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CONTEXT

Polly Peterson, archaeology graduate student and administrative assistant in ICEAACH, provides a tour of Boston University's Department of Archaeology to a delegation of distinguished archaeologists from China (see page 16).

Two Millennia at the Great Plaza of La Milpa
The Persistence of Memory

by Norman Hammond and Gair Tourtellot

Almost exactly sixty-five years ago, on March 30, 1938, the noted Maya archaeologist J. Eric S. Thompson arrived at a jungle-shrouded ruin in the far northwest of British Honduras, a Crown Colony on the east coast of the Yucatan Peninsula, bordering on Mexico and Guatemala. The site had been reported by a *chiclero*—a tapper of *sapodilla* trees in the rainforest—and reputedly had at least fourteen carved stelae. These monuments, which we now know were dedicated by Classic Maya kings on important occasions, bear inscriptions in Maya hieroglyphic script recording dynastic history, usually with a date in the Maya Long Count which enables the monument to be correlated with a precise date in our own calendar; most Maya stelae were dedicated between A.D. 300 and 900.

The Carnegie Institution of Washington, where Eric Thompson worked for the Division of Historical Research, had long been concerned with accumulating as many dated monuments as possible, although in 1938 neither the historical nature nor the phonetic structure of the texts was yet known. New sites were still being discovered with some frequency (and continue to be found even today), and northwestern British Honduras, now Belize, was an unexplored region.

Thompson named the ruin "La Milpa," "the cornfield," because the

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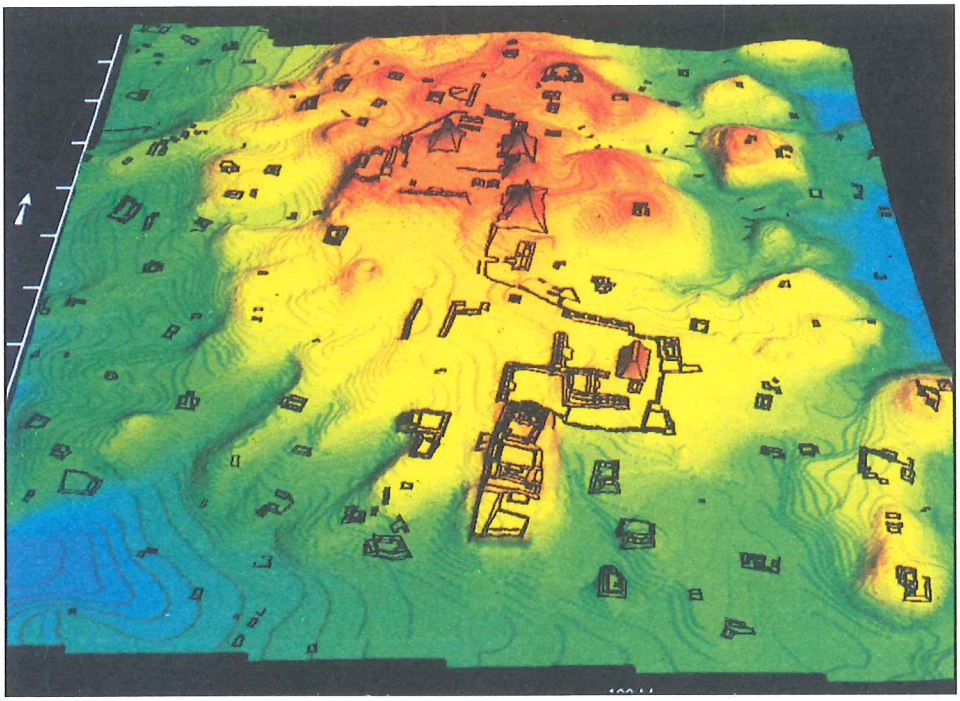

The site core of La Milpa from the south, with the palatial acropolis in the foreground. The Great Plaza occupies the ridgetop to the north. (GIS by Francisco Estrada Belli).

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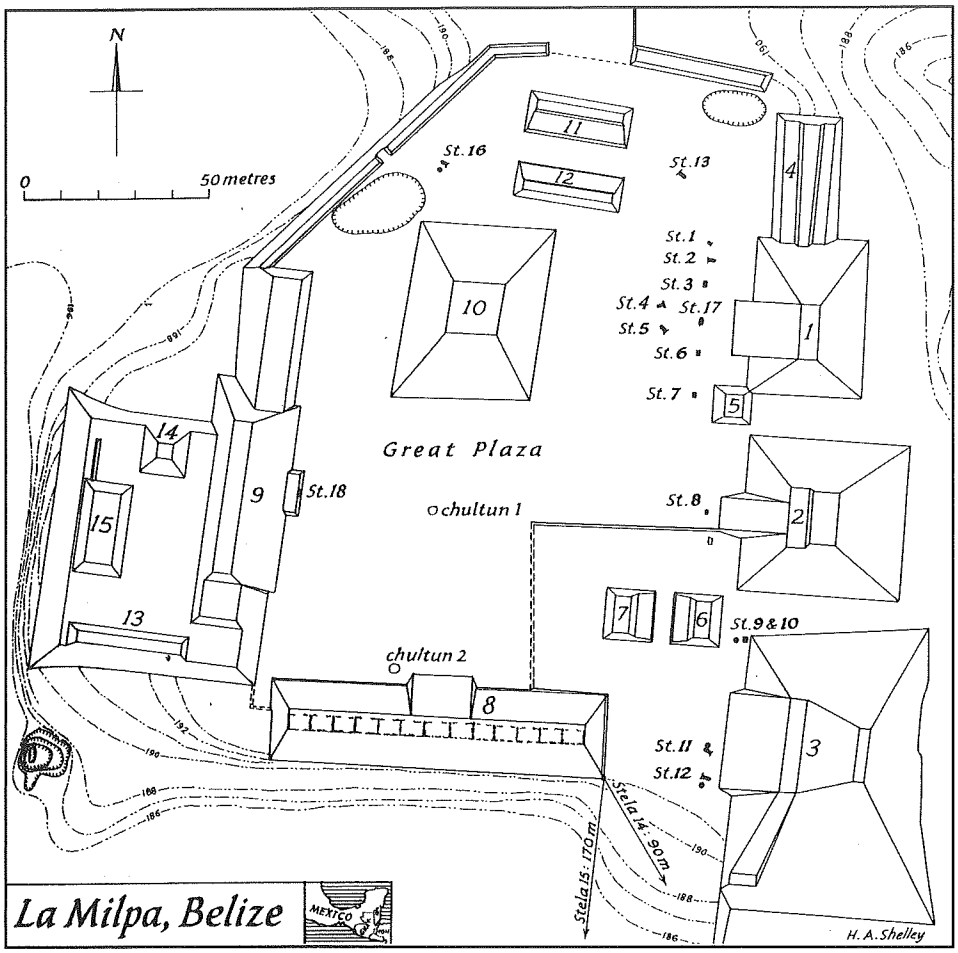

Plan of the Great Plaza of La Milpa, showing the major structures and the locations of Stelae 1-12, found by Eric Thompson in 1938, and Stelae 13-18, discovered subsequently. Stela 20 was found near Stela 17, and Structure 86 lay in the southwest angle between Structures 8 and 9.

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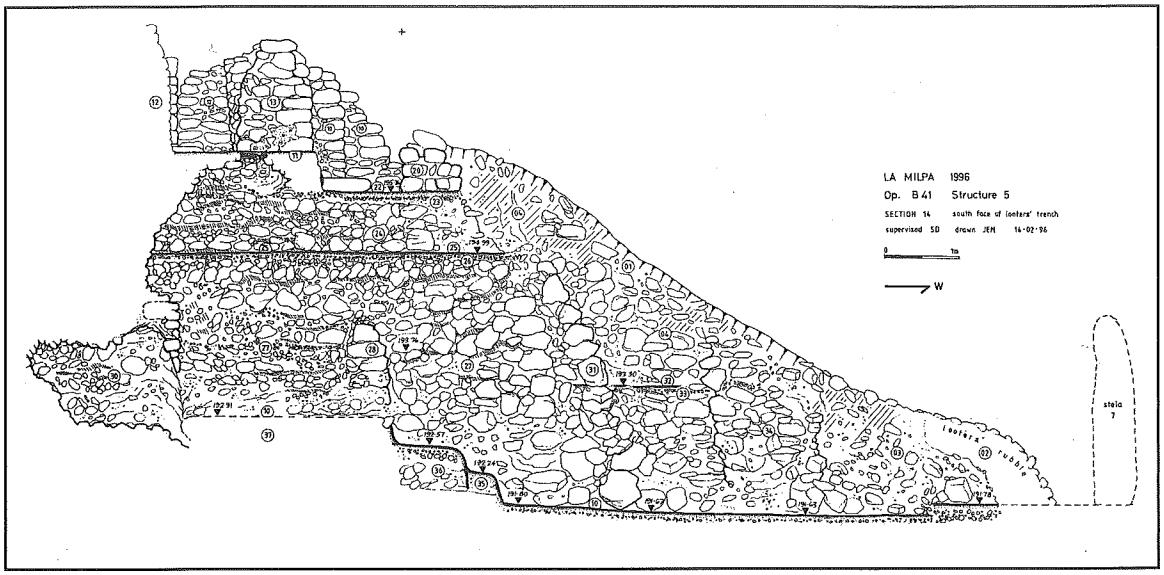
nearest chiclero camp a few miles away—one of the few features in the dense forest—had a small *milpa* to supply the men with fresh maize during their months of seeking mature sapodilla trees to bleed for their latex (which was used for chewing-gum). His field notes include a rapid sketch-plan of what we now call the Great Plaza, or Plaza A, marking the locations of twelve stelae. Thompson recorded glyphs on several of them, but most were eroded: only one monument, Stela 7, had a readable hieroglyphic date, 9.17.10.0.0 12 Ahau 8 Pax in the Maya Long Count, the equivalent of November 28, A.D. 780. Several others were similar in style, and it seemed clear that the rulers of La Milpa had flourished during at least the late eighth and early ninth centuries.

La Milpa was not important enough, either in size or in monuments, to be worth the considerable cost of mounting a proper exploration deep into the forest, and after only two days, during which he had to contend with intestinal problems brought on by the bad water in the local *aguada*, Thompson left. It was his last exploration of an unknown Maya site: for the remaining almost four decades of his life he worked on deciphering Maya glyphs, and integrating ethnohistoric and ethnographic knowledge of the Maya of more recent times with what could be elucidated about their prehispanic forebears.

La Milpa remained uninvestigated until the late 1980s, when a new road was pushed through the forest, from the Mennonite settlement of Blue Creek south to the old chiclero camp at Gallon Jug, which was being reopened and cleared for agriculture. At that time, Belize's Archaeological Commissioner was told of looting in the region, and there were reports of large-scale marijuana-growing. Both reports turned out to be true. Shortly afterwards, a large area of land was bought by Programme for Belize (PfB), an environmental non-profit group founded by the Massachusetts Audubon Society and by Belizeans concerned about the shrinking rainforest habitat in Central America and the decline in animal and bird species. PfB found that their third of a million acres of forest included this large Maya city: they commissioned a report on its extent and likely importance, and at this stage Boston University was brought into the picture. Based on the reports and preliminary maps of the site core by Anabel Ford and Tom Guderjan, we proposed a program of investigation that included contour mapping of the central square kilometer using an EDMI (electronic distance measuring instrument); this area was to be extended in one or more of the cardinal directions by means of long, narrow transects that would cut across the surrounding settlement zone and establish the city's limits, as well as the range of landscapes it embraced. We would also carry out excavations in both core and periphery to build up a community history, and establish the potential of some of the site-core buildings for restoration as part of a tourism focus.

All of this had to be done under one major constraint: La Milpa lay in a biological reserve, and we could not clear-cut forest to uncover buildings or even to create the long lines of sight that our transects needed. Undergrowth such as vines and the myriad other plants—most with sharp spines or other unpleasant protective features—that grew at ground level could be cleared, but for any tree more than six inches in diameter at chest height we had to obtain per-tree permission from PfB's ranger staff. The same constraint obviated stripping of soil and debris from mounds to ascertain their original architectural form and assess them for restoration potential, but here we had an alternative avenue of approach.

Looters had attacked La Milpa thoroughly in 1979-81, digging large



Section of the looters' trench through Structure 5, with Stela 7 at right sealed into its pit by the plaster surface that covers the stairway of the temple. The Early Classic initial phase of Structure 5 is at lower left, enveloped by the chert-nodule and limestone rubble fill of the outer building, which was dedicated in November A.D. 780.

trenches into virtually every large structure in the site core and many in the surrounding settlement in search of tombs: over the past quarter century, Maya polychrome vases and carved jades have become fashionable among collectors of Pre-Columbian art and museums, and the high prices fetched—sometimes in the millions of dollars—have underwritten further looting. Boston's Museum of Fine Arts has a substantial collection of such "unprovenanced" objects, including at least one polychrome vessel likely to be from La Milpa.

We took as one of our basic tactics the cleaning and recording of such looters' trenches, which gave us cross-sections through the architecture of numerous buildings and enabled us to date them: by adding some carefully-located test pits, we were able to build up a fairly full account of the origins, growth, florescence, and decline of the civic core of La Milpa. It proved to have been first settled around 400-300 B.C., on the high ridgetop (some 180 m, 585 f, above sea level) underlying the Great Plaza: a dense layer of trash from this Late Preclassic period was found at the base of almost all our probes, although when we moved outside Plaza A this diminished to scattered sherds. The first La Milpa seems to have been a small village, one of several in the vicinity judging by the occurrence of Late Preclassic trash at several locations in the settlement zone. Nevertheless, this spot remained a "persistent place" for more than two millennia, built up in times of prosperity, almost abandoned in periods of adversity, but visited and venerated even in the nineteenth century.

The Preclassic village was covered over, on the eastern side of the Great Plaza at least, by modest Early Classic buildings, low platforms of cut soft limestone blocks covered with plaster. The first phase of the tiny Structure 5 was one of these, with a line of cache vessels dedicated in front of it and buried by a new plaza floor. An equally early building probably underlay the northern end of the huge Structure 3 pyramid: Stela 10, a small plain monument which still stands in front of it, had dedicatory caches of third or fourth century date. The complex building sequence noted in the looters' tunnels into Structure 1 again suggests an early foundation, but further investigation was too hazardous (as it was for Structure 2 next door, where the tunnel entrance had collapsed).

The Early Classic rulers had dedicated several carved stelae, but unlike Stela 10, none was in situ, and apart from Stela 15, which lay outside the site core and commemorates an early ruler who may have been called "Bird Jaguar," all were fragmentary and found lying on the surface of the Great Plaza. We have no idea where they originally stood, nor have we found any of the missing pieces. While none has a legible text, our epigrapher, Dr. Nikolai Grube (University of Bonn), considers Stelae 1 and 16 to date between A.D. 317 and 514 (8.14.0.0.0 and 9.4.0.0.0 in the Maya Long Count), and Stela 15 probably lies within this span also. The same goes for Stela 20, found in

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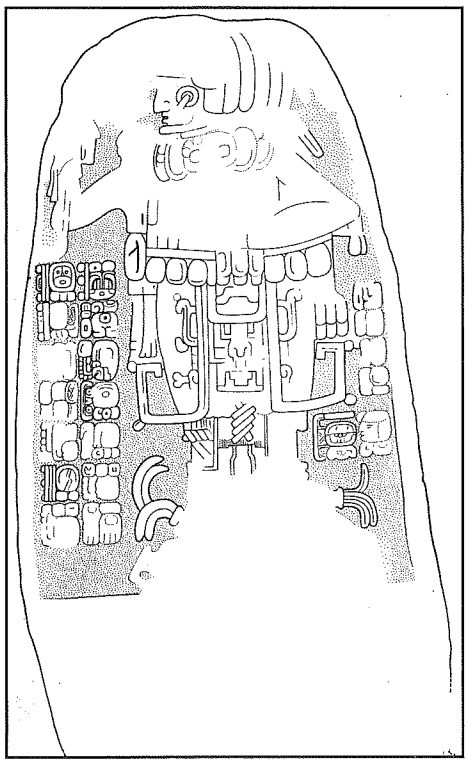

Drawing (by Nikolai Grube) of the front of Stela 7, which bears the only legible text and Long Count date at La Milpa. The left side of the stela has the date 9.17.10.0.0., equal to November 28, A.D. 780, with the date in the 52-year Calendar Round of 12 Ahau 8 Pax repeated in the first two glyphs on the front. Lower down, the text names the ruler as Ukay and also gives the Emblem Glyph or polity name.

Candida Lonsdale, project artist, recording the polychrome plaster front of a throne found in the "audience court" Structure 65. The tapering features imitate the stone supports of slab-seat thrones, and the pale blue of the overhanging cornice and "legs" contrasted with the darker red of the lower recessed area enhances the impression from a distance that this solid rubble construction is in fact a freestanding stone slab seat of power.

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fragments in the looters' backdirt in front of Structure 1 in 2000: it appears to date to between A.D. 450 and 500.

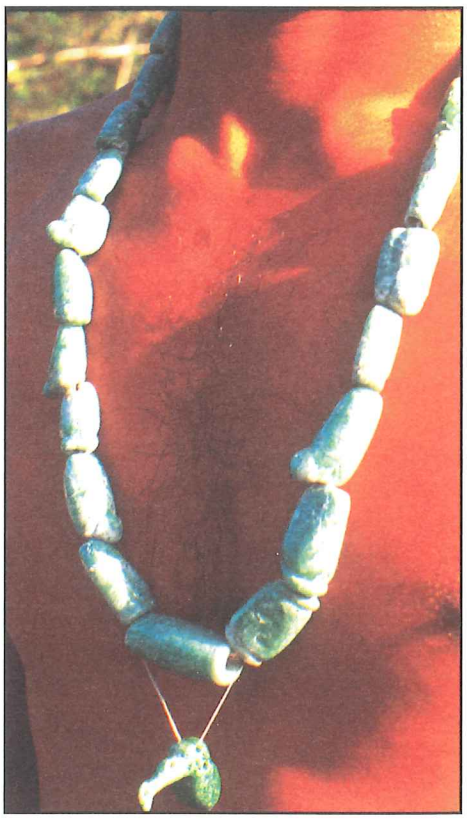
Both Stela 2, commemorating a ruler who may have been named *K'inich K'uk Mo'* (Lord Quetzal Macaw, which is also the name of the founder of the great dynasty of Copan in A.D. 426) and Stela 6 are also early, but too eroded in detail to be firmly dated. Stelae 1 through 6 were found in a line in front of Structure 1, but as we shall see later, this was not their original locus of dedication.

The other manifestation of Early Classic elite culture that we found in the Great Plaza was a tomb. In seeking the setting for the recumbent Stela 1 late in the 1993 season, we hit a deposit with alternating layers of limestone slabs and chert flakes: such deposits (although often employing imported obsidian rather than local chert) were commonly used in the ceremonial closing of the shafts of noble or royal tombs. With no time to investigate, we refilled the excavation and reopened it in 1996.

The deposit, including nearly 17,000 chert flakes, did indeed fill a shaft cut down into bedrock, where a rough stone corbel vault within the small chamber protected a single burial. Julie and Frank Saul, forensic analysts at the Lucas County Coroner's Office in Toledo, Ohio, who have worked with us from the beginning, identified him as a man of 35-50, who had lost all his teeth long before death, so that the bone had resorbed, thereby leaving him only his gums to chew with; he also had a permanent neck injury that could have been caused in battle or by playing the Maya ball game. His grave goods were odd and few, given the elaboration of his tomb: there were five pottery vessels, one a lid missing its cylinder-tripod base, another a cylinder tripod too large to fit the lid; two were an everyday plain dish and drinking bowl; and the last was a polychrome gutter-spouted dish matched almost exactly in middle-class burials at Tikal and Copan. The pots had probably been placed under a wooden bier or couch, long rotted away without trace, since the skeleton was found lying directly on them, rolled slightly to its right as though that side of the bier had collapsed first.

As well as the vessels, there were two unmatched but high-quality obsidian ear-flares, deposited by his feet (one in a painted gourd bowl), but the ear-ornaments he actually wore were jade mosaics made up from chips and broken beads. A single red *Spondylus* shell hung at groin level, and around his neck were strands of beads made from the same species; here, however, the valued red layer was only on one side of each bead, the rest being the inferior thicker white portion. These ornaments were second-grade stuff, as were almost all the other grave goods. Only one thing was of the quality one would expect in such a tomb: across the chest of the corpse had been laid a splendid collar of carved and color-matched jade beads, with a pendant in the form of a vulture head. The Maya used such a head in their hieroglyphic script as a synonym for *ahaw*, 'lord, ruler': at La Milpa he wore his status on his breast.

The closed-up shaft had not been marked with any mound or monument—the reason it had escaped the looters—although this stinted and hurried burial still used some of the ritual of an elite interment. Exactly



Jade collar of 23 color-matched carved beads, with a pendant of darker jade in the form of a vulture's head, found in the Early Classic royal tomb in front of Structure 1.

Structure 5, a small temple excavated in 1996. Stela 7 in the left foreground is linked by a plaster floor to the stairway of Structure 5 itself, which thus dates to the same November 28 A.D. 780 dedication date as the stela (see drawing on page 3).

when the burial occurred is a problem: an AMS date on collagen from the skeleton suggests death as early as A.D. 220-350, but the style of the pottery vessels is at least a century later. The unmarked grave would accord better with an even later date, when La Milpa seems, on the basis of analysis of the pottery from surveys and test excavations by Kerry Sagebiel, our ceramicist from the University of Arizona, to have been almost completely abandoned: given the lack of internal reasons for this occurrence, we have argued that it was linked with the long-lasting struggle between Tikal and Calakmul, which ran from the middle of the sixth to the end of the seventh century. La Milpa's decline parallels that of Tikal; its pottery is in the tradition of the Peten to the southwest rather than Calakmul and Campeche to the north; and the plans of residential groups are also Peten-like in character, including numerous compounds with an eastern pyramidal ancestor shrine (Tikal's "Plaza Plan 2"). So even without explicit texts we are inclined to view La Milpa as having been within Tikal's sphere of influence, as was its Early Classic neighbor Río Azul, just across the frontier in Guatemala. Tikal's eventual victory in A.D. 695 was followed by a rapid resurgence, something reflected at La Milpa.

The eighth and early ninth centuries were La Milpa's time of greatest prosperity: the overwhelming majority of the pottery collections and the buildings from which they come date to this period, when the population may have risen as high as 50,000. In the Great Plaza we see this revival in many ways: new monuments were dedicated, including Stelae 7, 8, 11 and 12, all still in position along the east side of the plaza. Stela 12 is the southernmost, and earliest in style, although no date is preserved. The only readable glyph is, by good luck, the Emblem Glyph denoting the La Milpa polity. Stela 8 is too eroded for any details to be discerned, but the ruler's great feathered headdress can be seen wrapping round both sides to the back of the monument. Nikolai Grube places it in the Terminal Classic period after A.D. 800.

Stela 7 remains the only fully legible text: the ruler Ukay dedicated it in November of A.D. 780 at the time of the new moon, and the supernatural creation place *na ho chan* is also somehow involved. Archaeologically, Stela 7 is most important: it stands in front of Structure 5, and is sealed into its pit by the same plaster surface that runs up to cover the stairway of the small two-roomed temple that Ukay built over the Early Classic structure. The looters' trench that penetrated to the heart of Structure 5 showed that Ukay's masons had employed a new source of construction fill, using raw chert nodules and rough lumps of hard limestone. This same technique can be seen in buildings across the core of La Milpa, suggesting that many of them were raised at the same time in the late eighth or early ninth century. The increase in core area, from less than 50,000 square meters for the Great Plaza zone to more than 183,000 square meters with the construction of the southern plazas and the South Acropolis, is an index of the energy poured into public works as the Late Classic population soared.

Another striking innovation is the use of deep red specular hematite to paint floors, walls, and benches: unlike normal hematite, the specular form sparkles in the light, and must have created a stunning effect inside La Milpa's buildings. In the Great Plaza area it is known only from looters' backdirt, and was probably used on one of the buried phases of Structure 1 and on Structure 4 just north of it, but in the Southern

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Structure 86, a long rectangular house built in the Great Plaza in the later ninth century A.D., shows that the core of La Milpa no longer functioned as organized civic space.

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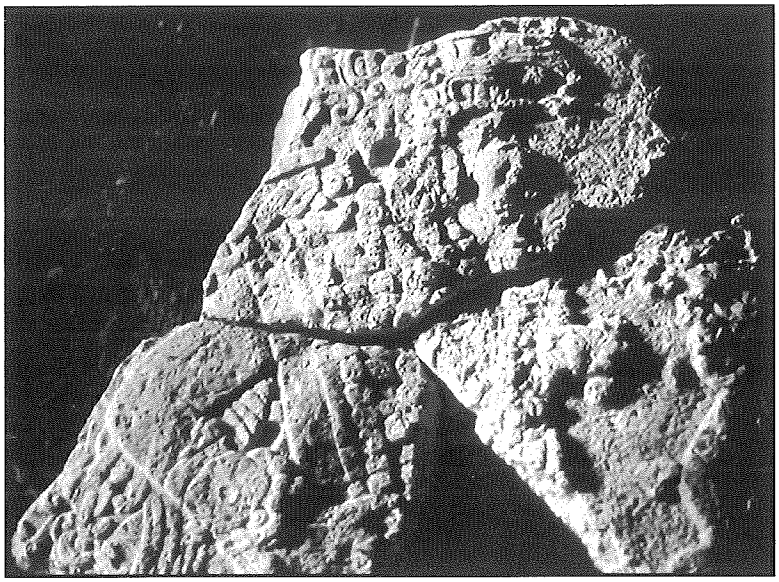
Acropolis specular hematite appears in many places around the northern and central courts, usually buried by later construction. Since it is also found on Structure 65, one of the detached "audience court" buildings—interpreted as royal residences—that flank the acropolis and were also deliberately buried, it seems likely that this horizon dates to early in La Milpa's Late Classic florescence, perhaps to the reign of Ukay (although it is absent from Structure 5).

The Great Plaza was becoming an impressive public space, at 18,000 square meters one of the largest known. In addition to the line of pyramids along its eastern side, with stelae standing in front of them, a fourth large pyramid, Structure 10, stands in the center of the plaza, dividing it in two. It seems to have faced south, towards and on axis with Structure 8, the long range structure that closes off the plaza's southern margin. While this building, as well as Structure 10, remains unexcavated, it appears from its surface configuration to have had thirteen rooms: thirteen was an auspicious number to the Maya, representing the *oxlahuntiku* or gods of the heavens, so Structure 8 may have had more than just a residential or administrative function. The two buildings may form a "palace-temple" pair on a north-south alignment, matched by a similar east-west relationship between Structure 2 and Structure 9, the long building that closes the south end of the plaza's western side. The axes linking these pairs cross just where a rock-cut *chultun* chamber, a potential entry to the Maya underworld, lies in the middle of the open space.

If this is a meaningful set of spatial relationships—and we are by no means certain that it is as yet—then it suggests an overall design for the Great Plaza, rendering the accumulated architecture a repository of ritual importance. We have also noted that a diagonal axis between Structure 5 and the southwestern corner of the plaza would split this accumulation into two complementary sets: each would have two major pyramids (Structures 1 and 10; 2 and 3), a long range "palace" (Structures 9 and 8), and a ballcourt (Structures 11 and 12; 6 and 7). The relationship between the Great Plaza zone of ancestral occupation, pyramids, and stelae at the northern end of the core and the southern zone of inhabited palaces, the two linked by a narrow *sacbe* causeway descending from the Great Plaza, may also have been significant. Past analyses of Maya site plans both by one of us (NH) and by Wendy Ashmore (University of California at Riverside) suggest that some deeper reasoning underlay the apparently fortuitous accumulation of buildings over the centuries, but for the most part we can only observe, not explain, this patterning.

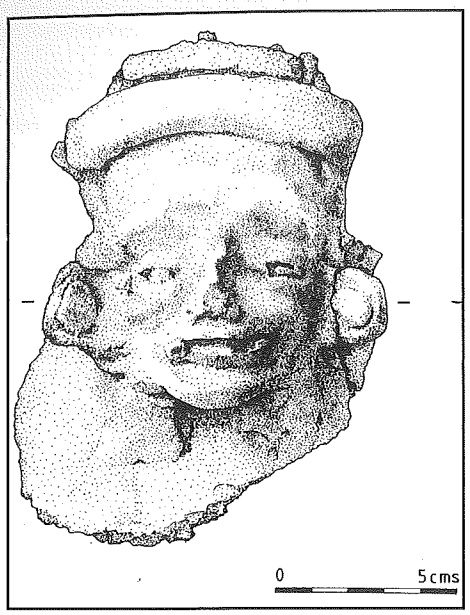


Three of the four extant fragments of Stela 20, discovered in 2000 and dating to about A.D. 450-500.

The northwestern and northern sides of the Great Plaza had no buildings, merely long, low mounds delimiting the open space. It looks unfinished, as though more was intended to happen: and elsewhere at La Milpa that is abundantly clear. The fifth large pyramid, Structure 21 on Plaza B, lacks masonry facing, a stair, and a superstructure; the southernmost sector of the acropolis was still under construction, with some platforms lacking their facing, others needing a few more days' work on their fill, and yet others barely begun; and between the Great Plaza and Plaza B was a quarry with freshly-made blocks stockpiled ready for use. Similar evidence of sudden abandonment was found in the outlying minor centers (see the accompanying article by Tourtellot *et al.*). La Milpa went out with a bang, but a silent one: we have no evidence for invasion, destruction or any other explanation for why, in the middle of a major royal building program that embraced the palace, a temple, several other major structures in the core, and an ambitious overarching cosmic landscape design, it all fell apart.

But fall apart it did, some time between A.D. 830 and 850, as dated on the scant ceramic evidence. In the Great Plaza, a long, narrow house was built near the southwestern corner: similar to dwellings excavated in the suburbs of Nohmul, forty miles to the north down the Río Hondo, it showed that the public space at the heart of the city no longer functioned as such. A makeshift altar in the sanctuary of Structure 5 may have been built by its inhabitants.

La Milpa entered on long centuries of silence: but memory persisted. The Great Plaza was still sacred space, the stelae holy stones. Long after the abandonment, when Structure 1 had eroded to a forest-covered hill, people returned and re-erected fragments of ancient stelae on its sides, barely anchored in the soil. Stelae 3 and 6 were found thus, Stelae 1 and 2 lying flat to the north as though awaiting their turn, Stelae 4 and 5 a few yards forward in front of the pyramid. Stela 7, still standing and still recognizable, was venerated with incense; fragments of the *incensarios* were found around its base. Stela 12 had another incensario fragment, a crude human



Fragment of an incensario dating to A.D. 1500-1650, found thrust into the socket of Stela 12: this and other evidence suggest continuing veneration of the stelae in the Great Plaza long after the collapse of Classic Maya civilization.

head raised off the vessel body on two brackets, which we can date to A.D. 1500-1650 by comparison with the long and well-documented sequence at Lamanai, some twenty-five miles to the east on New River Lagoon.

Lamanai was one of the Maya communities still flourishing when the Spanish came south from Yucatan in 1544, and they founded a mission there: their first church was a converted Maya temple, their second a large purpose-built structure. Perhaps the ritual activity at La Milpa can be seen in the light of a revitalization movement, reaching out and back to invoke ancestral assistance in the face of this new and unfathomable challenge. We have sparse traces—a few distinctive side-notched arrowheads—of people being somewhere in the vicinity of La Milpa, but where and how they lived remains to be discovered.

The last act in this persisting theater of memory took place in front of Stela 12 two centuries or more later: by then, British logwood and mahogany cutters had established a permanent colony in Belize, and relations with the Maya included trade in both guns and liquor. Some time in the generation after 1800, somebody smashed a glass bottle in front of the stela, which must have still been standing. The bottle probably held rum or *aguardiente*: such liquor is still used by the Maya to make offerings to the deities of field and forest. Here, the image on the stela, or the stela itself, was still judged worthy of veneration more than a millennium after its dedication, nine centuries after La Milpa had ceased to function as a community, and barely a century before Eric Thompson began the era of modern exploration.

Norman Hammond, Professor of Archaeology at Boston University, is Acting Chairman (2002-2003) of the Department of Archaeology. Gair Tourtellot is a Research Fellow in the Department of Archaeology at Boston University.

The most recent *Context* articles dealing with La Milpa are: Estrada Belli, Francisco, 1999,"A Virtual View of a Maya City: La Milpa, Belize," *Context* 14 (2) 20-22, 24; Hammond, Norman 1998, "A Pillar of State...Majestic, Though in Ruin": the Royal Acropolis of La Milpa, *Context* 14 (1) 11-14; Hammond, Norman, and Ben Thomas, 1998/99, "Another Maya Throne Room at La Milpa," *Context* 14 (1) 15-16. For earlier *Context* articles, see Hammond and Thomas 1998/99: 16.

Faculty News

Mary Beaudry delivered one of the plenary addresses at the January, 2003, meetings of the Society for Historical Archaeology, held in Providence, Rhode Island. The theme of the plenary session was Trade and Industrialization; the title of Beaudry's talk was "One Archaeologist's Musings on Writing About and Understanding Lives Affected by the Industrial Revolution."

Ricardo J. Elia has been awarded a $40,000 fellowship from the National Endowment for the Humanities to support his sabbatical research in 2003-2004. Professor Elia is writing a book on the looting, selling, and collecting of Apulian red-figure vases from South Italy. The book will document more than 6,000 Apulian vases collected since the eighteenth century from one of the most intensively looted regions of the Classical world and will provide a detailed, quantitative study of the workings of the international antiquities market.

Norman Hammond delivered the opening address of the Seventh European Maya Conference at the British Museum in London in November 2002, on "Life, Death, and the Ancient Maya." The theme of the conference was the imagery of death and burial in Maya civilization. A similar topic was the subject of the Sociedad Española de Estudios Mayas' symposium in Santiago de Compostela the previous month, where Professor Hammond gave a joint paper with Dr. Suzanne Young, on whose Harvard University Ph.D. committee he served, reporting the results of stable isotope (SI) analyses of diet in Preclassic Maya society. Professor Hammond has been elected to a Visiting Fellowship at All Souls College, Oxford University, during his sabbatical leave in 2004, and is also an invited speaker at both Oxford and Cambridge Universities during the spring of 2003.

Curtis Runnels has received $18,000 from the Institute for Aegean Prehistory to conduct a Mesolithic survey in southern Greece in May and June, 2003. The survey is a joint project with Dr. Eleni Panagopoulou of the Department of Speleology and Palaeoanthropology in the Greek Ministry of Culture; Professor Runnel's wife, Priscilla Murray, Research Fellow in the Department of Archaeology, will also join the project.

The project is an investigation of the Mesolithic (11,500-9000 Before Present) settlement pattern on the Argolic Gulf coast south of Nafplion. Combining traditional survey reconnaissance with GIS modeling, the goal of the research is to verify the precise landscape characteristics that Mesolithic foragers and seafarers in the early Holocene were looking for when they selected a site for permanent or semi-permanent residence. According to Professor Runnels, "it has long been known that Mesolithic peoples in Greece preferred coastal locations for their sites, but large

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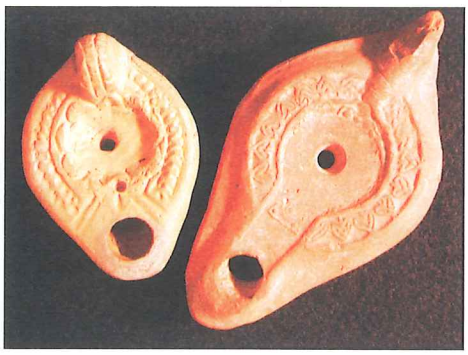
The Archaeology Museum

by Priscilla Murray

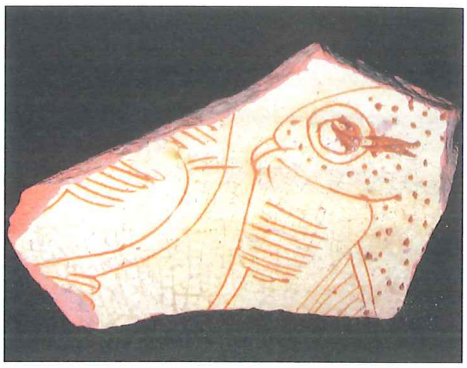
A small archaeology museum has been established in room STO 253 in the Department of Archaeology. Refitted with storage cabinets and drawers; work areas for artifact conservation, labeling, and study; a small library, and glass-fronted cases for display, the museum provides a sorely needed resource for the study and display of the department's artifacts. With the help of graduate students Kim Berry and Ben Thomas a computerized catalogue has been set up, and students from the Undergraduate Archaeology Club have undertaken to help with the difficult task of numbering every artifact in the collection. Students who have worked with us so far include Christine Dziuba, Laura Eustice, Jenni Henecke, Ghazale Jamsheed, Susan Mentzer, Amanda Watts, and Donna Yates.

What is in the museum? In addition to fossil hominid replicas, there are three principal collections at present. The Mitchell collection was assembled by Charlie Mitchell, a retired cowboy, who knew Custer and Bill Cody, and who eventually settled in Needham, Massachusetts. His collection of chipped and ground stone tools has a great variety of types from virtually every part of the United States, especially Kentucky, Missouri, Massachusetts, and Tennessee. Running to nearly 2,500 pieces, it is invaluable for study. The James R. Wiseman collection consists of pottery, lamps, coins, figurines, flint and obsidian tools, fresco fragments, and other artifacts from Greece. Almost all periods are represented, from prehistoric through Ottoman times. Professor Wiseman was permitted by Greek authorities to remove this study collection to the U.S.A. for education purposes. Finally, there are artifacts collected in Africa by former Archaeology Department Professor Creighton Gabel. Professor Gabel's collection includes Palaeolithic stone tools, Iron Age pottery, and prehistoric copper and bronze artifacts.



Two late Roman lamps from the collection donated to the museum by Professor Wiseman.

Parts of the collection have been used for teaching purposes. Clemency Coggins, Chantal Esquivias, Michael Hamilton, Abbi Holt, Patricia McAnany, Satoru Murata, Robert Murowchick, and Curtis Runnels have borrowed materials for lectures and presentations. Professor McAnany's arrangement of skulls, stone tools, beads, pigments, and other artifacts in one of the hallway display cases last semester formed the basis for student research papers in her AR100 class and attracted a great deal of attention from passers-by.



Byzantine sgraffito sherd with a bird depicted on the right.

The following student research papers were based on the museum collections: Leslie Harlacker, "The Victoria Falls Middle Stone Age: A Study in Lithic Technology, 1997"; Jessica King, "An Analysis of Unprovenienced Chipped Stone from the Mitchell Collection, 2002"; Daniel Leonard, "Ground Stone Tools from the American Northeast, 2002".
We hope that students will continue to make use of the collections for research projects such as senior honors theses. Research topics could include Classical (Greek) vase painting, the Late Stone Age in Africa, Nazca (Peru) pottery motifs, Archaic arrow and spear points of the eastern U.S., and much more. The museum curators, Curtis Runnels and Priscilla Murray, invite more use of the artifacts by members of the Department and Center. Please feel free to stop by and view the possibilities. There is still a need for cataloguers. Also welcome are donations of artifacts that were not illegally removed from the country of origin: we are growing!

Priscilla Murray, Curator of the Museum, points to a piece of painted decorated wall plaster held by graduate student, Ghazale Jamsheed, who works as a volunteer.

Priscilla Murray is a Research Fellow in the Department of Archaeology at Boston University.

Thinking Big: Designing the Ancient Maya Landscape of La Milpa, Belize

by Gair Tourtellot, Francisco Estrada Belli, and Norman Hammond

As many Boston University students know, half of the Field Study in Archaeology experience for the past decade has taken place at La Milpa, an ancient Maya city in Belize. Thanks to the mapping teams that have spent months in the surroundings of La Milpa's impressive center, in which the students participated as part of their apprenticeship in archaeology, we have shown the site to be of an immense size, a "densely dispersed" garden city estimated at 10 km. in diameter. Now, in our most recent seasons, we have discovered one of the largest objects ever constructed by the Maya, a settlement-scale ceremonial construction over four miles across.

From the integrated series of plazas, pyramids, and palaces of La Milpa Centre on a high hilltop mapped in 1992–1994, we extended transects and random block surveys through the suburbs. Along our East Transect in 1996, a mapping team led by Marc Wolf (MA Boston University, 1997) discovered an impressive architectural group 3.5 km from the Centre. It consisted of a small pyramid or collapsed temple 4 m high in the traditional eastern position, facing west, with a stela (Stela 19) in front of one corner and three nearly identical long buildings defining the other three sides of a plaza with broad, open corners. Instead of the usual cardinal orientation of such a group, however, it was twisted more toward the intercardinal points, southeast-northwest. This orientation meant that no building blocked the view west to the Centre of someone on the pyramid, and vice-versa. Because of its location and its huge plaza, over 5000 m^2 (actually larger than one of the three central plazas), we gave it the formal name of La Milpa East (LME), taking the risk that it had nothing to do with La Milpa.

The next season we cut a transect to the south and again found another large, hilltop group at a distance of about 3.5 km. Not so large as LME, La Milpa South had a similar plan, but we weren't sure it would have been intervisible with the Centre (of course, today nothing is visible because of the dense and continuous forest cover). At that point we were thinking that these outliers might represent a number of satellite administrative centers a few kilometers from the Centre, supervising the implementation of orders emanating from the ruler there, or given by the ruler while visiting a circuit of such minor centers. The Maya must have had administrative problems since they were undergoing population growth at a very high rate (0.56 to 2.8% per year) from a base of perhaps 1,000 people in A.D. 650 to 54,000 in A.D. 800.

Then we brought in Francisco Estrada Belli, then a Ph.D. student in archaeology at Boston University, to digitize our maps and create a Geographic Information System for further analysis. He explored the GIS capabilities, using 3D views to better visualize the topography in stunning colors. As a karst limestone terrain, La Milpa has lots of hills of varied sizes. Using a viewshed routine Francisco verified the probable visibility between the Centre and the two outlying groups (see *Context* 14 (2) Fall 1999, 20–22). He discovered that La Milpa East and South formed an almost perfect right angle with Pyramid 1, the tallest temple in La Milpa Centre and the most elevated outlook within the community, an angular relationship only slightly skewed from the magnetic axes we had selected for our mapping transects. Picking up on the suspicion of cardinal orientations embodied in the names of the two outliers, we extended right angles out to the west and north on the regional Belize map and saw they must cross on or near similar high peaks in those directions as well, including two ridges again very

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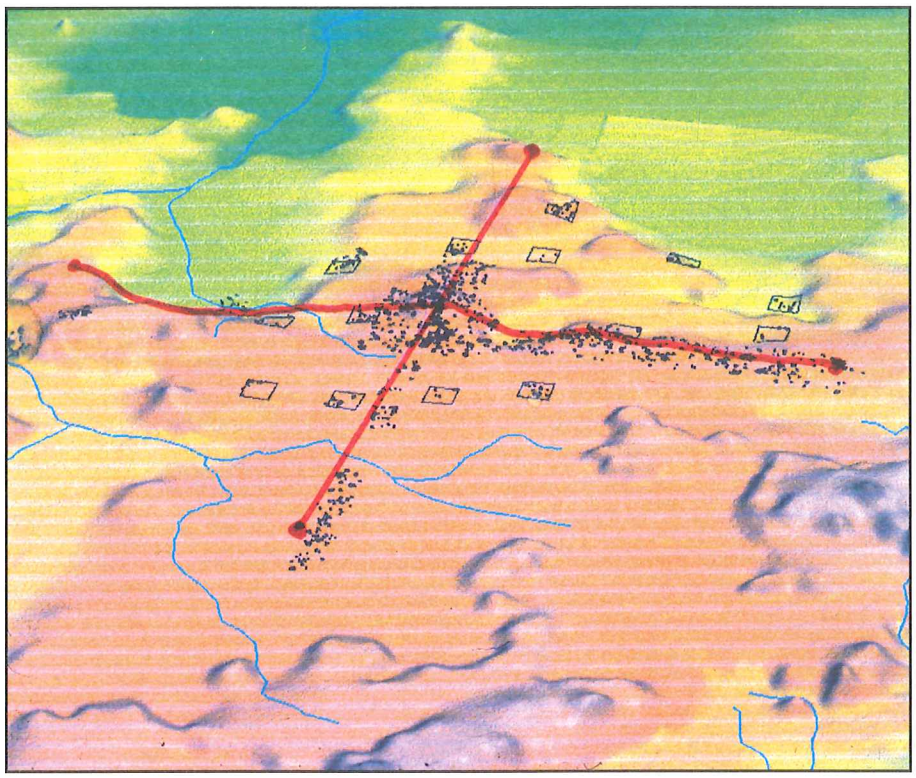
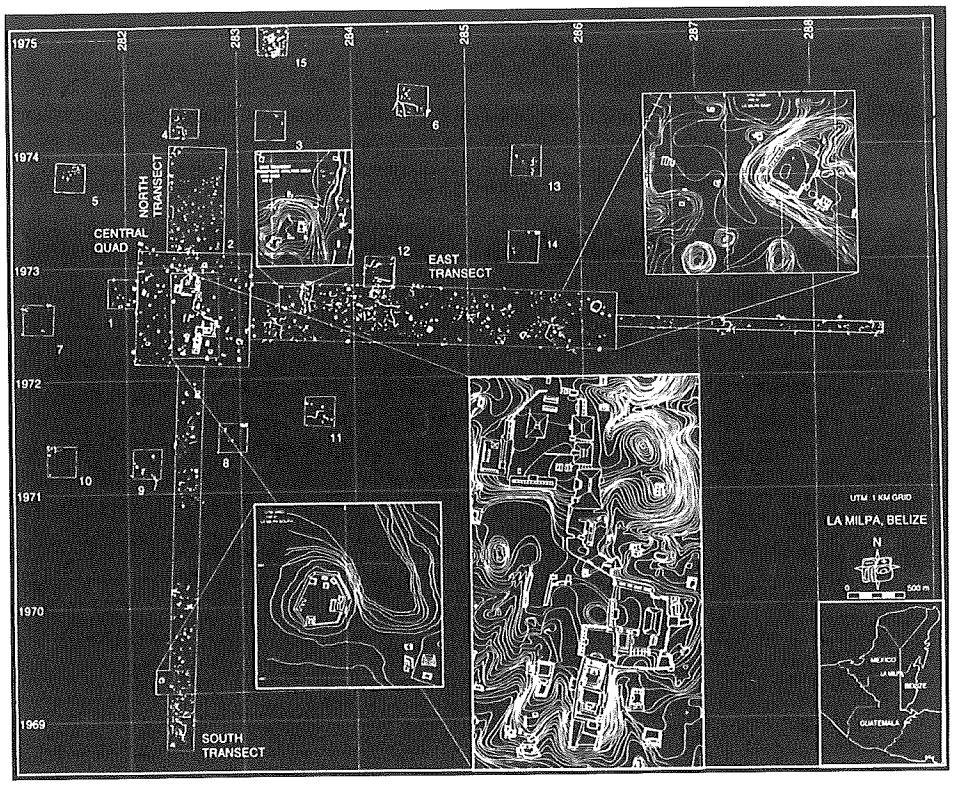


GIS view of La Milpa, with the cruciform cosmogram overlaying the economic landscape of terracing and residential groups as mapped so far in the central area, East and South Transects, and fifteen Survey Blocks.



Part of the La Milpa settlement map, showing the instrument-mapped central square kilometer, East and South Transects and Survey Blocks, with enlargements of the La Milpa East and La Milpa South minor center plans, a section of the East Transect landscape engineering, and the ceremonial precinct with the Great Plaza and acropolis.

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close to 3.5 km. from LMC. Predicting a total of four outliers surrounding the Centre was not just a wild guess, for we know the Maya conceived of a four-cornered world with an up-down (or future-past) dimension, and drew their maps as great circles with the capital in the middle (conventionally with east rather than our north at the top because it was the most important direction; see Freidel *et al.* 1993).

In our Y2K season we went out looking for the predicted outliers, with total success. Finally having inexpensive pocket GPS receivers sensitive enough to pick up satellite signals inside the forest meant we could now cast loose from the tyrannically progressive map grid, forget maintaining straight compass trails, navigate freely on to a designated distant coordinate, actually know where we were, and safely return. In fact Marc Wolf circled in on the site of La Milpa West by driving along logging roads with a tracking GPS. La Milpa West was a winner, the same plan of a pyramid and three long buildings as seen before, atop a hill 3.5 km out from Centre and very close to the predicted location. The marvelous confirming feature was the tall (7 m) pyramid on the west side of the plaza, looking eastwards to La Milpa Centre, mirroring the pattern of La Milpa East. It looked as though we were coming up with a ring of small, outlying temple-plazas that could have served as stopping points for the ruler while making a ritual circuit around the borders of his city, and perhaps collecting tribute along the way.

But when we reached the site of La Milpa North after two days of search and again close to the predicted location we got a surprise: no temple, no plaza. Instead we mapped a line of hilltop courtyards, the signature of a Maya palace, with residential as well as ritual functions. Its presence in lieu of another temple-plaza suggested a much grander, indeed, cosmic conception of the Maya intent: instead of a circuit flat on the ground, interesting as that discovery would be, the palace suggested La Milpa North represented a heavenly abode while the relatively insignificant La Milpa South group would be the equivalent Underworld. This is a reconceptualiztion of the north-south axis of the grand design as equivalent to the vertical, up-down dimension. In fact scholars disagree whether the Maya even named "north" and "south" or referred instead to the "up" and "down" dimension represented by the Maya as a great World Tree.

In the latter view, then, what we saw at La Milpa was in concept the Mayas' closest possible approximation to a great vertical cosmogram or image of the course of the sun, rising from La Milpa East and transiting La Milpa North at "zenith" before descending through La Milpa West to the hidden underworld symbolized by small La Milpa South, as proposed in 1980 by Clemency Coggins of Boston University. Or the Maya may have visualized it as a World Tree emerging from La Milpa South through the "surface" in La Milpa Centre (specifically through the "mouth" of the ceremonial ballcourt), with its crown at La Milpa North and branches extending East and West. This "artifact" is seven km across—over four miles in diameter—one of the largest designed objects in the Maya world (exceeded only by several intercity causeways). Since this design is so large, and most mapping projects inside dense forest are necessarily so small, one wonders where else this type of far-flung design might have been overlooked. Something like it has been suggested at Copan, where stelae on the hill around the civic core marked out what may be either ritual or political terrain.

Meanwhile our student Gloria Everson, a graduate student at Tulane University, excavated two structures at La Milpa East and reported that both were aligned on azimuth 118° magnetic. Carolyn Tate (1992) had measured numerous structures at Yaxchilan, across the peninsula in Mexico, with the same orientation, which she correlated with the solstices. Since the winter and summer solstices mark the observable extremes of seasonal variation in the

trajectory of the sun across the sky they could easily be commemorated in building alignments—and provide another explanation for the strongly rotated alignments of the La Milpa East and West groups. This explanation initially made sense to us, for the sites due east and west of La Milpa Centre marked the equinoxes (beginning of spring and fall) and the deviant orientation within the groups would add the winter and summer solstices, completing the elements of a vast, physical "calendar" (exactly this set of solar alignments is well known elsewhere in the Maya area in the form of "E Group" observatories, or commemorative astronomical complexes, but never at so grand a scale as here).

Further research, however, suggests the alignments of our groups overshoot the solstices, so we are now considering other celestial alignments near azimuths 123°/303° true, chief of which is Pollux (Aveni 2001). Pollux formerly coincided with the summer solstice, and is next to the constellation Orion which the Maya called "Heart of the Sky" and "Three Stone Place of Creation" (three of the stars in Orion that pass directly overhead in the tropics), or alternatively the Turtle constellation which reappeared in June at the sprouting of maize, their most important food (Milbrath 1999).

But a nagging question remained: was this astonishing cosmic design truly a Maya intention or merely our construct from a small biased sample of locations? One way to test the hypothetical cosmogram was to see if we could "complicate" it out of existence by finding other special groups that altered or formed alternate configurations of sites. We devoted our next season to searching many other hills, targeting those in the 3.5 km circle around La Milpa Centre, those in the intercardinal directions between the four known cardinal groups, and other promising hills near and far. We had great success in validating the original 5-part cosmogram consisting of La Milpa Centre and its four cardinal outliers—if you consider negative evidence as a satisfying reward for scaling 61 hills. None of the many groups we encountered had the right composition, either lacking tall pyramids, or being too small, badly located, or not visible from La Milpa Centre. None of the groups was a multi-courtyard palace, either. But we did see so many examples of the temple-plus-three-buildings pattern (known to Mayanists as "Plaza Plan 2") that we can conceive of a separate network of many small lineage compounds, members of the top level in a size ranking of La Milpa residential groups.

Examining the viewsheds and contours we got a clue to the date of LME and other outliers: they would not have been visible from the Centre unless the forest on intervening hills had been cut down. We knew from earlier excavations by Chantal Esquivias that the extensive systems of agricultural terraces and earthworks at La Milpa were Late Classic (about A.D. 750+), coeval with a dramatic population expansion in the suburbs (growing from maybe 1,000 to 50,000 people). Given the need to clear fields, cut timber, and acquire firewood, these people must have removed most of the forest. Simultaneously they turned to the masonry buildings seen in our excavations, perhaps out of necessity rather than because they were newly "prosperous peasants." With extensive, permanent clearings, then would be the time for someone in the Centre looking at the cleared horizon to have the epiphany that La Milpa could perfectly embody on earth the design of their Maya cosmos. In addition, after putting in a series of test pits and a trench at La Milpa West, we concluded that it was never finished: the plaza is littered with holes and piles of stones, a construction crib lies half empty of fill, and there is not a finished stone or plastered surface there. The unfinished condition of the plaza is our chief evidence that the overall design was (being) constructed late in La Milpa's history—perhaps to commemorate the 10.0.0.0.0 *baktun* ending on March 13, A.D. 830, the "Maya millennium." Probably at the same time nearly a dozen other major construction projects in the Centre were also abandoned (see *Context* 14 (1) Fall/Winter 1998–99, 15-16). But of course we cannot answer the really interesting question: did the La Milpa elite foresee the end of an age, and begin a great construction program and cast a cosmogram over their city thinking to avert its ill omens? Or did the vast scope of their simultaneous construction projects actually bring on the collapse, perhaps through the starvation or opposition of their laborers, or even because the elite were actually celebrating that momentous and ineluctable event?

Congratulations to **Britt Hartenberger** who successfully defended her dissertation on January 23, 2003, and will receive her Ph.D. in May, 2003. Her dissertation is entitled "A Study of Craft Specialization and the Organization of chipped Stone Production at Early Bronze Age Titris Hoyuk, Southeastern Turkey."

Congratulations are also in order for **Timothy J. Scarlett** (MA, Boston University 1994), currently an Assistant Professor at Michigan Technological University, who received the 2003 John L. Cotter Award, presented each year to an individual who is beginning a career in historical archaeology for a single outstanding achievement "in the study of technology and culture in the ceramic industry of the American West" He earned the award with his Ph.D. dissertation at the University of Nevada at Reno in 2002.

Aveni, Anthony F.
2001 *Skywatchers*. Rev. ed. University of Texas Press, Austin.

Freidel, David, Linda Schele, and Joy Parker
1993 *Maya Cosmos. Three Thousand Years on the Shaman's Path.* William Morrow, New York.

Milbrath, Susan
1999 *Star Gods of the Maya.* University of Texas Press, Austin.

Tate, Carolyn
1992 *Yaxchilan. The Planning of a Maya Ceremonial Center.* University of Texas Press, Austin.

Visiting Scholar Tripplett

The Department of Archaeology was pleased to have Kirsten Tripplett, Post-doctoral Fellow, Archaeological Research Facility, University of California, Berkeley, as a Visiting Assistant Professor in the Department for the fall semester, 2002. Professor Tripplett received her Ph.D. from the University of Texas at Austin. She is Project Director for a National Science Foundation grant, "The Archaeoethonobotany of *Theobroma cacao* and other species," Dr. Tripplett is currently involved with pre-Hispanic archaeobotanical projects in Belize and Honduras and has completed research on the ethnobotany of copal in highland Guatemala. Her interests include the roles of patios and solares as focal points for plant processing and social interactions, and the archaeobotany of Spanish Colonial Missions in California.

Professor Tripplett, right, chats with Stacy McClintock, incoming graduate student, at the Department's opening reception held in September 2002.

continued from page 7

areas of the coastline were not settled. It is probable that only locations with specific conditions were desired, probably areas where rivers and streams flowed into the marshes and lagoons created by the rapidly rising sea in this period. The coast near Nafplion was selected because it has all the characteristics of prime habitat for Mesolithic foragers, and our goal is to test this model by finding out whether the predicted sites are in fact where we think they should be."

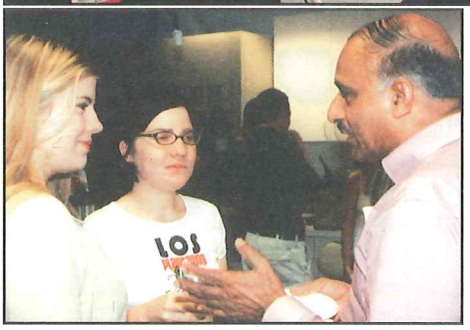
Center and Department Activities

The activities of the fall semester began with a departmental reception held in September for faculty and incoming graduate students. The Department of Archaeology, the Center for Archaeological Studies, and the International Center for East Asian Archaeology and Cultural History sponsored several lectures which were held at Boston University. The semester ended with a festive Christmas party in the Boston home of Jim and Lucy Wiseman. It seemed appropriate to begin the photographic selections with the first one below, which shows the newest member of the Department, Harley Sousa, age six months. Photographs by Michael Hamilton and ICEAACH.

Santa introduces Harley Sousa to Rhett, mascot of the Boston University Terriers. Harley is the daughter of Dave (Santa) and Maria Sousa, Program Coordinator for the Department.

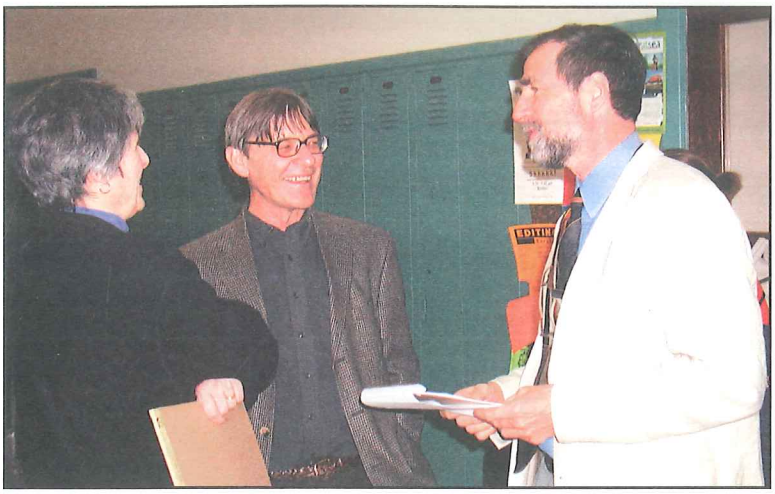
Professor Wolfgang Haase (left) of the Department of Classical Studies and Archaeology Professor Curtis Runnels share food, drink, and conversation at the Archaeology Christmas party.

On February 25 Evan Hadingham, Senior Science Editor, NOVA series, WGBH, presented a lecture entitled "Watching the Ancestors: Designing a new Archaeology Television Series."



Amanda Burns (left) and Donna Yates listen to Professor Rafique Mughal at the September reception.

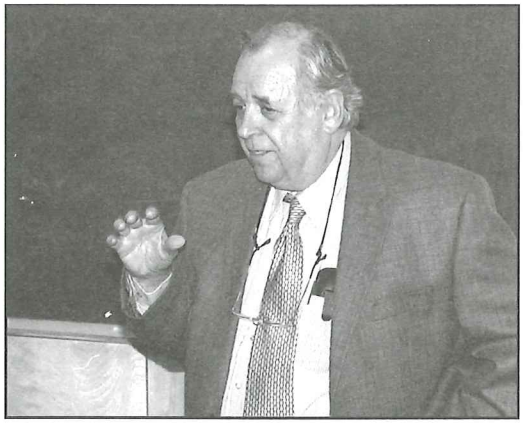
Margo Davis (AIA), left, speaks to Kevin Mullen, graduate student, and Priscilla Murray, Research Fellow.

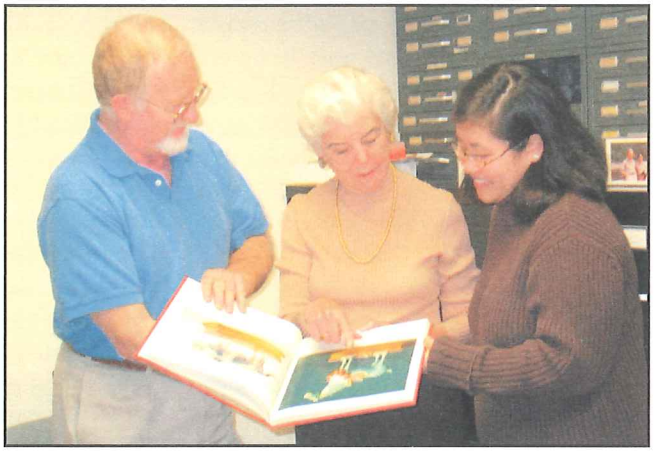


Professor Gary Urton (center), Harvard University, presented a lecture at Boston University on February 18 entitled "Recordkeeping with Strings and Stones in the Inka Khipu: Mnemonics or writing?" Outside the lecture hall, he shares a laugh with Clemency Coggins (left) and Paul Zimansky.

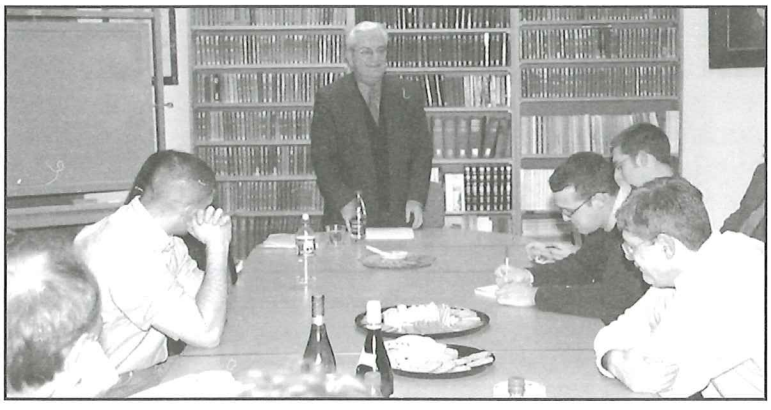
Professor Urton (right) chats with Ben Vining, graduate student and JFA Fellow.

On November 13 Professor James Wiseman, Director of the Center for Archaeological Studies, gave a lecture on "The Talayotic Culture of Menorca in the Balearic Islands: New Excavations and a Field School."

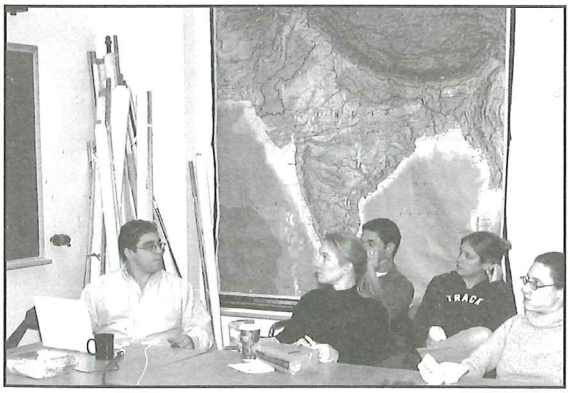




Professor Sarah Nelson (Chair, Department of Anthropology, University of Denver) visits the Archaeology Department with Department Chair, Norman Hammond, and graduate student, Polly Peterson. On October 24, Professor Nelson presented a lecture entitled "Jade Pigs and Ceramic Goddesses: Challenges in the Neolithic Archaeology of the Hongshan Culture of China" at the International Center for East Asian Archaeology and Cultural History.



At left, Professor Evangelos Chrysos, Director of the Institute for Byzantine Studies, Greece, and Visiting Scholar of the Onassis Foundation USA, presented a lecture on November 7 to students and faculty at Boston University entitled "Citizen vs. Foreigner in Byzantium."



In December Professor William Saturno, University of New Hampshire and Harvard University, gave a brown-bag talk on "Framing the San Bartolo Murals: Results from the First Field Season."

Jackie Rosenthal, Executive Director of the AIA, in conversation with Rudolph Dornemann, Executive Director of ASOR, at the Archaeology Christmas party.

Filmless Photography in Field Archaeology: Resolution of a Shooting Conflict

by Paul Zimansky

Iraq has been very much on my mind lately, largely for the same reasons it is on everyone else's, and by the time this article appears there will undoubtedly have been dramatic developments about which prognostication would be foolish. I have also been thinking about my experiences in that country, however, for more mundane reasons which might be worth airing as a kind of status report on a revolution that has quietly taken place in the practice of field archaeology. As luck would have it, page proofs for the final publication on our survey of the Old Babylonian city of Mashkan-shapir, undertaken by Elizabeth Stone (SUNY, Stony Brook) and me immediately before Saddam made his fateful decision to invade Kuwait, have just turned up. Reviewing them, I am struck by how much the development of digital imaging technologies has changed the way we record things. Setting aside such obvious things as remote sensing, electronic databases, and the addition of laptop computers to the inventory of basic field equipment, I will confine my remarks to the simple matter of taking photographic images as a means of recording the progress and results of excavations.

When we were working at Mashkan-shapir, we used at least four different formats for photography, and film was no small part of the dig budget. Black and white polaroids were scribbled upon and pasted in field notebooks as we worked, with arrows pointing out findspots, stratigraphic complications, etc. Black-and-white 35 mm negative film was used to record architecture and small finds for the scientific publications. I developed these back at the dig house in the evening so I could be sure that we really had something permanent on record. The mud-brick architecture of ancient Mesopotamian sites begins to disappear as soon as you expose it, and all artifacts had to remain in Iraq after the field season, so it was important to make sure we had a good photograph of everything as the dig proceeded. I also took color slides of everything I might want to talk about in a lecture or show in a classroom. Where color was important, but the artifacts too numerous for slides, as in the case of painted potsherds, we took yet another group of pictures with color print film. Sometimes we used a larger format camera as well, to get around the problems that the ubiquitous Iraqi dust caused with the slides and negatives.

One digital camera now does all these tasks—cheaper, better, and more reliably. Let us consider the economics first. Not only has the film budget for the dig dropped almost to zero, but so too have the expenses for processing, printing, storage and so forth. The chief dividend of digital photography, however, is that it frees up time for the archaeologist to do other things. The economies begin in the field. You only need to take one shot for both black & white and color reproduction. If you need a slide later, conversion to film is not a problem and only has to be done for the shots you are absolutely sure you want. Thus the person who actually does the field photography spends a lot less time doing it, and doesn't have to fumble around with multiple cameras. Those, like myself, who did their own processing in such tasks as preparing the illustrations for the Mashkan-shapir volume, can rejoice that they no longer need to waste so many hours in gloomy solitude smelling chemicals that they know are not good for them.

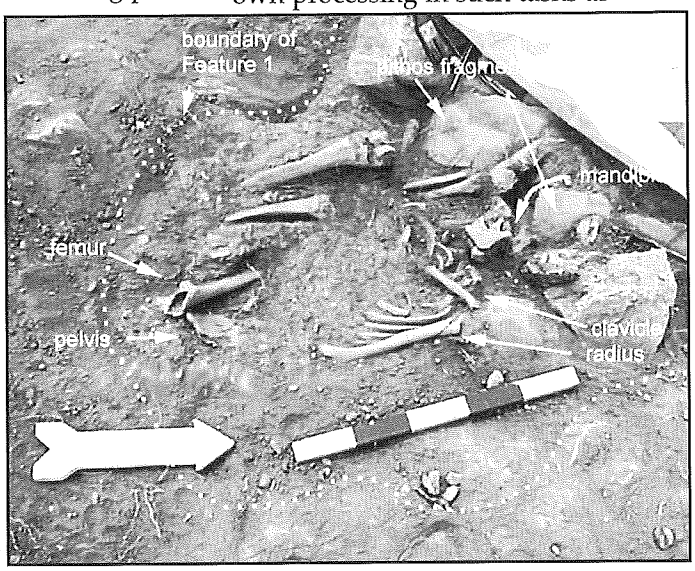


Figure 2. Annotated photograph from field notebook.

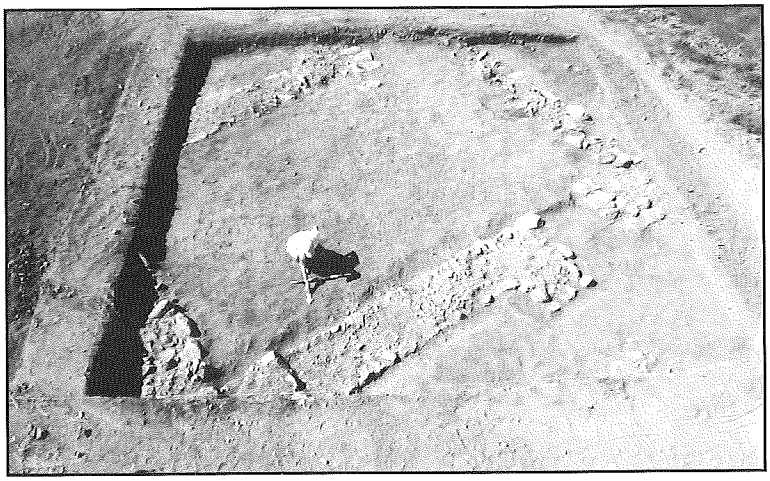


Figure 1. Boston University undergraduate, Lindsay Ambridge, adjusts meter stick in digital photograph taken from a six-meter boom at Ayanis.

There is now no constraint on how many pictures one can take. When you need something for your notes, you do not have to ask yourself whether it is worth the dollar a polaroid would cost, let alone a color slide. Obviously, this means more pictures, and generally bad ones, but another economy comes in to play here. Digital images occupy almost no physical space and can be tied direct-

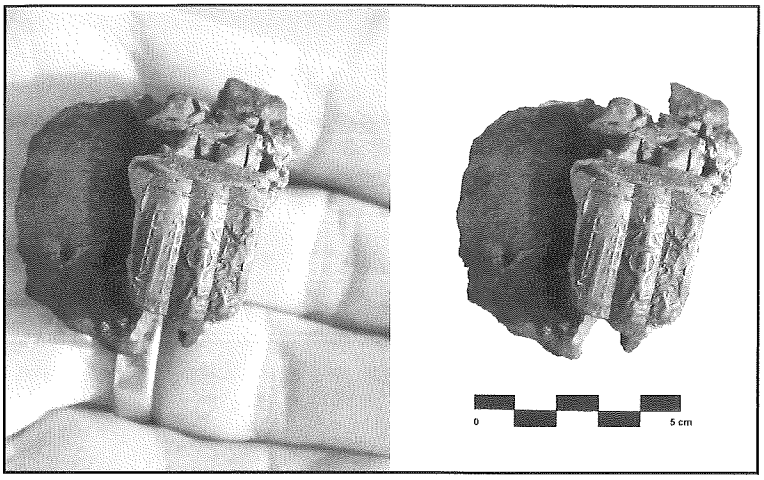


Figure 3. Urartian bulla at left as photographed, and at right, as modified image for publication.

ly to relational data bases which serve as excavation records. Want to see all the objects found in Square 6 of Operation I? A click of the mouse and there they are. That would have taken hours of checking various indexes, albums, and notebooks when we were putting the Mashkan-shapir manuscript together.

For a long time the quality issue made archaeologists somewhat reluctant to dispose of film entirely, but the most recent technology has shifted the advantage to digital imagery in this area as well. Certainly the first digital cameras, with 480 x 640 pixel resolution, were only good enough to replace the polaroids and did not produce sharp slides or prints larger than 4" x 6". For me, the next generation was a 2.1 megapixel camera (1200 x 1600 pixels) and this produces very sharp 8" x 10" prints and slides that, when projected, are almost indistinguishable from those that were shot with film. In short, it is good enough for anything one would be likely to publish. Last November, I moved up to a 4.0 megapixel camera, which will record even more detail. Digital images contain more information than film and can be manipulated to bring out details that are often lost in photographs with strong contrast, such as trenches with baulk shadows.

There is another bonus with digital imagery, coming in the all-important area of small-find photography. Most digital cameras have much smaller lenses than 35-mm cameras, and, as a consequence of optical physics I do not understand, have much better depth of field. In taking close-ups of small finds, this is a great advantage: entire objects that would only be partially in focus with a 35-mm macro-lens come through sharply.

In three seasons at Mashkan-shapir, we took about 1700 aerial photographs from a kite–the only kind of aerial photography that the law would allow in Iraq at the time. We would send the kite up and a timer would have the camera shoot at regular intervals until the 36-exposure roll was finished. We did not know until months later what we had, and the areas of the site that we missed glare at me from the pages of our publication. How much easier this task would have been with a digital camera! The kite would have flown higher because the camera would have been lighter, we could have shot 500 or so images in a single flight, and we would have known what we had and did not have instantaneously. In recent seasons I have been using a six-meter aluminum pipe as a boom to take overhead images. The advantages are similar. We get excellent elevation with control because the camera is so light, can shoot multiple images without undue athletic exertion, and know when we get the shot.

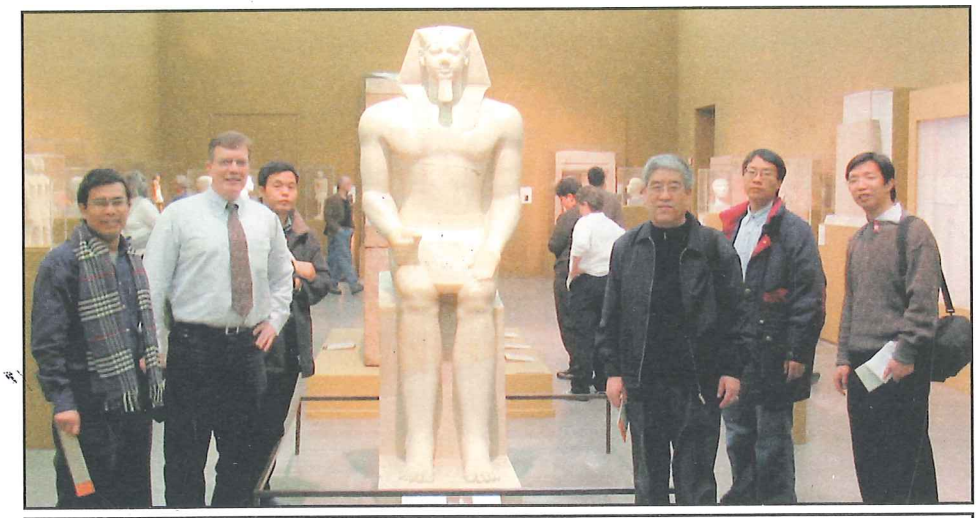
It is in the area of reliability, accessibility, and durability of the images it produces that the digital camera offers the greatest advantage. Dust and 35-mm cameras do not go together particularly well. Digital cameras, with few moving parts, are less vulnerable to failure, and digital images do not get scratched. I am amazed at how beaten up my negatives from the Mashkan-shapir seasons look, despite everything I did to protect them. The color slides were always a cause for anxiety. One did not actually see them until the field season was over, worried about losing them in transportation and processing, and feared that airport or border guards might confiscate them in the name of "security." The colors of slides are unstable and deteriorate the more you work with them. Some of our best shots where destroyed during a single lecture when a projector mysteriously burned a large pink spot—not apparent until the talk was over—in each and every slide it projected. Yes, one can duplicate slides, but they are never quite as good as the originals. Digital images are infinitely and instantly reproducible with no loss of quality. We leave the field with multiple copies, and indeed leave additional copies in the dig house and with our Turkish colleagues in Izmir, so that even if we ourselves get lost, the images will still be around.

In short, there is a quiet revolution going on in the practice of field archaeology, operating at the rather fundamental level of field recording. Taking pictures has never been cheaper, easier, and more reliable. The information these images present is easily stored, indexed, retrieved, incorporated into notes, and propagated in publications, lectures, and teaching. This revolution in photograhic documentation will not have any impact on the general and theoretical literature that we routinely digest and propagate in our roles as professional archaeologists, but ultimately it may be much more important in shaping the discipline than any of the intellectual tides that ebb and flow on the shoreline of knowledge. The digital camera, born in a virtually helpless state a decade ago, is now making a more vivid impact on the way we perpetuate the contextual information we go to such pains to recover than anything since the invention of photography itself.

Paul Zimansky, Professor of Archaeology at Boston University, is co-author with Elizabeth Stone of Anatomy of a Mesopotamian City: Survey and Soundings at Mashkan-shapir, *which is being published this year by Eisenbrauns (Winona Lake, IN).*

Distinguished Visitors from China

A high-level delegation of Chinese archaeologists visited Boston University's International Center for East Asian Archaeology and Cultural History (ICEAACH) in February. Members of the delegation included Professor Liu Qingzhu, (Director, Institute of Archaeology, Chinese Academy of Social Sciences, Beijing); Dr. Song Xinchao (Associate Director of Cultural Heritage Preservation and Archaeology, China State Bureau of Cultural Relics Administration, Beijing); Professor Tang Jigen (Director, Anyang Field Station, Institute of Archaeology, Chinese Academy of Social Sciences, Beijing); and Professors Chen Xingcan, Jiao Tianlong, and Jiang Bo (all of the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing). While at Boston University they discussed future international collaborative projects with ICEAACH, publications programs, and issues concerning cultural heritage management and problems surrounding the international market for antiquities. They also presented three lectures: Professor Liu spoke at ICEAACH on "Capital Cities and Mausolea of the Qin and Han: The Civilization of Early Imperial China;" Professor Song gave a lecture in the Archaeology Department on "Cultural Heritage, Preservation, and Archaeological Research Policies in China;" and Professor Tang gave a special lecture on "From the Yellow Earth: Reconstructing Shang Civilization" in AR 240, the undergraduate archaeology course on Chinese archaeology. During their visit they also toured the Department of Archaeology and Center for Remote Sensing, and archaeology collections at the Boston Museum of Fine Arts. In the photograph below, they are visiting the Egyptian gallery. Robert Murowchick, is second from left.
—RM



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Faculty/Research Appointments in the Department of Archaeology (2002-2003): Professors Clemency C. Coggins, Paul Goldberg, Norman Hammond, Fred S. Kleiner, Mohammad Rafique Mughal, Curtis N. Runnels, James R. Wiseman, Paul E. Zimansky. Professor Emeritus Creighton Gabel. Associate Professors Kathryn A. Bard, Mary C. Beaudry, Ricardo J. Elia, Julie M. Hansen, Patricia A. McAnany. Research Associate Professor Robert E. Murowchick, Director of ICEAACH (International Center for East Asian Archaeology and Cultural History).Visiting Assistant Professor Kirsten Tripplett. Lecturers David Cohen, Magaly Koch. Adjunct Professor Anna Marguerite McCann. Adjunct Assistant Professor Michael C. DiBlasi. Research Fellows Mary Lee Bartlett, Miriam Chernoff, Lauren Cook, Rudolph H. Dornemann, Francisco Estrada Belli, Chantal Esquivias, Rodolfo Fattovich, Lorinda Goodwin, Alexander Joffe, Donald Keller, Laura Kosakowsky, Christine Lovasz, Michele Miller, Priscilla Murray, Akin Ogundiran, Amalia Perez-Juez Sheldon S. Sandler, Nancy Seasholes, Lauren A. Sullivan, Elizabeth C. Stone, James Symonds. Thomas Tartaron, Gair Tourtellot, Tjeerd H. van Andel, Daniel Welch, Howard Wellman, Al B. Wesolowsky, Anne Yentsch. Associated Faculty: Farouk El-Baz, Research Professor of Remote Sensing and Director of the Center for Remote Sensing; David R. Marchant, Assistant Professor of Earth Sciences.