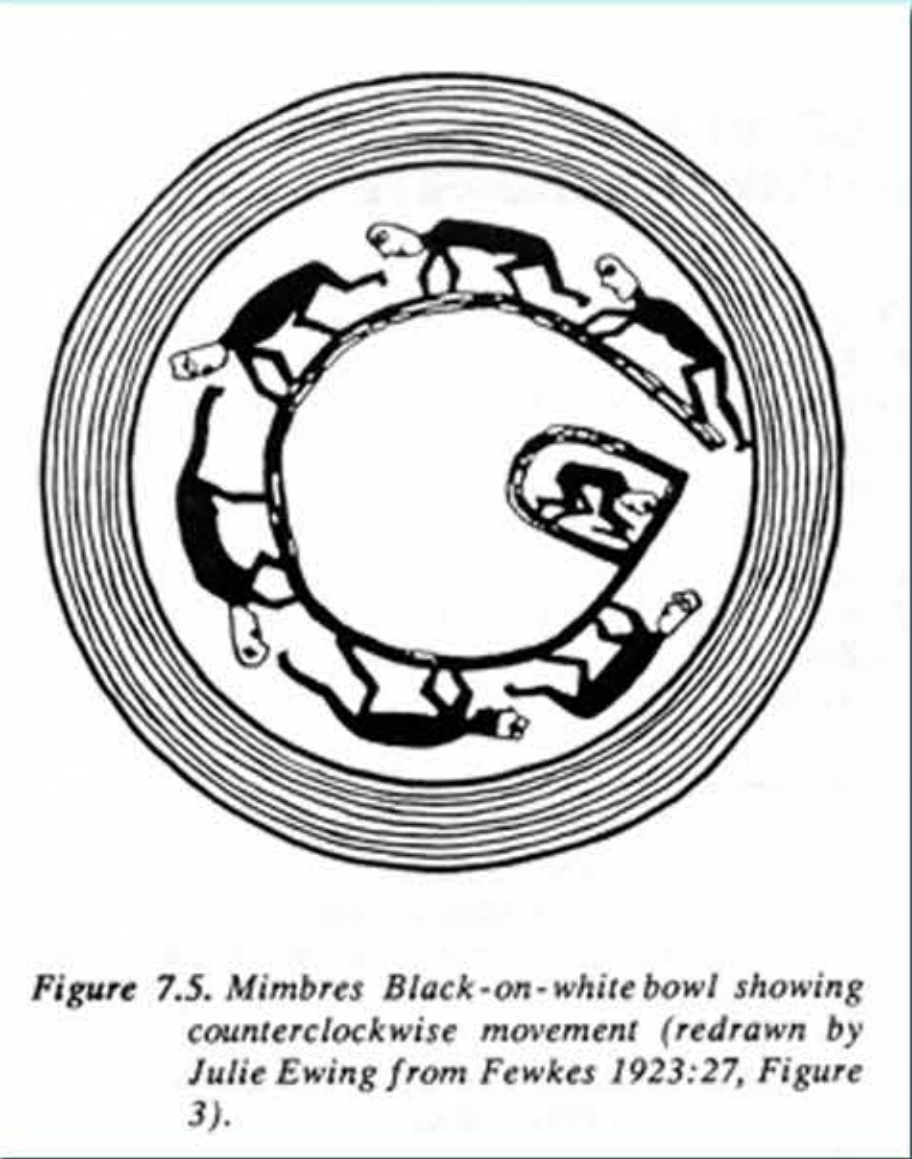


Figure 7.5. Mimbres Black-on-white bowl showing counterclockwise movement (redrawn by Julie Ewing from Fewkes 1923:27, Figure 3).

This counterclockwise circuitry is found throughout the American Southwest in prehistoric ceramic motifs (fig counter clock spiral) (e.g., Mimbres Black-on-white [Fewkes 1923:8, Figure 7.5]), oral traditions (e.g., Saxton and Saxton 1973 for Pima, Waters 1969 for Hopi), and ceremonial contexts (e.g., Underhill 1946 for Papago, Waters 1969:181 for Hopi dance circuit, Ortiz

C-2. Central Plaza (Plaza 45/96)

The Cline Mound had higher densities of objects used in ritual such as shell tinklers, Olivella sp. beads, manuports (crystals), and pigment minerals (Rice 2000:149). Plaza 45 and the surrounding rooms were used for ritual observances and not as residences. The functions of the rooms were:

- Large rooms used as council chambers (Rooms 78, 93, 137, 58)
- Other gathering spaces (Rooms 42, 25, 77),
- Tower (Room 37) consisting of a single room constructed on its own platform,
- Storage of ritual materials (Rooms 29, 81, 148).

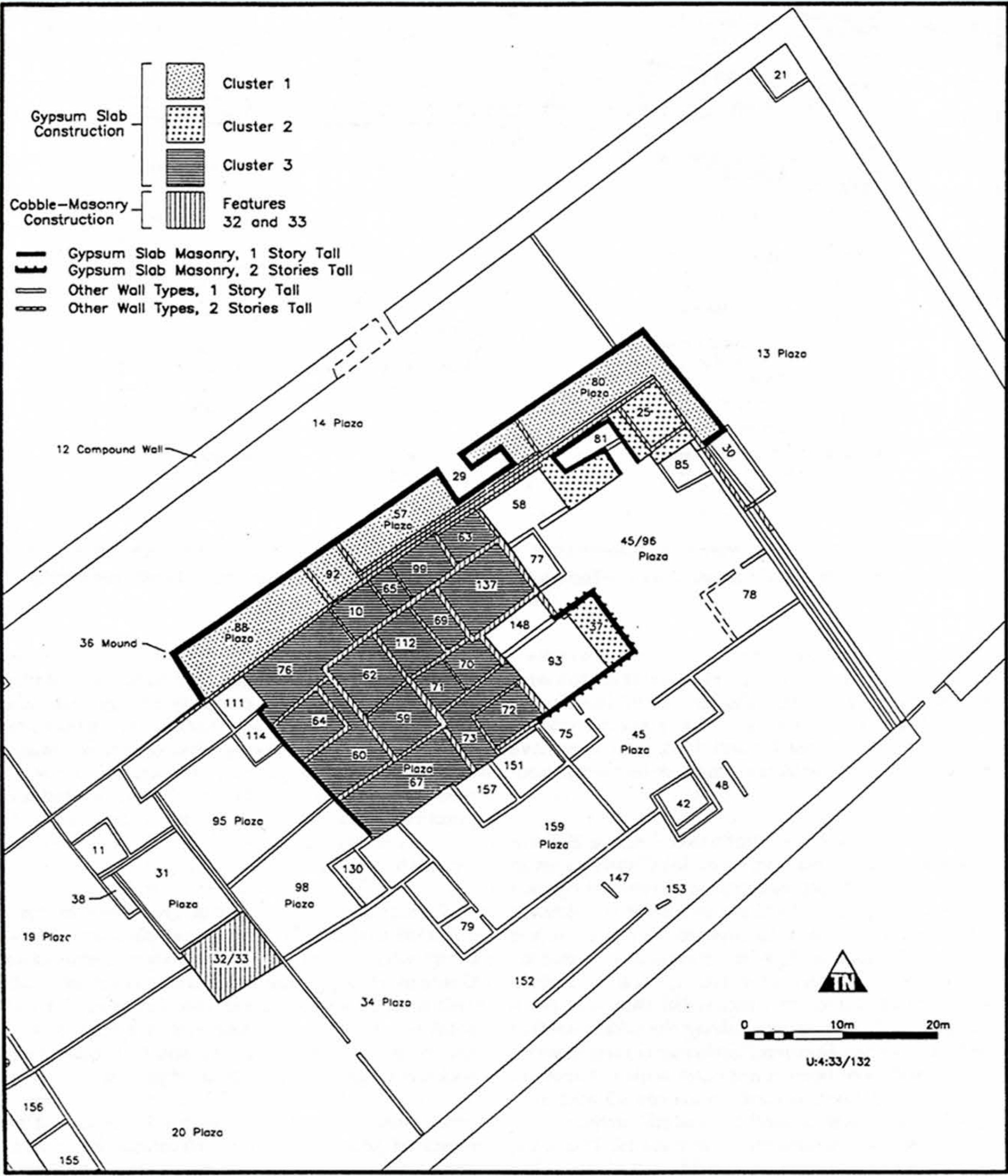
White gypsum slab-masonry walls were used on the exterior of the southern wall of Room 93, the three exposed walls of the tower (Room 37) and the interiors of the two L-shaped Rooms 29 and 81.

C-3. Hohokam/O’Odham-like Ritual Use of Room 78

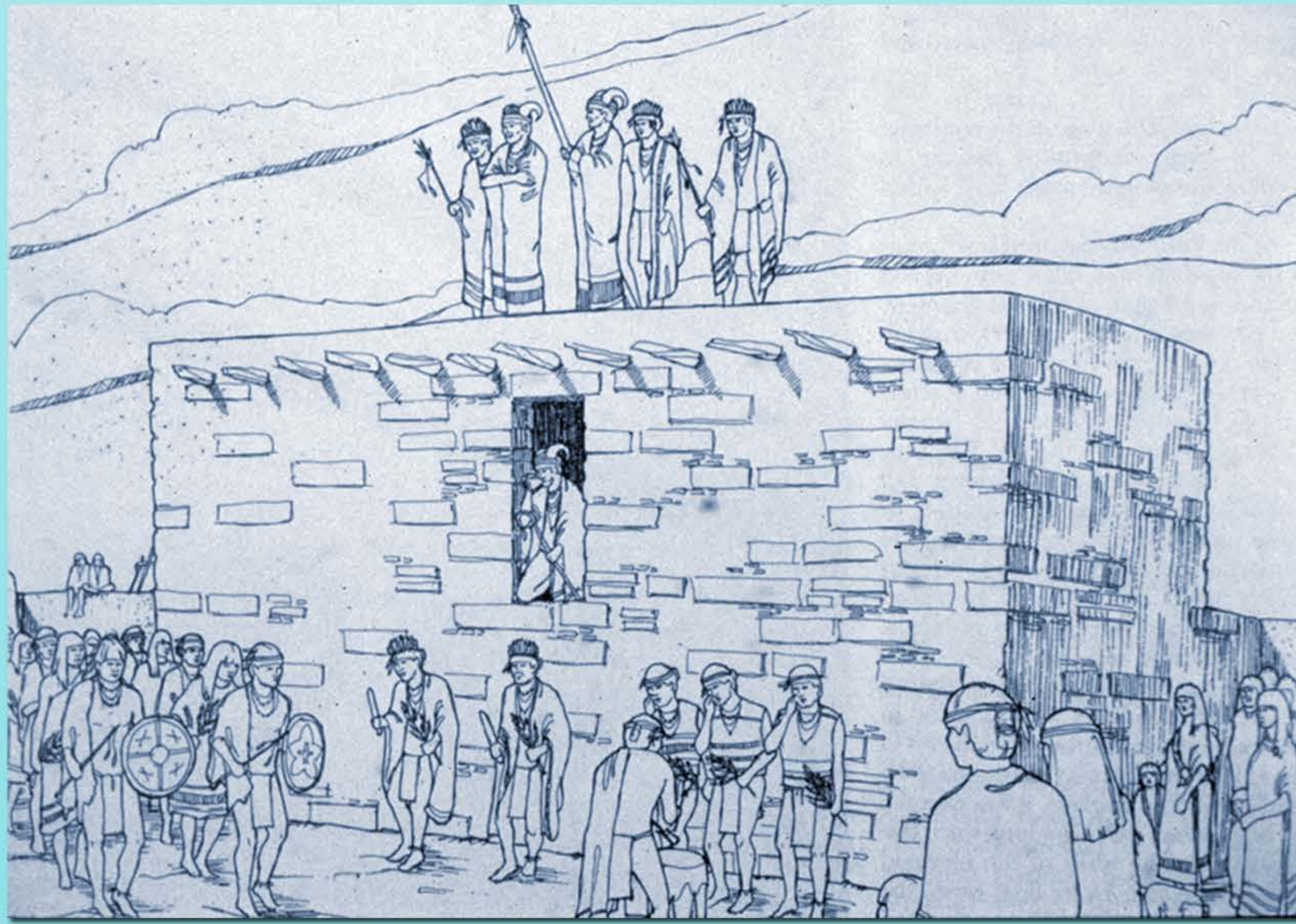
The ceramic vessels in the room suggest an observance similar to the O’Odham wine drinking ritual (nawait’i’ita) for the invocation of rain (Underhill 1946). The floor area of council chamber 78:

- contained multiple jars etched on the interior by a slightly acidic liquid such as fermented cactus fruit or agave juice, along with 10 agave knives for the harvest,
- pollen samples from floor found no evidence for storage of maize or cultigens,
- artifact assemblage did not include metates and artifacts characteristic of residential rooms; no hearth was present.

The O’Odham wine drinking ritual requires the participation of the members of four villages, which at the platform mound may have been represented by four council chambers. The ritual involved speeches and responses addressed to the four directions, such that all four segments of the population were integral to the observance.



Plan view of Cline Terrace Mound, gypsum walls, and ceremonial room locations.



C-4. Hohokam/O’Odham-like Ritual Use of Room 93

The density and diversity of economic pollen in the room suggests an observance similar to the O’Odham harvest cleansing ritual (ma’m’aga) in which the products of the fields and hunt are ritually cleansed (Rice 1997:73-82). The floor area of council chamber 93 was:

- free of vessels but contained clusters of artifacts used in ritual,
- floor pollen included numerous clumps maize pollen and other economic pollen, as if the “entire plants” had been introduced into the room.

In the O’Odham harvest cleansing ritual (ma’m’aga) a sample of the harvested food and the meat of a deer are ritually purified by the village shamans. Afterwards the food is cooked and consumed by the assembled villagers (Underhill 1946). At Cline Terrace a row of seven metates were found upside down against the southeast wall of Plaza 45 and opposite the door to Room 93. These may have been used in preparing the blessed food for the ensuing feast.

C-5. Pueblo-like Architectural Features of Room 42

Feature 42 is a room whose directionality is significant given it being located along the southeastern side of Plaza 45, but also from a low bench along its southeastern wall, the only such architectural feature identified at the Cline Terrace Mound site. The bench feature is more commonly encountered on the Colorado Plateau in buildings serving integrative functions, such as kivas. The floor features and artifact assemblage of Feature 42 indicate domestic use; however, the presence of owl bone also links this room to the presence of owl bones and ritual activities atop the platform mound.

The foot bones of a great-horned owl were found in the floor assemblage of a large room [Feature 62] lined with white gypsum slab-masonry atop the mound, and an owl bone was recovered with a child burial in an elevated plaza [Feature 67] on the southeastern corner of the elevated mound. Owl motifs occur on Salado Polychrome effigy vessels (Crown 1994: 123-125) and contemporary Chihuahuan vessels (Kidder 1916: Plate 1, number 9), and had ritual significance.

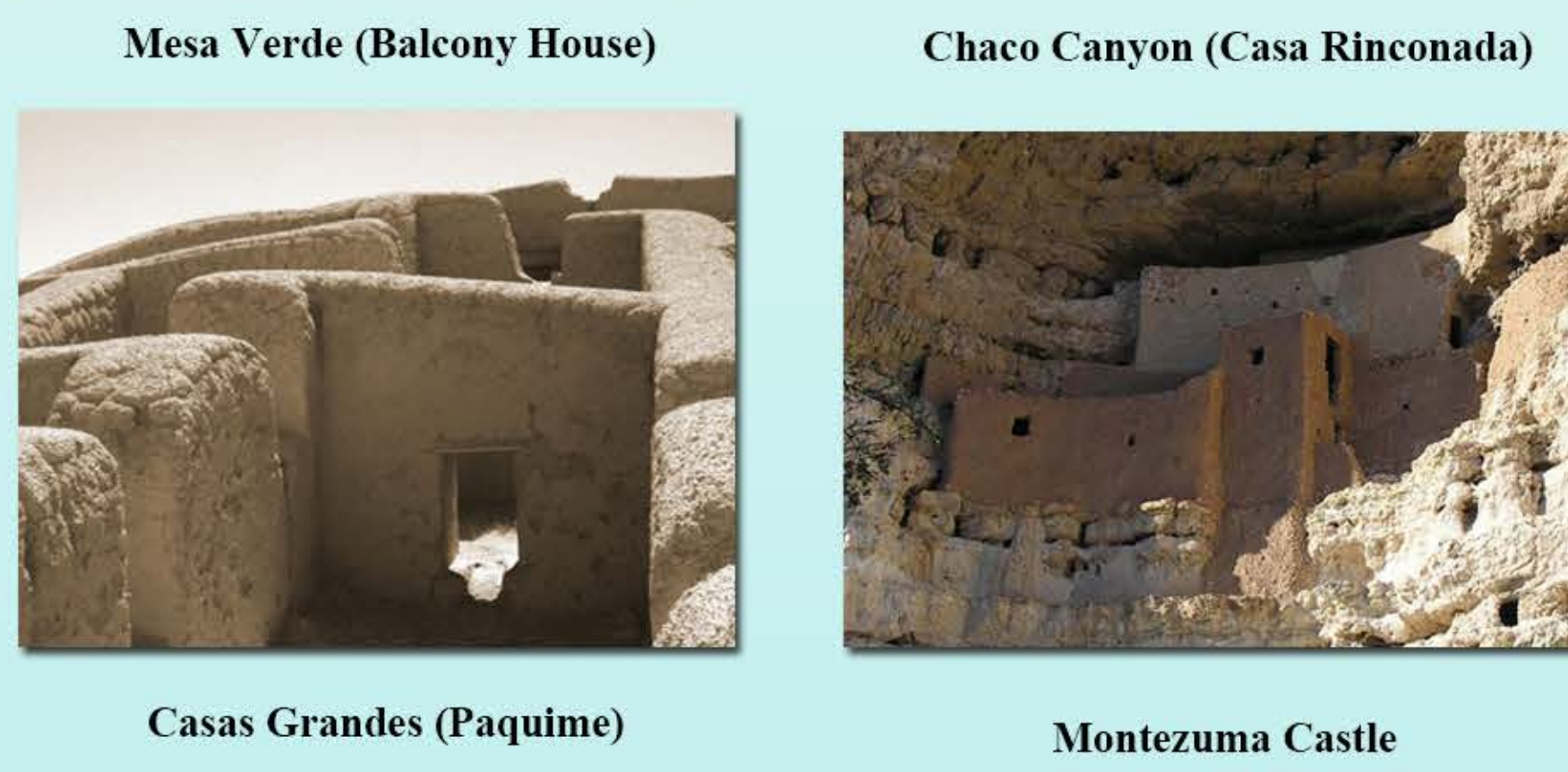
Room 81 at right.



C-6. Sinagua and Pueblo-like Architectural Feature of Room 78

The entrance to Room 78 was a T-shaped doorway, a type also found at contemporary sites in the Sinagua region (Montezuma’s Castle (Guebard, p.c. 2015)), Paquimé (Casas Grandes) (Di Peso 1974) in northern Mexico and in earlier sites at Mesa Verde and Chaco Canyon (Judd 1964). In his discussions of petroglyphs and architecture at Mesa Verde, McKern (1978:40-41) notes that T-shaped doorways were present at ceremonial rooms adjacent to kivas and towers.

The T-shaped entrance to Room 78 was the only such entrance recorded during the Roosevelt Archaeology Projects, including 120 sites excavated for the RPMS. It is situated within the ceremonial Plaza 45 of the Cline Terrace Mound in proximity to the Tower 37, another singular ceremonial architectural feature within the Tonto Basin. The tower was faced with white gypsum slab-masonry, and Room 78 has a white gypsum door sill, a unique feature. The adjacency of these two structures constitutes a symbolic architectural contrast within the



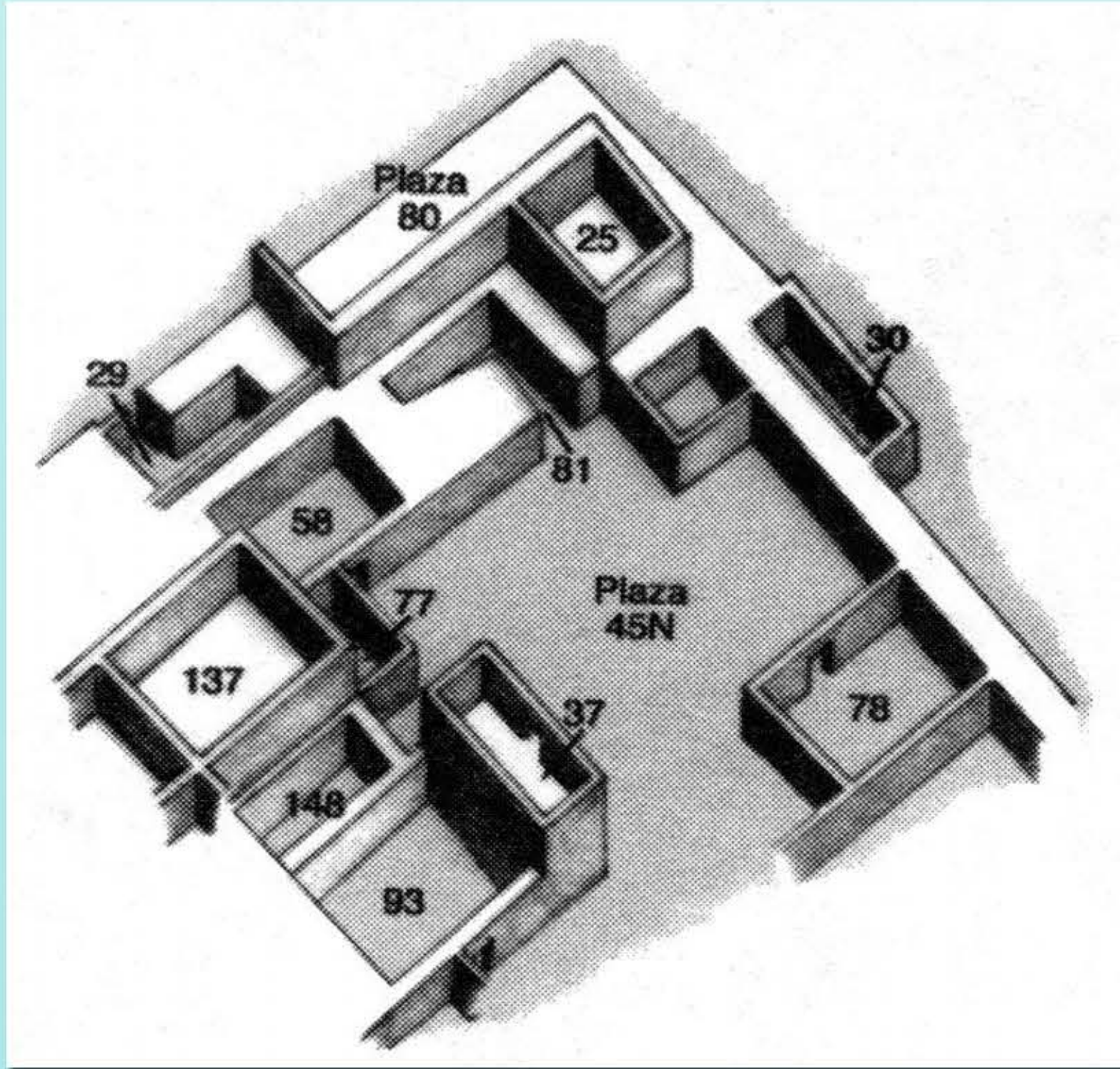
C-7. Regional Salado Iconography of Rooms 81 and 29

Rooms 81 and 29 are literally L-shaped caves extending into the platform mound, and mime a common ceramic motif, the interlocking scrolls. The room configurations are architectural expressions of dualism, another theme Ortiz (1969) identified as prominent in the worldview of Puebloan peoples of the Southwest.

The entrance to Room 81 had been sealed with an adobe wall, preserving two stone-floors alters, one of which would be illuminated by the winter solstice sunrise. Artifacts around the stone-floor alters included pigment minerals, bird bone whistle, large shells, obsidian, miniature axes, and plain and painted vessels.

The two L-shaped rooms are faced on the interior with white gypsum slab-masonry. Room 81 opened into Plaza 45, the ceremonial center of the site, while Room 29 opened out onto Plaza 14 on the northwest exterior of the mound, which was part of the counterclockwise procession route leading into the center.

The dualism of the L-shaped rooms conveys the concept of two similar, but different entities – each with its own duties, but both needed for the performance of a ceremony that maintained the well-being of the community.



D. CONCLUSION

The Salado phenomenon is an indigenous development in the late AD 1200s that signals “a belief in an ideology, but it also signaled access to the power associated with the ideology” (Crown 1994:223).

Dean (2000:12) has observed that detailed comparison and examination of local contexts is crucial to understanding regional Salado and developing explanations that are inclusive of the full range of variability.

The Cline Terrace Platform Mound represents a western expression of the Salado Phenomenon that incorporates both Hohokam and Pueblo aspects. The architecture of the platform mound and the tower are primary symbolic manifestations of the shared belief system at this site dominated by public religious architecture which mirrors the iconography of the Salado Polychromes.

The nature of the religious power was founded in ritual performance at the platform mounds in the Tonto Basin and elsewhere. Access to the power and its perceived benefits was differentially based on land tenure, access to resources, and social inclusion (Simon and Jacobs 2000). Inclusion of diverse groups in an extended platform mound settlement afforded a social network and access to resources that buffered risks faced by agriculturalists in a desert environment.

Acknowledgements:

Much of the research for this study was conducted as part of the ASU Roosevelt Platform Mound Study (1989-1998) under contract with the USDOI Bureau of Reclamation because of modifications to the Roosevelt dam, and under permit from the USDA Tonto National Forest.

The Roosevelt Platform Mound Study was completed by the Office of Cultural Resource Management, Department of Anthropology (now School of Human Evolution and Social Change) Arizona State University, Tempe. Anthropological Field Studies, Roosevelt Monograph Series 1 – 12.

The Roosevelt Archaeology Project collections and archives, including the Roosevelt Platform Mound Study, are curated at the Center for Archaeology & Society Repository (formerly Archaeological Research Institute), SHESC, ASU, Tempe. Contact: arleyn.simon@asu.edu

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