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Historic Hopi Ceramics: The Thomas V. Keam Collection of the Peabody Museum of Archaeology and Ethnology, Harvard University. By Edwin L. Wade and Lea S. McChesney.

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1977) for New Deal transformation of Navajo tribalism. The remainder of the work details events since World War II and particularly those since 1960. In fact, fully seventy-seven pages are devoted to the first two administrations of Peter McDonald who, until the recent victory of Peterson Zah, served as Navajo tribal chairman.

Iverson examines intra-tribal disputes as well as Navajo political influence in Arizona and New Mexico politics. In this regard, the work is clearly superior to Robert W. Young's *A Political History of the Navajo Tribe* (Tsaile, AZ: Navajo Community College Press, 1978) which avoids many of the controversies Iverson is willing to explore. One of the strengths of *The Navajo Nation* is its extensive treatment of tribal sources. One wonders, however, why Iverson did not consult such archival sources as the Records of the Bureau of Indian Affairs or documents in the files of the Indian Claims Commission. This would have given the work greater depth. One should not, however, discount the contribution made by the author. The book will serve well the interests of historians and social scientists as the major source on modern Navajo tribalism; what is more, the availability of a considerably cheaper paperback edition from the University of New Mexico Press will make this book attractive for course adoptions.

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Historic Hopi Ceramics: The Thomas V. Keam Collection of the Peabody Museum of Archaeology and Ethnology, Harvard University. By Edwin L. Wade and Lea S. McChesney. Cambridge: Peabody Museum Press, 1981. 603 pp. Paper. \$30.00

Historic Hopi Ceramics provides a detailed descriptive catalogue and "context for viewing" nearly 1500 pieces of Hopi pottery contained in the Thomas V. Keam Collection as well as a comparison of ceramic materials excavated at the archaeological site of Awatovi during the 1930s. The time period covered is 1540-1900; however, as the Keam Collection was assembled in the decade before 1892 by purchase and through explorations of abandoned Hopi towns, the largest number of pots is from

the period 1780-1900. The authors provide a history of the Keam Collection, a brief ethnographic statement and discussions of pottery production and use largely summarized from previous studies of Hopi ceramics by H. S. Colton, A. O. Shepard and M. Stanislawski. The major contribution of the text is a revised and expanded but "preliminary" typology of Hopi pottery based on both technical and aesthetic criteria.

A number of "contexts for viewing" Hopi ceramics are given in the introductory section. The ethnographic context is brief and marred by errors of emphasis and fact. In seeing the Hopi to be "like their cultural neighbors the Zuni," Wade and McChesney derive much of their description of Hopi religion from R. Bunzel's classic accounts of Zuni ceremonialism. The Hopis are said to have "moieties" (p.6) which they do not. Nor has a Hopi ritual ever involved as many as "five hundred" dancers. Kachinas are frequently portrayed on these ceramics and identified as such, but no mention is made of them in the ethnographic "setting." Moreover, while the aesthetic contents of Hopi pottery (feathers, clouds, birds, animals, plants, etc.) are meaningful elements in Hopi religion and are used on masks, tablitas, kilts and other media of expression, no effort is made to describe this culturally meaningful context.

The other major context for viewing Hopi ceramics is typological. Although neither text nor bibliography reveals an awareness of the fairly large and significant body of literature dealing with stylistic variation in ceramics, Wade and McChesney have written a critical and careful introduction to the strategy they employ. Stylistic variation is usually seen to take place temporally, spatially or—as in this case—both. Although there are some significant dates in Hopi history for the period 1540-1900, the ceramics in the Keam Collection can only be roughly dated. As a result, any understanding of sequence, of relationship and ultimately of causality is a matter of speculation. Like most theorists Wade and McChesney assume change takes place through learning ("the natural product of a searching mind") and social interaction ("an individual's stimulation from her fluctuating social environment") (p. 14) with the expectation that factors largely external to Hopi culture provided this stimulation. The best that can be offered in this situation is the demonstration of correlation, not explanation, although the authors see one result of their work to be a test of the "long ac-

cepted archaeological premise that political, economic, religious and environmental change leads to technological and artistic change." (p. 15)

The major portion of the test is a descriptive catalogue of the Keam Collection organized by ceramic type, and within each section the pottery is arranged by form, function and design. Brief characterizations of a particular type and its stylistic variations are followed by photographic plates. A two-page errata sheet has been issued to correct references, but this in no way affects the typology. To the contrary, it is indicative of the care which has been taken throughout to place individual pieces within the typological framework. Wade and McChesney have rejected the value judgements implicit and occasionally explicit in earlier revolutionary or developmental perspectives. Instead they have provided and implemented a revised and expanded series of definitions and have attempted throughout to correlate perceived change in technique and/or aesthetics with events documented by Spanish chronicles and later by Euro-American explorers, military personnel and scientists. Much of the validity of their "test" rests on unexamined assumptions about "learning," but the content of their work is a significant contribution to descriptive literature on Hopi pottery.

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The George Rogers Clark Adventure in the Illinois, and Selected Documents of the American Revolution at the Frontier Posts. By Katherine Wagner Seineke. New Orleans: Polyanthos Inc., 1981. 649 pp. Cloth. \$25.00

This is a volume of very mixed merits. Although the primary title suggests that the book is focused upon George Rogers Clark's activities in Illinois, the subtitle more accurately describes the volume's contents, and it is the final five hundred pages, the documents, which are the most useful portion of the book.

In a twenty-six page introduction, Robert M. Sutton, the Director of the Illinois Historical Survey, competently introduces Clark, surveys his activities in the Illinois Country and