

SOURCE A

The 1775 Kumeyaay Revolt and Destruction of Mission San Diego

Name: _____

Vocabulary**headmen:** Leaders of the extended families or villages**presidio:** A Spanish military fort**rancherías:** A Spanish term for Native villages or settlements**Father:** The title for a Catholic priest**Introduction:**

In 1769, Spanish priest Junipero Serra established the first mission in Kumeyaay territory along the San Diego River. Initially, the Kumeyaay were interested in trading goods with the Spanish; however, the missionaries wanted more land to grow large crops and to support their cattle and livestock. The Spanish wanted more Native people to work a larger mission. To do that, they moved closer to the Kumeyaay villages. The Kumeyaay were upset with the Spanish for taking land without permission, destroying plants and food-gathering places, enslaving Native people to work at the mission, and harming Native women and children.¹ In November 1775, Kumeyaay villages joined forces to attack Mission San Diego.

According to historian James Sandos, “Indians needed to learn more about the working of the mission before acting against it, and that could only happen if Kumeyaay villagers agreed to join it. They began in 1775 by coming to the mission seeking baptism in ever greater numbers. . . . The Indians observed everything. Village **headmen** and [doctors] plotted a two-pronged attack on the presidio and the mission. Out of twenty-five **rancherías** located within thirty-one miles of the **presidio**, fifteen contributed warriors, and throughout the second half



of October Indians stockpiled weapons at selected sites and gathered information on the foreigners' movements."² The Kumeyaay killed three people, including **Father** Luis Jayme, injured several, and set fire to the mission. The mission was eventually rebuilt, but the revolt was one of the largest and most successful attacks against the Spanish missions in California. In this excerpt, Father Vicente Fuster of Mission San Diego describes the attack in a letter to Father Junipero Serra.

Source:

On the fifth day of this present month of November, about one o'clock at night, there was such a [large group] of Indians, both [non-Christians] and Christians, who came to the mission, that as far as the soldiers could judge they must have numbered more than six hundred. The first thing they did was to circle the rancheria, then the mission, from the four sides; then they [robbed] the church of its precious articles, and after that they set fire to it. . . . Amid the yelling and discharges of the guns, half asleep, I made my way out of the building, hardly knowing what it was all about. . . . I asked the soldiers, "What is this about?" Hardly were the words out of my mouth when I saw on all sides around me so many arrows that you could not possibly count them. The only thing I did was to drop my cloak and stand flat against the wall of the guardhouse, . . . so that no arrows might hit me. . . . There we were, surrounded on all sides by flames.³

—Father Vicente Fuster, Mission San Diego

1. Michelle M. Lorimer, *Resurrection of the Past: The California Mission Myth* (Pechanga, CA: Great Oak Press, 2016), 139.

2. James A. Sandos, *Converting California: Indians and Franciscans in the Missions* (New Haven: Yale University Press, 2008), 57–59.

3. Rose Marie Beebe and Robert M. Senkewicz, "1775: Rebellion at San Diego, Vicente Fuster," in *Lands of Promise and Despair: Chronicles of Early California, 1535–1864*, ed. Rose Marie Beebe and Robert M. Senkewicz (Santa Clara, CA: Santa Clara University, in conjunction with Heyday Books, 2001), 186.

SOURCE B**Art and the Ceiling at Mission Dolores**

Name: _____

Vocabulary

assimilate: To take on the behavior, language, and life ways of a different culture or nation.

rituals: A series of acts done in a set or precise manner that are part of a religion, belief system, or culture

customs: Usual ways of doing things within a culture or society

Introduction:

Completed in 1791, the church at Mission San Francisco de Asís, also known as Mission Dolores, still stands in Yelamu Ramaytush Ohlone territory in present-day San Francisco. Spanish priests hoped baptized Ohlone, Coast Miwok, Bay Miwok, Patwin, and Wappo peoples kept at Mission Dolores would fully accept the Catholic religion and **assimilate** to Spanish culture. The Spanish forced Native people to build the mission and then do all the work needed to run it, including planting crops, caring for livestock, blacksmithing, carpentry, weaving, and making candles and soap. The missionaries also forced Native people to attend church services, practice Catholic **rituals**, and learn the Spanish language and **customs**. However, as members of different tribes married one another, Native peoples at Mission Dolores created a new kind of community with mixed languages and a blending of cultural traditions from more than one tribe.¹ Even though Spanish missionaries were watching them,



the Native artists chose to paint traditional basket designs across the entire ceiling of the church at Mission Dolores.

Source: (Video)

California Native Art and Culture: Living in the Walls of the Mission²

Notes:

1. Randall Milliken, Laurence H. Shoup, and Beverly R. Ortiz, "Ohlone/Costanoan Indians of the San Francisco Peninsula and Their Neighbors, Yesterday and Today," *Government Documents and Publications* 6 (2017), https://digitalcommons.csumb.edu/hornbeck_ind_1/6

2. Nicole Meyers-Lim (Pomo), exec. dir., *California Native Art and Culture: Living in the Walls of the Mission*, produced by Sound Ideas Collective (Santa Rosa, CA: California Indian Museum and Cultural Center), video, 5:05, <https://youtu.be/LHO6r8yUsrA?si=IY6UUippdTkQ5hua>

SOURCE C

Paseo: A Way to Connect to Homeland

Name: _____

Vocabulary

baptized: Converted to a Christian religion through a ceremony or ritual; for Spanish missionaries, baptism meant Native people accepted the Catholic Church and were required to become part of the mission system

ancestral homelands: Places of origin or the historical lands that a group of people belong to

expedition: A journey or voyage by a group of people for a certain purpose

Introduction:

Paseo was a Spanish system at multiple missions that allowed **baptized** Native people to leave the missions for around two weeks at a time, for a maximum of ten weeks per year. The paseo system changed depending on the missionaries in charge. Some Spanish priests were strict about the rules of paseo and did not allow visits as often or at all. In comparison, other priests were less strict and allowed Native people to visit their home villages more regularly. Native families and communities separated into different missions may not have been allowed to visit their villages at the same time or as frequently. Some Native people were taken to missions over a hundred miles from their home villages and were not able to use paseo to visit their **ancestral homelands**.

Despite these challenges, historians have found hundreds of examples of Native people who left the missions to die in their ancestral villages. Some baptized Native Californians also timed their paseos with childbirth and marriage ceremonies. In 1816, German navigator Otto



von Kotzebue was on a scientific **expedition** around the world on the Russian ship *Rurik*. While stopped in San Francisco, he recorded observations in his diary and included an eye-witness account of Native peoples leaving on paseo from Mission Dolores.

Source:

*Twice in the year they receive permission to return to their native homes. This short time is the happiest period of their existence; and I myself have seen them going home in crowds, with loud rejoicings.*¹

—Otto von Kotzebue, German navigator

1. Otto Von Kotzebue, “Extract from Kotzebue’s Diary,” in *The Visit of the “Rurik” to San Francisco in 1816*, ed. and trans. August Mahr (Palo Alto, CA: Stanford University Press, 1932), 329.

SOURCE D

Basketry: Weaving Traditions

Name: _____

Vocabulary

bioregion: An area defined by its geographic features and distinct plant and animal communities

juncus: A family of marsh plants from temperate regions, commonly known as rushes

matrilocal: The practice of living with or near the wife's family after marriage

cosmology: Beliefs about the natural order of the universe

sustenance: A means of support, life, or health; nourishment

undiminished: Not diminished, reduced or lessened; remains as important, good, or strong as always

Introduction:

For thousands of years, Chumash women made all kinds of baskets for gathering, cooking, and ceremonial use. When the Spanish missionaries arrived, some missionaries allowed basket weavers to return to traditional plant-gathering places for basket materials. The process of gathering materials for baskets is an important part of weaving. Songs and prayers are offered while gathering. Special care is given while digging and trimming to keep plants healthy and thriving. This way of giving back and caring for the land remains an important part of Native basket weaving today.

Artist Leah Mata Fragua (yak tit^ʔu tit^ʔu yak ti^ʔhini Northern Chumash) shares an important connection she feels with this Chumash basket created at Mission San Luis Obispo:

*The moment I saw this basket I couldn't help but smile, appreciating our community's knowledge of our **bioregion** used to create some of the world's finest baskets. When I look at this basket, I imagine the maker gathering the materials while smelling the heavy damp greenness of the **juncus** while it's put out to dry. It calls to mind the relationship to place, and the power of our **matrilocal** communities and the ever-evolving stages of our lives as caretakers of our communities and cultural knowledge.*

What makes this basket so compelling? Is it the shape, design, or color? Or perhaps it's the deeper connection it forges with our past, with relatives who crafted similar baskets. When we gather materials for such baskets today, we are retracing the steps of those who came before us, keeping alive our relationship to the land and our unique worldview. . . .

*The motifs on this basket reveal the yak tit^yu tit^yu yak tithini people's worldview. While some might see a religious cross in its design, I interpret it differently. . . . Interpreted through the lens of a Chumash woman, these designs come as representations of the four directions, the four of seasonal shifts, and the pivotal North Star, all central to our **cosmology**.*

*Likely crafted for food-related purposes, this basket served as a vital tool for community **sustenance**. Today, while its original purpose might have faded, its cultural significance remains **undiminished**. It nourishes our collective hearts by reminding us of our relatives and their timeless stewardship practices.¹*



Source:



Chumash juncus rush basket by an unknown weaver at Mission San Luis Obispo.

Credit: Smithsonian's National Museum of the American Indian 12/4405

Notes:

1. Leah Mata Fragua (yak tit^ʔu tit^ʔu yak tiłhini Northern Chumash), M.A. Cultural Sustainability, M.F.A. Studio Arts, email message to the Smithsonian's National Museum of the American Indian, August 25, 2023.

SOURCE E**Music and Dance: Recording Traditions**

Name: _____

Vocabulary

elders: Older people, often with a respected position for their knowledge and experiences

Introduction:

Pablo Tac was a Luiseño man born at Mission San Luis Rey in 1822, as the mission system was coming to an end. When Tac was twelve years old, he was taken to Rome, Italy, by the priest in charge of the mission. In Rome, Tac studied both Spanish and Latin. He developed the first written form of the Luiseño language by creating a Spanish-Luiseño dictionary. Tac also wrote about his experience growing up in the mission, and he described the history and many of the customs and beliefs of the Luiseño peoples. Before turning twenty, he became ill and died in Rome. Today, Pablo Tac is still well known to the Luiseño because of his efforts to record their language, history, and culture.

This primary source comes from a section of Pablo Tac's writing on the traditional Native dances he witnessed in the mission during his youth. This source includes Tac's introduction about ceremonial dances as well as a description of one Luiseño dance. Tac explains the important role of the **elders** who instruct the dancers and teach the songs in the Luiseño language, so everyone is prepared to carry out the ceremony properly.



Source:

All Indian peoples have their own dances, distinct from each other. In Europe they dance for joy, for festivals, or for some piece of good news. But the California Indians do not dance just for festivals but also before starting a war; in grief, because they have been defeated; in remembrance of the grandparents, uncles and aunts, and parents now dead. . . . But we San Luiseños have three [main] ways only for males, because the women have other dances, two for groups of dancers, one for an individual, which is the most difficult. In the first two many can dance; one kind can be danced day and night, and the other only at night.

First Dance

No one may dance without the permission of the elders, and they must be from the same people, youths ten years of age or older. The elders, before having them dance publicly, teach them the song and make them learn it perfectly, because the dance consists of knowing the song.¹

—Pablo Tac, Luiseño scholar

1. Lisbeth Haas, ed., *Pablo Tac, Indigenous Scholar: Writing on Luiseño Language and Colonial History, c.1840*, (Berkeley: University of California Press, 2011), 193–195.