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Symbols

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RUBIE WATSON STEPS DOWN AS MUSEUM DIRECTOR WILLIAM L. FASH APPOINTED DIRECTOR OF THE PEABODY MUSEUM

Rubie Watson, the first William and Muriel Seabury Howells Director of the Peabody Museum, stepped down as director of the museum on December 31, 2003 after six years of service. At her departure, she leaves the museum a stronger and more dynamic institution than ever before. During her time as director she initiated many new projects and changes including a massive documentation and inventory project of the object collections; the refurbishing of several galleries; an active temporary exhibit schedule; and increased outreach to Harvard faculty and students and the community.

Rubie will return to her academic interests as a field anthropologist. In January 2004, she began work on a research project in China and the American Midwest and returned to several other projects that she set aside during her years as director. In September 2004, she will return to Cambridge as a senior lecturer in the Department of Anthropology and as curator of comparative ethnology at the Peabody Museum.



William L. Fash, Charles P. Bowditch Professor of Central American and Mexican Archaeology and Ethnology, has been appointed the Howells Director of the Peabody Museum for an initial term of five years. A distinguished scholar of Mesoamerican civilizations and superb teacher and administrator, Bill has been actively involved in museum exhibits, research, and programming for many years. He brings a deep familiarity with and

respect for the museum and its mission and an appreciation for the significant challenges and opportunities ahead. In taking on this important new role, Bill has stepped down as chairman of the Department of Anthropology.

ARTHUR KLEINMAN NAMED CHAIR OF THE DEPARTMENT OF ANTHROPOLOGY

Arthur Kleinman, M.D., Esther and Sidney Rabb Professor of Anthropology and Presley Professor of Medical Anthropology at Harvard Medical School, became Chair of the Department of Anthropology on February 1, 2004. The 2003 recipient of the Franz Boaz Award from the American Anthropological Association, Arthur is widely recognized for his efforts in significantly advancing medical anthropology as an important field of study. His research includes international mental health; cross-cultural studies of depression; the experience of chronic illness; the anthropology of social suffering; and social health policy concerning the overlap of social and health problems including substance abuse, violence, and trauma; and ethnicity and health. Professor Kleinman's collaborative work with colleagues in Hong Kong and China on suicide among women in China is challenging

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It has been a privilege to serve as director of the Peabody Museum during a time of great change in the museum world. Since the 1960s, the Peabody Museum has been transformed into a modern museum where high standards for the professional staff, research and outreach programs, and collections' care have been met. On January 1, 2004, I returned to my curatorial responsibilities, teaching, and research. The past six years as director have been exciting, challenging, and very satisfying. Indeed, I am proud of what has been accomplished at the Peabody.

The bedrock of any museum is its collections, and the Peabody's holdings are extraordinary by any measure. Because of the dedication of many people, these collections are better housed, better managed, and more carefully researched than ever before; and, now all the hard work of cataloguing, electronic database creation, digital imaging, inventory, and research is bearing fruit. As in the

past, the collections continue to be available to Harvard faculty, but they are now open in ways that were not possible ten years ago to new audiences including Harvard students, the international research community, school children, members of the public, and indigenous people throughout the world. Images of artifacts and catalogue information can now be electronically beamed to tribal museums in the Aleutian Islands, researchers working in London, and school children in Cambridge public schools. This is an extraordinary achievement and one that would not have been possible without the skill and determined efforts of a talented staff.

The museum remains committed to intellectually driven exhibits, to fostering anthropological research, and to the stewardship of its collections. There are challenges ahead—what is the appropriate relationship between the museum and Harvard's Department of Anthropology, between the museum and the indigenous peoples whose ancestors made and used the art and artifacts in the museum's collections, and what special role should university museums play in the twenty-first century?

In 1990, the Native American Graves Protection and Repatriation Act (NAGPRA) was signed into law. NAGPRA has had a profound impact on cultural history museums throughout the United States. With the steadfast support of Harvard University, the museum has been able to meet the challenges of NAGPRA. Never before has the Peabody been involved in so many sustained interactions with Native American communities. These

interactions and developing relationships are complex, but they have greatly enriched the museum and, I believe, they have been of value to tribal elders and ordinary tribal members who have visited the museum in unprecedented numbers. NAGPRA has opened the museum to new ideas, to new challenges, and to new audiences and, in doing so, has reinvigorated the museum itself.

In recent years, the museum has benefited from a renaissance in object-focused research, especially in anthropology and history. During the last six years, one of the joys of working at the Peabody has been to see old collections being rediscovered.

Museums like the Peabody are not only places where art and artifacts can be enjoyed, but in recent years they have also become places where new ideas are explored. It is especially gratifying to see the enthusiasm with which Harvard undergraduates are studying the museum's collections. Undergraduates yearn for opportunities to do primary—hands-on—research and the Peabody offers them those opportunities in great variety.

I look forward to continuing my relationship with the Peabody Museum as Curator of Comparative Ethnology and to welcoming the museum's new director, Professor William Fash. Bill Fash brings museum experience, intellectual commitment, and enthusiasm to his role as director. It will be a great pleasure to see the Peabody Museum develop and expand under his able leadership.

Rubie Watson
January 23, 2004

HIEROGLYPHS AND CASTS ON THE MOVE

Barbara W. Fash

Research Associate and Director of the Gordon R. Willey Laboratory for Mesoamerican Studies, Peabody Museum

Among the earliest explorations conducted by the Peabody Museum were a series of expeditions to Copán, Honduras, between 1891 and 1895. During these field seasons, in addition to archaeological excavations, numerous sculptured monuments and hieroglyphic inscriptions were photographed and moulded in paper squeezes or plaster (Figure 1). These were brought back to the museum for reproduction and further investigation and study (Gordon 1896). The first attempts at taking impressions of the sculptured monuments at Copán were made by the Englishman Alfred P. Maudslay in 1885. In the following years, Maudslay advised the Peabody expeditions regarding materials for mould-making and arranged for his skilled workers to assist in the process. As a result of these combined efforts throughout the region, the British Museum and the Peabody Museum hold the largest cast collections from the Maya area. These casts are today especially valuable because they preserve many details now eroded or lost on the original stone sculptures. Today in the Peabody's third-floor gallery, examples of these remarkable casts are still on display, some not having moved far from where they were originally cast in the nineteenth century. The importance of conserving these valuable nineteenth-century casts inspired a new exhibition *Distinguished Casts: Curating Lost Monuments at the Peabody Museum* (currently on display), which highlights the significance and diversity of the Mesoamerican collections. Visitors will note another recent change on the third floor: the plaster cast of Altar Q has been raised on round pedestal bases.

Altar Q and Copán's History

Altar Q (Figure 2), perhaps the best-known monument from Copán, has attracted wide attention over the years

and inspired many interpretations, including once being considered to represent an astronomers' conference. Juan Galindo first described the monument, which sits to the west of Structure 16 in the West Court, in 1834: "A short distance to the left of this obelisk [Stela P] is a kind of solid table, very remarkable, somewhat raised from the ground, together with other smaller stones. It is 1 yard and 23 inches long, is of the same width, and is 27 inches thick or high; the upper part is divided into 49 squares with characters, having a cornice 4 inches thick, and surrounding the 4 faces of the table are 16 human figures, seated on cushions or benches, with legs crossed, and with fans, or something else which I cannot accurately describe, in their hands" (from Gordon 1896).

Altar Q is the single most informative stone from Copán and has been exceptionally valuable in the decipher-



Figure 1: George Byron Gordon and Edward Shorkley photographing Altar Q. Expedition to Copán, 1891. Photographer unknown. Peabody Museum H7031.

ment and the historical reconstruction of the city's ruling line. Modern epigraphers are now able to read most of

New research on the Mesoamerican Casts Collection

Nineteenth-century expeditions to ancient Mesoamerican sites routinely returned with moulds of carved monuments, which were then cast in plaster and used in exhibits in the United States and Europe to generate interest and inform the public about these remote places. With the increased ease of worldwide travel, and access to the originals possible, the value of the copies was discounted and the majority were cast aside, forgotten in dusty corners. Over the past fifty years, most of these reproductions have lain in dark corners of museum storage areas, dismantled and deteriorating. In recent years, however, they have taken on a new importance. As regional governments try to rescue and restore their heritage and scholars continue to work on interpreting them, both are realizing that these casts preserve all or parts of original monuments now destroyed, looted, or irreparably damaged by erosion or vandals.

The Peabody Museum owns nearly 800 casts and 80 surviving moulds, representing some 300 monuments. An inventory of the collection in 1995–99 brought to light the great significance of this collection and resulted in part in the creation of the *Distinguished Casts: Curating Lost Monuments at the Peabody Museum* on display in one of the Museum's third-floor galleries. The museum is currently engaged in an effort to evaluate the condition of the casts and repair and properly house them. The two articles in this issue represent continuing work on the museum's cast collections and illustrate the value of these and future replicas.

the hieroglyphic text on the top of the monument as well as the name glyphs below the seated figures (Galindo's "cushions"). It is now widely accepted that the sixteen figures (four on each side) are a chronological list of the dynastic rulers of the site from A.D. 426 to 775. Each ruler sits above his name glyph and holds in his hand a paper torch that symbolizes the authority passed down from the ancestral founders of Tollan, or "place of the bulrushes." Tollan, an earthly and watery paradise, was believed to be the mythical place of origin for the ancient people of Mesoamerica.

On the west side, the founder of the dynasty, K'inich Yax K'uk' Mo' faces the last ruler, Yax Pasaj Chan Yopaat, in a symbolic transfer of authority. Between the two central rulers are glyphs that tell us the date in the Maya calendar of the scene being commemorated, 9.16.12.5.17, 6 Kaban 10 Mol, (July 2, 763). This is the day Ruler 16, Yax Pasaj Chan Yopaat, ascended to the throne. The founder is dressed differently from Ruler 16 and the other figures; he is depicted wearing a warrior costume that signals his affiliation with the Central Mexican capital of Teotihuacan. The costume consists of Tlaloc or Storm God goggles over his eyes, a square shield with a war serpent motif, a feathered cape, and a combined quetzal-macaw bird perched on his headdress. Headdress attire often contains attributes of a person's name, and here the founder's name is revealed in a combination of a quetzal (*k'uk'*) and a macaw (*mo'*), or *k'uk' mo'*, with the shell diadem containing the signs for blue-green (*yax*) and sun (*k'in*) (Stuart 2004).

K'inich Yax K'uk' Mo' established the royal line in A.D. 426, seemingly with authority directly or indirectly from Central Mexico. Although he was not the first to rule over Copán—others are mentioned in the hieroglyphic texts—he is the pivotal figure, whom the surviving records recognize as the founder of the Classic period dynasty. The fifteen succeeding rulers all counted their numbered position



Figure 2: Altar Q, west face. Expedition to Copán, 1891(?). Photographer unknown. Peabody Museum N67.

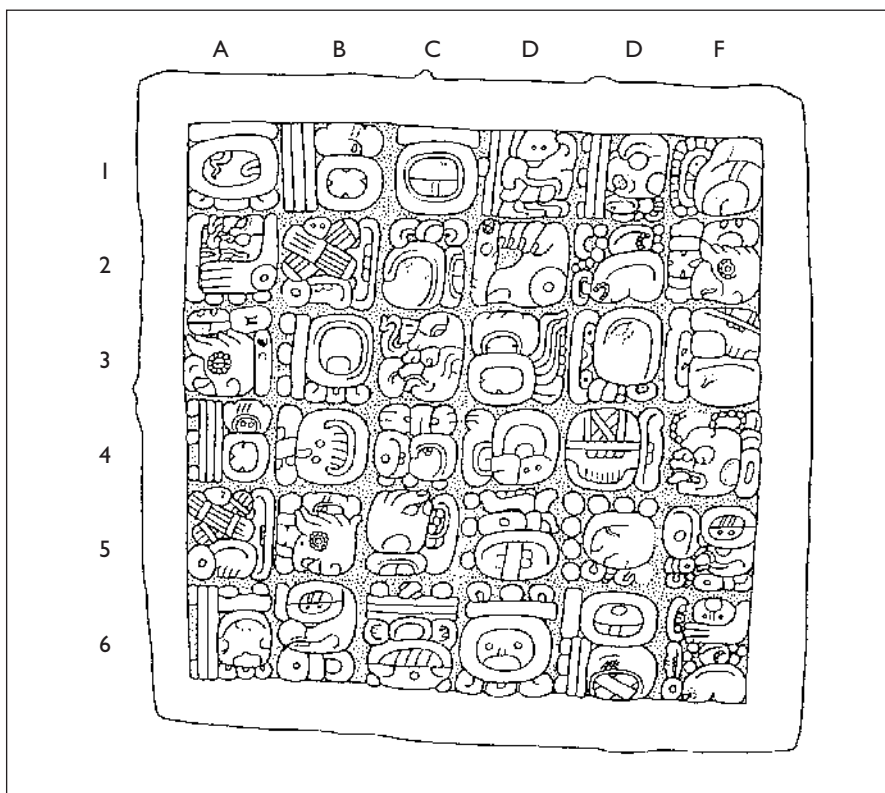


Figure 3: Inscription on top of Altar Q. Drawing by David Stuart.

with reference to him as the first ruler of their royal line.

The top of the altar is carved with an inscription of thirty-six hieroglyphs (Figure 3). The glyphs face away from the front of the altar and appear to have been designed to be

read by someone looking down from the steps of Structure 16. This suggests that the ruler or perhaps a priest read the glyphs from the steps of the building behind to a gathering in front of the altar. This historical narrative was probably read many times in com-

memoration of the accession of Yax Pasaj Chan Yopaat and in honor of the founder and the fourteen other rulers in the dynastic line.

Reading the text, one starts in the upper left corner and proceeds down in paired columns of glyphs, then back up again to the next paired column of glyphs, and so on. Dr. David Stuart, Bartlett Curator at the Peabody Museum, recently published the most comprehensive decipherment of this inscription (2004), which begins with the Maya date, 8.19.10.10.17, 5 Kaban 15 Yaxk'in (September 6, 426) when Yax K'uk' Mo' is first associated with receiving the K'awiil or divine charter of rulership at the site of an Origin House or Wi'te'naah (literally "tree-root house"). This date is followed by another falling only three days later, 8.19.10.11.0, 8 Ajaw 18 Yaxk'in (September 9, 426). Here Yax K'uk' Mo's name is transformed to include the title K'inich or "sun-eyed ruler." The glyphs record that he arrived at Copán or Oxwitik ("Three Witik"), the ancient name of the Copán site, from this Origin House five months later to establish or found a new political and dynastic order. Another date follows and brings us forward 340 years, to 9.17.5.0.0, 6 Ajaw 13 K'ayab, and the dedication of the altar to K'inich Yax K'uk' Mo' under the authority of Ruler 16, Yax Pasaj Chan Yopaat. Finally at the end of the text, a date falling sixty-four days later (9.17.5.3.4, 5 Kan 12 Uo) is recorded, possibly associated with the culmination of ritual ceremonies surrounding the actual dedication of Altar Q (Stuart 2004). Part of these ritual activities included the interment of fifteen jaguars and several macaws in stone cists behind the Altar (W. Fash 2001).

Discovering Altar Q's Stone Pedestals

Altar Q measures six feet (1.85 m) square and four feet (1.22 m) high, and originally rested upon four carved cylindrical stone pedestals. As the centuries passed, the pedestals gave way under the pressure of the altar, and



Figure 4: Altar Q with the original bases restored in the Copán Sculpture Museum. Photo by B. W. Fash, 1996.



Figure 5: Oscar Cruz, IHAH site manager, and Reyna Flores, photo archivist, comparing the new replica of Structure 21a created from the 1891 casts with its original. Photo by B. Fash, 2004.

therefore to early visitors such as Juan Galindo (in 1834) they appeared to be circular stones propping up the altar from the ground. For many years little to no attention was paid to these rounded stones at the base of the monument. In 1990, however, as part of the Copán Archaeological Acropolis Project, Honduran archaeologist Ricardo Agurcia Fasquelle excavated around the altar to find the floor it was resting on and discovered the crushed cylindrical pedestals.

After careful recording, Agurcia lifted the fragmented supports for restoration at the Instituto Hondureño de Antropología e Historia's (IHAH) regional archaeology lab in Copán. The author worked with project restorer, Carlos Humberto Jacinto, and student, Barbara Gustafson, to re-fit as many of the fragments back together as possible. A short time later the original altar was moved indoors to the Copán Sculpture Museum for preservation

and a cement replica was prepared for the site. To show how the monument was originally viewed, the supports were also cast in reinforced cement, filling in the areas that still had missing pieces, to make a solid cylinder with which to prop up the replica at the site. The original altar and bases are now displayed indoors in the on-site sculpture museum (Figure 4). Unfortunately, the carvings on the pedestals are for the most part eroded beyond recognition. What little can be seen is a portion of a date on two of the cylinders (perhaps the 6 Kaban 10 Mol date) and a mask on the other two.

William Fash (personal communication, 2001) has noted that the altar and bases are a replication of the founder's funerary slab and four cylindrical supports, which have been discovered buried in one of the earliest phases of what later became Temple 16 (Bell et al. 2004). Separated in time by some 340 years, the altar is testimony to a strong visual memory of historic events at the site. Placed in front of the pyramidal sequence that houses the founder's tomb at its core, Altar Q is not only a tribute to K'inich Yax K'uk' Mo', but legitimizes Yax Pasaj Chan Yopaat, Ruler 16, within the dynastic line.

Raising Altar Q at the Peabody Museum

While conducting maintenance and repairs to cracks and chips on the

nineteenth-century plaster cast of Altar Q at the Peabody Museum, the cast was raised above floor level for work on the interior. Once raised, it was suggested that the display be updated to reflect the discovery of its original pedestals in 1990. Directors Rubie Watson (through January 2004) and William Fash (present Director) together with the author arranged with the IHAH to make moulds and casts of the cement bases and ship them to the Peabody. Assistants in Copán were hired to carry out the task, and the casts arrived at the Peabody in August 2003, were painted to complement the plaster altar, and installed in the exhibit hall in October 2003.

Reciprocating with a Cast of Structure 21a's Hieroglyphic Bench from Copán

In exchange for the permission to take copies of the Altar Q pedestals, the Peabody Museum offered to make a replica of its nineteenth-century plaster cast of the hieroglyphic bench from Copán Structure 21a for Honduras' hieroglyphic collection. The original eighth-century inscription has suffered greatly from exposure to the elements and is practically illegible today. In contrast, the cast in the Peabody collection, made under the direction of Marshall Saville in 1892, is clear and permits detailed epigraphic studies (see Sarah Jackson this issue). The author worked throughout

the fall with the Peabody's collection and conservation staffs to replicate the cast. Mystic Scenic Studios was contracted to make a silicone mould of the cast and from that mould create a urethane resin cast. The cast, now completed, was presented to the IHAH in March 2004 (Figure 5). This exchange of casts marks a renewed collaboration and exchange between the Peabody Museum and Copán, Honduras, where Harvard's expeditions to the Maya area began.

Acknowledgments

Many people were instrumental in seeing this project through its various stages: at the IHAH, Director Lic. Margarita Durón de Gálvez, Lic. Carmen Julia Fajardo; in Copán, Prof. Oscar Cruz M., Reyna Flores, Hernando Guerra, Juan Ramon Guerra, Rufino Membreño, Erasmo Ramírez, Luis Reina, Santos Rosa; at the Peabody Museum, Rubie Watson, Julie Brown, Rebecca Chetham, Jessica Desany, William Fash, Viva Fisher, Colleen Frain, Scott Fulton, Robert Ganong, Anthony Greaney, T. Rose Holdcraft, Steven LeBlanc, Eileen O'Dea, David Schafer, Samuel Tager; at the Harvard Semitic Museum, Joseph Greene; and at Mystic Scenic Studios, Allan McNab, Paul Garnett, and Bruce Zavahlos.

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INTERPRETING COPÁN'S STRUCTURE 21A AND HIEROGLYPHIC BENCH

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Structure 21a is a small eighth-century building on the northern side of Copán's Acropolis. Positioned between the larger and more elaborate Structures 22 and 21, it escaped notice until the 1892 Peabody Museum expedition excavations brought it to light (Gordon 1896). Inside the structure, the expedition found a long bench inscribed with a hieroglyphic text (figures 1 and 2). Benches are a common architectural feature in rooms at Copán for sitting or sleeping. Although the walls were partially standing, the roof and façade sculpture that once adorned the exterior had completely collapsed.

In 1892, a paper mould of the inscription was created, brought back to Cambridge, and cast in plaster along with several hundred other moulds at the Peabody Museum. The plaster cast preserves many details of the original glyphs now completely eroded and is essential for studying the text (Figure 3). First published in 1920 (Sylvanus Morley 1920), new epigraphic advancements call for a reassessment of the inscription.

The carved hieroglyphic bench from Structure 21a was one of the earliest works commissioned by Yax Pasaj Chan Yopaat, Ruler 16 of Copán, and was closely connected with his accession to rulership and claim to power within the Copán polity. The bench inscription itself consists of sixteen glyphic blocks. The glyphs of the inscription are interspersed with three large star signs that were once inlaid (possibly with obsidian—a disk of which was found nearby). Other geometric shapes beneath the text may have held similar cut stones, making for a glittery display. The text (page 9) reads in summary:

“He completes it, Yax Pasaj Chan Yopaat. [star sign] He is installed in rulership on the date 6 Kaban (10 Mol), as holy lord of Copán, a second title. He impersonates four gods: [star



Figure 1: Remains of building (21a) between Mounds 21 and 22 as photographed during the Peabody Museum's explorations of Copán, 1891–95. (Gordon 1896).



Figure 2: Structure 21a inscription on the step of the inner doorway as photographed in 1920. (Morley 1920).

sign] *k'uy* lord, macaw mountain lord, *tukun* mountain lord, and nine *k'awil*. They protect (?) Ox Witik (Copán toponym). [star sign] [X] amount of time passes until the period ending on

the date 13 Ajaw 18 K'umku. The carving is erected.”

Historically, this bench commemorates Yax Pasaj's accession as the lord of Copán; we know this date



Figure 3: Detail comparing the preservation of the original Structure 21a, a hieroglyphic bench, with the resin copy made from the 1892 plaster cast. Resin cast donated to the Honduran Institute of Anthropology and History by the Peabody Museum, 2004. Photo by B.W. Fash.

(9.16.12.5.17 in the Long Count, or A.D. 763) from other texts as well (see B. Fash's commentary on Altar Q in this issue). The text records a ritual in which Yax Pasaj imitates or impersonates several gods and mentions the actual placement of the carved inscription in the building.

The initial statement of the inscription is a strange one, and may tell us something about how the importance of rulers was understood: the first glyph (*u-ts'ak-aj*) usually introduces a distance number marking the passage of time, i.e., "it is made whole (or completed), X years." Here, instead of the customary unit of time, Yax Pasaj's name appears, "it is completed Yax Pasaj." This suggests that with his accession, Yax Pasaj follows or even "completes" his predecessors, in carrying on the line of Copán rulership. This idea is supported by the empha-

sis seen at Copán on the idea of dynasty and succession of rulers (seen, for example, on Altar Q, where Yax Pasaj is pictured receiving the baton of rulership from the founder of the Copán dynasty, K'inich Yax K'uk' Mo', or on the Hieroglyphic Stairway where successive rulers are shown seated as life-size statues [W. Fash 2001]).

After recording Yax Pasaj's accession into rulership, the text notes that he impersonates several gods. The idea of "impersonation" appears elsewhere in the Maya world and involves rulers dressing up as deities in an embodiment (and synthesis) of both political and religious power (Houston and Stuart 1996). The deities specified here are mainly local gods, that is, specific to the Copán area. This local emphasis is particularly relevant to Yax Pasaj's accession; by impersonating these gods who protect (or who

are at least distinctively connected to) the Copán area, he takes on the role of the polity's protector. He also employs this thematic device of impersonating these local gods in other inscriptions (both in Temple 11, carved shortly after the Structure 21a bench, and on Altar R, carved some 40 years later).

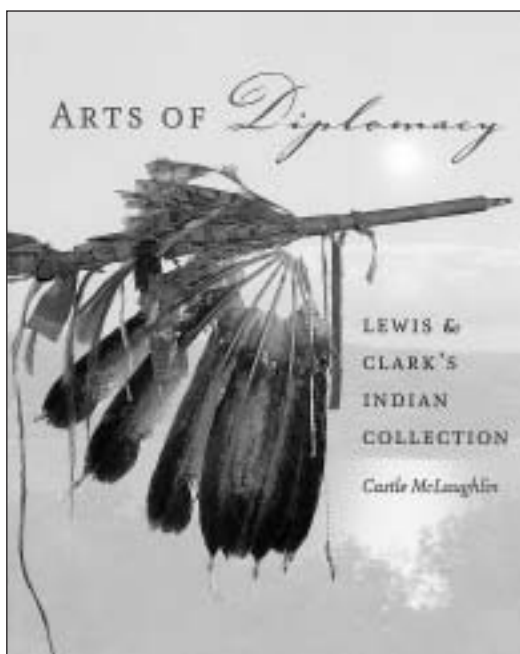
In considering the four gods named in this text, it is notable that two include the word *wits*, or "mountain" in their names. Mountains were profoundly important in the ancient Maya landscape both because they were seen as entrances to the underworld, and because—symbolically and grammatically—religious temples were specified as "artificial mountains," stand-ins for the real places (Stuart 1997). These local gods are thus connected to mountains and a sense of place, either literal mountains of the Copán Valley or figurative mountains of the Copán cosmological landscape.

The emphasis on "localness" in this inscription is significant, as seen through the reference to the four local gods, the use of the Copán toponym (emphasizing place over political entity), as well as through several distinctive Copanec glyphic devices. As suggested, this emphasis is connected to Yax Pasaj's efforts to cast himself as a ruler intertwined with a specific connection to place. In a larger sense, this complicates the much-emphasized idea of common Mesoamerican, or pan-Maya, elements and themes with evidence for some fundamental, locally based aspects of religious and political practice.

Bibliography, see p. 6

New Exhibition and Book Commemorate the Bicentennial of the Lewis and Clark Expedition

Six years of research and consultation culminated this year in the publication of a major book and new exhibition on the Peabody's "Lewis and Clark Collection." Long known as the only repository of the surviving Indian artifacts brought back by Lewis and Clark, Director Rubie Watson and Curator Castle McLaughlin launched an investigation to establish which of the more than 600 items in the collection could be positively associated with the expedition. The results of that investigation are on view in the new exhibition *From Nation to Nation: Examining Lewis and Clark's Indian Collection* (through December 2005) and published in *Arts of Diplomacy: The Lewis and Clark Indian Collection* (available from Peabody Museum Press). Curator Castle McLaughlin kicked off the "Lewis and Clark at the Peabody Museum" series with a lecture and booksigning on November 18. The exhibition is on display through December 2005.



Above: Mandan Hidatsa musician Keith Bear welcomed visitors to the exhibition opening with traditional flute music.

Painted by a Distant Hand: Mimbres Pottery of the American Southwest

A new exhibition of over 100 pieces of beautiful Mimbres painted pottery from the Peabody's excavations at the Swarts Ranch Ruin in the 1920s and '30s opened May 29, 2003.

Curator and the Peabody's director of collections, Steven LeBlanc, examines the artistic tradition of the Mimbres painted pottery, the development of the figurative and geometric styles, and how it may even be possible to see the hand of individual artists in the designs.



Visitors examine a display on the history of painted pottery at Swarts Ranch Ruin.

As the bicentennial years of the Lewis and Clark Expedition approach, we can expect to be inundated with any number of books, articles, and television programs... but it is doubtful that any will prove more insightful and thought provoking than McLaughlin's groundbreaking study.

Publisher's Weekly



Visitors to *From Nation to Nation* use the interactive computers to explore the items on display in greater depth.

Hallam L. Movius, Jr., Lecture

The Peabody Museum was delighted to host Dr. Jean-Phillipe Rigaud, director of the Institute of the Prehistory and Geology of the Quaternary Period, University of Bordeaux I, as the inaugural Hallam L. Movius, Jr., Lecturer in 2003. Dr. Rigaud spoke before a full auditorium on "New Prehistoric Research on Southwestern France, from the Demise of the Neanderthals to the Emergence of Cave Art."

Portraits from China, 1923–1946: Photographers and their Subjects

Prepared in collaboration with the Harvard Yenching Library on the occasion of the Yenching Institute's 75th anniversary, *Portraits from China* highlighted the works of three photographers—professional photographer Hedda Hammer Morrison; self-made scholar Owen Lattimore; and naturalist-anthropologist Frederick R. Wulsin.



Curators Rubie Watson, Peabody Museum; Ray Lum, Harvard-Yenching Library; and Maris Gillette, Haverford College.



Mabel Cabot signs copies of *Vanished Kingdoms*.

The Frederick & Janet Wulsin Collection

On May 20, 2003, Mabel H. Cabot discussed and signed her new book about her mother Janet Wulsin's journeys in Tibet, China, and Mongolia in the 1920s. The volume, *Vanished Kingdoms: A Woman Explorer in Tibet, China, and Mongolia, 1921–1925*, published by Aperture Press, is lavishly illustrated with photographs taken by Janet and Frederick Wulsin, now in the collection of the Peabody Museum. The story and the photographs are also the subject of a new exhibition created by the Peabody Essex Museum in Salem, Mass. The exhibition is on view there through June 2004.

Museum Celebrates Ian Graham's Birthday

On November 12, 2003, the Museum celebrated Ian Graham's 80th birthday with a public lecture, reception, and dinner for friends and colleagues. Director of the Corpus of Maya Hieroglyphic Inscriptions, Ian joined the staff of the Peabody Museum in 1967. At the time, he had an ambitious vision, to document and publish all of the inscribed monuments of the Maya civilization. Scattered throughout Mesoamerica, these thousands of monuments and their inscriptions are quickly disappearing. Under his leadership over 400 monuments have been documented and published.

Colleague and associate director of the Corpus Project, David Stuart, spoke about how Ian's work and the Corpus have furthered the decipherment of Maya hieroglyphics.



Mexican Consul Margarita Gonzalez-Gamio (left) welcomes guests to the Day of the Dead. Behind her are Claudia Salas Portugal and Jody Richards, and Museum Director Rubie Watson.

Día de los Muertos

In a special event marking the Mexican Day of the Dead, Día de los Muertos, the Peabody Museum teamed with the Consulate of Mexico in Boston to reopen the museum's exhibit and create a festive event. The museum and consulate invited artists Claudia Salas-Portugal (Mexico City) and Jody Richards (New York) to create two temporary Day of the Dead altar installations, entitled "Bringing the Peacemakers Home" at the museum. Aztec dancers, a mariachi band, a mohji-ganga performance, and over 400 guests celebrated the holiday and all three exhibits.



Detail of "Bringing the Peacemakers Home."

Rare Grizzly Bear Claw Necklace Found

Two weeks after opening an exhibition of the Lewis and Clark Native American artifacts at the Peabody Museum, collections staff located a long-lost grizzly bear claw necklace during a museum-wide inventory and cataloguing project. One of only seven objects in the “Lewis and Clark Collection” that can be proven to have come from the expedition, the necklace is a spectacular find. A New York Times editorial (1/22/04) remarked “somehow the fact that this necklace was lost for so long makes it seem all the more remarkable—as if it had come fresh from the hands of Meriwether Lewis and William Clark.” Peabody curator Castle McLaughlin concurs: “It’s the ultimate Lewis and Clark piece.”



The necklace is made of thirty-eight grizzly-bear foreclaws—representing at least four grizzlies—attached to a fur foundation. The claws each measure approximately three inches and were originally covered in a red pig-

ment, now largely visible only on the underside. The necklace went on display in the Peabody’s exhibit *From Nation to Nation: Examining Lewis and Clark’s Indian Collection* on May 13, 2004.

MUSEUM PROJECTS

Massachusetts Archaeology Week

Cambridge archaeology and zooarchaeology came to life at the Peabody Museum for Cambridge Public School students as part of the museum’s programs for Massachusetts Archaeology Week. On October 14, 2003, Associate Curators Diana Loren and Patricia Capone, along with Harvard Undergraduate Student Assistants Lainie Schultz and Eleanor Humphries, conducted hands-on activities for 150 students to introduce archaeological method and theory through museum artifacts unearthed in Cambridge, including Harvard Yard.

The Zooarchaeology Lab, under the direction of Richard Meadow, conducted programs on October 13 and 14 for over 270 students and members of the public. Research assistants Tonya Largy, Peter Burns, and Levent Atici, assisted by Deyne Meadow and anthropology graduate student Mary Prendergast, introduced visitors to a

wide range of animal skeletons in the lab’s comparative collection and showed how these are used to identify and explain animal bones from archaeological sites around the world.

In 2004, Massachusetts will expand its celebration of archaeology to create a Massachusetts Archaeology Month, and the Peabody will be increasing its participation with additional behind-the-scenes tours and a Mesoamerica-themed weekend program.

Conservation of Tumbaga and Latin American Metals

The Conservation Department is nearing completion on an effort to conserve and stabilize the Central and South American metal artifacts collections. Funded by the Institute for Museum and Library Services, the project focused on the conservation of an important and fragile group of gold-copper alloy figurines from Panama called “tumbaga.” Some sev-

enty of these small figures required immediate attention because of unstable mount materials and restoration adhesives used in the 1930s and 1940s.

A second and crucial part of the project was to provide at-risk metal artifacts with new storage housings and to make the collection more accessible for research and teaching. This second phase involved 1,600 metal artifacts previously housed in fifty historic wooden trays.

Representative objects included precious metals from sites throughout Mesoamerica: embossed gold disks from the Cenote of Sacrifice, Chichen Itzá, Mexico; miniature silver weaving tools from Peru; and block-lifted gold metal fragments from Panama still embedded in wax and canvas. These new housings provided structural support, improved visibility and accessibility, and safe handling for research. The project will be completed in spring 2004.

David Carrasco, Neil L. Rudenstine Professor for the Study of Latin America, was elected to the American Academy of Arts and Sciences.

Arthur Kleinman, M.D., Esther and Sidney Rabb Professor of Anthropology and Presley Professor of Medical Anthropology at Harvard Medical School, was named Chair of the Department of Anthropology (see story p. 1). He gave several distinguished lectures in 2003, including the Fogarty International Center, National Institute of Health; the Nelson Lecture, University of California, Davis; and the Keynote Lecture at the Global Forum on Health Research and WHO Funders' Meeting on Global Mental Health.

Noreen Tuross has been appointed Landon T. Clay Professor of Scientific Archaeology. She received the B.A. in Philosophy from Boston University (1972), the B.S. in Chemistry from Trinity College (1975), the M.A. in Biochemistry from Bryn Mawr College (1978), and the Ph.D. in Biology and Medicine from Brown University (1985). Before coming to Harvard, Tuross was Director, Laboratories of Analytical Biology, National Museum of Natural History, and Senior Research Biochemist, Department of Anthropology, Smithsonian Institution. Her research interests include the application of biogeochemical techniques, including immunology and mass spectrometry, to archaeological questions; ancient DNA and DNA damage; and human impact on the land, paleodiet, migration, and seasonality. Recent publications by Prof. Tuross include "Recent Advances in Bone, Dentin and Enamel Biochemistry," in D. Ortner, ed. *Identification of Pathological Conditions in Human Skeletal Remains*, Academic, pp. 65–72, 2003; and Fogel, M.L. and Tuross, N., "Extending the Limits of Paleodietary Studies of Humans with Compound Specific Carbon Isotope Analysis of Amino Acids," *Journal of Archaeological Science*, 30, pp. 535–45, 2003.

Ajantha Subramanian has been appointed Assistant Professor in the Departments of Anthropology and of Social Studies. Before coming to Harvard, Subramanian was Visiting Assistant Professor in the Department of Anthropology at Cornell University. She received the B.A. in Religion from Bryn Mawr College in 1990, and the Ph.D. in Cultural Anthropology from Duke University in 2000. Her research and teaching interests cover South Asia, South Asian diaspora, postcolonial theory, political ecology, anthropology of development, social movements, and citizenship.

Frank W. Marlowe has been appointed Associate Professor in the Department of Anthropology. Marlowe received the B.A. in Anthropology from the University of Texas, Austin,

(1978) and the M.A. in Anthropology (1984), the M.F.A. in Theater Arts (1987), and the Ph.D. in Anthropology (1997) from the University of California, Los Angeles. He recently received a grant from the National Science Foundation for fieldwork exploring foraging, food sharing, and family formation among the Hadza.

David Cohen has been appointed Lecturer in the Archaeology Wing of the Department of Anthropology. He received the B.A. (1986), the M.A. (1989), and the Ph.D. from Harvard (2001). Prior to teaching at Harvard, Cohen was Lecturer in the Archaeology Department of Boston University. He has conducted archaeological fieldwork for the Lower Mississippi Survey, Peabody Museum; site survey in Hua County, Henan Province, PRC; and investigations into the Early Shang Civilizations Project.

Daniel S. Adler has been appointed Lecturer in the Archaeology Wing of the Department of Anthropology. He received the B.A. Cum Laude from the University of Connecticut (1992), the M.A. (1997) and Ph.D. (2003) from Harvard. Adler's research interests include paleolithic archaeology and human evolution, lithic analysis, paleoclimatology, settlement systems, human behavioral ecology, landscape archaeology, zooarchaeology.

John M. Norvell has been appointed Visiting Lecturer for 2003–04 in the Social Anthropology Department. He received the B.A. from University of Washington (1987), the M.A. (1993) and Ph.D. (2001) in Anthropology from Cornell University. Before coming to Harvard, Norvell was a Visiting Assistant Professor at Cornell University, and Visiting Assistant Professor of Latin American Studies and Anthropology at Hampshire College. His research interests include race, ethnicity and class, sexuality, political economy, and language of Brazil and Latin America.

Leda L. Martins has been appointed Lecturer in Social Anthropology. She received the B.A. in Journalism from the University of Brasilia (1990) and the M.A. (1999) and the Ph.D. (2003) in Anthropology from Cornell University. Her research interests focus on the Amazon region, and include indigenous movements; political and economic systems; power, ethnic identity, interethnic relations and health systems.

Rosemary J. Coombe has been appointed Visiting William Lyon Mackenzie King Professor of Canadian Studies. She received the B.A. in Anthropology/Political Science from the University of Western Ontario (1981), the LL.B. from the University of Western Ontario (1984), the J.S.M. (Master of the Science of Law, 1998), and the J.S.D.

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David Stuart, Bartlett Curator of Maya Hieroglyphic Inscriptions, was the 2003 recipient of the Lowell Thomas Award from the Explorers Club for “excellence in promoting the future of exploration.”

The museum welcomes **Marc Zender**, as Post-Doctoral Fellow with the Maya Hieroglyphic Dictionary Project. Zender holds the Ph.D. and M.A. from the University of Calgary. His professional interests include Maya epigraphy and historical linguistics, comparative writing systems, symbolism and iconography, and cognitive archaeology. His experience includes time spent as field director of the La Lucha Escarpment Archaeological Project, Mahogany Ridge, Belize; project epigrapher for the Joljá Cave Archaeological Project, Joloniel, Chiapas, Mexico; and field director and project epigrapher for the Comalcalco Archaeological Project, Tabasco, Mexico.

Irene Good, Curatorial Associate, received a John Simon Guggenheim Fellowship for 2003–2004 to write a book on the social anthropology of cloth. The multidisciplinary project focuses on the uses of cloth and clothing in the communication and formation of social identities within and between prehistoric culture groups. Her study is based on the cloth and clothing from desert mummies of the Tarim Basin in Xinjiang. The study combines semiotic, sociological, and anthropological approaches as well as archaeological materials science.

Ilisa Barbash, Hrdy Fellow in 2002–2003, has been appointed Associate Curator for Visual Anthropology at the

Peabody Museum. Her curatorial duties include improving curation and access to the museum’s photographic and film archives, overseeing photographic exhibits, contributing to programming surrounding these materials, and conducting research. Her current research project is a study of the Peabody’s West New Guinea (Baliem) Expedition of 1961–1963.

Karen Strassler is the recipient of the museum’s Hrdy Fellowship for 2003–2005. She is completing a book on popular photography in Indonesia. During her fellowship year she will be researching the museum’s photographic archives and preparing for a workshop on media and politics in Southern Asia. Her research focuses on visual culture, mediation, and the politics of the post-Suharto period in Indonesia.

Harley Erickson, Collections Assistant received the Society of Historical Archaeology’s Award of Merit for Excellence in Presenting Archaeology to the public for her work on an exhibit *Archaeology of the Central Artery Project: Highway to the Past*. The exhibit is on display at the Commonwealth Museum at the Massachusetts Historical Commission.

Collections Assistant **Julie Brown** was awarded the 2003 Warren E. MacEachern Outstanding Employer Award by the City of Cambridge for her work with the high school interns at the Peabody Museum. Julie supervised four Cambridge high school students over the summer, working in the Collections Division on the museum’s cataloguing project.

KLEINMAN continued from p. 1

the view that suicide is primarily due to mental illness. He is also conducting—jointly with a colleague at the Kennedy School—a year-long series of meetings funded by the Harvard Provost’s Office on AIDS in China. Since 1978, Dr. Kleinman has codirected an NIMH-funded Postdoctoral Training Program in Clinically Applied Anthropology.

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(Doctor of the Science of Law, 1992) from Stanford University. Prior to coming to Harvard, she was a Visiting Scholar in Comparative Media Studies at the Massachusetts Institute of Technology, Visiting Fellow at the Berkman Center for Internet and Society, Harvard, and Visiting Scholar, Boston University School of Law. Her research interests include the globalization of intellectual property norms and issues of cultural policy.

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It's not every day that a volume published by the scholarly Peabody Museum Press receives a rave review from *Publishers' Weekly*, the trade journal of the bookselling industry. A notable exception is Associate Curator Castle McLaughlin's *Arts of Diplomacy: Lewis and Clark's Indian Collection*. Published in partnership with the University of Washington Press in November 2003, *Arts of Diplomacy* has been heralded as one of the finest books to come out of the nationwide activity commemorating the Lewis and Clark Expedition of 1804–06. In the words of *Publishers' Weekly*, "As the bicentennial years of the Lewis and Clark expedition approach, we can expect to be inundated with any number of books, articles, and television programs about the 'Corps of Discovery,' but it is doubtful that any will prove more insightful and thought provoking than McLaughlin's groundbreaking study."

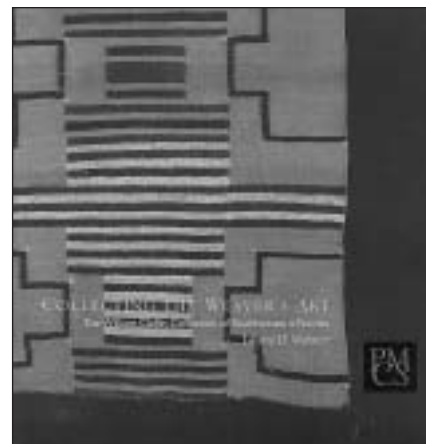
Arts of Diplomacy and its success inaugurate a new era for the press, which has begun developing books for general audiences that showcase the museum's rich and diverse collections. The eagerly awaited Peabody Museum Collections Series was launched in the fall of 2003 with the publication of *Collecting the Weaver's Art: The William Claflin Collection of Southwestern Textiles*, by Laurie D. Webster, and *Gifts of the Great River: Arkansas Effigy Pottery from the Edwin Curtiss Collection*, by John H. House. Webster, an independent textile scholar based in Tucson, Arizona, and House, an archaeologist with the Arkansas Archeological Survey at the University of Arkansas, were commissioned by Series Editor Rubie Watson

to research the Peabody's holdings and produce manuscripts on the two collections.

Two volumes per year are planned for the Collections Series; each will showcase one aspect of the museum's ethnographic, archaeological, and photographic collections. Next in the series, due to appear in the fall of 2004, is a volume on the museum's extraordinary collection of Mimbres painted pottery from the Swarts Ruin, a site in southern New Mexico that was excavated for the museum in the 1930s by Burt and Hattie Cosgrove. The book is authored by Steven A. LeBlanc, director of collections at the museum and curator of the exhibition *Painted by a Distant Hand*, currently on display. Some half-dozen volumes are now in development on such Peabody collections as Northwest Coast carved spoons, Iron Age artifacts from the Mecklenburg Collection from Slovenia, and the photographic work of the Marshall family among the Bushmen of South Africa's Kalahari Desert. Like the lavishly illustrated *Arts of Diplomacy*, the books in the new series feature beautiful color photographs by Peabody Museum photographer Hillel S. Burger.

At the same time that it is increasing its activity in collections-related publishing, the press continues to nurture the museum's long-standing tradition of publishing the results of research conducted by Peabody Museum and Harvard Anthropology Department scholars. The first months of 2004 saw publication of *Stránská skála: Origins of the Upper Paleolithic in the Brno Basin, Moravia, Czech Republic*, edited by Jiří Svoboda and Ofer Bar-Yosef (Bulletin 47 of the

American School of Prehistoric Research), and the *Corpus of Maya Hieroglyphic Inscriptions*, Volume 9, Part 1, *Piedras Negras* by David Stuart and Ian Graham of the museum's Maya Corpus Program. Also published was a useful reference tool for researchers, a *Finding Aid for the Philippines Collection*. Written by former Research Assistant Erin Hasinoff, the book is a guide to the museum's 2,729 objects from the Philippines.





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SELECTED EVENTS AND EXHIBITIONS IN 2004–2005

Peabody Announces Fall Conference on Mesoamerica

October 1–3, 2004, the Peabody Museum will host *Picturing Mesoamerica: The Peabody Museum Mesoamerican Weekend*. A weekend of talks, discussions, tours, workshops, and special family activities, the conference will have a variety of free and registration-required events.

The preliminary schedule includes a free public lecture and reception on Friday evening, a full slate of talks on Maya and Zapotec glyphs, murals, Aztec maps, and new archaeological research on Saturday (registration required); and workshops, tours, and family activities on Sunday. Look for complete conference information and registration materials in July.

Exhibitions

Regarding the Kalahari: The Marshall Family and the Ju/'hoansi !Kung, 1950–1961

Opens March 17, 2004

Field Photography: Henry Field and the Marsh Arabs of Iraq, 1934

Opens October 20, 2004

Imazighen! Beauty and Artisanship in Everyday Berber Life

Opens December 1, 2004

Breaking the Silence: Nineteenth Century Indian Delegations to Washington, D. C.

Opens Spring 2005

Lectures and Events

Summer in the City
July 15

Harvard Museums Community Day
September 19

Founder's Lecture: Anthony Aveni,
Columbia University, October 1

Event: *Picturing Mesoamerica: The Peabody Museum Mesoamerican Weekend,*
October 1–3

Event: *Day of the Dead/ Día de Los Muertos,*
November TBA

Lewis and Clark Lecture Series
Continues through 2004–2005