

SIU
Southern
Illinois
University
CARBONDALE

The
Archaeology
of Hybrid
Material
Culture

*Edited by
Jeb J. Card*

*Center for Archaeological Investigations
Occasional Paper No. 39*

Contents

Figures	viii
Tables	xiii
Acknowledgments	xiv
1. Introduction <i>Jeb J. Card</i>	1
1. Ceramic Change in Colonial Latin America and the Caribbean	
2. Parsing Hybridity: Archaeologies of Amalgamation in Seventeenth- Century New Mexico <i>Matthew Liebmann</i>	25
3. Of Earth and Clay: Caribbean Ceramics in the African Atlantic <i>Mark W. Hauser</i>	50
4. Continuity and Change in Early Eighteenth-Century Apalachee Colonowares <i>Ann S. Cordell</i>	80
5. Italianate Pipil Potters: Mesoamerican Transformation of Renaissance Material Culture in Early Spanish Colonial San Salvador <i>Jeb J. Card</i>	100
6. Worshipping with Hybrid Objects: Assessing Culture Contact through Use Context <i>Melissa Chatfield</i>	131

II. Ethnicity and Material Culture in Latin America

7. Long-Term Patterns of Ethnogenesis in Indigenous Amazonia
Jonathan D. Hill 165
8. Classic Maya Ceramic Hybridity in the Sibun Valley of Belize
Eleanor Harrison-Buck, Ellen Spensley Moriarty, and Patricia A. McAnany 185
9. Hybrid Cultures . . . and Hybrid Peoples: Bioarchaeology of Genetic Change, Religious Architecture, and Burial Ritual in the Colonial Andes
Haagen D. Klaus 207
10. A Change of Dress on the Coast of Peru: Technological and Material Hybridity in Colonial Peruvian Textiles
Carrie Brezine 239
11. Hybridity, Identity, and Archaeological Practice
Kathleen Deagan 260
- III. Culture Contact and Transformation in Technological Style**
12. The Châtelperonian: Hybrid Culture or Independent Innovation?
Clare Tolmie 279
13. The Industrious Exiles: An Analysis of Flaked Glass Tools from the Leprosarium at Kalawao, Moloka'i
James L. Flexner and Colleen L. Morgan 295
14. Innovation and Identity: The Language and Reality of Prehistoric Imitation and Technological Change
Catherine J. Frieman 318
15. Bones, Stones, and Metal Tools: Experiments in Middle Missouri Bone Working
Janet Lynn Griffitts 342
16. "Style" in Crafting Hybrid Material Culture on the Fringes of Empire: An Example from the Native North American Midcontinent
Kathleen L. Ehrhardt 364
- IV. Materiality and Identity**
17. The Kayenta Diaspora and Salado Meta-identity in the Late Precontact U.S. Southwest
Jeffery J. Clark, Deborah L. Huntley, J. Brett Hill, and Patrick D. Lyons 399

18. Small Beginnings: Experimental Technologies and Implications for Hybridity <i>Katherine Hayes</i>	425
19. Set in Stone: On Hybrid Images and Social Relationships in Prehistoric and Roman Europe <i>Christopher M. Roberts</i>	449
20. Architectural Spaces and Hybrid Practices in Ancient Northern Mesopotamia <i>Sevil Baltalı Tirpan</i>	466
21. What, Where, and When Is Hybridity <i>Stephen W. Silliman</i>	486
Contributors	501
Index	504

Figures

2-1.	Locations of sites discussed	33
2-2.	Jemez Black-on-white chalice (18531/11) excavated at Giusewa (LA 679)	34
2-3.	Figures incised in plaster of cavate M-100, Frijoles Canyon; Virgin kachina, with traditional Pueblo religious imagery that surrounds it	36
2-4.	Santa Rosa de Lima, detail; Virgin of Guadalupe, detail; cavate M-100 Maria kachina figure; petroglyph, Cochiti Reservoir District; Jeddito Spattered sherd design	37
3-1.	Map of West Indies and ceramics described in text	58
3-2.	Selection of forms in which slipped and glazed Yabbas are found	61
3-3.	Frequency of raw sherd count of the three types of ceramics over time using Port Royal ceramic collection; frequency over time of rim sherds of different forms of local ceramics from Port Royal	62
3-4.	Regional locator map	64
3-5.	Vessel shapes recovered at Cinnamon Bay	66
3-6.	Sites surveyed by Kelly and Hauser	68
3-7.	Ceramic recipes and their geographic coincidence in the eastern Caribbean based on principle of abundance	69
4-1.	Apalachee colonowares from San Luis	82
4-2.	Map showing Apalachee province and location of San Luis	82
4-3.	Apalachee-style and colonoware pottery from Old Mobile	83
4-4.	Old Mobile site plan showing structure locations and Indian House site	86
4-5.	Grog size in San Luis and Old Mobile samples	89
4-6.	Grog frequency in San Luis and Old Mobile samples	89
4-7.	Relative iron content of San Luis and Old Mobile samples	89
4-8.	Probable ethnic affiliation of colonoware potters at Old Mobile	90
4-9.	Unusual Old Mobile vessel forms: double brim profile and lobed, painted pitcher	91
4-10.	Comparison of red filmed pottery from San Luis and Old Mobile	93
4-11.	Exterior surface finishing of San Luis and Old Mobile samples	94
4-12.	Exterior surface color of San Luis and Old Mobile samples	94
4-13.	Relative abundance of colonowares at San Luis and Old Mobile	96
5-1.	Early sixteenth-century colonial settlements in Central America	102

5-2.	Map of Ciudad Vieja with excavations through 2003	103
5-3.	Cepeda Plato (Alvarado Group) hybrid plate, Ciudad Vieja	106
5-4.	Ciudad Vieja Plate Project measurements and morphology schematic and photo of most complete hybrid plate in collection	106
5-5.	Zone A forms	107
5-6.	Zone B forms	107
5-7.	Zone C forms	107
5-8.	Zone D forms	108
5-9.	Diagonal lines motif on Cepeda Plato plates and Villalta Red-on-Natural–Cajete var. bowls, Ciudad Vieja	108
5-10.	Motif on Cepeda Plato plates and motif on Villalta Red-on-Natural–Cantaro var. liquid transport vessels, Ciudad Vieja	109
5-11.	Morisco and Italianate influence on plates at Ciudad Vieja: morisco-form plate and hybrid Italianate-style hybrid plates	111
5-12.	Forms from Lessmann’s Italian majolica classification	111
5-13.	Forms from Rackham’s Italian majolica classification	112
5-14.	Examples from six plate B/C forms most commonly found at Ciudad Vieja	113
5-15.	Seriation of Italian majolica	114
6-1.	Map of Peru and Cuzco region	137
6-2.	Examples of slipped indigenous sherds	141
6-3.	Examples of slipped indigenous sherds in the Killke style	141
6-4.	Examples of glazed sherds	141
6-5.	Examples of colonial sherds with rough exteriors and slipped interiors	141
6-6.	ESEM photomicrographs of initial vitrification and extensive vitrification	144
6-7.	ESEM photomicrographs of continuous vitrification and continuous vitrification with fine pores	144
6-8.	ESEM photomicrographs of continuous vitrification with moderate bloating pores and continuous vitrification with coarse bloating pores	144
7-1.	Map showing locations of Arawakan language groups (fifteenth century) and locations of other major language groups (Carib, Tupí, Gê, Pano, and Tukano)	168
7-2.	Map showing locations of contemporary Arawak-speaking groups	169
7-3.	Map showing Arawakan and non-Arawakan language groups in northwestern Amazonia	170
7-4.	Arawakan and non-Arawakan language groups in eastern Peru and Bolivia and in western Brazil	171
7-5.	Map showing rise and fall of Arawak-speaking confederations along Rio Negro and upper Orinoco River during eighteenth century	177
8-1.	Map of the Maya Lowlands showing location of the Sibun valley, Belize	188
8-2.	Map of the Sibun valley showing sites discussed in text	190

8-3.	Five chemical groups identified in INAA study	191
8-4.	Belize Red: Belize Variety Pakal Na and Xunantunich	192
8-5.	Distribution of Belize Red ceramics in the Sibun valley	193
8-6.	Chemical groups for real and imitation Belize Red	194
8-7.	Kik Group ceramics: Fat Polychrome and Indian Creek Polychrome	194
8-8.	Distribution of Kik Group ceramics in the Belize and Sibun valleys	195
8-9.	Chemical groups for Kik Group ceramics	196
8-10.	Plan view of round structure from Pechtun Ha in the Sibun valley	198
9-1.	The Lambayeque Valley Complex, with Mórrope and other principal sites highlighted	212
9-2.	Plan view of the Chapel of San Pedro de Mórrope, with Unit 4 highlighted	216
9-3.	Dental phenotype-derived estimations of genetic variation plotted against gene flow	217
9-4.	Selected examples of colonial material culture from the Chapel of San Pedro de Mórrope	218
9-5.	North- (front) and west-facing (side) views of the Chapel of San Pedro de Mórrope	220
9-6.	Roof support and horcón configurations, Chapel of San Pedro de Mórrope	221
9-7.	Stepped-pyramid altar at the Chapel of San Pedro de Mórrope during restoration	222
9-8.	Burials at Mórrope highlighting hybrid mortuary practices, including north-south burial orientations and postinterment manipulations and removal of skulls and long bones	224
10-1.	Location of Magdalena de Cao Viejo	244
10-2.	Indigenous cotton cloth with warp-patterned bands excavated from Magdalena de Cao Viejo	247
10-3.	Scrap of blue silk damask, an example of the kind of European fabrics found at colonial town of Magdalena de Cao Viejo	249
10-4.	Cotton tunic with pattern bands in turned twill with anomaly in weave at one side that suggests automated weaving process	251
10-5.	Waistband of woolen skirt showing gathers and facing of linen plainweave	251
10-6.	Detail of inside of garment fragment showing outer fabric of coarse blue-green wool plainweave and lining of yellow and blue silk damask	252
10-7.	Garment fragment of coarse brown woolen twill, with buttons of tightly rolled blue wool fabric	253
10-8.	Spanish-style embroidery on Andean cotton plainweave	253
10-9.	Two different striped cotton plainweave fabrics patched together with running stitch	254
10-10.	Knitted cotton stocking	255

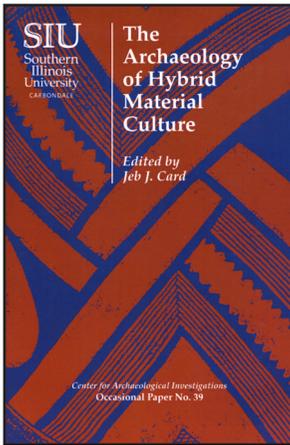
11-1.	Colonoware vessel combining European formal elements and local Native American (San Marcos) paste type, stamped decorative elements, and hand-built, low-fired production technology	271
11-2.	Colonoware vessels combining European formal elements and both Caribbean and possibly Central American decorative traditions and forms (ca. 1520–1560)	271
11-3.	Tonolá Bruñida ware	272
11-4.	Example of cerámica criolla in use in Dominican Republic	273
11-5.	Cerámica criolla from sixteenth-century Panamá La Vieja, Panamá	273
12-1.	Europe circa 40,000 B.P., showing regional transitional industries	283
12-2.	Europe circa 30,000 B.P., showing extent of Aurignacian and surviving Mousterian technologies	283
12-3.	Example of Aurignacian pointe à basse fondue (split base point) from Abri Cellier, France	285
13-1.	Map of Kalaupapa National Historical Park, with ahupua'a boundaries and names	297
13-2.	Flaked glass artifacts recovered from same stratigraphic context in domestic midden deposit in Kalawao	300
13-3.	Flaked glass artifacts from Kalawao	303
13-4.	Knapped glass bottle base “core” with evidence of percussion flaking	304
13-5.	Peeling avocado during experimental archaeology with shard of glass, which resulted in formation of microfracturing on cutting edge	306
13-6.	Green bottle-glass scraper recovered during ARPK field research	308
13-7.	Glass blade recovered from ARPK_0055 Op. 3	308
13-8.	Map of surface scatter at ARPK_0055 Op. 3	308
13-9.	Peeling breadfruit with base scraper produced during experimental archaeology	310
13-10.	Glass neck scrapers of type broken along vertical axis of bottle	311
14-1.	Diagrammatic representation of three-tiered approach to examination and analysis of skeuomorphs	323
14-2.	Jet spacer plate necklace and bracelet from Kinwhirrie, Kirriemuir, Angus	326
14-3.	Gold lunula from Gwithian, Cornwall	327
14-4.	Distribution of jet spacer beads/spacer bead necklaces with known find locations	329
14-5.	Distribution of jet spacer beads/spacer bead necklaces with respect to major British rivers	330
14-6.	Distribution of gold lunula with known find locations	333
15-1.	Precontact scapula hoe from Tony Glas site	348
15-2.	Postcontact scapula hoes from Deapolis site	349
15-3.	Bone hoe typology	350
15-4.	Metapodial fleshers from Bendish and Deapolis sites	353
15-5.	“Flaked” cut bone scraper from Deapolis site	356

16-1.	Map of the Iliniwek Village (or Haas-Hagerman site [23CK116]) and locations of native groups with reference to major French installations (mid-to-late seventeenth through beginning of eighteenth century)	366
16-2.	Location of the Iliniwek Village (23CK116) with study area contexts outlined	369
16-3.	Examples of hybrid copper-base metal artifacts from excavated contexts in the Iliniwek Village	376
16-4.	Distribution of copper-base metal in Structure 1 (longhouse) pit features	384
16-5.	Distribution of copper-base metal in Structure 3 (small rebuilt ovate structure) pit features	384
17-1.	Map of Kayenta migration routes and destination areas in eastern Arizona	401
17-2.	Map of late precontact sites and districts in Lower (northern) San Pedro Valley	407
17-3.	Kayenta enculturative markers: plan and profile of entrybox complex and interior of perforated plate	409
17-4.	Late precontact ceremonial architecture: Kayenta kiva at Davis Ranch site in Lower San Pedro River Valley and Cline Terrace Platform Mound and surrounding wall in Tonto Basin	410
17-5.	Gila Polychrome: Tonto Variety bowl used by Crown to illustrate horned and plumed serpent imagery on Roosevelt Red Ware	412
17-6.	Known production areas of Roosevelt Red Ware and respective distribution in southern Arizona	414
17-7.	Obsidian exchange spheres premigration (before A.D. 1300) and postmigration (after A.D. 1300)	415
18-1.	Long Island Sound and southern New England tribal territories	430
18-2.	Example of Shantok-type historic period pottery, rim castellation	433
18-3.	Rim and upper portion of vessel with side handle recovered from F221 at Sylvester Manor	433
18-4.	Sr/Rb readings (in ppm) for ceramics from Sylvester Manor, Fort Shantok, Fort Corchaug, and Mashantucket Pequot sites	435
18-5.	Percent shell in total ceramic composition by point count and percentage of shell particles that are sized fine sand (.25 mm max.) or smaller	436
18-6.	20× XPL view of shell temper fragment showing decomposition at edges	438
18-7.	4× XPL view of oxidized margin with dark, organic-rich core and heat-damaged shell and 20× XPL view of calcite crystalline recomposition at void interiors	438
18-8.	Prefired shell in lime mortar: 20× XPL view, showing bright crystals of reformed calcite in large pores and at fracture edges, marking decomposition; 10× XPL view, showing formation of interlayer pores and transversal cracking	439
19-1.	<i>Stone Knight</i> from the Glauberg monument, Hesse, Germany	454

19-2.	Relief of Three Matres from Ashcroft, Cirencester, United Kingdom	458
20-1.	Map showing location of Arslantepe and “local” and “Uruk” sites in Mesopotamia	468
20-2.	Arslantepe level VII, Building XXIX	474
20-3.	Arslantepe level VIA, Temple B	476
20-4.	Arslantepe level VIA temple and house architecture	477
20-5.	Arslantepe level VIA wall painting	478
20-6.	Uruk-style seals from Arslantepe and from Uruk	479

Tables

2-1.	Definitions of synonyms for cultural mixture and resulting interpretations	43
3-1.	Ethnohistoric references to pottery manufacture in the Caribbean	57
3-2.	Ceramic change over time in Cinnamon Bay, St. John, Virgin Islands	64
4-1.	Colonoware samples from San Luis and Old Mobile	84
4-2.	Comparison of vessel forms	90
4-3.	Comparison of brimmed vessel dimensions	91
5-1.	Equivalent Italian majolica forms in Lessmann and Rackham systems	112
5-2.	Plate forms in Ciudad Vieja study sample	113
5-3.	Plates and bowls in Ciudad Vieja assemblages; rim sherds only	116
5-4.	European influenced indigenous ceramics in the Americas	117
6-1.	Stratigraphic comparison of vitrification of original and refired sherds	145
6-2.	Cultural interaction matrix by artifact style and visibility	155
6-3.	Culture contact inferred from pottery by period	157
13-1.	Volcanic glass artifacts recovered during ARPK field research	301
13-2.	Flaked glass recovered during archaeological excavations in Kalawao	305
15-1.	Types of bison scapula hoes	350
15-2.	Performance characteristics of scapula hoes	351
15-3.	Degree of shaft modification of Deapolis metapodial fleshers	354
15-4.	Performance characteristics of metapodial fleshers	355
16-1.	Iliniwek Village study sample contexts	379
16-2.	Iliniwek Village copper-base artifact distributions by study sample context	380
16-3.	Iliniwek Village copper-base metal distribution across features by artifact type	382



The Archaeology of Hybrid Material Culture

Edited by Jeb J. Card. 2013. Southern Illinois University Press, Center for Archaeological Investigations Occasional Paper No. 39, 525 pages, 159 Illustrations, 22 tables, index. \$50.00 (paper), \$50.00 (ebook)

Reviewed by Susan M. Alt, Associate Professor, Department of Anthropology, Indiana University, Bloomington.

The volume, *The Archaeology of Hybrid Material Culture*, derived from the 26th annual Visiting Scholar Conference at Southern Illinois University-Carbondale, presents 21 chapters with a variety of approaches aimed at better understanding particular situations where hybrid material culture is produced. As Card notes in his introduction (p. 1), the word hybrid can be a difficult place to start. The word is troubling particularly to anthropologists given its (1) history in the previous two centuries as an expression of fears about racial purity based in racism and pseudo-science, (2) association with topics such as eugenics, and (3) related use as a pejorative. The word as used today by archaeologists may also trouble some, but for very different reasons. It is not always clear (and this is the case in this volume) whether a particular analyst references hybridization or hybridity, two very different takes on a process of mixing. As is recognized by Stephen W. Silliman, Jeb J. Card, Matthew Liebmann and others, this is in part due to the ambiguity of what is meant by hybrid. A hybrid, at its most basic, is a mix of different parts that don't usually go together. At the more complex end of the spectrum a hybrid is the product of hybridity, a spatialized process of cultural mixing defined by Homi K. Bhabha (1994).

Definitional issues are at times a weakness in the volume, despite efforts by Card, Liebmann and Silliman, and a few others to address definitions and terminology. As noted by Silliman (p. 488), "to be useful, the notion of hybridity should be a theoretical construct, not simply an empirical restatement of a series of cultural events of sharing, accommodation, exchange, modification and experimentation. We already have words for these outcomes (e.g. diffusion, transculturation, ethnogenesis)...." Even among those who engage ideas of hybridity, there is clearly an effort to better grasp the concept and its repercussions. For example, Catherine Hays asks in her chapter (p. 427), "Is hybridity process or product? If it is process as Bhabha suggests, where does it begin and end? If it is product, meaning the intermixture of two stable forms, what are those stable form founded on?" This tension undergirds much of the discussion in the volume, and finds no easy answer.

As defined by Bhabha, who most credit as the foundational thinker, hybridity is a spatialized process engendered by the interactions of persons with differences. According to Bhabha, these encounters open a "thirdspace" (See Lefebvre 1991; Soja 2000), which is a place of liminality that exists outside of the normal rules of engagement. It is where cultural authority is altered; sign, symbol and significance are disassociated; new meanings are negotiated. It is during the liminal moments of negotiating meaning that innovation is possible. Creation of the new is less explicit in concepts such as creolization, syncretization

Book Review

or assimilation. These imply a mixing of discrete traits and the compartmentalization of difference as well as static identities, rather than a blurring of boundaries that results in the creation of new cultural forms (Alt 2006, 2008). Hybridity is, in effect, culture making. Encounters with difference can subvert power relationships, and destabilize notions of cultural authenticity. Hybridity de-essentializes culture, and reiterates the performative nature of being and thought. This does not discount as, Hallam and Ingold (2007) have reminded us, that all life is innovation. But then perhaps Bhabha (1994), would agree as he noted that “all forms of culture are continually in a process of hybridity” (Bhabha 1994:211).

This sense of hybridity, promoted by Bhabha and utilized in culture contact and colonial studies, is not utilized wholesale by anyone in the present volume, although various pieces are found scattered throughout some chapters. For example, Card and Liebmann are interested in the effects of power differentials. What is more often referenced is the hybrid, which misses the sense that Bhabha provides, that there is no authentic, wholly original, un-hybridized starting point, that it is always, as Harrison Buck et al. call it, “hybridization without crisp social boundaries.” More commonly, authors identify a moment of hybridization, a particular situation of interaction and change. That moment exists, but I would suggest that moment is actually an extreme on a continuum, a process not a happening that begins and ends. Thus, hybridity is especially salient for the consideration of colonial situations, but I would suggest it is also salient for any occasion of interactions between persons, groups of people, non-human persons, and things. This is similar to Gosden’s (2005, 2008) sense that people and things are enchaind in meaningful ways and that things have an effect and are integral to persons and their identities. Such a sense is not a major theme in the present volume.

The volume is organized by material category. Part One is called Ceramic Change in Colonial Latin America and the Caribbean. Parts Two and Three are entitled Ethnicity and Material Culture in Latin America, and Culture Contact and Transformation in Technological Style. The papers within those sections (two of these are discussant pieces by Kathleen Deagan and Stephan Silliman) provide coverage of widely ranging times and places from Neanderthals in Europe (C. Tomie) to historic New England (C. Hayes) to Mesopotamia (S. Turpin), Hawaii (J. Flexner and C. Morgan), the American Southwest (M. Liebmann, J. Clark et al), the Caribbean (M. Hauser) American Southeast (A. Cordell) and Midwest (J. Griffiths, K. Ehrhardt), South America (J. Card, M. Chatfield, J. Hill, E. Harrison Buck et al, H. Klaus, C. Brezine) and Europe (C. Frieman, C. Roberts). Most of the chapters are colonial cases, but a few, such as those by Clark, Harrison-Buck, Tomie, Roberts and Turpin, are not.

The volume authors do not all directly engage notions of the hybrid, or hybridity, but provide a range of interpretations and ideas about culture contact, ethnogenesis, cultural mixing, hybridization, hybridity, syncretization, acculturation, creolization and more, as well as how these are evident in the material culture of each case study. Silliman, in his review chapter does a fine job of sorting authors into various types of intellectual engagements with hybrid material culture and I need not replicate that here. What the volume does achieve is to represent how a variety of analysts are currently

identifying, analyzing and explaining encounters, change and the ensuing material culture. The volume is not a call for a particular methodology or theoretical viewpoint. It does highlight what is becoming a dominant theme in archaeology today, that we realize that no one existed in a bubble, and that we must better theorize both how interactions affected identities and how we use material culture to understand this. This volume is a good place to begin to look at how some archaeologists are doing just this.

References Cited

- Alt, Susan M. (2006) The Power of Diversity: The Roles of Migration and Hybridity in Culture Change. In *Leadership and Polity in Mississippian Society*, edited by B. M. Butler and P. D. Welch, pp. 289–308. Center for Archaeological Investigations, Occasional Paper No. 33. Southern Illinois University, Carbondale.
- Alt, Susan M. (2008) Unwilling Immigrants: Culture, Change, and the “Other” in Mississippian Societies. In *Invisible Citizens: Slavery in Ancient Pre-State Societies*, edited by C. M. Cameron. University of Utah Press, Salt Lake City.
- Bhabha, Homi K. (1994) *The Location of Culture*. Routledge, London.
- Gosden, Chris (2008) The Past and Foreign Countries: Colonial and Post-Colonial Archaeology and Anthropology. In *A Companion to Social Archaeology*, edited by L. Meskell and R. W. Preucel. Blackwell Publishing, London.
- Gosden, Chris (2005) What do objects want? *Journal of Archaeological Method and Theory* 12(3):193–211.
- Hallam, Elizabeth and Tim Ingold, Eds. (2007) *Creativity and Cultural Innovation*. Bloomsbury Academic, London.