Collections: Integrated Pest Management

Identifying the New Fire Temple at Teotihuacan

Spring 2010
Dear Friends of the Peabody Museum

Greetings again from the Peabody Museum of Archaeology and Ethnology and many thanks to all of you who have contributed in many ways to the intellectual life and well-being of the Museum.

It has been a challenging but very productive year for us in Cambridge. This issue of Symbols reflects on some of the exciting work underway at 11 Divinity Avenue and in the far corners of the globe where our faculty, students, and museum staff do their research and teaching.

As those of you who witnessed the wonders of the opening of Samina Quareshi’s exhibition Sacred Spaces: Reflections on a Sufi Path will know, our World Cultures Forum has successfully expanded beyond our signal event, the Day of the Dead. The gala opening featured contemporary and traditional Sufi music, poetry, delectable delights, and a book signing for her fabulous tome published by the Peabody, Sacred Spaces: A Journey with the Sufis of the Indus. Samina was here through the generosity of the Peabody’s dear friend and collaborator, Bob Gardner, as the first Robert Gardner Visiting Artist.

Two new exhibitions this year are the result of the Peabody’s ongoing efforts to engage Harvard students and faculty in using Peabody collections and in developing exhibitions. New on our fourth floor is Translating Encounters: Travel and Transformation in the Early Seventeenth Century, which features objects from around the globe along with maps and books from Harvard libraries and the Library of Congress. The exhibition grew out of English 127 & 220, Professor Stephen Greenblatt’s core course entitled Travel and Transformation on the High Seas: An Imaginary Journey in the Early 17th Century. Class participants selected objects from the collections to study early seventeenth-century exploration. Working with class-generated object labels supplemented by maps and written materials, Harvard College undergraduates Emily Pierce and Stephanie Krysiak continued beyond the course to work with Museum staff to finalize the exhibition.

In late April, Jason Ur’s exhibition Spying on the Past: Declassified Satellite Images and Archaeology will open, highlighting images from his research and which he is using in his graduate course Anthropology 2065: Complex Societies of Northern Mesopotamia, with students again playing an active role in the development of the installation.

The Museum continues to publish scholarship by our faculty and curators as well as outside researchers who have worked on our collections. Remembering Awatovi won the 2009 Independent Publisher, Regional Book, Gold Award and is a fine complement to our Storied Walls: Murals of the Americas exhibition. Other research by faculty and museum colleagues, and by one of our star graduate students in the Department of Anthropology, Ms. Emily Hammer, graces the pages of this issue and will provide you with a sense of the exciting work that is going on at the Museum, in the Department of Anthropology and the newly created Department of Human Evolutionary Biology, and yes, in the good old Tozzer Library.

With my best wishes,

William L. Fash, Bowditch Professor, Howells Director, PMAE
Ofer Bar-Yosef, George Grant MacCurdy and Janet G. B. MacCurdy Professor of Prehistoric Archaeology, continues his focus on the transition from foraging to farming in China with additional field and laboratory analysis, along with the study and publication of three already excavated Paleolithic sites: Kebara and Hayonim caves in Israel and Dzudzuana cave in Georgia. Results have included the finding of microscopic flax fiber from 30,000 years ago in Dzudzuana cave and the publishing of radiocarbon dates and faunal analysis from Yuchanyan cave.

The new excavations in Yuchanyan cave, and in particular the thirty radiocarbon dates obtained, have illuminated a standing problem in Chinese archaeology: the age of the oldest pottery. The remains of two pots ensealed within the lowest layers at Yuchnayan indicate that they were made some 18-17,000 years ago. These dates confirm and support previously published radiocarbon readings that the earliest pottery in South China dates to the Upper Paleolithic Age and was made by hunter-gatherers. These new dates place beginnings of Chinese pottery about 1000 years earlier than the oldest pottery-bearing Jomon site in the Japanese archipelago.

The results from Yuchanyan cave triggered a reexamination of the published reports from two other cave sites—Xianrendong and Diaotonghuan in Jangxi Province. Excavated in 1993 and 1995 by Scotty McNeish and later by a Beijing University team, the radiocarbon dates for the pottery-bearing layers, were at first rejected. A restudy of the trenches in Xiarendong conducted during August 2009 obtained new samples. The preliminary results should be available in the coming months.

“Sweetgrass,” a film by Ilisa Barbash, associate curator of visual anthropology, Peabody Museum, and Lucien Castaing-Taylor, associate professor of anthropology, Harvard, premiered at the Berlin International Film Festival in February 2009 and had its U.S. premiere at the New York Film Festival in September 2009. It was also shown at the Flaherty International Film Seminars, the Era New Horizons Film Festival (Poland), The Vancouver international Film Festival, Pesaro Film Festival (Italy), CPHX Dox (Denmark), International Documentary Film Association Festival (Netherlands,) Festival International du Film d'environnement, (France), and won Best Film in the International competition at the Astra Film Festival in Romania. The film is distributed by Cinema Guild and has just begun a national theatrical run. An unsentimental elegy to the American West, “Sweetgrass” follows the last modern-day cowboys to lead their flocks of sheep up into Montana’s breathtaking and often dangerous Absaroka-Beartooth mountains for summer pasture. The film reveals a world in which nature and culture, animals and humans, vulnerability and violence are all intimately meshed. “Sweetgrass” will be playing at Kendall Square in Cambridge, Mass., April 2–9. More information on “Sweetgrass” and where it will be showing may be found at www.sweetgrassthemovie.com.
African facemasks, sculpted from blackened wood, came to the attention of adventurous art collectors and the public in the early part of the twentieth century. These pioneers of African art were following the trail of western artists who were exploring abstraction and the activities of anthropologists and explorers of distant lands who were bringing exotic carvings to the attention of all.

Throughout the twentieth century, this fascination spread to an ever-broader public. Museums and many gift shops were careful to include African masks in their displays. Popular magazines, especially those concerned with home decoration, pictured African masks propped on furniture and coffee tables, or devoted a few pages to dramatically lit views of the powerful lines of selected African masks.

Since the nineteen fifties, especially, the importation of hundreds of thousands of copies produced by African carvers ensured that, at a wide range of social levels, collectors of African facemasks abounded. Museums acquired major collections of African sculpture while traders from Africa could make a living selling African masks on the streets of large cities and in international airports. For an amazingly broad public, the black African facemask became an icon not only for modern art, but also for the vast array of diverse African sculpture.

Recently, the Peabody Museum sponsored an exhibition, *Masked Festivals of Canton Bo, Southwest Ivory Coast* (on view through 2010), that provided visual displays of the festival setting and active performance scenes during which facemasks were worn. The scope of the exhibition goes beyond the stark display of the isolated facemask to reveal the structure of the performance sequence common to post-harvest festivals in Canton Bo. Such festivals are not limited to Canton Bo, but are celebrated, with variations, by numerous agricultural communities in the dense forest regions of West Africa.

The photographs and drawings displayed derive from extended fieldwork, conducted by me in the nineteen eighties. In this exhibition, I sought to widen the focus beyond the facemask, by showing the complexity of the settings in which the facemasks appear, the costumes maskers wear, their diverse roles, and performance behavior.

**The Post-Harvest Masked Festival in Canton Bo**

*Masked Festivals of Canton Bo* explores how and why maskers appear, from the perspective of Canton Bo villagers. Three kinds of visual forms offer specific information about the “meaning of the masker.”

The first is a rare set of strikingly vigorous, colored drawings of individual masked figures in full costume. These come from the mind and hand of a local man, Oulai Amora, a rice and coffee
A planter from Keibli village, Canton Bo, who executed the drawings with colored pens and hung them on the wall of his tiny mud-walled house.

Because Amora was an active participant in festival rituals, his work provides, to some extent, a rare insiders’ view. The visual impact of the drawings stems from his ability to form vivid images of a spiritual being as a coherent reality. Amora’s outlines convey the confident authority by which each spirit figure steps forward into our visual world. In Bo villages, the successive appearance of maskers on the dance clearing trace the human life span, youngest to oldest. Amora’s drawings also show the specific kind of headdress and costume worn by the masked spirit performers in Canton Bo during the nineteen eighties.

The second set of revealing images consists of a series of color photographs related to and clustered around one of the drawings. They show the larger setting of the performances and capture the costumed maskers in action, revealing the range and variety of their attitudes and behavior. They demonstrate that the mask was only one part of a full costume and often almost entirely obscured. The Bo favor obscuring the mask to indicate its spiritual character, in contrast to the western public’s emphasis on the isolated mask form.

The third visual form is an array of real wooden facemasks from the Peabody Museum, collected by Dr. George W. Harley in Liberia during the 1930s. These facial forms are common in the forest zone that extends across eastern Liberia and southwest Ivory Coast. You will see similar forms in Bo masks in action during Bo festivals. This display allows us to contemplate the sculptured forms in a direct way rarely visible to festival spectators.

The exhibition includes two other photographs: one of Oulai Amora, the local man who made the drawings, and a snapshot of the curator making notes upon encountering a masked beggar on the way with its entourage to perform at a weekend market in a neighboring Canton. These help to answer the important question on all research: Who is speaking? All the information supplied on the masked festival of the Bo-speaking people applies specifically to the practices noted in Canton Bo. I collected this information and took the photographs during two trips, totaling three years, in Canton Bo, during the mid- and late nineteen eighties.

**Goals of the Festival**

Inhabitants of Canton Bo (6,000+ in 1985), like many other ethnic communities of this forest region, cultivate their small rice fields on land of fragile fertility. After an adequate rice harvest, elders of one or two families (kin groups) join to announce they will sponsor a harvest festival between November and February. The sponsoring elders invite their ancient ancestral spirits from the forest to participate in the joyous festival in their honor, in exchange for their blessings. Long buried in the forest, the spirit ancestors harbor the fertile essence of the surrounding forests.

Taking place over two to several weeks, the post-harvest masked festival is a crucial part of
the inhabitants' efforts to assure the future fertility of the fields and women and to obtain spirit protection against the unknowable threats of the next year. These two goals, prosperity and protection, affect the behavior and actions that take place during the festival.

**Spirit Ancestors**

Ancestral spirits are normally invisible. For any one spirit to interact as a performer within the human community, an ancestral/forest spirit first inspires a family member, through dreams, to create the visible and behavioral form in which the spirit wants to appear. A carver is then commissioned to produce the mask in wood secretly in the forest.

Manifested in a costume of headdress, facemask, and a bulky skirt of dried leaf strips, the overall shape of the masked spirit differs sharply from the man within the costume—one of the numerous distinctions made between spirits and humans.

The invisible ancestor spirits are neuter, but all facemasks and costumes are worn by men. To communicate visually with the human community, however, spirits indicate either a masculine or a feminine style of appearance and behavior. A masculine masker projects strength and assertiveness. The feminine masker moves gracefully, but can also exert forceful authority.

**Structure of the Festival**

Mornings and afternoons, performers appear singly on the dance clearing in age sequence, youngest to oldest. Amora's drawings show incisively the specific age category by headdress and costume worn by masked performers, whose successive appearance traces the human life span.

First come the energetic young warriors whose solo performances of fighting gestures are intensified by the spirit each manifests. When a young warrior spirit emerges directly from its forest camp, it is exceptionally wild. Infused with the limitless powers of the forest, it challenges the ability of its guardians to subdue and direct it.

All the way to the dance clearing, women and children impress the wild one by their discipline in singing and dancing that responds to the musicians' ordered drumbeats, so that upon reaching the seated elders in the village, the masker bows calmly before them to inquire why it was invited. Arriving singly, these young warriors, some waving weapons, dart through the community, demonstrating their frightening fighting prowess.

Second, a feminine-style singer may emerge on the dance clearing to offer praise songs honoring the host and guests. Great interest
is aroused subsequently by the finest type of
dancers who are visually marked by the *cra
van* headdress. Each *cra van* dancer is expected
to respond with great agility to its signature
rhythms, plus other rhythms introduced
deliberately by the drummers to challenge the
dancer’s skill and endurance.

Viewers recognize the category of a spirit
performer first by its headdress and skirt size.
Because the facemask is often hidden by ele­
ments from the headdress, the audience learns
the general category of an approaching masker
by its headdress. Family elders and ancestors
may allow a young performer, usually a beggar,
warrior, or dancer, to shift to a different youth­
ful category. In this case, the masker may either
change or retain a favored headdress. For older­
age categories, however, the headdress styles are
fixed.

The young adult mask­
ers appear next from the
forest camp; they are
more readily calmed by
married women who
gather at the village
edge singing love songs.
Wearing longer, bulky
skirts, the adult maskers’
claim to reputation lies
in exceptionally clever or
amazing physical feats
(e.g. leaping over two
crossed poles, appearing
at the peak of a house),
developed through spiri­
tual inspiration expected
of gifted, maturing beings. An adult masker
may take the festival occasion also to show its
spiritual power by accepting a proffered infant
to bless.

The impressive movements of an older adult
masker, such as whirling its leaf skirt, weighing
considerably over a hundred pounds, or swing­
ing it up into the air without losing balance,
are taken by the spectators as clear evidence of
their superior supernatural powers.

In performance, any masker considered dan­
gerously powerful is surrounded by three to five
 guardians with sticks or whips, one of whom
acts as a translator for the masker’s strange
utterances. Accompanying musicians or choral
groups offer songs of praise or challenge. The
guardians both incite and restrain the masker.
They also warn the public to obey a particular
masker’s rules. One example I heard a few times
was “Don’t stare,” or more upsetting, “Move
away,” causing the spectators momentarily to
flee the approach of the masker.

As every producer knows, it is good to break
into a series of actions with a change of tone or
mood. Now and then, Bo elders allow or call up
what I call interrupters: a short stint by a roving
clever comedian, a witty beggar, or the emer­
gence from the forest of
a masker from an invited
guest family, thus inter­
rupting the sequence
and tone of the festival.
The appearance of the
clown and the beggar
introduces an element of
play during which their
behavior or witticisms
may challenge or violate
conventional values.
A small men’s chorus

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*Photo by Monni Adams; drawing by Oulai Amora.*
singing *ghen* songs may hint about an elder’s overcharging fines, or sexual license, messages that could not be uttered in normal speech.

The last series of maskers are the older maskers deemed sacred, marked by their high, curved *kloehé* or *clauhe* headdress of red cloth, decorated with white shells, and by the reduced size of their skirts. Each engages in dialogue with the host elders who respond with the utmost respect. Their long exchanges consist usually of the spirit ancestor recounting tales of the great feats of ancient ones, or of the adult masker reporting remarkable deeds of recent times.

After weeks of performance, the festival culminates in the appearance of a solitary aged masker, wearing an all white-shell, *kloehé* head-dress, its body bent over, weighed down with age and wisdom, who dispenses warnings and blessings to the crowd. In the most honored life span, age brings increased spiritual power.

Fulfilling the Goals: Assurance of Future Protection
Adults who, at festival time, sponsor or perform as maskers attain in daily life high positions as village leaders through their ability to settle disputes, make acceptable new rulings, and foster cooperation and conciliation. As performers in the festival, however, one or two of these highly regarded adult maskers will manifest their ready aggressiveness. To their hosts they complain (unfairly) of the poor quality and quantity of drinks, or of other circumstances. Most strikingly, these spirits challenge other adult maskers, suspecting harmful intent.

During the festival, the most highly regarded adult maskers are those who are suspicious and testy, those who demonstrate a readiness to perceive unsuspected dangers and overcome harmful intent, even if invisible. Why does this kind of masker win the greatest popularity? Its pugnacity is much admired as a foretaste of the protection that spirit will provide the community in the future. Symbolically it demonstrates its power to suspect and react to the, as yet unseen, threats of the next season.

Fulfilling the Goals: Fertility of Land and Women
Among these communities, fertility of land and women stand for prosperity. From the forest’s thin soil, an abundance of crops was and is difficult to achieve. Agricultural success depends on human labor to cut into the forest with simple tools each year creating fresh fields. The strength of numerous men was critical for the varied tasks. Women contributed by planting the fields and producing children for labor and future defense.
These village populations were assailed by tropical and foreign diseases, accidents, and local strife. Given the resultant losses, concerns for the fertility of women were acute. Nevertheless, marriages, arranged by elders according to rules relating to kinship ties and gifts of valuable goods, deliberately sidestep sexual desire. Frequently young women were married to older men with means from elsewhere. The young wife would move to the husband’s village to live among his other wives.

At a large festival, guests from other villages were invited to perform one or more of their family masked spirits. Visits of a week or longer offered both men and women opportunities to make their own choice, discreetly, of sexual partner. One such occasion occurs during the festival ritual when small groups of married women enter the dance clearing with a few coins to ask the masked spirit for the blessing of fecundity.

Typically the women approach an admired *cra van* dancer or a graceful, attractive masked singer, who by its seductive manner, imitating the charm and flirtatious style of women, wins female admirers. These maskers (informally called the “adultery spirit”) usually display painted faces, attractive headaddresses, and the fine costume of a singer or dancer. While offering her coin gift, a woman may accept a later tryst. The amused and benign attitude of the spectators toward this normally serious kind of moral violation indicates that in this special time period, such lovers, like the festival itself, make positive symbolic assurance of festival goals.

In this complex festival, each age group takes an active part in fostering the wellbeing of the community. It also provides individuals with opportunities to develop talents, social skills, and positions of high regard. It teaches respect for the rules and cooperation, all of which goes a long way toward fulfilling the festivals’ stated community goals.
The pastoral nomadic way of life revolves around the movement of people and domesticated animals to areas with seasonally abundant grazing land. To the north and east of the Mesopotamian plain, in the Taurus and Zagros mountains of modern-day Turkey, Iraq, and Iran, nomadic pastoral groups primarily herd sheep and goats, dwell in tents, and migrate vertically between highland mountain pastures exploited in the summer and lowland plain pastures exploited in the winter.

In the semi-arid areas within the Taurus-Zagros arc, upland pastures are lush in the spring and summer, but under snow for five or more months in the winter; lowland valley pastures are plentiful in the winter, but dried out in the summer as a result of extreme heat and drought.

The traditional Middle Eastern economy for thousands of years has integrated both mobile pastoral groups and sedentary agricultural communities. Various types of ancient sedentary agricultural communities—from large cities to small farming villages—have received the vast majority of archaeological attention in all historical periods. Historians have long appreciated the role of nomadic pastoralists in ancient Mesopotamian society from the perspective of texts written by urban elites and via assumptions drawn from ethnographically studied modern nomadic pastoral groups.

Archaeologists, however, have largely failed to find evidence of ancient nomadic pastoralists, and many scholars consider them archaeologically “invisible.” Compared to farming villages, nomadic pastoral inhabitation leaves only faint traces on the landscape. Herders do not leave urban centers for discovery. Furthermore, they use containers constructed of light, ephemeral materials such as skins that do not survive in the archaeological record rather than heavy, durable ceramic vessels. This preference, the tendency of pastoral nomads to carry small numbers of belongings on migrations, and the relatively short inhabitation of many campsites all act against the accumulation of substantial material assemblages. This “invisibility,” however, is primarily the result of the geographical foci and methods of previous studies. Most archaeological work has been conducted in river valleys, where modern agriculture has destroyed the relatively ephemeral remains of campsites. Moreover, traditional survey methods designed to find ancient cities and villages simply failed to find the evidence of nomadic pastoral campsites that might remain.

In pursuit of ancient pastoral nomads, I have spent the past three summers working with the Hirbemerdon Tepe Survey, an archaeological survey exploring an area of southeastern Diyarbakır.
Province, Turkey, under the direction of Associate Professor of Anthropology Jason Ur. Contrary to expectations, our innovative methods have revealed a vivid pastoral nomadic landscape of dozens of campsites, caves, animal corrals, and material remains.

The area of the Hirbemerdon Tepe Survey is located in southeastern Turkey on the right bank of the Tigris River. Our focus has been on an area of eroded uplands, beyond the boundaries of modern-day agriculture, that contain the most direct evidence for pre-modern pastoralism.

All campsites are located on flat areas adjacent to north-south seasonal streams. When viewed from surrounding hilltops, it is clear that the central features orienting the campsites are these seasonal streams, which are dry for most of the year. Tent structures and animal corrals are typically arranged parallel to the streambeds. The recovered campsites each incorporated five households or less. The small size of camping groups is unsurprising given that groups camped here during the winter, when finding adequate pasture is problematic.

It is difficult to date campsites because of the general lack of surface artifacts. Where pottery scatters were present, the shards are dated to the thirteenth to fourteenth century C.E. Thus, we suspect that most of the campsites recovered date from the last 600–700 years. One campsite is clearly modern, built within the last 4–5 years and composed of packed earthen surfaces for pitching tents and fences and animal corrals built of reed, stone, brush, and nylon sacks filled with soil. Several twentieth-century campsites with plastic on their surfaces consist of stone corrals, stone walls meant to serve as a foundation for tents, and packed tent surfaces. Several older campsites of an unknown age lack modern materials on their surfaces. These sites consist of the faint stone outline of probable tent foundations, packed tent surfaces, and stone platforms intended for storing supplies. Tent foundations and tent surfaces are rectangular or oval and sometimes contain postholes, consistent with the use of black tents woven from goat hair and supported by poles.

Stone alignments are only the most visible indicators of pre-modern structures. Features that were constructed of perishable materials such as reed and brush are often found only through observing the differential growth of natural vegetation. Packed earth surfaces—whether created deliberately by humans as a tent space or created organically by the repeated pounding of animal hooves—are relatively impermeable to rainwater and remain bare of vegetation for long periods after campsite abandonment. The surfaces of animal corrals, by contrast, often appear more lush than their surroundings. These surfaces are repeatedly trampled, but the blanket of dung laid down by penned animals can result in the formation of soils that encourage the growth of natural vegetation.

Stone corrals are the most visible feature of twentieth-century campsites, but pre-modern campsites do not appear to have corral structures. This may be because they were constructed of perishable materials, or animals could have been penned in nearby caves. Several campsites are located near caves that show evidence for use as animal pens. These caves
Corrals constructed of brush and stone at a modern nomadic pastoral campsite. Photo by Jason Ur.

have stone fences that block their doorways, floors covered by thick dung layers, and feeding troughs carved into the walls.

Pastoral nomads are not the only people to have used this landscape, however. The features we have recorded are scattered among abandoned villages and small military camps, eerie evidence of the armed conflict between the Kurdish people and the Turkish state in the 1990s. Shooting blinds stand on almost every hilltop, evidencing a long tradition of hunting that hit home for us when we found ourselves in the middle of a wild boar hunt in the summer of 2009.

The archaeological study of nomadic pastoralists is often limited to the few campsites that have survived. Because we covered the terrain with a fine-toothed comb, it became apparent that our survey area has preserved relatively complete nomadic pastoralist landscapes. This fortunate situation will allow us to investigate pre-modern nomadic settlement systems and land-use in coming years. On the basis of our current data, we can demonstrate that nomadic pastoral groups made significant investments in territory beyond the boundaries of the campsite for water collection, landscape division, and possibly pasture improvement.

Water is critical to human and animal life, but even in winter, this region has few reliable water sources aside from the Tigris River. To adapt to such conditions, pastoral nomads made considerable investment in the surrounding landscape. Cisterns are the most elaborate adaptation, designed to channel and contain rainfall in subterranean chambers. When we find these features in the summer, they are little more than moldy-smelling caves, with stairs leading to cool but dry tanks filled with toads. During the winter rains, however, channels carved into the surrounding bedrock collect surface runoff and fill the tanks with water for human and animal consumption. Small dams constructed of stone and packed earth, on the other hand, were built to impound smaller amounts of water and sediment for animal consumption.

Surface water collection features are necessarily located within drainage systems. Along with campsites, these features form a topographically lower camping landscape. Above, on ridges and plateaus, we find a separate herding landscape evidenced by cairn fields, linear stone features, and isolated stone corrals. In other areas of the Near East, large cairn fields have been interpreted as graves or ceremonial markers. These features, however, might instead or in addition be related to pasture improvement and demarcation. The clearing of stones into piles could improve the growth of pasture grasses, and cairn fields divide territory. For example, one large cairn field is associated with linear stone features running parallel and perpendicular to a ridge.

In the past three years, I have walked tens of miles through rural areas of southeastern Turkey with my eyes on the ground, and I can confidently say that contrary to the assumptions of many scholars, pre-modern nomadic
pastoralists left their marks on the landscape and we can find them, if we look for them in the proper ways. We now know that if we don’t wander out of the river valleys, we won’t find them—in the valleys, modern agriculture has plowed their traces under. It is also necessary to increase what we call the survey intensity, the amount of time and effort we spend on each square foot of landscape. It is not enough to lean out of the window of the survey van; we have to walk the terrain, sometimes more than once, to find flint scatters and subtle rock alignments. Luck and Mother Nature can contribute too. The winter of 2007–2008 was terribly dry and disastrous for the local farmers and herders, but the poor growth of natural vegetation revealed dozens of features—rock alignments that otherwise would have been hidden from us by tall grass and vicious thistles. We still have much more land to cover, but we are already optimistic that we will be able to write pastoral nomads into the archaeological history of northern Mesopotamia.

Author at a ca. 4 meter-deep pit-style rock-cut cistern with an elaborate system of carved surface channels, recorded next to a campsite in summer 2009. 
Photo by Jason Ur.

THE HIRBEMERDON TEPE SURVEY (HMTS)

The Hirbemerdon Tepe Survey (HMTS), directed by Jason Ur, associate professor of anthropology at Harvard, investigates human settlement and land use along the Upper Tigris River in Diyarbakir Province, S.E. Turkey.

The survey region surrounds the Middle Bronze Age (ca. 2000–1700 B.C.) site of Hirbererdon Tepe, which has been excavated since 2003 by an Italian-American mission. In addition to the former settlements of agricultural villagers, the region preserves the traces of pastoral nomadic campsites, cemeteries, and landscape features.

Using a variety of methods including satellite imagery, aerial photography, and walking transects, the survey has identified almost 100 sites including two mounded sites, ceramic and lithic scatters, cairn fields, pastoral campsites, and nomadic campsites dating from the Paleolithic to the early twentieth century. For more information on the techniques used on this project, visit the upcoming exhibition Spying on the Past: Declassified Satellite Images and Archaeology opening at the Peabody Museum April 29, 2010.
Pests, whether they are ants in the kitchen, moths in the closet, or mice in the attic—we all prefer they remain outside. Managing this in the home is rarely a full-time occupation. In a museum, however, pests pose one of the greatest, ongoing threats to the collections, and the appearance of something as seemingly benign as an ant is cause for great concern and immediate action.

As caretakers of one of the most comprehensive collections of human cultural history in North America, the Museum’s primary responsibility is to preserve the objects in its collection. With over 1.2 million objects in the collections stemming from all over the world, and often made of organic materials, Peabody collections are particularly vulnerable to insect damage.

**IPM at the Peabody Museum**

In nature, insects break down organic matter—wood, feathers, fur, hides, and bone—as part of the natural cycle of returning nutrients to the soil. In the natural world, this is an important process; in museums, however, it can be highly destructive. In the early days of museums, including the Peabody Museum, collections were treated with chemicals, including arsenic and paradichlorobenzene (PDB), as a way of preventing insect and rodent damage. Over the last forty years, climate control and close monitoring have replaced the need for toxic chemicals.

In 1987, the Peabody Museum participated in a Harvard University-contracted Integrated Pest Management (IPM) program. The main goal of the IPM program is to focus on prevention of insect infestations, rather than chemical eradication after an infestation has taken hold. This method of pest management was developed in the 1970s as a way of reducing environmentally harmful pesticides used on crops and has subsequently been used in hospitals, schools, and museums.

In 1991, the Peabody IPM program was expanded to collection storage areas not previously covered by the outside pest company. By 2004, the Collections and Conservation departments increased monitoring activity within the Museum and began to incorporate a database record of identified insects into the program. Today, the Peabody Museum currently has 265 insect traps spread throughout twenty-nine storage and office areas within the Museum. These traps are collected every two months to identify any insect populations and are often the first indication of an infestation.
On-Going Practices
As an integral part of the program, the Museum also focuses on ways to prevent insect infestations by following museum best practices that include proper trash disposal, inspection of all incoming objects to the museum, environmental controls in storage areas, proper building maintenance, and food and drink policies (this is why museums restrict food and drink in the galleries!). These policies and procedures are important to minimizing insect-friendly areas within the museum. Also key is knowing what types of temperatures, conditions, and food museum pests need to survive. This helps us determine why they are appearing in certain areas and what steps are needed to reduce the number of insects in those areas. For instance, the detection of springtails (Order Collembola) in a room may be a sign of excessive moisture or high humidity. The presence of cockroaches indicates a sewage issue such as a leaky pipe or a dry drain. Likewise, carnivorous insects, such as the rove beetle (Staphylinidae), may indicate a dead mouse or insect nearby providing food for that beetle.

When an infested object is found, whether in storage or when newly acquired, it is contained in a bag and brought to the Conservation department, where it is treated by freezing (-5°F) for a period of time or by anoxia (without oxygen) to curtail the infestation. Subsequently, the object is cleaned of insect debris. The treatment and cleaning is documented in the object’s record in the collection management database.

Ingenuity of Insects
Even with preventive measures in place, thousands of insects find their way into the Museum in a variety of ways, including open doors and windows and even in boxes brought or mailed to the Museum.

Recently, an infestation of foreign grain beetles (Ahasverus advena) was identified in a collections storage area. These beetles eat fungi and mildew, but also can become food for other insects leading to a larger problem. Knowing this, the surrounding area was thoroughly inspected for signs of moisture and mold. Inspection of the area revealed that the insects were emerging from old boxes that contained plaster casts. The casts within the boxes were in the process of being re-housed to archival boxes and several showed signs of previous water damage, confirmed by the moldy packaging material inside. The infestation was brought under control by removing the old boxes and thoroughly cleaning the area. Without our current, routine pest-trap inspections this infestation may have gone unnoticed.

IPM has paid off. Over the past five years, the number of insects in the museum has decreased by 65 percent. By reducing the basic needs of insects in collection areas (food, water, and habitat) and an on-going cycle of monitoring and prevention, the Museum is preserving its collection for future generations.

More Information

Museum IPM
www.peabody.harvard.edu/note/275/  
www.museumpests.net  
www.cool.conservation-us.org/bytopic/pest/

IPM in and around your home:
www.ipm.ucdavis.edu/PMG/menu.house.html  
www.umass.edu/umext/ipm/
Ancient Mesoamerican cities were characterized by a dazzling array of symbols that adorned their temples, palaces, administrative quarters, and residences. These varied in form and meaning through time and space in accordance with local traditions and the political needs and strategies of individual rulers and their courts. The most successful urban centers achieved their status, large population size, and longevity through sustainable agricultural strategies, stable long-distance trade and tribute relationships, and compelling religious traditions immortalized in their artistic and architectural programs.

The built environment at the core of each city was designed to inspire merchants, statesmen, and pilgrims to return there for commerce but also, in fact particularly, on calendrically timed dates for rituals and celebrations of important political events. For the Mexica ("Aztec") kings residing at the great city of Mexico-Tenochtitlan, the ascendance or "seating" of new rulers to the throne was cause for enormous, showy pageants in which all rulers of distinguished cities and states—both friend and foe—were expressly invited to attend, so that they would be dazzled by the displays of wealth, military strength, and religious potency that were made manifest on such occasions.

Just as Mexico-Tenochtitlan was the mightiest and most prestigious capital of Mesoamerica during the century prior to European invasion, during the earlier so-called Classic Period (250–900 C.E.) of Mesoamerican civilizations, one city was clearly the largest and most powerful for many centuries. The city of Teotihuacan (figure 1), located 30 km. east of present-day Mexico City, reigned supreme over the Basin of Mexico from 100 to 550 C.E., and had hegemony over many kingdoms and towns outside its home territory as well. The exact nature of its relationships with other regions of Mexico and Central America has been avidly debated since the discovery by Alfred Kidder of the Carnegie Institution of Washington in the 1930s¹ of Teotihuacan-style temple pyramids with Teotihuacan-style painted pottery accompanying royal interments in the highland Maya city of Kaminaljuyú, Guatemala (parts of which survive in present-day Guatemala City). Since then, both symbols and architectural styles attributed to Teotihuacan have been documented at over a dozen other Classic Maya cities, adding fuel to the fire of debates regarding the nature of Teotihuacan’s interaction with other Mesoamerican kingdoms in the Gulf Coast of Mexico, the Valley of Oaxaca, and the Maya area that formed the eastern third of ancient Mesoamerica.
Among the many Classic Period kingdoms that exhibit Teotihuacan symbols in their sculptural art and Teotihuacan forms and stylistic elements in their public buildings is the city of Copan, in the western part of present-day Honduras. The Peabody Museum has a long history of exploration at this site, from the first expeditions of the 1890s sponsored by Peabody benefactor Charles P. Bowditch, to the survey and residential excavations conducted by the first Bowditch Professor, Gordon Willey (1975–1977), to the work conducted by Peabody Museum staff and Department of Anthropology students and faculty from 1995 to the present. In drawing the sculptures that adorned the famed Hieroglyphic Stairway and the free-standing ruler portraits ("stelae") in the Principal Group of ruins and the Copan Valley (figure 2), and in piecing back together the fragments of sculpture fallen from dozens of vaulted buildings, Barbara Fash noted a great preponderance of Teotihuacan symbolism in Copan’s art and architecture. Subsequently, both she and the author and then Corpus of Maya Hieroglyphic Inscriptions Associate Director David Stuart explored the meaning of these symbols based on a variety of different data sets. Stuart, in particular, noted that a passage in the hieroglyphic text on the top of Copan Altar Q made reference to a ceremony performed by the founder of the Copan dynasty at a distant temple, which Stuart identified as likely being at Teotihuacan, Mexico.

The sign for this particular temple shows a pair of crossed bundles, with a postfix that is read “house,” (figure 3) variously read as the “-crossed bundles house,” the “origins house,” and the “root house.” Stuart noted that this same glyph appeared in inscriptions at other Maya sites, and that the founder of the Copan dynasty (K’inich Yax K’uk’ Mo’ or “Sun-Faced New Quetzal Macaw”) walked for 153 days from the “crossed bundles house” before arriving at Copan with a lightning god effigy. Subsequently, Peabody Museum Associate Curator Marc Zender read a similar passage in a text on a wooden box that states that a ruler of the western Maya city of Piedras Negras, Guatemala, also performed a ceremony at the same “crossed bundles temple,” and walked for 156 days before arriving safely back home at Piedras Negras. In his doctoral dissertation for the Department of Anthropology at Harvard, Alexandre Tokovinine noted that six different Classic Maya cities refer to this temple, and tie their rulers’ identities and their prestige to that edifice.

For the 2008 Society for American Archaeology meetings in Vancouver, B.C., the author was asked by two specialists in the archaeology of Teotihuacan, to be a discussant at a session they organized. Saburo Sugiyama has directed a long-term interdisciplinary program of research at the Pyramid of the Moon in Teotihuacan, and he and his colleague David Carballo are now compiling the papers from that session into a scholarly volume to be published by the University of New Mexico Press. While reading Professor Sugiyama’s paper, I was struck by his reference to a book published by the late Mexican archaeologist Leopoldo Batres, on research that he had conducted at Teotihuacan in the early twentieth century. Not surprisingly, the Tozzer Library had a copy of this exceedingly rare and precious book. Alfred Tozzer himself had conducted excavations at various Aztec sites in and around Mexico City in the 1910s,
While he and the great Mexican archaeologist and ethnologist Manuel Gamio, and the seminal figure in anthropology Franz Boas, alternated as directors of the fledgling Escuela Internacional de Antropología y Etnografía in Mexico City.

When I went to the Tozzer Library and cradled this precious and now century-old manuscript in my hands, I discovered to my astonishment that Batres had found numerous sculptures depicting the “crossed-bundles house” in his excavations at the base of the Pyramid of the Sun in Teotihuacan. In fact, there were three different types of sculptures that bore this symbol (figure 4). In each case, fire was associated with the crossed bundles and the temple in which they were being burned in a ritual. There were stone columns or “pilasters” with the symbol emblazoned on all four sides clearly depicting the temple, crossed bundles, and fire as well as large flat panels or glyphs with the same elements (figure 3). A more stylized but clearly recognizable version of the same symbol was found on a monumental stone brazier (figure 4b), which Batres—to his credit—said was evidence that the ancient Teotihuacanos were probably using the brazier to burn the bundles of years (“xiuhmolpilli” to the later Aztecs) as part of New Fire ceremonies, “como los Mexicanos” (as the Mexica did).

David Carrasco with colleagues Scott Sessions and Guilhem Olivier have pointed out in their tour-de-force study of the early colonial-period document the Mapa de Cuauhtinchan #2, the Postclassic peoples of Highland Central Mexico reserved the use of the New Fire ceremony for certain particularly momentous occasions. The best known of these was carried out at the completion of the fifty-two-year calendrical cycle known as the Calendar Round, when it was feared that the world might end unless the Mexica performed a heart sacrifice. They burned the heart with bundles of fifty-two reeds (symbolizing the fifty-two years that had elapsed since the last such ceremony) at midnight on a sacred mountain in the southern Valley of Mexico, until the Pleiades passed the zenith (figure 5). The zenith passage of the Pleiades was the signal that the ceremony had been successful, and the New Fire kindled by the priests in the chest of the sacrificial victim was distributed to the people in the Valley of Mexico. They waited in the darkness, for they had broken all their crockery and extinguished all their hearth fires in anticipation of the judgment of the gods. Other important occasions when New Fire ceremonies were performed included the inauguration of rulers, the beginning of a new ruling line, and the start or end of an important journey.

Leonardo López Luján and I had seen the glyphs with the xiuhmolpilli at the temple platform (or “adosada”) at the base of the Sun Pyramid, the largest, central pyramid at Teotihuacan. This occurred on one of our many
walks to various parts of the site during lunch breaks over the course of the three seasons that we worked together at the nearby monumental compound known to the Aztecs as Xalla ("place of sand"). Leonardo had published a drawing of one of these pieces in an exhibit catalog in 2002.  

But Sugiyama's cogent arguments for the Sun Pyramid being just that, and associated with various solar and other celestial phenomena (particularly the Pleiades constellation), inspired me to elucidate the meaning of the New Fire Temple symbols found by Batres, and cited by the Maya in numerous inscriptions both during the heyday of Teotihuacan and even after the temples in the city were burned to the ground when its public buildings were de-activated ca. 550 C.E.  

My Peabody Museum colleagues Alexandre Tokovinine (now an associate of the Corpus of Maya Hieroglyphic Inscriptions) and Barbara Fash (Director of the Corpus) and I shared the results of this research in a book just published by Dumbarton Oaks, Harvard's superb Research Library and Collection in Washington, D.C. We made the case that the Maya rulers made pilgrimages to the "crossed bundles house," which we identify as the Temple of New Fire at the base of the Pyramid of the Sun in Teotihuacan, because of its centrality in the political and religious life of Classic Period Mesoamerica. Teotihuacan at its height had a population of 125,000 people and was the largest center for production and redistribution of craft goods in Mesoamerica. Its imposing central artery, called the "Avenue of the Dead" by the later Aztecs who went there on regular pilgrimages, was broad enough and long enough to support tens of thousands of their own citizens as well as pilgrims from near and far. The diversity of murals and architectural and free-standing sculptures indicates that specific parts of the city and the temples were a prominent feature of every major courtyard, likely with distinct ritual and religious meanings.

The Pyramid of the Sun was, as noted, the central and largest of the three pyramids. In addition to its potency and associations as a sun shrine, this temple-pyramid also had very clear symbols and rituals associated with the goggle-eyed rain and lightning deity known to the later Aztecs as Tlaloc. Alex, Barbara, and I argue that as such, the Sun (and Rain/Lightning) Pyramid at Teotihuacan was the phenomenological antecedent of two very salient later buildings that were the center of their respective sacred precincts and cities. One was the central temple pyramid at Copan, Temple 16. Located at the center of the Copan Acropolis, Temple 16 (dedicated in 771 C.E.) is fronted by Altar Q and its references to the founder's journey to the crossed bundles temple. The central stairway of the pyramid and the temple at its summit exhibited abundant sculptured imagery of both the sun and the Teotihuacan goggle-eyed rain deity.

Centuries later, the Mexica's Great Temple at Mexico-Tenochtitlan, with its twin shrines to the rain deity Tlaloc, and the Sun and War god Huitzilopochtli, also repeated this combination of sun on the one hand, and rain and lightning on the other. This is of course precisely what the agriculturally based Mesoamerican
cities, dependent on sunshine and rainfall in the right amounts and at the right times, would have needed for their kingdoms to live long and prosper. We believe that the founder of Copan grasped the rain or lightning deity scepter ("k'awil") at the New Fire Temple in Teotihuacan, as part of the first ritual he participated in at the Sun Pyramid, and was given his title of "Sun-faced" after the second one, before departing on his long journey home. It is no exaggeration to state that this provocative new finding was only made possible by a trip to the Tozzer Library, where I was able to consult a rare and wondrous book in the care and safe keeping of that incomparable research facility.

Notes

PEABODY MUSEUM RECEIVES IMLS GRANT TO PRESERVE MAPS, PLANS, AND DRAWINGS

The Peabody Museum has been awarded a $150,000 grant from the U.S. Institute of Museum and Library Services (IMLS). Over the next eighteen months, the Museum will improve teaching and research access, preservation, and storage for its Map Collection of nearly 4,000 unique, hand-drawn and annotated documents dating as early as the 1840s. The unique historic maps and other documents from research expeditions are associated with the Museum’s collections and with Harvard University’s Department of Anthropology fieldwork of the past 140 years. They include ethnographic and linguistic field maps, site plans, large-sized watercolors and sketches of archaeological sites and artifacts from North, Central and South America and beyond. There are also architectural drawings documenting American anthropological history as well as vital records of the Peabody Museum, the oldest museum dedicated to anthropology in the Western hemisphere. Jeffrey Quilter, deputy director and curator of Intermediate Area collections, offers an example of one the collection’s important highlights. “Alfred V. Kidder’s work at Pucara, Peru was path-breaking. As in so many cases of Peabody Museum research, the investigations there were in the vanguard of research for its day and the materials remain highly important today. The Pucara work has been under-published and access to these materials is vital for ongoing scholarship.”

Peabody Map Collection Highlights
- Early twentieth-century watercolor drawings of archaeological sites in the American Southwest and Mexico’s Yucatan peninsula by archaeologist Ann Axtell Morris
- Maps and illustrations from Abri Pataud region in France
- The work of accomplished illustrator and Maya researcher Tatiana Proskouriakoff
- Hard-to-find maps of UNESCO World Heritage archaeological site Chan Chan, Peru
In early January of this year, a large collection of maps, photographs, field notes, and many other materials associated with Harvard’s Chan Chan—Moche Valley Archaeological Project (CCMVP) of the late 1960s returned to the Peabody Museum. Hundreds of maps, photographs, slides, field reports, and other documents are now being processed and accessioned into the Peabody Museum Archives with great anticipation of their future research value.

The Harvard CCMVP was a landmark research program in the history of New World archaeology and part of a long tradition of research in Peru and neighboring regions undertaken by Harvard University and its personnel, such as Gordon R. Willey’s role in the famed Virú Valley Project of 1946. The CCMVP was directed between 1969 and 1975 by Dr. Michael E. Moseley who had recently received his doctorate in the Department of Anthropology and who carried out the research in Peru as an assistant curator (1969–1973) and associate curator. The project included a great many Harvard graduate students and students and scholars from other universities, many of whom have become leading scholars in Andean archaeology.

The focus of the CCMVP was on the large adobe architectural complex of Chan Chan in the North Coast Moche Valley of Peru. Declared a UNESCO World Heritage Site in 1986, Chan Chan is generally agreed to have been the capital of the Kingdom of Chimor, also known as the Chimu archaeological culture, which was one of the largest states or empires in Peru immediately before the rise of the Inkas.

The earliest occupation of Chimu Chan Chan dates to about 850 C.E. with growth and expansion until 1470 when it succumbed to Inka armies. The site consists of archaeological remains that cover between ten and twenty square kilometers, with a core area of about six square kilometers. The dry desert conditions of the Peruvian coast have preserved perishable artifacts, such as textiles and wooden objects, as well as ceramics. Most impressive of all, however, are ten large compounds, known as ciudadelas, believed to have been the palaces and subsequent mausoleums of ten successive Chimu monarchs. Many of the ciudadelas still retain perimeter walls over 100 meters long and 10 meters high with internal subdivisions that likely divided elite residential (and burial) areas from audience chambers, storage facilities, food preparation areas, and public spaces.

Because of its impressive scale, Chan Chan has been known to westerners since the Spanish arrived in the region in the 1530s. Unfortunately, its impressiveness has attracted severe looting by treasure seekers over the centuries, now, thankfully, greatly reduced by the posting of guards by Peruvian authorities. Although the ruins had been sketched, drawn, and mapped by many visitors, the CCMVP was the first project to accurately map “downtown” Chan Chan, using the latest technology of the times, including large aerial photographs taken by various national and international agencies. The project also gathered information on many other nearby locales, including the...
earlier site complex of Huacas de Moche and its large Mochica-era (ca. 100 – 800 C.E.) adobe pyramids of Huaca de la Luna and Huaca del Sol.

Combined with photographs, field reports, and other documents of the specific research at ciudadelas and areas outside of them at Chan Chan and surveys and excavations at other sites in the Moche Valley, the large-scale maps and aerial photographs will be important research documents for years to come. The population in the forty years since the CCMVP has grown and spread out from the nearby regional center of the city of Trujillo, so these earlier documents provide views of sites now lost to contemporary buildings. The results of the CCMVP research were published in many articles and books, but the basic data and documents in the archive can still provide essential information as new research projects develop, including current research being conducted by Peruvian archaeologists at Chan Chan as well as research in the nearby Chicama Valley, also covered in the CCMVP, such as that being carried out by Harvard Department of Anthropology graduate student Michele L. Koons and the author.

Michael Moseley, now at the University of Florida, Gainesville, will be visiting the campus in April to present a lecture and to work with Museum personnel in reviewing archive materials. Many Peabody staff and Anthropology Department members have been instrumental in bringing the archives to the Peabody. These include Michele Koons who went to the University of Florida to help pack and ship the materials and Peabody Collections staff, registrar, and archivists. Harvard College undergraduate Ari Caramanica ('10), who took part in the Harvard Summer School Field School in Peru in 2009, has been working with Research Associate Sarah Quilter in the initial unwrapping, accounting, and cataloguing of the materials.

Once the hundreds of documents have been accessioned, we will seek funding to digitize important documents and make them easily accessible via the Peabody Museum website. As part of this, the Peabody Museum will be working cooperatively with Peruvian scholars and institutions to make materials accessible in both English and Spanish language formats, continuing its long tradition of cutting-edge research and partnering to share the wonderful resources of Harvard University and its Peabody Museum.
Robert Gardner, leading filmmaker, and former director of the Harvard Film Study Center, received an Honorary Doctor of Fine Arts from Bard University on October 25, 2009.

Arthur Kleinman is now the Victor and William Fung Director of Harvard’s Asia Center, where he has begun new programs on Islam in Asia; rice; responses to natural disasters; and health and biotechnology.

Sally Falk Moore, Victor S. Thomas Professor of Anthropology, emerita, has accepted a position as Affiliated Professor in International Legal Studies at Harvard Law School. For some years, Sally Moore has been mentoring Law School graduate students and this appointment makes that official. She is also currently offering a course on Anthropology and Law for graduate students in the Anthropology Department.


Jeffrey Quilter, deputy director of curatorial affairs, taught the Harvard University 2009 Summer Field School in Peru which is co-organized with the Pontifical Catholic University of Peru’s Field School at the site of San José de Moro on Peru’s North Coast. Quilter’s excavations at the early colonial site of Magdalena de Cao, which uncovered paper documents of early 17th century daily life, has also revealed an indigenous language and number system previously unknown for Peru. A full study of the document prepared by Quilter, Marc Zender, and four other colleagues will appear in a Fall issue of American Anthropologist.

Jason Ur was appointed associate professor of anthropology. This past summer, he conducted a third season of field survey in Diyarbakir Province, southeastern Turkey. This region continues to reveal evidence of ancient pastoral nomads, previously considered to be archaeologically “invisible” in Mesopotamia (see the article by Emily Hammer in this issue of Symbols). In October, he gave a keynote address at the Pre-Modern Climate Change conference in Copenhagen. At present, he and his students in the Sophomore Tutorial in Archaeology are preparing an exhibit at the Peabody Museum entitled “Spying on the Past: Declassified Satellite Images and Archaeology,” which will open on April 29, 2010.

FROM PHYSICAL ANTHROPOTOLOGY TO BIOLOGICAL ANTHROPOLOGY TO HUMAN EVOLUTIONARY BIOLOGY

In a Faculty of Arts and Sciences May 11, 2009 vote, Harvard officially created a department of Human Evolutionary Biology. “Through its use of techniques from biochemistry, engineering, and genetics, the modern field of human evolutionary biology has become increasingly aligned with the sciences,” said Jeremy Bloxum, FAS dean of sciences. Harvard was the first university to create a physical anthropology graduate program and now has one of only a few full-fledged human evolutionary programs. The new department evolved from the Biological Anthropology Wing of the Department of Anthropology, and has nine faculty, chaired by Professor Daniel Lieberman, and some 150 undergraduate concentrators. The new department and the Department of Anthropology will continue to collaborate on their common interests. For more information about the new department, see www.heb.fas.harvard.edu
NEW ACQUISITIONS HIGHLIGHT

Riding High Again, 2004

The Peabody's current exhibition Wiyohpiyata highlights a nineteenth-century Plains Indian art form known as ledger art (see Symbols 2009). The exhibition uses a circa 1870s volume of Lakota Sioux drawings to explore the Lakota experience of war and the events that led up to the battle of the Little Bighorn. That drawing style is continued today by a number of Native American artists including Dwayne “Chuck” Wilcox, who participated in the Peabody's Visualizing Power: Plains Pictographic Art seminar in 2009. Wilcox, an Oglala Lakota artist, reflects in his drawings contemporary life with his own gentle humor, often depicting pow-wows, people preparing for dances, families spending time together, and other everyday scenes. According to Mr. Wilcox, “I’m alive now. Our time is just as important as the past.” Mr. Wilcox was raised on the Pine Ridge Reservation in South Dakota. He currently resides in Rapid City, South Dakota, where he has his Dog Hat Studio (www.doghatstudio.com). The Peabody Museum is delighted with Mr. Wilcox’s gift of five of his original ledger drawings.

ROBERT GARDNER PHOTOGRAPHY FELLOWSHIP AWARDED FOR 2010

Following an international search, the Robert Gardner Fellowship committee awarded the 2010 fellowship to Stephen Dupont, a prize-winning Australian photographer whose work has appeared in the New Yorker, Vanity Fair, Time, and Rolling Stone, among other publications. Dupont will be working on a project entitled Guns and Arrows: The Detribalization of Papua New Guinea. Over the past six years, Dupont has traveled to Papua New Guinea, photographically documenting its changing face and the powerful impact of globalization on the fabric of its traditional Melanesian society. Guns and Arrows, the proposed project, will continue this work. From the recasting of tribal society into an urban proletariat and the effects of violence and lawlessness in Port Moresby to the westernization of traditional society in the Highlands, it will be an in-depth study of cultural erosion as well as a celebration of an ancient people. He plans to use 35mm, 6x6, panoramic, and Polaroid formats for documentary street photography, landscapes, and portraiture; weaving single images, contact sheets, composites, and video grabs into multiple forms: a traditional exhibition at the Peabody Museum, a book with the Peabody Museum Press, and an interactive web presentation.
NEW UPCOMING EXHIBITS

Translating Encounters
Opens March 25, 2010

Spying on the Past
Opens April 29, 2010