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Symbols

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JEFFREY QUILTER JOINS PEABODY MUSEUM AS DEPUTY DIRECTOR FOR CURATORIAL AFFAIRS



Jeff Quilter: *photo by Barbara Fash.*

In July 2005, the Peabody Museum welcomes Jeffrey Quilter as Deputy Director for Curatorial Affairs and Curator of Intermediate Area Collections. Jeff joins the Museum after 10 years as Director of Pre-Columbian Studies and Curator of the Pre-Columbian Collection at Dumbarton Oaks, in Washington, D.C. He received his undergraduate education at New York University and the University of Chicago and the Ph.D. from the University of California, Santa Barbara, in Anthropology, in 1981. He has taught at the University of Maryland, George Washington University, Yale University, and Ripon College, Wisconsin, where he served on the faculty for 15 years.

Jeff has already been hard at work on creating a new exhibition for the Peabody Museum, opening this Fall, based on the Peabody's excellent Moche collections. "The Moche of Ancient Peru: Media and Messages" will open October 21 as part of a three-day conference on the Moche and Maya civilizations.

Jeff has conducted archaeological field investigations in several U.S. states while his special interests have focused on Peru and Costa Rica. His recent research at the El Brujo archaeological complex, Peru, was funded by the National Geographic Society, and a preliminary publication "Peruvian Temple of Doom" appeared in the July 2004 issue of the society's magazine. With Prof. Luis Jaime Castillo of the Catholic University of Peru, Jeff organized the 2004 Dumbarton Oaks Symposium: New Perspectives on Moche Political Organization. Presentations from that symposium will be published as a volume in the near

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ACCOUNTING WITH STRINGS ATTACHED The Khipu Database Project

Gary Urton

Dumbarton Oaks Professor of Pre-Columbian Studies, Harvard University, Curator of Andean Collections, Peabody Museum. Photos by Hillel Burger

Among the hundreds of extraordinary specimens that make up the Peabody Museum's collection of textiles from Pre-Columbian Peru, there is a baker's dozen of what represents one of the most intriguing systems of record keeping invented by an ancient civilization. These devices are known as *kipu* (also spelled, in a hispanicized form, *quipu*). The name of these objects comes from a word meaning "knot" in Quechua, the *lingua franca* and administrative language in the Inka Empire (c. 1400 – 1532 CE) of western South

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Figure 1: Detail, *kipu*, Nazca Valley, Peru, T4554.

America. The common form taken by the Inka *kipus* is threads of spun-and-plied camelid hair or cotton fibers formed into what is called a main or primary cord, which is usually about a half a centimeter in diameter. From the primary cords, a variable number of thinner wool or cotton strings, called pendant cords (Figure 1), are suspended. The primary and pendant cords of *kipus* are often strikingly colorful, the result either of the varied hues of the camelid hair or native cotton used to construct the strings or the application of vegetal dyes to the raw fibers.

There are numerous examples of *kipus* tied together in arrangements that suggest that the information contained in the linked samples formed interconnected accounts. One extraordinary sample in the Peabody Museum is composed of five individual *kipus* tied together in a ring (Figure 2).

Most *kipus* pendant cords have knots tied into them. From work carried out on *kipus* early in the twentieth century, we know that the knots of most *kipus* are arranged in clusters at different levels to indicate numerical values in the Inka decimal-place system of numeration. For instance, just as we would organize number signs from right to left in our decimal-place

system of number signs—for instance, 243 = three ones, four tens and two one-hundreds—the Inka would indicate the same value by placing a knot signifying three single units near the bottom of a pendant cord, then four knots each signifying ten at the next highest level of that same cord, and finally, two knots at the highest level on the cord, each of which signified one-hundred.

One of the major challenges of *kipu* studies arises here, for while students of the *kipus* are able to interpret numerical values knotted into cords, we still cannot say in most cases what was being enumerated. In fact, the great unknown that lies at the heart of *kipu* studies is the attempt to answer the question of how the Inka record keepers indicated the identities of the many different categories of peoples, actions, and objects they were responsible for recording in these knotted-string devices. The only area in which we have been able to interpret the numerical knots with any degree of confidence concerns calendrical values; for instance, a series of 12 cords with values of 29 or 30 is thought to represent a series of lunar months, while numerical totals of approximately 365 are thought to represent the number of days in a solar year.

In the ongoing effort to understand the *kipus*, the Peabody Museum is hosting the Khipu Database Project (khipukamayuk.fas.harvard.edu). Under the direction of the author, the Project is creating a specialized application for storing data from individual *kipus* and for querying those data.

Almost three years after its inception, the Khipu Database Project has entered data on some 270 samples, including the Peabody Museum's own thirteen samples (Figure 3), from the estimated 600 in collections around the world. Analysis of the data is already yielding significant results in identifying patterns in the features of *kipu* construction (e.g., patterning in the organization of numbers and colors, the direction of spinning and plying of threads, the knotting of pendant cords, and the attachment of pendant cords to primary cords). Significant breakthroughs that are made by the Khipu Database Project may help researchers at Harvard and elsewhere begin to unravel the stories encoded in the Inka knotted-string recording device, the *kipus*.

The Khipu Database Project is supported by the National Science Foundation, Dumbarton Oaks, and the Harvard University Faculty of Arts and Sciences and managed by Carrie J. Brezine, a mathematician, database specialist, spinner and weaver, and student of ancient Andean textiles.



Figure 2: Five *kipus* strung together, Nazca Valley, Peru, T4563.

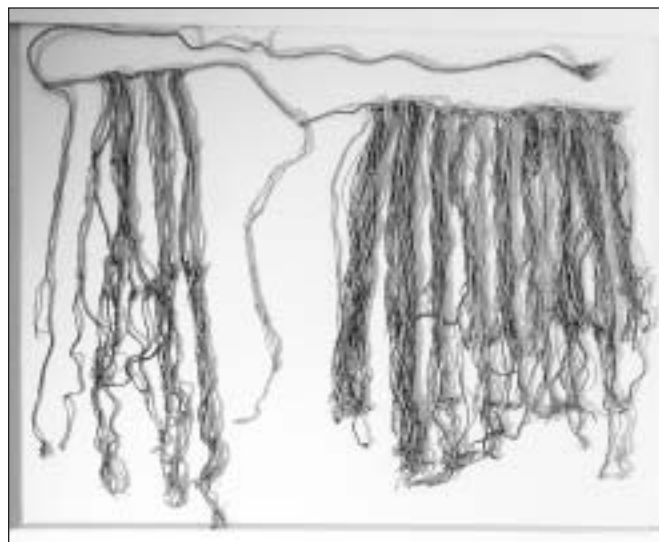


Figure 3: Two *kipus* tied together, Nazca Valley, Peru, T3310.

LEWIS AND CLARK'S GRIZZLY BEAR CLAW NECKLACE

I. Castle McLaughlin

Associate Curator of North American Ethnography, Peabody Museum

The Peabody's rare and valuable collection of Native American objects acquired by Meriwether Lewis and William Clark has generated tremendous interest during the current bicentennial of the 1804–1806 expedition. The collection, and the Peabody's related research and collaborative projects, have been featured in a range of scholarly and popular media across the country. But the "rediscovery" of a single object—a grizzly bear claw necklace thought to have been lost to history—has excited the public and researchers anew.

The rarity of the necklace and its intriguing "lost and found" life history have generated some of this interest. Few expedition artifacts of any kind remain, and it has been decades since a previously unknown Lewis and Clark object of this significance has surfaced. The necklace first came to the Peabody as part of a large accession from the Boston Museum in 1899, which included other Lewis and Clark materials originally from the Peale Museum. It was recorded in the

...brave men wear collars made of the claws of the brown bear which are also esteemed of great value and are preserved with great care.

Lewis and Clark journals

museum ledger, but a later annotation indicated that it had been retained by the Kimball family, which owned the Boston Museum. In 1941, an heir returned the necklace to the Peabody, along with a group of objects from Oceania. It was catalogued as a "whale tooth necklace," carefully packed, and placed into storage with other items from the South Pacific, where it reposed quietly for decades. In January 2004, an inventory crew rec-

ognized it as a North American object, and its identity was quickly established.

In addition, the object itself may be the most visually compelling and meaningful of all surviving Lewis and Clark artifacts. Made from thirty-five large grizzly claws, (three more have become detached) strung

on a foundation of river otter fur, the necklace evokes an ancient and enduring human respect for the power of bears. Native peoples of North America recognized bears as healers and warriors and many cultures considered them to be closely related to humans. Bears have played a prominent role in North American belief and ritual for thousands of years, and "medicine" necklaces made from their claws and teeth have great antiquity. During the historic era, grizzly claw necklaces were generally associated with male warfare and leadership. While their meaning and form varied culturally, they were always rare and highly valued, and were owned by few men.

The Lewis and Clark necklace may be the earliest example of its kind in a museum collection. With the possible exception of vermilion pigment on one claw, no trade materials were used to fabricate the necklace. The claws were carved to accent their curvature and were treated with red pigment, probably ochre, to honor the spirit of the bears. They were carefully strung according to size and color, and pairs of like claws may represent individual



James P. Ronda, professor of Western American History, University of Tulsa (right), with Scott Fulton, conservator and Castle McLaughlin, curator, in the Peabody's conservation department with the bearclaw necklace, March 2004. *Photo by Esther Chao.*

bears. It is possible that those bears were Plains Grizzlies, a type of North American brown bear that is now extinct. The absence of stylistic elaboration makes tribal attribution difficult to determine, but the necklace was almost certainly given to Lewis and Clark by a leader from a Plains or Rocky Mountain tribal group. Chiefs customarily presented the captains with emblems of their leadership in exchange for formal diplomatic gifts from the United States, such as peace medals and military uniforms.

Grizzly bears were key players in the Lewis and Clark expedition. Largely mythic animals until Lewis and Clark generated the first written description of the species, grizzlies have remained central to the mythology of the expedition. The explorers eagerly anticipated their introduction to these "white" bears, which they hunted, measured, skinned, described and discussed with Native Americans throughout their travels. But they soon learned to fear the formidable physical prowess of angry bears, which presented one of the greatest natural obstacles to their progress. Their

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In 2003–04 and 2004–05, the Peabody Museum was host and co-sponsor, with the Asia Center, of a public lecture series entitled “Signs of Crisis in Southern Asia.” The series aimed to address a set of pressing questions in the anthropology of media and South and Southeast Asia: How is a *sense* of crisis as a pervasive or natural condition in Southern Asia produced through various forms of mediation and representation? How are communications technologies, not only the mass media but also those “small media” that are more decentralized and amenable to popular production and use, generating new forms of, and responses to, political violence? How do these technologies provide novel locations for social memory? How might tracking the movements and effects of images help us understand emerging political imaginings, particularly in relation to the visible and the invisible, the recognized and the unrecognizable, within political discourse and practice? Finally, how might a perspective that encompasses “Southern Asia” enrich our understanding of these processes?

The series brought to Harvard twelve scholars who work in Indonesia, Sri Lanka, India, Nepal, the Philippines, and Pakistan at the intersection of communications technologies, visual anthropology, and the study of contemporary politics in post-colonial Asia. Also as part of the series, the museum hosted a special round table discussion on the 2004 Tsunami and its aftermath.

The two years of lectures culminated in a small workshop held at the end of April 2005, entitled “Inadvertent Documents: New (and Old) Forms of Political and Historical Mediation in Southern Asia.” This workshop examined how the explosion of small media technologies has vastly expanded both who engages in documentation and what counts as a document, transforming the nature of history itself. Accidental, inadvertent and amateur records are increasingly mined as sources of historical truth, but while these documents may be accorded a privileged authenticity, they may also be discredited as interested, partial, or simply insignificant. The material qualities of new media documents—their means and scope of circulation, their degrees of accessibility and secrecy, and their vulnerabilities to erasure and manipulation—also profoundly affect their evidentiary status as historical documents. Six scholars working in the Philippines, India, Indonesia, and Cambodia joined together with members of the Harvard community for a lively, extended discussion of the politics of history making in South and Southeast Asia, where rapid adoption of new communications technologies and ongoing political instabilities bring these issues into sharp relief.

This lecture series was organized by Karen Strassler, Hrdy Postdoctoral Fellow in Visual Anthropology at the Peabody Museum, and Professor Mary Steedly of the Social Wing of the Anthropology Department.

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encounters with bears gave them insight into and respect for Shoshone and Nez Perce warriors who hunted the animals only with hand weapons. The captains gifted tribal leaders with the claws and skins of bears they had killed, and the Nez Perce named Meriwether Lewis “White Bearskin Folded.”

Brown bears have become symbolic of unspoiled wilderness, and Lewis and Clark themselves seem to have regarded them as emblematic of the independent lands and people they encountered. Their interactions with grizzlies also forced Lewis and Clark to transcend scientific approaches to nature. In June of 1805, near Great Falls, Lewis was nearly killed by a charging grizzly, which chased him into a river. The encounter impressed Lewis deeply, and he described the bear’s retreat as “mysterious and

unaccountable.” One of the mementos that William Clark kept of the expedition was the foot of a grizzly that he had shot.

This bear claw necklace references the natural and cultural worlds at play during the expedition—and their interaction—in a way that no other single object can. No other artifact evokes so many aspects of the expedition and of the profound changes that have occurred since 1804. A number of scholars and Native Americans have visited and consulted on the necklace, which is currently on display in the Peabody’s Lewis and Clark exhibit. A loan request from the National Lewis and Clark Bicentennial Exhibit has been approved, so that the necklace can appear in the final venue at the Smithsonian’s National Museum of Natural History May 2006 – September 2006.

BECOMING INDONESIAN: POST-COLONIAL PHOTOGRAPHY IN INDONESIA

Karen Strassler

Hrды Postdoctoral Fellow in Visual Anthropology

What do photographs do? How does the practice of photography shape how people see the world around them, imagine themselves and others, and recollect the past? How do these mute, two-dimensional, paper objects become invested with intensely personal sentiments and memories? As objects that are collected, displayed, exchanged, and sometimes discarded, how do photographs mediate social relations among people? And how does such a globally widespread technology transform and become enfolded into local cultural practices as it becomes integrated into everyday life in a place like Java, Indonesia?

...the Peabody Museum photo archives testify to a vast project of documenting the world's diversity...

As the Hrды Postdoctoral Fellow at the Peabody Museum for the past two years, these are just some of the questions I have focused on in continuing research on popular photographic practices in post-colonial Indonesia, originally begun for the Ph.D. dissertation. Photography first came to Indonesia in 1840, as a technology utilized by the Dutch colonial government to document and survey the landscape and antiquities of the East Indies. Photography was extremely difficult in those early days and the tropical climate posed many challenges to early European photographers; but although the results of these expeditions were often unsatisfying, the camera itself served as a powerful symbol of colonial power and European science and modernity. As photographic technology became less cumbersome and easier to use, it was also increasingly deployed for ethnological documentation of the diverse peoples, customs, and artifacts of the Indies.

Many of the photographs held in the Peabody Museum photo archives testify to a vast project of documenting the world's diversity—a project in which anthropologists were active participants—undertaken in the last quarter of the nineteenth and the beginning of the twentieth centuries. The museum's holdings from the Indies are small compared to its more extensive collections of, among others, Native American, Filipino, and Japanese photographs, but they are quite representative of the different genres of colonial photography. Alongside photographs from various archaeological and ethnological expeditions—of Borobudur and other ancient temples, typical traditional architecture, and “natives” engaged in traditional activities such as weaving—are several studio portraits of attractive, young native women in the “typical” dress of their regions. Although they have an ethnological bent to them, these photographs were not taken by anthropologists, but by professional studio photographers, who sold them as commercial images and postcards. Such images were purchased by European colonialists eager to collect souvenirs of “native life” and to send them home to their friends and family in Europe as tokens of their exotic experiences in the tropical colonies. For studio photographers, these commercial images provided a supplement to their central source of income: producing elegant personal portraits for the European, Chinese, and “native” elite of colonial society. As photography became less technically challenging and cameras became more portable in the early twentieth century, more and more people became amateur photographers who delighted in photographing the native peoples and landscapes of the Indies, and who, rather than selling their images, entered them into contests and offered them to popular maga-



Studio Portrait, Jakarta, Indonesia, c. 1955. Private collection. *Photographer unknown.*

zines about life in “the Orient.”

My own research looks at how these and other European, colonial photographic practices were adopted and transformed by Javanese and ethnic Chinese photographers who began to take up photography as a profession, a hobby, and a practice of everyday life in the late colonial period. Following photography in various forms from the late colonial period into the present, I examine the central role photography has played in helping people in Java imagine “Indonesia” and what it means to be Indonesian. The history of amateur photography clubs in Indonesia is one site of exploration. In the late colonial period, although Europeans dominated the clubs, there were ethnic Chinese and Javanese members; following independence, it was these local elites who continued the practice of amateur photography. Translating the practices of colonial clubs into a new “Indonesian” idiom, these amateurs were self-consciously dedicated to producing images that showcased

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TECHNICAL STUDY AND CONSERVATION OF COLONIAL PERIOD SOUTH AMERICAN FIGURINES

Esther Chao, Assistant Conservator and Judy Jungels, Conservation Intern, Peabody Museum
Photography by Conservation Department

The Conservation Laboratory of the Peabody Museum is currently studying seven polychrome wood figurines depicting Inka royalty. Two years ago, these small wood figurines were requested for classroom use and were discovered to be in very poor condition. They were subsequently brought to the conservation department for evaluation. Current understanding suggests that these sculptures are unique. Colonial portraits of Inka kings, queens, and members of the nobility are prevalent in the form of paintings or book illustrations between the sixteenth to nineteenth centuries, while the depiction of similar personages in extant sculptural art is extremely rare.¹ In collaboration with professors of art history and anthropology, conservation scientists,

and graduate students at Harvard University, and at other institutions, the Conservation Lab is conducting a detailed study of the methods of construction and material constituents of the objects and trying to determine an approximate date of manufacture.

According to the Peabody Museum's accession records, the seven Inka figurines were collected by Captain Eliphalet Smith, Jr., in 1816, probably in Lima, Peru, and donated to the Peabody in 1974 by one of his descendants. The likely date of manufacture of the figurines is between the mid-18th century—when the distinctive style of male headdress as seen in colonial pictorial representations and in the Peabody's small sculptures emerges²—and 1816, the date of acquisition. The figurines at the

Peabody Museum may have been part of an original full set of Colonial Period carvings of Inka royal lineage starting with the first Inka king, Manco Ccapac and followed by subsequent rulers possibly up to Atahualpa.³ The Peabody Museum's series includes four kings and three queens: Manco Ccapac (in Figure 1), Mama Ccora Ocllo, Mayta Ccapac Papa, Mama Ccoa (in Figure 2), Una Yopanque, Mama Chimbu Ocllo, and Tupac Yopanque.

The standing figurines measure 30 to 35 cm high. An x-radiograph was taken of one male and one female figurine to examine the structural components and manufacturing techniques and to evaluate the condition of the underlying structure. The x-radiograph revealed that the fig-



Figure 1: *Manco Ccapac* after conservation. Wood, gesso, paint, lead alloy, gold leaf, glass eyes. ca. late 18th– early 19th century, Peru. PM 974-10-30/8904.



Figure 2: *Mama Ccoa* before conservation. Wood, gesso, paint, gold leaf, glass eyes. ca. late 18th– early 19th century, Peru. PM 974-10-30/8909.

urines appear to have been carved from a single piece of wood and are attached to wood bases with a wood peg.⁴ It also showed that the hands of the male figure are composed of metal. Over the wood, layers of gesso (calcium sulfate) were applied to form the detailed relief of the facial features, folds of clothing, arms, legs, feet and ornaments. They were then carefully painted in a palette of red, white, black, green, brown, and flesh-tone colors. Both male and female figures feature gold-leaf headdresses and are dressed in specific decorative elements attributed to Inka royalty and specific individuals.⁵ All have inset glass eyes. Unique to the kings are their lead-alloy hands, which probably held a staff, now missing.⁶ On each king's crown, the traditional indigenous red fringe of Inka royalty, *maskapaycha*, is combined with the mid-eighteenth-century style of crown with a small existing hole at the top, into which feathers would have been inserted.⁷

As part of the technical study of the figurines, conservators conducted an elemental analysis to identify the materials composition of the figurines. Using non-destructive X-ray fluorescence (XRF) at the Straus Center for Conservation, we were able to identify some of the pigments.⁸ For example, the elemental composition of the blue pigment seems to indicate a mixture of Prussian blue ($\text{Fe}_4[\text{Fe}(\text{CN})_6]_3$) and lead white.⁹ This is consistent with published examples of pigments identified in South American paintings of the time.¹⁰ Future analysis will include polarized optical microscopy to confirm the results of XRF analysis on the other pigment colors.

The figurines' unstable condition required immediate conservation attention: most were separating from their rectangular wood bases; the paint overall was actively flaking; and small regions of the decorative gesso detail surface were lost, or found separated in proximity to the figurines' storage tray. Their condition necessitated placement in a horizontal orientation



Figure 3: Before and after detail of the face of *Manco Ccapac*.

tation on custom-fitted mounts within archival-quality lidded boxes. This type of enclosure provides the immediate support and protection from increased loss or damage of component parts until conservation treatment can be fully implemented.

Conservation began work on the figurines in Spring 2005. Techniques commonly used to conserve polychrome wood sculptures from Europe, *santos* sculptures, and panel paintings were employed. First, the surfaces were cleaned to remove dirt and grime from storage, using cotton swabs and a weak enzymatic solution in combination with distilled water. Controlled cleaning methods enabled the retention of any residual soot-like grime that might be associated with the figurines' proximity to the use of candle or oil-lighting. The flaking paint was consolidated with a solution of isinglass adhesive, which was chosen for its strength, stability, and its aesthetic compatibility. Finally, areas of gesso loss are now being filled with calcium carbonate in a polyvinyl acetate emulsion binder and toned with gouache paints. See Figure 3 for before and after conservation of *Manco Ccapac's* head.

Selected figurines are proposed for exhibit in the Peabody Museum lobby cases for later in 2005.

Technical Study... Endnotes

1. Portraits of Inka kings and nobility and scenes of the Inka genealogical tree were a common mechanism for establishing historical and legitimate continuity in the Colonial Period. These illustrations were used by the native elite in Peru to establish their personal connections to the current authority and to gain status socially and economically in the colonial system, see Thomas B.T. Cummins, *Toasts with the Inca: Andean Abstraction and Colonial Images on Quero Vessels*. Ann Arbor: University of Michigan Press, 2002, pp. 165–72.
2. The “turban” style of headdress with a central medallion that holds two feathers at the top of the crown was a creation of artist Alonso de la Cueva (1684–1754), whose illustrations were first published ca. 1740. After 1745, several artists adopted this crown in their published illustrations including Jose Palomino (1748), Justo Sahuaraura Inka (1850), John Ranking (1827). See José Imbelloni, *Pachakuti IX el Inkario Crítico*. Buenos Aires: Editorial Humanior, 1946, p.199 and Teresa Gisbert, *Iconografía y mitos indígenas en el arte*. La Paz: Gisbert y Cía, 1980, pp.132–35.
3. Illustrations of Inka royal lineages usually portray 13 to 14 kings. Since the Peabody series includes the queens, or *coyas*, the complete set may have been once 26–28 figurines.
4. At the end of the eighteenth century, most of the wood used in colonial Peru for sculptures was cedar. Three-dimensional forms made from maguey in combination with textile was another technique that had roots in indigenous traditions, see Gisbert, *op. cit.*, 99–103. Wood samples from *qeros* dated to the Inka and Colonial periods were sampled and identified as from the genus *Escallonia* (Andean name of *chachacoma*), which grows in Peru. Visual assessments also include alder and mesquite woods, from Ellen Perlstein et al., “Technical Analyses of Painted Inka and

- Colonial Period Qeros” in *Objects Specialty Group Postprints (American Institute for Conservation of Historic and Artistic Works)* 6 (1999) pp. 94–111. The type of wood from which the Peabody Museum’s figurines are carved has not yet been determined.
5. On the foreheads of each of the male figures is the distinctive red fringe, *maskapaycha*, that was worn by Inka kings. Similarly, they wear the traditional tunic, *unku*, over which a mantle, *yakolla*, is draped. Other Inka costume ornaments include large gold ear-spools, *tulumpi*, a solar shaped medallion on the chest, lion masks on the shoulders and ankles, and sets of fringes below the knees, *antar*, see Gisbert, *op cit.*, 1980, pp. 120–24 and Carolyn Dean, *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru*. Durham: Duke University Press, 1999, pp. 122–31. The sculptures of the queens are more personalized. Although they all wear traditional dress, mantle and *tupu*, each woman holds a different object. For example, Mama Ccora Ocllo, who taught weaving to the Inkas, holds a spindle (not shown) and the fourth Inka queen (married to Maya Capac), Mama Ccoa in the Peabody’s collection, who helped the poor, holds a gold box (Figure 2) Felipe Guaman Poma de Ayala, *El Primer Nueva Corónica y Buen Gobierno*. 1916 ed. J.V. Murra and R. Adorno, eds. J.L. Urioste, trans. Mexico City: Siglo Veintiuno, 1980, p. 127.
 6. X-ray fluorescence identified the metal hands specifically to be a lead-tin alloy.
 7. Again the one to two feathers that would be inserted at the top of the headdress is a design of Cueva’s.
 8. Courtesy of Narayan Khandekar, Senior Conservation Scientist. X-radiography was conducted by Henry Lie, Head Conservator, at the Straus Center for Conservation, Fogg Art Museum.
 9. The earliest discovery of Prussian blue dates between 1704 and 1707; the use of lead white dates to antiquity. Nicholas Eastaugh et al., *Pigment Compendium: A Dictionary of Historical Pigments*. Oxford: Butterworth-Heinemann, 2003, p. 309, 233.
 10. Alicia Seldes et al., “Green, Yellow, and Red Pigments in South American Painting, 1610–1780,” *Journal of the American Institute for Conservation* 41 (2002), pp. 225–42.

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the beauty of their new nation and to sharing those images with the world, through a global network of amateur photography clubs. Similarly, the mostly ethnic Chinese studio photographers who continued the practice of studio photography in the postcolonial period drew on colonial templates, but reinvented them in a new style. Working with Javanese backdrop painters, they developed an iconography of distinctively “Indonesian” landscapes, showing volcanoes, palm trees, beaches, and modern Indonesian architecture. When people posed against these backdrops wearing the latest fashions of the day, they appeared not as exotic natives, but as modern and proud Indonesians.

Another colonial practice that continued into the postcolonial period was identity photography. The anthropometric photograph was developed both as an instrument of anthropological knowledge intended to measure racial and ethnic differences, as a

technology of the colonial state intended for surveillance purposes. In the postcolonial period, the state began to use the identity photograph as part of the identifying documents all citizens were required to possess. For many poor Indonesians, the identity photograph was also the only self-portrait they owned. As a result, people reproduced these images for a wide variety of personal purposes distant from those envisioned by the state, using them as funereal portraits and as tokens of affection exchanged among friends. In the 1970s, when snapshot cameras and color processing first became accessible in Indonesia, people began elaborately documenting their weddings and other family rituals. The form of these documentations closely mimics the documentation of aristocratic weddings and rituals during the colonial period.

My research thus aims to show how colonial photographic practices were reworked and transformed in the postcolonial period, in the process helping produce the very idea of Indonesia and a sense of being Indonesian among people in Java. I hope that my work will help us see how the photographs taken by anthropologists have a social life and a value that extends beyond their immediate use as scientific evidence and ethnographic illustration, influencing practices of “self-documentation” among those whom anthropologists have studied. The Peabody Museum has been an ideal place to continue work on this project, not only because of the museum’s extraordinarily rich collection of photographs but because of the many people here interested in photographic history in particular and visual and material culture more generally.

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future. Jeff is the author of two books, *Life and Death at Paloma: Society and Mortuary Practices in a Preceramic Peruvian Village* (1989) and *Cobble Circles and Standing Stones: Archaeology at the Rivas Site, Costa Rica* (2004), both by the University of Iowa Press. His third book, *Treasures of*

the Andes, will be published by Duncan Baird (U.K.) in 2005. He has served as editor of four scholarly compilations, is Series Editor for *Case Studies in Archaeology* (Wadsworth), and has published numerous major articles in peer-reviewed journals.

FIELD PHOTOGRAPHY: THE MARSH ARABS OF IRAQ, 1934

Guest Curator, Omar Al-Dewachi

Gallery Talk given October 20, 2004

Growing up in Baghdad, I was never conscious that the cultural slur “Ma’dan” actually referred to the Marsh Arabs. The word M^ʿaidi (sing.) was loaded with meaning: unclean, socially inferior, and ignorant. The Marsh Arabs and their significance were absent from my schoolbooks, but my medical education in Baghdad taught me that the marshlands of southern Iraq were plagued by endemic diseases and public health issues. While coming of age in Iraq, the M^ʿaidi as a cultural figure had always been my “other.”

When I arrived in the United States in 2001 to start my Ph.D. in anthropology at Harvard, I never thought that I would again cross paths with the Ma’dan. Soon, I realized that the West had a different cultural location for the Marsh Arabs, mainly through their archaeological connection with the Sumerian civilization, their self-maintained ecosystem, and a fascinating lifestyle that had long attracted the attention of Middle East scholars and travel writers—most importantly the work of traveler and explorer Wilfred Thessiger in the 1950s—that shaped Western cultural imagination and the romanticized the Marsh Arabs.

As I watched recent events in Iraq unfold, the Marsh Arabs of Iraq became prominent in the news, but in

a different way. This time they were at the center of yet another story of the devastation of Saddam Hussein’s rule. In 1992 and after crushing a major rebellion involving the Marsh Arabs, the Saddam government ordered the diversion of the waters of the Tigris and Euphrates through the construction of a large canal and several dams. As a result of sealing off the wetlands from the rivers, the marshes were drained, and the lands were converted to desert, forcing the Marsh Arab people to abandon their homes.

Last year, Professor Steve Caton (Department of Anthropology, Harvard University) drew my attention to a collection of photographs from Iraq, housed in the Peabody Museum’s archives. When I visited the archives, I found a collection from 1934 containing about 636 images and depicting different tribes and groups of people. In addition to the 127 images taken among the Al bu Mohammed tribe of the Marsh Arabs—the subject of this exhibit—the collection included images from the Dulaim and the Shummar tribes, as well as the Subba (Mandean) and the Yazidi groups of Iraq. No negatives were available, just prints and contact sheets. The collection box carried the name of physical anthropologist Henry Field, who, in 1953, while visit-



Sheikh Fālih al-Sāihūd, Al bu-Muhamid tribe, 1934. PM 53-26-60/15921.358.



Dulaim tribesman, No. 1043. PM 53-26-60/15921.5.

Village in Hawiza Marsh, 1934. PM 53-26-60/15921.337.



ing Harvard as a Research Fellow, donated the collection to the Peabody Museum. After some preliminary research, I found out that these photographs were taken during the Field Museum’s expedition to the Near East in 1934. Led by Henry Field, and sponsored by Field’s uncle—a scion of Chicago department store magnate Marshall Field—the expedition conducted an anthropometric survey of the region’s people, mainly in Iraq and Iran.

The collection included photographs of cultural landscapes, images

of people in their everyday life, photographs documenting the expedition members at work, and a number of photographs taken for purposes of physical measurements, mainly the classic frontal and profile views of men and women used for anthropometric measurement in anthropology. In the Peabody archives were also two boxes, under Henry Field's name, containing data-sheet files. The numbering on the data sheets corresponded with numbers on the anthropometric shots. Documented on the data sheets was information of the physical characteristics of individuals, their height, head circumference, hair description, skin color, and body markings, all collected during the expedition. While the content of this collection became clearer, the context of the images was still blurry.

As I try to cope with the difficulties of being an Iraqi in the United States at this time, the construction of this exhibit on the Marsh Arabs of Iraq has become a way for me to mediate the reality of my own "otherness" in America.

The collection fascinated me and ignited an interest in exploring it further. The information available on the collection raised more questions than answers. Who was Henry Field? What kind of research was he interested in? What were the exact aims of expedition? How did the the expedition members conduct their work in Iraq at that time?

At Tozzer Library, I found the publications of the Field Expedition to Iraq. The two volumes, titled the *Anthropology of Iraq*, represented Field's statistical and cultural analysis of the anthropometric data from the upper and lower Tigris-Euphrates regions. The monographs also offered cultural and ecological treatment of these places written by other members of the expedition. I found the chapter



Henry Field taking anthropometric measurements, Hawiza Marsh, 1934. PM 53-26-60/15921.377.

written by Lady E.S. Drower, a linguist who was living in Iraq at the time working on the Mandeans, to be a very insightful and useful cultural and linguistic document. What I found most fascinating, however, added another dimension to the story: Henry Field's memoirs *The Track of Man*, published in 1953, contains two chapters devoted to his 1934 work in Iraq. One chapter offered descriptions and anecdotes of his encounters during his research among the Marsh Arabs; the other contained anecdotes of Field's visit to northern Iraq and his meeting with the Paramount Sheikh of the Shummar tribe at the time, Sheikh Ajeel El Yawir—the grandfather of the current Iraqi president Ghazi El Yawir. As I read his memoir, images from the collection started coming into focus. This was yet another narrative that contextualized the expedition's fieldwork and Field's research among the Marsh Arabs. Eventually the photographs from the collection, along with Field's publications and memoirs, became remarkable interpretive tools to revisit the expedition to the Marsh Lands.

Henry Field

Henry Field, a graduate of Oxford University, was trained in anthropology and archaeology, having studied under scholars such as Henry Belfour, R.R. Marett, and L.H. Dudley Buxton. He first visited Iraq in the late 1920s with Buxton as part of an archaeologi-

cal expedition to the famous site of ancient Kish. While in Iraq, Henry Field established good relationships with British and local officials ruling Iraq at the time and conducted some preliminary anthropometric research. In 1934, Field returned to Iraq to continue his anthropometric survey of the country's other regions. Through his connections, Field acquired a permit signed by the British adviser to the Iraqi Ministry of the Interior, which entitled him and his expedition members to visit every *liwa* in Iraq. Even though many Marsh areas at that time were unsafe for visitors, Field was assured by the British Air Vice Marshal in Iraq that he could visit the Hawiza Marsh under the protection of Falih al Saihoud, the Paramount Sheikh of the Al Bu Mohammed. Sheikh Falih was on good terms with the British officers who ruled Iraq. When the expedition arrived at the marshes, they landed as guests of Sheikh Falih. In his memoir, Field writes about a great sheikh who was always eager to share the two trophies that he was proud of, namely an 8 gauge rifle and a tricycle, both given to him by the British government for "services rendered." Sheikh Falih facilitated Field's work and allowed him to use his brick-built *mudhif*—one of the first non-reed guesthouses in the marshes—for the purposes of conducting his measurements. To show his gratitude to Sheikh Falih, Henry Field promised to send him portraits taken of the Sheikh and his family members.

The Exhibition

I like to think of this exhibit as a "photographic documentary," fractured by time, space, and representation. Through both the visual and the textual components of the exhibit, I have tried to (re)create and capture a multi-layered narrative of Field's expedition to the marsh lands. In the text, I have synthesized and tried to complement, yet also complicate, the image and *vice versa*. Through this dialectic, I have attempted to tell sev-

continued on p. 15

New in the Galleries



Imazighen! Beauty and Artisanry in Berber Life
Opened December 1, 2004
On View through June 2006



Breaking the Silence: Nineteenth Century Indian Delegations to Washington DC
Opened March 17, 2005
On View through December 2005



Gifts of the Great River: Arkansas Effigy Pottery from the Curtiss Collection
Opened June 2, 2005
On View through March 2006

Día de los Muertos: Day of the Dead

Día de los Muertos has become one of the Peabody's most successful events. In 2004, the Peabody collaborated once again with the Consulate of Mexico in Boston to bring performers from Mexico City to the Museum for a special Day of the Dead event: *Origins; In Yoli in Miquiztle*, A bi-lingual play presented in Spanish and English, performed by two members of the Grupo SalTinbanqui with Gelia Alvarez and produced by Claudia Salas. The play was a classic Day of the Dead metaphor of death as a continuation of life with a little political and social commentary.

The audience was led by a three *mojiganga* (from Harvard's Ballet Folklórico) to a fiesta in the Mesoamerican galleries with music by

the Trio Alma de Barrio. Attended by over 400, the event was sponsored by the Peabody Museum, the Consulate

of Mexico in Boston, the Dirección General para Asuntos Culturales/S.R.E., and Corona Extra.



Eduardo Gonzáles and Ciria Gómez performing for a full house in *Origins; In Yoli in Miquiztle* for the Day of the Dead festivities. *Photo by José Falconi.*

Peabody Hosts a Mesoamerican Weekend

October 1–3, 2004, began the first in a planned series for special weekends focusing on Central and South America archaeology and culture. The inaugural event, “Picturing Mesoamerica,” focused on imagery and writing systems in the Maya, Aztec and Mixtec cultures. From maps to murals to hieroglyphics, over ninety participants took part in three days of talks, workshops, and gallery tours by Harvard, Brandeis, and Boston University specialists. A highlight of the conference was the opening lecture—and the year’s Founder’s Lecture—by Anthony Aveni, professor of archaeoastronomy at Colgate University, who spoke on perceptions of the sky in Mesoamerican cultures. Bill

Saturno, University of New Hampshire, and Ann-Seiferle Valencia, Harvard, spoke on some of the newest material on Maya murals from San Bartolo and Aztec maps, respectively.

Next year’s conference will look at two distant but contemporary cultures, the Maya and the Moche of Peru. The topic complements the Peabody Museum’s exhibition planned for the Fall, highlighting its spectacular Moche pottery collection. The Maya-Moche weekend will take place October 21–23, 2005; the exhibition, “The Moche of Ancient Peru,” will open October 21, 2005.

The 2004–2005 Lecture Program

The Museum’s lecture program in 2004–2005 brought wonderful speakers on a variety of topics and highlighted several important Harvard and Peabody research endeavors. Pat Courtney Gold, Wasco fiber artist; Gaylord Torrence, Curator of Native American Art at the Nelson-Atkins Museum of Art; David Mather, University of Montana, and Jolene Rickard, University of Buffalo, continued the Peabody’s Lewis and Clark Lecture series, which commemorates both the National bicentennial and complements the current exhibit “From Nation to Nation.” Discussion ranged from how Native Americans recorded information in the decorative elements objects to the goals and issues involved in creating a National Museum of the American Indian.

Dan Lieberman, Professor of Anthropology, Harvard; Elizabeth Boone, Professor of Art History, Tulane; and Ian Graham, Peabody

Museum Associate, each spoke about very different and exciting research efforts as diverse as the role of running in human evolution and collaborative research on the Mapa Cuauhtinchan #2, an important 16th-century codex from Puebla, Mexico. Steven Kuhn, Associate Professor of Anthropology, University of Arizona, gave the third Hallam L. Movius, Jr., Lecture on the evidence for and the importance of male-female role specialization in the survival of Homo; and Ian Graham was the recipient of the Tatiana Proskouriakoff award this year and spoke about his nearly twenty-five years of work to find, record, and publish Maya inscriptions for the use of scholars worldwide. Ian’s vast archive of photographs and drawings are now part of the Peabody Museum’s permanent archival collections.

Exhibit-related lectures fleshed out and offered interesting viewpoints on new Peabody Museum exhibitions, including a curator’s talk on the Berbers of North Africa, by Imazighen guest curators Susan Miller and Lisa Bernasek (Harvard); the archaeology of the ancient Marsh Arabs, by Edward Ochsenchlagler (Brooklyn College) complementing the Field Photography exhibition, and a gallery talk by Field Photography guest curator Omar al-Dewachi, featured on page 9 of this issue.



Detail, Mapa Cuauhtinchan #2. Photo by Lugene Whitley.

Archaeology Month

October is Massachusetts Archaeology Month. In 2004, the Peabody expanded its offerings with three different behind-the-scenes programs for school groups: a Zooarchaeology Lab program, an All About Human Teeth program, and a Hands-on-the-Collections workshop. Students and teachers from the Haggerty and Tobin schools in Cambridge took advantage of the school programs.

In addition, the Zooarchaeology Lab hosted its twelfth annual open house with over 100 visitors from the general public.



Peter Burns, research associate, Zooarchaeology Lab, speaking to students at the Open House. Photo by Levant Atici.

Peabody Museum Contributes to the Celebration of the 350th Anniversary of the Harvard Indian College.

The year 2005 marks the 350th anniversary of the Harvard Indian College. Three hundred fifty years ago, Harvard's "Charter of 1650," pledged the young college to "the education of English and Indian Youth." With funding from the Society for the Propagation of the Gospel Among the Indian through the New England Company, Harvard built the Harvard Indian College in 1655, which stood in Harvard Yard, on the site currently occupied by Matthews Hall. In those early years, approximately six Native American students from the Wampanoag and Nipmuc

tribes entered the college, though only one graduated: Caleb Cheeshahteumuck (Wampanoag) in 1665. During 2004–05, the Harvard University Native American Program, the Provost, and the Program for Interethnic Studies commemorated the beginning of the Indian College event with a conference "From Gospel to Sovereignty: Commemorating 350 years of the Harvard Indian College," held April 9–13.



"Caleb's Bag," PM 90-12-50/49302. Photo by T. Rose Holdcraft.

In support of the com-

memoration, the Peabody Museum developed an exhibit *Fragments of Significance: Illuminating the Harvard Indian College*, and loaned a seventeenth-century woven bag attributed to Caleb Cheeshahteumuck, the first Native American graduate of Harvard College, for display at the conference.

Fragments of Significance was designed to evoke the material world of Harvard College's first Native students and to explore their experiences through material culture. It opened on April 7, 2005 and continued through commencement June 2005. The display drew from Peabody Museum archaeological collections from Harvard Yard. The project also was the focus of an independent study course (Anth 92R) by Whitney Martinko (HC'05, supervised by Diana Loren). A hands-on archaeology workshop utilizing Harvard Yard collections was offered during the opening of the display. This display may offer an opportunity for further development in terms of curriculum or exhibiting.

Caleb's Bag was exhibited at the conference from April 8–9, 2005. Cheeshahteumuck (Aquinnah Wampanoag from Holmes Hole, Martha's Vineyard, Class of 1665) was the only Indian College student to graduate from Harvard College. After becoming ill his senior year, Caleb died of tuberculosis ("consumption") the following year (1666) in Charlestown at the age of 20. The bag resonated as emblematic of the commemoration. To quote from the label, which was composed for the occasion: "Stories of tragedy resonate because of triumphs achieved; that similar to strands of cloth, meaning lies in the ties that bind." (Judy Kertesz and Jackie Old Coyote).

Retirement

Hillel (Steve) Burger, long-time Peabody Museum photographer retired this year after 35 years of service. Steve's superb photographs appear throughout Museum exhibits and Peabody publications. The Museum is indebted to Steve for his many years of service and his painstaking efforts to show the beauty of the object and accommodate the needs of the researcher.



L-R: Carved wedding vase, Santa Clara Pueblo, 20th c., T2122.1; Malanggan mask, c. 1895, T312.1; yucca plant, Glass Flowers collection, courtesy of the Harvard Museum of Natural History. *Photos by Hillel Burger.*

Esther Chao, Assistant Conservator, received a travel grant from the Li-Ching Foundation to visit China and learn about the state of museums and conservation issues in China. This included visiting museums and sites in Shandong, Hubei, Sichuan, and Shaanxi and talking with conservators working on polychrome *qi-lacquer* on the terracotta warriors of Emperor Qinshihuang.

Genevieve Fisher, Peabody Museum registrar, is currently the Standing Chair for the Awards Task Force of the Registrars Committee, a Standing Professional Committee of the American Association of Museums. The Awards Task Force, composed of six registrars from across the United States, acts on behalf of the Registrars Committee to distribute up to sixteen professional development awards each year. These awards take the form of funding to attend conferences, workshops, or similar events, or funding to provide key registration resources. In spring 2005, the Awards Task Force developed a five-year (2006–2010) strategic plan with the goal of better serving its membership. During the 2005 AAM meetings in Indianapolis, in her capacity as Awards Task Force Chair, Viva attended the Registrars Committee Board Meeting, presented awards to this year's recipients at the

Registrars Committee luncheon, and worked with corporate sponsors and the Registrars Committee Development Chair to increase financial support.

Scott Fulton, Conservator, presented the results of a Peabody Museum project (reported *Symbols* 2004), funded by IMLS on the Conservation of Tumbaga Metals from Panama at the 2005 AIC conference, June 8–13. The presentation concludes the 2002 IMLS Conservation Support grant awarded to the PMAE for re-housing of Latin American metals.

Irene Good, Peabody Museum Associate, received an American Institute of Iranian Studies Senior Fellowship 2005 to initiate a collaborative collections publication program with the National Museum of Iran. She recently completed an American Philosophical Society grant to study ancient silk. The results will be presented at the 2005 South Asian Archaeology congress at the British Museum in London in July 2005.

The Moses Mesoamerican Archive and Research Project co-sponsored with the David Rockefeller Center for Latin American Studies an international conference "Understanding the Mapa de Cuauhtinchan #2" at

Harvard University, May 18–22. David Carrasco, professor of Anthropology, Harvard, and Lugene Whitley, program administrator of the Moses Mesoamerican Archive, Peabody Museum, were the principal organizers of the conference, which included scholars from Mexico, the U.K. and the United States. A book of essays will be published by the University of New Mexico Press.

Lugene Whitley, Program Administrator for the Moses Mesoamerican Archives, has received a grant from the American Society of Botanical Artists to write and illustrate a book on Aztec plants.

Obituary

Alexander Marshack, self-taught paleo-anthropologist and research associate of the Peabody Museum since 1966, died on December 20, 2004 at the age of 86. Marshack received a bachelor's degree in journalism from City College, eventually becoming a photo-journalist for *Life* magazine and other publications. Marshack was the first to interpret markings on Stone Age artifacts as primitive calendars. His continued research launched an entirely new approach to the study of cave art.

Tatiana Proskouriakoff Award, 2005

The Peabody Museum has awarded the Tatiana Proskouriakoff Award to a man who, in the eyes of the epigraphers who work on the decipherment of the Maya script, is the individual most responsible for all the great breakthroughs in decipherment that have occurred in the past quarter century. In honoring Dr. Ian Graham on the occasion of his 80th birthday two years ago, David Stuart said that were it not for all of the meticulous drawings and photographs of the Maya monuments that Ian has compiled and shared with epigraphers, the decipherment could

Ian Graham, 1978. Photo by Hillel Burger.



never have gotten as far as it has, let alone as quickly. In a similar vein, the Peabody's late, great Bowditch Professor, Gordon R. Willey, was often heard to remark that the *Corpus of Maya Hieroglyphic Inscriptions Project*, of which Ian was founder and director, is

“the most significant archaeological project in the Americas today.” High praise from an exalted source.

Ian's *Corpus* Associate Directors David Stuart, Peter Mathews, and even Eric von Euw all freely admitted they couldn't keep up with him in the jungle. Truth to tell, none of them could keep up with his pace of producing *Corpus* volumes, either. A gifted writer, Ian has produced dozens of scholarly articles, and two marvelous books on the early Maya explorers Teobert Maler, and Alfred Maudslay. He is also a world-class bibliophile and a charming man. For these and his many other contributions, the Peabody Museum takes great pride in honoring Ian with the Tatiana Proskouriakoff Award for 2005.

Tatiana Proskouriakoff was the extraordinary Russian-American architect whose drawings of ancient Maya architecture, studies of Classic Maya stone sculpture and jade, and decipherments of the historical portions of the Maya hieroglyphic inscriptions revolutionized our understandings of that distinguished civilization. Tania, as she was known to friends, spent the last two decades of her very productive life working at the Peabody Museum. Previous Proskouriakoff Award winners have been Professors Linda Schele, Michael Coe, Floyd Lounsbury, George Stuart, David Kelley, and Victoria Bricker. We know that Tania would have been extremely pleased with this year's choice.

Through the vision and generosity of Mr. Landon Clay, the Tatiana Proskouriakoff Award is given biennially to a noted scholar of Mesoamerican culture.

FIELD PHOTOGRAPHY... continued from p. 10

eral stories that engage the ambiguities and complexities of anthropology, fieldwork, colonialism, racial science, representation, and photography.

The various panels of the exhibit capture these themes through the visual and the textual readings and the use of different genres of photography, which reflect the relationship between the viewers and their subjects. The exhibit moves from the representation of the landscape and people in their everyday lives to the “scientific data” of anthropometry. The images were chosen to capture the realism of a “culture in motion,” and the representation of the “other,” mediated through the science of the expedition, the imagination of its members, and complicated by the politics of local encounters. The power of the images and the reflexive qualities of some of the text taken from Field's

entries testify to the complexity of such an undertaking.

As we look back at history, our present is our only lens. Thus the ideas of the exhibit and its photography are [further problematized] also refracted by the present situation of the Marsh Arabs, and captured in the exhibit by the multimedia presentation of NPR's photographer Tom Bullock. Although I tried my best to guide the viewer in this documentary through my deliberate choice of images, text and representation, I opted to leave the experience of the exhibit as open-ended as possible.

The significance of the subject of this exhibit is highlighted as well by current events in the United States, at a time when imagery from events in Iraq and the Middle East dominate our public culture. With the pictures from the Abu-Ghuraib prison still

fresh in our consciousness, this exhibit denotes another, yet similar encounter, with Iraq; this time through the lenses of racial science and physical anthropology. Arriving as an Iraqi citizen in the United States to start my Ph.D. one month before the events of 9-11, I became gradually part of the institutionalization of surveillance. Through INS reporting for special registration, detailed interviewing, fingerprinting, and being photographed, I came to realize how the science of the 1930s still haunts us to the present day. As I try to cope with the difficulties of being an Iraqi in the United States at this time, the construction of this exhibit on the Marsh Arabs of Iraq has become a way for me to mediate the reality of my own “otherness” in America.

Theodore C. Bestor, Professor of Anthropology, has been awarded a Walter Channing Cabot Fellowship by the Faculty of Arts and Sciences for the 2004–2005 academic year.

David Carrasco, Neil L. Rudenstine Professor of Latin American Studies, was awarded the “Order of the Aztec Eagle” by the Mexican government in December for his contributions to the organization of new knowledge about Mesoamerican cities and religions and to our understandings of the stories and struggles of undocumented immigrants from Mexico. The latter focus of his work can be seen in the recent *Alambrista and the US-Mexico Border: Film, Music and Stories of Undocumented Immigrants* (University of New Mexico Press, 2005). The Order of the Aztec Eagle is the highest award given by the Mexican government to a non-Mexican.

Rowan Flad, Assistant Professor of Anthropology, initiated a survey project focused on the Neolithic and Bronze Age settlement patterns of the Chengdu Plain in Sichuan, China in collaboration with colleagues from China, the U.S. and Taiwan. In the summer of 2004, Prof. Flad was a visiting scholar in the Institute of Archaeology, Chinese Academy of Social Sciences, and he participated in the Korea Society Fall Fellowship program in October. He organized the East Asian Archaeology Seminar during the Spring 2005 academic term.

Sally Falk Moore, the Victor S. Thomas Professor of Anthropology, *emeritus*, has received the Harry Kalven Prize for 2005. The Law and Society Association awards the prize annually for “empirical scholarship that has contributed most effectively to the advancement of research in law and society.”

Michael Herzfeld, Professor of Anthropology, Social Anthropology Wing, received a Walter Channing Cabot Fellowship in the last round of these awards from the Faculty of Arts and Sciences (2004) He currently serves on the program committee for the upcoming Ninth International Conference on Thai Studies, and is a member of the Conseil d’Orientation du Réseau des Maisons des Sciences de l’Homme under the aegis of the French Ministry of Research.

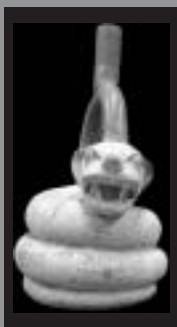
Pauline E. Peters, Lecturer in Anthropology, has received a Fulbright Hayes Research Grant for a longitudinal study to document the social effects of the high levels of illness and death consequent of HIV/AIDS in Malawi since 1986.

Stanley J. Tambiah, Esther and Sidney Rabb Research Professor of Anthropology, *emeritus*, was honored with a portrait by the Harvard Foundation Minority Portraiture Project. The Project recognizes faculty members and administrators of color who have served Harvard with distinction for more than 25 years.

Exploring the Maya and Moche Worlds:

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www.peabody.harvard.edu/weekend.html

Lucien Taylor has been appointed Assistant Professor of Visual and Environmental Studies and of Anthropology, Social Anthropology Wing. He received the B.A. (1988) and the M.A. (1992) in Philosophy, Theology and Anthropology, from the University of Cambridge, the M.A.V.A. (1992) in Visual Anthropology from the University of Southern California, and the Ph.D. (2000) in Anthropology from the University of California, Berkeley. In 1998 he joined the faculty of the University of Colorado, Boulder, where he co-founded and directed with Ilisa Barbash the Graduate Program in Transcultural and Ethnographic Filmmaking. Taylor is Associate Director of the Film Study Center and the Department of Visual and Environmental Studies at Harvard.

Taylor's publications include *Visualizing Theory* (ed., 1994), *Cross-Cultural Filmmaking* (with Ilisa Barbash, 1997), and *Transcultural Cinema & Other Essays* by David MacDougall (ed., 1998). He was also the founding editor (1991–94) of *Visual Anthropology Review*, a journal of the American Anthropological Association. Taylor's film works (all co-directed with Barbash) include *Made in U.S.A.* (1990) and *In and Out of Africa* (1992). Taylor and Barbash are currently in post-production on "Big Timber," a feature-length film about the culture of sheepherders in Montana.

Kimberly Theidon, Assistant Professor of Anthropology, Social Anthropology Wing, was awarded a research grant from the Wenner Gren Foundation for her project, "States of Concern: Coca, Conflict and Control in the Apurímac and Ene River Valley, Peru." Her research focuses on alternative development, the administration of conflict, forms of governmentality and the rise of the cocalero movement in the Apurímac Valley, one of the foremost coca growing regions of Peru.

Jason Alik Ur has been appointed Assistant Professor of Anthropology, Archaeology Wing. He received the B.A. *cum laude* from the University of Pennsylvania (1994), and the M.A. and the Ph.D. (2004) from the University of Chicago. Before coming to Harvard Ur was a Lecturer in the Department of Anthropology at SUNY Stony Brook. Ur's research interests include the archaeology of Mesopotamia, Iran, Egypt, and Syria-Palestine; ancient Near Eastern history and chronology; Sumerian and Akkadian cuneiform, and settlement and landscape archaeology. He has worked on excavations in Iran, Syria, Turkey, Egypt and Yemen.

Retirement

Nur Yalman, Professor of Social Anthropology in Middle Eastern Studies, *emeritus*, a professor of Social Anthropology at Harvard University since 1972, retired in June 2005. Yalman, who is of Turkish descent, received a B.A. from Robert College in Istanbul, Turkey, and a B.A., M.A. and Ph.D. from Harvard. Prof. Yalman specializes in Middle Eastern studies, specifically Middle Eastern religion, and has performed fieldwork in Sri Lanka, Turkey, and India. Among Yalman's publications are the book *Under the Bo Tree*, a study of the caste, kinship, and marriage practices in Sri Lanka, as well as many articles regarding Middle Eastern religion.

Obituary

Evon Z. Vogt, Jr., professor *emeritus*, and member of the Department of Anthropology from 1948 until his retirement in 1990, died on May 15, 2005 at the age of 85. Vogtie, as he was known to his colleagues and friends, was an expert on the indigenous people of southern Mexico and Guatemala, especially the modern-day Maya of Chiapas, who knew him as Totik Shune, or Sir John. He trained generations of graduate students, published nineteen books, and earned many honors, including the Order of the Aztec Eagle, the government of Mexico's highest award for a non-Mexican. He will be missed.



Evon Vogt giving a seminar in his office, 1982. Photo by Hillel Burger.

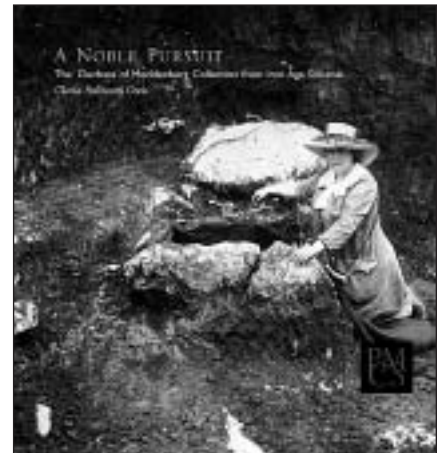
A busy and diverse publishing season lies ahead for the museum. Once again being marketed and distributed by Harvard University Press, the Peabody Museum Press is able to concentrate its efforts on editorial and production activities. Seven new Peabody Museum Press books and two new volumes of the journal *Res* are listed in HUP's Fall 2005 catalogue—a record number for one publishing season at the museum.

Retired Peabody Museum photographer Hillel S. (Steve) Burger recently returned on a freelance basis to complete work on the next two offerings in the Peabody Museum Collections Series: Gloria Greis's book on the museum's Mecklenburg collection of Iron Age artifacts from Slovenia and Anne-Marie Victor-Howe's work on carved ceremonial spoons from the Northwest Coast. Greis's volume, *A Noble Pursuit*, which will be available in January 2006, is a colorful account of the life and archaeological contributions of Duchess Paul Friedrich of Mecklenburg. The duchess was cousin to Austro-Hungarian Emperor Franz Josef I and German Kaiser Wilhelm II, both of whom supported her work. Steve Burger's luminous photographs of the jewelry, weapons, armor, and other Iron Age artifacts that she excavated add depth and beauty to the book, which presents the highlights of the Duchess's work to a general audience for the first time.

Fall 2005 will also see the release of a new Bulletin in the American School of Prehistoric Research series and a

new fascicle of the *Corpus of Maya Hieroglyphic Inscriptions*. Mary C. Stiner of the University of Arizona is the author of *The Faunas of Hayonim Cave, Israel: A 200,000-Year Record of Paleolithic Diet, Demography, and Society* (ASPR Bulletin 48), which reviewer John D. Speth of the University of Michigan, Ann Arbor, has termed "superb." Ian Graham, director of the museum's Maya Corpus Program, is completing work on Volume 9, Part 2, of the *Corpus*. *Tonina* is the fourth of five anticipated volumes on the Classic Maya monuments of that site, which is located in Chiapas, Mexico.

As part of an ongoing project to bring back into print many classic Peabody publications of the past, the press will be bringing out a hardcover facsimile edition of Watson Smith's *Kiva Mural Decorations at Awatovi and Kawaika-a* in the fall. The original, volume 37 in the Papers series, was published in 1952 and featured original serigraphs of numerous kiva murals. These illustrations are reproduced as full-cover foldouts in the facsimile edition, which, like the press's 2004 edition of *The Swarts Ruin* by Hattie and Burt Cosgrove (Papers 15, originally published in 1932), is likely to become a collector's item in its own right. The release of both of these facsimile editions has been timed to coincide with current and planned exhibits at the museum on Mimbres pottery and mural painting, respectively. Also in the works for upcoming seasons are publications related to the



current exhibit *Imazighen! Beauty and Artanship in Berber Life*, written by Harvard anthropology graduate student Lisa Bernasek, and a planned exhibit on Plains Indian warrior art and horsegear, still in the research stages, to be curated and authored by Associate Curator Castle McLaughlin.

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The Moche of Ancient Peru: Media and Messages

Opens October 21, 2005

The Moche offers a rare look at one of Peru's oldest civilizations through its most central of art forms, ceramics along with artifacts of stone, wood, metal, and textiles and photographic panels of colorful murals and friezes. Understood principally through their ceramics, the Moche examines the imagery used by this ancient people and how it conveys their everyday experience, cosmological beliefs, and their relationship to earlier cultures and legacy.



Moche ceramic stirrup vessels, Chicama Valley, Peru. T5094.1, T5089.1. Photo by J. David Bohl.

Busy market street, many signs and banners strung above pedestrians, Pusan, Korea. PM 2003.17.3132. Photo by Roger Marshutz.



Pusan, Korea, 1952–1954: the Photographs of Roger Marshutz

Opens February 15, 2006

As the Korean War (1950–1953) drew to a close and South Korea began to rebuild, American GI Roger Marshutz was stationed in Pusan to photograph U.S. reconstruction efforts. In his spare time Marshutz also wandered the streets, documenting the daily life of Korean civilians. These photographs offer official and unofficial glimpses of U.S.–South Korean relations, as well as a portrait of a country undergoing enormous political, economic, and cultural transformation.



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SELECTED EVENTS AND EXHIBITIONS IN 2005–2006

Fall Conference on the Maya and Moche Civilizations

In conjunction with the new fall exhibition on the Moche civilization of ancient Peru, the Peabody Museum will host a weekend conference October 21–23, 2005.

“Exploring the Maya and Moche Worlds” kicks off with a free, public Curator’s talk and Exhibit opening. The Saturday and Sunday program offers talks and workshops on various aspects of the two contemporary civilizations. Full conference information is available in July. Contact the Peabody Museum at 617-495-2269 or www.peabody.harvard.edu/weekend.html.

Exhibitions and Events

Harvard Museums Community Day

All six Harvard Museums open free to the public! Special activities and tours at all museums
September 18, 2005

The Moche of Ancient Peru: Media and Messages

Opens October 21, 6:30–8 pm
Curator’s lecture 5:30 pm

Day of the Dead/Día de los Muertos

The Peabody Museum and Consulate of Mexico’s annual celebration!
November 2

Pusan, Korea, 1952–1954: the Photography of Roger Marshutz

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Lectures

Gordon R. Willey Lecture: David Grove, Professor Emeritus, University of Illinois
“Three Daughters: Rethinking Formative Period Mesoamerica”
September 22, 2005

Curator’s Talk: Diana Loren, Associate Curator, Peabody Museum
Native American Photography and Federal Indian Policy
October 6

Lecture: James (Woody) Watson, Faribanks Professor of Chinese Society and Professor of Anthropology, Harvard University
The Global Soybean: American Farmers, East Asian Consumers, and the Biotech Revolution
November 16