The Portrait of a Royal Ancestor Emerges in the Copan Valley

Biological Rhythms in Teeth Reveal Development Differences Between Modern Humans and Neanderthals

The ‘Boar’-ing Side of Iron Age Europe

Talismans, Advertisements, and the Public Image in Iran
House of Love

The Peabody Museum Press with Radius Books of Santa Fe, New Mexico, has just published *House of Love*, a work of photographic fiction by internationally acclaimed photographer Dayanita Singh. Singh, the Peabody’s 2008 Robert Gardner Photography Fellow, has created a work that blurs the lines between an art book of photographic images and a work of literary fiction. Her images demand to be read, not just seen, and the short texts by writer Aveek Sen create their own sensory worlds. In *House of Love*, Singh explores the relationship between photography, memory, and writing in a volume that creates a new vocabulary for the visual book.

Singh explains that for her photography, the book is the true exhibition; the gallery or museum installation serves as the ephemeral catalogue. As Mark Feeney writes in the *Boston Globe* about the current display of Singh’s photographs at the Peabody, “These pictures are like stills for a silent movie for which you write the title cards. The more you look at them the more you see. No, that’s not quite right, actually. The more you look at them, the more you imagine.”

A limited number of signed copies of *House of Love* are currently available for purchase from the Peabody Museum Press.

"House of Love: Photographic Fiction" is also an exhibit in the Peabody’s Gallery 12 (through fall 2011). Singh’s “House of Love” itself is the Taj Mahal, employed as a recurring motif that stands for a range of meanings—meanings made up of the truths and lies of night and day, love and illusion, attachment and detachment.

*House of Love*

Dayanita Singh
With text by Aveek Sen
Published by the Peabody Museum Press and Radius Books, Santa Fe
172 pages; 106 color and black-and-white illustrations
Hardcover $45*

To Order

All Peabody Museum Press books are available for purchase at the museum and may be ordered by sending an email to peapub@fas.harvard.edu or by calling 617-495-4255. See our website at www.peabody.harvard.edu/publications/

*Museum members receive a 10% discount off the retail price.
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Cover image Newly uncovered stone portrait head from Copan, Honduras. Photo by Jorge Ramos and Karina Garcia.

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Another year has whizzed by, and I'm pleased to report that it has been a very productive as well as a very busy one for the Peabody Museum.

Our Education Program is now subscribed to capacity, fulfilling parts of the Social Science curriculum for grades K–12 at schools from all across the Commonwealth of Massachusetts, to rave reviews from both the teachers and the students. The use of the Museum's collections at Harvard continue to grow by leaps and bounds, in classes taught by faculty from twenty different programs in five different Schools of the University (the Faculty of Arts and Sciences; the Museum Studies M.A. Program of the Extension School; the Graduate School of Education; the Divinity School; and the Kennedy School of Government). Our exhibitions continue to rotate in the galleries and exhibition spaces on all four floors, with the active participation of our students in researching and curating such installations as “Spying on the Past: Declassified Satellite Images and Archaeology” (Gallery 12); "Miniatures in the Museum: Native North American Dioramas" (Gallery 44), and the teaching display case on the 3rd floor in front of the office of the Department of Anthropology. The recently inaugurated photography installation “House of Love” by the world-renowned photographer Dayanita Singh, our second Robert Gardner Fellow in Photography, won rave reviews in the Boston Sunday Globe of Sunday March 13.
In addition to the many new exhibitions, our mission to disseminate knowledge also took the form of a number of interesting new books from the Peabody Museum Press. To name just a few, Jeffrey Quilter’s Collections Series book on the *Moche of Ancient Peru*; Dayanita Singh’s book of photos, also entitled *House of Love*; Barbara Fash’s *The Copan Sculpture Museum: Ancient Maya Artistry in Stucco and Stone*; and several new titles in the American School of Prehistoric Research series.

This January the Peabody also embarked on an entirely new venture, to fulfill our mandates of education and the dissemination of knowledge. Five members of the Peabody staff, Professor of Anthropology Steve Caton, and I all travelled to Dhahran, Saudi Arabia, to offer a Museum Training Program at the exciting new King Abdulaziz Center for World Culture (KACWC). The Center is dedicated to broadening cultural perspectives and understanding for the people of the Eastern Province and the rest of the country, and to simultaneously educate people from around the world about their country, and the Arabian languages and culture more broadly. It was hard to know what was better received by the nineteen staff members of the KACWC at the closing ceremony: their Certificate in Museum Studies, co-signed by Michael Shinagel (Dean of the Extension School) and myself (as Director of the Museum Studies M.A. program), or the Harvard t-shirts that Steve Caton had presciently suggested we bring them as a personal touch.

As always, research at the Peabody continues apace, by faculty and students of the Departments of Anthropology and Human Evolutionary Biology, by Peabody staff, and by outside researchers who come to study our vast and priceless collections of objects and archives. This issue highlights research conducted by faculty, by Peabody researchers, and by a graduate student of Social Anthropology. You can also look forward to a special issue of *Symbols* this fall that will be entirely devoted to the Peabody’s own Harvard Yard Archaeology Program. The new finds that have so excited our Harvard College students are now beautifully exhibited in the recently renovated, and still student-curated, exhibition on “Digging Veritas,” at the entrance to the Peabody’s Hall of the North American Indian. The Peabody is thriving as never before, thanks to the creative energies of its staff, its constituents, and its many stakeholders across the University, and beyond.

With my best wishes,

William L. Fash,
*Bowditch Professor, Howells Director, PMAE*
The Portrait of a Royal Ancestor Emerges in the Copan Valley
Jorge Ramos, Co-Director, Rastrojón Archaeological Project, Copan
Barbara W. Fash, Director, Corpus of Maya Hieroglyphic Inscriptions, Peabody Museum
William L. Fash, Bowditch Professor of Central American and Mexican Archaeology and Ethnology;
Howells Director of the Peabody Museum

For the past four years, the Proyecto Arqueológico Rastrojón Copan (PARACOPAN) co-directed by the authors, has conducted archaeological and conservation research and training in the Copan Valley at a large residential compound two kilometers east of the urban, dynastic center. Copan archaeologist Dr. Jorge Ramos was invited by the Fashes to run the project’s field operations, now a team of thirty local staff. PARACOPAN was initially designed to do “rescue archaeology” in the area called Rastrojón that had been twice looted and remained at risk. The rescue attention also allowed us to address a series of research questions on the rise and fall of this Classic Maya kingdom (426–822 C.E.). The project was also conceived and has been conducted as a training ground for a new generation of Honduran technical staff who will be able to carry these research and conservation methods into the future. A direct benefit for the Peabody Museum and for Harvard is that through the Harvard Field School in Maya Archaeology, PARACOPAN has incorporated Harvard students in the excavations, conservation research, and laboratory analysis. Over the years, four Harvard undergraduate students have analyzed material from PARACOPAN for their Senior Theses in Archaeology. The research and training program also recently attracted significant funding through the David Rockefeller Center for Latin American Studies. The Santander/Fundación Botín Program for Research and Conservation of Maya Sculpture is supporting work in Rastrojón that benefits from a group of international conservation, site management, and archaeological recording specialists, through a five-year, $1.15m current-use grant.

Copan, a UNESCO World Heritage Site since 1980, is internationally renowned for the quality and astounding abundance of its stone sculptures, carved with great naturalism and often in very high relief. The stone sculptures take many forms, from the freestanding statues (stelae) and altars, to the architectural sculptures that adorned many different surfaces of the ancient buildings. Peabody projects continue to focus on the famous Hieroglyphic Stairway of Structure 26 that comprises the longest hieroglyphic inscription of the Pre-Columbian Americas and was uncovered by the Peabody Museum Expedition between 1891 and 1900. A maize god head recovered from Temple 22 during that early expedition was long ago
selected as the museum's logo and is currently on view in the Peabody's “Murals of the Americas” exhibition on the third floor.

The striking portrait head discussed in this article, was an unexpected masterpiece discovered in 2009 during the project’s mission to document and conserve the collapsed façade sculptures at the Rastrojón complex (cover; Figure 1). The head emerged from excavations of the front, northern stairway of Structure 10, a large “palace” (elite residential) structure on the eastern side of the compound. Surface indications of the building were scant when its collapsed remains were initially mapped in 1979. Upon excavating the low mound, however, it became clear that this massive structure was actually slumped and buried far beneath the present land surface (Figure 2). Underground aquifers and seismic activity caused Rastrojón Structures 3, 10, and 12 to slump and sink to a degree unprecedented in any of the architecture thus far investigated in the Copan Valley, where over 150 buildings (out of a total of 3,413 “mounds” mapped and visible on the contemporary landscape) have been thoroughly investigated since Gordon R. Willey’s Harvard project began in the mid-1970s.

Although we estimate that Structure 10 originally stood some 7.8 meters above the surrounding ground surface, the elevated bench in the center of the main room now resides 1.4 m. below the current surface level. The collapse of the building and sculptural façade was complete, and the slope upon which it was built served to further displace the stones fallen from its interior and exterior walls. Considering this substantial displacement it was astonishing to find the very large (0.57 m., or 23 inches high) portrait head in such a remarkable state of preservation. Esteemed Peabody Museum intern, Katherine “Kate” Brunson (Harvard ’08), who also served a year as president of the Anthropology Club, was participating in the excavations the day this head was found. She and the Honduran team bestowed the name “cara de Chepe” on it in honor of the respected excavator José (“Chepe”) Bringuez, who found the portrait head and bears a striking resemblance to it! (Figure 3).

The quality of the carving of the remarkable portrait (CPN 30101) is of a caliber equal to the stelae and other ruler portraits in the Principal Group. It is in the style of “the master” sculptor of Copan, who created the kingdom’s finest sculptures in the early eighth
century. But, who was the individual portrayed, and why is his turban strikingly adorned with a large, highly realistic rope?

Using methodologies our projects designed and perfected over the past twenty-five years of architectural excavations, we were able to conduct a detailed analysis of which sculptures collapsed together and which were originally placed near each other on the exterior facades of the building. Applied to Structure 10, the careful plotting of the over 750 fragments of fallen sculpture facilitates a comprehensive reconstruction of the fallen facade. In the case of CPN 30101, other adjacent fragments included parts of the torso, hands, belt, legs, and a Mexican year sign above the headdress of the figure. Careful re-fitting of the other sculptures of the building by Jorge Ramos and the Copan team demonstrates that Structure 10 was decorated with fearsome “war serpent” symbolism, which also appears at the great Central Mexican metropolis of Teotihuacan. Many Maya rulers replicated the signs and symbols of warfare found in the art of Teotihuacan during the Classic period (250–900 C.E.). On Copan’s Altar Q the founder of the royal dynasty, K’inich Yax K’uk’ Mo’ (“Sun-faced Resplendent Quetzal Macaw”), carries a similar “war serpent” image in the shield on his right forearm.

Another significant symbol on Rastrojón’s Structure 10 is a supernatural feline, which is very similar iconographically to a patron god of Teotihuacan (Figure 4). This feline patron deity was displayed on a Teotihuacan structure believed to be the “House of New Fire” and had aspects of the underworld, sea, sky, and the “goggle” eyes of the Central Mexican storm god. Much later, the storm god was also one of the principal patrons of the Aztecs, whom they called “Tlaloc.”

Copan’s dynastic founder is shown in several of his posthumous portraits wearing Tlaloc-style “goggles”; for example, on Altar Q, where he carries the Teotihuacan War Serpent-shield, and on a ceramic effigy censer lid left in an offering for Ruler 12’s royal tomb beneath the Hieroglyphic Stairway. In total, twelve ceramic effigy portraits, one to honor each of the rulers in the city’s history, were offered in the ceremony that sealed the twelfth dynasty’s tomb. The closing ceremony took place in 718 C.E., which corresponds with the stylistic date we attribute to the Rastrojón head. Although Copan kings are generally shown in stone and ceramic portraits wearing plain cloth turbans, not braided rope like that of the Rastrojón head, the ceramic effigy portrait of the founder from Ruler 12’s tomb wears a turban decorated with rope (Figure 5). The treatment of the rope is slightly different, but there are in fact three different strands of rope encircling the effigy figure’s turban and another wrapped around the feathered “tail” at the top.

One possibility is that the Rastrojón portrait is that of K’inich Yax K’uk’ Mo’, and that Structure 10’s warfare symbolism pairs nicely with the warrior iconography associated with...
the founder on Altar Q. But this begs the question as to why the Structure 10 portrait would not show him wearing the Tlaloc-style goggles? In fact, two very important portraits of the founder show him without the goggles. One is his eighth century portrait as the central image on Structure 16 in the Principal Group. Rather than the storm god, it shows him apotheosized as the warrior sun god within an ancestor niche in the form of a rectangular shield framed by a thick braid (Figure 6). He also wears a knotted rope pendant with ends that extend to his hands. The second example is found on the first hieroglyphic monument thus far discovered in Copan, known as the Motmot marker and the founder’s only contemporary living portrait. The stone floor marker commemorating the Great Period Ending of 9.0.0.0.0 (435 C.E.) was set into the thick plaster floor at a significant architectural juncture of three buildings two years before the death of the founder (Figure 7). On this “cornerstone” marker K’inich Yax K’uk’ Mo’ is shown wearing his quetzal/macaw headdress, facing his son and successor, Ruler 2, as they celebrate the completion of the baktun (a Maya equivalent of our change of millennia).

If the portrait head is indeed a likeness of the founder, then Structure 10 would represent a shrine in honor of the dynastic founder, constructed at the eastern entrance to the valley to impress merchants, pilgrims, subjects, and adversaries alike with the power of the dynasty. This encompassed not only their reputation as valiant warriors from the time of the founder forward, but also their complete command of stone carving, which was unsurpassed by any other Maya kingdom.

Ramos offers a compelling alternative yet complementary identification of who the Rastrojón portrait represents. Noting there are also ropes, Mexican year signs, and Tlalc images in the headdress of Ruler 12’s portrait on Copan Stela 6 (Figure 8), which was carved late in his very long reign (628–695 C.E.), Ramos believes the Rastrojón head may be a portrait of Ruler 12 K’ahk’ Uti’ Witz’ K’awiil, who expanded Copan’s domain to its greatest extent. Ramos equates the Mexican “year sign” sculpture that was found in association with the Rastrojón portrait head, with the same symbol shown above the Ruler 12’s turban on Stela 6. In the stela representation Ruler 12 is encircled by a wrapped rope in his belt, emphasizing his role as a warrior who bound his captives. Because this stela has the fullest expression of Teotihuacan iconography of any of its kind in Copan, it suggests that Ruler 12 was honoring the founder’s close ties with the Mexican metropolis. If Ruler 12 was appropriating the founder’s symbolism on Stela 6, conceivably this was again emphasized by the heavily Teotihuacan-inspired iconography of Rastrojón Structure 10. Other Ruler 12 monuments also include the war serpent and feline imagery, which is found on Rastrojón’s Structure 10. Similar iconography appears posthumously on the seated figures on the Hieroglyphic Stairway, a monument originally built to honor Ruler 12.

One of the most compelling arguments in favor of this identification is that the Rastrojón complex is situated on a defensible hill on a direct sight-line that incorporates three stelae erected by Ruler 12 at the eastern entrance to the Copan Valley. The discovery of numerous projectile points
associated with three structures at Rastrojón argues for its role in the defense of the kingdom. We believe the warrior iconography so clearly allied with the great military power of Teotihuacan was a hallmark of the martial prowess of Copan and its two most accomplished warriors: the founder, and the longest reigning king, Ruler 12. This interpretation fits perfectly in the political landscape of the time in which secondary centers controlled by Copan dynasts, including Quirigua, show hints of eager independence.

Much remains to be done in the cataloguing, re-fitting, and interpretation of the sculptures fallen from Rastrojón Structure 10, and in fact to determine which dynastic ruler actually was reigning when the Rastrojón head was carved and commissioned on Structure 10 at this outlying group. Architectural analysis will also continue of the very severely slumped structure, to enhance any features that are still in order, such as the interior front wall, stairway, and the 10-meter (32-foot) bench of the central room. Also still to come is the 3-D range scanning of Structure 10, to be conducted in April 2011 by Massimo Brizzi, as part of the Santander/Fundación Botín Program. This will aid the Project in conducting a thorough analysis of the collapsed and sunken building, and evaluate whether or not it can be physically restored to some semblance of its former self.
Notes

1. The Peabody Museum has a long and storied history in Maya archaeology, particularly at the remarkable ruins of Copan in what is today western Honduras, Central America. Field investigations of the Copan Valley began with the Peabody research in the 1890s, and were renewed (at the request of the Honduran Institute of Anthropology and History) in the mid-1970s under the direction of the Peabody’s own Gordon R. Willey. The Fashes joined Professor Willey’s project in 1977, and have been doing research in both the valley and the urban center (or “Principal Group” of ruins) in Copan ever since.


4. This kind of contextual analysis of the collapsed pieces is what has enabled Barbara Fash to piece back together so many of the buildings represented in the Copan Sculpture Museum, the catalog of which has just been published by the Peabody Museum Press.


The 2010 Harvard Summer Field School and PARACOPAN staff at Rastrojón. Authors in the front row, Ramos second from the left.
An Interview with Samuel Tager, Director of Exhibitions

PEABODY MUSEUM: What is your starting point for an exhibition?

SAMUEL TAGER: It’s the curator’s vision. Oftentimes curators have an idea or a hypothesis, and that’s always the starting point.

PM: What does your first meeting about a new exhibition with a curator look like?

ST: Curators can be anyone from curators on staff, to faculty, to students, to visiting scholars or artists, so there isn’t really a set starting point. Our role in the development process really varies from project to project. Sometimes people have a very specific vision, and sometimes they don’t at all. It’s always the curator’s job to slot in what stories the objects are telling, where they go in the sequence of the whole story. Sometimes they need a lot of help and sometimes they don’t. I try to extract those stories from curators as much as possible. I think that’s really important here, in this kind of setting.

PM: Do you give guidelines to curators?

ST: I try to give very few to begin with. It’s important that people think expansively at the beginning, that they don’t feel restricted by existing conditions in the exhibit gallery. But eventually, there’s an enormous amount of reality that will be imposed on every project; it’s nice to have a period of time at the beginning when we’re not thinking about that so much.

PM: Designing an exhibition must include some challenges, including those “realities” you mentioned. What are some of the “realities” you work with?

ST: Most objects have to go into cases; there are those kinds of restrictions. We also need to consider climate, security, and how people circulate through the gallery, given that we have a lot of galleries with two entrances.

PM: How do you shape the exhibition as you go along?

ST: Every project has a different universe of participants, resources, and considerations about the various kinds of objects that are going to be displayed. But the basic framework for each project is the same.

Ultimately, the exhibition content gets distilled into a document that contains basic categories for text. You’ve got an introductory panel, main section panels, additional panel text, plus object or image captions. And there are things you’re simultaneously ushering through the process: developing the exhibit ideas and the text and the objects themselves. So the text document, and the schedule built around it, helps to guide us along. [Exhibit Coordinator] Sarah Otto gets the text and objects through the process. Every object that gets displayed in the museum has to go through at least a documentation process by the Conservation Department. But also—and very often—objects need cleaning, stabilization, and in some cases they may need restoration, and then they need mount-making. So that’s a long process that has to get scheduled through the very busy Conservation Lab.
In most cases we get a conservation point person assigned to a project. We work with that person and Sarah schedules objects to be moved from storage to a holding area, into the Conservation area upstairs, and then down. She orchestrates the progression of objects through the process which can be very complicated.

**PM:** You are clearly doing a lot of planning; is there any room for spontaneity?

**ST:** The better prepared you are, the more you're in a position to say “yes” at the end. If you're behind, and the deadline is looming, you have to say “no.” While the majority of exhibition layouts are often determined by working with plans and elevations on the computer there are always magical things that happen when 3-D objects are placed near one another in exhibit cases. You want to be as prepared and flexible about that as possible.

For example, we often like to keep captions for individual objects independent or free-floating, so that when a case is actually being composed, those captions can move with it. Other times we refer to objects within a narrative, a series of objects will be referred to in a series of paragraphs and they'll be keyed with numbers and that's when you really need a much more specific sequence of objects figured out ahead of time.

Everything in the galleries is painstakingly placed with a lot of consideration. We do that thing, you know, “move it up a little...now move it little bit left, no, back a little,” in every installation. Pretty much everything you see has that level of thoughtful placement in it.

**PM:** What's your favorite part of the process?

**ST:** I love installation days. The energy, with the whole crew there, installers [Tyler Drabick, Anthony Greaney, and Sarah Otto] and curators; those are really fun days when we put the whole thing together — if you're prepared. If you're worried about things arriving on time and stuff like that it can be kind of scary, but if you're well prepared and things are there, it can be really fun.

Helping to envision exhibits, helping lay them out is really exciting. I love designing exhibitions. I love thinking about projects that are really going to improve the visitor experience. I love thinking about different parts of the Museum and what they need and where we should focus our attention in terms of keeping the complex vital.

If we can manifest the intellectual vitality of the institution in exhibits then we're doing our job.

*Photo by Anthony Greaney.*
While it is commonly understood that tree trunks contain rings representing years of growth, few people know that teeth also permanently mark the passing of time. Over the past few decades, scientists have been examining microscopic clues locked inside teeth to reconstruct the evolution of human growth and development. Primates, including humans and great apes, begin growing their teeth prior to birth and continue this process throughout adolescence. Importantly, the pace of tooth growth tracks the timing of overall development, including brain growth, weaning, and the timing of reproduction. This essay highlights the intimate developmental records we each carry inside our own mouths, and reviews evidence from tooth growth suggesting that a long childhood may be unique to our own species.

Reading the Map of Time Inside Teeth
Like many natural systems, dental formation is characterized by biological rhythms or intrinsic clocks that function independently of light or sleep cycles. Tiny regular lines are laid down during enamel and dentine secretion, which record the passing of days and the speed of growth as tooth crowns and roots take shape (Figure 1). These growth records begin in utero and continue until the last tooth is formed (typically the third molar or "wisdom tooth"), which is completed by the beginning of adulthood. Faithful records of rhythmic secretion and developmental stress, including a line formed during birth, remain unchanged for millions of years.¹

To read the mineralized map inside teeth, it is important to understand that enamel and dentine are secreted by special cells that move in opposite directions from one another, leaving behind long, thin growth tracks known as enamel prisms or dentine tubules. Experimental studies have proven that the fine light and dark bands that make up prisms and tubules are circadian (daily) features (Figure 2).² As the linked sheets of cells move outward while rhythmically secreting, a longer-period rhythm is also produced every 6–12 days in humans and great apes. These lines conform to the shape of the developing tooth and also appear on the outer surfaces of crowns and roots (see sidebar). Counts and measurements of these features have been used to determine the timing of tooth formation, stress experienced during development, and the age at death in juvenile fossils.³ Importantly, this method provides an accurate approach for assigning age, does not require reference populations, and may also provide insight into neurological or skeletal development.

Until recently, this mineralized map was best read from the inside of a sectioned tooth,
Figure 2. High magnification polarized light image of a two-million-year-old fossil hominin molar showing daily lines in enamel. These light and dark bands run horizontally across the vertical enamel prisms, and are spaced approximately 5.5 microns apart. Fifty to 55 lines can be counted from the bottom to the top of the image, representing 50–55 days of tooth growth.

necessitating sawing teeth to make thin slices. Recent developments in synchrotron X-ray imaging have allowed scientists to unlock the microscopic structure of teeth non-destructively.4 By harnessing the power of the European Synchrotron Radiation Facility in Grenoble, France, scientists have been able to see inside hundreds of invaluable fossil human teeth virtually in three-dimensions. Previously inaccessible specimens can now be imaged in remarkable detail. This new approach has shed some important light on hotly debated issues including when and in which species the modern condition of a prolonged childhood may have arisen.

**Live Fast and Die Young, or Grow Slow and Die Old?**

Reconstructing the evolution of human development from a severely limited fossil record is a fundamental challenge. While it is well established that humans are developmentally unique among living primates, weaning earlier and reproducing later than expected, the adaptive significance and evolutionary origins of our prolonged childhood are unresolved. Tooth histology, involving quantification of microscopic growth, is the most effective means of determining developmental rates, eruption ages, and age at death in juvenile hominins. Studies of biological rhythms in teeth have revealed that Pliocene to Early Pleistocene hominin dental development was more rapid and 618 days post-natal age. This part of crown (made up of enamel) finished forming at 872 days of age, and by cross-matching this first molar to other later-forming teeth, it was possible to estimate that this juvenile died at 8.0 years of age. The scale bar is equal to 1 mm. See Smith et al. (endnote 7) for further details.

### NEANDERTHAL MOLAR DEVELOPMENTAL MAP

This thin slice of a Belgian Neanderthal molar was prepared by carefully cutting a tooth (which was later reconstructed with dental restorative materials). The birth (neonatal) line is indicated by the first blue line on the lower left (0), with subsequent time indicated for a series of stress events as 153 days, 227 days, 348 days, 435, 618 days post-natal age. This part of crown (made up of enamel) finished forming at 872 days of age, and by cross-matching this first molar to other later-forming teeth, it was possible to estimate that this juvenile died at 8.0 years of age. The scale bar is equal to 1 mm. See Smith et al. (endnote 7) for further details.
than that of recent humans. Scientists, however, have been debating for more than 80 years whether Neanderthals, our evolutionary cousins, grew differently than modern humans. Recent studies have reached contradictory conclusions as methodological limitations have led to incomplete data, and population-level variation has been poorly understood in living and fossil hominins. We have recently overcome these limitations, however, by characterizing dental development and age at death in several fossil juveniles via non-destructive synchrotron imaging.

Over the course of this five-year study, we assessed tooth formation and calculated age at death in a diverse sample of fossil hominins from the past 160,000 years. Our sample includes several invaluable European Neanderthal juveniles, such as the first hominin fossil to be discovered (Figure 4), as well as some of the earliest fossil Homo sapiens populations to have left Africa 90,000–100,000 years ago. We found that most Neanderthal tooth crowns grew more rapidly than modern human teeth, resulting in significantly faster dental maturation. In contrast, fossil H. sapiens juveniles show greater similarity to recent humans. These findings are adding to the growing body of evidence that subtle developmental differences exist between us and our Neanderthal cousins, including cranial and post-cranial growth. Furthermore, the recent sequencing of the Neanderthals genome has provided tantalizing genetic clues that point to differences in cranial and skeletal development between Neanderthals and modern humans.

Neanderthal dental development appears to be intermediate between early members of our genus (e.g., Homo erectus) and living people, suggesting that the characteristically slow development and long childhood is a recent condition unique to our own species. This extended period of maturation may facilitate additional learning and complex cognition, possibly giving early Homo sapiens a competitive advantage over their contemporaneous Neanderthal cousins.

Acknowledgements
Special thanks to the coauthors, collaborators, and curators who have made this work possible, as well as to Bill Fash for the invitation to contribute to this issue. This research is supported by Harvard University, the Max Planck Society, and the European Synchrotron Radiation Facility.

Notes
Theodore C. Bestor, professor and chair of the Department of Anthropology, has been elected vice president of the Association for Asian Studies; his term begins 2012-13. The Association for Asian Studies (AAS)—the largest society of its kind, with approximately 7,000 members worldwide—is an interdisciplinary scholarly association. Previous AAS presidents from Harvard’s Department of Anthropology include James Watson and Stanley Tambiah.

Ilisa Barbash, associate curator of visual anthropology, and Lucien Castaing-Taylor, associate professor of anthropology, premiered their film “Sweetgrass,” 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.

Nicholas Harkness will join the Department of Anthropology as assistant professor in Fall 2011. Harkness holds a Ph.D. from the University of Chicago, and holds a B.A. in German Studies from Columbia University. Harkness’s dissertation, titled “The Voices of Seoul: A Study of Chronotopic Shift at the Phonosonic Nexus,” draws on multimodal semiotic analysis to explore how differing models of time, space, and person become linked to perceptions, practices, and conceptualizations of voice in Seoul, South Korea. While completing Ph.D. coursework, Harkness carried out a research and curriculum-design project for the Chicago Opera Theater, supported by the University of Chicago Center for East Asian Studies, to prepare Chicago Public Schools students for a performance of John Adams’s “Nixon in China.”

Michael Herzfeld will receive an Honorary Doctorate from the University of Macedonia, Thessaloniki, Greece. Herzfeld will give his acceptance address in the form of a conference keynote speech, in Greek, on “The Social Production of Difference in the Global Hierarchy of Value: Stereotypes and Transnational Experience in Greece and the Balkans.” The conference is titled “Myths of the Other in Balkans: Representations, Social Practices and Performances.” Professor Herzfeld, who is the author of several books about Greek society and culture and has conducted research there for many years, has also conducted fieldwork in Italy and Thailand.

Professor Herzfeld’s recent documentary, “Roman Restaurant Rhythms,” has been accepted for distribution by Berkeley Media LLC.

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.

Matthew Liebmann, assistant professor of archaeology is a Clements Center Fellow for the Study of Southwestern America at Southern Methodist University this fall where he is

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The cartoons and books of Asterix and his jolly band of Gauls have served me well as an archaeologist, and if the truth were known, they probably had an underlying influence on why I decided to focus my archaeological attentions on Iron Age Europe. Who could not be drawn in by the exciting adventures of this courageous Gaul and his faithful companion, Obelix? They were the underdogs of later prehistoric Europe, resisting the onward march of the Roman Empire. Among this constant struggle for survival, however, there was always an excuse (and time) to feast on large quantities of boar, and drink copious amounts of alcohol.

The feast remains an enduring image of the Celtic world, and its purpose and significance in Iron Age society has been the subject of many articles and books, most prominently by Michael Dietler. Influenced by the work of Dietler, and Hayden’s meaty book on feasts, my doctoral research investigated the changing role of the feast from the earlier Iron Age (ca. 800 B.C.) to the arrival of the Roman Empire (ca. A.D. 43–100) in southern England.

As some vegetarians may choose to openly acknowledge, the one thing that can potentially tempt them back to eating meat is the smell of bacon. Having taken a step away from research on feasting, it was, in an archaeological sense, the smell of bacon that recently drew me back to looking at food in Iron Age societies, more specifically, to research the relationship between the pig (predominantly its wild counterpart, the boar), and artifacts and contexts of “aggression.”

Colored by my childhood, and reading Charlotte’s Web, I naively believed pigs to be gentle, happy, and contented creatures. Having experienced few physical encounters with pigs, I was both shocked and elated to find out that they can become very aggressive; wild boars, if the mood so takes them, can seriously injure an animal or human with their tusks. This observation did not go unnoticed in the ancient world either. Strabo discusses the presence of “large, aggressive pigs that roamed wild, were fierce if approached, and were only marginally domesticated.”

In Iron Age contexts, the ways in which these animals are depicted, both as objects and as images, is peculiar. Almost always the bristles, running along the boar’s back, are standing on end, much like the hackles of a dog when threatened or standing their ground. This imagery may symbolize the aggression believed to be associated with the boar and therefore represent these animals when in fighting mode.

Given the potentially aggressive nature of boars, it is not surprising to find that their image is more often than not associated with weapons and warriors. The aggression and power associated with the animals may have been appropriated as a symbol of the power and aggression of the warrior. Indeed, the boar may have served a dual function: both to protect the individual bearing these images, and to project fear into and warn those who encounter them.

Diodorus Siculus discusses the Celts wearing animal crests upon their helmets, an addition presumably believed to make them appear more frightening when encountered on the battlefield. Such representations are also depicted on the Gundestrup cauldron, where individuals are shown wearing boar-crested helmets. Physical examples are rare, however, and those that had first been interpreted as crests have subsequently been revised. A case in point is an example currently on display at the British Museum, and is one of three boars from Hounslow, Essex. Jope suggests, based on the presence of pegs on its feet, that it was more likely to have acted as an attachment, such as for a lid, rather than a helmet.
Despite the limited evidence for helmet crests, swords, and shields have been found with inscribed images of boars. A shield dredged from the River Witham, Lincolnshire, during the nineteenth century, depicts an image of a long-legged boar. This conjures up thoughts of an apotropaic nature: the boar offers protection, but also acts as a warning; symbolically the shield aligns the warrior's aggression with that of the boar.

The use of powerful and expressive symbolism would no doubt have struck fear into an enemy, and even more so when coupled with the sound of war trumpets. Images from the Gundestrup cauldron show warriors being accompanied by war trumpet (or carnyx) players. Used in battle, these were probably effective instruments both to motivate warriors and to intimidate the enemy. The carnyx was a form of bronze trumpet that was held vertically. In the case of the Gundestrup cauldron, the carnyx's mouth was styled in the shape of a boar's head. An example dating to the first century A.D. from Deskford, Scotland is on display at the National Museum of Scotland, with its bell in the form of a boar's head (Figure 1). When originally found, in the nineteenth century, the head contained a wooden tongue, which would "vibrate when blown." Anyone who has heard a domestic pig can testify to the high-pitched and terrifying shrill they can make. The noise produced by the carnyx, coupled with the imagery of the boar, would have made for a very powerful expression of strength and fearlessness. The depiction of a boar alongside a warrior-like figure is also present on coinage. An example is that of Dumnorix, the chieftain of the Aedui in Gaul during the first century B.C. On the reverse of the coin an individual is depicted with what appears to be a carnyx, with boar, in one hand, and a head in the other (Figure 2).

The symbolism and meaning of the boar had an important part to play in both the life and death of the warrior. Junker's work on feasting in the Philippines showed that animals, such as pigs, were:

... viewed as intermediaries between the human and spirit worlds, who exchanged their lives to bring 'vitality' to the individuals sponsoring the sacrifice. Anyone who participated in consuming the ritual animals' flesh was also imbued with 'vitality', and to some degree shared the supernatural protection afforded by carrying out the sacrificial rites.

Pig skulls were preferred, for the head is viewed as the source of the animal's soul or spirit. "By possessing this portion of the animal, the consumers are able to transfer the 'vitality',

Figure 1: Photo by Sarah Ralph.
or spiritual power, of the animal to themselves to ward off the weakening attacks of predatory spirits." In light of Junker's observations it is interesting to note the presence of half a pig's skull in a warrior burial at Brisley Farm, near Ashford, Kent, and the right-hand half of a pig's skull in a late third- or early second-century B.C. chariot burial at Ferry Fryston, East Yorkshire. The latter is presumed to be a warrior, based on limited grave goods, which included a possible shield placed on top of the individual's body. The former was accompanied by a sword, spear and shield. Although these skulls come from domestic pigs, we may assume that the reputation and symbolism associated with their wild counterparts was carried through to them. It is rare to find boar remains in faunal assemblages, let alone grave assemblages.

From this brief overview it is clear that both boar and pig were held in high regard in Iron Age societies. Their reputation as powerful and fearless beasts was an image appropriated by individuals wishing to align themselves with, and potentially harness, these qualities. These represent only very basic and raw observations, but with the lingering smell of bacon in the air, I hope to explore this further.

Notes
14. ibid.
15. Green, M. Animals in Celtic Life and Myth. P. 89.
working on his book manuscript on Pueblo Indian resistance and revitalization in late seventeenth-century New Mexico. Recently, Liebmann carried out a study in collaboration with Jemez Pueblo investigating obsidian at ancestral Pueblo villages (using a portable XRF machine generously provided by the Peabody Museum’s ASPR). This study is part of a larger project investigating Pueblo uses of the ritual landscape from the 14th Century to today.

Peter Der Manuelian, who leads a project to digitize materials from a complex of tombs and temples surrounding Egypt’s Giza pyramids, has joined the departments of Anthropology and Near Eastern Languages and Civilizations as the Philip J. King Professor of Egyptology. Der Manuelian comes to Harvard from the Museum of Fine Arts (MFA) in Boston and Tufts University, where he has been a lecturer in Egyptology since 2000.

Der Manuelian received his A.B. from Harvard College in 1981 and his Ph.D. from the University of Chicago in 1990. He has been affiliated with the MFA for most of his career, including as a consultant in the Department of Ancient Egyptian, Near Eastern, and Nubian Art from 1976 to 1984; as curatorial assistant, assistant curator, and research fellow in this same department from 1987 to 1999; as director of the Giza Mastabas Project since 1993; as Andrew W. Mellon Research Fellow in Egyptian Art from 2000 to 2004; and as director of the Giza Archives Project since 2004. From 1984 to 1987 he served as epigrapher for the University of Chicago’s Epigraphic Survey in Luxor, Egypt.

Der Manuelian has led a ten-year effort to digitize extensive materials pertaining to the Old Kingdom Giza Necropolis, a 4,500-year-old array of tombs, temples, and artifacts near Egypt’s Giza pyramids. Items archived to date through this effort include 3,834 tomb and monument records, some 37,000 excavation photographs taken between 1902 and the present, records pertaining to 21,179 ancient object finds, records on approximately 3,795 ancient and modern individuals associated with Giza, 10,000 maps, and hundreds of scholarly books and articles about Giza, all available for free downloading.

The Giza Archives Project website also includes digitization of about 5,000 pages of previously unpublished documents detailing the early twentieth-century expedition seasons led by George A. Reisner, a professor of Egyptology at Harvard from 1910 to 1942.

Der Manuelian’s monographs cover each of the major periods of ancient Egyptian history: Old, Middle, and New Kingdoms. Additionally, each work focuses on a different aspect of Egyptian culture. In his earliest monograph, Studies in the Reign of Amenophis II (Gershtenberg Verlag, 1987), he detailed the political history of one Egyptian king’s reign. Living in the Past: Studies in Archaism of the Egyptian Twenty-Sixth Dynasty (Kegan Paul International, 1994) investigated the social and textual factors involved in a Late Period dynasty’s (about 600 BC) attempts to recreate a long-past golden age. His most recent work, Mastabas of Nucleus Cemetery 2100, published in 2009 by the MFA (Giza Mastabas Series, vol. 8), examined the archaeology of a large mortuary complex at Giza. He is also the author of several children’s books on ancient Egypt.

Jeffrey Quilter worked with a number of Peabody Museum staff and with Michael Moseley of the University of Florida, Gainesville, to bring a large archive of photographs, maps, and other materials from Harvard’s famed Chan Chan-Moche Valley Project of the late 1960s back to the Peabody. Quilter, Marc Zender, and four other colleagues co-wrote and submitted an article to American Anthropologist identifying an indigenous language and number system previously unknown for Peru at the early colonial site of Magdalena de Cao.

Laurence Ralph will join the departments of Anthropology and African and African American Studies as assistant professor in Fall 2011.
In February 2010, reports were published by several Iranian news agencies about a mysterious automobile air freshener, a black rectangle with a large white X on its face, which had become popular with drivers—particularly cabbies—in Tehran and other major cities (Figure 1). The air fresheners were banned by police for carrying “a symbol of Kabbalism and Satan-worship,” after right-wing activists lobbied for their removal. They were only the most recent among dozens of visual tokens of Satanism that have been reported recently to be circulating through Iran. Other suspicious images have appeared in public squares, subway stations, middle school textbooks, and election posters. The principal narrative about these tokens is that they silently advertise Satan-worship and insinuate themselves into the minds of their beholders, in order, gradually, to infect them with doubt, irreligion, and immorality.

In some formulations of this narrative, the tokens are imbued with a supernatural, talismanic force, mediated by demonic otherworldly beings.

I first came across reports of proliferating satanic signs when I was conducting fieldwork in Tehran. As part of my research, I was investigating the uses and circulations of amulets (ta‘aviz, sing. ta‘viz) and talismans (telesmat, sing. telesm) among middle class Tehranis. So the fact that certain suspicious images appearing in public should be treated in a manner analogous to harmful talismans was striking and deserved attention. But examining these sinister tokens and their movements was not a mere extension of my research; it also allowed me to deepen my view of those more straightforwardly “magical” amulets and talismans with which I had begun the study. Perhaps most importantly, these signs heightened my appreciation of Iranians’ understanding of the power and logic of public images.

One of the most analytically productive things about the satanic tokens was what I initially experienced as a frustrating ambiguity. I could never quite figure out—from my interviews or from reading media reports, commentaries, and official statements—just how those people most concerned about satanic signs (activists, officials, journalists, public speakers, etc.) understood these signs to work. Sometimes, the prevailing idea that emerged from a statement, commentary, or interview seemed to be that such tokens are like commercial “advertisements.” The particular images themselves might not be offensive or dangerous, but they stand in for, or point to,
an evil system of belief and practice. Moreover, by appearing in desirable settings or aesthetically pleasing forms, they create positive associations about those evil beliefs and practices in the minds of their consumers. At other times, the idea seemed to be that there is some quasi-supernatural agency animating the tokens. For example, it is widely understood that ordinary people usually are not able to recognize satanic signs for what they really are. So their effect has to be quite unlike that of advertisements, in which unambiguous identification of the product and brand name is crucial. Their closest local analogues might be talismans deployed to bewitch unsuspecting victims, which must be hidden, buried, or even destroyed (through burning for example) in order to work.

Satanic signs, then, are both like and unlike commercial advertisements and talismans. But as it turns out, I found that those amulets and talismans whose circulations I had been studying before I came across tokens of Satanism also shared something of this dual quality. One of the best examples is a popular amulet designed in 1988 by Haj Hossein Qanbari Qa'em (Figure 2). Haj Qanbari is a modest mystic and healer who lives in the Dezashib neighborhood of northern Tehran and is known affectionately as doktor nabati — the “doctor of crystallized sugar” — for using individually-blessed pieces of crystallized sugar tinged with saffron to cure his patients. The amulet is available for purchase in various sizes: as keychain, card, or poster. As Haj Qanbari explains on the back of some versions of the amulet, carrying the item on one’s person or placing it in a home or business will bring “extraordinary effects for health and protection from mishaps and calamities, and for deflection of injuries of the evil eye and omens, and lifting [spiritual] statures and states, and solving problems and difficulties and every kind of increase and victory and advance and progress and expansion of sustenance.” Before I knew anything about Haj Qanbari, I had noticed a pocket-sized version of his amulet lodged within the pages of a prayer book in the hands of one of my friends and interlocutors. Later, I saw a framed poster-sized version in the house of another friend. In both cases, when I inquired about the amulets, my friends gave them to me immediately as gifts. I also noticed the amulet hanging from the rearview mirrors of cars, affixed to the display windows of shops, and on the interior walls of mosques. Eventually, I met Haj Qanbari in his dar al-shafa (house of healing). Although I am not certain whether his amulet had any part in occasioning our meeting, I did learn that the amulets constituted one of several circuits by which Haj Qanbari became known to potential devotees and patients. They were advertisements that brought a steady stream of people to his door.

At a shop selling religious commodities in the Tajrish bazaar, stacks of Haj Qanbari’s talisman were on offer alongside other amulets and talismans. One line of amulets was produced by Sayyed Mohammad Hossein Sajjad, a prolific mystic in Isfahan who administered a charitable foundation and orphanage (Figure 3). Among his creations, one amulet had clearly copied the
principal aspects of Haj Qanbari’s design—Iranian copyright law does not yet regulate amulet production. On the back of another amulet, an impressive poster with intricate designs, Sajjad provides a detailed explanation of how his amulets create positive effects in their beholders. In part, he says, the mechanism is akin to popular accounts of subliminal advertising in the West, where isolated frames are inserted in movie reels to market certain consumer products while avoiding viewers’ conscious detection. Elsewhere on his amulet, Sajjad warns against the unlawful copying of his design, saying not only that copies will not “work” (he has printed the amulets at specific astrologically-determined times and under particular ritual conditions) but that he has inserted codes into the amulets that will bring harm to copyright violators. This designer, then, has started asserting his intellectual property rights, even while he copies others’ designs.

In the realm of public images, the Iranian state has consistently attempted to maintain a monopoly on the right to define what kinds of messages—political, religious, and cultural—may legitimately be cast into visual form. At the time of the Islamic Revolution in 1979 and through the following decade, revolutionaries deployed the production of images to brilliant effect. As Michael Fischer and Mehdi Abedi have noted, “a top priority of the Iranian revolution was to gain control over the media—television, cinema, radio, newspapers, books, poster art, stamps, [and] sartorial style. ... These were powerful vehicles of articulation and manipulation of public opinion during and after the revolution.” 1 Peter Chelkowski and Hamid Dabashi have gone as far as calling this articulation a “transmutation of the revolutionary person.” 2 Public images were already talismanic before the arrival of any satanic signs. Over the years, the production of powerful, transmutative imagery has gradually given way to anxiety over the control of equally potent images pouring into Iran from abroad. Since the late 1980s, there has been an official term in Iran for western cultural production perceived as contrary or antagonistic to Islamic revolutionary values and mores: tahajom-e farhangi (cultural onslaught). Satanist tokens are among the most recent and most dangerous instances of cultural onslaught, and are usually thought to creep into Iran from outside: as smuggled goods, pirated DVDs, illegal satellite rays, and furtive internet downloads. This is why concern over the circulation of satanic signs often overlaps with anxiety about policing the nation’s porous borders—not just geopolitical boundaries, but social, cultural, moral, and religious ones.
When a purported satanic token can be shown to have a trusted local origin, or when suggestions about foreign connection are perceived to be spurious, accusations of satanic influence have a chance of being overturned. Such was the case, for example, with a news report alleging that a painting in the official sixth grade textbook for Persian literature contained a satanic sign. It would not have been too difficult for anyone to show that the X air fresheners too, in fact, were innocent of Satanism. It was true, however, that they had been harnessed to an advertisement campaign. In 1992, identical air fresheners were commissioned and promoted in the United States by the late Betty Shabbaz, Malcolm X’s widow, days before the theatrical release of Spike Lee’s biopic about him. It is likely that the same products, or pirated copies, eventually made their way to Iran. By this time, their connection to the original promotional referent—the movie—had been lost. All that was left was the letter X, a sign of mystery and the unknown, a perfect talisman. Right-wing anti-Satanist activists dutifully filled in its advertisement content, tying the air freshener to a global Satanist agenda.

In 1984, in the heyday of Iranian revolutionary creativity, the image of Malcolm X was printed on an official postage stamp to fuse a vision of global revolutionary Islam with struggles against racial discrimination (Figure 4). A quarter century later, air fresheners bearing Malcolm X’s sign were attacked in the media as signs of Satanism. Could the revolutionary image-makers, in their stubborn insistence to maintain monopoly, have grown so paranoid as to suspect even the most potentially sympathetic images as subversive?

**Notes**

America's only known Alutiiq warrior kayak is the centerpiece of a new conservation effort at the Peabody Museum this coming year. In 2003, while visiting the Peabody, tribal members Sven Haakanson of the Alutiiq Museum and Archaeological Repository and Ronnie Lind, Alutiiq elder, recognized a watercraft in the Peabody Museum as the world's only remaining warrior kayak of their culture. Its bifurcated bow protruding among the other vessels identified it as Alutiiq; human hair detailing and possible bear-skin construction indicated a boat fabricated for a warrior, based on Alutiiq oral history.

With traditional knowledge surrounding kayak-making and kayak-centered lifeways rapidly fading from living memory, the Peabody and Alutiiq museums recognized the urgent need to conserve, increase access to, and study the kayak and affiliated collections. In 2009, the Peabody and Alutiiq museums consulted on an application to the Save America's Treasures Program. The Program later awarded the Peabody Museum funding for consultation with Alutiiq experts, care, and study of four Alaska kayaks (including the Alutiiq warrior kayak) and over 100 kayak-related items from across Alaska in the Peabody collections. These include multiple model kayaks, kayaking accessories, and skin-constructed garments. Each item is among the oldest and rarest of its type in existence.

This collection, and the Alutiiq kayak in particular, derive from a significant point in American history: the year and period of the United States' purchase of Alaska from Russia. As such, the story of the warrior kayak is iconic both of the Museum's kayak-related collection and of the collection's national significance. The Museum purchased the warrior kayak with some 600 other items in 1869 from Captain Edward G. Fast, an officer stationed in Sitka, Alaska, to survey the then-new Alaska Territory for the United States Army.

Kayaks and their accessories embody a chain of indigenous technological knowledge, craftsmanship, and spiritual beliefs passed down through generations. The warrior kayak is likely one of the last of this type of vessel to be manufactured. When it was made, Alaska Natives manufactured traditional items in traditional ways—and learned manufacturing skills through apprenticeship. The kayaks are not simply rare types of watercraft, they are rare ethnographic treasures from one of the United States' least-known Native peoples. The kayaks and related objects, some over 140 years old, evoke an era of complex ocean-going travel, trade, and warfare among Alaska Native cultures. This central means of transportation was tied to all aspects of Alutiiq life. No Alutiiq man could be a successful provider without his own skin boat. Carefully crafted and well-maintained kayaks were a lifeline. The kayak supported everyday economic functions as well as social and spiritual activities, and remains a symbol of ingenuity among Alutiiq people today.

Peabody Museum conservators, curators, and students will be collaborating with the Alutiiq Museum; Alutiiq artists Alfred Nau-moff, the last traditionally trained Kodiak kayak maker; and Susan Malutin nationally award-winning skin-sewer, in the study and conservation of the collections over the next two years. Because the Peabody Museum's existing conservation lab cannot physically accommodate the kayaks (up to 21 feet in length), the Museum will feature the project in a public gallery space especially fitted out for appropriate conservation work and visibility for the public. The project will get underway in fall 2011.

This project is made possible by a grant from the U.S. Institute of Museum and Library Services through the Save America's Treasures Program. Save America's Treasures is a federal grant program made in collaboration with the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the President's Committee on the Arts and the Humanities.

Miki Kratsman, a prize-winning Argentinean-born photographer whose work has appeared in exhibitions throughout Europe and Israel, has been named the 2011 Robert Gardner Fellow in Photography, following an international search. Kratsman immigrated to Israel in 1971, and since 1986, has covered the occupied territories as a photographer for several newspapers, mostly for the Schoen Group, publishers of Ha'aretz. "Kratsman’s photographs are unique," says visual culture writer Ariella Azoulay. His "decisions are move between the professional duty to photograph in any circumstance and a civil duty to not let his gaze obediently follow the agendas of media and political discourse. He always reminds the spectator that the occupation of Palestinian territories is the background story for all events taking place there." Kratsman is represented by the Chelouche Gallery in Tel Aviv.

Over the years, Kratzman has photographed Palestinians at demonstrations, daily activities, celebrations, funerals, for profile story portraits, and more. During his Fellowship, Kratsman will create a portfolio of photographs that explore how Palestinians appear to the eye of the beholder, whether that person is a passerby, a newspaper reader, or an Israeli soldier. In one group, Kratsman will present Palestinians as targets, shot with a lens used by Israeli Defense Forces (IDF) unmanned aerial vehicles. In another group, Kratsman will isolate images of those identified as shahids or martyrs portrayed on neighborhood posters or placards. A third group takes inspiration from Francois Aubert’s photograph of the shirt of Maximilian, ruler of Mexico, just after his execution in 1867; each of these will feature the last piece of clothing worn by a Palestinian before he was killed. The final group will build on Kratsman’s discovery that many of the Palestinians he’s photographed over the decades have been killed; in a field study, he will ask Palestinians to mark his photos to indicate who is “wanted,” a victim, or a shahid, and these marked photos will complete the portfolio.

The Robert Gardner Fellowship funds an "established practitioner of the photographic arts to create and subsequently publish through the Peabody Museum a major book of photographs on the human condition anywhere in the world." The Fellowship committee invites nominations from experts around the world, and is unique in its dedication to funding professional documentary photography. The Fellowship was given by Robert Gardner, award-winning documentary filmmaker and author, whose works have entered the canon of non-fiction filmmaking. Gardner’s works include the documentary films “Dead Birds” and “Forest of Bliss” and books The Impulse to Preserve: Reflections of a Filmmaker and Making Dead Birds: Chronicle of a Film.

“I shot with a lens used in Israeli Defense Forces' unmanned aerial vehicles. The image I capture is, I imagine, very similar to the one seen by the Israeli soldier...”

— Miki Kratsman, 2011 Robert Gardner Fellow in Photography
Native Life in the Americas: Artists’ Views
Opens May 4 in Tozzer Library