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J. Lorand Matory has been appointed Professor in the Department of Anthropology and Afro-American Studies. He earned his A.B. in Anthropology at Harvard in 1982, his M.A. in Anthropology at the University of Chicago in 1986, and his Ph.D. in Anthropology at the University of Chicago in 1991. After completing a post-doctoral fellowship at Princeton University, he returned to his Harvard alma mater as an assistant professor. From 1995 until May 1997, he held the Hugh K. Foster endowed chair as Associate Professor of Anthropology and of Afro-American Studies.


Recent lecture invitations have carried Professor Matory to Brazil, Martinique, Cuba, and various North American universities, teacher training institutes, high schools, and corporations including Yale, Emory, Georgetown, Univ. of Michigan, Smith, Columbia, Univ. of Maryland, Andover, and BankBoston. These lectures have included: “The Trans-Atlantic Nation: Rethinking Nations and Transnationalism” at Yale, Emory and Georgetown; “El Nuevo Imperio Yoruba: Textos, Migración y el Auge Transatlántico de la Nación Lucumi” at the Centro de Investigación y Desarrollo de la Cultura Cubana Juan Marinello in Havana; “Basic Black: Ethnic Diversity, Immigration, and the Modern Making of Blackness in the United States” at Northwestern and Univ. of Michigan; La culture en tant que conflit: politique de la culture afro-atlantique at the Institut Régional d’Art Visuel in Fort-de-France, Martinique; “Possessed: the Dizzying Politics of Afro-Atlantic Dance,” the keynote address at a Smith college symposium on dance; “The New World Surrounds an Ocean: the Case for Circum-Atlantic History,” the keynote address at Andover’s African Studies Conference for Secondary School Teachers; “Don’t Take Yourself Too Literally: On the Metaphors We Live By” at Vermont Academy; and “Cultures and Clashes: A Cross-Culture Look at ‘Race’” at the international headquarters of BankBoston.

Maryellen Ruvolo has been appointed Professor in the Department of Anthropology. She earned her A.B. in Mathematics at Harvard in 1974, and her Ph.D. in Anthropology at Harvard in 1983. Prof. Ruvolo was an Associate Professor of Anthropology at Harvard from 1993-1997, and Assistant Professor of Anthropology at Harvard from 1990-1993. She was a Research Associate in Population Genetics at the Museum of Comparative Zoology, Harvard, 1988-89, and a Research Fellow in Biological Chemistry, Harvard Medical School, and in the Laboratory of Molecular Biology, Dana-Farber Cancer Institute, 1983-88. Recent publications include (with M. Seielstad) “The apportionment of human diversity twenty-five years later” in R. Singh, C. Krimbas, D. Paul, and J. Beatty (eds.), Thinking about Evolution: Historical, Philosophical, and Political Perspectives: Festschrift Volume 2 in Honor of Richard Lewontin (Cambridge Univ. Press), in press; (with M. von Dornum) “Phylogenetic relationships of the New World monkeys (Primates, Platyrrhini) based on nuclear G6PD DNA sequences, Molecular Phylogenetics and Evolution, in press;” Genetic diversity in hominoid primates, Annu. Rev. Anthropol. 26:515-40, 1997; “Molecular phylogeny of the hominoids: Inferences from


Mary M. Steedly has been appointed Professor in the Department of Anthropology. She earned a B.S.S.A. in Business Education at the Univ. of North Carolina, Greensboro, in 1968, the M.A. in Folklore at the Univ. of North Carolina, Chapel Hill, in 1979, and the Ph.D. in Anthropology from the Univ. of Michigan, Ann Arbor, in 1989. From 1989-90 she was a Visiting Asst. Professor of Anthropology at Harvard from 1990-95, and John and Ruth Hazel Associate Professor in the Department of Anthropology at Harvard from 1995 to the present. Prof. Steedly's current research and theoretical interests include gender and revolution, military culture, theories of subjectivity and citizenship, comparative colonial studies, language, literature and nationalism, the cultural politics of Christian missions and ethnic churches, historical narrative in Asia, and local and translocal markets and exchange relations.

Recent publications by Prof. Steedly include "The Importance of Proper Names: Language and

Kay B. Warren has been appointed Professor in the Department of Anthropology. She has focused her recent research on the issues of multiculturalism and public intellectuals, violence, social movements and ethnic nationalism, religion and political transformation, and media and documentary film.

Professor Warren currently holds an Abe Fellowship from the Japan Foundation and the SSRC and serves as the Faculty Chair for the MacArthur Foundation's Research and Writing Competition on Global Security and Sustainability. Her research on Latin America has been supported by fellowships from the John Simon Guggenheim Foundation, the Institute for Advanced Study, and the Wenner-Gren Foundation.

Prior to her arrival at Harvard University in 1998, Professor Warren taught for nine years at Mount Holyoke College, and for sixteen years at Princeton University (where she earned her Ph.D. in 1974), serving as Chair of the department from 1994-98.


Her new research takes her in two directions: a comparative examination of indigenous movements, self-representation and the state, and a transnational study of the production of knowledge about Latin America by the region's three largest foreign aid donors (Japan, the EU, and the U.S.).

Adams appointed Hrdy Visiting Curator

The Peabody Museum is pleased to announce the appointment of Monni (Marie-Jeanne) Adams as the first Hrdy Visiting Curator. Monni Adams, who has extensive research interests in African, Southeast Asian, and Native American ethnographic collections, has published widely on the museum's collections placing them in an art historical and cultural context. During her curatorial appointment, Monni will be conducting research on and preparing a temporary exhibit based on the museum's Africa collections.
Jennifer Cole has been appointed Assistant Professor in the Department of Anthropology. She earned a B.A. in Social Sciences in 1988 from the University of California, Berkeley, the M. Phil. in Social Anthropology in 1989 from the University of Cambridge, and the Ph.D. in Anthropology in 1996 from the University of California at Berkeley. The title of her dissertation was “The Necessity of Forgetting: Ancestral and Colonial Memories in East Madagascar.” Before coming to Harvard Dr. Cole was a Visiting Assistant Professor at Williams College 1996-97, where she designed and taught the courses “Introduction to Cultural Anthropology,” “Medical Anthropology,” “Theories in African Ethnography,” and “Imperialism and Resistance.” In the spring of 1996 she was a Lecturer at the University of Helsinki, where she designed and taught the course “The Anthropology of Sub-Saharan Africa.” Forthcoming publications by Dr. Cole include “Colonial Memories and the State in East Madagascar,” Terrain; “Sacrifice, Narratives and Experience in East Madagascar,” The Journal of Religion in Africa; and “Madagascar” in Encyclopedia of Sub-Saharan Africa, John Middleton (ed.). Simon and Schuster. “The Ironies of Resistance: Propaganda and the Making of Colonial Memory in East Madagascar” was the title of a paper presented at the panel “Cultural Mediation and Historical Memories: Negotiating Narratives of Ethnicity and Resistance,” at the African Studies Association, San Francisco, in 1996.

Cheryl D. Knott has been appointed Assistant Professor in the Department of Anthropology. She received the B.S. in Anthropology from the Univ. of California, Davis in 1986; the A.M. from the Dept. of Anthropology at Harvard in 1992; and the Ph.D. in Anthropology from Harvard in 1999. The title of her dissertation was Reproductive, Physiological and Behavioral Responses of Orangutans in Borneo to fluctuations in Food Availability. Recent grants and awards received by Knott include a Conservation Food and Health Foundation Grant in 1998, grants from the Balikpapan Orangutan Society in 1998 and 1999, and in 1997 she received the Chairman’s Award from the National Geographic Society, the American Society of Primatologists Graduate Student Prize, the American Associate of Physical Anthropologists—Sherwood Washburn Graduate Student Prize, and the Grant in Aid of Research from the National Geographic Society. She was Co-Manager of the Cabang Panti Research Station, Gunung Palung National Park, Indonesia, from 1994-1995.


Frank Marlowe has been appointed Assistant Professor of Biology in the Department of Anthropology at Harvard. He earned the B.A. in Anthropology from the Univ. of Texas, Austin, in 1978; the M.A. in Anthropology from the Univ. of California, Los Angeles, in 1984; the M.F.A. in Theater Arts from the Univ. of California, Los Angeles, in 1987; and the Ph.D. in Anthropology from the Univ. of California, Los Angeles, in 1997. In 1998 Prof. Marlowe was Assistant Professor in the Department of Anthropology at Harvard, and Lecturer in the Dept. of Anthropology at the Univ. of California, Santa Barbara. He was an Associate Professor, Division of General Studies, West Coast Univ., Los Angeles, 1987-1996, and Ethnographic Documentary Filmmaker, Sociobehavioral Group, Univ.


Recent papers and presentations by Prof. Marlowe include "East African Hunter-Gatherers and their Interactions with Pastoralists and Farmers" presented at the annual American Anthropological Association Conference, Philadelphia; "Showoffs or Providers: The Parenting Effort of Hadza Men" presented at the 10th Annual Human Behavior and Evolution Society Meetings, Davis, California; "Paternal Care and Mating Effort in a Foraging Society: The Hadza of Tanzania" presented at the 9th Annual Human Behavior and Evolution Society Meetings, Tucson. He is the winner of the Human Behavior and Evolution Society Conference Post-Doctoral Competition Award and the MacArthur Foundation award for "Reciprocal Fairness Among the Hadza of Tanzania."

Barry V. Rolett was appointed Visiting Associate Professor in the Department of Anthropology for the academic year 1998/99. He received the B.A. from Pomona College in 1980, the M.Phil. from Yale University in 1985, and the Ph.D. from Yale University in 1989. Prof. Rolett's interest in Polynesia began with a 1980-81 Thomas J. Watson traveler fellowship to retrace the route of Captain Cook through Polynesia beginning with a 1980-81 Thomas J. Watson traveling fellowship to retrace the route of Captain Cook through Polynesia

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AWARDS

Peter T. Ellison, Professor of Anthropology, has been awarded a 1998 Guggenheim Fellowship. Guggenheim Fellows are appointed on the basis of distinguished achievement in the past and exceptional promise for future accomplishment. Prof. Ellison has also been named one of Harvard University's first Harvard College Professors, an honor created to recognize those especially dedicated to undergraduate teaching. Ellison, a biological anthropologist who looks at things such as how diet and exercise affect fertility, has interacted with students outside the classroom in several ways — as freshman adviser, as Allston Burr Senior Tutor, and as head tutor in the Anthropology Department.

Ian Graham, Director of the Maya Corpus Program at the Peabody Museum, was awarded an honorary doctorate in Human Letters from Tulane University. The doctorate was awarded in recognition of Graham’s work, The Corpus of Maya Hieroglyphic Inscriptions, published by the Peabody Museum.

David Maybury-Lewis, Professor of Anthropology and Curator of South American Ethnology in the Peabody Museum, received the Anders Retzius gold medal of the Swedish Society of Anthropology and Geography this past spring. The medal, named for the first president and founder of the society, is awarded to an anthropologist every few years. His majesty the King of Sweden presented the gold medal to Maybury-Lewis. The occasion was marked by a symposium titled "Anthropology, Ethnicity and Indigenous Rights," at which Maybury-Lewis spoke on "The Cultural Survival of Indigenous Peoples: Theoretical Issues and Practical Considerations."

Richard H. Meadow, Senior Lecturer on Anthropology and Director of the Zooarchaeology Laboratory at the Peabody Museum, was named Chevalier of the National Order of Merit on May 6, 1998 by the President of the French Republic. The prize citation reads: "This prestigious distinction that I have awarded you is to honor a leading expert in zooarchaeology who, for almost twenty years, has been carrying out a fruitful collaboration with the archaeological mission of the Musee Guimet in Baluchistan. It also rewards your role in the United States where you have contributed greatly to making known French research efforts."

Stanley J. Tambiah, Esther and Sidney Rabb Professor of Anthropology, has been awarded the Fukuoka Asian Cultural Prize, which honors those in scholarship and the arts for achievements related to Asia. Tambiah is known for his studies in Buddhist societies and of ethnonational conflicts and collective violence in South Asia. As part of the prize ceremonies held in Japan in September, Tambiah delivered a lecture titled "Religion, State, and Society in South and Southeast Asia."

Evon Z. Vogt, Jr., Professor of Social Anthropology Emeritus, has been elected a member of the American Philosophical Society, Philadelphia, at a meeting held April 24, 1999. Founded by Benjamin Franklin in 1743, the American Philosophical Society is the oldest learned society in the United States devoted to the advancement of scientific and scholarly inquiry.

Gordon R. Willey, Bowditch Professor of Central American and Mexican Archaeology, Emeritus, has been elected to Honorary Fellowship of the Royal Anthropological Institute, London, at a Council Meeting on the 26th of March, 1998. The Institute's articles permit them to elect no more than 50 persons eminent in Anthropology in recognition of their contribution to the subject.
Makers and Markets: A new exhibit introduces an important collection and a renovated gallery at the Peabody Museum

PENELOPE B. DROOKER

Penelope Ballard Drooker, of the Peabody Museum Collections Department, received her doctorate in anthropology from The University at Albany, SUNY (1996). Her primary research interests are worldwide textile history, New World Contact Period archaeology and ethnohistory, and the dynamics of inter-cultural social and economic interaction.

The twentieth century Southwestern art market provides an extraordinarily dynamic environment for Native American inter-cultural interaction and artistic expression in both traditional and innovative objects. Exploring this environment, the new Peabody Museum exhibit, Makers and Markets: Native American Arts of the Southwest, celebrates Native American potters, basketmakers, weavers, and jewelers, with a particular focus on the commercial market of the 1960s, 1970s, and 1980s. It was made possible through the dedication of Dr. William R. Wright, who spent that period gathering a fine representative collection of Native American art, now curated at the Peabody Museum. This exhibit, drawn from Wright's collection, inaugurates the newly-renovated third floor gallery, as the first in a projected series of year-long temporary exhibitions featuring objects from the Museum's diverse collections.

The decades after World War II were a time of growth and change in producing, marketing, and collecting Native American work. In the Southwest, these developments built upon trends that began more than a century ago, when access to the region increased dramatically through the coming of the railroad. Over the years, the Southwestern art-craft market has provided income and pride to its makers, who have developed and produced objects of beauty and utility for local and distant customers. Interest in Native American objects as fine art, increasingly evident in the early 1970s, has grown over the decades. By the 1980s and 1990s, when Wright was completing his collection, the production and eager acquisition by collectors of complex and innovative pieces in traditional Native American media had accelerated.

Until very recently, Peabody Museum collections included few items from this important period. The Museum's two largest Southwestern ethnographic collections contained objects produced only through the early twentieth century. The Hemenway Collection was amassed during the 1880s and early 1890s by and for Mary Hemenway and her son, Augustus. Among much other material, it incorporates an important group of almost 1500 historic Hopi ceramics acquired before 1892 by the trader Thomas V. Keam. The Claflin Collection of some 2000 ethnographic objects was gathered by William H. Claflin, Jr., during the 1920s. It has about 800 items of Southwestern origin, including a fine group of mid-nineteenth century Navajo textiles and some 100 baskets. A number of objects from these outstanding collections currently are on display in the Hall of the North American Indian and in Tozzer Library.

The Wright Collection extends and complements the two earlier collections. Most of its 1200 items are Southwestern in origin. Particularly strong in contemporary Pueblo ceramics, it also includes over 200 Navajo and Hopi textiles, fine examples of Navajo, Hopi, and Zuni jewelry, a large selection of baskets from some forty different groups across North America, and a number of small sub-collections of other objects such as Eskimo and Northwest Coast carvings.

Unlike the Hemenway and Claflin Collections, which contain almost exclusively objects from unidentified craftspeople, the Wright Collection incorporates a large number of pieces by identified makers, including highly respected artists whose work is much sought by contemporary collectors, such as San Ildefonso potter Maria Martinez and members of her family. In fact, it is the first large collection acquired by the Peabody Museum for which so many makers' identities are known, offering exciting opportunities to learn about particular objects and the traditions and philosophies behind their design, production, and use, in dialogue with their makers.

William Robert Wright (1928-1993) was a physicist who earned three degrees from Harvard, specializing in theoretical solid state physics and nuclear physics. Most of his professional life was spent at the University of Cincinnati, where he joined the physics department in 1961. During his tenure as chair, he was credited with restructuring and modernizing a rather old-fashioned academic enclave, bringing it into the challenges of the Sputnik era.

In the late 1950s, when he was teaching at the University of Kansas, Wright worked during the summer at the Los Alamos Scientific Laboratory in New Mexico, which is not far from the pueblos of San Ildefonso, Santa Clara, and San Juan. According to friends, this was when Wright's interest in Native American art was first engaged. In later years, he taught summers at the University of Colorado at Boulder, and used that as a base of operations for collecting trips around the Southwest, visiting home studios, galleries, fairs, and trading posts. Over decades of collecting, he gathered together a broadly representative body of work, including tradi-
tional items for local utilitarian and ceremonial use, signed fine art objects, and designs developed for the tourist market.

Wright’s acquisitions did not accumulate haphazardly. Cochiti potter Seferina Ortiz, from whom he acquired a large number of pieces, recalls him announcing to her his intention of forming a collection. In considering particular pieces, he consulted authorities such as the late Joe Ben Wheat, curator of anthropology at the University of Colorado Museum, who became a friend. All major media and important community styles are represented in his collection. Each medium was approached somewhat differently, but all of them provide broadly representative examples of important twentieth century trends.

I became acquainted with the Wright Collection soon after its arrival at the Peabody Museum, as I organized the unpacking, inventorying, and cataloguing of the objects. During this process, I and the people who worked with me became increasingly aware of the scope and quality of the collection, and increasingly respectful of the talents of the makers. A weaver myself, for years I have focused much of my research on prehistoric and historical Native American textiles and baskets. The more I learned about the items that Wright had assembled, the more I wanted to share them, and the stories of their makers, with people outside the museum.

Naturally, then, I was delighted at the opportunity to curate an exhibit, with pottery analyst and potter Dr. Patricia Capone of the Museum’s Repatriation Department, that drew from the Wright Collection to showcase Native American arts of the Southwest. Both of us are particularly interested in exploring how makers’ lives and work fit together, how they interact with the sometimes-intrusive commercial marketplace, and the roles of tradition and innovation in shaping contemporary Native American art.

For the exhibit, we chose to highlight regional, community, family, and individual styles, to illustrate change over time, and to show how a

Craft fairs and competitive exhibitions are among the most exciting and dynamic Southwestern marketing environments, giving producers a chance to display their finest work and to interact directly with their buying public. This poster from the 54th annual Santa Fe Indian Market (1975) expresses the spirit of the 1970s, a period during which William Wright was collecting intensively. It emphasizes Indian lifeways and icons of Native American traditional arts such as San Ildefonso potter Maria Martinez, shown at top center. The Wright Collection includes counterparts of most items illustrated in this poster, from traditional clothing, ceremonial regalia, and musical instruments to objects in a variety of media made for sale to the general public. (Courtesy of Southwestern Association for Indian Arts, Inc., Santa Fe, NM)
Margaret Tafoya is well known for her skill in making very large vessels. This exceptionally large wedding vase is a fine example of her Santa Clara-style carved and polished work.

Creative engagement with the marketplace—in concert with traditional practices—has been important in the development of twentieth-century Southwestern Native American art. We focussed on the four media—pottery, jewelry, textiles, and baskets—most strongly represented in the Wright Collection.

Pottery makes up the largest part of the Wright Collection, including 324 objects and groups of objects from two dozen different groups. Over two-thirds were made by potters whose names are known to us, the majority produced during the second half of the twentieth century, but complemented by a well-chosen minority representing the historic roots of community styles. Wright collected a range of representative work from each community, and from important pottery-making families within communities. For instance, eleven members of the well-known Hopi-Tewa Nampeyo lineage are represented, with Fannie Nampeyo’s thirteen pieces the second largest body of work by any one artist. The 32 pieces by Cochiti potter Seferina Ortiz are by far the greatest number from a single individual. Contemporary work from thirteen Southwestern pottery-making communities is included in the exhibition, plus fifteenth through early twentieth century vessels from the Wright, Hemenway, and Clafin collections chosen to illustrate stylistic development over time.

During the twentieth century, the Pueblo pottery market developed and flourished. Since the 1970s, pottery production has become an economically viable way for makers to participate in the national market economy while continuing to be involved in Pueblo community life. Besides presenting contemporary community styles and family traditions, the Makers and Markets exhibition explores what some of the potters represented in Wright’s collection think about their own work: Thomas Polacca Nampeyo, Fannie Nampeyo’s son, whose self-expressive work still owes much to traditional Hopi pottery; Rachel Sahmie Nampeyo, who also blends innovation with community tradition in her work, articulating the importance of traditional methods, materials, and family involvement in the pottery making process; Robert Tenorio (Santo Domingo), who developed a local market for traditional stew bowls, rediscovered traditional materials and techniques, and sparked a pottery-making revival in his community; and Grace Medicine Flower (Santa Clara), who often worked with her father, Camilio Tafoya, to produce intricately sgraffitoed (carved in cameo style), etched, and polished vessels. Medicine Flower stresses that the essentials of pottery-making practice are linked to Pueblo culture, and that the two continue to grow and support one another. In general, artists interviewed by Patricia Capone feel strongly that their pottery making, no matter how individualistic its expression, harmonizes with Pueblo life-ways and contributes to sustaining Pueblo values.

Much of the jewelry collected by William Wright consists of men’s belt buckles and bolo ties, which Wright himself wore on occasion. A large
This technique and its associated motifs were developed during the 1930s to serve as a distinctively Hopi style.

majority of the pieces date from the 1960s and later, but there is a variety of Navajo and Zuni work from the first half of the century, including an imposing squash blossom necklace. Buckles, bolo ties, and concha belts featured in the Makers and Markets exhibition illustrate the range of techniques used by Navajo, Zuni, and Hopi jewelers.

Navajo silversmiths employ a wide variety of techniques, including casting, stamping, repoussé work, and inlay. Turquoise, in single large stones or in a cluster style adapted from Zuni jewelers, is an important design element in much Navajo jewelry. Examples of these traditional techniques and design styles from the 1920s through the 1980s are included, with tufacast pieces by Ric Charlie representing the innovative, individualistic work of very recent years.

Just as Navajo jewelry makers are known for silversmithing, Zuni makers are known for stoneworking. For many years it was not uncommon for Navajo metal objects to be decorated by Zuni stonework, and Zuni decorative styles have influenced Navajo work. Over a long period, Navajo and Zuni jewelers worked with the same techniques, styles, and motifs, but in recent decades, channelwork and inlay of colorful gemstones have become hallmarks of Zuni jewelry.

The exhibition features these techniques, and, for comparison, also includes prehistoric Hohokam ornaments of shell inlaid with turquoise.

For years after the first Hopi learned silversmithing from a Navajo at the end of the nineteenth century, Hopi work followed the Navajo-Zuni tradition. Then in the late 1930s and 1940s a particular technique, silver overlay, was consciously promoted as a distinctive Hopi medium, first by the Museum of Northern Arizona and then by Hopi smith Paul Saufkie and artist Fred Kabotie. Among the work displayed in the Peabody exhibition are pieces by Saufkie’s son, Lawrence.

In contrast with pottery and jewelry in the Wright Collection, only about ten percent of the 274 textile items are by identified makers. (Signing or providing makers’ marks on Native American textiles and basketry is a very recent trend that developed during the 1990s, after Wright had completed most of his collection, in tandem with the florescence of a high-end fine-art market in these media.) All the larger textiles are from the greater Southwest, including Navajo blankets, dresses, saddle blankets, rugs, and wall hangings, Pueblo blankets, dresses, shawls, kilts, and ceremonial sashes, and Chimayo and Zapotec rugs. Approximately two thirds of the textiles were produced during the last half of the twentieth century, representing the range of traditional and innovative weaving from this period, but Wright also gathered together several series of late nineteenth and early twentieth century Navajo and Pueblo textiles for comparison with more recent examples. He even purchased a small number of copies of traditional Navajo designs by non-Navajo craftspeople, such as a chief blanket pattern made in India and a traditional Navajo dress design used for a rug woven in Mexico.

Since at least the early nineteenth century, Navajo weavers have been producing textiles for an outside market, first blankets, which were acquired and proudly worn by Native Americans as far afield as the northern Plains, and later bedspreads, rugs, and wallhangings. Products originally developed for the Anglo market through the mediation of trading post managers such as J. L. Hubbell at Ganado and J. B. Moore at Crystal. Illustrating this long tradition, Navajo textiles in the Makers and Markets exhibition range from late nineteenth century blankets to late twentieth century pictorial tapestries, including classic examples of well-known regional styles such as Ganado, Two Grey Hills, and Wide Ruins, as well as innovative variations.

Several of the finest contemporary pieces are notable for combining two or more regional styles. For example, a large four-in-one Two Grey Hills style tapestry effectively utilizes a dimensional technique, called raised outline joining, that is the hallmark of the Coal Mine Mesa style. Evelyn Curley’s masterful rug, woven while she was a demonstrator at the Hubbell Trading Post, combines typical Ganado style layout and colors with motifs from the storm pattern, a design associated with Crystal style rugs. Thanks to the comprehensiveness of the Wright Collection, both of...
these two remarkable textiles can be displayed with comparative examples of the related regional styles.

Among the last items Wright purchased was a whimsical tapestry depicting dinosaurs, woven by Laverne Nez Greyeyes in an innovative, recently-developed realistic style that has become the hallmark of the extended family of Louise and Laura Nez. Needless to say, this piece appears to be very popular with school groups visiting the exhibition. It serves very well to illustrate the dynamic nature of Navajo weaving today. Like Pueblo potters, Navajo weavers work within a framework of traditional practice, but their designs continue to evolve.

During the twentieth century, no other Southwestern group has been as active as Navajo weavers in producing textiles for an outside market. Most Pueblo textiles made during this period were intended for internal ceremonial use. Among the few exceptions were table runners and vests produced, respectively, during the 1930s-40s and starting in the 1980s. Both types of items incorporated the distinctive “Hopi brocade” decorative weaving technique and traditional motifs utilized in ceremonial dance sashes. Only object form differed from traditional archetypes.

Likewise, the very active Hopi basket-making community still produces primarily for an internal rather than an external market. Basketmakers from Second Mesa and Third Mesa use coiling and plaited wickerwork techniques, respectively, to produce shallow, traylike plaques that are used for ceremonies and ritual gifts. One of the few items developed for outside sale earlier this century was a large, deep container intended for use as a wastebasket. The same materials, techniques, and motifs used to make plaques were adapted for this purpose; only the form differed from Hopi tradition. More recently, finely made large baskets have become important items in the late twentieth century collectors’ market.

Tohono O’odham (Papago) basketmakers went a very different route, successfully developing new materials, techniques, and forms for the out-

This large rug by Evelyn Curley and small pictorial tapestry by Laverne Nez Greyeyes illustrate some of the new directions in Navajo textile design during the 1980s and 1990s. Curley’s elegantly proportioned design skillfully combines two “classic” regional styles, Ganado and the Crystal-style Storm Pattern. Greyeyes employed a realistic pictorial style recently developed within her family to depict an unusual dinosaur theme.
side market. Until the early twentieth century, they, like the closely related Pima people, sewed their coiled baskets with willow, which they had to travel long distances to procure. Gradually, these desert dwellers began to sew with locally available yucca, which is also easier and faster to work with than willow, and developed new methods of stitching, both faster and more decorative. Tohono O'odham basketmakers became known for diverse and innovative basketry forms, especially whimsical figurines. These have been very popular sales items, providing a steady cash income for their makers. The adoption of horsehair for miniature baskets in the 1930s allowed production of very finely scaled work; by the 1990s, this material was being used for complex creations much sought by collectors. In contrast, Pima basket-making declined in importance from the 1920s onward, apparently because the market value of traditional intricate, time-consuming cattail-and-willow vessels was not enough to make production worthwhile, and almost disappeared. A revival developed in the mid-1980s, with the gradual recognition of baskets as a fine art medium.

Other Southwestern basket-making groups represented in the Makers and Markets exhibition include Western, Jicarilla, and Mescalero Apache, Navajo, and Paiute (with Navajo style designs). Only 129 of the 272 baskets in the Wright Collection are from the Southwest. Unlike the pottery, jewelry, and textiles that he collected, with baskets Wright developed representative collections from over three dozen groups across the entire continent. Both modern and earlier baskets are included: only about fifty percent were made during the last half of this century. Many of the earlier examples, including Pima and Apache baskets currently on display, were made for sale during the first decades of the 1900s, when Native American baskets were highly popular for home decoration.

Wright’s collection as a broadly representative body of work provides a tremendous opportunity not only for examining the development of a particular medium within a given community over time, but also for cross-cultural and cross-media comparisons. We sincerely hope that this rich and interesting collection will stimulate the wide attention and additional research that it deserves, and offer this exhibition as a tiny taste of its pleasures.

Makers and Markets: Native American Arts of the Southwest is the first in a projected series of year-long exhibitions that will be mounted in the Peabody Museum’s newly-refurbished third floor gallery, located at the entrance to the Geological Museum. A new system of modular display cabinets and pedestals, plus associated lighting, can be rearranged expeditiously to accommodate many different types of objects and exhibition layouts, thus streamlining the process of exhibition planning and mounting. As curators, we were extremely pleased with the previously-untried system, which allowed us to mount our “guinea pig” exhibition in record time and in an extremely handsome venue. Future exhibitions will further demonstrate its beauty and versatility.

A tremendous number of people contributed to the current exhibit, pulling together to create a finished product in an amazingly short time. Its design and realization, and that of the “new” gallery in which it is presented, were masterminded by exhibition designer Sam Tager, with Ross Jolly, Eugene Ayers, Wright Intern Antonio Chavarria (Santa Clara), on leave from the Museum of New Mexico, graphics designer Jesse Taggart, and John Crompton, aided by a large number of shorter-term helpers. Museum conservators T. Rose Holdcraft, Scott Fulton, and intern Caird Harbeck worked tremendously hard under great time pressure to prepare all the objects for display. Howells Director Rubie Watson, Archaeology Collections Manager Gloria Greis, Ethnology Collections Manager Susan Haskell, editors Donna Dickerson and Amy Hirschfeld, and Catherine Linardos of the museum’s public programs office participated on many different levels, smoothing our path tremendously. Literally dozens of others, including many volunteers, also contributed. And it was my very great pleasure to work with Patricia Capone as co-curator, and as co-author of the companion volume (Makers and Markets: The Wright Collection of Twentieth Century Native American Art, Peabody Museum Publications, 1998), to bring a shared vision of the Wright Collection and its makers to fruition.
Ecology and Human Reproduction

PETER T. ELLISON

Peter T. Ellison is the Harvard College Professor of Anthropology and Associate Dean of the Faculty of Arts and Sciences. He received his Ph.D. from Harvard in 1983, joining the faculty of the Anthropology Department as an assistant professor the same year. From 1992 to 1998 he was Chair of the Department. He has carried out research around the world on ecological conditions affecting human reproductive physiology with support from the National Science Foundation, the National Institutes of Health, and other foundations. He is currently a Fellow of the John Simon Guggenheim Foundation finishing a book based on his research.

There are few areas of human experience that so intimately and simultaneously engage our biological, social, and psychological natures as reproduction. Procreation is among the most central of our biological functions and a driving force for our evolution. It provides the basic fabric of our social world through the web of kinship it generates. It is also the basis for some of our most intense personal experiences and creates the formative interpersonal crucible in which our individuality as humans takes shape. Arguably, then, there are few areas of human experience more fitting for anthropological study and more deserving of the rich multiplicity of approaches than that which our discipline provides.

My own research over nearly twenty years has focused on human reproduction from the perspective of evolutionary ecology. My effort has been to understand human reproductive physiology as an aspect of our biology that has been shaped by natural selection to respond to specific ecological circumstances. This perspective differs from the traditional perspective of clinical medicine which tends to view central physiological functions like reproduction as rather uniform and invariant, paradigmatically represented by the physiology of the average Bostonian. To explore beyond the limitation of the medical perspective, however, required the development of new techniques to enable detailed study of human reproductive physiology in the field rather than in the clinic, under conditions that are often remote and forbidding. Only then was it possible to begin to understand the full range of responsiveness of the human reproductive system, discovering in that process clues to our evolutionary past and our present health.

Human reproductive physiology is controlled by a set of molecules that circulate in the blood and regulate the function of the various reproductive organs. Monitoring the levels of these molecules known as hormones provides the physiologist and the clinician with the best window on the reproductive system. The standard techniques for monitoring hormones, however, usually require drawing blood samples and hence are quite invasive, often painful, and disruptive to ordinary daily activities. Even the most motivated subjects are often loathe to have blood drawn repeatedly which, as will be seen, is a key to many of our studies. Blood sampling is also ill-suited to many field conditions since samples often require processing and freezing, and then must remain frozen during transport back to the lab. Pioneers in the anthropological study of human reproduction like Melvin Konner and Carol Worthman of Harvard's Kalahari Project in the 1970s managed to use standard blood collection techniques in the field, but only by superhuman effort and on a very limited scale.

The work that I have been involved in with a wonderful group of talented students and colleagues has exploited a new strategy for monitoring reproductive physiology, a strategy based on collecting samples of saliva rather than blood. We take advantage of the fact that one set of key reproductive hormones, the steroid hormones secreted by the ovary and testis, have the property of passing through cell membranes unobstructed. Hence they are present in all bodily fluids in concentrations that directly reflect their blood levels. In fact, they reflect what a physiologist refers to as the "free" fraction of the blood-borne levels, the fraction that is actually biologically active but which cannot usually be measured from blood directly without cumbersome and difficult secondary procedures. Collecting a sample of saliva by spitting in a test tube is certainly less painful than venipuncture, and subjects are often quite willing to provide samples on a frequent basis, weekly, daily, even every fifteen minutes for some of our studies. Samples can also be stored more or less indefinitely without freezing by the addition of a bacteriostatic preservative, which makes handling and transport from the field much easier. The flipside of the coin comes in the laboratory, where assay methods have to be particularly sensitive, since the levels of steroids in saliva are one to two orders of magnitude lower than in blood.

With these new methods for monitoring reproductive physiology we have been able to conduct a series of studies in a broad range of populations representing five continents. These studies have explored many relationships between constitutional, environmental, and behavioral variables and the human reproductive system, but two principal variables have emerged as having particular significance: age and energetics.

Many biological functions change with age, of course, (a fact which may
be more impressive to those of us over forty-five! Reproductive physiology clearly varies with age in ways that are strikingly apparent: maturation of reproductive capacity at adolescence, cessation of female reproductive capacity at menopause, less abrupt but equally inevitable decline of male reproductive capacity beginning in later middle age. Yet until recently we have understood very little about the subtler changes that go on throughout adult life and even less about the degree to which these changes depend on ecological circumstances and vary between populations. Crude markers of female ovarian function such as the regularity of menstruation seem to indicate that female reproductive physiology follows a rather rectangular trajectory with age. Among United States women, menstrual cycles tend on average to become regular within a few years after their onset at menarche and to continue at rather invariant intervals until the few years just prior to menopause. Susan Lipson and I, however, were able to show that the full maturation of ovarian function, in terms of the frequency of ovulation and the levels of steroid hormones produced, can take a decade after menarche to be complete, and that these same indicators begin to decline again as early as the mid-thirties in United States women. The trajectory of ovarian function revealed by these studies is much more parabolic and in fact accords more closely with patterns of fertility in populations that do not use contraception than the rectangular pattern derived from menstrual patterns alone. The decline of ovarian function in the mid-thirties is now more widely acknowledged and has become a matter of special concern in societies where women choose to defer childbearing in order to pursue educational and career objectives.

But as anthropologists we also wanted to know whether this age-pattern of ovarian function is a universal feature of human biology, or a consequence of a particular ecology and lifestyle. To address this question we examined comparable data on ovarian function collected from three distinctly different populations. In addition to United States women these included Lese women from the Ituri Forest of northeastern Zaire (now the Democratic Republic of the Congo), and Tamang women from the highlands of central Nepal. In addition to the differences in demography, topography, climate, and genetic background, these populations also pursue different lifestyles. The Lese are slash-and-burn horticulturalists depending primarily on cassava, plantains, peanuts, and dry rice; the Tamang are agro-pastoralists planting several different cereal crops and keeping herds of sheep and goat. Gathering hormonal and other data from these groups was a collaborative effort involving several colleagues, including Gillian Bentley now at Cambridge University and Catherine Panter-Brick of Durham University. The reproductive ecology of each of these groups has been a subject of study in its own right. But because the same methods were used in the field and in the laboratory, we were able to combine the data to examine age patterns of ovarian function.

The results were quite interesting. The average hormonal levels in the different populations were quite different. Yet each of the populations showed a mean trend in ovarian function by age that followed the parabolic pattern first observed in Boston. Statistically the trajectories were as close to parallel as one could imagine. The results suggest that the average levels of ovarian function may vary with different ecological circumstances, but that the age pattern of ovarian function remains the same. The way in which ovarian function waxes and wanes across a woman’s adult life appears to be a common feature of human biology that is not particularly sensitive to external conditions. External conditions could have a profound effect on the level along which the trajectory would unfold, however. Populations that tend to mature early, like the United States, tend to follow a high trajectory of ovarian function throughout life with high levels of ovarian steroid production, while those that mature late, like the Tamang, tend to follow very low trajectories of ovarian steroid production. We will return to some important consequences of these developmental patterns later.

Age patterns of gonadal function in men are quite different. Levels of free testosterone peak in the late teens or early twenties and begin a slow steady decline almost immediately. The average difference between levels
Profiles of average daily estradiol (open squares) and progesterone (closed squares) measured in daily saliva samples from 93 Boston women. Cycle day 0 is the day of the dramatic drop in estradiol levels approximately midway in the menstrual cycle between two menstrual periods. Ovulation normally occurs within a day or so after the midcycle drop in estradiol. The steady rise in estradiol prior to the midcycle drop reflects the growth of the follicle nurturing the developing egg cell prior to ovulation. The rise in progesterone following midcycle represents the transformation of the follicle after ovulation into a corpus luteum. Progesterone produced by the corpus luteum is crucial for the establishment and maintenance of a pregnancy in the event of fertilization.

Profiles of salivary progesterone from women in Boston, Lese women from the Congo, and Tamang women from Nepal. The lower profiles of the Lese and Tamang are attributable in part to chronic and acute energetic stresses.
time, perhaps analogous to monthly income and expenditures. Two people may both be at neutral energy balance, neither gaining nor losing weight or fat, but one may be at very low energy flux, eating very little and expending very little—a famine victim, perhaps—while another is consuming and expending large amounts of energy—training for a marathon, perhaps.

Reproduction is an inherently energetically expensive undertaking. This is manifestly true for women as for all female mammals who must provide the calories necessary to gestate a fetus and to supply a large part of its nutrition for an extended period after birth. In males the necessary metabolic investment of energy in fetal and infant growth is much less—perhaps negligible—but through our evolutionary history the investment of energy in attracting, defending, and provisioning mates has likely been crucial. Because reproduction depends on energy in these direct ways, we have been interested in the degree to which reproductive physiology shows sensitivity to energy status, balance, and flux.

In women extreme energy status is known to affect reproductive function. The work of Harvard’s Rose Frisch and others has shown that women who have extremely low energy reserves are likely to cease menstruating altogether. Extreme obesity is also associated with reproductive pathologies that can disrupt ovarian function. But within the broad range of energy status in which most humans exist, variation in energy status has no measurable effect on ovarian function, even using our sensitive methods. What does have a strong effect, though, is energy balance. In one study carried out together with Catherine Lager, now a physician, women in Boston who lost as little as two pounds a month by dieting were observed to have measurably lower ovarian hormone levels and lower ovulatory frequency than themselves when their weight is stable and than peers of the same height and stable weight. Indeed, when individual women were followed for several months the ups and downs of their body weight were mirrored by ups and downs of ovarian function. Menses, however, were not affected, so there was no outward sign of these changes in ovarian function that a woman or her physician might easily observe. In an even more detailed study, Susan Lipson and I followed thirty women who were trying to conceive for up to a year, monitoring ovarian hormone levels in daily saliva samples. Conception was much more likely to occur in months in which estrogen levels were higher, and higher estrogen was in turn associated with months in which women weighed slightly more than their own average. Now that this extreme sensitivity of ovarian function to energy balance has been demonstrated, the American Society of Reproductive Medicine has released official “Patient Fact Sheets” advising women who are having difficulty conceiving to avoid dieting and weight loss and even to consider gaining a few pounds.

The sensitivity of ovarian function to energy balance is not limited to situations of voluntary weight loss, however. In many populations, particularly in traditional societies, weight loss is not a result of personal choice but of ecological constraint. Among the Lese of the Ituri Forest such ecological constraints can be particularly severe. Subsisting by slash-and-burn horticulture in the African rain forest leaves little margin for error. New gardens must be prepared each year to achieve a sufficient yield because the forest soils become depleted of nutrients so rapidly. Proper preparation involves cutting trees and understory vegetation and leaving it on the ground to dry so that it can be burned, returning precious nutrients into the soil. The drying and burning can only be accomplished during a brief dry season of a month or six weeks. But the dry sea-

Lese women in the Ituri Forest of Zaire (now the Congo) prepare to plant cassava, plantains, and rice in recently cleared gardens. Seasonal food shortages prior to the harvest cause nearly all women in the local population to lose weight. These periods of weight loss are also associated with decreased ovarian function and drops in the conception rate.
son is notoriously unpredictable. When the rains recommence too soon the burn is not completed and garden sizes and yields are small. When the rains come too late the seeds and root crops fail to germinate, again resulting in poor crop yields. Added to this are the hot and humid conditions of the rain forest which makes food storage difficult. Every year during the six months before the first harvest in June the supply of food from the previous year’s harvest dwindles. If the previous harvests were poor food becomes particularly scarce during this period, known as the “hunger season.” By monitoring the weight of everyone in the study area for nearly ten years, a group of colleagues led by Bob Bailey, now at the University of Illinois at Chicago, has shown that more often than not the entire population loses weight during the hunger season and then recoups after the harvests begin. Together with Gillian Bentley, Nadine Peacock of Illinois-Chicago, and Alisa Harrigan, now a physician in Boston, we were able to follow LeSe women through typical hunger seasons, observing a dramatic suppression of ovarian function that then reversed after the harvest. Not surprisingly, ten years of vital statistics also show that hunger seasons are associated with significant drops in the rate of conceptions that then rebound after the harvest. The fertility of the LeSe women thus appears to be directly affected by their ecological circumstances, mediated by energy balance and its effect on ovarian function. Catherine Panter-Brick and I observed similar effects among the Tamang of Nepal. Among the Tamang, however, negative energy balance was more often caused by high workloads than by insufficient food intake.

Interestingly, it appears that high energy expenditure can affect ovarian function even when energy balance is neutral. We refer to such a situation as one of high energy flux, where energy intake matches expenditure, both of which are high relative to some standard. Catherine Lager and I studied one such situation in Boston by following the ovarian function of women engaged in recreational jog-

ning at a very moderate level, averaging only 13 miles a week. Although their weights were stable and well within the normal range and their menstrual cycles perfectly regular, their levels of ovarian hormones and frequency of ovulation were lower than women of similar age, weight, and height who did not jog. This study has been replicated several times, and the American Society of Reproductive Medicine now also recommends reductions in exercise for women who are having trouble conceiving.

Recreational exercise like jogging, however, is not necessarily a good model for all types of energy expenditure, particularly for the lower intensity, more sustained expenditures characteristic of subsistence work in many human societies. A student of mine, Grazyna Jasienska, now at the Jagellonian University in Poland, conducted a study of Polish farm women in the countryside outside Krakow. Farmwork in the southern Polish countryside is still largely unmechanized, and women spend long hours at manual farm labor during the summer months. As their energy expenditure increases, though, they increase energy intake to match, so that they maintain neutral energy balance throughout this demanding period. Even so, Dr. Jasienska was able to show that ovarian function decreased in direct relation to the increase in energy flux, returning to normal levels again in the fall. This is the first demonstration of subsistence work, as opposed to aerobic exercise, having an effect on ovarian function.

The sensitivity of female ovarian function, and hence female fecundity, to energy balance and energy flux can easily be understood as an adaptive product of evolution. Successful pregnancy depends on a woman’s ability to partition a large fraction of her metabolic energy to that end. Meeting the demands of late pregnancy is particularly challenging and often depends on mobilizing reserves that are accumulated early in pregnancy when the embryo’s requirements are less. If circumstances are particularly severe, women will even lower their own metabolic rates in early pregnancy in order to free up energy to be stored. In general, however, it is to the benefit of a woman’s evolutionary fitness and that of her offspring if she increases her probability of conceiving when energy is more available and decreases the same probability when energy is scarce. The responsiveness of the ovary to energetic conditions that we have uncovered accomplishes exactly that.

Interestingly, men do not show the same exquisite sensitivity of gonadal function to energetics. Until weight loss or exercise levels reach quite extreme levels, the testosterone levels of United States men show no changes. Similarly, studies of LeSe men and Tamang men show testosterone levels unaffected by energy balance during the same periods that women in the same populations show such dramatic changes. Men in these populations and others characterized by chronic energy shortages, like the Aché, do however have lower average testosterone levels than men in the United States. Whether this is a developmental effect resulting from growing up under such conditions, or the result of sensitivity to longer-term, chronic energy shortage remains to be determined. My former student Richard Bribiescas has suggested, however, that reductions in testosterone under conditions of chronic energy shortage may still be adaptive by reducing muscle mass and hence lowering metabolic requirements.

The implications of our research extend beyond the understanding of natural fertility regulation. The molecules that we measure and monitor, ovarian and testicular steroids, also have profound influence on the health of contemporary western societies. Risks of reproductive cancers (e.g. breast, uterus, prostate), osteoporosis, and even Alzheimer’s disease are all strongly affected by lifetime exposure to these potent hormones. Several of our current studies are aimed at determining how lifestyle factors like exercise may provide routes for reducing these risks. Along with an appreciation for variation in human reproductive physiology, our studies have underscored the fact that people in continued on page 24
New Acquisition from the Contemporary American West: Sioux Horse Carving
by Castle McLaughlin

The Peabody Museum recently acquired a horse effigy stick (998-20-10/75383) from Hunkpapa Lakota artist Butch Thunderhawk of Bismarck, North Dakota. The effigy stick will be exhibited in the Hall of the North American Indian, in keeping with the Hall's theme of "continuity and change." Recently there has been a revival in the production of such horse memorial or effigy sticks, which are being made both for the expanding native arts market and for use by contemporary Plains peoples. One impetus for the revival of this nineteenth century form has been the resurgence of horses as both instruments and expressions of Plains Indian cultural identity. The planned installation in the hall will explore the ongoing reintegration of both horses and bison into Plains Indian communities.

Butch Thunderhawk grew up on the Standing Rock reservation, where he spent his childhood and adolescence learning traditional arts from tribal elders before briefly attending art school in Oakland, California. Since 1982, he has taught traditional tribal arts at United Tribes Technical College in Bismarck. As a teacher, he notes that he tries to convey what he learned by stressing the cultural meanings that inform the creation and use of objects, as well as their technical qualities. In addition to carving horse sticks, Thunderhawk works in a variety of media, producing both traditional objects and contemporary designs, including stained glass forms.

The horse stick is carved from cottonwood and elaborated with brain-tanned bison hide, horse hair, acrylic "hair," French brass tacks, glass beads, brass tinklers, and natural and acrylic paints. Thunderhawk makes many of his own pigments from natural mineral sources, such as the red and yellow ochres and charcoal used on this carving. He also tans hides and utilizes the boiled scrapings for a glue or sizing that fixes the pigments.

During the nineteenth century, Plains Indian men carved such sticks to honor the achievements and commemorate the deaths of particular war horses killed in battle. Warriors carried the effigy sticks during public dances and ceremonies, during which they recounted the experiences and exploits of their fallen horses. While horse effigy carvings were apparently produced throughout the northern Plains, the Hunkpapa Lakota carved effigies to honor particular horses or to commemorate the deaths of specific individuals.
Plains, the tradition seems to have been especially well developed among the Lakota, or western Sioux. The Lakota term for these commemorative carvings is *ta sunka kan opi wokiksuye*, “sacred-memorial of his horse-killed.” Butch Thunderhawk notes that, “The horse and the warrior were partners for life and had to depend on each other during their battles and travels—they took care of each other. The war pony was treated with a lot of respect by the warrior and his family; war horses had a lot of privileges around the camp and were considered part of the family. Horse sticks were painted with the color and markings of the individual horse and decorated with symbols of the things the horse and warrior accomplished together. The painting and blood flow marks the spots where the horses were wounded.”

One of the most well-known and prolific horse stick carvers of the nineteenth century was the Hunkpapa warrior and artist No Two Horns (*He Nupa Wanica*, 1852-1942), whose paintings and carvings have been featured in several exhibits and publications such as *Visions of the People: A Pictorial History of Plains Indian Life*. No Two Horns was a cousin of Sitting Bull and participated in the battle against Custer’s troops at the Little Big Horn. He commemorated the death of his blue roan horse in a number of paintings and carvings, many of which are now held by the State Historical Society of North Dakota in Bismarck. When Butch Thunderhawk decided to begin carving horse effigies, he requested permission to do so from the descendants of No Two Horns, some of whom are members of his own extended family. With their approval, he later examined and studied the three horse effigy sticks carved by No Two Horns which are now at the State Historical Society of North Dakota. Thunderhawk was inspired by No Two Horn’s effigies and has adopted aspects of his sculptural treatment of the horse form, but avoids duplicating No Two Horn’s work, both for artistic reasons and because design elements and honor marks used on nineteenth century objects are considered to belong to the original artists. He describes the process of creating horse sticks as one in which each horse gradually reveals its unique characteristics throughout the successive stages of carving, painting, and elaboration. No two effigies are the same, and Thunderhawk avoids marketing large quantities of his horse sticks, although a number of them have been purchased by museums and private collectors. Many of his effigy sticks have been gifted or exchanged within the Indian community, while others have been sold to individuals who have purchased them to commemorate the life of one of their own horses.


Catherine Linardos is the Editor of *Symbols*

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Hunkpapa artist Butch Thunderhawk in Bismarck, North Dakota during June, 1998, with cottonwood branch “preforms” that he will carve into horse effigy sticks. (Photo by Castle McLaughlin)
Recently published by the Peabody Museum Press:
Laura Kogonis, Finding Aid for Tibet and Areas of Influence, Peabody Museum of Archaeology and Ethnology.
Ian Graham and Eric von Euw, Corpus of Maya Hieroglyphic Inscriptions, Vol. 8, Part 1, Coba.

These books and others may be purchased in the Publications Department or by mail from University Museum Publications, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104. (800) 306-1941. Catalogue available upon request.

PHOTOGRAPHIC ARCHIVES

The Peabody Museum Archives is pleased to announce that monies from the Wenner-Gren Foundation for Anthropological Research, the American School for Prehistoric Research, and the Peabody Museum will support the Hallam L. Movius Papers Processing Project. The project, which will run from June to September 1999, will enable the museum to arrange and describe the materials in such a way as to make them available for research for the first time. The Hallam L. Movius Papers were deposited in the Peabody Museum Archives in the mid-1980s, and formally donated and accessioned in 1998. Professor Movius' papers contain over 185 linear feet of field notes, maps, photographic and other material relating to his distinguished career in European and Asian paleolithic archaeology.

Hallam L. Movius, Jr., with Larry Robbins in background, photographing Hearth A, Couche 8: Lens 2.
Scholars, symposia, and seminars

Department of Anthropology Faculty


Barbara Fash, Research Associate at the Peabody Museum, was named as Director of the Hieroglyphic Stairway Conservation Project at Copán, Honduras, collaborating with the Instituto Hondureño de Antropología e Historia and the Getty Conservation Institute. She is coordinating the laser scanning and replication of the Hieroglyphic Stairway figure and hieroglyphs at the Peabody Museum, collaborating with the National Research Council of Canada. Recent publications include “The Skyband Group: Investigations of a Classic Maya Elite Residential Complex at Copán, Honduras” with David Webster, Rudolph Widmer and Scott Zeleznik in Journal of Field Archaeology, Vol. 25, Fall 1998, pp. 319-343; and “The Classic Maya World as seen through its Sculpture” in Les Mayas au pays de Copán, 1997, Skira, also in Italian 1998.

Prof. David Maybury-Lewis delivered the keynote speech in a symposium on multiculturalism at Sophia Univ. in Tokyo, and lectured at Waseda Univ. in Tokyo this past year. In Recife, Brazil, he delivered the keynote speech to open the Interamerican Symposium on Identity and Fragmentation, and lectured in the Brazil 500 symposium, commemorating the Quincentenary of Brazil. Prof. Maybury-Lewis lectured at the universities of Rio de Janeiro and Sao Paulo, Brazil, and at the Rochester Institute of Technology. He attended the Amazonian conference in Oxford, England, and the conference on indigenous peoples of the Americas at Harvard. He served on a panel to select next year’s William Jennings Randolph senior fellows at the United States Institute of Peace, Washington, D.C., and served as director of the Program on Nonviolent Sanctions and Cultural Survival in the Weatherhead Center for International Affairs at Harvard. Recent publications include Cultural Pluralism: Problem or Solution in the 21st Century?, Sophia University, Tokyo, Japan; La Política Indigenista Estadounense, in Bartolome and Barabas Autonomías Étnicas y Estados Nacionales, Conaculta, NAH, Mexico; and Identidade Etnica em Estados Pluriculturais, Federal University of Pernambuco, Recife, Brazil. Editorials in the Cultural Survival Quarterly include “Cultural Survival in the Media,” Summer 1998; “The American Experience in Alaska,” Fall 1998; “The Struggle for Land at the Margins,” Winter 1999; and “Nation Building and the Plurietnic State,” Spring 1999.


McLaughlin co-edited (with Tracy J. Andrews) a special issue of American Indian Culture and Research Journal (Vol. 22, no. 3, 1998) titled “Farming and Ranching in Reservation Economies.” She also contributed an article to that issue, titled “Nation, Tribe and Class: the Dynamics of Agrarian Transformation on the Fort Berthold Reservation.”

During June McLaughlin traveled to North Dakota to begin pre-production work on a documentary film that will explore the controversies surrounding a herd of wild horses in Theodore Roosevelt National Park, which McLaughlin has been studying since 1986. The film is being produced by Perihelion Films of San Francisco, California. While in North Dakota, McLaughlin met with the Three Affiliated Tribe’s Lewis and Clark Committee regarding the Peabody Museum’s collection of ethnographic objects collected by Lewis and Clark. On July 4 she represented the Peabody at the opening of the Lewis and Clark National Historic Trail Interpretive Center in Great Falls, Montana. She is currently undertaking research for a book that will feature Peabody Museum objects collected by Lewis and Clark and other early explorers who traveled along the upper Missouri River.
Dr. Richard H. Meadow, Senior Lecturer on Anthropology and Director of the Zooarchaeology Laboratory at the Peabody Museum has continued to carry out research in both Pakistan and Turkey. As Project Director of the Harappa Archaeological Research Project he oversees and contributes to multidisciplinary investigations at the third millennium BC urban site of Harappa in Pakistan. This excavation project, being carried out with Prof. J. Mark Kenoyer (Univ. of Wisconsin, Madison), Prof. Rita P. Wright (New York Univ.), and an international group of colleagues and students, is producing a better understanding of one of the major cities of the most enigmatic of all Bronze Age urban manifestations—the Indus Civilization. In addition the project is providing information on how, within the span of fewer than 900 years, a small farming and herding settlement established at about 3400 BC on an old levee of the River Ravi in Punjab grew into an urban metropolis that covered more than one square kilometer at its zenith. Recent articles of Dr. Meadow, written with Dr. Kenoyer, that relate to the research at Harappa include: “Excavations at Harappa 1994-1995: new perspectives on the Indus script, craft activities, and city organization,” in South Asian Archaeology 1995, edited by F.R. & B. Allchin, pp. 139-172, New Delhi, Oxford & IBH, 1997; “The tiny steatite seals” (incised steatite tablets) of Harappa: some observations on their context and dating,” in South Asian Archaeology 1997, edited by M. Taddei, Rome, IsiAO, in press; and “The Ravi Phase: a new cultural manifestation at Harappa (Pakistan).” In South Asian Archaeology 1997, edited by M. Taddei, Rome, IsiAO, in press. Dr. Meadow has also continued his zooarchaeological research both in South Asia and the Middle East. He is Principal Investigator of an NSF-funded project to analyze the faunal remains from the important PrePottery and Pottery Neolithic site of Çayönü in southeastern Turkey. In this position he supervises the research of Dr. Hitomi Hongo (Ph.D. Harvard 1996, currently at the Primate Research Center of Kyoto University) and Banu Öksüz and Gülçin Ilgezdi (both M.A. students at Istanbul University). Results of this research that are in press include: “Pig exploitation at Neolithic Çayönü Tepesi (Southeastern Anatolia),” in Ancestors for the Pigs, edited by Sarah M. Nelson, Philadelphia, Univ. of Pennsylvania Museum, MASCA. In this paper Drs. Hongo and Meadow discuss the evidence for early pig domestication in southeastern Turkey. Dr. Meadow has also worked with one of his Ph.D. students, Ajita K. Patel, to produce the following articles relating to important issues in the zooarchaeology of South Asia: “A comment on ‘Horse remains from Surkotada’ by Sándor Bökönyi.” South Asian Studies 13: 308-315, 1997 and “The exploitation of wild and domestic water buffalo in prehistoric northwestern South Asia,” in Archaeozoology of the Near East III, edited by H. Buitenhuis, L. Bartosiewicz, and A.L. Choyke, pp. 180-199, ARC-Publications 18, Groningen, The Netherlands, 1998. In the first article they contend that no bona fide identifications of horse bones can be confirmed from any archaeological deposit in South Asia dating earlier than about 2000 BC. In the second article, they discuss evidence for the early exploitation of water buffalo in part of the Indian subcontinent. In the course of his research over the past two years Dr. Meadow has given lectures in Lahore, Pakistan; Delhi and Baroda, India; Rome, Italy; Paris, France; Groningen, The Netherlands; Victoria, British Columbia; and Winston-Salem, NC.


Long-Term Field Research in Anthropology: Lecture in Honor of George M. Foster," presented on 13 November 1995. In the summer of 1998 the lecture was placed on the Home Page of The George and Mary Foster Anthropology Library, Univ. of California, Berkeley, web site sunsite.berkeley.edu/Anthro/foster/vogt.htm. With Victoria R. Bricker of Tulane University, Prof. Vogt has completed an obituary for Alfonso Villa Rojas 1906-1998). The obituary is now in press in American Anthropologist.

During the past academic year Prof. Vogt has led alumni tours to the Anasazi Country of the Southwest, October 1997; to South Africa, November 1997; to the Maya archaeological sites of Yucatan, Honduras, and Guatemala, February 1998; and to Alaska, May 1998.

Gordon R. Willey, Bowditch Professor of Mexican and Central American Archaeology, Emeritus, has published notes in the journal Archaeology at the invitation of editor, and a commentary in the journal Latin American Archaeology. Archeology of the Florida Gulf Coast (1949), originally brought out by the Smithsonian, is being reprinted, and the Univ. of Florida Press has just released a paper-back edition of this book. Prof. Willey has been invited by the Florida Anthropological Society to attend their annual meeting this Spring.

Museum Curators and Staff

Dr. Monni Adams, a Peabody Associate in Ethnology and Art, has been appointed the Hrdy Visiting Curator for 1998-9, for improving the documentation on the large holdings of Liberian masks collected by Dr. George W. Harley between 1930 and 1948, and for organizing a temporary topical exhibition that will draw entirely on the Peabody collections from Sub-Saharan Africa. In addition to local lectures, including participating in a symposium in May at Northeastern University on contemporary African art, Dr. Adams gave a series of four lectures on African art in April at the Boston Museum of Fine Arts. In the summer of 1998, she was a guest at the exhibition on Sumba textiles at the Rotterdam Museum voor Vrookenkunde and at the opening of the new wing of the International Folk Art Museum in Santa Fe, New Mexico. Her publications include a review article on visual anthropology in Visual Resources, June 1998 and "Kuba Textiles" in The Extraordinary in the Ordinary, edited by Mary Kahlenberg, Abrams, 1998. Dr. Adams is contributing to the new Encyclopedia on African Art (McMillan), a survey of the arts of the Wé-speaking people of Liberia and Côte d'Ivoire, where she has engaged in extensive fieldwork.


Lawrence J. Flynn attended the Fifth Conference on Fossil Resources October 13-16, 1998 in Rapid City, SD. He gave a talk titled "The Growth of a Public Ethic toward Research on Public Lands" at the symposium Palesontology and the Public Trust. Dr. Flynn was invited to the National Science Museum, Tokyo, November 2-9, 1998, where he spoke on "Toward a refined biochronology for the Neogene of China."

Lara Greenwood, Database Administrator and Web Manager for the Museum, served on the conference committee for the Museum Computer Network Annual Conference, September 1998, in Santa Monica, CA. She coordinated all of the pre-conference workshops, and led one half-day workshop on creating an intranet for museums. She also attended the New England Museum Association Annual Conference, October of 1998, in Burlington, VT, where she delivered a talk on website planning, promotion, and design for museums.

Barbara Isaac, Assistant Director and Coordinator of Repatriation, attended two public meetings of the Review Committee appointed by the Secretary of the Interior to monitor the implementation of the Native American Graves Protection and Repatriation Act, in Washington DC (January 1998) and Portland WA (June 1998). Most of the year was spent complying with the legislation. In September she led a three week trip for a small but adventurous party to Georgia and Azerbaijan. "This was an unusual itinerary in that, except for mountaineers, most tourism happens on a day to day basis out of Tblisi and Baku. We, however, ventured into western Georgia, staying in Kutaisi, and later drove eastwards, with a night at Telavi before crossing into Azerbaijan, staying another night in Sheki before continuing on to Baku. We saw sites ranging in age from over a million years to the present—the medieval silk-road city of Dmanisi with Pleistocene excavations in its..."
Scholars  
continued from page 22
lars, late Paleolithic rock engravings in Gobustan, the bronze-age city of Vani overlooking the plain of Colchis, the cave city of Uplis Sitkhe, with its Roman theatre, medieval Christian churches and academies with mosaics and frescoes, Muslim mausolea and mosques, and a Fire Worshippers temple on the Apseron peninsula. We took a helicopter ride to the fortified village of Shatili in the northern Caucasus, enjoyed a visit to a traditional winery, ate freshly hunted quail, listened to many different kinds of traditional music, and generally reached an enlarged appreciation of this most interesting part of the world.

From February 1997 to February 1998, Katherine Jones-Garmil participated in a task group that studied the feasibility of developing web-based access to visual resources at Harvard. This project has evolved into the Visual Information Access project at Harvard that was launched in March of 1999. It allows researchers and scholars to access information on visual resources of Harvard’s museums, archives and libraries. VIA@Harvard is available through HOLLIS PLUS, the enhanced online library catalog. Ms. Jones-Garmil continues to serve as co-chair of the VIA steering committee.

In 1998, she and Doug Evelyn, Deputy Director of the National Museum of the American Indian formulated plans for a collaborative project entitled "Anthropological Standards and Access" or ASA. This project intends to improve sharing of information about Native collections in museums. It results from collaboration between Harvard University's Peabody Museum and the Smithsonian Institution's National Museum of the American Indian (NMAI) over their joint application of the EmbARK collections management system for improving access to their extensive collections.

Ms. Jones-Garmil attended the Museum Computer Network conference in Santa Monica in September, 1998 where she gave a presentation on the VIA project, moderated a session on the ASA project and presented a half-day workshop on the use of standards in the development of digital resources. She also attended the New England Museum Association Annual Conference, October of 1998, in Burlington, VT, where she delivered a talk with Lara-Greenwood on website planning, promotion, and design for museums.


AWASQA II:  
ANDEAN TEXTILE WORKSHOP  
October 16 and 17, 1999  
Peabody Museum, Harvard

The Peabody Museum will host a two-day Andean textile workshop for both novice and experienced weavers. Participants will learn a variety of Andean spinning, weaving, interlacing, and knitting techniques, including warping a back-strap loom and how to weave complex pattern bands. Previous workshop attendees and experienced weavers will have the opportunity to work individually with the instructors at a more advanced level. Class instruction will be supplemented by lectures, slides, and textile examples from the Peabody Museum's extensive textile collections. Two extraordinary specialists will be instructors: Peruvian weaver Nilda Callanaupa and Andean textile specialist Ed Franquemont. Nilda, a native of Chinchero, Peru, learned to weave as a child and is now Project Coordinator of the Center for Traditional Textiles of Cusco, Peru, a project of Cultural Survival. Ed conducted research in Chinchero on indigenous weaving and became proficient in backstrap weaving. He has written and lectured extensively on Andean textiles. For details call (617) 495-2269.

THE RAVEN AND THE LOON:  
Inuit Prints and Sculptures from the  
Chauncey C. Nash Collection

Exhibit at the Tozzer Library  
21 Divinity Avenue, Cambridge  
Through Spring 2001

Rolett  
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Cook's second voyage through the South Pacific. He joined the University of Hawaii faculty in 1988 and has focused his archaeological research on the Marquesas, where he has conducted two years of field work.

He is currently directing a University of Hawaii/Andover Foundation for Archaeological Research project titled "Marquesan Chiefdoms and the Emergence of Monumental Architecture" involving mapping and excavation of a well preserved complex of monumental architecture in Vaitahu, on the island of Tahuata. This project also involved working with the mayor of Tahuata to establish the first community-based archaeology museum in French Polynesia (inaugurated in 1998) to house and display artifacts from the recent excavations.

Prof. Rolett is the author of Hanamiai: Prehistoric Colonization and Cultural Change in the Marquesas Islands (East Polynesia), Yale University Publications in Anthropology, 1998.
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developed western societies like the United States have the highest steroid levels in the world, and that these levels change much more dramatically with age than in other populations. Because of our high lifetime exposure to these steroids, our risks of reproductive cancers are particularly high. Because our steroid levels plummet from these high levels in older age, our risks of steroid deficiency diseases like osteoporosis and Alzheimer's disease may be elevated. A better understanding of these contemporary United States health concerns may come from further study of human reproductive ecology.

A Polish woman rakes hay by hand in the countryside outside Krakow. High work loads among Polish farm women have been linked to suppressed ovarian function during the summer even though nutrition is adequate and weight is maintained. (Photo courtesy of Grazyna Jasienska, Jagellonian University.)

GRANT AWARDED

The Peabody Museum of Archaeology and Ethnology is pleased to announce the receipt of funding from the Getty Grant Program for a Conservation Survey of the Museum's 1250 works of art on paper, paintings and historic frames. This preservation project is the Museum's highest priority for 1999 and is the first necessary phase to improve the preservation and public access to this small but important fine art/ethnographic collection. Descriptive data collected on each item will be entered into the Museum's EmbARK database enhancing future research initiatives and providing a searchable means to assist in future conservation treatment planning efforts. Funding supports the services of three independent conservators who will implement the conservation survey and make storage recommendations, and assist in the development of a long-range plan for these collections. Funding will support the hiring of a museum preparator for housing the 950 works of art on paper in new archival-quality mats and boxes for improved research access and long-term preservation. (Note: archival-quality housing materials will be covered by the grant).