Zambian architecture. Perhaps his desire to inspire Zambian architects to borrow from traditional models will work. He concludes that the basic design of the double basket house, for example, could become an inspiration to contemporary architects. The grass house type could serve as a temporary exhibition structure or outdoor shelter. The brick buildings could be combined with cement, resulting in soil-cement blocks to create durable structures. In this regard the book could serve very well as an instructional text.

Schmetzer has done a rather thorough job of identifying house types. His work is of a purely descriptive nature interlaced with cultural and historical facts about the peoples concerned. It does not, however, allow for a historical or aesthetic analysis of the architectural structures that considers influences and continuities. While this book is a good start, a more comprehensive picture of architecture in Zambia will require additional research and thought.

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POTTERY OF THE PUEBLOS
OF NEW MEXICO
1700-1940
Jonathan Batkin

As its author explains at the outset, this volume was designed to interpret historic New Mexico Pueblo pottery in the Taylor Museum of the Colorado Springs Fine Arts Center. Although referred to as a catalogue, it does not attempt to describe or illustrate all the historic ceramics in the museum's collections. These holdings are extensive: they include approximately 600 ceramics in the Alice Bemis Taylor collection and other items in the museum's ownership as well as major collections on permanent loan from the Colorado College and the University of Northern Colorado.

Instead of an item-by-item catalogue, Jonathan Batkin presents a review of what is known of the history and development of New Mexico Pueblo decorated or polished wares of the post-contact period up to 1940, illustrating his text with examples from the museum's holdings. An introductory chapter includes brief discussions of the problems involved in the study of historic Pueblo ceramics, the technology of pottery making, male potters and pottery decoration, historic vessel shapes, foreign influences in pottery, and the naming and dating of pottery types. The pottery is then described in chapters divided into early and late developments in the various Pueblo linguistic and geographic groups. A quick count suggests that about 133 objects from the Taylor Museum's collections are discussed and illustrated. Another 40 or so vessels from other institutions illustrate important points. These examples are supplemented with about 30 archival photographs of Pueblo pottery production and Pueblo potters.

Pottery of the Pueblos of New Mexico is a worthwhile investment for anyone interested in historic or contemporary Southwestern ceramics. In addition to making the cream of the Colorado collections readily accessible to the reading public, Batkin has, wherever possible, selected previously unpublished examples from the other institutions. Thorough research and careful evaluation of the data are evident throughout. Five years in preparation, this book was financed in part by grants from the National Endowment for the Arts that enabled Batkin to study pottery collections, photographic archives, and unpublished field notes of anthropologists and archaeologists in more than twenty-five museums, libraries, and historical societies. The result is a significant contribution to the literature.

The serious flaw I find with this book concerns the handling of the illustrations. While the objects pictured are fully described in the captions, figure and plate numbers are lacking. As a consequence, illustrations are neither listed nor specifically referred to in the text. Whatever the reasons that permitted this omission, the reader is certainly inconvenienced. This is particularly true with regard to the color plates, most of which are finally found many pages away from the section in which the objects they illustrate are discussed. On the other hand, the overall quality and quantity of the illustrations helps to compensate for minor annoyances.

Batkin proposes changes in the chronology and typology of previous authors. Aside from the early works of Mera (1932, 1939), overviews of historic Pueblo pottery are to be found chiefly in the works of Francis Harlow (1967, 1970, 1973; Frank & Harlow 1974). In determining chronology, Batkin is more rigorous than Harlow, though he scrupulously notes the instances where new archaeological evidence supports Harlow's dates. In naming pottery types, Batkin is a "lumper" while Harlow is a "splitter." Batkin argues that unnecessary typological distinctions mask evolving trends, and he suggests that changes in pottery form and decoration occur throughout the Pueblo world within a relatively short time. This view seems the most useful for observing the development of pottery styles, though neither view explains how the changes come about.

Perhaps because Batkin's research has been so thorough, he raises more questions than he answers. Surprisingly little is known about ceramics production in the Southwest in the centuries following the arrival of the Spanish colonists in the late 1500s until the promotion of its revival in the 1920s. Especially rare are whole pots dating from the first century of contact, a period of tremendous upheavals for the Pueblos and therefore of great anthropological interest. As Batkin notes, the scarcity of early historic pottery is due in part to the very limited historic archaeology in the Southwest. It is to be hoped that archaeological excavations undertaken on historic sites will eventually yield more information.

Batkin suggests other areas for possible research. Perhaps the most intriguing concern late-nineteenth- and early-twentieth-century potters whose skills were acknowledged in their own time but whose names are all but unknown today. Among these are male transvestite "man-women" known to be excellent potters, two of whose photographs Batkin includes. Some of these people were making superb pottery at a time when it was thought the craft was becoming debased because of the pressure to produce tourist babbles. What was different about their circumstances? Pottery of the Pueblos of New Mexico is a welcome addition to the literature on Southwestern culture, and I look forward to further publications by its author.

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POTOMO WAKA
Jean Paul Delcourt and Giovanni Franco Scanzi

Potomo Waka (a Baule term meaning "wooden slingshot") is a book entirely devoted to the art of West African sculpted slingshots. Containing only four pages of text (in French and English), it is primarily made up of studio photographs of 116 slingshots selected from over 1,000 pieces in the collection of the Abidjan-based co-author Giovanni Franco Scanzi. The book is divided into chapters according to the authors' stylistic typology of the objects: slingshots carved with human and animal heads, those with masks, those depicting full human forms, and those reflecting "modernization" (i.e., a slingshot sculpted in the form of a rifle, as well as some representing so-called adenos or colonial-garbed figures). In form these objects are strikingly similar to heddle pulleys — and one wonders how many collections of African art contain slingshots that have been mistakenly identified as unfinished or poorly executed heddle pulleys.

Almost all the pieces in the book are Baule from Ivory Coast, with only a few comparative examples from other West African ethnic groups (Bobo, Lobi, Senufo, Abron, and Dogon). The authors postulate that the art and technology of slingshots originated among the Baule and Dogon and then diffused to other neighboring groups. The slingshots are principally used to kill bats that are smoked and eaten in a sauce. Although it is likely that their use developed in West Africa largely after the introduction of European rubber (in the form of inner tubes), the authors argue that there is also evidence indicating that in precolonial times the Dogon, at least, used large wooden slingshots strung with animal gut. On the basis of this evidence, the authors claim "traditional authenticity" for the pieces in the book, since the art form itself, they argue, predates the advent of the colonial era.

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The collection of Baule and other schlengs was started about four years ago by Scanzini from his Abijan residence. At the time there was virtually no market for such objects in Ivory Coast; published examples of West African schlengs could be counted on the fingers of one hand. As he began showing interest in buying decorated schlengs, the Harris traders — who collect art from rural areas for resale in Abijan — started bringing back from their buying trips greater and greater quantities of these items. A majority of the pieces illustrated in the book were sold to Scanzini by Ivoirian, Malian, and Burkinafaso art dealers in Abijan who act as middlemen between the itinerant Hausa runners and the relatively large European expatriate clientele. When I showed Potama Waka to a number of the art dealers in the open-air Plateau marketplace in Abijan, they each recognized a few pieces as ones they had sold to Scanzini.

Scanzini's interest in schlengs and the subsequent publication of the book have caused the market for schlengs in Ivory Coast to catapault, so to speak, already it is difficult to find decorated ones in the marketplaces of the Abijans, Bouaké, and Korhogo. Those pieces that are available are being sold for increasingly higher prices. And, as with most other facets of the African art market, sculptors and traders are quickly learning to supply the burgeoning European demand for old and used schlengs by carving and faking "instant ethnographic antiquities."

Bringing light to a largely unexplored dimension of West African sculptural art, Potama Waka is an interesting addition to any collection of books on African art. Its publication, however, serves not only to introduce a little-known category of artifacts but also to make evident the dynamic relationship between African art books and the art market. By simultaneously arousing interest in a class of objects previously unknown and undervalued by collectors of African art, and absorbing for themselves large quantities of the items, the authors have created a potentially prosperous market with high demand and limited supply.

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NEW PUBLICATIONS

Songye Masks and Figure Sculpture by Dunja Hersak. Ethnographic, London, 1986. 199 pp., 121 b&w & 8 color photos, 4 plans, 3 maps, bibliography, index. $45. cloth.


African Sculpture from the University Museum, University of Pennsylvania by Allen Frumkes. Philadelphia Museum of Art, 1986. Distributed by the University of Pennsylvania Press. 152 pp., 72 b&w & 22 color photos, 5 maps, bibliography, index. $43.95 cloth, $14.95 paper.

Kriger, note from page 79
Research for this article was carried out in museums and archives in North America and Europe, 1983-1986. I would like to thank Dr. Zdenka Volka-ka and Paul Loewy of the University's massive project on NEW ART from the University in 1983-1986. I also would like to thank the Folk Art Museum for partially supporting my research in Great Britain in 1987.

1. For a discussion of the issue of who was a bell-river and who was not, see Last and Al-Haj 1985: 233-39.


3. For a discussion of imported cotton and cotton yarcs as well as magenta wetschairs from Europe, see: Johnson 1976:97, 100-2.

4. The rooks exported from Kano to Borno have not been clearly described. In contrast, the cotton export factor in the trade (Shah 1975:80-82, 11. 173, 276). According to the illustration in Nachgait's account (1971, vol. 2:282), rooks were made of the same, light-weight method of tailoring.


6. A rook measuring 130 x 245 cm. would require about eighty strips of the size strip purchased for 2,000 cowries.

7. Prices have been converted into cowries according to Levato (1974:364).

8. The alligator was bought at 300 cowrie, the goat at 900 cowrie, the cow at 1100 cowrie, and the dog at 300 cowrie. According to the translation was used to refer to the king (Ferguson 1973:211).

9. I surveyed published and unpublished museum and field photographs, and came up with a sample of 53 rooks with the Two Leaves or Eight Leaves embroidery composition. This sample was the basis for my visual analysis. From this sample, 11 rooks were selected according to their dates of collection and became the subjects of my technical analysis. My fangs were corroborated by the 102 embroidery pieces collected for the project which were studied through photographs. L. Imran Mounts described "palace malams" wearing expensive and elegant clothing (Ferguson 1972:227).

10. In the techinical analysis, mostly of unfinished pieces, a few costly rooks were selected by the wealthy carvans leaders for presentation to foreign rulers (Lever 1980:10).

11. My analyses of the 1411 Nigerian Expedition collection are currently being prepared for publication.

12. Zambesi is the printer's name, "Weaver's". "Dakarizik" is poor quality cloth like "tok". "Tilokalil" is hand woven and not black and black and blue (Bargery 1951:36, 361).
