EXHIBITION!
GALLERY OPENING

HALL OF THE NORTH AMERICAN INDIAN

April 5, 1990

Exhibition Catalogue
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Hall of the North American Indian:
The Making of an Exhibition

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Hall of the North American Indian: The Making of a New Exhibition
IAN W. BROWN, RICHARD RICCIO, RICHARD RENSHAW-BEAUCHAMP

Ian W. Brown is Assistant Director of the Peabody Museum and Curator of the new Hall of the North American Indian. He received his undergraduate education at Harvard and the Ph.D. from Brown University in 1979. The primary focus of Dr. Brown's research is the interaction between Native Americans and western peoples in historic times. He teaches archaeology and history of the North American Indians at Harvard.

Since its founding in 1866, the Peabody Museum of Archaeology and Ethnology at Harvard University has been an anthropological institution devoted to scholarly research. Its extensive collections come from all over the world and are especially strong in North American ethnology and archaeology. Exhibition has also been an important function of the Museum, and the decision to renovate the Hall of the North American Indian is a result of this function. The humanistic theme in the exhibition is change and continuity in Native American lifeways. Although change can occur in many ways, the focus is on the impact of western civilization on the indigenous peoples of North America. As change is never unidirectional we also address the effects of such contact on European society, but the prime emphasis is on Native Americans. Despite the many drastic changes which occurred in indigenous lifeways as a result of diseases and cultural and physical genocide, Indians persevered and survived. The maintenance of social integrity under the impact and pressure of immense technological and ideological introductions reveals the tremendous efforts made to control their own lives.

The title of the new permanent exhibition is Change and Continuity. The purpose of the exhibition is to explore ways in which North American Indian and Eskimo groups reacted to western contact. A common failure of many anthropological exhibits is the tendency to show a static picture of Native American lifeways. Depicting Iroquois in longhouses, Navajos in hogans, and Tlingit in massive plank structures certainly does give an image of the variety of adaptations, but it tells us little about the complex story of how Native Americans came to be who they are today. Using a diachronic approach, this exhibition considers the changes in Native American lifeways from late prehistoric times to the contemporary scene.

As change can only be understood in relation to that which remains the same, it is important that we present an image of lifeways in late prehistory. Because the physical environment and neighboring Native populations also played a major role in the changing lifeways of every group, these topics are incorporated to some extent in our exhibition. The major theme, however, is culture change that resulted from contact with western peoples.

Change is not a one-way street. Although clearly the technological predominance of Europe impacted the indigenous inhabitants of North America more than the latter affected Europe, it is an injustice to assume that contact resulted in unidirectional changes. Even an item as basic as tobacco, an indigenous North American product, can be seen to have influenced the social life (and health) of populations on a global scale. On an economic level, the vast wealth of seventeenth-century Holland in large part was based on the great stock of furs transmitted from the Indians of the Northeastern forests. Such desires for the resources of the land could only have been satisfied by close and constant contact with the Indians. Control of North America was an integral aspect of the century of wars fought between France and England in the eighteenth century, and Indians played a significant role in the various outcomes.

It is often easier to see the influence of western civilization on Native American societies because of its marked impact on material culture, but we make quite clear to our viewers that change and continuity go hand in hand and are experienced by all participants in culture contact. Although the focus of our exhibition is on acculturation in Native American culture and society, the viewer is constantly reminded that the white man was also affected by such contact.

In any acculturative situation

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people pick and choose those introduced objects or ideas which can be integrated into their cultural systems. Often the traits, through reinterpretation, are distorted to the extent that they no longer have the same function or meaning that they had in the donor society. Cutting up a brass kettle into dozens of fragments which then served as ornaments is a case in point. Although this may appear to be an example of simple substitution for something that already existed, we cannot assume that this was indeed the case. As Lauriston Sharp has shown in "Steel Axes for Stone Age Australians," the replacement of stone axes with those made of steel had a great impact on sociopolitical structure, something that was totally unanticipated by the donors. Similarly, when metal points replaced those of stone among Native American groups, it was not a mere matter of simple substitution. The loss of a technology such as stone-working, that had existed for millennia, was sure to have had an effect on the economy, making the indigenous populations much more dependent on the intruders. It is stressed to the viewers that we are not just talking about objects influencing objects. Rather, we are dealing with objects that are integrated with all aspects of the economic, sociopolitical, and ideological systems. Changes in objects are most visible, but what we are most interested in is how material changes reflect adjustments in the more intangible aspects of life.

Change is a difficult concept to deal with, because of the nature of "time" and its interpretation. E. E. Evans-Pritchard in The Nuer, clearly makes evident the different levels of time that exist in non-Western societies. His detailed description of the differences between ecological time (relating to the environment) and structural time (relating to social structure) are excellent reminders that concepts of western time are but one-half of the total perspective. As seen in the ruminations of a score of scholars in Calvin Martin's new edited volume, The American Indian and the Problem of History, writers of the New Indian History School are very sensitive to the dangers involved in overlaying our own sense of temporal structure on Native American world view. Significant events in frontier history, for example, measured along a yard stick divided into years and decades, would be meaningless as to how Indians of the Plains envisioned their world and what was happening in it. Although we do use time lines throughout our exhibition to provide viewers with a temporal framework to assess change, we repeatedly emphasize that the Native Americans in question who were experiencing the changes, would not have viewed time in the same way we do. Numerous examples are offered to establish the opposing views, Teton winter counts and Iroquois wampum belts being but two cases. It cannot be denied that change which resulted from contact had a very dark side to it. The spread of infectious diseases, or rather the "Virgin Soil Epidemic" (Alfred W. Crosby, "Virgin Soil Epidemic as a Factor in the Aboriginal Depopulation in America," William and Mary Quarterly 1976) wrought such havoc on Native American populations that for many areas "virgin land" was really "widowed land." The effects of such epidemics are dealt with throughout the exhibition, as are other negative aspects of contact — especially the conscious genocide of a people. For many areas of North America the intruder's approach was to destroy or drive out the competitors. As long as Indians were the link to the desired resources (such as furs), they were used, but when they became an impediment (as in land competition) they were exterminated, put on reservations where they could be controlled, or removed to other portions of the country. This is the dark side of contact which is brought home to the viewer throughout the exhibition.

On the brighter side is the message that despite five centuries of such tactics, Native Americans have survived. Culturally the changes have been vast, but socially Indians are still a very viable part of America and have remained so despite the overwhelming pressures put upon them. An important message we wish to deliver to the public is that, despite these pressures, the indigenous peoples of North America managed to play a very active role in the changes that occurred in their lives. There can be no question that the long range effects of culture contact with the white man inevitably resulted in demoralizing situations, but it is wrong to assume that native populations were passive recipients of change, totally unable to prevent the onslaught of new ideas and materials.

A classic example of "creative acculturation" (term derived from Margaret Blackman's "Creativity in Acculturation: Art, Architecture, and Ceremony from the Northwest Coast," Ethnohistory 1976) is the introduction of the horse and gun to the Indians of the Plains. Neither object was forced upon these Indians. They were accepted with enthusiasm and, once adopted, they influenced most aspects of Plains lifeways. Warfare changed as small, highly-mobile raiding parties replaced large groups of armored combatants. Settlement patterns changed with the increased mobility as adequate pastorage became of vital importance. Even social organization, art, and ceremonials were affected by the introduction of the horse and gun to Plains Indians. These were positive changes in that the decision-making as to how life would change was in the hands of the Indians (this is not to imply, however, that they were aware of the complexity of change or how a decision to do one thing might affect numerous other aspects of their lives).

Even in situations where change...
was forced upon Native Americans, the nature of reaction often had a local flavor which the white authorities were ill-prepared to handle. The prohibition of native warfare in British Columbia in the mid-nineteenth century, for example, resulted in the famous potlatch "wars." Having thrown down their arms, the Northwest Coast Indians "fought with their property" in major potlatch activity. When the potlatch itself was prohibited in the 1880s it either went into hiding, was disguised as feasts, or practiced in defiance. In these cases the motivation for change came from an outside authority, but the Indians themselves had considerable control over the direction the change would take.

Throughout the exhibition many other examples of such contact are used to highlight the theme of culture change and continuity among Native Americans. Important considerations are that all aspects of life are dealt with as an integrated whole and that the story be balanced. We examine and interpret the lifeways of the indigenous peoples in general and then look at changes over time, both positive and negative. It is our hope and expectation that the viewing audience will gain an appreciation as to how Native Americans reinterpreted and molded new concepts and materials into their cultural systems in the attempt to make the old and the new fit together. The attempts were not always successful, but they were always made.
Richard Riccio is Exhibit Designer for the Peabody Museum and the designer and overseer for construction and installation of the new Hall of the North American Indian. He earned his B.A. degree in Anthropology from Clarion State College in Pennsylvania and holds a Master of Art degree in Anthropology Museum Studies from the University of Arizona, Tucson. The designer of a number of exhibitions, he was formerly Curator of Exhibits at the Kansas State Historical Society, and Curator of the Worcester (Mass.) Historical Museum.

As I write this article, the exhibits department is immersed in the busiest phase of the five-year renovation of the Hall of the North American Indian. With less than four months until opening day, we are in the middle of exhibit construction. A typical day may include fabrication of unique artifact mounts of plexiglas and brass, screen printing multiple-colored timelines or maps, refinishing cherry wood baseboard salvaged from the old Hall, or application of stencils to finished wall surfaces. To get to this point required nearly two years of design development, some aspects of which are presented here.

All exhibitions are similar in that they must go through the same stages: planning, design, construction and installation. For a permanent exhibition like the Hall of the North American Indian, there will be literally hundreds of staff, consultants, architects, contractors, volunteers, etc. involved in one or more phases of the exhibition process. In a museum with a small staff like the Peabody, the designer's role does not end with design, but must carry through both construction and installation stages to keep the project on schedule and on budget. Permanent exhibitions usually involve a total renovation of the space. Indeed, over half of the budget for the Hall went toward architectural renovations. This is not merely a face-lift for the old exhibit. This project entails all new state-of-the-art heating and cooling, electrical, fire protection, and security systems. Architectural and exhibition design must somehow mesh into one synthetic whole without loss of integrity to either. Without going into details about the design process or the topics discussed in endless meetings with the various contractors, I will talk instead about what influences a designer's decisions.

The design for the Hall of the North American Indian was influenced by several factors: the goals of the Peabody Museum, the makeup of the museum staff, the theme of the exhibit, and the general configuration of the space itself. Although the general configuration of the gallery is probably the most important element affecting design, the other factors must also be taken into account.

The museum staff affects design in numerous ways. The role of the
conservator is crucial in determining the best exhibit construction materials. The desire of the collections department to have easy access to objects in display cases ultimately affects case design. The fact that there is no exhibit maintenance staff at the Peabody Museum means that mechanical devices have to be kept to a minimum. Although most museum visitors like the high-tech multi-media orientation of modern museums, there is nothing more frustrating than trying to interact with a non-functioning device.

The theme of the exhibit, continuity and change, affects virtually all segments of exhibit development, including its design. Because the theme deals with the historic period, we are primarily displaying ethnographic rather than archaeological material. These objects of cloth, feather, wood, leather, etc. often require different humidity or light levels and a mounting device that provides appropriate support without detracting from the aesthetic quality of the piece. The "culture area" approach of grouping together people of the same area also affects design. We made a deliberate choice to distinguish between areas by using wall colors that give a feel for the particular area: forest green for the Northwest Coast, adobe tan for the Southwest, for example. We also have applied decorative borders of traditional native designs to unify the culture areas.

The structure of each culture area is standardized throughout the gallery. Each begins with an introduction panel which includes a title, introductory text, area map, and timeline. Then one or more display cases contain artifacts demonstrating traditional forms prevalent during pre-contact times. One or more scaled dioramas demonstrate Native American lifeways. Each area also has a subtheme section with an introductory panel and one or more display cases that deal with a particular question concerning culture change. This consistent thematic pattern provides the basis for the design of the entire gallery. After all

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Richard Riccio, designer of the exhibition (top), Joseph Johns, and Michael Grassi reinstalling Tlingit totem pole.
these factors have been internalized by the designer, the space itself is considered.

From the start it was obvious that a 6,000 square foot room was not large enough to tell the whole story of White-Indian interaction. The Hall's sixty by one hundred foot layout is separated by two rows of ten columns, which create three equal areas of twenty by one hundred feet. One of the main design challenges was to avoid the perception of three long corridors which these columns produce. Of course, the trick in design is to turn a disadvantageous situation into an advantageous one. Not only were all but one of the columns successfully hidden behind exhibit walls, but resolving the problem created intimate spaces that open up to longer views just where one culture area ends and another begins. By not being able to view the entire space from any one vantage point, the visitor maintains a feeling of expectation throughout. It also makes the space feel bigger than it actually is. Although many rooms have been built into the larger one, we have avoided any claustrophobic tendencies by creating several pathway options between different culture areas. It is intended that the visitor begin at the orientation room and proceed clockwise around the perimeter of the gallery and end in the central area. Pathway options not only alleviate the feeling of a "maze", they allow those with limited visitation time or a special interest to proceed directly to that area without having to pass through areas of little interest.

Besides the eight culture areas, we have created an orientation room near the entrance to the gallery. This will be an important first stop to acquaint the visitor with the exhibition theme and to provide examples of what to look for while viewing the exhibit. An interactive console contains questions and push buttons which activate lights on a map of North America and spotlight objects in display cases that flank the console.

Flexibility has been the key to the design process. The orientation room, for example, can be easily adapted to house audio-visual equipment should the museum ever decide that the available technology is appropriate and cost-effective. It is also very easy to change a subtheme in any culture area. By asking a different question on the subtheme panel, we can substitute another set of objects in the display case that best demonstrate the point to be made. Another example of flexibility built into the gallery is the title wall at the entrance. This is a ten foot wide wall that faces the entryway at a forty-five degree angle. It not only serves as an introduction to the new Hall, but also as a direction-orienting device. Since the Hall of the North American Indian will be the principal area for all museum functions, be they exhibit openings, films, craft demonstration, and so on, the central area of the gallery was designed to be as open as the existing rows of columns would allow. The title wall was constructed on a huge hinge so that during these functions, it can be opened up to allow free flow of traffic in and out of the central space.

Proper planning does not always ensure successful design. It must be followed up with good craftsmanship in the construction phase and good coordination between preparators and conservators in the design, construction, and installation of artifact mounts. Whether eventually deemed successful or not, the Peabody Museum has truly demonstrated a team approach to exhibit development throughout this project.
Richard Renshaw-Beauchamp is the Head Conservator of the Peabody Museum. He was trained in Fine Arts conservation and restoration in London and at the Instituto Central de Conservacion y Restauracion in Madrid. A specialist in anthropology and natural history conservation, he was Chief Conservator at the British Columbia Provincial Museum in Victoria before coming to the Peabody.

All museums which have great collections are caught between the proverbial rock and a hard place. Those collections comprise the primary evidence, the hard facts upon which succeeding generations of anthropologists, historians and other educators and scholars must hang their theories. This being so it is of vital importance, not only to the museum which owns them, but to the world which depends upon them as the hard facts of history that they be preserved.

Yet the world is not comprised solely of scholars, and everyone, particularly the young in their formative years should have the right to see them, study them if so inclined and thus, perhaps unconsciously, absorb a little of the past upon which their present lives and possible future will be based. It is there that you have the contradic-

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tion, both the rock and the hard place. Display - exhibition - even un­der ideal circumstances, exhausts the lifespan of an object. Permanent display no matter how controlled through the supervision of a conservator, no matter how well funded to insure the ideal environment, hastens deterioration in all classes of artifact. Indeed the "Black Box," an imaginary ideal attributed to conservators by curators, is the answer to very long term preservation. But that is not a practical solution. So what can we museum professionals do to try and reconcile the seemingly irreconcilable?

I did not come to the Peabody Museum until January 1988 and the planning for the new Hall started some years before that. I was very lucky, however. Right from the beginning, the Curator, Designer, and Collections Manager had a fourth partner, the Conservator, working on all aspects of planning. At each stage in the selection of artifacts the conservator was there to advise and suggest. To some it may seem strange that conservation should be so involved so early on, but in fact it is a time saving, cost saving, and aggravation saving involvement. From a long term stability point of view a conservator can and should advise on the suitability of all artifacts going on permanent exhibit. Sometimes there will be two, three or perhaps a dozen similar objects and the conservator can choose the most stable. An object may be just too fragile to stand up to long term exhibition. It might be too weak structurally or the dyes might be too fugitive. Even if there is only one object available and it is really not suitable for long term display in light and without a distracting support system, the curator gets to know this right at the beginning and can start then to think of artifact rotation, substitution or even the elimination of that particular piece.

The conservator has to work also with the exhibit designer. Ideally even before the designer thinks about cases and case sizes every artifact, no matter how small, must be discussed as to how that particular object can be displayed to not only show its form and use but at the same time ensure its structural integrity. This involves mounts, mounting materials, interface mounts and, also important, who is going to make them and pay for them. It has to be determined how the object should be lit, not only what kind of light but also the intensity of that light. Some materials like textiles, feathers, paper, and so on have an upper limit of illumination of 50 - 70 lux (5-7 foot candles). Sometimes special conditions have to be imposed to protect the artifact viz. a special case with a low relative humidity percent (R.H.%) to protect bronzes or archaeological iron with attached evidence of cloth, wood, hair, etc. While this is going on there are lights and lighting fixtures to discuss and experiment with. Heat build- up in cases, radiant heat from incandescent light, light sufficient to see but not so high as to fade fabrics, embrittle paper or cellulloric materials, all this and many other issues have to be decided upon before serious design starts. One of these considerations is temperature and relative humidity control. These have to be balanced between the ideal and the attainable. Stability and minimal variation is better than striving for an unobtainable perfection with its consequent rapid variations. I would like to introduce an example by way of illustration. You would think that stone was very stable and could be spot lit with impunity. Some stone yes! Others NO! Argillite for example is a perfect heat sink and after 2 - 3 hours under a spot light, even a low volt spot lamp, will have a surface temperature of approximately 48 - 49° (120° F.). Argillite which the Haida used to make carvings is quite sensitive to changes in R.H. % and fractures if subjected to even moderate heat and low R.H.%. Every year conservation research scientists find out more about the causes of deterioration in both organic and inorganic objects, and the front line soldier between these sci-

entists and the designer/exhibit manufacturer is the conservator. When plywood or pressed board using urea-formaldehyde was found to be off-gassing and to be detrimental to both organic and inorganic artifacts, we had to come up with phenol-formaldehyde products. Latex paints off-gas sulfur. or at least they did when they contained real latex, now they call water-based paints latex but they don't contain it, they are acrylic emulsions. We have to know things like this and advise on suitable paints. Carpets off-gas Xylene. Electrostatic air-cleaners produce ozone. Spray-humidification of air, in areas of water can coat objects with a fine frosting of calcium carbonate. Something similar was a personal experience of mine. National Historic Parks in Ottawa, Canada, where the water has very high calcium content got around this by installing in their new conservation lab/storage area a very sophisticated de-ionization plant. The contract specified borosilicate glass piping between the plant and the humidifiers as de-ionized water is a very powerful solvent. The contractor didn't know this and installed copper pipe in the wall cavities to transport the water. After six months of winter I was surprised to notice a coppery sheen on all the objects near the humidifiers. A nasty shock for me and an expensive one for the Department. I put in an occasional aside like this to illustrate what can happen if the conservator misses something, does not pick up on what is superficially innocent but which can prove a problem in the future.

I don't want to imply that the conservator is the key person, because in the mounting of a major exhibit there is really no key person, unless it is the co-ordinator or more important still the person or entity that puts up the money! The curators, designers, conservators and collections managers are all key players in the team combination that opens a successful exhibit.

In the execution of a major per-
manent exhibit as in the day-to-day running of a museum, collections management personnel can make or break anyone's efforts. They know where and what each object is. They arrange the objects' safe movement from storage, to the curators' room, to the study table so that the consultant can examine it, to the photographic studio, to the conservation laboratory. In fact they keep track of it from the time of its inclusion in the exhibit to its installation, by the conservation department, in its case in the exhibit hall. A discreet and thankless task, and I would like to take this opportunity to thank the collections people here and indeed wherever I have worked for all the help and understanding they have given and for all my many sins of omission and commission.

Back to the production of an exhibit and the conservator's role. Once the artifacts have been chosen by the curator and a definitive list drawn up, each artifact must be examined and an estimate of time and cost for recording, analysis, photography, consolidation and interface mounting must be prepared. The experience of the person who makes these estimates determines whether that one part of the complicated jigsaw puzzle that is exhibit production will be accurate. To open on time, within budget, a museum director is in an invidious position. He has to rely on a number of people, each an expert in only one particular field, to make cost and time estimates not only accurate in themselves but all interdependent for their success upon each other. To say that this is particularly difficult for a conservation department would be egotistical. It is equally difficult for everyone concerned. The everyday workings of a museum must continue. Emergencies arise every month. Loans must be couriered and installed in borrowing institutions. Temporary exhibits must continue. Researchers from other institutions have to be serviced. Life and work in a museum is not life and work in an "Ivory Tower."

Every object to be exhibited is examined by a member of the department, and, not only is the artifact accurately described as it is and measured, all its constituent parts are analyzed, its exact condition is reported at the time of examination, and any previous repair, alteration or modification described with an attribution as to origin of such modification (native or post-collection). Its stability with respect to its structural integrity is assessed, and a determination made as to how it can be consolidated if necessary, and whether or not it can be cleaned - made to look more "attractive", more "presentable" - without destroying evidence of use. All objects are photographed to document how they arrive in the laboratory and if worked upon, photographed again during and after treatment. Often there is not an earth-shaking change in the object, but it is of great importance that any change in an artifact be recorded so that no evidence be falsified which might mislead researchers in the future.

When that wonderful day comes when the cases are installed, the carpet laid, the paint has off-gassed and the shelves and supports made and ready for installation, collections managers, exhibits people and conservators become one team and install. We have not reached that stage yet, but by the time of printing we will be there.

The question of scale for a museum exhibition, as with virtually all complex matters makes a very big difference. Over the past several decades the Peabody Museum has frequently installed, refurbished, and/or renovated an area for a new exhibition. The scale of prior efforts, however, bears little resemblance to those undertaken for this major project. The visitor is often unaware of the extensive planning and work which underlies a new installation. In this case the planning and execution have spanned five years. The staff of the Peabody Museum, academic consultants extending far beyond the Harvard community, architects, construction and environmental engineers, exhibit fabricators and designers, and volunteers have all been involved throughout the past half decade to bring us to this present stage. The 6000 square foot, double story hall has been totally reconstructed. A wholly new electrical system, temperature and humidity controls (the first in an exhibition area in the Museum), an elaborate security system, and new display cases have been installed. Much of this will be unseen by the viewer as will the time and expertise required for the detailed research on each of the 500 objects to be exhibited, or the conservation, photography, and the preparation of label copy. Indeed, it can fairly be said that the Peabody Museum has not undertaken an exhibition of this scale since the Museum was built over 120 years ago.

Within an appreciation of scale, finances play a critical role. The costs for this project approach a figure of 1.5 million dollars, a staggering sum for a single exhibition, and one which some might question. In fact, much time was spent in controlling ever-increasing costs and in many instances we were unable to do what we had hoped because of a lack of sufficient funds. It is my belief that displaying one of this country's foremost ethnographic collections of the American Indian requires little justification. It is a public responsibility which this exhibition dutifully discharges. A grant from the National Endowment for the Humanities, a magnificent gift from Mr. and Mrs. Bruce Heafitz, and generous contributions from many friends of the Peabody Museum made this exhibition possible. My profound gratitude is extended to all who have brought about this major event. The Peabody Museum of Archaeology and Ethnology is proud to welcome you to our new Heafitz Hall of the North American Indian.

C. C. Lamberg-Karlovsky
Director

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Rosemary Joyce was appointed Assistant Professor of Anthropology at Harvard and Assistant Curator of Precolombian Archaeology in the Peabody Museum in July, 1989. "Asentamiento en Yoro: Resultados Preliminares" was the title of a paper given at the Honduran Archaeological Seminar, Copan, Honduras. A paper delivered at the A.A.A. meetings, Washington, D.C. was "Settlement Patterns in Yoro, Honduras." A participant in the Lowell Lecture series at the Museum of Fine Arts, Boston, Prof. Joyce delivered a lecture on "Knowledge and Power in Precolumbian Central and South America." Last spring was the first season of Prof. Joyce's Proyecto Arqueologico Cata-guana y Oloman in Yoro, Honduras, a project of survey and mapping in a previously unexplored region. She recorded the presence of from one to 200 structures and six ballcourts (suggestive of contact with Mesoamerican cultures) at 15 sites.

Dr. David Killick, Research Ass't., is the author, with


Prof. Arthur Kleinman participated in meetings of an interdiscipli-nary faculty seminar on The Health Transition at the Center for Population Studies, and helped organize an international workshop on that topic for the Rockefeller Foundation. Prof. Kleinman is co-editor with Prof. Lincoln Chen, Harvard School of Public Health, of a volume enti-tled Social Change and Health. The result of seminars and workshops, ar-ticles in the volume will support a larger role for anthropology in international health. In August, 1989, Prof. Kleinman gave a lecture for Taiwan's National Science Council, and visited and lectured at nine universities and medical schools in China. He was a visiting researcher and lecturer in the Institute of Ethnology, Academia Sinica. "Suffering and its Modes: Toward an Ethnography of Experience: was the title of the keynote lecture at the First Conference of the Society of Psychological Anthropology, held in San Diego. Prof. Kleinman was appointed consultant to the Health Division of the MacArthur Foundation


Assoc. Prof. Charles Lindholm delivered a paper on "Validating Hierarchy Among Egalitarian Individualists" at the Conference on Muslim identity, Satterthwaite, U.K. "Distinctions and Ambiguity in the Middle East" was the title of a paper presented at a conference on Di-alects and Modernity in the Middle East, University of Michigan, Ann Arbor. At the A.A.A. meetings, Washington, D.C. Prof. Lindholm gave a paper entitled "Lying and 'becoming' in Shamans and Cult Leaders." Charisma: Theory and Practice will be published by Basil Blackwell, Cambridge, MA in April, 1990.

Prof. David Maybury-Lewis attended the World Bank Conference on Involuntary Resettlement in Jakarta, Indonesia, and presented a paper on "The Role of Non-governmental Organizations in De­velopment." He organized and was contributing editor, with Uri Alma-
gor, of a volume entitled The Attraction of Opposites: Thought and Society in the Duality Mode, Univ. of Michigan Press. Prof. Maybury-Lewis gave a series of lectures at Tokyo, Keyo, Osaka and Kyoto Universities. He is currently writing Millennium: Tribal Wisdom and the Modern World, a volume to accompany a forthcoming television series for which he will be the host.


Dr. Alan Trevithick, Lecturer in Social Anthropology, organized a panel of historians and anthropologists on Civil Ritual in India: British and Indian Modes of Symbolic Representation, at the American Assoc. of Asian Studies in 1988. His introductory commentary and paper, "Structural and Sequential Aspects of the British Imperial Assemblages at Delhi, 1877-1911" will be published in Modern Asian Studies, Cambridge. Other papers delivered in 1988 include: "Anthropological 'Life History' and the 'Life Histories' of Anagarkia Dharmapala" and "Hindu Abbots, Burmese Monks, and British Archaeologists at the Bodh Gaya, 1875-1903." He is currently doing research on the subject of "low Europeans" in the early British and French Indian possessions, and analyzing models for testing the efficacy of politically charged symbolism and ritual.

Prof. Nikolaas van der Merwe was in Ecuador collecting data to study, isotopically, the marine and terrestrial food chain to determine the subsistence base of the Valdivia culture, the earliest Formative culture in the New World. He has published several articles about isotopic tracing of prehistoric diets and the recycling of carbon dioxide in the Amazon forest. He has developed a method of identifying the origin of elephant ivory by means of carbon, nitrogen, and strontium analyses which is being used to detect whether ivory has been legally or illegally obtained. Data was collected on 100 elephants from 27 different African game refuges. Reports on the research were presented at the Convention on International Trade in Endangered Species held in Lausanne in October. Other research included travel to South Africa to obtain samples of tooth enamel from early hominid fossils for isotopic analysis to determine diet. Prof. van der Merwe has given lectures on "Isotopic biochemistry and prehis­toric diets and environments" at the City Univ. of New York Graduate Center, and the Carnegie Institute for Geophysical Research, Washington, DC.

Prof. Emeritus Gordon R. Willey gave a lecture entitled "Ancient Maya Politics" at the Annual Meeting of the American Philosophical Society, Philadelphia, 1989. He served as summarizing discussant at the Dumbarton Oaks Conference on the Late Classic Maya in October, and was a participant on a panel on "The Teaching of Anthropology" at the A.A.A. meetings in Washington, DC in November. Recent publications of Prof. Willey are: Portraits in American Archeology, Remembrances of Some Distinguished Americanists, Continued on next page

Museum curators and staff

Dr. Monni Adams, Assoc. in African and Oceanic Ethnology, gave a paper on "Aesthetics and Material Culture" at a conference on Society for Cultural Anthropology in Washington, DC. "Images of African Art" was the title of a paper delivered at a symposium at Keene State College, NH. "Power by Design in Kuba Society, Zaire" was the title of a lecture given at the National Museum of African Art, Smithsonian. The topic of a lecture at the Metropolitan Museum of Art was "Controlling the Energies of Life among the We of Ivory Coast." Recent publications by Dr.

Ronald Niezen

Ronald Niezen is a newly-appointed Assistant Professor in the Department of Anthropology and the Committee on degrees in Social Studies. His research and teaching interests are in the areas of political anthropology and the cross-cultural study of religion with a more specific focus on Islam in Africa.

Prof. Niezen earned his undergraduate degree in anthropology and sociology from the University of British Columbia (1981) and the Ph.D. in social anthropology from Cambridge University (1986). His dissertation examined an Islamic reform movement among the Songhay of Mali and explained how this movement arose in a society described as having a vital system of ancestor worship and spirit possession.

After completing his doctorate, Prof. Niezen worked as a research consultant for the Cree Indians of the James Bay region in Quebec and taught in the Dept. of Sociology and Anthropology at the Concordia University in Montreal.

Prof. Niezen's current work critically examines the study of religion

Robert W. Preucel

Robert W. Preucel has been appointed Assistant Professor of Archaeology in the Department of Anthropology. He also serves as Assistant Curator of Southwestern Archaeology at the Peabody Museum. Dr. Preucel's archaeological fieldwork includes two seasons of survey and excavation as part of the UCLA Pajarito Archaeological Research Project on the Pajarito Plateau, New Mexico, an area where A.V. Kidder did his dissertation research. In addition, he has conducted two seasons as director of the Pajarito Archaeological Field House Project. This latter research was supported by grants from the UCLA Institute of American Cultures, American Indian Studies Center, the UCLA Graduate Division, and the UCLA Friends of Archaeology.

Dr. Preucel received his undergraduate degree (1978) in anthropol-
Maryellen Ruvolo, a newly-appointed Assistant Professor in biological anthropology, is no stranger to Harvard. She was an undergraduate in mathematics, writing a thesis on Hilbert spaces. She became interested in anthropology after taking Irven Devore's class on primate behavior. This led to a Ph.D. in 1983 from Harvard. Her graduate research was a genetic analysis of the guenons, an Old World monkey species group, noted for their diverse morphological and chromosomal features. Ruvolo used properties of red cell enzymes and serum proteins to reconstruct the evolutionary tree of these little-studied species. As a result of this work, she became interested in rates of evolutionary change and in the timing of evolutionary events, as estimated by "molecular clocks". This theme continues in her present research.

James L. Watson was appointed Professor of Anthropology in the Department of Anthropology, effective January 1st, 1989. He also serves as Faculty Affiliate of the Fairbank Center for East Asian Research. Professor Watson's research interests cover a wide range of topics including: kinship, social stratification, historical ethnography, emigration, ritual, and religion. Prior to joining the Harvard faculty he taught at the University of Pittsburgh, the University of London (School of Oriental and African Studies), and the University of Hawaii.

Professor Watson earned his Ph.D. in Anthropology at the University of California, Berkeley (1972) and his B.A. in Chinese Studies from the University of Iowa (1965). He has conducted field research in the Hong Kong New Territories (1969-1970, 1977-78, plus annual revisits in the 1980s), the People's Republic of China (1985, 1986, 1988),

Richard W. Wrangham was appointed Professor of Anthropology on July 1, 1989.

I was born in England in 1948. My father was a lawyer, a classical scholar and a bird-watcher. Family activities instilled in me an affection for the countryside and an interest in natural history, but for many years my hobbies were divorced from academia: biology was unappealing because it was supposed to consist largely of memorizing long words. S.A. Barnett's "A Century of Darwin," a collection of revolutionary essays, persuaded me otherwise. It taught me the beauty of natural selection theory and left me convinced of both Darwin's fundamental correctness and the enormity of his ideas. I read it in 1966.

By the time I left high school I had been on two bird-watching expeditions in the Shetland Isles, and I was ready for wider horizons. I was lucky to find an opening as a research assistant in Kafue National Park in Zambia, earning a shilling a day. The Park plus surrounding Game Reserves was slightly larger

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Richard B. R. Beauchamp, Head Conservator, is doing research on the effects of Parylene on degraded silk.


Dr. Clemency Coggins, Research Assoc., gave a lecture on "Tikal: Temples and Tombs in a Maya City" at the Center for Archaeological Studies, Boston University.


Dr. Lawrence J. Flynn, Research Assoc., presented papers on "Radical replacement of an early Miocene small mammal Biota," and "Early Cretaceous vertebrates from Cameroon" at meetings of the Society of Vertebrate Paleontology, Austin, Texas. Recent publications of Dr. Flynn include: "Dionysopithecus from southern Pakistan and the bioc­chronology and biogeography of early Eurasian catarrhines" in the *Journal of Human Evolution* 17 (3): 339-358, 1988, "Mammal teeth from the Cretaceous of Africa," *Nature* 336: 158-160, 1988; and "Neogene rodents of southern Asia" in the *Los Angeles County Museum Science Series* 33: 157-177, 1989. Dr. Flynn's research concerns small mammal fauna from the hominoid locality of Pasalar, Turkey, and mammalian biochronology of northeastern Asia for the last six million years.

Lea S. McChesney, Administrator, Exhibitions Dept., gave a paper on "Appropriation for Cultural Reproduction: The Vision of Mary Hemenway" at the 87th Annual Meetings of the A.A.A., Phoenix. Ms. McChesney serves on the advisory board of the Pew Charitable Trusts Museum Loan Program, Philadelphia, and will be a consultant for them for a loan-sharing program among Philadelphia and Delaware Valley cultural institutions. She recently completed a study, "The Identification of Individuals in the 19th Century Hopi Ceramics" based on selected ceramics from the Peabody Museum's Keam Collection. During the summers of 1988 and 1989 Ms. McChesney visited the Hopi mesas in anticipation of future research on Hopi ceramics.

Richard Riccio, Exhibit Designer for the new Hall of the North American Indian, and James Gilmore, Ass't. Designer, gave a seminar on "Exhibit Planning, Design, and Implementation" at Tufts University.

Dr. Carl C. Seltzer, Research Fellow, is the author of "Framingham Study Data and 'Established Wisdom' About Cigarette Smoking and Coronary Heart Disease" in the *Journal of Clinical Epidemiology*, 42 (8): 743-750, 1989.

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in West Africa and considers the impact of world religion on 'traditional' societies. His most recent article, "The Community of helpers of the Sunna" is soon to appear in *Africa*.  

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ogy from the University of Pennsylvania. Pursuing an interest in Egyptology, he earned a M.A. (1979) at the University of Chicago. He received a second M.A. (1982) and a Ph.D. (1988) in archaeology from the University of California, Los Angeles where he won the Alumni Association's Outstanding Graduate Student Award. While preparing his dissertation, he served as President of the UCLA Archaeological Society, UCLA Archaeology Program Graduate Student Representative, Chair and Organizer of a Society for American Archaeology Symposium on Anasazi Agricultural land use. Most recently, Dr. Preucel has served as the Center for Archaeological Investigations' Visiting Scholar at Southern Illinois University at Carbondale.

His dissertation research focused on the changing patterns of prehistoric puebloan residential mobility. Specifically, he has drawn attention to the "sedentary fallacy" in Southwestern archaeology, which states that after the adoption of agriculture puebloan farmers became permanently settled. His research shows that rather than reducing mobility, the process of sedentarization involves the replacement of some forms of mobility with others. In particular, it involves the replacement of unrestricted population movements with those which are tied to specific locations. In his dissertation, he addressed one form of restricted movement, termed seasonal agricultural circulation, with Anasazi settlement dated from A.D. 1150 - 1550. This form of circulation associated with seasonal movements of families between their village homes and their fieldhouses, is well attested in the Southwestern ethnographic literature and cross-culturally. Dr. Preucel plans to pursue this interest with additional fieldwork focusing on several large Coalition period villages.

While at Southern Illinois University, Dr. Preucel organized a highly successful conference on the current debate in archaeological method and theory. This debate centers on the nature of the archaeological record, the procedures used to obtain knowledge about the past, and the authority of the archaeologist as the arbiter of that knowledge. The goal of the conference was to bring together advocates of different research programs so that they could confront these fundamental issues. Twenty-one scholars representing processual, post-processual, and non-processual positions participated in the conference. Although the debate was not resolved to everyone's satisfaction, most participants agreed upon the desirability of maintaining a diversity of research programs within the field and the need to encourage further dialogue and communication between them. Dr. Preucel is currently editing the proceedings of the conference which will be published by Southern Illinois University Press and the Center for Archaeological Investigations.

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After completion of her graduate degree, Dr. Ruvolo decided to learn molecular biology in order to study evolution at the DNA level. She worked as a post-doctoral fellow in the Biological Chemistry Department, Harvard Medical School, in the Laboratory of Molecular Biology with Prof. Allan M. Maxam. There she learned molecular biological procedures while studying T-cell receptor genes. Ruvolo found that T-cell receptor genes are very ancient, appearing at least as long ago as the divergence of the first vertebrates.

After the birth of her daughter Katharine (a joint effort with Prof. David Pilbeam) and an eight-month maternity leave, Dr. Ruvolo joined the Museum of Comparative Zoology at Harvard, working as a research associate in Population Genetics with Richard Lewontin. She applied the newly-developed method of PCR (polymerase chain reaction) amplification to sequence esterase genes in fruitflies and the mitochondrial cytochrome oxidase subunit II gene in hominoids. This method allows the creation of DNA from minute starting quantities, amplifying it by several million times in a few hours. It allows the study of DNA from a single hair and from mummified museum specimens. The hominoid study, conducted in collaboration with Dr. Rodney Honeycutt of Texas A&M, Todd Disotell (a biological anthropology graduate student), and Marc Allard (a biology graduate student), shows that the chimpanzee is our closest relative. Gorilla is a more distantly related species to chimps and humans.

Ruvolo's future research will involve two new areas. One is the study of tooth enamel genes in primates. Because tooth enamel microstructural patterns show similarities between chimps and gorillas unlike that of humans, the goal is to uncover the basis for this evolutionary convergence at the molecular level. The second study involves the isolation and characterization of those genes which are, in one sense, uniquely human. Since humans and chimps share 98% of their single-copy DNA, the remaining 2% is an intriguing fraction of the human genome to study. Ruvolo's goal is to isolate human genes in the rapidly-evolving 2% fraction and to study them for their possible macroevolutionary importance. She is also looking forward to collaborating with her new colleagues. With Prof. Ofer Bar-Yosef and Visiting Scholar Eitan Tchernov, she will try to isolate and analyze DNA from 9,000-year-old animal and human bones from Nahal Hemar cave, an Israeli archaeological site.

Martha Lamberg-Karlovsky is the Editor of Symbols.
Watson, continued from page 15.

and in Britain (continuing from 1970-1983). In the future he plans to study food-related issues in Taiwan, Guangdong (south China), and Jiangsu (central coast China). He speaks the national language, Mandarin, plus a sub-dialect of the Cantonese used in the rural areas of Hong Kong and Guangdong Province.

At Harvard, Professor Watson has introduced the following new courses: Social Anthropology of China (Anthro. 169), Social Anthropology of Food and Eating (Anthro. 105), The Construction of Socialist Cultures (Anthro. 241), and Social Anthropology of China: Seminar (Anthro. 296). During the 1989 fall semester he is teaching the Social Anthropology Wing's Proseminar (205A History and Theory of Social Anthropology).

Since 1987 Professor Watson has served as the Chair of the National Joint Committee on Chinese Studies, a research arm of the American Council of Learned Societies and the Social Science Research Council. His other administrative posts include Chair of the China and Inner Asian Council of the Association for Asian Studies (1984-85), Director of the Contemporary China Institute (University of London, 1978-1981), and Trustee of the Radcliffe-Brown Memorial Fund (Royal Anthropological Institute, 1979-1983). Professor Watson is completing a four year appointment as General Editor of the American Ethnological Society's Monograph Series. He also serves on the editorial boards of China Quarterly, Modern China, Immigrants and Minorities, and Journal of Ritual Studies.

His publications include Emigration and the Chinese Lineage: The Mans in Hong Kong and London (1975), Between Two Cultures: Migrants and Minorities in Britain (ed. 1977), Asian and African Systems of Slavery (ed. 1980), Class and Social Stratification in Post-Revolution China (ed. 1984), Kinship Organization in Late Imperial China (ed. 1984), and Death Ritual in Late Imperial and Modern China (ed. 1988). He is currently working on an historical ethnography entitled The Protection of Privilege: Self Defense Corps and Local Security along the South China Coast, 1850-1978. Future plans include conference volumes on "The Chinese Cultural Revolution as a Revolution in Culture" and "People on the Margin: Social Stigma and Occupational Hierarchies in China."

Wrangham, continued from page 15.

than Switzerland and uninhabited except by support staff and two biologists, one of whom was my boss, John Hanks. For nine months I absorbed the flavor of the bush while recording data from individually marked waterbuck. The experience taught me that there was a world of unanswered questions in mammalian social systems, and that the way to answer them was to find out what different individuals wanted, and how they got it.

In 1967 I went to New College at Oxford University to read Zoology. My Zambian time was telling: I took the whole-organism courses and spent my summers in Kenya on undergraduate expeditions. Zoology excluded humans but I was on a committee designing a radical new degree in Human Sciences, and started to think about humans as evolutionary products. David Lack and Niko Tinbergen were the most interesting teachers, asking questions about the adaptive significance of species-specific strategies. For the most part, however, animal behavior was concerned with physiology and ethology, while the dominant question in ecology was how populations were regulated. I regretted that these approaches ignored individual differences.

After graduating in 1970 I was uncertain what to do. Fortunately my tutor, Harold Pusey, suggested that I follow his daughter Anne to Gombe National Park, Tanzania, where Jane Goodall was looking for help in running her long-term study of chimpanzees. Until then observations had mostly been made when chimpanzees visited the main campsite to be given bananas. By 1970 the banana supply was cut to a trickle, and observers started following chimps throughout their range. David Bygott was pioneering the all-day observation, and I made it my standard method. The satisfaction of being with a chimpanzee from the time it awoke until it lay down in a new nest 12 hours later was profound. Those days gave a strong sense of what it was like to be a chimpanzee, from the tension of a reunion to the peace of a hot afternoon to the thrill of a kill - and above all, the way in which the meaning of events was mediated through an individual's deep knowledge of its physical and social environment.

In 1971 I was accepted as a Ph.D. student at the Sub-Department of Animal Behavior at Cambridge University to work under Robert Hinde. My interest lay in characterizing and then explaining chimpanzee social organization, which evidently didn't fit into the social-ecological categories of the day. During the next two years a combination of extensive observation and the luck of having two adjacent communities habituated for the first time provided the first clear sense of chimpanzee community structure. It was also during this time that sufficient sex differences in behavior were discovered to provide explanations for social patterns for different terms for the two sexes.

In 1975 I joined John Crook's team in the Department of Psychology at Bristol University working on the social ecology of gelada baboons, one of the few primates
which allows large samples of observations: in clear weather one can watch several hundred individuals daily at close range. Gelada baboons are found only in the Ethiopian highlands, and I decided that to get the full picture of their natural lives I must spend the wet season in the field. I rapidly found out why no one else had done so. For days at a time dense cloud reduced visibility to a few meters. Still, the prospects looked good until the political future faded. Emperor Haile Selassie had been overthrown the previous year, and with growing turbulence in the remote areas I was forced to leave. I was especially sorry because I had spent enough time with all-male groups (rarely studied in any species) to see their importance as a source of competitive pressure favoring cooperation: aid between otherwise distant breeding males was dramatic when they were confronted by an all-male group.

Temporary sanctuary was offered in 1976 in David Hamburg's primate group in the Department of Psychiatry at Stanford. For several years David Hamburg had run a major program of student involvement in chimpanzee observation at Gombe, but this was now being closed down as a result of the kidnapping of four students from Gombe in the previous year. For several months, therefore, there was a high concentration of students working together to tie up loose ends. This happened at a time of considerable intellectual ferment, because the 1975 publication of E. O. Wilson's Sociobiology had galvanized the field into addressing fundamental issues.

The political problems that had ended two primate projects were nudging me toward a new career: I was ready to develop skills in tropical agriculture (still assuming an ecological answer to social problems) and applied to enter courses in Britain. But during this time I renewed my acquaintance with Irven DeVore, who had visited Gombe with Robert Trivers in 1971. DeVore's intellectual excitement was captivating, and he persuaded me to apply for a temporary lectureship in the Department of Anthropology at Harvard. Teaching brought the benefits it is supposed to, pushing me into developing a framework that reconciled my view of ape social evolution with processes in other primates. The essence was that grouping results from social bonds, and that bonds come from various (analytically susceptible) social pressures. I questioned the traditional concept of group-living as a direct response to environmental pressures. My horizons were broadened further by being introduced not merely to anthropology, but also to the idea that evolutionary theory could be applied, carefully and seriously, to understand human sociality.

The drawback of teaching, of course, was the limit it put on research. King's College, Cambridge, had just started a fellowship program in behavioral ecology and sociobiology, and in 1977 I was fortunate to begin three years there with a group that included Dan Rubenstein, Tim Clutton-Brock and Robin Dunbar. Fieldwork with vervet monkeys at the Cheney-Seyfarth site in Amboseli National Park (Kenya) impressed upon me further the importance of competitive pressures in creating social bonds. It also allowed me to develop work in plant biochemistry. I was struck by the fact that the diets of different primates taste differentially hot, bitter, and so on. This suggested that species adaptations to tolerating toxins could be important sources of differences in diet, and hence in food distribution, and therefore also in social organization. Peter Waterman taught me some simple analytical techniques which made phytochemistry accessible. Later this experience was helpful in facilitating cooperative work with Eloy Rodriguez and Neil Towers on the chemistry of leaves that were swallowed whole by chimpanzees, and turned out to have medicinal properties.

In 1980 I married Elizabeth Ross, an immunologist, and was hired as a primatologist at the University of Michigan. However, I delayed my arrival to spend a year on the Harvard Ituri project started by Robert Bailey and Irven DeVore. This period of research with horticultural and foraging people in Zaire was engagingly novel for both myself and Elizabeth - a long, exotic honeymoon. From a professional point of view it was an attempt to learn enough about anthropology to take advantage of joining a Department of Anthropology. I rapidly found myself coming back to nonhuman primates, however. Of the several reasons, ultimately the most important for me is that animals are more threatened than people. To the extent that wildlife research provides knowledge that would otherwise be lost forever, and can sometimes contribute to maintaining habitats and populations, I find it an irresistible vocation.

Ann Arbor provided a superb environment for working with high-quality graduate students with quite varied interests, from cetacean coalitions to monastic vows. There was a relaxed and supportive intellectual atmosphere, and the administration made it easy to develop ties with other departments. For several years Richard Alexander had been promoting evolutionary studies of human behavior at Michigan, and in 1986 several of us initiated a program in Evolution and Human Behavior. I became its first coordinator and felt the extraordinary promise offered by a truly interdisciplinary approach. Michigan was a very difficult place to leave.

In the early 1980s I began looking for a new site to work on chimpanzees, still the most important species for informing about human evolution but well-studied in only two sites. Following Tom Struhsaker's advice I went to Kibale Forest in Uganda, where G. Isabiry-Basuta had begun observations and found the animals reasonably watchable. In 1987 I started building my own team of field assistants to work

Continued on last page
alongside Basuta, and we hope to maintain continuous observations for many years. For me the most compelling questions are about social relationships, which provide growing evidence of unsuspected complexity. What is their nature, and how are they to be understood? How much do they vary in different habitats, or between individuals, and why? Answers will not come quickly. Meanwhile my colleagues (Colin Chapman, Nancy Conklin, and Kevin Hunt) and I work on issues such as the nutritional ecology of chimpanzees compared to other primates, the role of chimpanzees in the frugivore community, and functional aspects of communication. Multi-dimensional teamwork is increasingly desirable as the sophistication of primatological questions increases. Harvard is a splendid base for it.

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Academician Anatoly Derevyanko, Director of the Institute of Archaeology in Novosibirsk, Siberia, U.S.S.R. visited the Peabody Museum in August and donated a collection of stone tools from the excavations at Selemdje, north of the Amur River in Siberia. This recently discovered archaeological culture contains stone tools, radiocarbon dated between 13-11,000 B.C., typologically similar to the earliest stone tools discovered in the New World. Academician Derevyanko is seen here presenting the unique collection to C. C. Lamberg-Karlovsky, Director of the Peabody Museum, and Gordon R. Willey, Bowditch Professor Emeritus of Middle American Archaeology and Ethnography. New Developments in the Siberian Paleolithic: Discoveries, Facts, Hypotheses, compiled and edited by Academician Derevyanko, will be published by the Univ. of Illinois Press, 1990. (Left to right: Lamberg-Karlovsky, Willey, Derevyanko.)