



AMERIND NOTEBOOK

SPRING & SUMMER 2013
VOLUME 8, ISSUE 2

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By John A. Ware Executive Director

I'll never forget sitting in a college classroom more than 40 years ago to listen to anthropologist Henry Dobyns describe the effects of Old World diseases on "virgin soil" New World populations. Dobyns claimed there were between 90 and 120 million American Indians living in the Western Hemisphere when Columbus landed in 1492. By the middle of the seventeenth century, 150 years later, that population had been reduced by at least 90 percent. It was, Dobyns said, the greatest demographic catastrophe in human history, and most of the collapse was unintended. It wasn't the sword and musket that killed so many American Indians, but European-introduced diseases like smallpox, measles, and malaria.

The story should be familiar to anyone who has read Jared Diamond's blockbuster, *Guns, Germs, and Steel*, or Charles Mann's *1491*. Because of their long association with domestic animals that served as hosts for many of our species' most devastating epidemic diseases, Europeans brought several exotic diseases with them when they landed on the shores of the New World. American Indians, who had few domestic animals, had supposedly missed out on the immunities that centuries of natural selection had conferred on Euro-Asiatic-African populations, and so were particularly susceptible to Old World pathogens. Germs, according to the story that Diamond and Mann tell, were the main culprits in high American Indian mortality rates. Europeans were innocent bystanders.

In February, the Amerind hosted a group of 10 scholars whose research seeks to complicate this simple, linear story. Organized and chaired by Drs. Cathy Cameron of the University of Colorado, Paul Kelton of the University of Kansas, and Alan Swedlund of the University of Massachusetts, the symposium, entitled *Beyond Germs: The Impact of Colonialism on Indigenous Health in America*, brought together historians, archaeologists, biological anthropologists, epidemiologists, and demographers who told stories that challenge the received wisdom of American Indian mortality. We heard

accounts of systematic genocide in New England and California, seventeenth century slaving in the southeast that decimated entire regions, and throughout the Americas, forced

labor, population dislocations, and a wide range of other depredations. All of the scholars emphasized the same point: the structural violence of European colonization left New World populations more susceptible to Old World pathogens.

The seminar participants agreed that my old anthropology professor almost certainly over counted the size of the pre-contact population of the Americas, and he probably overestimated the effects of "virgin soil" diseases as well. Epidemiologists and medical historians now question whether native populations were particularly immunodeficient, since smallpox, malaria, yellow fever and the like rarely discriminated between native and colonial populations. If native mortality was higher, it was because natives were subjected to so many additional stresses. In the words of one seminar participant, "It was the turbulence of colonization and not genetic liability that created Indians' devastating susceptibility to imported pathogens."

The immunological determinism of Dobyns, Diamond, Mann and others lets European colonialism off the moral hook. But as history becomes less linear and more complicated, the moral consequences of colonialism shine more clearly through the haze of deep history.



Hernando De Soto's expedition across the American Southeast brought diseases and the atrocities of warfare.





By Ron Bridgemon Associate Curator

Humankind has been creating images on stone for at least 40,000 years. Ancient rock art has been found on every continent on earth with the exception of Antarctica. Here in the American Southwest, rock art has been created by Native Americans for well over 3,000 years. In some areas of the world, contemporary peoples still produce images on stone, following ancient traditions.

Rock art can tell us much about the prehistoric peoples who created it. From their rock carvings and paintings we can discover the types of animals they hunted, how they marked time, evidence of trade, and perhaps glean ideas of their social structures and beliefs.

Rock art can be subdivided into three primary categories; petroglyphs, pictographs, and geoglyphs. **Petroglyphs** are rock carvings that can be created by pecking, scratching, incising, or drilling. **Pictographs**, also called rock paintings, are created by applying pigment to the rock's surface. Pictographs are much less common in the Southwest than petroglyphs as they can easily degrade when exposed to wind and precipitation. **Geoglyphs** are typically ground figures created by forming berms on the surface to create images, or creating designs by lining up or stacking stones.

There were likely many reasons ancient peoples created rock art, but the intent of most examples of rock art eludes us. Archaeologists may make educated guesses based on a variety of factors such as ethnographic data from the likely descendant culture groups.

Many researchers believe that some rock art images may tell stories, commemorate events, or mark trails. Some images may have been made to ensure fertility of group members or to aid in hunting. For example, a carved or painted image of a bighorn sheep or deer may be in effect a signpost signifying that those animals have been seen or successfully hunted in that location. Alternatively, the animal representation may have had a more metaphysical purpose. Perhaps the figure was designed to invoke the spirit of the animal so that it would present itself at that location in order to be hunted.

Ancient astronomers served the needs of their societies through the marking of time for planting and harvesting, creating calendars, and predicting eclipses. The American Southwest is replete with petroglyphs and pictographs that may well have been created to chart the movement of the sun, the moon, the stars, and to mark significant events observed in the ancient skies. These observations marked seasonal events such as solstices, equinoxes, and even specific days corresponding to rituals surrounding time sensitive agricultural practices.



ROCK ART:

FROM ARCHAEOAstronomy TO Zoomorphs

An exhibit featuring photographs of rock art throughout the world and wonderful contemporary petroglyphs created by artist David Morris. Open through August 31, 2013.



August 14 - 19

Rock Art & Archaeology Tour of the Four Corners Region

Explore some of the spectacular rock art and archaeological sites of the Four Corners area with Native American experts.

Visit us at www.amerind.org for more information.

PAQUIMÉ: FOUR MORE DECADES TO THINK ABOUT EIGHT HUNDRED YEARS AGO

By Paul Minnis, Professor of Anthropology at The University of Oklahoma and organizer of Amerind's Advanced Seminar "New Light on Casas Grandes," held October 10 – 13, 2012.

Was it a seminar or was it a pilgrimage to Dragoon this past October? It looked like the normal group of seminar scholars, the expected assortment of slightly rumped archaeologists who convened to discuss a common theme for days on end. But from the scholars' perspective it was like traveling to Mecca. All fourteen seminar participants -- from Mexico, Canada, and the United States -- have devoted their academic lives to studying the archaeology of Chihuahua, Mexico. As such, each of us owes an unrepayable debt to Amerind Foundation. Before 1959, little was known about the site of Paquimé and its surroundings despite the fact that it was one of the most influential communities in the international borderlands during the *Medio* Period, about A.D. 1200-late 1400s. It all changed that year when the Joint Casas Grandes Expedition (JCGE), one of the signature accomplishments of the Amerind Foundation, began its historic research. Due to the truly herculean efforts of staff and collaborators during three years of field work and a subsequent thirteen years of exhaustive laboratory analysis and detailed publication, the results of the project stand as a lasting contribution to their vision, dedication, and stamina, especially of the project director, Charles C. Di Peso. It was, therefore, fitting to hold this seminar during Amerind's 75th anniversary celebration by summarizing research on Paquimé over the past four decades since the publication of the project's results in 1974.



A Medio Period (A.D. 1200–1450) pueblo about 2 kilometers from Paquimé. Excavation directed by Paul Minnis and Michael Whalen in 2008 & 2009.

The best way scholars honor previous generations is by clarifying and extending earlier ideas with new data. Equally important, older ideas are often challenged. A static science is a dead science. Just as Di Peso revised and challenged earlier ideas, the scholars critically examined the conclusions of the JCGE. Too bad Charlie Di Peso couldn't be here to keep us on our academic toes, but he did the next best thing—he published his data in exacting detail for future generations to use. In addition to the

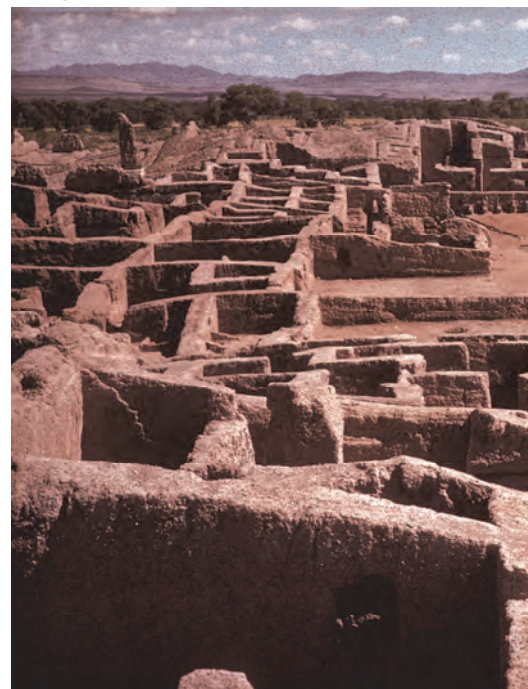
familiar seminar format, the participants examined the archives which constitute an important source for using JCGE's data and which is one of Amerind's continuing contributions to borderlands archeology.

While not all participants agreed, the view of Paquimé from the seminar emphasized the highly interactive local nature of the prehistoric communities. The Casas Grandes area was not just Paquimé; there are hundreds of Medio Period sites scattered in the deserts and mountains of northwestern Chihuahua and adjacent locations. Their interaction led to Paquimé ultimately having strong political control over an unexpectedly small area, an influence that was felt widely in the borderlands from eastern Arizona to El Paso and beyond.

Religious activity was an especially important glue holding the people of Paquimé and its neighbors together; the scholars emphasized how long distance trade, especially with West Mexico, involved less the production of fancy goods, like shell and copper, than the use of these goods in important ceremonies at Paquimé. Finally, a fuller understanding of Paquimé, as with any community, requires attention to artifacts that are not rare,

exotic, or are especially pretty. The daily life of most people can seem mundane to observers, but it is important for understanding the entire society and how it changed. So the scholars' attention moved beyond the spectacular "goodies" at Paquimé such as the ton and a half of shell, the copper artifacts, the hundreds of parrots, and the impressive architecture. Little bone fragments, burned plant remains, chipped stone flakes, small ceramic sherds, or now abandoned farming terraces demand our respect and study because they are clues to the lives of ancient peoples.

In addition to discussing the results of our collective research efforts, the scholars debated what needs to be done in the future. High on the list is field research focused on understanding how and why Paquimé arose and how this massive and important city ended. Did it end on a bang or a whimper? The seminar scholars also discussed the value of physical, chemical, and biological analyses on the JCGE's collections using techniques not available at the time of their excavation. Because of the JCGE's exacting excavation, meticulous notes housed at the Amerind, and the availability of the artifacts now curated in Mexico, such studies offer the potential to add new insights into the lives and accomplishments of the ancient peoples of the Casas Grandes region. Who knows? These studies might even demonstrate that some of the most cherished ideas of these recent seminar scholars are wrong after all.



CASAS GRANDES VOLUMES

The Joint Casas Grandes Expedition (JCGE) resulted in an eight-volume publication of its findings and analyses, still one of the landmarks of southwestern archaeology.

Gloria Fenner, archaeologist and one of the principals at the Amerind who helped produce this monumental document, shares her memory of that exciting time:



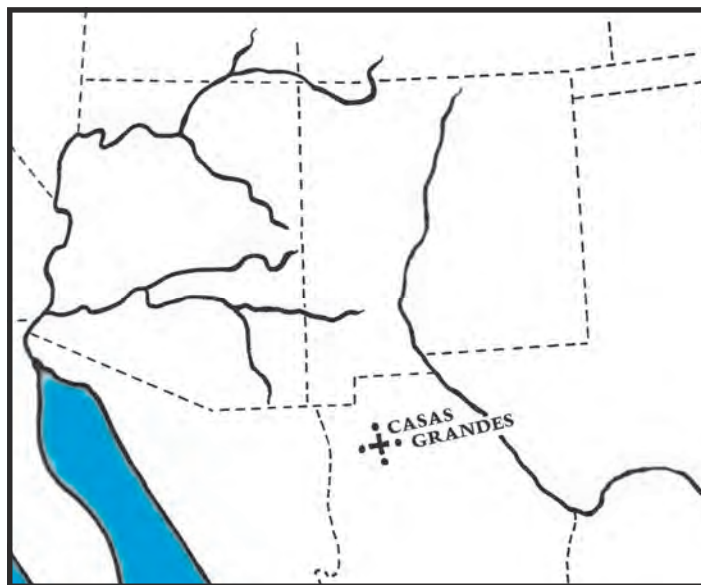
In the late spring of 1963, I was hired to a three-year appointment at the Amerind to help write up the report on The Joint Casas Grandes Expedition. Eleven exhilarating years later, it was finished. I still can't believe my luck at having been associated with such an endlessly fascinating site, such a brilliant director, and so many wonderful friends, all in a locale of such natural beauty.

The scope of what we had to do, I soon learned, was daunting:

to describe and interpret millions of pieces of material culture, the *many* three-inch field notebooks, and thousands of photographs and drawings from the excavation of not only Paquimé, but at least four other smaller sites, along with extensive survey data collected in the region -- and then publish the results.

Beginning with the field work, this could not have been accomplished without the considerable organizational skills of Amerind's director, Charles C. Di Peso. He knew William Shirley Fulton's edict that what is excavated must be published--something too many large archaeological projects had failed to do. Therefore, he consulted with many of his colleagues to learn what went wrong as well as what worked. Based on introductory descriptions in the report, as well as his anecdotes and my own observations, I know that the vast majority of activities and technical aspects in field and lab were well thought out and planned in advance. He knew where he was going and how to get there. The experience was intellectually stimulating and a great deal of fun.

The report staff Di Peso hired (John Rinaldo, Linda Stacy, Alice Wesche, and myself, as well as photographers and clerical personnel) were blessed with a well-organized database as it had come from the field: standardized and typed architectural descriptions with printed photographs; artifacts that were in large part already cataloged; and other specimens, many of which were already in the hands of subject-matter specialists. Our work



was well-organized too -- every morning at the same time, the archaeologists and artist/photographer met to review *all* architectural data to compare and correlate it, then make final decisions on needed illustrations.

Early on, we considered alternative media for publishing the data in Volumes 4-8, but decided that it should be easily accessible. This resulted in additional duties: we produced camera-ready pages for the publisher, in contrast to the typeset text of Volumes 1-3. In this year, 2013, the amazing (if not almost unbelievable) thing is that every textual thing we did was done *without computers!* Every new draft had to be retyped. We did our own proofreading, and don't even ask me about checking sherd chart totals with a desk calculator! There were no digital cameras; our photographers processed and printed their own work. Is it any wonder that, on that last day, when we pasted the last paragraph to the final dummy sheet, we had a bottle of champagne chilling, ready to surprise Charlie and celebrate an amazing accomplishment?!



Charles Di Peso holding the cylindrical "plug" that fits into the stone-lined opening of a parrot cage.



A HORSE TALE

By Ron Bridgemon, Associate Curator

It can be difficult to imagine the American Indian without the horse. Native American horse culture is ingrained in our consciousness. When one thinks of the Plains tribes, the image of great hunters upon grand steeds often presents itself. American cinema is replete with the portrayal of Apaches on horseback raiding homesteads. The horse, while it originally evolved in North America, went extinct here some 10,000 years ago. It wasn't until the reintroduction of this species that the horse became an integral component to American Indian and Western culture.

A small proto-horse of the Eocene epoch (about 50 million years ago) developed over time; large toes, more sophisticated teeth, a larger stature, and the ability to run with an impressive stride, culminating in the modern horse genus *Equus*. *Equus* evolved in North America during the Pliocene (5.3 to 2.6 million years ago) and migrated across the land bridge to Eurasia. The North and South American horses went extinct after the last Ice Age. They disappeared along with much of the other megafauna (large animals such as the giant sloth, short-faced bear, dire wolf, and mammoth) of the Americas. The horse continued to flourish in Eurasia and wouldn't be reintroduced to the Americas until the 15th and 16th centuries by Spanish explorers.

Noted historian Alfred Crosby coined the phrase "Columbian Exchange" to describe the interchange of plants, animals, culture, and disease between the Old World and the Americas following the arrival of Europeans in the Caribbean in 1492. The horse was one such item brought by the Europeans, and it, like the totality of the Columbian Exchange, had a lasting impact on the New World, both culturally and ecologically.

In 1519, conquistadors re-introduced horses to North America. Sixteen horses were brought by the Cortez expedition and were later imported by Spanish homesteaders to Mexico and New Mexico. Further Spanish colonization brought with them larger numbers of horses. The breed of horse first brought to the Americas is known as the Spanish Barb. The Spanish Barb is most likely a cross between the Barb horse and the Iberian horse. It can be said that the New World was explored, mapped, and settled from the back of this breed. The reintroduced horse made its way north through the western and southern United States, following the expansion of Spanish influence.

By the 1600s, many horses escaped their Spanish masters and became feral (wild). Others were stolen by Native Americans for use as food as well as transport, and to increase hunting and raiding prowess. Feral horses, breeding by Indian groups, and active trade between southwestern tribes and groups in the plains, aided the spread of the



De Soto upon a Spanish Barb at the battle of Mabila, a Mississippian village located somewhere in what is now Alabama, in 1540. Illustration by Herb Roe.

animal throughout North America. Many groups amongst the Plains Indians were sedentary, agrarian peoples. The horse dramatically altered the lifestyle of some of these groups. They became nomadic hunters - many becoming legendary for their skill on horseback. In the early 1700s, the Comanche received their first horses, possibly in trade from the Ute. The Comanche soon became the epitome of the Plains Indian horse culture. Just decades after acquiring horses, many American military leaders considered the Comanche as one of, if not the finest light cavalries in the world.



Apache Historian, Dale Curtis Miles aboard Spanish Barb "Hidalgo" at a recent "Discover the Horse that Discovered America" event held at the Amerind and sponsored by the Spanish Barb Horse Association. Dale discussed the impact the introduction of the horse had on Native American culture. Also pictured is Sylvia Thompson who was recently featured on the cover of *Native Peoples Magazine*.



AMERIND'S ART GALLERY: A GRAND RE-OPENING

By Eric Kaldahl, Chief Curator



Amerind's 75th year has seen many improvements to the care of our collections and facilities for the public. One of the special events this spring is the grand re-opening of the Fulton-Hayden Memorial Art Gallery.

Before the 1980s, Amerind visitors had to call to make an appointment to see the museum and its collections. At that point in time, all of the materials Amerind held were in accessible cabinets, cases and drawers. Visitors were escorted by Amerind staff to see the many fine artworks and objects that Amerind cares for. In the mid-1980s, when the museum opened to the walk-in public with regular visitation hours, most of the collections were relocated to storage.

The trouble was that the storage facility lacked heating and cooling, and experienced many water leaks and other conditions that threatened the most fragile Amerind objects. A decision was made to sacrifice three beautiful ground floor galleries in the Art Gallery building. These rooms were converted to store Amerind baskets, textiles, clothes and other fragile materials. For the last 30 years, these ground floor rooms have been closed to the public.

Thanks to last year's collections renovation, all those perishable materials are now housed in their original storage facility. This has freed up the Art Gallery building to return to its original function. After many months of work, those ground floor rooms in the Art Gallery building have been spruced up and opened to the public.

For the opening exhibition, Amerind teamed up with Friends of Western Art (FWA) to put on *Artistic Visions of the West*. Volunteers from FWA and Amerind worked closely together, selecting pieces from Amerind's permanent collection and the private collections of FWA's many members. The result is an engaging exhibit that explores the West through the eyes of over 60 artists. Eighty-one pieces are on exhibit, displayed in four galleries. Forty-one artworks come from Amerind's permanent collection, and the other forty pieces are on loan to us from private collections.

The art gallery will become a much livelier place in the years ahead, with exhibits changing more frequently in more galleries. *Artistic Visions of the West* will only be up until November. Don't miss it!





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CALENDAR OF EVENTS AT THE AMERIND

April 25 - 28, 2013

Traditional Ecological Knowledge Seminar

April 27, 2013

Brown Bag Talk

Traditional Ecological Knowledge

Noon, Amerind Library

Cooking Classes at Amerind with Chef Debbie

May 25th **Soups, Stews and Handmade Tortillas**, using a bounty of indigenous and local foods.

June 22nd **Death By Chocolate**, learn to bake our famous flourless chocolate torte, grind spices for hot cocoa and truffle making.

July 20th **Mole's Of Oaxaca**, prepare wonderful sauces using dried chiles, spices, fresh herbs and fruit in the Mexican tradition.

August 14 - 19, 2013

Rock Art & Archaeology of the Four Corners Region

Explore some of the spectacular rock art and archaeological sites of the Four Corners area with Native American experts.

September 9 - 14, 2013

Navajo Weaving Workshop

Refresh your spirit and creativity with the tranquil art of Navajo

weaving in this workshop open to both beginners and experienced weavers alike.

October 5, 2013 10 - 4 pm

Amerind Festival

Join us for a day of art, archaeology, food, music, and Native American artist demonstrations and sales.

October 2013 (Dates TBD)

Art and Archaeology Tour to Hopi, Navajo, and Environs

More information on this 3 day tour will be available soon on our website.

November 2 - 6, 2013

Battleground Arizona Tour

Join Neil Mangum on this fascinating trek to some of the pivotal sites in the Apache Wars. Neil is a historian, author, and former park superintendent at Little Bighorn Battlefield National Monument and Chiricahua National Monument.

Botany Hike (Date and Location TDB)

Barbara Hanson will lead an all day botany hike in one of the many Sky Island mountain ranges of southeastern Arizona. Limited to 12 people.

For more information on these programs and events, please visit our website at www.amerind.org. Times and dates subject to change. Please call the Amerind at 520.586.3666 to confirm all events.

Mission

Established in 1937, the Amerind Foundation and Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, and conservation.

Newsletter

The Amerind Newsletter is produced biannually by staff and volunteers of the Amerind. John Ware and Eric Kaldahl, content; Barbara Hanson, editor and drawings; Ron Bridgemon, design and layout; photography by Amerind staff (except where noted).

Printed by Arizona Lithographers

Letters to the director and board members can be sent care of the Amerind, Box 400, Dragoon, AZ 85609