Spring Semester 2024

In Situ

News and Events of the Harvard Standing Committee on Archaeology

In Situ
News and Events of the Harvard Standing Committee on Archaeology
Spring Semester 2024

Content

In Situ Spring 2024:
Edited, typset, and designed by Andrea V. Lanza Aliaga
Produced by Rowan Flad

Cover Photo:
Sardis, view of Temple of Artemis (fourth largest Ionic temple in the classical world, begun in the third century BCE) and its sanctuary after conservation of its marble blocks, which was sponsored by the J.M. Kaplan Fund

Back Photo:
Sardis, view in middle ground of Roman Bath-Gymnasium complex and Synagogue with protective covering built in 2021 through the generosity of Patrick Healy, and in foreground, across the road from the Synagogue, the roof protecting Lydian houses and the colossal Lydian fortification wall, built in 2023 thanks to the bequest of William Collins Kohler.

A Message from the Chair

We have had a very busy Spring of archaeological activities at Harvard, following the trend I described in the previous issue of *In Situ* of increasing numbers of talks, events, and gatherings across the campus. The turmoil on campus preceding and including the resignation of President Gay marked the start of the term and tensions about the situation in Gaza continued to be a major theme across campus and in the news throughout the semester. The archaeology community convened in various spaces on themes that ranged widely as represented in the list of events that occurred on campus during the 2023-24 academic year that can be found in this issue.

These events were communicated through various departments, centers, initiatives, and groups, and the Standing Committee on Archaeology continued our efforts to connect those with related interests across campus. Andrea Lanza, junior concentrator in Anthropology, who has put together this year's issues of In Situ (and contributed an essay to this issue) continued to update and maintain our SCA website (https://archaeology.harvard.edu/). We have had some more new members to our archaeology community this year, including but not limited to the arrival of Dr. Xiaoge He, a recent PhD from

Fig. 1. The palace area of the Shang era archaeological site of Panlongcheng in Wuhan, Hubei.

Fig. 2. Harvard affiliates and friends at the new Sanxingdui site museum in Guanghan, Sichuan. From left to right: CAI Yujie ('23, MA), SU Xin ('24, PhD), TANG Xiaojia (Renmin University Faculty), Rowan FLAD (Harvard Anthropology Faculty), LIN Kuei-chen ('21-22, Visiting Scholar), ZHU Tianrui ('23, MA), JIANG Qinxin (Sichuan University Student), LIAO Yifan ('23-24, Visiting Student).

Peking University who has arrived at Harvard for a three year Postdoctoral Fellowship; Prof. Kenichi Sasaki, a PhD graduate of Anthropology at Harvard from 1995 who now is on the faculty at Meiji University in Tokyo and joins us for four months while conducting research; Dr. Jesse Wolfhagen, a recent PhD from Stony Brook University who has joined the Department of Anthropology as a manager of the zooarchaeology laboratory within the Peabody Museum; among others. Next year we will see the departures of some community members. It remains difficult, despite the efforts of the SCA, to keep a handle on the entire sprawling community of archaeologists across the University, but a sample of the departures that we know about this year include PhD recipients in archaeology such as Chengrui Zhang and Su Xin in Anthropology, Jonathan Thumas in EALC, Trey Nation in NELC and others who move on to the next stages in their careers at jobs and post-docs; post-doctoral fellows this year who move on to other positions, such as Marisa Borreggine who has moved to a fellow position at NOAA, and some faculty and staff who are departing for academic positions elsewhere, including Gojko Barjamovic, Sarah Hlubik and Kristine Richter, who are leaving for Yale, St. Mary's College and Texas A&M respectively. We will miss them and others who are moving on.

We anticipate new arrivals next year, including new students in PhD programs where they can study archaeological topics in Anthropology, Art History, Human Evolu-

tionary Biology, Earth and Planetary Science, History, Art History, East Asian Language and Civilizations, Near Eastern Languages and Civilizations, Classics, African and African American Studies, the Divinity School, Inner Asian and Altaic Studies, and beyond. We also expect to be joined by new postdoctoral fellows and faculty. Andrew Danielson will join the faculty of the Near Eastern Languages and Civilizations, for example, and the American School of Prehistoric Research will have their first cohort of ASPR Junior Fellows: Margot Louail and Kayla Worthey.

Fi. 3. Gathering of the Harvard Asian Archaeology seminar and guests April 16, 2024. From left to right: Ken'ichi SASAKI ('95, PhD), Chih-hua CHIANG (Harvard-Yenching Fellow), DONG Yu (Harvard-Yenching Fellow), Yu-chun KAN (UCL Student Visitor), SU Xin ('24, PhD), ZHANG Chengrui ('24, PhD), Duncan FLAD, Rowan FLAD (Harvard Anthropology Faculty), Joyce HO (Current Student), SUN Zhuo (Wuhan University Faculty Visitor), ZOU Qiushi (Wuhan University Faculty Visitor), HE Xiaoge (Current Visiting Fellow), Sophie LEI (Current Student), Percy HO (Current Student), Veronica Peterson (Current Student).

We look forward to an exciting summer of archaeological activities of various sorts. As described in the last issue of In Situ, there will be a Harvard fieldschool in Kenya this summer that will be an exciting opportunity for students and faculty alike. Various faculty, staff and students will be off conducting fieldwork, lab work, and other

research through the summer and we look forward to hearing about their results and experiences in the new academic year, when Prof. Peter Manuelian will take over stewardship of the SCA as the chair for the 2024-2025 academic year. In the summer I will be in China for a few weeks visiting a number of sites, including the site of Panlongcheng (Figure 1), where I will contribute some lectures to a new field school taking place there, and Sanxingdui (Figure 2), where I will visit the new museum and colleagues who have been involved in the recent excavations of the site. As the semester draws to a close, we have been fortunate to have a number of social gatherings of visitors and members of the community (Figure 3) and had a great turnout at the Society of American Archaeology annual conference in New Orleans (see the entry about the SAA elsewhere in this issue).

In this issue we have a tremendously diverse set of essays reflecting some of the concerns that occupy our community members. These include reflections by participants Andrea Lanza, Zichen Liu, Phil Stinson and Bahadir Yildirim on their archaeological experiences last summer at the site of Sardis, and an update on the Harvard Yard Archaeology project by two student participants: Abigail Cusick and Elisabeth Ngo. We also include several essays by graduate students on their current or recent research, including a piece on community archaeology in Colorado and Japan by PhD student in EALC Jon Thumas, a discussion of ongoing work at the North Saqqara site in Egypt by Sergio Alarcon Robledo, a PhD student in NELC, and other comments on ongoing engagement with archaeology in Egypt by NELC PhD students Grace Clements and Elissa Day, and a co-authored piece by PhD student Mack FitzPatrick in Anthropology and two local high school students, Angelina Santiago and Gusnie Pierre Louis, on recent research on Khipu in the Peabody Museum collection. We have essays by current post-doctoral fellows including John Walden, who writes about his ongoing work at the site of Dover in Belize, and Assistant Research Curator Caitlin Clerkin of the Harvard Art Museums, who introduces new archaeological elements of the Art Museum galleries in an exhibit on the site of Dura-Europos. Several faculty have also contributed, with Susan Blier reflecting on her recent book on African art and the process by which it came to be, Jason Ur and his colleagues Aja Lans, a former Post-doctoral fellow now at Johns Hopkins University and current Anthropology PhD student Andrew Bair writing about their recent project on examining the spatial features of the Old Burying ground next to Harvard Yard, and Christina Warinner summarizing the recent public outreach that she and her team have done related to their archaeological work in Nepal. Diana Loren and Kara Schneiderman provide an update on the work the Peabody Museum has been doing in response to changes in NAGPRA regulations, and Solserie Cusicanqui contributes an essay on her ongoing fieldwork project in Peru.

Rowan Flad
SCA Chair; John E. Hudson Professor of Archaeology, Chair of Standing Committee on Archaeology

Fig. 1. The headstone of Jane (1741)

Scan this QR code for a 3D model of Jane's headstone (link here)

Cicely, Jane, and Landscape Archaeology in Cambridge's Old Burying Ground

Jason Ur (*Stephen Phillips Professor of Archaeology and Ethnology in the Department of Anthropology at Harvard University*)
Aja Lans (*Inequality in America Initiative Postdoctoral Fellow, 2021-2023*)
Andrew Bair (*PhD Student, Anthropology*)

When you're at a university as old as Harvard, you don't need to travel far to encounter the remains of the past. In Cambridge, centuries-old traces of the past surround us. Some are central and celebrated, like the statue of John Harvard in front of University Hall. Others are hidden within the fabric of 21st century Cambridge and overlooked, consciously or otherwise. Among the latter is Cambridge's Old Burying Ground (fig. 2), the last resting place of its residents since the town's founding in the 1630s.

For two decades, Harvard college students have been visiting the Burying Ground as part of introductory Archaeology and General Education courses. Our visits have stressed the memorialization of the dead, and particularly how the iconography of headstones has evolved through time. Students learn about important principles of archaeology, like sampling and artifact seriation.

Towards the back, near Christ Church, lie the headstones of Cicely (fig. 5) and Jane (fig. 1), two "Negro servants" who lived and died in the early 18th century. These are the only two headstones of enslaved persons in the burying ground. For years, Cicely and Jane have played a crucial role in our lessons about

sampling – despite their uniqueness and importance, most sampling strategies fail to discover them. Does it matter, we ask the students, that your analysis did not identify the only two enslaved people in the Burying Ground? For the instructors, it's a powerful example of how sampling approaches can overlook infrequent but nonetheless socially significant material aspects of the past.

In recent years, with the rise of the Black Lives Matter movement, and our national reckoning on the legacy of slavery at Harvard and elsewhere, we thought it was time to recenter our thinking in the Old Burying Ground on Cicely and Jane. Where were they buried, and why? How do their resting places relate to those of the families that enslaved them? Do their monuments indicate their status as enslaved persons in any material way? In other words, we approached the case of these two young women from the perspective of landscape archaeology.

Any question of space requires locational precision. Therefore, we have flown a camera drone over the burying ground on several occasions, producing accurate imagery and topographic data (fig. 4) which has allowed us to map not just the headstones of Cicely and Jane, but every headstone, footstone, obelisk and tomb. Our map confirmed what we already suspected: Jane and Cecily were both buried far away from the families that they served. Slavery in New England mostly involved domestic labor, so the enslaved would have worked for and lived with their white enslavers in intimate proximity. But any familial closeness, if it existed, did not manifest itself in death; these two young women were placed at the far outer edge of the burying ground, very far from the families who had enslaved them.

They were also buried quite close to Charles Lenox and his daughter, two free Black persons in the early 19th century. Though the Lenoxes were buried one hundred years after Cicely and Jane, it is significant that four Black individuals, the only four Black individuals with surviving headstones in the entire burying ground, were buried so close together. These four burials are placed in a largely vacant part of the burying ground – there are few headstones surrounding them. But what about underground? We know that Cicely and Jane were not the only two enslaved persons

Fig. 2. Aerial photo of the Old Burying Ground, with Harvard Yard at left and Boston in the distance. Drone photo by Andrew Bair

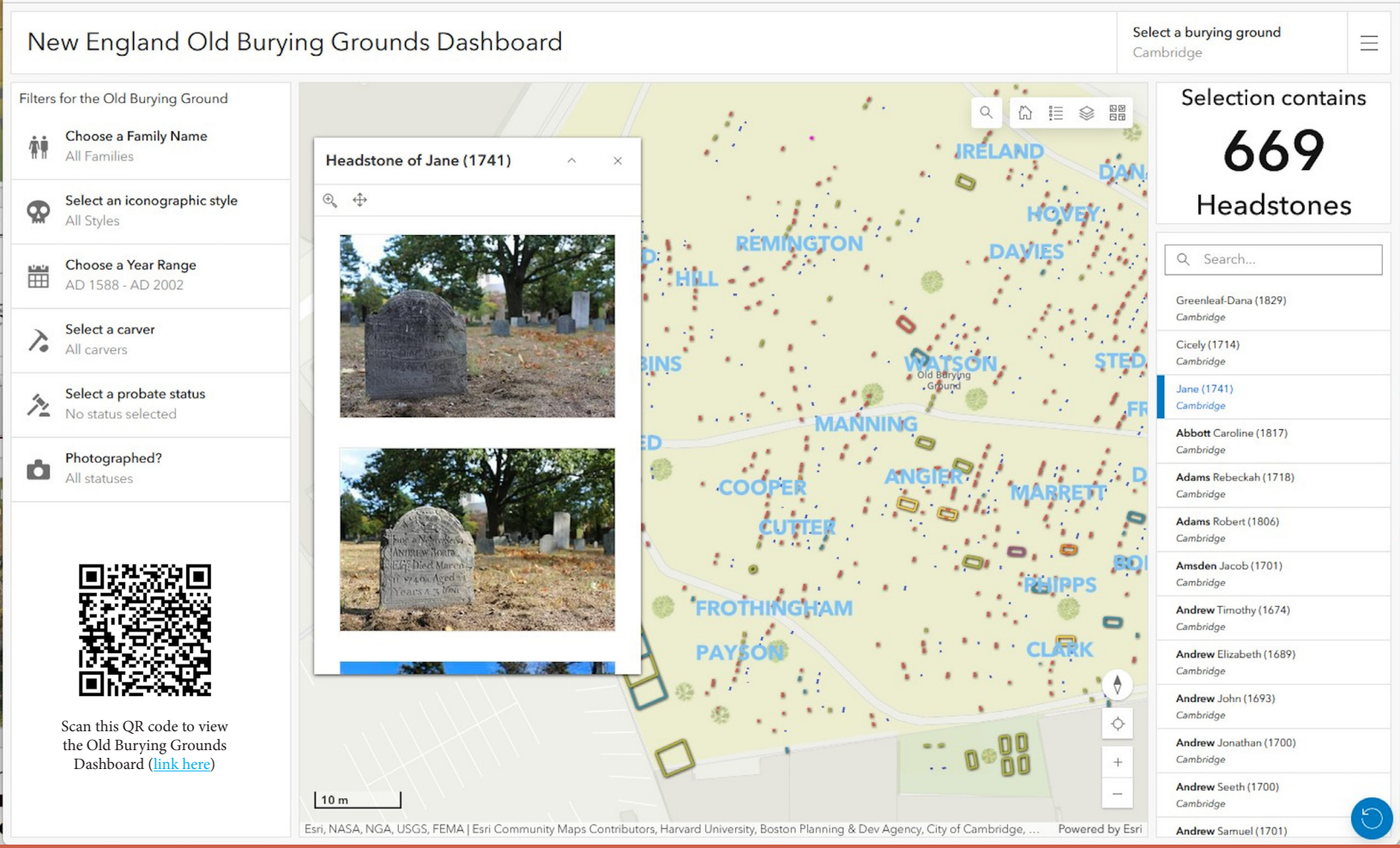
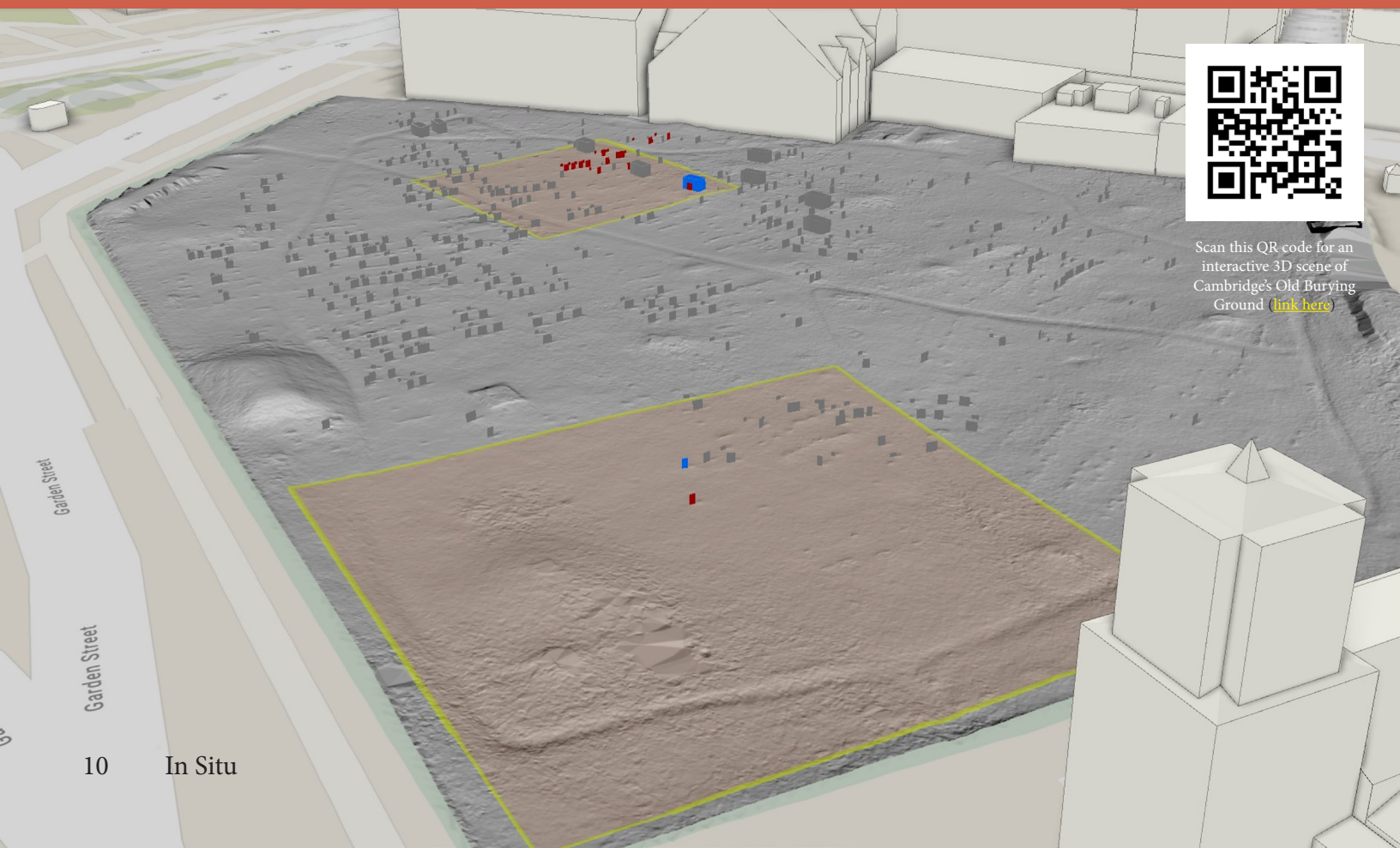


Fig. 3. The New England Burying Grounds dashboard (top).

Fig. 4. The Old Burying Ground as it would have appeared in 1741, the year Jane died. In the foreground are the headstones of Cicely (blue) and Jane (red) – note how they were buried on the outer edge of the burying ground. In the background, much closer to 18th century Cambridge, are the tomb of William Brattle (blue) and the headstones of members of the Bordman family (red). Yellow-bordered areas were surveyed by ground-penetrating radar in August 2023 (bottom).



in colonial Cambridge - they are however the only two who got durable markers that have survived to the present. It seemed likely to us that this vacant northwestern area might hold many more burials of other members of Cambridge's enslaved people.

To investigate this possibility, we needed a non-invasive method. We turned to ground penetrating radar (GPR), which uses radar waves to detect buried archaeological features up to two meters under the ground. In August 2023, we selected two areas to survey: the "vacant" northwestern corner, and a densely occupied but smaller area in the eastern part, around the Brattle and Bordman families. The eastern area would provide us "control" to interpret the findings in the larger northwestern.

After collecting data and interpreting the results, there was unmistakable evidence in both areas for unmarked burials. In the eastern higher status survey area, there were only a handful of unmarked burials. In the northwestern survey area, near Cicely and Jane, there was a high concentration of them—in fact, there are more unmarked burials than marked burials. We think we have found the resting places of members of Cambridge's historic community whose grave markers have not survived to the present day— very likely including others of Cambridge's enslaved Black population.

In this first phase of research, we have focused on the stories of Cicely and Jane, but there are many more stories to be told in this space. For example, are the size of monuments related to aspects of identity like age and gender? How did families choose where to place their dead? Are there differences within families that might tell us about economic and social inequality among the white residents? Finally, are the spatial patterns in Cambridge's Old Burying Ground found elsewhere in the Greater Boston area? We hope to expand our research to other colonial burying grounds in Medford, Watertown, Arlington, and elsewhere.

We invite you to these so explore these monuments and burying grounds yourself online. Click on the linkS on the images or scan the QR codes to visit interactive maps, dashboards, and 3-D scenes.

Fig. 5. The headstone of Cicely (1714)

Scan this QR code for a 3D model of Cicely's headstone (link here)

Fig. 1. Medieval stone monuments at Hanase

Community Archaeology in Colorado and Kyoto

Jon Thumas (*PhD Candidate in the Department of East Asian Languages and Civilizations with a Secondary Field in Archaeology through the FAS Standing Committee on Archaeology*)

Participating in community archaeology of the recent past has transformed my approach to the archaeology of medieval contexts. In the Summer of 2022, I had the opportunity to participate in a long-term community-based archaeological research project affiliated with the University of Denver (DU) led by Professors Bonnie Clark and April-Kamp Whittaker. The project is focused on Amache National Historic Site, a former World War II Japanese American internment camp in Granada, Colorado. A central goal of this project is to uncover and preserve the experiences of Japanese Americans who – during their displacement and imprisonment during three long years (1942-1945) in the harsh landscape of southeastern Colorado – cultivated community. The project directors have worked towards this goal through a multifaceted research program, involving survey, targeted excavation, and archival research in collaboration with the Amache Museum, managed by the Amache Preservation Society.

Because of its place at the nexus of a variety of interests ranging from the Japanese American survivor and descent community, residents of the nearby town of Granada, field school students, and the National Parks Service, the DU Amache project has been conceived as a collaborative effort that incorporates the efforts of various groups. During my participation in the 2022 field season, I was put on a team tasked with excavation and soil sample collection from a pond fea-

ture built by internees outside of the foundations of a former mess hall in block 12F (fig. 2). Garden feature excavation is a major focus of the DU Amache project due to its utility in demonstrating the diversity of plant types and horticultural methods that were implemented by internees to transform this landscape of displacement and imprisonment. Excavation of the pond in 2022 involved a variety of contributors, including field school students and volunteer professional archaeologists, as well as descendants of those who had been interned at Amache. Survivors of the incarceration – in their eighties and nineties at the time of the 2022 field season – also contributed to excavation by operating sifting screens and sharing their memories of living in the camp barracks, eating in the mess halls, and playing aside their parents' gardens.

My dissertation research at Harvard has focused on issues relating to the archaeology of medieval Japan (1000-1500 CE), specifically the relationship between

Fig. 2. Votive deposit monument inscription (relocated from mountain pass), Hanase

Fig. 3. Block 12F mess hall pond feature excavation, Amache National Historic Site

itinerant Buddhist monks and provincial populations. As part of this work, I spent the 2022-23 academic year conducting archival and field research in Japan, as a Foreign Research Scholar at the Historiographical Institute at the University of Tokyo. Although much of my work involved working with library and museum collections, my experience engaging in community research in Amache influenced my approach to fieldwork in Japan. I came to develop a relationship with community members in the village of Hanase, near Kyoto, home to the temple Bujōji, a site of central importance in my dissertation research. From spring until the end of summer 2023, I went to Hanase weekly – taking the train from Tokyo – to engage in research and discussion with village elders, local historians, and outside stakeholders on local inscriptional materials excavated from votive burial mounds dating to 1053 CE (fig. 1). Many of these inscriptions include the names of families

who continue to live in Hanase to this day, which has generated interest among descent groups. This work at Hanase has since become an ongoing collaborative project bringing together questions about the medieval past and the interests of locally driven initiatives. I will be continuing this study in Hanase in Spring 2024 for two weeks of survey through mountain trails with members of the community. This work will contribute to my own research on the activities of medieval Buddhist monks concerning provincial villages, and will also contribute to local initiatives led by its present-day population to revitalize these mountain trails for residents and visitors alike.

In addition to returning to Hanase to begin a survey in the mountains north of Kyoto, I will also be joining the DU Amache project again in the summer of 2024 where we will continue on-site fieldwork and museum research. At Amache, I will be continuing my investigations of the Buddhist temples that were established at Amache during the duration of the incarceration (fig 4). By demonstrating to me the diverse forms that research in collaboration with descent communities can take, my participation in the Amache project has profoundly impacted my work at Hanase and my research on the archaeology of Japan's religious history. In addition to looking forward to continued collaboration with colleagues and stakeholders in both projects, I anticipate that working across these contexts and time periods will continue to offer unexpected methodological insights.

Fig. 4. Foundations of a former Buddhist temple near restored guard tower, Amache National Historic Site

15 years of research and outreach in the High Himalayas of Nepal

Christina Warinner (*John L. Loeb Associate Professor of Social Sciences and Associate Professor of Anthropology; Sally Starling Seaver Associate Professor at the Radcliffe Institute for Advanced Study*)

Beyond research, archaeology forges long-term friendships around the world. This year, my collaboration partner Mark Aldenderfer (UC Merced) and I celebrated 15 years of archaeological and ancient DNA research in the high Himalayan region of the Upper Mustang in Nepal.

Since 2009, our team has conducted archaeological research at seven archaeological sites in the Upper Mustang and Manang districts of Nepal, with a focus on sites neighboring the Kali Gandaki Gorge, a key trade route connecting the Tibetan Plateau and South Asia via the Kora La pass. The Kora La is the lowest pass through the Himalayas and the only crossing point that can be traversed year-round.

Our research has found evidence for human settlement in this high Himalayan region dating back at least 3,400 years, and our genetic analyses indicate that it was first peopled by agropastoralists from the Tibetan Plateau. At elevations between 2800 and 4000 meters above sea level (masl), life at these sites would have been highly challenging. We found that these earliest Himalayan people already had genetic adaptations

for living at high elevation, which may have played a key role in their long-term success in settling the region and establishing long-distance trade routes.

More recently we have turned our attention to investigating the health and disease history of the region, with a specific focus on malaria, and we have also begun using ancient DNA and proteins to explore the origins of traditional Himalayan foods and fermented beverages, such as butter tea and chaang barley wine.

With multiple forthcoming research articles on the region and its archaeology, we returned to Nepal in March 2024 to share the results of our findings. Our

team included myself and Mark Aldenderfer, as well as three PhD students working on the project: Megan Michel (Harvard), Maxime Borry (Max Planck Institute for Evolutionary Anthropology), and Juhyeon Lee (Seoul National University). Also accompanying us as a photographer was Mackenzie Gibson, an aspiring anthropologist and incoming freshman at Wellesley in the fall. We presented our results at two university symposia hosted by Tribhuvan University and Pokhara University, and we met and discussed our results with Tibetan descendant communities through the Lo Gyalpo Jigme Foundation.

We also presented our results to the ambassador's staff at the US Embassy, and we partnered with three K-12 schools to provide science-themed classroom activities to more than 180 students at the Ullens

School and Rato Bangala School in Kathmandu, and at the Himalayan Buddhist Academy in Pokhara, Nepal.

At the schools, we led activities on extracting DNA from strawberries, assembling a DNA double helix from legos, making DNA bracelets encoding real gene sequences, and dressing up like ancient DNA scientists. Harvard College undergraduate student and Radcliffe Research Partner on the project Anusha Adhikari also made a behind-the-scenes video about working in our Ancient Biomolecules Laboratory to give the kids insights into what working in an archaeological science lab is really like.

We also brought Nepali and Tibetan translations of our Adventures in Archaeological Science coloring book, an outreach project I started in 2017 to make our research more accessible to children in the regions where we work. The book is now available in more than 60 languages, and the Nepali and Tibetan books were translated by Nawang Gurung and Tsering Gurung, two project members from the village of Ghiling in Upper Mustang, Nepal.

We owe a big thanks to our local partners for their support of our outreach efforts, especially Jiban Ghimire, Astha Thapa, Suchitra Thapa, Namraj Dhami, Yangchen Gurung, Ekta Rana, Rashmi Uprety, and Lama Pasang Gurung.

More information:

For more details, see our online photo album (https://christinawarinner.com/media-press/photo-album-nepal-outreach-2024/) or visit us on Instagram: @WarinnerGroup.

For downloadable versions of our classroom activities, visit the Teachers page on our website: https://christinawarinner.com/resources/teaching/

Watch Anusha Adhikari's video about work in our Ancient Biomolecules Laboratory on Vimeo: https://vimeo.com/924178756

To learn more about our Adventures in Archaeological Science coloring book, visit our website: https://christinawarinner.com/outreach/children/adventures-in-archaeological-science/

Published research:

Liu C, Witonsky D, Gosling A, Lee JH, Ringbauer H, Hagan R, Patel N, Stahl R, Novembre J, Aldenderfer M, Warinner C*, Di Rienzo A*, Jeong C*. (2022) Ancient genomes from the Himalayas illuminate the genetic history of Tibetans and their Tibeto-Burman speaking neighbors. Nature Communications 13:1203. https://doi.org/10.1038/s41467-022-28827-2

Jeong C, Ozga AT, Witonsky D, Malmstrom H, Edlund H, Hofman CA, Hagan RW, Jakobsson M, Lewis CM, Aldenderfer M, Di Rienzo A, Warinner C*. (2016) Long-term genetic stability and a high altitude East Asian origin for the peoples of the high valleys of the Himalayan arc. Proceedings of the National Academy of Sciences USA 113(27):7485-7490. https://doi.org/10.1073/pnas.152084411

Khipus at Harvard

Mackinley FitzPatrick (*Archaeology PhD Candidate in the Department of Anthropology*)
Angelina Santiago (*Intern for the Department of Anthropology and Senior at the Community Charter School of Cambridge*)
Gusnie Pierre Louis (*Intern for the Department of Anthropology and Senior at the Community Charter School of Cambridge*)

Fig. 1. Mackinley FitzPatrick using a handheld microscope to study Peabody khipu 32-30-30/53 (photo by Emily Pierce Rose)

Misadventures with Khipu Naming Conventions

- Mackinley FitzPatrick

One of the first khipus I ever had the privilege of examining is an Inka-style khipu cataloged as 41-70-30/3110 (fig. 2) in Harvard's Peabody Museum of Archaeology and Ethnology. While studying it, I spent countless hours in the basement of the Museum, in room B8. I would sit, hunched over the ethafoam-covered table, occasionally allowing myself to stand to stretch my legs, or get a birds-eye view of whatever I was examining. The room is usually somewhat chilly—occasionally very cold—but I've learned to bring a sweater for extended sessions.

With a pair of tweezers in hand, I would carefully manipulate one of the cotton cords, moving it several inches to the left to afford a clearer view of the next one. I would then scrutinize the subsequent cord, noting the way it was attached to its parent cord. My tweezers would then methodically move down the cord, noting a single overhand knot one centimeter down, followed by a long knot of six turns at three and a half centimeters, and another long knot, this time of seven turns at eight centimeters.

Two consecutive long-knots on an Inka-style khipu cord were not entirely unexpected, but they were also not standard. As I continued examining the khipu, I encountered many cords with multiple long knots tied onto them. Very curious.

I was acutely aware that I was not the first to embark on this meticulous journey, to observe the placement, number, and type of knots; to scrutinize the colors of each cord and the patterns formed through their twists and plies; and to verify the method by which each individual cord was attached to the next. I held on to the hope that I would not be the last.

While I could not possibly know every person who has ever laid eyes on this khipu, I endeavored to compile a brief object history. It seemed a simple task at first—just search "the literature" for references to the Peabody object number 41-70-30/3110 (fig. 2). Unfortunately for me, such a task turned out to not be as straightforward as it seemed.

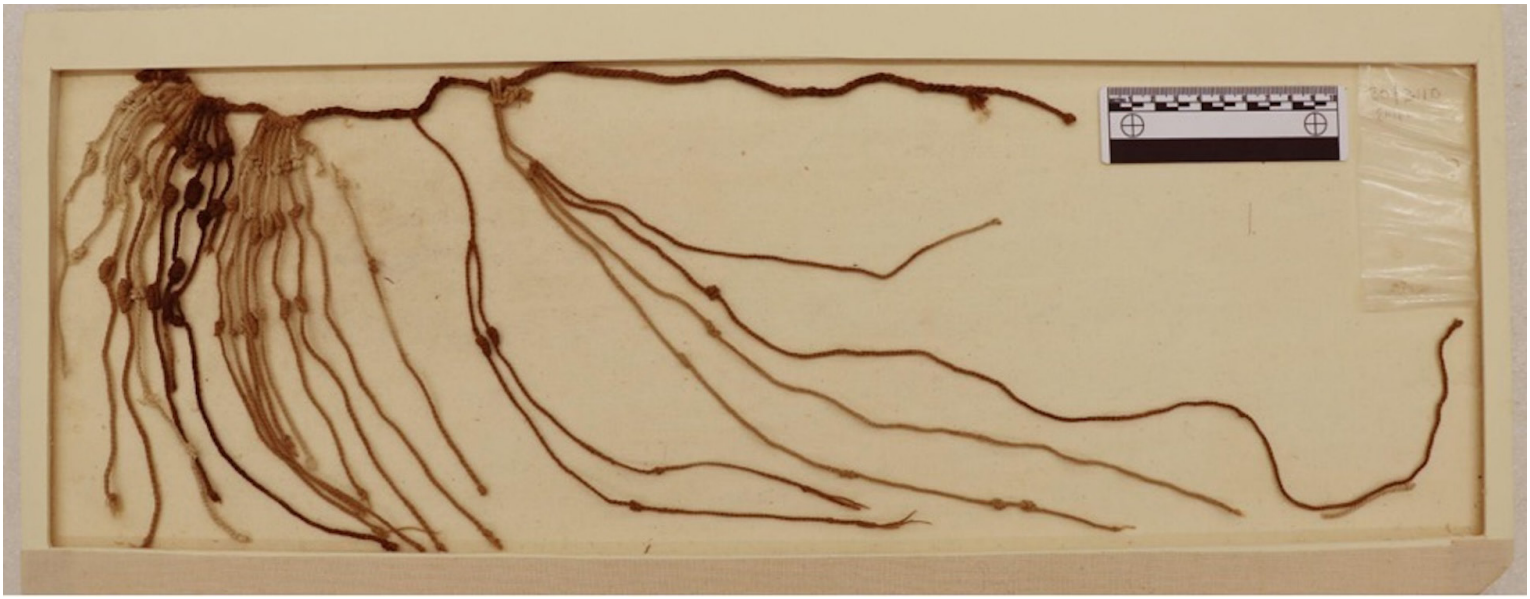


Fig. 2. Khipu 41-70-30/3110 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 41-70-30/3110)

A Brief History of Khipu Naming Conventions

In L. Leland Locke's renowned 1912 article in AmeIn L. Leland Locke's renowned 1912 article in American Anthropologist, where he published a decipherment of the Inka khipus' numerical system, he referred to each khipu he studied by its museum accession number. This simplistic system was facilitated by the fact that all the khipus Locke had published in his article were from one museum, the American Museum of Natural History in New York City. However, in his subsequent book, which was essentially an expanded version of his 1912 article, Locke transitioned to a new khipu labeling scheme, assigning each a single number (e.g., No. 5). To assist his readers, Locke provided a helpful table, listing each khipu's museum accession number alongside his numbering of it. Locke's contemporary, Erland Nordenskiöld, would follow a similar pattern for numbering each khipu he studied (e.g., Quipu 4), and this trend continued with later scholars like Radamés A. Altieri (e.g., Kipu n° 1) and Carlos Radicati di Primeglio (e.g., Quipu N.° 2).

It soon became evident that with so many similar naming conventions for studied khipus, a new, universal naming system was needed. Therefore, in the late 1960s, Marcia and Robert Ascher devised a new khipu naming convention, writing:

> Both Locke and Nordenskiold identified their specimens by number, for example, Quipu 6. Here we retain the original numbers. To distinguish between the authors, the specimens published by Locke are preceded by an L, and those by Nordenskiold are preceded by an N (Ascher and Ascher 1969: 529).[1]

Thus, Locke's first khipu was L-1, Nordenskiöld's first was N-1, Locke's second was L-2, and so forth. Several years after their initial proposal, the Aschers presented an inventory of 54 quipus which had been published up until that time. Using their new naming system, the Aschers attributed the prefix "AL" for khipus published by Altieri, "C" for Cipriani, "L" for Locke, "M" for Muntó, "N" for Nordenskiöld, "R" for Radicati, and finally "AS" for the Aschers'

1 Ascher, Marcia, and Robert Ascher. 1969. "Code of Ancient Peruvian Knotted Cords (Quipus)." Nature 222 (5193): 529–33.

Fig. 3. Close-up of the first few cord groups on khipu 41-70-30/3110 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 41-70-30/3110)

themselves. Notably, the Aschers also chose to drop the dash between a specimen's author initial(s) and the khipu's number, leaving us with khipu identifiers like so: "AS7". Whether intentional or not, the Aschers' new khipu naming scheme allowed scholars to lay claim to khipus, ascribing their initials to each khipu they published. While it was originally intended as a way to give credit to scholars for their work on individual khipus, the system would devolve into one of pseudo-ownership.

Gary Urton continued the Aschers' khipu naming convention in his studies, marking the khipus he analyzed with the prefix "UR". However, he also introduced a new concept. When restudying a khipu previously analyzed by the Aschers, Urton would keep the Aschers' original number for the khipu but change the prefix to "UR" and add 1000 to the number. Thus, a khipu like the Aschers' "AS23" would become Urton's "UR1023". It's worth noting that Urton would sometimes not realize the Aschers or others had already studied a khipu and gave it a label, leading to a total override or duplication of khipu labels. For instance, the Aschers' AS070 would later also be studied by Urton, and rather than labeling the khipu as "UR1070", Urton labeled the khipu as an entirely new khipu called UR035.

Most recently, the Open Khipu Repository (OKR)—an open source version of what was previously the Harvard Khipu Database (KDB) built by Carrie Brezine—has proposed a new khipu naming convention, calling for the dissociation of individual researchers from khipus and their labels. In doing so, they proposed a naming scheme where all khipus in the OKR would be changed to the form KH#### (e.g., KH0125).

At this point, one might pause and ask, why not just label khipus based on their museum accession numbers, much like Locke did in his original 1912 article? The answer is somewhat complicated at this point, but there are a few reasons one might want to create a more standardized scheme. While I will not list all the reasons here, I can provide an example of one which has arisen out of our obsession with data and an ever growing digital world. For one, accession numbering formats vary greatly from institution to institution, and

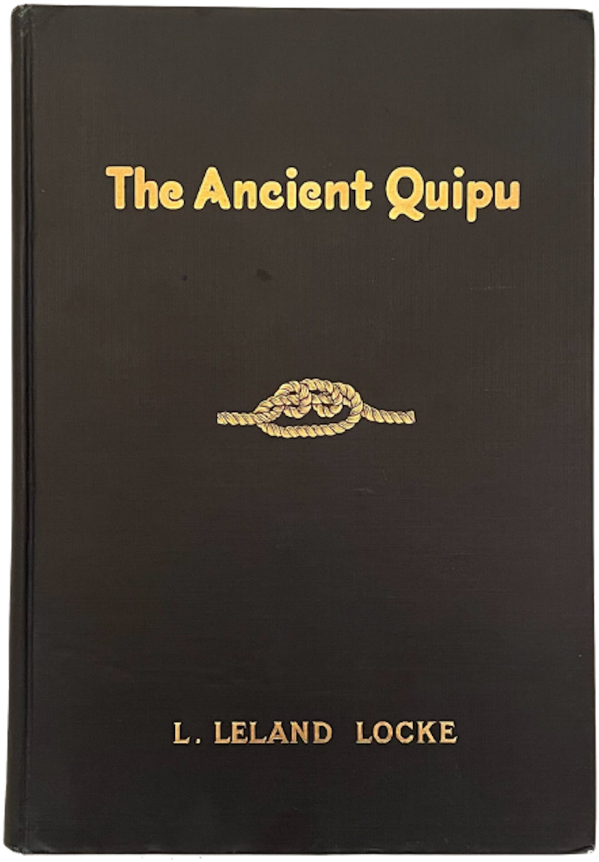


Fig. 4. L. Leland Locke later transformed his 1912 American Anthropologist article into a book which he published in 1923, titled *The Ancient Quipu* (photo by the author)

at times they can be long and unwieldy. In today's world of digitization, filenames, and databases, historical accession schemes can cause many issues, sometimes including "illegal" characters such as slashes, periods, or spaces. A system like that proposed by the Aschers helps curb many of these issues, including significantly shortening and simplifying khipu labels, as well as making them "safe" for use as filenames and other computational purposes.

Still, when I think about the current situation with khipu naming schemes, I cannot help but be reminded of the xkcd comic #927, titled "Standards". While the aim of creating a standardized system is to simplify, it can sometimes yield the exact opposite result, especially in fields that deal with extensive archives and legacy datasets. While new systems may strive to rectify, update, or solidify understandings for current and future scholars, older literature and archi-

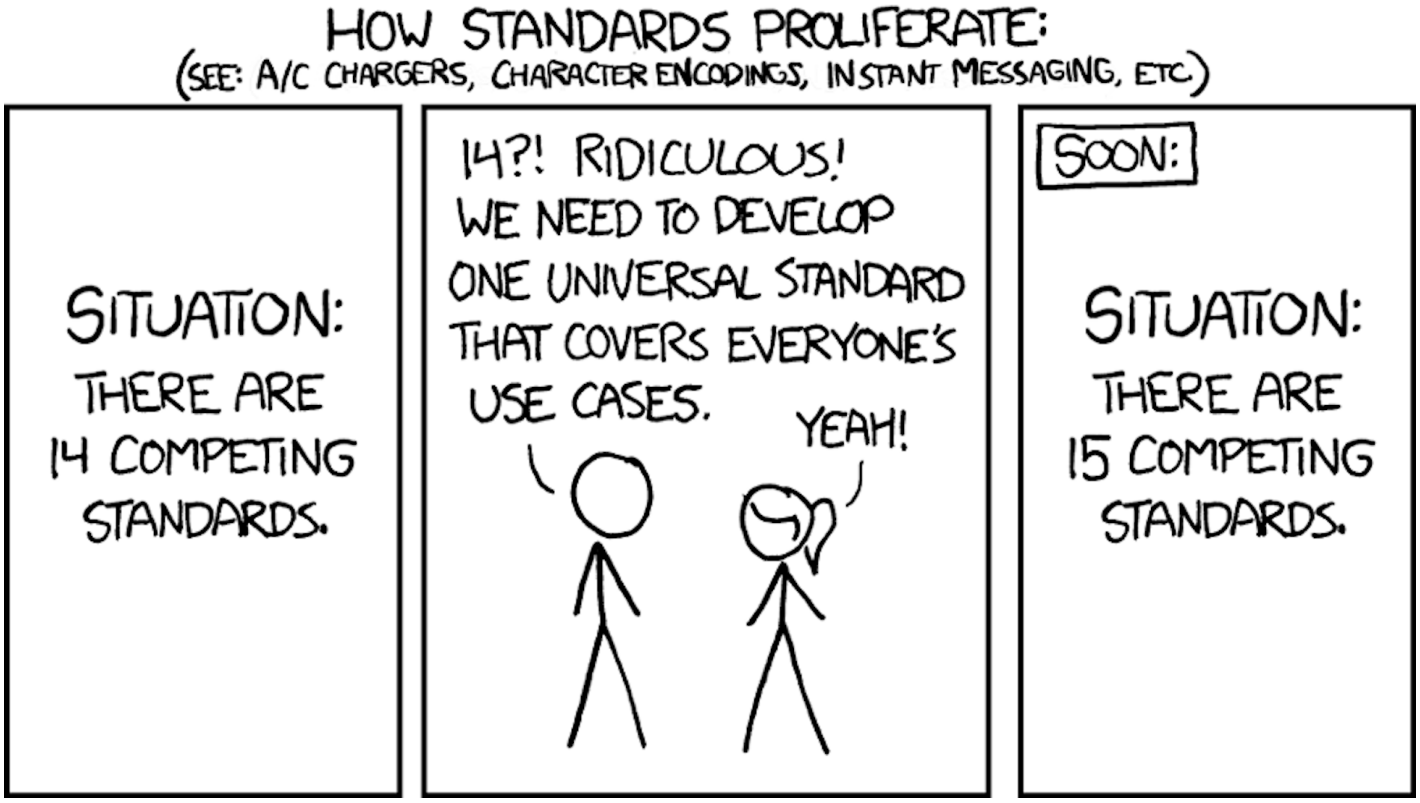


Fig. 5. xkcd comic #927, titled "Standards" (This comic is originally from https://xkcd.com and is licensed under a Creative Commons Attribution-NonCommercial 2.5 License; see xkcd.com/license.html for details).

val materials remain static. Names are used to identify and anchor objects, but minor alterations in naming conventions over time can trigger a snowball effect. Gradually, references to certain objects may become lost or distorted within the literature. As a result, we must exercise caution to ensure that previous findings or observations are not completely obfuscated by different object aliases.

Returning to Khipu 41-70-30/3110

Turning back now to the Peabody's khipu, cataloged as 41-70-30/3110 (fig. 2), I gradually navigated through the naming labyrinth described above, and discovered that said khipu has many aliases by which I could search for it. For the Aschers, this khipu was known as AS30, though its Peabody accession number (if you look hard enough) is scribbled in their notes as 41-70.30/3110 (note their use of a period between the "70" and "30" in the accession number). For Urton, it was christened UR43, with its original accession number neatly entered into the KDB as 41.70.30/3110 (interestingly, Urton uses all periods for the accession number). And now, the OKR is proposing a new identity for this khipu, rebranding it as KH0032. After adding up all the names, and with an additional awareness of the minor inconsistencies between how the khipu's accession number has been recorded, I began looking for 41-70-30/3110, and 41-70.30/3110, and 41.70.30/3110, and AS30, and UR43, and also KH0032. Thank goodness khipu names have been standardized, right?

I searched the web and paged through several

books, eventually finding a reference in the Aschers' 1978 *Code of the Quipu Databook*. After reading through the data they had collected on this particular khipu, I skimmed down to their notes where they wrote that this khipu "appears as an illustration in Willey, Gordon R., *Archaeology of the Americas, Vol. II, South America*, 1967, Prentice-Hall, p. 183". Perfect, another citation to add to my list and track down. I hoped Willey's volume might include some small detail about the khipu which I was not yet aware of, either visible in the apparent historical photo or perhaps in the picture's description.

Now on the hunt, I made my way down from my office on the 5th floor of the Peabody through the hall that connects the museum to Tozzer Library. Once in the stacks, I scanned the shelves, until halfway down I saw the book I was searching for—Willey's *Archaeology of the Americas, Vol. II, South America*.

I gently opened the book just enough to see the page numbers and eagerly flipped through the book until I found the page numbered 183. I opened the book and scanned down the page until my eyes fell over a sharp black and white image of a khipu. Its main cord was laid out in a spiral, with its pendant and subsidiary cords splayed out, making the whole image look like a firework mid-explosion. The caption read, "Figure 3-122. A quipu, or knotted-string record. (Courtesy Peabody Museum, Harvard University)".

Oh well, nothing new from the caption, but at least I had another historical photo of the khipu to add to my archive. Yet, as I stared at the picture for longer, something felt off. The khipu looked too big to be 41-70-30/3110. It had too many pendant cords and its main cord was far too long. After spending hours with a khipu—staring at it, studying it, examining each and every cord and knot in detail—it becomes etched into your brain, like a face. While I recognized the face that stared back at me from the page of Willey's book, it was not that of 41-70-30/3110, but rather the Harvard Peabody khipu 32-70-30/F851 (fig. 5 and fig. 6). I wondered how many other cases of mistaken khipu identity were resting silently in books and archival material.

I sighed, snapped a picture of the page with my phone, put the book back on the shelf, walked back up the five flights of stairs to my office, packed my bag, and began my walk home.

Fig. 6. Image of khipu 32-70-30/F851 as it appears in Gordon Willey's (1967:183) Archaeology of the Americas, Vol. II, South America

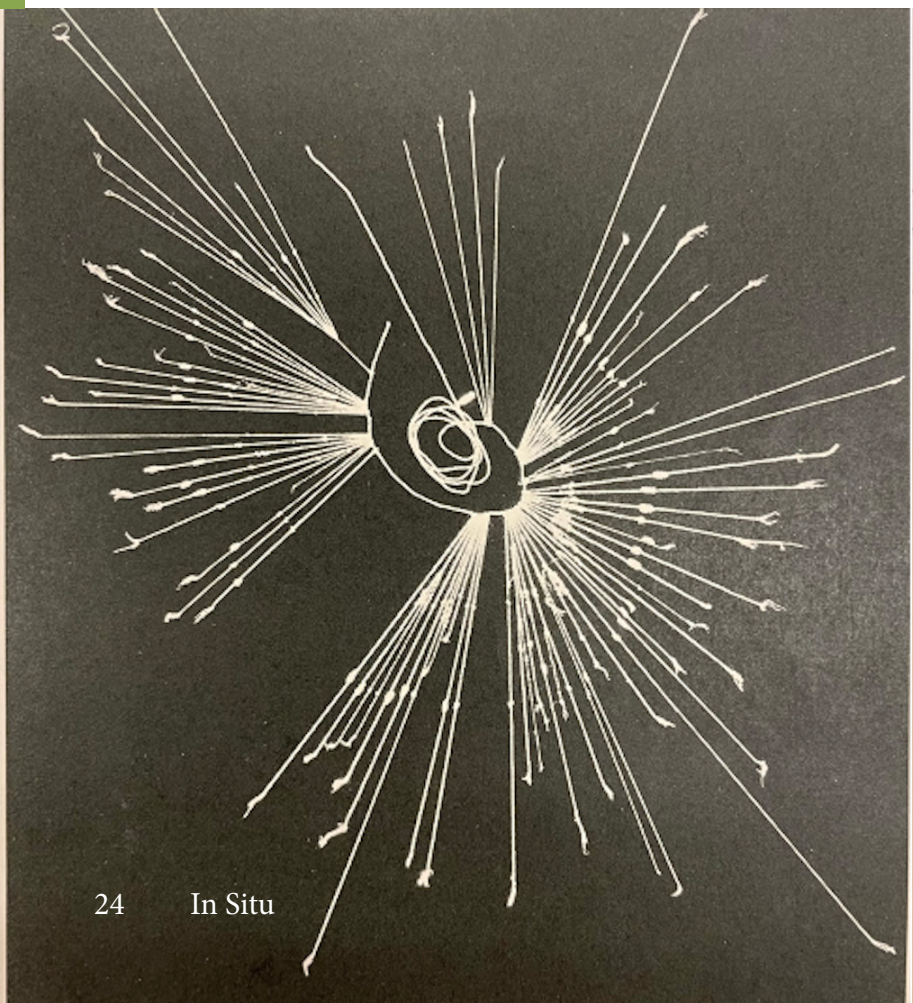


Fig. 7. A recent photo of khipu 32-70-30/F851 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 32-70-30/F851)

Fig. 8. Angelina Santiago studying Peabody khipu 42-28-30/4532 (photo by Mackinley FitzPatrick)

Khipu 42-28-30/4532
- Angelina Santiago

A Brief Description of 42-28-30/4532

This khipu is quite large, with its main cord finishing in a kayte (or small bundle) at one end and being broken on the other—this could mean that it was even longer than it is now. Along the main cord hang so many pendant (or secondary) cords that they cover up the primary cord almost entirely. Most of the cords are made of cotton, while very few are made of a different type of fiber, potentially maguey. The khipu has mostly brown and white cords with few green and white subsidiary cords. The pendant cords are attached to the primary cord in a color banding formation, alternating in groups of brown and white. There are many broken cord ends that have been detached or fallen off over time due to how large the khipu is. This is especially true for the many dark brown cords, some of which have been preserved while others have faded or have become brittle depending on where they sit on the Khipu. The same statement applies to the dark/light green cords. However, while the brown dyed cords become brittle, the green ones do not. This is likely due to the different types of ingredients used in the dyes.

Fig. 9. The kayte (or small bundle) attached to the end of khipu 42-28-30/4532's primary cord (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 42-28-30/4532)

Reflections on Studying Khipus

Before looking at this khipu in person I got to research it online and attempt making a khipu as well. The online research was at times difficult because certain information was either vague or hard to unedrstand as a person who has just started learning about khipus. Making khipus also turned out to be difficult. My first khipu was twice the thickness as some of the ones we were researching which shows just how strong you must be and how tight these cords need to be made. To make a primary cord anywhere near the length of that on the khipu I am currently researching, I had to measure the yarn to the entire length of a room and have my friend Gusnie hold it for me while I twisted it. It shows that not just anyone could make some of the khipus that are researched today. To get the tininess and tightness needed for these cords, you would need to be a professional. It is even more mind blowing to me that people most likely made these by themselves at times. Seeing the khipu I am researching in person was also a great experience. There are certain details like fibers, hairs, and size comparison that you just do not get from pictures online. The knots themselves were very tight and organized as well. Learning and researching about khipus has opened my eyes to an entirely different form of communication in history, and hopefully more people get to know about it.

Fig. 10. A green and white barber pole style subsidiary cord from khipu 42-28-30/4532 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 42-28-30/4532).

Fig. 11. A subsidiary cord made from maguey from khipu 42-28-30/4532 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 42-28-30/4532).

Fig. 12. Gusnie Pierre Louis studying Peabody khipu 41-52-30/2938 (photo by Angelina Santiago)

Khipu 41-52-30/2938
- Gusnie Pierre Louis

A Brief Description of 41-52-30/2938

The khipu is a compilation of seven different khipus attached to each other, creating one giant khipu. The seven khipus' primary cords are joined to form a circle, with the pendant and subsidiary cords hanging down. The cords appear to be made out of cotton, barring a few uses of dark brown camelid fibers, and consists of many different colors. The design of the khipu is clearly systematic, with colors arranged in alternating patterns of white/brown, white/green, white/red, and white/mottled dark brown. The white/green pendants were all in one section and all the green pendants were attached to the green primary cord. There were a few pendants and subsidiary cords that were damaged at the ends, but they might have just fallen off over time. It appears that several of the colors on the khipu have faded overtime, like the green which has turned a lighter shade. Other colors, like the dark brown, have started to become quite brittle, chipping off in some places. This is likely due to the particular dye used to make these cords. Since the khipu consists of several different khipus tied together, I think they all likely record information about the same general topic, perhaps with each khipu having a different specificity. Another explanation for why they could all be tied together is that they could have all been made by the same person.

Reflections on Studying Khipus

Before looking at this khipu in person I got to research it online and attempt making a khipu as well. The online research was at times difficult because certain information was either vague or hard to read as a person who has just started learning about khipus. Making khipus also turned out to be difficult. My first khipu was twice the thickness as some of the ones we were researching which shows just how strong you must be and how tight these cords need to

be made. To make a primary cord anywhere near the length of that on the khipu I am currently researching, I had to measure the yarn to the entire length of a room and have my friend Gusnie hold it for me while I twisted it. It shows that not just anyone could make some of the khipus that are researched today. To get the tininess and tightness needed for these cords, you would need to be a professional. It is even more mind blowing to me that people most likely made these by themselves at times. Seeing the khipu I am researching in person was also a great experience. There are certain details like fibers, hairs, and size comparison that you just do not get from pictures online. The knots themselves were very tight and organized as well. Learning and researching about khipus has opened my eyes to an entirely different form of communication in history, and hopefully more people get to know about it.

Fig. 13. Close-up of the red/white alternating pattern found on one of the seven khipus that make up 41-52-30/2938 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 41-52-30/2938

Fig. 14. Long knots found on the pendants of khipu 41-52-30/2938. The leftmost knot is made from 7 turns, while the rightmost knot is composed of 6 turns (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 41-52-30/2938).

FIg. 15 Example of several different primary cords attached to one another on 41-52-30/2938 (Image by Mackinley FitzPatrick from the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, 41-52-30/2938).

Fig. 1. Lower Dover, Structure B1 mid-excavation during a Community Outreach and Engagement Day

The 2023 Archaeological Investigations at Lower Dover, Belize

John Walden (*Post-doctoral Fwllow in Anthropology*)

Last summer marked seventy years since Gordon Willey and the Harvard Peabody Museum Project pioneered ancient Maya settlement archaeology at the small site of Barton Ramie, in the Upper Belize River Valley, in what is now Belize (fig. 2). Willey's investigations instigated a paradigm shift in Maya archaeology, which saw household excavations become the norm during the latter half of the 20th Century. While investigations of commoner house mounds had occurred in the past, they had never been systematically investigated on a community-wide scale, nor had there been many attempts to integrate their examination into a broader understanding of settlement patterns. Willey specifically focused on the rural community of Barton Ramie to move beyond the elite focus that dominated Maya archaeological research at the time. For decades Barton Ramie was cited as an example of how densely settled remote communities could be and how wealthy rural Maya households were.

The situation changed in 1995 when a Late Classic Maya center was found on the south bank of the Belize River, just 600 m south of Barton Ramie near a historic logging camp known as Dover Camp. Archaeological investigations of the center of Lower Dover by Belizean archaeologists Jaime Awe (Northern Arizona University) and Rafael Guerra (Belize Institute of Archaeology) began in 2010 under the Belize Valley Archaeological Reconnaissance (BVAR) Project (fig. 3 and 4). Initial investigations revealed that the monumental pyramids, palace, ballcourt, and ancillary plaza groups were entirely Late Classic in date (AD 600-900). The commoners of Barton Ramie were responsible

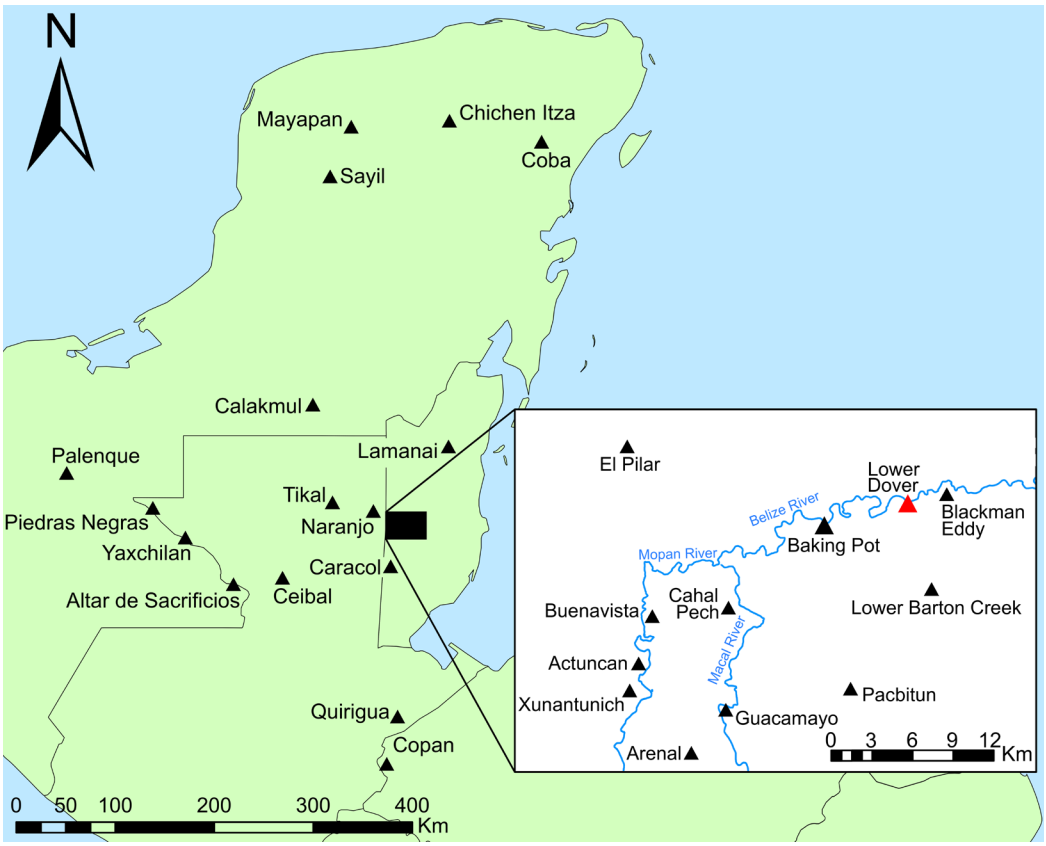


Fig. 2. Map showing the Maya Lowlands with the Upper Belize River Valley inset.

for building Lower Dover and were governed by the ruling regime based there during the Late Classic. In 2016 I began doctoral research at Lower Dover, and its hinterland communities of Barton Ramie, Floral Park, and Tutu Uitz Na (fig. 5). Over the following five years, myself and a diverse group of collaborators, students, and colleagues began reimagining this ancient landscape and the role played by the commoners and elites of these communities in the emergence of Lower Dover. This pursuit took us from the dense secondary forest, or wamil, in the south, to the cornfields of Barton Ramie in the north, to the Harvard Peabody

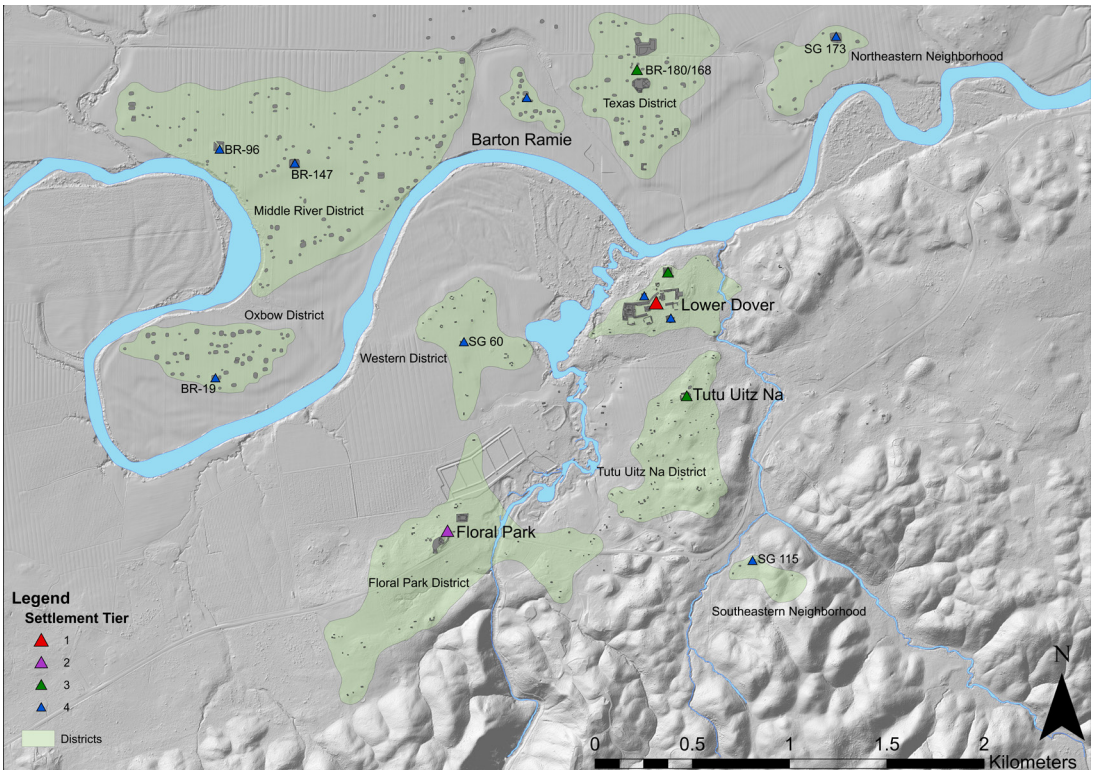


Fig. 3. Map showing the Lower Dover polity.

Museum of Archaeology and Ethnology. I was awarded a National Science Foundation Doctoral Dissertation Improvement Grant and an award from the Rust Family Foundation to conduct extensive household excavations and perform reanalysis of materials from Willey's excavations prudently curated at the Peabody for the past seventy years. This dataset now contains 97 households and provides a vivid picture of the rise of Lower Dover. The political repercussions of the rise of the royal court mostly impacted previously autonomous community leaders at places like Barton Ramie, Floral Park, and Tutu Uitz Na who became co-opted as intermediate elites. Some of these community leaders, like those at Barton Ramie and Tutu Uitz Na, persisted

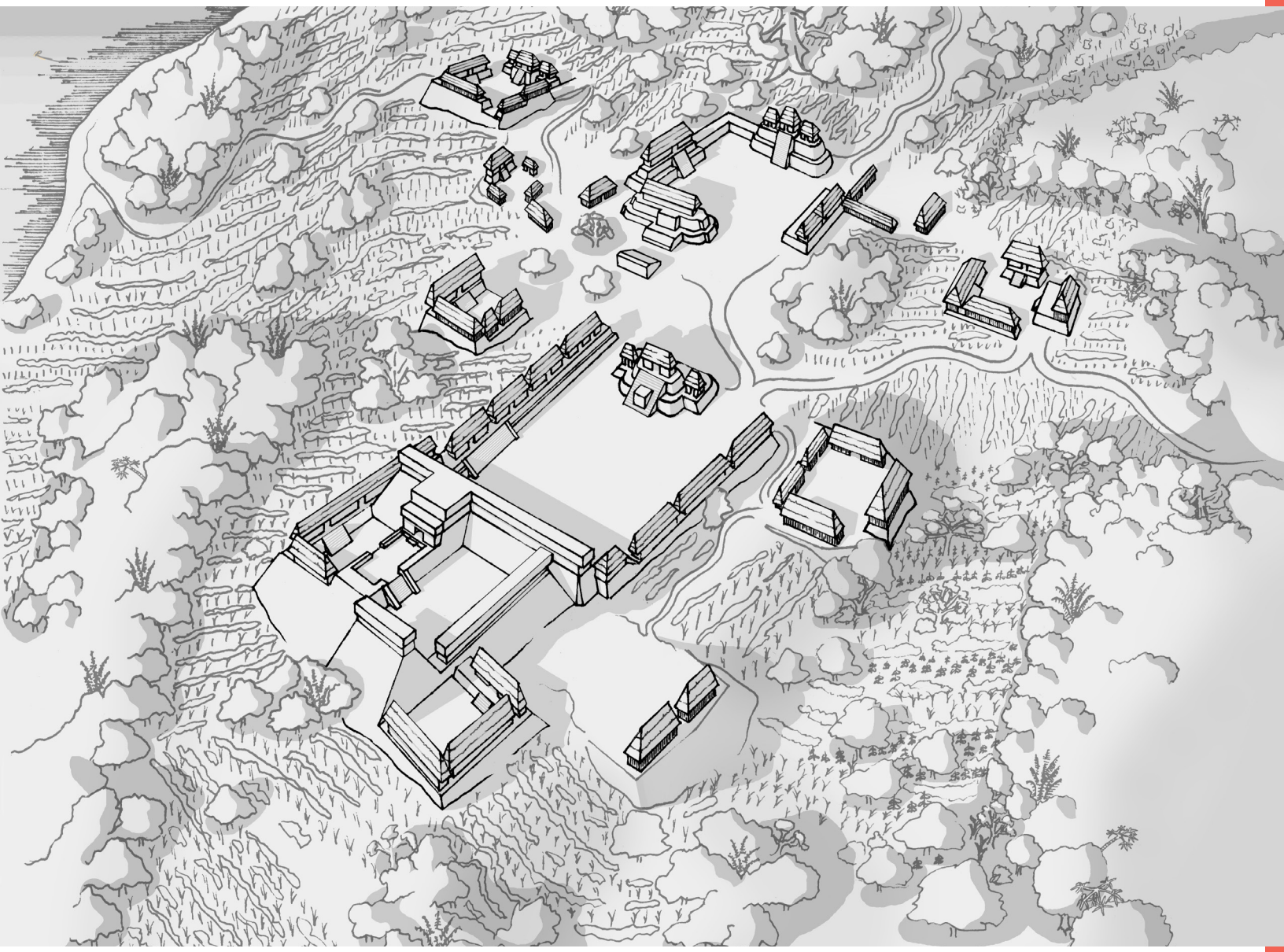


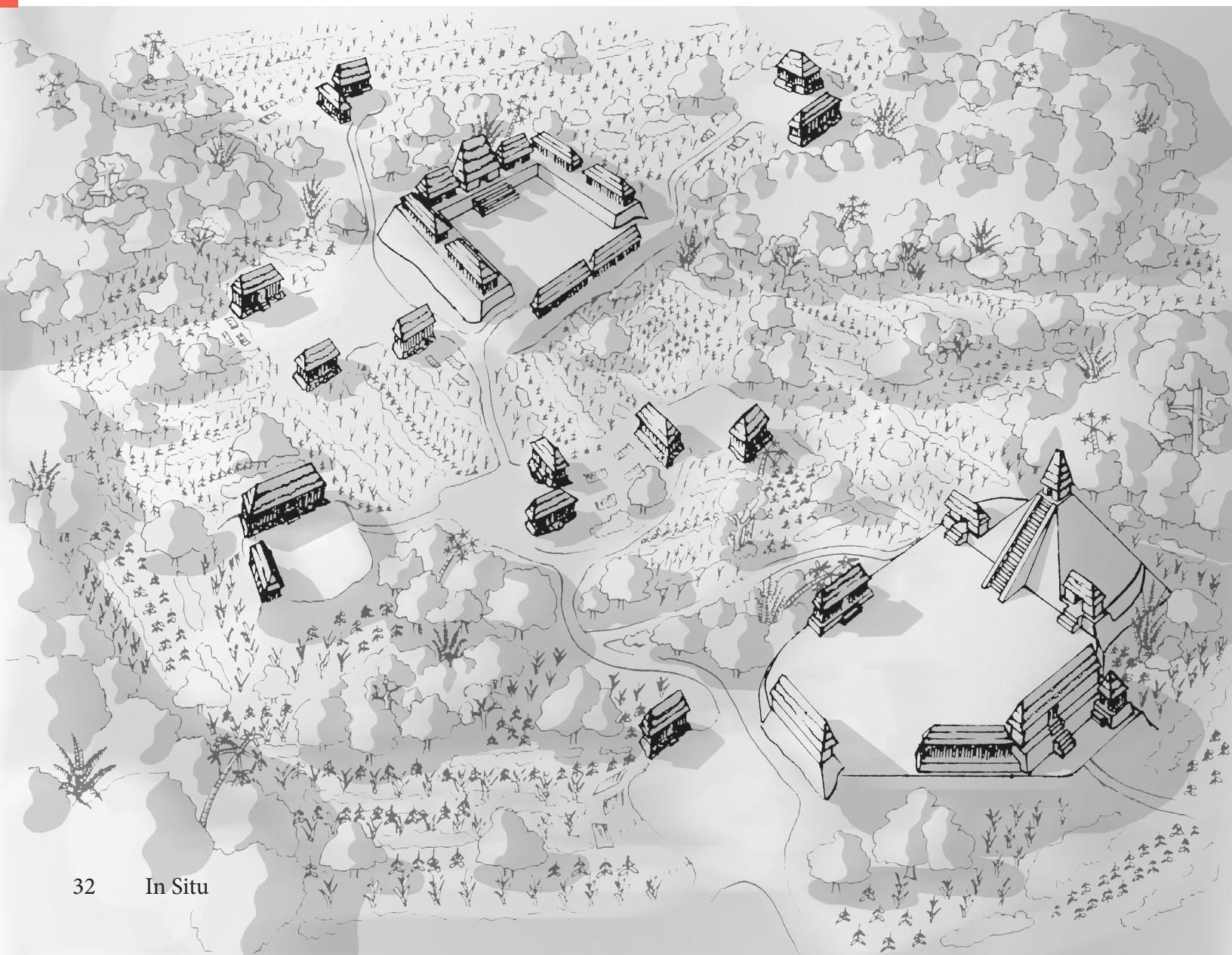
Fig. 4. The Lower Dover Epicenter with Structure B1, the eastern pyramid highlighted (courtesy of Kyle Shaw-Müller, adapted from Walden et al. 2020 Figure 15a).

in their pursuit of well-established roles and traditions such as ancestor veneration and distributing wealth to surrounding commoners, who themselves saw little change throughout the transition. In contrast, the elite regime based at Floral Park formed a close relationship with their emerging suzerains at Lower Dover; this allowed them to extract more labor from their commoner subordinates to commission a large ceremonial precinct to host larger polity-wide events. Unlike their counterparts at Barton Ramie and Tutu Uitz Na, commoner households surrounding Floral Park became impoverished and the onerous labor exerted by their overlords led to a decline in household construction.

A raft of new scientific approaches are now pro-

viding answers to questions first pondered by Willey during his time at Barton Ramie, but which were, until recently, unanswerable due to methodological limitations. Recent advances in ancient DNA technologies are now making these questions testable for the first time, and Christina Warinner, my postdoctoral supervisor at Harvard, and I, together with Awe and our collaborator Doug Kennett (University of California Santa Barbara), are working to reconstruct the kinship systems of the Belize River Valley by examining biological relatedness using ancient DNA and social interaction using archaeological data. While our project spans multiple ancient Maya kingdoms in the region, as the site director of Lower Dover, I was keen to investigate how members of the royal court were related to surrounding royal regimes, or to the Barton Ramie, Floral Park, and Tutu Uitz Na intermediate elite households. Does the rise of Lower Dover represent the rise of one of these sub-royal households to paramount status? Or does it represent some type of marriage alliance between two sub-royal households? Moreover, questions about kinship in the hinterland communities loomed large. Were the intermediate elites related to rulers or to their commoner subjects living nearby? Were these large clusters of commoners situated around elite households actually extended ranked lineages? Warinner, Kennett, and I obtained funding through a National Science Foundation Collaborative Research Grant, the American Philosophical Society, and a second award from the Rust Family Foundation to investigate these questions using traditional archaeological methods, isotope chemistry, and genomic analysis of 350 individuals from Lower Dover and surrounding Classic Maya polities. Following this

Fig. 5. The Texas District at Barton Ramie with the Intermediate Elite Household of BR-180/168 (courtesy of Kyle Shaw-Müller, adapted from Walden et al. 2020 Figure 15b).



we organized a forum and interview-based consultation and engagement scheme to confirm support from nearby indigenous Maya communities.

In June 2023, with funding in hand, the support of the Belizean Institute of Archaeology, and the local communities we serve, myself, Warinner, our fellow BVAR researchers, and our Belizean colleagues and collaborators, embarked on two months of investigations at the Lower Dover center. At some point in the 1980s, looters carved a colossal three-meter-deep trench through Structure B1, the monumental eastern pyramid where the royal lineage was interred (fig. 4). Proof of their ill-gotten gains surfaced in the mid-1990s when the Institute of Archaeology confiscated a greenstone head, which likely came from one of several looted tombs in this structure (fig. 6). To this day, the trench remained open with tomb architecture exposed to the elements and artifacts tumbling down the front of the structure. Salvage work was conducted in 2023 to record and consolidate the architecture and tombs which had been churned through by the looters. A second goal was to reconstruct the genetic history of the ruling lineage at Lower Dover. While their valuable grave goods are now in private collections across the world, the story of the elite occupants of these tombs can still be reconstructed using the discarded remains scattered within this trench. Seventy years on, Harvard-based research at Lower Dover and Barton Ramie is continuing to push the boundaries of archaeological knowledge through revolutionary new approaches combined with traditional archaeological practice.

Fig. 6. Greenstone head (courtesy of Jaime Awe –BVAR Project).

Fig. 1. Survey in progress at North Saqqara

Surveying North Saqqara

Sergio Alarcón Robledo (*PhD Candidate, Department of Near Eastern Languages and Civilizations*)

The North Saqqara Plateau was the main elite cemetery of Memphis around 3,000 BCE when the administration of Egypt was growing into a complex state. Although the majority of this site was excavated in the first half of the 20th century, various circumstances prevented the full publication of the results, limiting our understanding of the main urban center of Egypt in its formative period.

The targeted strategy of publications followed by the archaeologists—who prioritized potentially royal structures—together with a long history of misfortune led to a very large portion of the excavated data remaining unknown to the scientific community. In 1914 World War I forced James E. Quibell to interrupt his work at the site, which he had been carrying out for three seasons, and delayed the publication of the results a decade, with the associated limitations and loss of data. Cecil Mallaby Firth took over the work in 1930, but his unexpected passing only one year later resulted, again, in the need to transfer the documents to a newly appointed archaeologist, which again provoked a loss of information. Walter B. Emery did his best in following Firth's steps in the necropolis in 1935, but again World War II forced him to interrupt the work and prevented him from continuing with the publication of the results. Moreover, in one of his publications, Emery

Fig. 2. Ancient remains are still partially visible on the North Saqqara plateau

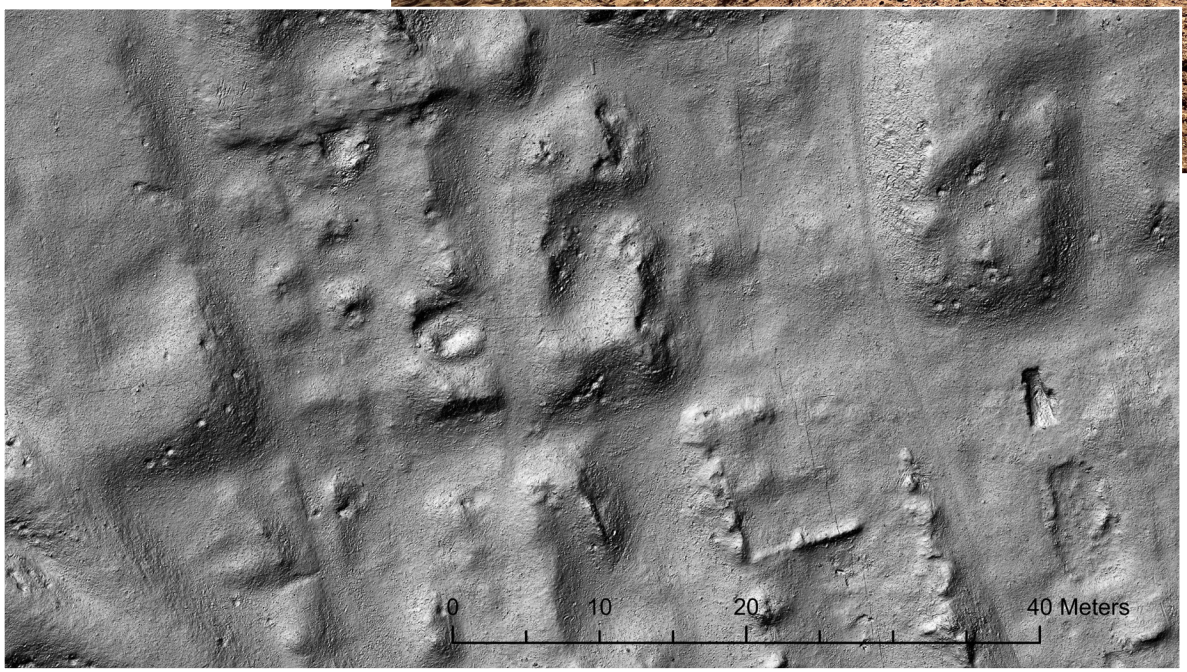


Fig. 3. Partial view of the Digital Elevation Model. Note how several structures are evident, even if some of them are fully covered by windblown sand

mentioned how in 1944 and 1945 two great rainstorms provoked the collapse of the magazine where the excavation records and objects were kept in Saqqara, some of which were damaged or went astray.

Such a succession of events led to hundreds of tombs remaining unpublished. The first steps of my dissertation allowed me to search and digitize the archival records of these excavations, which have been in the United Kingdom since Emery's passing in 1971. The documents include information about more than 160 unknown tombs and have documentation of particular relevance for the Second Egyptian Dynasty, a period still comparatively little understood. One of the most relevant missing documents that was probably lost at some point is a comprehensive plan of the necropolis. Without it, the location of many of the tombs mentioned in the documentation remains unknown. Looking at plans of individual structures, photographs, and sketches I was able to reconstruct the layout of some parts of the necropolis. In two cases these partial reconstructions were close to easily identifiable areas of the cemetery, which allowed me to suggest their location. In other cases, nevertheless, the available documentation made it impossible to ascertain the position of the plans.

A visit to the site in 2020 evinced that remains

of the mudbrick structures were still visible on the surface and that the work could benefit from undertaking a topographic survey of the site. I decided to use photogrammetry to build three-dimensional models of some areas of the plateau, hoping to identify as many structures as possible. I have been able to complete a season of fieldwork in the Fall of 2023 and the Spring of 2024. I set up a network of topographic nails which I provided with absolute coordinates. I used a total station to transfer these coordinates to temporary targets, and a camera on top of a 24.6' pole to take thousands of photographs of the plateau. I then processed these photographs to produce a Digital Elevation model with a resolution of ca. 1cm/pixel. This documentation makes it possible for me to trace the shape of many of the structures. In some cases, subtle patterns in the topography allow me to make out the shape of tombs whose structure is fully covered by wind-blown sand. Seeing the success of the methodology, I intend to apply it to the full extent of the North Saqqara plateau in field seasons to come.

This work would not have been possible without the backing of the Egyptian authorities and colleagues. I am especially grateful to Mohammad Youssef, Sabri Farag, my inspectors Mahmoud Shaaban and Mohammad Abd Elrahman, and my supervisors Peter Der Manuelian and Jason Ur. This research was generously supported by The Egypt Exploration Society, the American Society of Overseas Research, and the American Council of Learned Societies.

Fig. 4. Excavations led by Walter B. emery in the 1930s (Image courtesy of Geoffrey T. Martin, Kate Spence and the Isaac Newton Trust)

Fig. 1. Sardis, view of Temple of Artemis (fourth largest Ionic temple in the classical world, begun in the third century BCE) and its sanctuary before conservation of the marble blocks

The Archaeological Exploration of Sardis

Bahadır Yıldırım (*Administrative Director, Archaeological Exploration of Sardis/Harvard Art Museums*)
Phil Stinson (*Assoiate. Professor of Classics, Univ. of Kansas, MDesSt, GSD' 95*)
Zichen Liu (*Masters Candidate for Urban Design, GSD*)
Andrea V. Lanza Aliaga (*Undergraduate, Archaeology and Social Anthropology concentrator*)

- Bahadır Yıldırım

The ancient site of Sardis, first settled in 2200 BCE, extends over 100 hectares. Strategically situated in western Anatolia (modern Türkiye) at the confluence of the civilizations of Greece and the Near East, Sardis was one of the great cities of the ancient world, site of a colossal Temple of Artemis, one of the Seven Churches of Asia, and one of the ancient world's largest synagogues. Renowned as the capital of the Lydians, the inventors of coinage, it continued as an important regional center under the rule of the conquering Persian, Hellenistic, Roman, Byzantine, and Ottoman Turkish cultures. Türkiye, recognizing the importance of Sardis and its Lydian funerary tumuli of Bin Tepe (one of the largest cemeteries of the ancient world, at over 70 sq. km), nominated the site this year for consideration for inscription in the UNESCO World Heritage List.

Begun in 1958 through the co-sponsorship of Harvard and Cornell universities, the Archaeological Exploration of Sardis (AES), also known as the Sardis Expedition, is one of the longest ongoing archaeological projects in the Mediterranean; and one of the earliest international projects sponsored by Harvard. Since its inception the AES has involved more than 800 scholars and students from over 180 institutions representing a wide range of fields, including anthropology, archaeobotany, archaeogenetics, archaeology, architecture, art history, classics, conservation, engineering, epigraphy, fine arts, geophysics, history,

Fig. 2. Photo of workspace of the Archaeological Exploration of Sardis office at the Somerville Research Facility of the Harvard Art Museums

Fig. 3. View of excavation compound at Sardis: foreground- parking area for excavation vehicles; middle-ground- computer room at left and living accommodation at right; background- depots, photo and conservation labs, study room, and illustrator office.

photography, and religion. The administrative headquarters of the AES is part of the Somerville Research Facility of the Harvard Art Museums. It maintains the documentation of the excavations, including hundreds of thousands of photographs, drawings, and reports (fig. 2).

The AES also facilitates research, education, publication, and seasonal field work through close coordination with Harvard's Office of the Provost, Office of the Vice Provost for International Affairs, and the Faculty Oversight Committee for the Sardis Expedition, as well as the Turkish Ministry of Foreign Affairs and the Ministry of Culture and Tourism, which each year issues AES a permit to conduct excavations following a rigorous annual application process. A major operational footprint was established by the Expedition at Sardis in Türkiye from the beginning in the form of an excavation compound with living accommodations for up to forty team members at a time, an architecture lab, illustration office, photogra-

phy studio, study room, conservation lab, and storage depots to protect all finds from the excavations (fig. 3). Artifacts discovered by the AES are owned by Türkiye and required to stay in Türkiye.

The AES offers students (see below articles of Lanza, Liu, and Stinson) opportunities to gain academic, professional, cultural, and life skills while contributing to the entire process of archaeological research, conservation, and publication. This collaborative enterprise over generations has cultivated sustainable stewardship of the preservation of the ancient material cultures at the site. In addition to assisting in the excavation of trenches in various areas of the ancient city, men and women from the local community have been involved in our site preservation efforts. A major project brought to completion through this teamwork is the conservation of the marble of the Temple of Artemis, supported by the J.M. Kaplan Fund (see cover photo). More recently in 2021, the generosity of Patrick Healy supported the construction of a protective covering over the ancient Synagogue (see back cover photo), which has enabled this team to begin a new project to restore modern concrete infills from the 1970s with modern mosaics to complete patterns in the ancient floor mosaics of the Synagogue (fig. 4). The team feels much pride in contributing to the preservation and better understanding of Sardis and its monuments, knowledge which they will pass on to their children and future generations. Across the road from the Synagogue, a new protective covering was completed this past October over Lydian houses and remains of a colossal 65-foot thick Lydian urban defense wall, thanks to the bequest of William Collins Kohler (see back cover photo). This roof will facilitate future conservation efforts and greater access to the Lydian cultural remains in this area for visitors and researchers.

For more information about Sardis and the activities of the AES: http://sardisexpedition.org

Fig. 4. Left to right: Hiroko Kariya (conservator), Emine Altan (local site preservation team), Catherine Alexander (illustrator), and Sevinç Akça (local site preservation team), restoring mosaics of the main hall of the ancient Synagogue at Sardis.

Archaeological Exploration of Sardis: Documentation, Design & Preservation

- Phil Stinson

The Sardis Expedition has a long history of mentorship and training of architects from Harvard's Graduate School of Design (GSD) as well as other institutions from the US and Türkiye since its inception. As a member of the recording team of the Archaeological Exploration of Sardis (Sardis Expedition) since 1991, and an alumnus of the GSD I have worked with nearly half of the twenty-five GSD students who have participated since 1958 in documenting the excavations at Sardis, including most recently Zichen Liu and Hanjia Wang in the summer of 2023.

Collaborating with archaeologists by assisting their interpretation of ancient structures through detailed drawings from direct observation has had an indelible impact on my career as an architect and more recently as an academic. Through this process of close-looking, I gained great appreciation for ancient construction technologies as well as principles of urban design in the context of Sardis's famed palimpsest of historical layers. Over the years my roles have shifted from student to senior architect and mentor at Sardis. In the 2000s I also contributed to designing an expansion of the excavation compound to include

Fig. 1. Hanjia Wang (GSD student) at the Sardis event of Worldwide Week at Harvard 2023, "Archaeological Exploration of Sardis: Documentation, Design & Preservation" presenting on the work of the architects at Sardis.

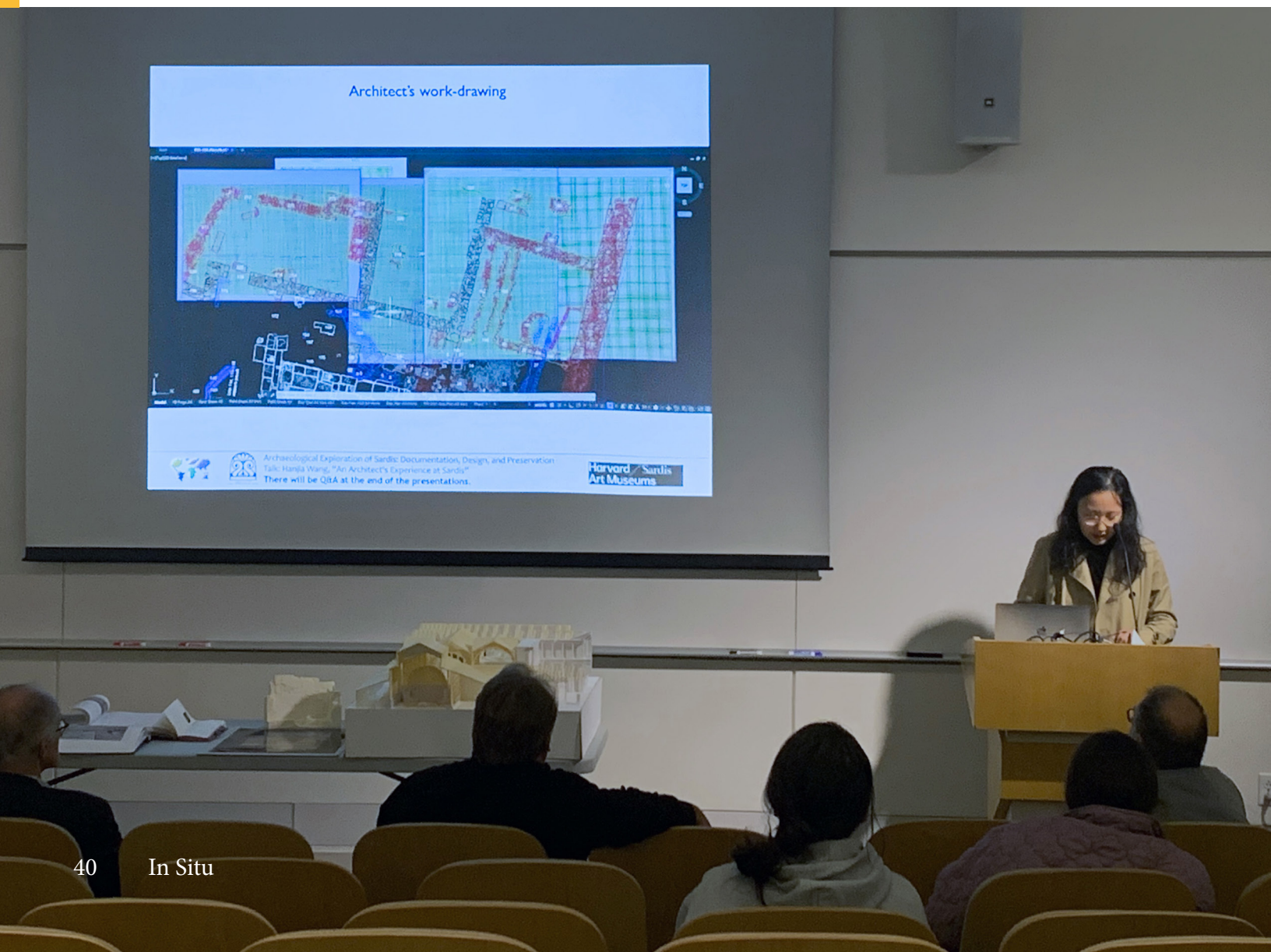


Fig. 2. Sardis, 2022 laser scans of Temple of Artemis: left, laser scan of east porch, view looking west; right, laser scan elevation of east door and wall, exaggeration of y-scale by 10 times revealing hidden curvatures in the masonry.

additional depots, which are currently in use, a larger, more modern conservation lab, and new workspaces for specialists including photographers, illustrators, and researchers (see Yıldırım, fig. 2 above).

In addition to facilitating documentation, research, and publication, architects have also been critical catalysts to site conservation and preservation. The most concrete manifestation of these efforts has been the design and construction of several protective shelters (see Yıldırım above, and back cover photo). The vitality of this legacy of collaboration between architects, conservators, and archaeologists was highlighted this past fall in the Worldwide Week at Harvard 2023 event, "Archaeological Exploration of Sardis: Documentation, Design & Preservation," organized with Professors David Fixler (GSD) and Jason Ur (Department of Anthropology, FAS), which brought myself, longtime architect Troy Thompson (CEO of SmithGroup), Bahadır Yıldırım (Administrative Director, Archaeological Exploration of Sardis/Harvard Art Museums), and current GSD students Hanjia and Zichen together to introduce opportunities for Harvard students to enhance their studies through archaeological fieldwork and experiences at Sardis (fig. 1).

Methods for recording the excavations and ancient monuments at Sardis continue to rapidly change. The drone, laser scanning, and photogrammetry are all major additions to the tool kit of the Sardis' recording team in documenting archaeological remains. They have also informed my own research, opening up new avenues to explore details that would have been overlooked or much more time consuming to document through traditional methods. The biggest advancement has come with the development of low-cost and efficient digital photogrammetry, which in a nutshell allows for the creation of three-dimensional computer models of objects, monuments, or entire landscapes based on coordinated sets of digital photographs and measured reference points. Using photogrammetry in combination with laser scanning, we are discovering refinements in the architecture of the Temple of Artemis not previously recognized.

It has also been helpful in studying blocks of the buildings in more detail such as the sculptured figural capital of a temple of the Roman imperial cult. With these new tools, we are transforming manual measuring and drawing methods in ways previously unimaginable, blurring previous distinctions between 2D and 3D, as demonstrated above by Zichen Liu in her documentation of a Lydian tumulus tomb. What comes next with AI?

Digital Photogrammetry, Field 55 Early Imperial Tem-

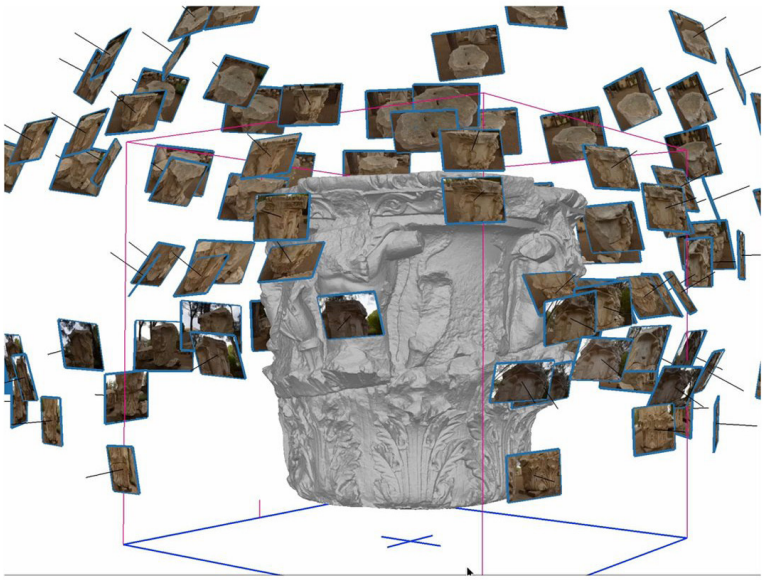


Fig. 3. Phil Stinson creates a digital drawing based on observation and a photogrammetric model of Corinthian figured capital from the Roman Imperial Cult temple at the center of Sardis in sector Field 55.

Architectural Documentation of Lydian Cultural Heritage: Tumulus BT05.026

- Zichen Liu

During the summer of 2023, I and my colleague Hanjia Wang of Harvard's Graduate School of Design embarked on our first season as site architects with Harvard's archaeological team at Sardis in western Türkiye. For part of the summer I was involved in documenting a tomb at one of the largest ancient cemeteries in the world, the 74 square kilometer cemetery of Sardis called Bin Tepe, located in the heartland of the ancient civilization of Lydia. Diving into the depths of history to unearth the secrets of the Lydian kings of the seventh and sixth centuries BCE, our focus was to bring to light the obscured narratives of the past through the lens of modern technology and interdisciplinary collaboration.

The plain of Bin Tepe, or "A Thousand Mounds," stretches across the landscape, a monumental burial ground home to over 120 tumuli, including the 6th century BCE tomb of the Lydian king Alyattes, the largest of the mounds, which was described by the ancient historian Herodotus as one of the greatest structures ever built, apart from those of the Egyptians and Babylonians (Hdt. 1.93). These ancient mounds, standing as sentinels of the past, presented us with a unique opportunity: to digitally reconstruct a piece of Lydian heritage through the meticulous creation of a photogrammetry model of one of the site's tombs. Near the tumulus of Alyattes, the Lydian tomb BT05.026 had unfortunately suffered from looting because of illicit excavation in the area in previous

Fig. 1. Bin Tepe: View of progress of restoration of Tumulus BT05.026 in foreground with Tumulus of Alyattes on horizon in background.

Fig. 2. Bin Tepe: Tumulus BT05.026 after completion of its restoration

Fig. 3. Bin Tepe: Archaeologist Okan Emre Güney on masonry of tomb entrance of Tumulus BT05.026

years. To prevent further damage and preserve the site, the Sardis team was authorized to excavate and document the remains before reburying the tomb and reconstructing the burial mound to its original height and form in the landscape (figs. 1-2).

Our collaboration with archaeologist Okan Emre Güney (undergraduate student at Aegean University, Izmir), archaeologist John Sigmier (graduate student at UPenn and Harvard class of 2012) and Sardis team photographer Jivan Güner marked the beginning of an innovative approach to archaeological exploration (figs. 3-5).

Fig. 4. Bin Tepe: Archaeologist John Sigmier studying masonry of burial chambers of Tumulus BT05.026

Fig. 5. Bin Tepe: Photographer Jivan Güner preparing lighting for photography of Tumulus BT05.026

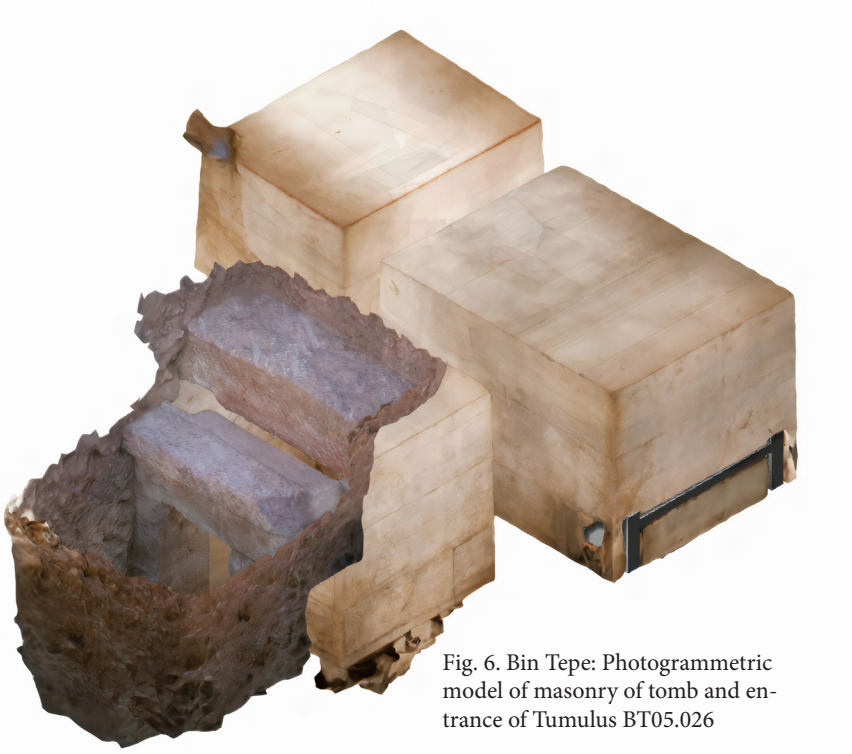


Fig. 6. Bin Tepe: Photogrammetric model of masonry of tomb and entrance of Tumulus BT05.026

By employing photogrammetry, we were able to create a virtual tour of the tomb's interior, offering unprecedented insights into Lydian stone masonry and burial practices. The detailed digital model revealed the complexity of the tomb's structure, from the sophisticated layout of its chambers to the exquisite craftsmanship of its limestone blocks, quarried from the limestone bedrock ridge into which the tomb was partially carved (fig. 6).

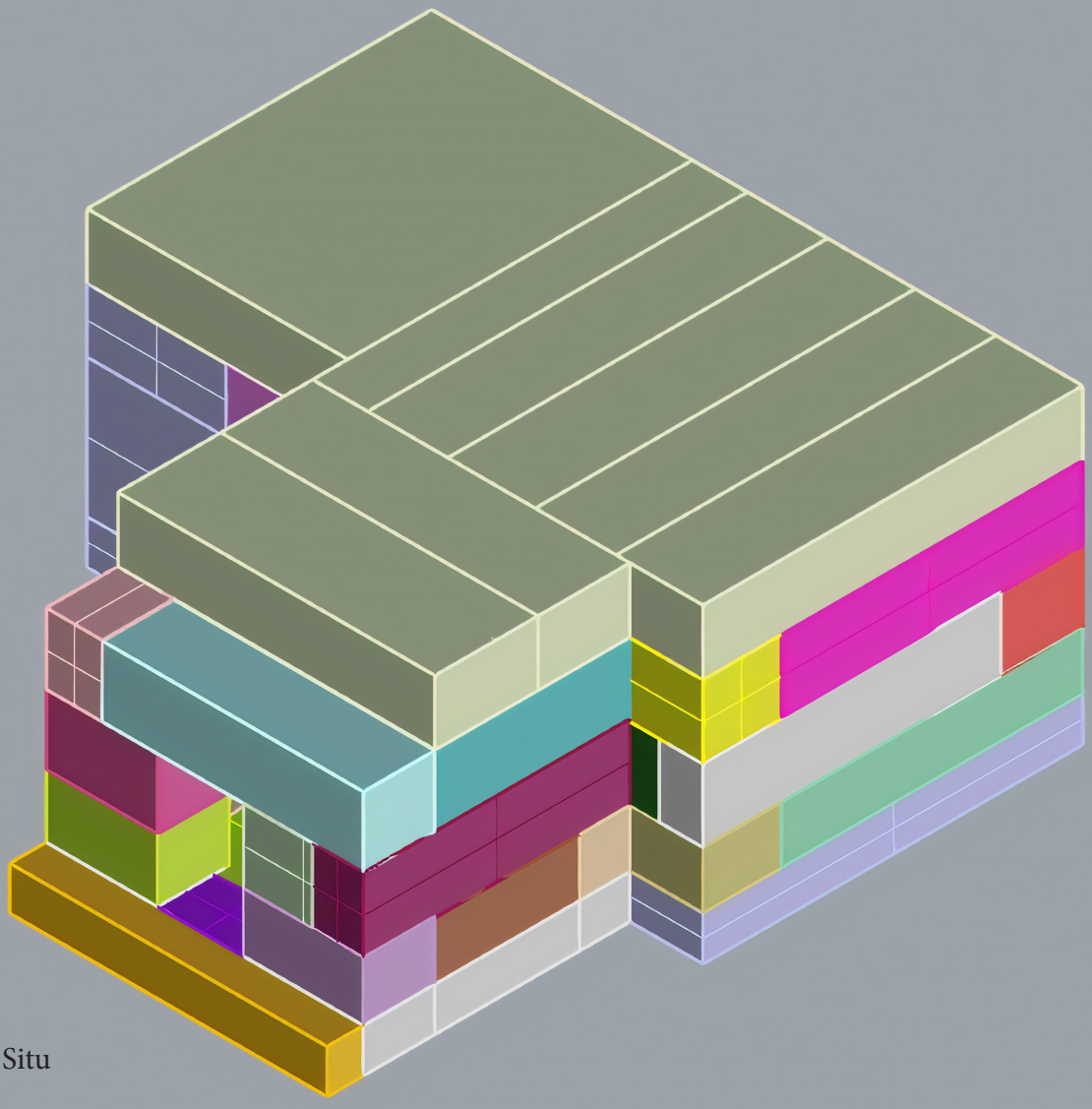
This technological endeavor was supported by a multidisciplinary team, including architects Micah Tichenor, Brianna Bricker, and myself, alongside honorary architect Cathy Alexander (fig. 7).

Fig. 7. From left to right, Brianna Bricker (Sardis senior architect), Cathy Alexander (Sardis illustrator), and Zichen Liu (Harvard-GSD) at Tumulus BT05.026.

Our collective effort focused on unraveling the construction techniques, material choices, and architectural logic employed by the Lydians. Cathy Alexander's innovative color-coding system played a crucial role in this analysis, enabling us to visually differentiate between the tomb's structural elements and understand the assembly of its massive stone blocks (fig. 8).

The activities of the Archaeological Exploration of Sardis at Bin Tepe offered me a unique immersion in the world of archaeology, far beyond my expectations, intertwining advanced technology with a broad spectrum of knowledge to preserve and make ancient history tangible in the present. This project illuminated the significance of interdisciplinary teamwork, showing me the depth of insight that can be achieved when different experts unite toward a common goal. I am immensely thankful for this special opportunity, which broadened my understanding and appreciation for archaeology in ways I hadn't anticipated.

Fig. 8. Digital model of Tumulus BT05.026 with color-coding to indicate types of limestone blocks used in the construction of the tomb.



A Summer at the Archaeological Exploration of Sardis, Türkiye

- Andrea V. Lanza Aliaga

Last summer, 2023, I had the privilege of joining the Archaeological Exploration of Sardis. Each year, the expedition opens its doors to undergraduate interns from Harvard, Cornell, and several Turkish universities, offering them a comprehensive immersion into the various facets of excavation work. Joining me on this journey from Harvard was Emma MacKenzie, a History of Science major from the class of 2023. As for myself, having just completed my second year and declared a combined track in Anthropology, Archaeology, and Social Anthropology, I embarked on the 10-week excavation with no preconceived notions, only to find it to be a profoundly transformative experience.

Upon my arrival to the ancient site of Sardis in western Türkiye on June 1st, I was warmly welcomed by Nicholas (Nick) Cahill, the excavation's

Fig. 1. Harvard Interns, Emma MacKanzie and Andrea Lanza, numbering pottery sherds.

Fig. 2 Caitlin Gallupe (conservator from Queens University), Emma, and Andrea sort through dirt from a terracotta sarcophagus.

Fig. 3. Archaeologist William Bruce explaining how to sort and read pottery to Bahadır Yıldırım (Sardis Administrative Director), Emma, and Andrea.

Fig. 4. Archaeologist John Sigmier gives a photogrammetry seminar to Andrea, Emma, Hannah Master (Sardis recorder), and Bahadır.

Fig. 5. Andrea joining P23.125

Fig. 6 Jivan Güner (Sardis photographer) and Andrea prepare to photograph some objects.

director and a professor at the University of Wisconsin-Madison, along with Bahadır (Baha) Yıldırım, the Administrative Director, and other team members who gradually joined us in the following weeks. What struck me most about the experience was the diverse composition of the team, with members hailing from both the United States and Türkiye. This blend not only fostered deep learning but also offered a rich cultural immersion, both within the country and within the context of the expedition.

Each of my days was different from the previous one. Some days I worked in the excavation compound depot, where I honed my skills in cataloging, describing, and drawing artifacts, learning to typologically identify them and discern the techniques used in their creation. The depot felt like a trove, housing a myriad of objects ranging from intact pottery to marble sculptures, spanning from the Lydian to Byzantine periods. I spent other days on conservation work, where I learned the methods of preserving artifacts, murals, and structures. I also learned and helped to take photos of both artifacts and architectural remains, and delved into the world of photogrammetry. Finally, there were days spent in the field, actively learning how to excavate. This diverse, dynamic, and educational experience not only deepened my under-

Fig. 7. Conservator Brian Castriota teaching Andrea how to remove pottery from Lydian destruction floor

standing of Sardis and the excavation process but also allowed me to explore my interests and strengths in archaeology.

I must say that I feel fortunate to have had my first field experience in Sardis because of the complete immersion it offered me. All of the team members have worked for many years on the expedition, so my days were filled with stories of years past and all that they did up to that time and I was able to join in their traditions, such as going out in the evenings to the Temple of Artemis, which is next to the compound. In addition, the Turkish members explained a lot about the culture in Türkiye, giving me the opportunity to learn a little bit of a new language, their music, their traditions, their politics, and everything else I was curious about.

Being out in the field, actively engaging in the work firsthand, learning directly from multiple professionals, encountering new locales and individuals, and embracing the spirit of exploration is an unparalleled experience. There's a profound difference between holding dirt in your hands, feeling the texture of a pot's surface, or tracing the smoothness of a sculpture, and merely reading about it in a book.

Fig. 8. Andrea reading at the Temple of Artemis

Fig. 1. In the tomb of Thutmose IV in the Valley of the Kings (credit: Marleen De Meyer)

Egyptology in the Field

Grace Clements (*PhD Candidate in Ancient Near Eastern Studies/Egyptology*)
Elissa Day (*PhD Candidate in Ancient Near Eastern Studies/Egyptology*)

As part of our PhD coursework at Harvard, many Egyptology students choose to participate in the Egyptology in the Field program hosted by the Netherlands-Flemish Institute in Cairo (NVIC). This semester, two of us (G1 Elissa Day and G2 Grace Clements) arrived in Cairo for an exciting two months.

Throughout the almost thirty years that NVIC has hosted this program – designed to introduce graduate students to the practicalities of living and working in Egypt – no two semesters have been the same. This time around, we were fortunate to be part of a diverse group, comprising students from 4 universities (Bologna, Leiden, Leuven and Harvard).

The majority of our time was spent in Cairo itself. We took a crash course in Egyptian Arabic and visited various research institutions in the capital, familiarizing ourselves with their research libraries. Self-led research projects and assigned site presentations challenged us to navigate the city on our own and make use of the research database at the Egyptian Museum.

We were lucky to cross paths with some of our fellow

Harvard PhD students. Friendly faces included Gaia Bencini, Nisha Kumar, and Hilo Sugita, with whom we attended lectures and explored Zamalek. Julia Puglisi accompanied us to Giza and shared her work on the Central Field while Sergio Alarcon Robledo met us at Saqqara. Both Julia and Sergio held presentations on their latest research at the American Research Center in Egypt and NVIC. Not to mention our advisor Peter Der Manuelian, who generously led us around the pyramid complex of Djoser on one of his few days in Egypt!

Some of our travels brought us further afield from Cairo, including a weekend excursion to Alexandria where we visited the Serapeum and Kom el-Dikka. We also had the chance to stay in Minya, a rare opportunity even for Cairo Semester students. Highlights from our four days in Middle Egypt include the Roman Period catacombs at Tuna el-Gebel, the North Tombs at Amarna, the Fraser Tombs, and a visit to the German mission at

Fig. 2. Introduction to the German Archaeological Institute in Cairo (credit: Marleen De Meyer)

Fig. 3. Paying Ankh-haf a visit at Giza (credit: Julia Puglisi)

Zawyet el-Maiyitin.

Further south, we spent ten days in Luxor, where we visited Egyptian, American, Spanish, and French missions working on sites on the Western Bank. During a visit to Chicago House in Luxor and their ongoing projects at Medinet Habu, we learned about epigraphy and restoration, and we were also introduced to a number of projects underway at Deir el-Medina. And happily, we had time to travel to some of the most iconic locations in Upper Egypt including the Valley of the Kings, Luxor Temple, Karnak Temple, and the temple at Esna.

The semester culminated in GARDEN, an annual conference for graduate students studying Egypt and Nubia, where we met peers from a dozen or so countries and learned about their work. We were also responsible for individual research papers on objects in the collection of the Egyptian Museum as well as carefully-kept research diaries (kashkuls), which we turned in at the end of our stay. These papers and projects crystallized many of the experiences and knowledge we accumulated during the course of the semester.

Finally, we would be remiss not to thank the incomparable Marleen De Meyer, the director of the Egyptology program at NVIC, whose flexibility and patience made the semester as wonderful as it was. And we would like to remember Rudolf De Jong, the director of NVIC, who sadly passed away in February and whose warmth was apparent even during our short time with him.

Fig. 3. Golden hour at the Fraser Tombs (credit: Marleen De Meyer)

The History of African Art: Repositioning a Changing Field

Suzanne Preston Blier (*Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies in History of Art and Architecture and African and African American Studies*)

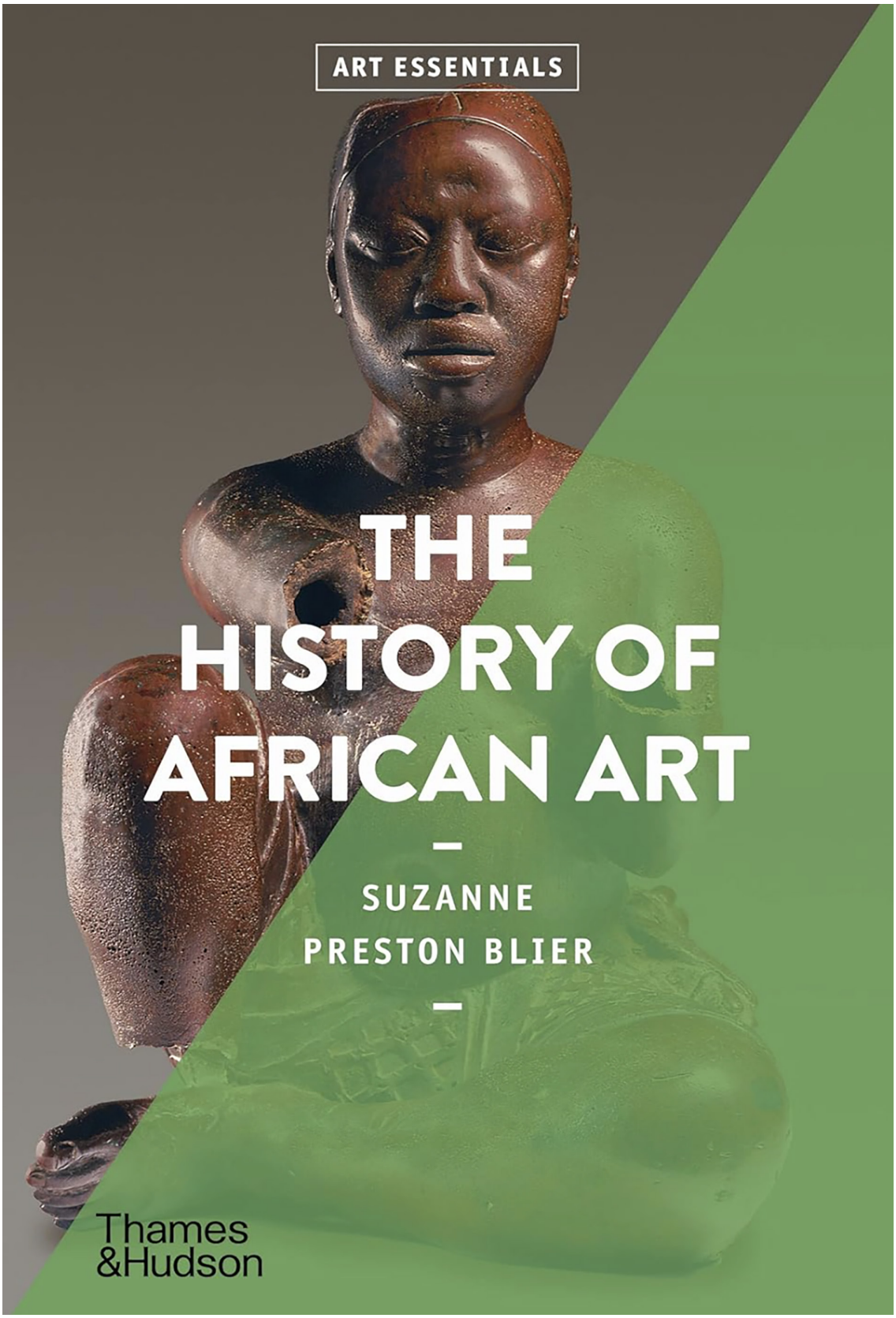


Figure 1

Recently I was offered the opportunity to write a book for the general public on African Art titled The History of African Art (Thames and Hudson 2023) (Figure 1). In truth, this was an opportunity that I had specifically sought out not so much because I was so dissatisfied with available textbooks, since my own book, The Royal Arts of Africa (originally published by Calmann and King in 2012), still was selling strongly for classroom use. Rather, the field of African Art study has begun to change fundamentally, displaying a far greater interest in the history of these artworks, and no survey books addressed this subject in a holistic and accessible way. The British publisher, Thames and Hudson recently published a thick multi-authored volume The History of Art: A Global View: Prehistory to the Present (2021) but the broad sweep of Africa was severed into separate parts, and much of the continent overview was hard to understand as a larger history. When I approached them about a much slimmer volume focused specifically on the continent of Africa and the treatment of the arts historically in chronologically delimited chapters, the press was supportive and proposed their Art Essentials format. This well-designed series offered unique potential. First, it was small enough in text and picture requirements to make it a manageable project, and reasonably priced for readers. The hardest part for the author, especially for such a large subject, was the image selection process – about 100 images only for the whole continent throughout time.

A list of suggested images was what I worked on first. The hardest issue was that 85-90% of those African

Figure 2

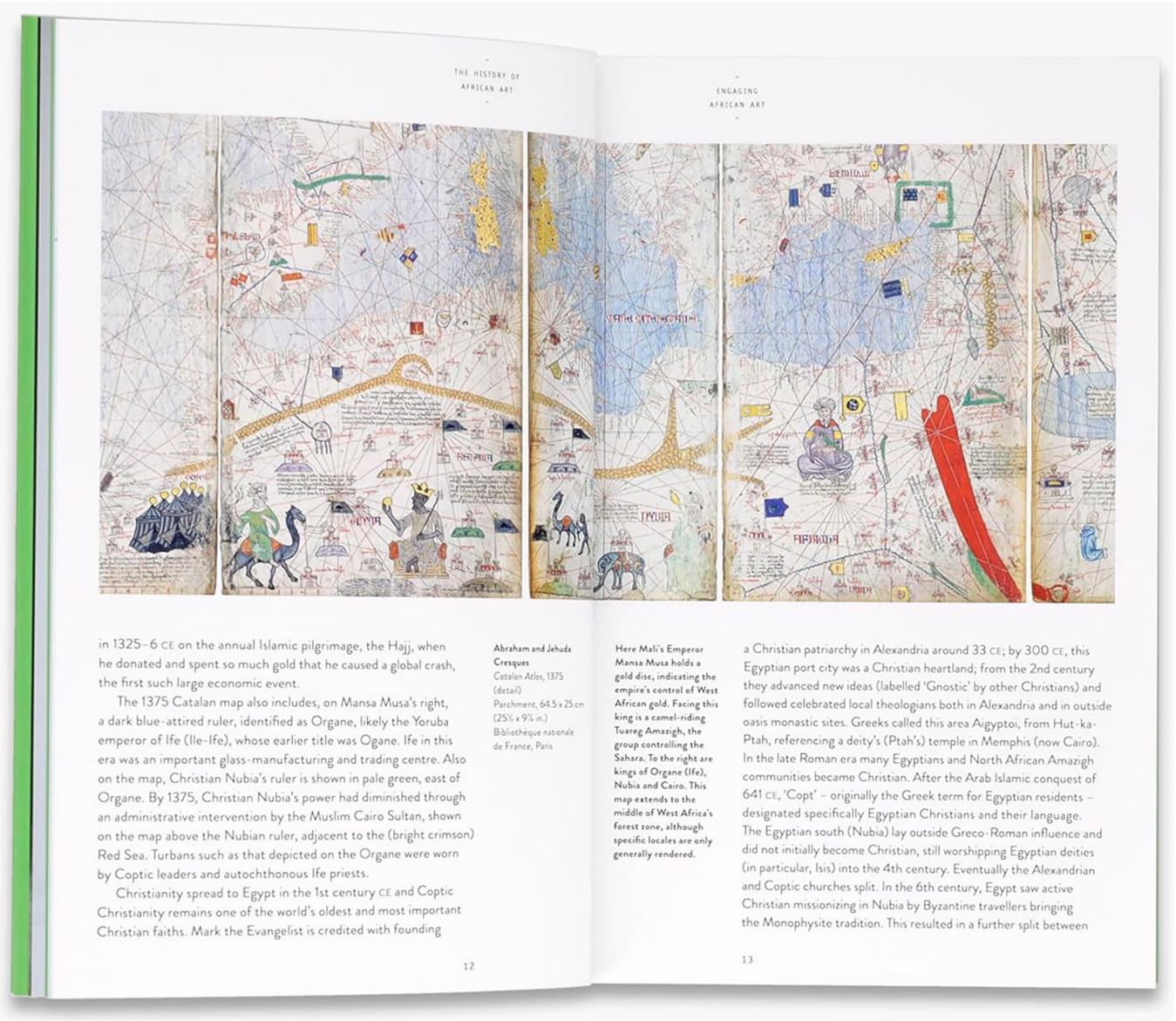


Figure 3

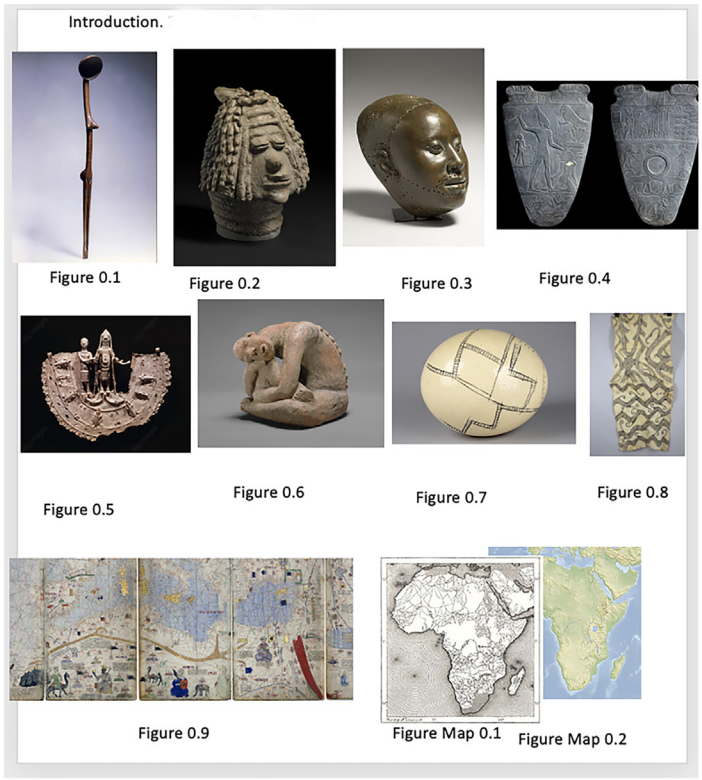
Artworks most of us study is from a very narrow time period (late 19th to mid-20th century) which meant greatly narrowing this art corpus and reframing them considerably in order to address the larger subject in a chronological framework. In time, I settled on a set of chapter overview dates and images (Figure 2). The vast and therefore difficult subject of "traditional" African Art was added into a three-part chapter that I titled, Historic Legacies (1650-1950). This chapter crosses temporally between the preceding chapter (Early Modern Art) and the succeeding chapter (the Colonial Era) which are focused in part on larger global themes of these eras, the period of International Slave Trade in the former case and the colonialism in the latter case. The three-part division of the Historic Legacies chapter focused on three major river systems: The Congo River (Rep. of Congo), the Niger-Benue Confluence area (Nigeria), and the Inner Delta Niger Area (Mali).

A larger focus of this volume is the importance of trade routes that crisscross the continent, north-south, and east-west (and reverse), bringing goods, ideas, and people as well as noteworthy changes. The 1375 Catalan Map (Figure 3) that spreads across two pages of the book, provides an early example of this. In selecting imagery for each chapter, I was strategic, with an eye toward broad art historical representation across the continent and works that helped to advance the story of interconnections that I was planning to tell. Much of this preparatory work was done on PowerPoint, each chapter given its own "slide" to which I added the 9-11 images I would be allowed for that chapter (Figure 3 top) and the rough word count allowed to meet the Art Essentials format. The introductory text also became a site where I sought to convey

how the Nile and Niger River valleys seem to have been conjoined through trade in the Medieval era. Specifically, this includes the similarities in robes worn by Christian Nubian rulers at Banganarti and that of a similar period life-size bronze casting from the Niger River site of Tada (Figure 3 lower left). During the late 13th century, a severe drought and the growing power of Islam in the southern Nile area led to movements of populations elsewhere, and what appears to be the taking of mortuary goods with them, as seen in the similarities between some ram-headed Nubian shield rings and c.1300 Nigerian metal arts (Figure 3 lower right).

Figure 4 top and bottom left shows three of my chapters as I was working them out in PowerPoint slides: Ancient Arts (150,000 BCE to 499 CE), Early Modern (1450-1849), and the Colonial Era (1850-1959). I ended up writing this book from the last chapter, Contemporary Art (1960 to the Present), backward chronologically to the first chapter. This was primarily because the contemporary chapter seemed likely to be the easiest to write (and it was). In this chapter, I focused on artists who focused on broader intellectual and global themes who also represented a geographic and gender mix across the continent. The colonial

Figure 4



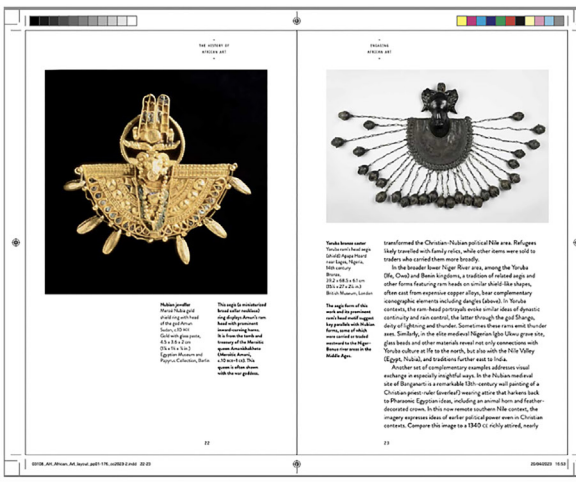


Figure 5

chapter was one of the most interesting, and for me informative, to write. This period of African art ends up being one of the most creative in the continent's history, in part, because this era followed on the heels of the vast devastation of the period of international slave trade (the Early Modern Period). I don't shy away from these issues, or the relationship with global religious movements in this period. Where germane I explore recent repatriation activities involving artworks in these two chapters. Not surprisingly the Ancient Chapter, which I had left to the end (and some of which imagery did not make the final cut) was the most difficult. One of the important new engagements in this chapter is the inclusion of Roman-era North African art with-

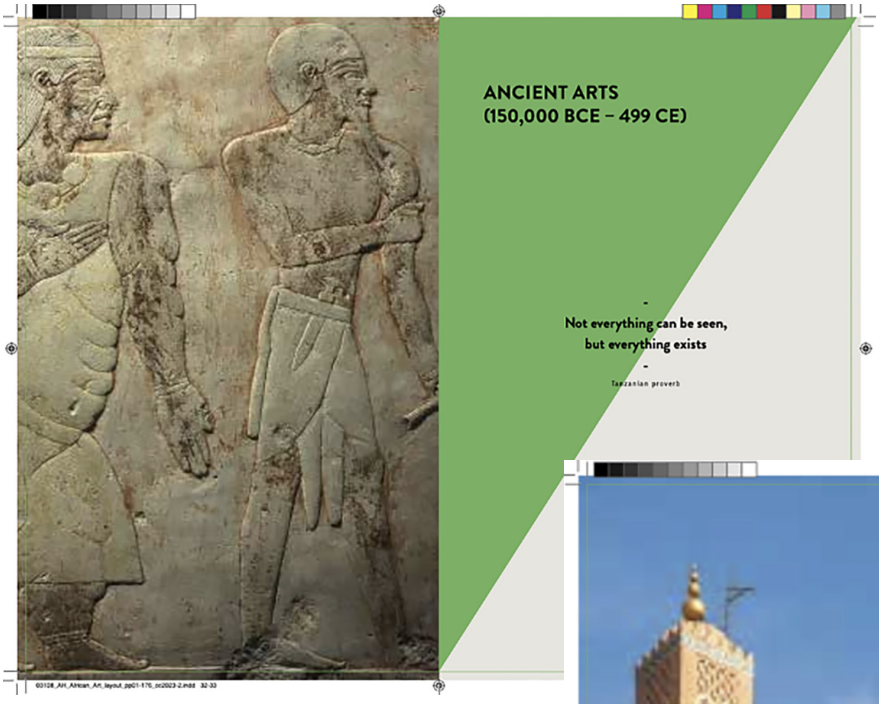


Figure 6 part 1

in the broader local African framework. New findings continued to change this history, and this is continuing today. Economics and geographies feature prominently in this chapter. One of the real pleasures of working within the set publisher format, Art Essentials, is that key design decisions have already been made. This is reflected in Figure 6 showing four of the chapter transition pages. The selection of art works for these pages was made by the publisher. I chose to select and add African proverbs to these pages that convey some of the core themes. My one brief reach outside the continent in this book (Figure 4 bottom right) looks at the relationship between rib-vaulted dome construction in West Africa (Hausa) and Andalusia (Cordoba), suggesting the historical impact of the former (Hausa and other) on the latter since Byzantine and Roman domes are built using a very different technology. This latter idea also features in my new book project: "1325: How Medieval Africans Made the World Modern."

A Changing Field of African Art

One of the background insights that helped to shape this book is the issue of the field itself, and how much it has changed since I first entered it. In the 1970s when I was studying African Art at Columbia University in graduate school, this field, like most others, was framed very differently. My area of concentration was "Primitive Art" and included not only African subjects but also Oceanic and Native American subjects. Scholars of Art History across our various fields worked hard in the intermediary years to extract these continents one after the other from the "Primitive Art" rubric. I and others pushed the publishers of broad survey books, to redo (or remove) the "Primitive Art" sections, and we worked hard to rethink each of our fields on their own terms. H.W. Janson's classic History of Art included a Primitive Art chapter in which objects created in the late nineteenth to early twentieth century were assumed to have a conceptual timeframe that pre-dated Mesopotamian or Dynastic Egypt art, under the assumption that artworks in Primitive and Pre-Columbian areas, simply never changed, or if they did so, it was by accident – a failure of artists to follow a particular canonical norm. Happily, this once standard and

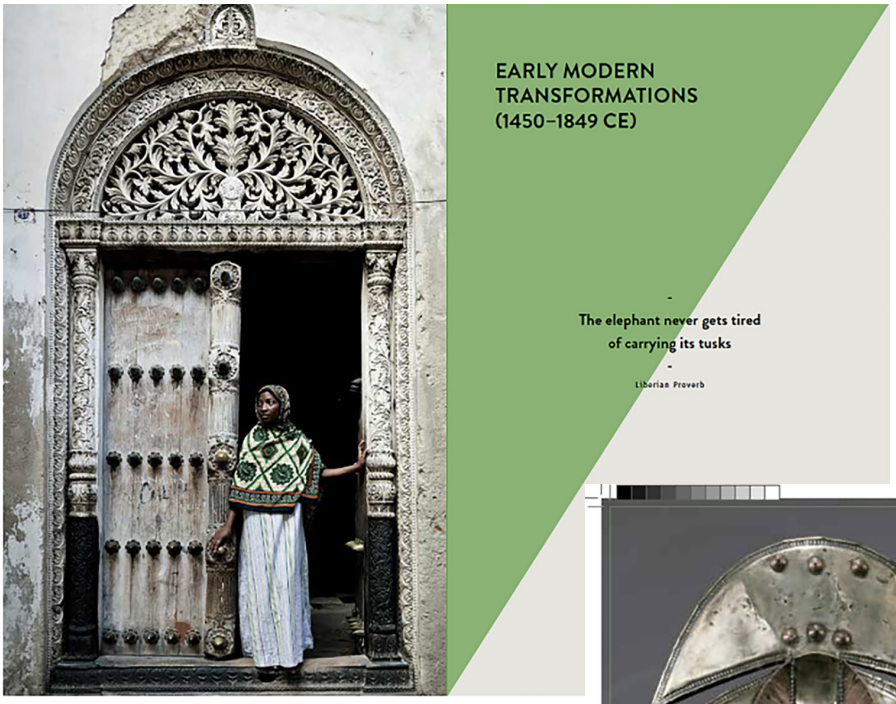


Figure 6 part 2

very strange framing of African Art History is long gone.

Other changes have occurred as well. Most of the scholars we read in African art classes were anthropologists, particularly scholars who followed in the footsteps of Emile Durkheim, Franz Boas, Claude Lévi-Strauss, and others – notably Marcel Griaule, Hans Himmelheber, Melville Herskovits, William Bascom, Daniel Biebuyck, James Fernandez, and Simon Ottenberg, We took our African art historical models also largely from anthropology. I had the good fortune to take a course with Margaret Mead and shortly after would co-teach a class at Northwestern University on Art and Culture with Mary Douglas, and like Monni Adams (also a Columbia University graduate), nudged African artworks into a larger theoretical lens, largely framed by anthropology. Esther Pasztory also taught in the Columbia Art History Department, and her explorations of Pre-Columbian art, like those of George Kubler at Yale, were framed more generally around archaeological evidence and related dating. But up until the last few decades, African art remained bound by ideas of both temporality and notions of distinctive cultural (ethnic) primacy. For African art, this also largely meant the exclusion of civilizations that were north of the Sahara or were part of the Nile Valley and or were largely Christian or Islamic in focus (Ethiopia and Swahili Coast for example).

Our field has dramatically changed in other ways too. Most African Art scholars now focus on Contemporary African Art or Photography. The exciting new field of African American Art or African Diaspora Art has also helped to shape the field, bringing in more "minority" scholars and transforming the way we look at history. Other changes have also emerged. There are now far fewer Anthropologists focusing on Africa who see their primary subject matter as focused on art or visual culture more generally. As in other fields, some African art scholars are also focusing on issues of provenance or repatriation. And, as was the case from the 1950s, the United States continues to be the center for African art scholarship, with Europe maintaining its engagement with these works from outside the field.

Fig. 1. Installation view of Sabine Tomb assemblage, gallery 3400, Harvard Art Museums

Bringing Archaeology into the Ancient Art Galleries at the Harvard Art Museums

Caitlin Clerkin (*Frederick Randolph Grace Assistant Research Curator for Ancient Art, Harvard Art Museums*)

The Department of Ancient Art at the Harvard Art Museums (which cares for collections ranging from prehistory to the Byzantine period in the ancient Mediterranean, North Africa, and West Asia) has recently begun planning to "refresh" its galleries on the museums' third floor. As part of this planning, we have been experimenting with new approaches to presenting our holdings. We tried out two such strategies—presenting excavated objects and surfacing the scientific research that occurs "behind the scenes" in the museums—in a new display of wall paintings from Dura-Europos installed in our ancient Middle East gallery (gallery 3440) in December 2023.

The ancient city of Dura-Europos (near modern Salihiyah, Syria) is famous today for its preservation and its figural wall paintings (mainly from religious contexts), but the small chunks of pigment on plaster (sometimes called "fresco") at the Harvard Art Museums were assembled with a different, more technical purpose in mind. The Yale-French excavation of the 1920s and 30s gave them to a scholar of ancient Etruscan painting as technical samples of ancient painting. This scholar, Prentice Duell, in turn donated them to the Fogg Museum (now part of the Harvard Art Museums) for its burgeoning collection of materials related to art-making (best known today in the form of the Forbes Pigment Collection) in 1940. Some fragments may have been displayed in the 1940s, and some have been subject to some technical analysis over the years (samples were taken, for example, for a 1970s green earth pigment study). Nevertheless, they have largely remained in storage since arriving in Massachusetts.

Prompted by a request to contribute the Harvard Art Museums' holdings of material excavated at Dura-Europos to a Wikidata-based Linked Open Data project now called the International (Digital) Dura-Europos Archive (IDEA) [https://duraeuroposarchive.org/], these excavated materials came back into focus—offering an opportunity for these fragments to live up to their research value with updated methods.

With the help of January 2022 Office of Career Services undergraduate intern (and Archaeology student) Ethan Haley, I properly catalogued the painting fragments from Dura-Europos (85 fragments in total). These object records are now updated (and available on HAM's Collections Online [https://harvardartmuseums.org/collections?q=&place%5B%5D=2039400&load_amount=100&offset=0]) and will soon be contributed to the IDEA dataset. When embarking on this cataloguing project, I had a chat about materials with paintings conservator Kate Smith and conservation scientists Kathy Eremin and Georgina Rayner of the museums' Straus Center for Conservation and Technical Studies. This conversation led to a small, collaborative project to investigate and identify the pigments and types of plaster used (lime or gypsum?). While the fragments cannot be connected to specific buildings at Dura-Europos, this research contributes to a bigger picture of what materials and decorative practices were used to decorate walls at this city on the borderlands between empires. By including this angle in our display—in the form of sample pigments, multispectral images, and explanatory texts—our goal was to invite visitors into the idea that scientific investigation can help us "see" a fuller, more colorful picture of the past.

We've also recently made another experiment in archaeological presentation in our galleries. In October 2023 we installed a new case in the ancient Greek gallery (gallery 3400). Curated by Susanne Ebbinghaus, it presents a Sabine chamber tomb assemblage excavated in 1896, at Poggio Sommavilla, Italy. This case reunites

Fig. 2. Installation view of case of wall painting fragments and pigment samples in Dura-Europos display, gallery 3440, Harvard Art Museums

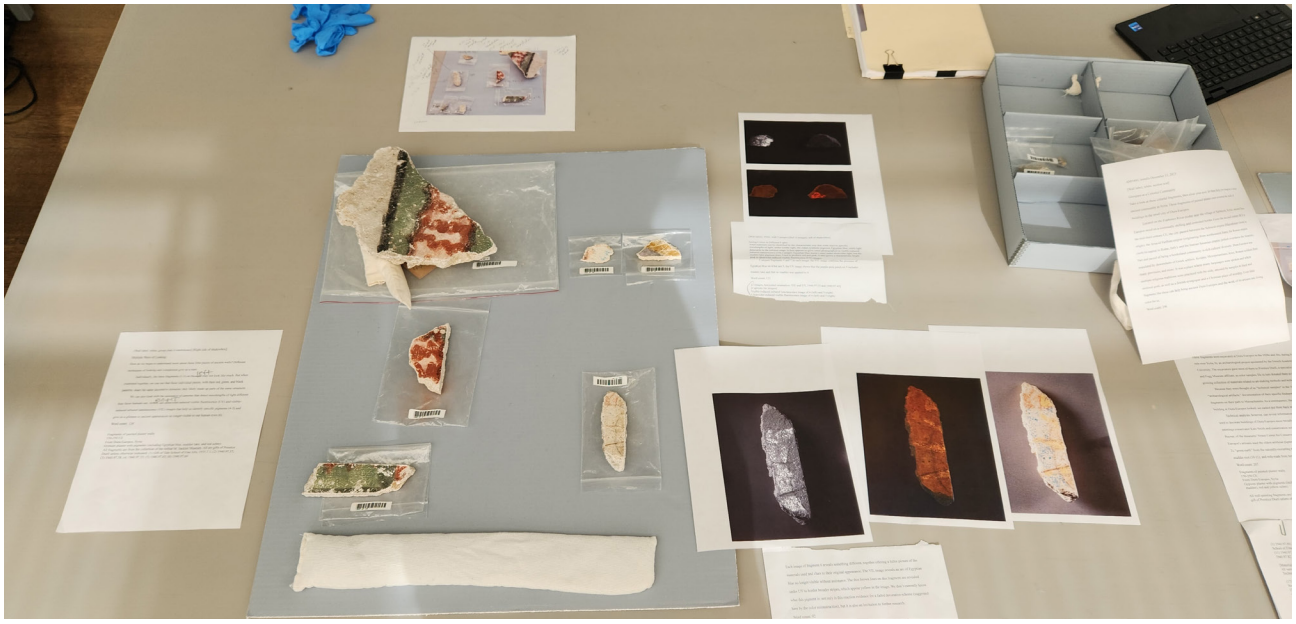


Fig. 3. Planning by mocking up the wall case and technical images for the Dura-Europos display, gallery 3440, Harvard Art Museums

Athenian painted pottery, locally-made Italian pottery, and other grave goods that were deposited during the multiple uses of a single tomb between the 6th century BCE and at least the 4th centuries BCE. (Read more about the research and conservation work that prompted this new display here: [https://harvardartmuseums.org/article/finding-its-footing-the-puzzles-of-an-ancient-amphora]) In addition to presenting visitors a rare archaeological context in the museums' collection, this installation offers a significant context for the Greek painted pottery in display in that gallery. The ancient Greek symposion (male drinking party) was only one context in which such vessels were used; most complete pots come to us from their use as grave goods in tombs in Italy. This case spotlights this alternate context for understanding these vessels and thereby brings a broader community of users, ancient inhabitants of the Italian peninsula, into the gallery's story of Greek painted pottery, which previously was implicitly focused on the elite of Classical-period Athens.

The Dura-Europos wall painting fragments will be on view into June 2025; the Sabine tomb case has no set end date. Come take a look and let us know what you think!

Fig. 4. Installation view of case of wall painting fragments and pigment samples in Dura-Europos display, gallery 3440, Harvard Art Museums

Fig. 1. Southern California case in Hall of North American Indian

NAGPRA at the Peabody: Duty of Care

Diana Loren (*Senior Curator at the Harvard Peabody Museum and Lecturer of Anthropology*)
Kara Schneiderman (*Director of Collections Division at the Harvard Peabody Museum*)

Over the past several years, the Peabody Museum has been preparing for the issuance of new regulations implementing the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA), which, after publication of the Final Rule in December 2023, became effective on January 12, 2024. The regulations outline revised steps for consultation on ancestors, funerary belongings, sacred items, and items of cultural patrimony held by museums and federal agencies, leading towards repatriation to lineal descendants and culturally affiliated Tribal Nations or Native Hawaiian organizations. In addition to streamlining the NAGPRA process overall, they introduce a new requirement, Section 10.1(d) Duty of Care that impacts the ways in which collections are managed and accessed. The Fall 2023 issue of In Situ outlined the Peabody's current commitment to ethical stewardship and its efforts towards consultation and

1 See https://www.federalregister.gov/documents/2023/12/13/2023-27040/native-american-graves-protection-and-repatriation-act-systematic-processes-for-disposition-or.

repatriation. This article provides an update on the changes implemented for the new NAGPRA duty of care provisions.

According to the regulations, duty of care requires compliance in three areas:

> 1. Consultation on the appropriate storage, treatment, or handling of [ancestors] and cultural items;
> 2. A reasonable and good-faith effort to incorporate and accommodate Native American traditional knowledge in the above activities; and
> 3. The obtaining of free, prior, and informed consent before allowing the exhibition of, access to, or research on [ancestors] and cultural items.[2]

Fortunately, the Peabody has a long history of collaborative care practices that incorporate traditional knowledge into museum standards and best practices. Rooted in the Peabody's ethical stewardship principles, communities from around the world already provide guidance for storage, treatment, and handling of collections.[3] For example, the cardinal directions are marked on the walls of storage areas, ensuring the appropriate orientation of cultural items as required, and the Peabody has collaborated with communities on ceremonial activities in storage, including the leaving of offerings. Specific requirements for storage housings and handling of collections are implemented whenever communities make such a request and may include limiting handling or creating specialized coverings for items. The Peabody has not displayed ancestral remains for more than 25 years and has removed cultural items from display as requested during NAGPRA consultations. We have, however, adopted some new approaches, in particular relating to the third duty of care requirement for free, prior, and informed consent for access, exhibition, and research.

Galleries have been updated in line with the museum's ethical stewardship goals and according to the new duty of care responsibilities. On each floor of the museum, there is signage speaking to changes taking place as part of "ethical stewardship in action." This signage articulates the following:

> Ethical Stewardship is a set of values and practices that promotes historical reflection

Fig. 2. Arthur Caswell Parker (Gáwasowaneh) case in All the World is Here exhibition

2 See https://www.federalregister.gov/d/2023-27040/p-669.
3 See https://peabody.harvard.edu/ethical-stewardship.

while directing museums to become agents of a more equitable and inclusive future. This involves listening to, respecting, and prioritizing Indigenous and descendant communities' rights, wishes, and perspectives on their cultural heritage currently stewarded by the Museum.

As a result, exhibitions – the public space in the museum – are changing. For collections subject to NAGPRA, consent is now required for cultural items to be displayed. As you walk through each gallery floor, you'll see that items have been removed. One example is in the Hall of North American Indian where most of the items on display in the Southern California case have been removed in discussion with the relevant Tribal Nations (fig. 1). In All the World Is Here, there are new cases that highlight the work of Indigenous anthropologists such as Arthur Caswell Parker (Gáwasowaneh) and William Jones (Megasiáwa), who trained at Harvard with F. W. Putnam, the Peabody's second director (fig. 2 and 3). Also in that gallery,

Fig. 3. William Jones (Megasiáwa) case in All the World is Here exhibition

you will see signage that speaks to the legacy of early anthropological practice, including trauma related to the taking of cultural heritage from Indigenous communities and the violence of archaeological practice, reminding others (and ourselves) about how anthropology and museums are changing (fig. 4 and 5). It is our shared responsibility to acknowledge this past, while creating new practice with community partners, faculty, and students.

Duty of care also means that physical access to NAGPRA collections is more limited for both museum staff and researchers. While we can continue a handful of standard collections management practices to fulfill our ethical responsibilities around the safeguarding of collections, consent is now required for activities such as cataloging and inventory projects, conservation assessment and treatment, rehousing, and almost all direct physical handling.

In 2021, the Peabody implemented an interim research policy for collections subject to NAG-

Fig. 4. Introductory text panel in All the World is Here exhibition

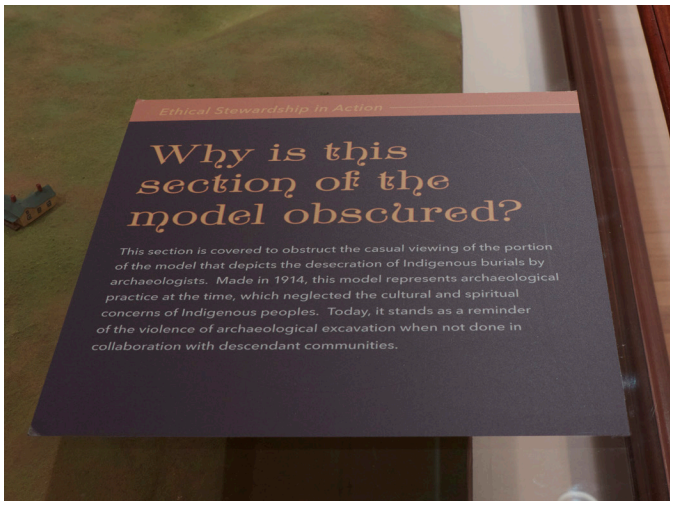


Fig. 5. Label on Serpent Mound diorama in All the World is Here exhibition

PRA requiring consent for access to all ancestors and funerary belongings. The policy was designated as "interim" pending a final review to incorporate recommendations from Harvard University's Steering Committee on Human Remains in Harvard Museum Collections, after which the final Research Policy for NAGPRA Collections was issued in 2023. Under the new regulations, this policy will be updated to reflect consent requirements for a broader category of collections including all funerary belongings and other holdings that could fall under the scope of NAGPRA. All researchers requesting access to these collections must provide written evidence of consent from culturally affiliated Tribal Nations and Native Hawaiian organizations or from lineal descendants. This includes requests for Harvard teaching and research purposes and extends to analytical sampling requests.

These duty of care regulations apply only to NAGPRA collections, although, as noted, many are aligned with existing Peabody ethical stewardship guidelines for all collections. In some cases, NAGPRA collections have already been identified via past consultation; in other cases, where consultation has yet to take place, reviews of existing information and records of past consultations help museum staff make interim decisions pending final consultation. Throughout the decision-making process, and as a reflection of the spirit of the law, the Peabody's ethical stewardship framework is also considered. For example, collections not subject to NAGPRA, such as archival collections, may have similar access restrictions under the museum's ethical stewardship policies. Balancing the goals of collections access and care is always a challenge for museum practice. The new duty of care requirement helps museums become better, more ethical stewards of collections by bringing these two aspects of collections stewardship into closer alignment and creating a framework for committing to collaborative care as an integral part of field-wide standards for museum collections management. This work at the Peabody Museum is also tied to changing practice within anthropology and we look forward to sharing more with faculty and students as we continue these efforts.

Fig. 1. HYAP students sitting around units H977 and H978, the location of a feature that may have been a hearth.

Reflections on The Harvard Yard Archaeology Project

Abigail Cusick (*Undergraduate, Archaeology and Social Anthropology concentrator*)
Elisabeth Ngo (*Undergraduare, Archaeology & Earth and Planetary Sciences concentrator*)

The Harvard Yard Archaeology Project (HYAP) is one of the most exciting classes we have here at Harvard! The two semester-long course allows undergraduate students to gain field experience while simultaneously contributing to what we know about our institutional history by excavating and analyzing units within the yard. This year, we focused on learning more about Harvard's shift in the 18th Century from being a religion-based institution to one that was more secular, as discussed in the last issue of In Situ.

Much has happened since HYAP's last update. Our semester started with getting acquainted with lab work, a novel experience for most students in the class. We learned the fundamentals of this work: sorting, cleaning, classifying, and labeling so that everything we found last semester could be entered into Omeka, a cataloging system used by the Peabody Museum. This process was an intimidating one for many of us at the start for a few reasons. Not only did there seem to be an impossible amount of objects to catalog, but we were also cognizant of the importance accurate

cataloging carries for archaeology and the museum. However, we eventually got the hang of using the Peabody Museum's classification system, and soon had over 700 items cataloged.

Once it got warmer outside, we returned to the field to continue excavating as we planned to at the end of last semester. With this return, our collective knowledge gained over the previous months felt almost palpable! We felt confident with our excavation skills, could sift more efficiently, and were more assertive in our artifact identification. This increased proficiency proved to be invaluable, as our field days were repeatedly hindered by torrential rain. Even with these disruptions, we were able to make considerable headway. Our final field days yielded pipestems, bone, rosehead nails, and sterile subsoil.

We appreciated the opportunity to actively contribute to public historical archaeology from the field to the archives through HYAP this year. The project offered invaluable insight into archaeological practice, allowing students to explore their interest in archaeology and fieldwork on campus. HYAP's nontraditional classroom setting enhanced our understanding of various aspects of archaeology and fieldwork. Among other topics, our discussions of stratigraphy were enriched by the experience of drawing profiles, our understanding of assemblages by the combination of artifacts uncovered in each level, and, in the process of learning about 3D modeling, we even found ourselves holding up tarps to minimize shadows in our photographs. Reading research papers gradually felt less conceptual as we could actually start to understand the (hard) work behind the data.

HYAP also deepened our appreciation of archaeology as a collaborative process. As a class, we connected within and across the strings that bounded

Fig. 2. HYAP student Josh Rosenblum, cleaning a brick (photo by Elisabeth Ngo)

our units. We shared the excitement of finding unusual artifacts like pencil lead, found joy in the simple but classic question, "rock or not?," and endured together struggles of messy and unpredictable fieldwork that at times found us bailing buckets of water off of the tarps and plywood that shielded our units. The project also clarified our connection to the past, as we bonded over possible interpretations of a feature, imagining ourselves sitting around a potential hearth in the places of Harvard students that came before us. We had the opportunity to discuss our work with the public as well. On our closing day of the season this spring, we held an open house, where we were able to share some of what we had learned with faculty, students, and members of the broader community; we hope that we helped spark community interest for HYAP seasons to come.

The Harvard Yard Archaeology Project has given us the unique opportunity to engage with Harvard's community in the past through excavation, present through public archaeology, and future through the documentation of and questions raised by our work.

We would like to thank Dr. Trish Capone, Dr. Diana Loren, Veronica Peterson, and all of our classmates for this amazing experience.

Fig. 3. HYAP students Elisabeth Ngo and Esperanza Lee blocking shadows to take photos for 3d imaging of the units (photo by Abigail Cusick)

Fig. 1. Architectural vestige of the Inca period, known today as the "Cuarto de Rescate de Atahualpa"

Decolonizing the Inca City of Cajamarca: Unearthing Memories and Heritage

Solsire Cusicanqui (*Lecturer on Anthropology*)

On November 16, 1532, in the Andean city of Cajamarca, located in what is now Peru, a transcendental encounter unfolded between two worlds involving the last great Inca ruler, the Sapa Inca Atahualpa, and the Spanish conquistador, Francisco Pizarro. This meeting led to the downfall of the last Native American Empire and the beginning of Spanish domination in what was once the Tahuantinsuyo. Amid an atmosphere fraught with tension and greed, Atahualpa, captured and held captive by the conquistadors, offered to fill a room to the height of his outstretched hand, once with gold and twice with silver as ransom for his freedom. Currently, a block away from Cajamarca's main square, this last surviving Inca vestige stands a meticulously constructed room of polished stone, erected atop a rocky outcrop (fig. 1). Since the 18th Century, both locals and researchers have referred to it as the "Ransom Room of Ata-

Fig. 2. Photo of the area where the land to be intervened is shown in color and the white roof covering the so-called "Cuarto de Rescate".

hualpa." This emblematic site transports us to a past brimming with history, tragedy, and wealth.

However, this city and its historical events have been shrouded in a veil of mystery. The versions provided by the victors, Spanish conquistadors and chroniclers are the only sources we have, while the Inca city that once surrounded this "Ransom Room" remains concealed beneath the modern city. Thanks to an initiative by the Municipality of Cajamarca with support from Harvard University, we are undertaking

Fig. 3. Trenches 3 and 4, and excavations 8 and 12 show Inca and post-Inca (colonial/republican) occupation

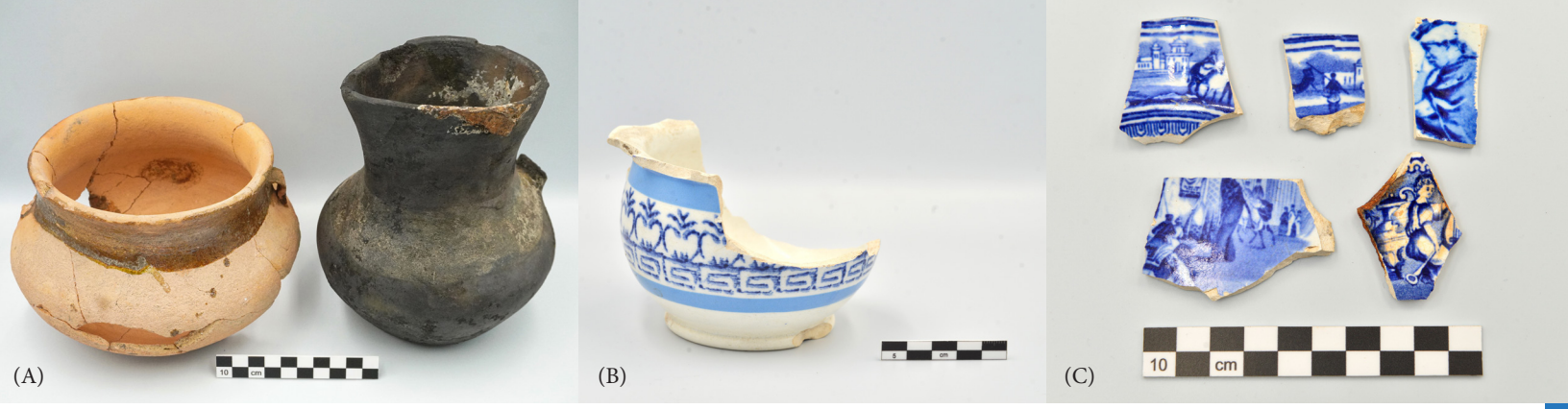
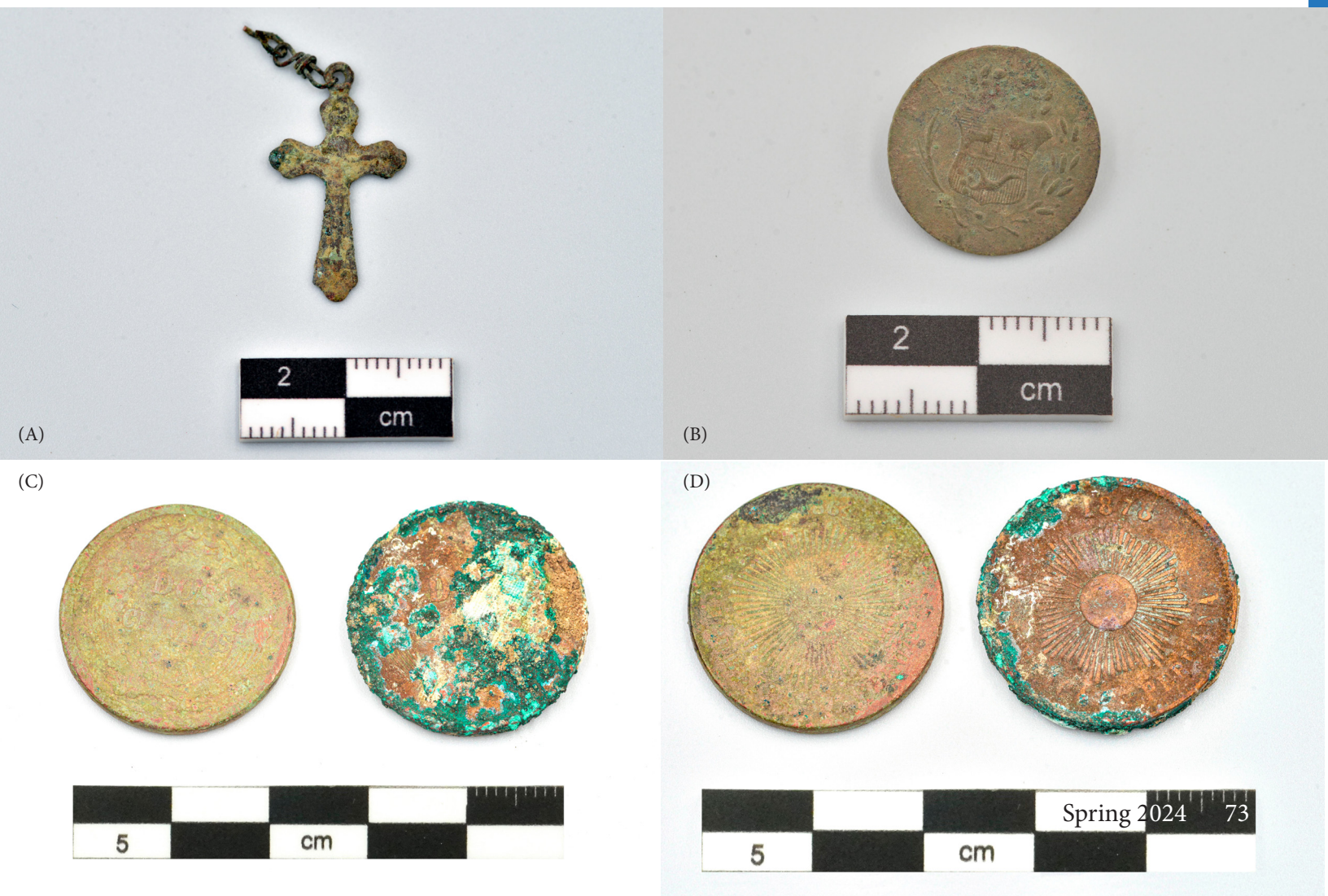


Fig. 4. (A). Glazed ceramic vessels possibly from the Colonial period, Cateo 01. (B)(C). Ceramic fragments from the Republican period, Cateo 01 and Trinchera 01.

large-scale archaeological excavations for the first time in 500 years since that fateful afternoon of 1532. This project is unfolding on a plot covering half a city block surrounding the "Ransom Room," spanning 2,746.28 square meters with a perimeter of 356.75 meters, revealing buried secrets and recounting the lost history of this land, from its materiality, and offering us a perspective from the local viewpoint (fig. 2).

This archaeological research project aims primarily to unearth remnants of the Inca past and understand how the settlement evolved after the arrival of the Spanish, from the Colonial period to the Republican era. It is a monumental endeavor involving the dismantling of modern structures to analyze what lies beneath, everything from the stone foundations of architectural remains to microscopic cultural

Fig. 5. (A) Metal crucifix, catalogue 02. (B) Metal button, catalogue 01. Coin of 1864 (right), cathe 1 and Coin of 1878 (left), Trench 3. (C) Reverse. (D) Reverse.



evidence. This project is much more than a simple academic investigation; it is an act of preservation, a way to honor our heritage and grasp our present. The project's ultimate goal is to conclude with an open archaeological museum showcasing this heritage.

To date, we have been excavating 12 test pits and seven trenches (fig. 3). The task is not easy. The Inca presence in Cajamarca has been challenging to trace due to the rapid hispanization that followed the Spanish conquest. The internal layout of the terrain, its proximity to the "Ransom Room," and the archaeological findings have allowed us to reconstruct the

Fig. 6. Areas 3 and 8, possible Inca architectural traces

site's different occupations. The excavations reveal a complex stratigraphic sequence showing significant differences between the low and high levels of the terrain. While evidence of construction fills and possibly the use of the area as a stone quarry for building colonial churches and remnants associated with the Colonial and Republican periods were found in the lower level (figs. 4 and 5), traces of Inca structures, including terraces and circulation routes, were identified in the higher level (figs. 6 and 7). In conclusion, the excavations have provided a clearer understanding of Inca occupation in Cajamarca and have significantly contributed to the comprehension of the history of the site and the city.

Fig. 7. Fragments from Trenches 3 and 4 associated with the Inca Provincial style of local kaolinite clays (A and B), and various fragments associated with the Early and Middle Caxamarca archaeological culture (C)

Our approach is integrative and community-oriented (fig. 8). We collaborate with local experts and international scholars to unravel the secrets of this site. We are in the heart of the historic center of Cajamarca, surrounded by the life and energy of a city that has witnessed centuries of change. But our work goes beyond mere research; the local government is committed to preserving this heritage for future generations. As we progress in our excavations, we are discovering more than mere ruins. We are uncovering forgotten stories and voices silenced by centuries of colonial rule. We are breathing life into a past that had been lost in the shadows of history. And with each discovery, we are closer to understanding who we are and where we come from.

Fig. 8. Project archaeologist showing the excavations to the students of a local school in the city of Cajamarca.

Fig. 1. Harvard, Tulane, Yale party at the Side Car / Rusty Nail Restaurant on Friday, April 19

Harvard at the SAA 2024

The 89th annual meetings of the Society for American Archaeology in New Orleans, LA had robust participation from Harvard Affiliates and a great social gathering co-hosted by Harvard, Tulane and Yale Universities. Here is a list of the Harvard participants, including alums and current affiliates. We may have missed some, but this list shows the robust attendance at the conference this year!

Adams, Emily Claire [‘23, PhD]
Alexander, Clara [Current staff]
Allshouse, Aurora [Current student]
Arbuckle, Benjamin [‘06, PhD]
Arkush, Elizabeth [‘93, BA]
Arnold, Bettina [‘91, PhD]
Bair, Andrew [current student]
Bishop, Jack [current student]
Brunson, Katherine [‘08, BA]
Campbell, Roderick [‘07, PhD]
Campbell, Wade [‘22, PhD]
Canuto, Marcello [‘91, BA]
Caramanica, Ari [‘11, BA; ‘18, PhD]
Carrasco, David [Current faculty]
Chase, Adrian [‘12, BA]
Chesson, Meredith [‘97, PhD]

Chiang, Chihhua [Current visiting fellow]
Clark, Amy [Current faculty]
Clark, Dylan [‘16, PhD]
Conlogue, Emily [Current student]
Corcoran-Tadd, Noa [‘17, PhD]
Cusicanqui, Solsire [‘23, PhD; Current faculty]
Danielson, Andrew [Incoming Faculty]
Dong, Yu [Current visiting fellow]
Doucette, Dianna [‘03, PhD]
Eren, Metin [‘05, BA]
Faber, Sarah [Current student]
Flad, Rowan [Current faculty]
FitzPatrick, Mack [Current student]
Freidel, David [‘78, PhD]
Garrison, Thomas [‘07, PhD]
Gates, Henry Louis [Current faculty]
Habicht-Mauche, Judith [‘88, PhD]
Hammer, Emily [‘12, PhD]
He, Xiaoge [Current visiting fellow]
Ho, Joyce Wing In [Current student]
Ho, Percy Hei Chun [Current student]
Hoopes, John [‘87, PhD]
Jaffe, Yitzchak [‘16, PhD]
Jiao, Tianlong [‘03, PhD]
Kansa, Eric [‘01, PhD]
Kehoe, Alice [‘64, PhD]
Kidder, Tristram [‘88, PhD]
Ko, Jada [‘22, PhD]
Koons, Michele [‘12, PhD]
Kuijt, Ian [‘95, PhD]
Lam, WengCheong [‘15, PhD
Leventhal, Richard [‘79, PhD]
Li, Yung-ti [‘03, PhD]
Liebmann, Matthew [Current faculty]
Liu, Li [‘94, PhD]
Loomis, Sarah [Current student]
Makarewicz, Cheryl [‘07, PhD]
Mallol, Carolina [‘04, PhD]
Martini, Sarah [‘16, BA]
Mendoza, Rebecca [Current student]
Monroe, Shayla [Current faculty]
Osborn, Jo [‘12, BA]
Pailes, Matthew [Current affiliate]
Pearson, Kristen [Current student]
Prendergast, Mary [‘08, PhD]
Price, Max [‘16, PhD]
Quilter, Jeffry [Current affiliate]
Raad, Danielle [‘14, MA]
Reich, David [Current faculty]
Richter, Kristine [Current staff]
Robles, Erika [Current student]
Rodning, Christopher [‘94, BA]
Seabrook, Melina [Current student]
Shen, Jie [‘21, MA]
Spivey, Maggie [‘08, BA]
Su, Xin [‘24, PhD]
Sugiyama, Nawa [‘14, PhD]
Tokovinine, Alexandre [‘08, PhD]
Trever, Lisa [‘13, PhD]
Tykot, Robert [‘95, PhD]
Ur, Jason [Current faculty]
Walden, John [Current visiting fellow]
Warinner, Christina [‘10, PhD; Current faculty]
Weber, Sadie [‘19, PhD]
Wolfhagen, Jesse [Current staff]
Worthey, Kayla [Incoming visiting fellow]
Wright, Joshua [‘06, PhD]
Zaia, Sara [‘23, PhD]

Fig. 2. Current students Andrew Bair, Jack Bishop and Kristen Pearson.

Fig. 3. Alums Michelle Koons ('12, PhD), Dylan Clark ('16, PhD) and Emily Hammer ('12, PhD).

Fig. 4. Rowan Flad (faculty), Percy Ho (current PhD student), Joyce Ho (current PhD student), Rod Campbell ('07, PhD), and Jada Ko ('22, PhD)

Fig. 5. Jason Ur (faculty) with Chris Rodning ('94, BA), the chair of the local organizing committee and graduate of Harvard College.

Standing Committee on Archaeology 2023-2024

Margaret Andrews
Suzanne Preston Blier
Susanne Ebbinghaus
William L. Fash
Rowan Flad
Paul J. Kosmin
Daniel E. Lieberman
Matt Liebmann
Diana Loren
Michael McCormick
Stephen A. Mitchell
Jane Pickering
Adrian Staehli
Eugene Y. Wang

Associate Faculty and Researchers

Margaret M. Andrews
Assistant Professor of Classics (Classics)

Gojko Barjamovic
Senior Lecturer on Assyriology (Near Eastern Languages and Civilizations (NELC))

Suzanne Blier
Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies (History of Art and Architecture (HAA) and African and African American Studies (AAAS))

Terence D. Capellini
Professor (Human Evolutionary Biology (HEB))

Davíd Carrasco
Neil Rudenstine Professor of Latin American Studies and Director, Moses Mesoamerican Archive (Harvard Divinity School (HDS) and Anthropology)

Amy E. Clark
Assistant Professor of Anthropology (Anthropology)
Celine Debourse
Assistant Professor of Near Eastern Languages and Civilizations (NELC)

Susanne Ebbinghaus
George M.A. Hanfmann Curator of Ancient Art and Head, Division of Asian and Mediterranean Art, Lecturer on the Classics (Harvard Art Museums (HAM))

William L. Fash
Bowditch Professor of Central American and Mexican Archaeology and Ethnology (Anthropology)

Rowan Flad
John E. Hudson Professor of Archaeology and Director of Graduate Studies (Anthropology and Inner Asian and Altaic Studies (IAAS))

Eurydice Georganteli
Lecturer on History of Art and Architecture (HAA)

Paul J. Kosmin
Philip J. King Professor of Ancient History (Classics)

C.C. Lamberg-Karlovsky
Stephen Phillips Professor of Archaeology and Ethnology (Anthropology)

Daniel Lieberman
Edwin M. Lerner Professor of Biological Sciences (HEB)

Matthew Liebmann
Peabody Professor of American Archaeology and Ethnology (Anthropology)

Diana Loren
Senior Curator and Lecturer of Anthropology (Harvard Peabody Museum and Anthropology)

Peter Der Manuelian
Barbara Bell Professor of Egyptology (NELC and Anthropology)

Michael McCormick
Francis Goelet Professor of Medieval History (History and Medieval Studies)

Richard H. Meadow
Senior Lecturer and Director of the Zooarchaeology

Laboratory (Anthropology and Harvard Peabody Museum)
Stephen Mitchell
Robert S. and Ilse Friend Professor of Scandinavian and Folklore (Folklore and Mythology)

Jerry Mitrovica
Frank B. Baird, Jr. Professor of Science (Earth and Planetary Sciences (EPS))

Shayla Monroe
Post-doctoral Fellow in Anthropology '23-'24; Assistant Professor of Anthropology, beginning July 1, 2024 (Anthropology)

Gabriel Pizzorno
Senior Preceptor on History (History)

Jane Pickering
William & Muriel Seabury Howells Director (Harvard Peabody Museum)

David Reich
Professor of Genetics and Human Evolutionary Biology (Genetics, Harvard Medical School, and HEB)

Irene Soto Marín
Assistant Professor of Classics (Classics)

Adrian Stähli
Professor of Classical Archaeology (Classics)

Noreen Tuross
Landon T. Clay Professor of Scientific Archaeology (HEB)

Kevin Uno
Assistant Professor (HEB)

Jason Ur
Stephen Phillips Professor of Archaeology and Ethnology (Anthropology)

Eugene Y. Wang
Abby Aldrich Rockefeller Professor of Asian Art (HAA)

Christina (Tina) Warinner
John L. Loeb Associate Professor of the Social Sciences; Sally Starling Seaver Associate Professor at the Radcliffe Institute (Anthropology)

Associates and Visiting Fellows

Adam Aja
Curator of Collections, Harvard Museum of the Ancient Near East (HAM)

Bridget Alex
Lecturer in Human Evolutionary Biology (HEB)

Nasrin Belali
Consultative Curator, Division of Asian and Mediterranean Art (HAM)

Marisa Borreggine
Postdoctoral Fellow (EPS)

Patricia Capone
Curator of North American Collections (Harvard Peabody Museum)

Jennifer Carballo
Research Scholar (Harvard Peabody Museum; Anthropology)

Chih-hua Chiang
Visiting Fellow (Harvard-Yenching Institute (HYI))

Caitlin Clerkin
Frederick Randolph Grace Curatorial Fellow in Ancient Art, Division of Asian and Mediterranean Art (HAM)

Solsire Cusicanqui
Lecturer on Anthropology (Anthropology)

Abigail Desmond
College Fellow (HEB)

Yu Dong
Visiting Fellow (Harvard-Yenching Institute (HYI))

Barbara Fash
Director of Corpus of Maya Hieroglyphic Inscriptions Program (Harvard Peabody Museum)

Xiaoge He
Postdoctoral Fellow (Anthropology)

Sarah Hlubik
College Fellow (Anthropology)

Abdul Basir Kamjo
Consultative Curator, Division of Asian and Mediterranean Art (HAM)

Laura Lacombe
Researcher, Santander Program for Research and Conservation of Maya Sculpture, Copan Acropolis Tunnel Conservation Project (Harvard Peabody Museum).

Victoria Moses
Postdoctoral Fellow (Science of Human Past Initiative (SoHP))

Jen Poulsen
Collections Steward (Harvard Peabody Museum).

Kristine Richter
Laboratory Manager (Anthropology)

Kenichi Sasaki
Visiting Fellow (Anthropology)

Jakob Sedig
Consultant Archaeologist, Harvard Medical School, Genetics (HEB)

Kara Schneiderman
Director of Collections Division (Harvard Peabody Museum)

Ashley Scott
Postdoctoral Researcher (Anthropology)

Kerri Sullivan
Publications Research Editor (HAM)

Solenn Troadec
Postdoctoral Fellow (SoHP)

Christian Tryon
Professor of Anthropology at University of Connecticut and Affiliate of Department of Anthropology(Anthropology)
John Walden
Postdoctoral Fellow (Anthropology)

Bahadır Yıldırım
Dministrative Director, Archaeological Exploration of Sardis (HAM)

Archaeology Students

Undergraduate Students

Alin Asim	Sophomore
Isabella McMillen	Sophomore
Elisabeth Ngo	Sophomore
Adelaide Parker	Sophomor
Eli Visio	Sophomore
Sneha Yelamanchili	Sophomore
Rachel Beard	Junior
Madelyn Brody	Junior
Émilie Blondin	Junior
Kaity Greenwald	Junior
Charlotte Hannan	Junior
Andrea Lanza Aliaga	Junior
Kade McGovern	Junior
Shane Rice	Junior
Tejas Vadali	Junior
Ben Elwy	Senior
Abigail Cusick	Senior
Sarah Faber	Senior
Ethan Haley	Senior
Elijah Shell	Senior
Cyindi Tina	Senior

Graduate Students

Claire Adams	Graduated
Marina Haworth	Graduated
Emily Conlogue	Graduate Year 1
Erica Robles Cortés	Graduate Year 1
Keri Burge	Graduate Year 2
Joyce Wing In Ho	Graduate Year 2
Percy Hei Chun Ho	Graduate Year 2
Jack Bishop	Graduate Year 4
Samantha Richter	Graduate Year 4

Mack FitzPatrick	Graduate Year 4
Andrew Bair	Graduate Year 5
Veronica Peterson	Graduate Year 5
Leonardo Valdez Ordonez	Graduate Year 5
Melina Seabrook	Graduate Year 6
Xin Su	Graduate Year 6
Aurora Allshouse	Graduate Year 7
Sarah Eisen	Graduate Year 7
Juliana Ramirez Herrera	Graduate Year 7
Luan Ribeiro	Graduate Year 7
Jonathan Thumas	Graduate Year 7
Chengrui Zhang	Graduate Year 7
Sarah Loomis	Graduate Year 8
Jessica McNeil	Graduate Year 8
Julia Judge Mulhall	Graduate Year 9
Alexander Kim	Graduate Year 9

Fall 2023 Events

Wednesday, September 13, 2023
Harvard Anthropology Seminar Series: Aleks Pluskowski (University of Reading)
Time: 3:00 pm to 4:00 pm
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Aleks Pluskowski is a Professor of Medieval Archaeology at the University of Reading, UK

Wednesday, September 20, 2023
Back to the Future: Collagen Type 1 for Assisting Fisheries Baselines in the Indo-Pacific
Time: 3:00 pm
Location: Room 560, Harvard Peabody Museum Building, 11 Divinity Avenue
Speaker: Dr. Nayeli G. Jiménez Cano is an Ichthyoarchaeologist at the Muséum National d'Histoire Naturelle, France

Thursday, September 21, 2023
I'm not made of stone: vanished technology in the Palaeolithic
Time: 3:00 pm
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speakers: Dr. Abby Desmod is a College Fellow in the Human Evolutionary Biology Department at Harvard University

Tuesday, October 10, 2023
Archaeological Exploration Of Sardis: Documentation, Design, And Preservation
Time: 5:00 - 6:00 PM
Location: William James Hall, B1 Lecture Hall, 33 Kirkland Street
Speaker:

David N. Fixler is a Lecturer in Urban Planning and Design in the Department of Urban Planning and Design at the Graduate School of Design from Harvard University

Bahadır Yıldırım is the Expedition Administrator and Assistant Director from the Archaeological Exploration of Sardis, Harvard Art Museums, Harvard University

Philip Stinson is an Associate Professor of Classics in the Department of Classics and Curator and Director of the Wilcox Classical Museum at the University of Kansas

Zichen Liu is a Master's student in Urban Design from the Graduate School of Design at Harvard University

Hanjia Wang is a Master's student in Design Studies from the Graduate School of Design at Harvard University

Troy Thompson is the Managing Partner and CEO of SmithGroup

Jason Ur is the Stephen, Phillips Professor of Archaeology and Ethnology at the Department of Anthropology from Harvard University

Wednesday, October 11, 2023
Diachronic analysis of human-object relations: a case study of the Kavinyangang ancestral pots, Taiwan
Time: 11:30 AM
Location: Common Room #136, 2 Divinity Avenue
Speaker: Dr. Chih-Hua Chiang is an Associate Professor in the Department of Anthropology at the National Taiwan University and a HYI Visiting Scholar

Thursday, October 12, 2023
Climate and Evolution of the East Africa Rift: Insights from Chemical Records in Teeth
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Daniel R. Green Directs the Kenya Summer Field Program in Harvard's Department of Human Evolutionary Biology.

Thursday-Friday, October 12-13, 2023
Indigenous Pottery Production at Jemez, Pueblo - Lab Sections for GenEd 1105

Location: Harvard Ceramic Studio, 224 Western Avenue
Presenters: Wima Tosa and Aaron Tosa, Jemez Pueblo, New Mexico

Thursday, October 26, 2023
War and politics Before the Incas: an Archaeology of Andean Community and Conflict
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Elizabeth Arkush is a Professor in the Department of Anthropology at the University of Pittsburgh

Monday, October 30, 2023
Life at the Margins: Negotiating Power and Place in Iron Age Jordan
Time: 5:00 PM
Location: William James Hall, B1 Lecture Hall, 33 Kirkland Street
Speaker: Andrew Danielson is an archaeologist, researcher, and educator of the Ancient Near East and Mediterranean at UCLA.

Wednesday, November 1, 2023
Domesticated: How Cultivated Species Impacted Ancient Silk Road Societies
Time: 1:15 PM - 2:30 PM
Location: Thomas Chan-Soo Kang Room, S050 CGIS-South
Speaker: Alicia R. Ventresca-Miller is a Professor Alicia Ventresca-Miller at the University of Michigan

Monday, November 1, 2023
Niche Construction and Māori Settlement of Aotearoa/New Zealand
Time: 12:00 - 1:00 PM
Location: Rabb Room, Barnum Hall 100
Speaker: Simon Holdaway is the Waipapa Taumata Tau at the University of Auckland

Monday, November 6, 2023
Sacred Space and Levantine Landscapes: Phoenician Religion on the Ground
Time: 5:00 PM
Location: William James Hall, B1 Lecture Hall, 33 Kirkland Street
Speaker: Helen Dixon is an interdisciplinary scholar of the ancient Mediterranean world, specializing in Phoenician history and material culture in the first millennium BCE at East Carolina University.

Wednesday, November 8, 2023
Home in a Distant Land: Archaeology and the Study of Uprooted Communities in Israel—A View from Tel Hadid
Time: 5:00 PM
Location: William James Hall, B1 Lecture Hall, 33 Kirkland Street
Speaker: Ido Koch is Senior Lecturer at the Jakob M. AlkowDepartment of Archaeology and Ancient Near Eastern Cultures, Tel AvivUniversity.

Monday, November 13, 2023
The Archaeology of Afterlives in the Ancient Levant
Time: 5:00 PM
Location: William James Hall, B1 Lecture Hall, 33 Kirkland Street
Speaker: Melissa S. Cradic received her Ph.D. in Ancient History and Mediterranean Archaeology from the University of California-Berkeley

Thursday, November 30, 2023
Modeling Clasic Maya Kinship Networks in the Belize River Valley
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: John Walden is a Postdoctoral Fellow at Harvard University and a Research Affiliate at the Max Planck Institute for Evolutionary Anthropology.

Spring 2024 Events

Thursday, January 25, 2024
Early Rome's Animal Economy and Urban Transformation
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Vicky Moses is part of the Harvard Science of the Human Past, SoHP

Wednesday, February 7, 2024
Ancient DNA & U.S. History: The Genetic Legacy of African Americans from Catoctin Furnace
Time: 5:30 pm – 6:45 pm
Location: CGIS South: Belfer Case Study Room (Lower Level), 1730 Cambridge Street
Speakers:

Éadaoin Harney, Population Genetics Research and Development, 23andMe; Lecturer, Department of Human Evolutionary Biology, Harvard University

David Reich, Professor of Genetics, Harvard

Medical School; Professor of Human Evolutionary Biology, Harvard University

Evelyn Brooks Higginbotham, Victor S. Thomas Professor of History and Professor of African and African American Studies, Harvard University

Jesse Hoffnung-Garskof is a Professor of History at Harvard University

Jason Ur is the Stephen Phillips Professor of Archaeology and Ethnology of the Department of Anthropology at Harvard University and Project Director of the Erbil Plain Archaeological Survey in the Kurdistan Region of Iraq

Michael McCormick is the Francis Goelet Professor of Medieval History at Harvard University, as well as Chair of SoHP and Director at Harvard of MHAAM

Tuesday, February 6, 2024
Re-collecting the Andean Dead: American Anthropology's Peruvian Foundations at Harvard, 1863-1926
Time: 5:15 PM - 6:45 PM ET
Location: Room S-050, CGIS South, 1730 Cambridge Street
Speaker: Christopher Heaney is an Assistant Professor of Latin American History at Penn State University

Tuesday, February 6, 2024
Exploration of Food Resources by a Neolithic Community in Northern China: Perspectives from Stable Isotope Analysis
Time: 11:30 AM - 1:00 PM
Location: Common Room #136, 2 Divinity Avenue, Cambridge
Speaker: Dong Yu is a Professor at the Institute of Cultural Heritage at Shandong University and HYI Visiting Scholar, 2023-24
Chair/Discussant: Noreen Tuross is the Landon T. Clay Professor of Scientific Archaeology at Harvard University

Thursday, February 22, 2024
An Archaeology of Early Modern Transition in Southeast Asia: Social Transformation in Angkor (13th-17th century)
Time: 3:00pm to 4:30pm
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Piphal Heng is a Cosen and Pemsea Postdoctoral Scholar from teh Institute of Archaeology at the University of California.

Thursday, February 29, 2024
Ancient Hunter-gatherers in the Beating Heart of Africa
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Jessica Thompson is an Assistant Professor of Anthropology at Yale University

Thursday, March 7, 2024
Microliths and Endscraper Production, Use and Discard at the Middle Holocene Site of Beefa Cave (Ethiopia): An Integrated Approach
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Guiseppina Mutri is a postdoctoral scholar at the University of Connecticut

Wednesday, March 20, 2024
Mapping Past Societies
Time: 4:00 - 5:30 pm
Location: Boylston Hall, Harvard Yard
Speakers:

Henry Gruber is an Assistant Professor of History at the University of North Carolina

Alexander More is an Associate Professor of Environmental Health at the University of Massachusetts and Director, ECHO, and CO-Managin Editor of MAPS

Michael McCormick is the Francis Goelet Professor of Medieval History at Harvard University, as well as Chair of SoHP and Director at Harvard of MHAAM

Santiago Prado Sanchez is a Harvard College Alumni of Class of 2016 and Managing Editor of MAPS

Thursday, March 21, 2024
Stone and Sediment: Interaction between Resources and Society in the Jianghan Area from 1600-1050 BC
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Xin Su is a PhD candidate in Anthropology at Harvard University

Thursday, March 28, 2024
Recalibrating "marginality:" Lessons from Southernmost South America
Time: 3:00 pm
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Raven Garvery is an Associate Professor of Anthropology and Curator of High Latitude and Western North America at the University of Michigan.

Friday, March 29, 2024
The Inca Presence in the Utcubamba Basin, Amazo-

nas, Peru
Time: 4:00 PM
Location: Tozzer Anthropology Building, Room 203, 21 Divinity Avenue
Speaker: Sonia Guillén is a Peruvian bioarchaeologist and the director of the Museo Leymebamba and Centro Mallqui.

Wednesday, April 3, 2024
Dairy Cultures: a 5,000 year history of milk and microbes on the Eurasian steppe
Time: 1:15 PM
Location: CGIS-S050, 1730 Cambridge Street
Speaker: Christina Warinner Is professor of archaeological science in the Department of Anthropology at Harvard University

Friday, April 5, 2024
The Impermanence of Inca Architecture
Time: 4:00 PM EDT
Location: CGIS South, S354, Hybrid
Speaker: Stella Nair is an Associate Professor of Indigenous Arts of the Americas in the Department of History at the University of California.

Tuesday, April 9, 2024
Placed Apart: Buddhist Reclusion in Medieval Japan
Time: 10:00 AM
Location: CGIS South, Room 250, Hybrid
Speaker: Jonathan Thumas is a PhD candidate in the Department of East Asian Languages and Civilizations at Harvard

Wednesday, April 10, 2024
Excavations at Schöningen and Paradigm Shifts in Human Evolution
Time: 4:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Nicolas Conard is a Professor in the Department of Early Prehistory and Quaternary Ecology at the University of Tübingen

Thursday April 11, 2024
Archaeology of Harvard Yard Open House
Time: 1:00 PM
Location: Harvard Yard

Thursday, April 11, 2024
The Land of Open Graves: Living and Dying on the Migrant Trail
Time: 1:00 PM
Location: Robinson Lower Library, Room 125
Speaker: Jason DeLeon is a Professor of Anthropology and Director of the Cotsen Institute of Archaeology at UCLA.

Monday, April 15, 2024
Uncovering Samshvilde: Commerce and Conflict in the Medieval Caucasus
Time: 5:00 - 6:30 PM
Location: Barker Center 133
Speaker: David Berkashvili is a Professor of Medieval Archaeology at the University of Georgia in Tbilisi and leads the Samshvilde Archaeological Expedition.

Tuesday, April 16, 2024
Migrations, Mediterranean to Slavic: Ancient DNA reveals the Roman Empire's cosmopolitan Danube frontier from Domitian to the Slavs
Time: 4:30 pm - 6:15 pm
Location: Fong Auditorium, Boylston Hall, Harvard Yard, Harvard University
Speakers:

Kyle Harper is the G.T. and Libby Blankenship Chair in the History of Liberty and Professor of Classics and Letters at the University of Oklahoma

Michael McCormick is the Francis Goelet Professor of Medieval History at Harvard University, as well as Chair of SoHP and Director at Harvard of MHAAM

Iñigo Olalde is a Ikerbasque Research Fellow and part of the BIOMICS research group at the University of Basque Country

David Reich is a Professor of Genetics at Harvard Medical School and a Professor of Human Evolutionary Biology at Harvard University

Wednesday, April 24, 2024
Subsistence and Ritual: Animal Economy in the Bronze Age Qaidam Basin in Northwestern China
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speaker: Chengrui Zhang is PhD Candidate in Anthropology at Harvard University.

Thursday, May 2, 2024
Ongoing Archaeological Research, Consultation, and Engagement at Lower Dover , Belize
& Cultural Communities in Belize: A Collaborative Approach by the Institute of Social and Cultural Research
Time: 3:00 PM
Location: Room 203, Tozzer Anthropology Building, 21 Divinity Avenue
Speakers:

Frank Tzib
April Martinez

HYAP students sitting around units H977 and H978, the location of a feature that may have been a hearth; see page 68

The Standing Committee on Archaeology

The Standing Committee on Archaeology is a multidisciplinary group of scholars appointed to promote the teaching of archaeology at Harvard and advance knowledge of archaeological activity, research, fieldwork, and techniques in the many and varied fields where archaeology is employed as an approach to past cultures and histories around the world. As promotors of Archaeology, we are in charge of the secondary field, both for undergraduate students and graduate students. Our role is to guide and help all secondary students to take the most out of what the secondary field can offer both at Harvard and beyond, aiming to help expand the student's knowledge and practice in Archaeology.

Archaeology can be seen as the study of past human societies through the recovery, analysis, and interpretation of material remains. Those who practice archaeology employ a wide range of methods, techniques, and theoretical orientations drawn from across the spectrum of academic disciplines to further their specific intellectual goals. Likewise, scholars of many disciplines who do not consider themselves to be practicing archaeologists nevertheless use the results of archaeological work in their teaching and research. Our members and students work with and in a wide range of museums and departments on Harvard's campus.

https://archaeology.harvard.edu/