

EDITOR'S PREFACE

Shortly before his death in 2002 I persuaded **Gordon R. Willey** to write his reminiscences of doing field-work in Peru under the auspices of the Institute for Andean Research, an umbrella organization founded in 1936. Over the years the IAR has served to co-ordinate Latin American field research among major universities and museums. In its early days it provided a North American institutional base for Peru's Julio C. Tello who, in turn, helped to build an interface between North American archaeologists and Peruvian entities. The IAR collected and administered funds from both federal and private sources. It has published or co-published a number of important volumes including Tello's *Paracas* (1959, 1979), John Hyslop's *Incaawasi, the New Cuzco . . .* (1985), and *Nispa Ninchis*, an interview of John Victor Murra (2000).

I saw Willey's essay as a companion to the institutional histories we published in *Andean Past* 6 (2001), Richard E. Daggett's "The Northeast Conference on Andean Archaeology and Ethnohistory: The First Eighteen Years" and David L. Browman's "The Origins and the First 25 Years (1973-1997) of the Midwestern Conference on Andean and Amazonian Archaeology and Ethnohistory". When Gordon Willey responded to my request by telephone he startled me by saying, "We were all spies, you know." I had heard rumors in Peru in the 1970s but never expected a confession! This was the first of a short series of letters and phone calls which I really value. Colleagues have assured me that Willey was joking. Indeed, the suggestion that archaeologists may have provided any sort of information to the United States government at any time is hotly contested, whatever the role of Nelson Rockefeller in obtaining federal

funding for the archaeological expeditions of the 1940s.

Gordon Willey was quite conscientious about fulfilling my request, sending me his manuscript a few weeks before his final hospitalization. Because he sensed that time was short, he asked me to write or commission an introduction. **Richard E. Daggett**, who has been reconstructing the history of the Institute of Andean Research in connection with his detailed biography of Julio C. Tello, graciously accepted the invitation to put Willey's recollections in context. For additional biographical information on Willey, see his obituary by Michael E. Moseley in *Andean Past* 8 and the references therein.

One of our *Andean Past* foci is environmental archaeology. Here we present "Climate, Agricultural Strategies and Sustainability in the Precolumbian Andes" by **Charles R. Ortloff** and **Michael E. Moseley**. This is a broad interpretation of the interaction of changing climate and precolumbian water management technology in the development and decline of Andean cultures and states. The authors synthesize the innovations and adjustments that often permitted Andean societies to maintain agricultural productivity in the face of widely varying water supplies from decade to decade and century to century. They argue that the very presence of large-scale, complex, and labor-intensive systems is direct evidence for cultural memory of both extreme weather events and long-term climatic shifts, as well as a range of possible strategies for coping with them. They propose a "vulnerability index" to quantify the relative stability or fragility of various agricultural technologies. They explain why coastal societies are

more vulnerable to prolonged drought than highland societies, suggesting a mechanism underlying the long-term shifts of power from the coastal valleys to the highlands, and back to the coast. Some of their observations on Andean water regimes were presented in a preliminary form in “The Miraflores El Niño Disaster: Convergent Catastrophes and Prehistoric Agrarian Change in Southern Peru” by Dennis R. Satterlee, Michael E. Moseley, David K. Keefer, and Jorge E. Tapia A., *Andean Past* 6 (2001). In *Andean Past* 9 there is a much fuller exposition.

This brings to mind one of the advantages of a stable editorship. From volume to volume, we can develop themes as research emerges. Adso of Melk remarks in Umberto Eco’s novel, *The Name of the Rose*, “Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if they spoke among themselves.” Certainly, the issues of *Andean Past* talk with one another. Volume 9 contains two independent but interrelated articles on Formative iconography, “An Analysis of the Isabelita Rock Engraving and Its Archaeological Context, Callejón de Huaylas, Peru” by **Víctor M. Ponte R.** and “Reconstruction of the Burial Offering at Punkurí in the Nepeña Valley of Peru’s North-Central Coast” by **Víctor Falcón Huayta**.

The Isabelita Rock is an important petroglyph. Formative objects in general, and rock art in particular, are often presented without context. Fortunately, Ponte, who conducted archaeological investigations from 1997 to 1999 near Peru’s La Pierina gold mine, is able to present this important work as it is embedded in the archaeology of its region, and by so doing, adds to the corpus of early Andean art.

While Víctor Ponte introduces a recently discovered work of Formative art to the archaeological community, Víctor Falcón writes

of the recovery of one of the very first pieces of such art to have been discovered by archaeologists. In 1933 Julio C. Tello excavated at Punkurí, a major early religious site in the Nepeña Valley on Peru’s north coast. Among the spectacular finds were a large painted mud relief of a supernatural feline and a burial offering that yielded, in addition to the remains of a woman, some very fine ritual objects including an engraved stone mortar and pestle, and a *huayllaquepa* or trumpet made from an engraved *Strombus* shell. As the political tide turned against Tello, the Punkurí finds were lost. No conservation was done at the site for many years, with the result that the feline relief and other architectural features were not preserved. The precious small finds also disappeared, although hope remained that they would someday be located.

Falcón and his colleagues have made considerable progress on the re-assembly of the Punkurí artifacts. They discovered the *huayllaquepa* in a museum storehouse. The physical presence of an object which could be examined for the first time in decades, along with study of the Tello archives, led to a plausible reconstruction of the burial offering sequence. This is important because many authors, including Ponte in this volume, incorporate the Punkurí artifacts in their analyses.

Attentive long-time readers of *Andean Past* will see that Falcón’s paper sets up a dialogue not only with Ponte’s, but with papers by Richard E. Daggett and by Henning Bischof in earlier volumes of our journal. In *Andean Past* 8 (2007), Daggett wrote of Tello’s so-called “Lost Years”, the early 1930s when Tello, in spite of his fame and accomplishments, or perhaps because of them, was removed as Director of the Museo de Arqueología Peruana. Although the early 1930s were as difficult for Tello as they were for much of the rest of the world, Tello did not give up. He continued to be a very active field worker,

and Punkurí was only one of his many projects during that time. Daggett revealed the political conditions that beset Tello.

Daggett began his serial biography of Julio C. Tello with our very first volume. In *Andean Past* 1 (1987) Daggett wrote of "Reconstructing the Evidence for Cerro Blanco and Punkurí". Daggett's description of the shell trumpet is necessarily vague, given that it had never been properly published before its apparent disappearance; however, Daggett did describe the murals and sculpture in some detail.

Likewise, in his important article, "Toward the Definition of Pre- and Early Chavín Art Styles in Peru", published in *Andean Past* 4 (1994), Bischof could not incorporate the iconography of the Punkurí shell trumpet into his analysis because of its unpublished and missing status. Finally, more than twenty years after *Andean Past* first discussed the Punkurí finds, we have a full description of the *Strombus* ritual instrument and its archaeological context. Breakthroughs like that make our years of editing very satisfying.

The Andean coast is one of the very few regions of the world where textile art can survive for centuries, even millennia. Weaving, embroidery, and continuous looping techniques are all well developed there. In this volume **Grace Katterman**, some of whose work on important, unique, and contextualized pre-columbian textiles has already appeared in our series, presents some extraordinary fish-nets in "Early Cotton Network Knotted in Colored Patterns". These were found in a cache near the dry mouth of the Ica River. They are so large that conservation had to be done in a swimming pool! Katterman illustrates them, explains how they were made and used, discusses their iconography, and draws our attention to parallels in museum collections.

In a variety of prehispanic and colonial funerary contexts it is not unusual to find human heads and other body parts interred with a principal burial. Of course for every severed foot or hand found in such a burial, there must be, or have been, a body missing those components. In "Strange Harvest: A Discussion of Sacrifice and Missing Body Parts on the North Coast of Peru" **Catherine Gaither, Jonathan Bethard, Jonathan Kent, Víctor Vásquez Sánchez, Teresa Rosales Tham, and Richard Busch** discuss such a body, a male adolescent or child found at the Santa Rita B site in Peru's Chao Valley. This individual is missing many parts, but what was left of him was articulated at the time of burial. The authors suggest that he was a sacrificial victim whose body parts were harvested at or around the time of death for use elsewhere.

Body parts, specifically eyes, are also considered in **Ana Nieves'** paper, "More than Meets the Eye: A Study of Signs in Nasca Art". Nieves points out that when an intact vessel is viewed, a wrap-around depiction can be seen only partially at any one moment and from any one position. To see the whole figure the pot must be rotated. From certain points of view motifs which are almost lost in the complexity of roll-out drawings became more obvious, and, therefore, seemingly more important. One of these is the eye-navel. In her paper Nieves explores this motif's connections to plant growth, fertility, and death.

Gregory D. Lockard also deals with the problem of complex motifs seen only in fragments. In "A Design Analysis of Moche Fineline Sherds from the Archaeological Site of Galindo, Moche Valley, Peru" Lockard tackles a problem important to field archaeologists, but less appreciated by museum scholars; most of the ceramics recovered from good archaeological contexts come to us in the form of individual sherds. In the case of Moche fineline ceramics we know

that the designs carried by these sherds were once components of larger scenes. How can one make a solid analysis on the basis of fragments? Lockard presents a model for doing so.

This issue contains memorials to the lives and work of two Andeanists who died in the fullness of years. The first is a special section devoted to **John Victor Murra**, professor emeritus at Cornell University (the publisher of *Andean Past*). The second is an obituary of **Costanza Di Capua** by **Karen Olsen Bruhns**. In many ways the experiences of Murra and Di Capua ran in parallel. Both were born European Jews whose lives were seriously disrupted by the anti-Semitism and violence of the mid-twentieth century. Both used immigration as a means of coping with their problems.

In 1938 dictator Benito Mussolini stripped Italian Jews of their civil rights. Costanza's cousin, Alberto Di Capua had settled in Ecuador and, in 1940, she married him by proxy and joined him in Quito. Although she had to adjust to an environment very different from her beloved Rome, Doña Costanza became an exemplary wife and mother, citizen of her new country, and a well respected scholar. She was not part of John Murra's circle, but she fulfilled many of his ideals including independent, creative scholarship and the founding of institutions so that work could continue. She had a role in the establishment of the Museo del Banco Central del Ecuador, of the Quito Philharmonic Orchestra, and of Quito's first Jewish house of worship.

John Murra came to the United States as a youth, in part to avoid further incarceration in Romania because of his Communist political activities. He volunteered to fight for the Loyalists in the Spanish Civil War. Disqualified by his war wounds from service in the U.S. military, and perhaps through the personal intervention of Nelson Rockefeller, Murra was in Ecuador

doing archaeological field-work during part of the Second World War and then performed intelligence services for the United States Army stateside while the conflict continued. After 1963, he devoted himself almost exclusively to Andean anthropological topics. He became one of the most famous, respected, and influential scholars in his field.

Here we concentrate on John Murra as a teacher, writer, and public intellectual. For my short biography of Murra I conducted archival research at Vassar College, where he taught from 1950 to 1951, and, with three year-long leaves of absence, from 1954 to 1963. I also studied Murra's papers deposited in the Smithsonian Anthropological Archives and did further archival research at New York University's Tamiment Library, and at the American Museum of Natural History. In writing this biography I drew not only on the extensive documentation by and about John Murra, but upon discussions with his colleagues, as well as my own impressions and knowledge of two of the institutions which provided him a base. I believe I am the only Andeanist still alive who knew John Murra personally and also holds degrees from both Vassar and Cornell. Writing a short biography of John Murra was a fascinating project, not in the least because, from the late 1930s until the early twenty-first century, he was in touch with a large number of both famous and emerging anthropologists, from A. R. Radcliffe-Brown and Ruth Benedict, to my fellow editor Daniel H. Sandweiss, who inherited Murra's bibliographical notes on Soviet ethnography. As is usual with historical research, human memory and documentation are not always a perfect fit. In trying to resolve contradictions, I gave precedence to documents, especially official documents, produced at the time events occurred.

Although I knew John Murra personally, I did not know him well. However, there are

others who did. In particular, many women remember him as an excellent mentor. **Heather Lechtman**, who was one of John Murra's students at Vassar College in the 1950s, and **Freda Yancy Wolf de Romero**, who met Murra in 1963 at the American Ethnological Association meeting at Cornell University, invited some of their friends and colleagues to share testimony about Murra's role in their lives. In addition to contributions by Lechtman and by Wolf, we have short essays by **Patricia Netherly**, by **Ana María Lorandi**, by **Victoria Castro**, by **Rolena Adorno**, by **Inge Maria Harman**, and by **Silvia Palomeque**. Their portraits are varied, yet consistently depict a man utterly without gender prejudice, who encouraged women to be their true selves. For many of these women, Murra was their most important teacher. Castro emphasizes Murra's power to instill confidence in others. This is an ability Murra knew he had. On October 8, 1963 he wrote in his diary, "Since Albacete [headquarters of the International Brigades in the Spanish Civil War] I have had this skill of provoking confidence from various groups."

In addition to being an original scholar, Murra was a perspicacious critic. This is reflected in his numerous book and film reviews, but also in his teaching. While often being supremely influential, teaching is an activity that can be quite ephemeral. Lechtman *et al.* provide us with a vivid picture of Murra's interactions with students. Complementing their essays, **Frank Salomon**, John V. Murra Professor of Anthropology at the University of Wisconsin, Madison, gives us a sense of Murra's lectures in an essay entitled, "'Kinsmen Resurrected': John Victor Murra and the History of Anthropology". Salomon reconstructs Murra's views from notes taken during courses offered at Cornell in the early 1970s. This is a topic upon which Murra never published directly, which is a pity because it is clear that he had both insight and strong opinions on the subject. At Salo-

mon's request, we subjected his article to strict peer review, as well as two levels of editorial review.

In working on the John Murra section I realized just how many intellectual kinsmen and ancestors we anthropologists have. A little field testing with Andeanist scholars at various stages of their careers revealed that no one could identify more than a fraction of the individuals mentioned in the John Murra section and in Daggett's introduction to Willey's reminiscences. So that these pieces would make sense, we wrote a series of biographical footnotes. In all we have almost 150 such notes. Although these cover only a few overlapping circles within anthropology and her sister sciences, they reveal a dazzling intellectual complexity. I have a renewed respect for those who specialize in the history of anthropology.

As a graduate student under the influence of Murra, Salomon undertook a Cornell sponsored field trip to Ecuador. Among the scholars he met there was Costanza di Capua. Murra emphasized the role of dedicated amateurs in building national anthropologies and acknowledged the conflicts that developed between credentialed professionals and those who were self-trained. Costanza was a model aficionada, beginning with her studies of the baroque art and architecture of Quito, and continuing with her major study of figurines, "Valdivia Figurines and Puberty Rituals: An Hypothesis", published in *Andean Past* 4 (1994), and with her examinations of trophy heads, precolumbian seals or stamps, ancient Ecuadorian ceramic iconography, and the symbolism associated with the Virgin Mary.

One of the unique features of *Andean Past* obituaries is that we try, in so far as possible, to publish a complete bibliography of works by and about the deceased, unless such a list of publications has already appeared. We go beyond what

a reader would find with a casual Google or JSTOR search and I challenge you, Reader, to put us to the test. When a scholar dies after a long career the list can extend to five or six double-column 10-point pages, as it does with Edwin Ferdon and Richard Schaedel in *Andean Past* 8, and with Frédéric-André Engel in *Andean Past* 7.

This issue of *Andean Past* contains an even longer bibliography of the works of John Murra compiled by **David Block** and myself with the help of colleagues acknowledged in a note included with that bibliography. Murra's bibliography presented particular challenges. Not only did he publish frequently in first-tier North and Latin American academic journals, he wrote for a general audience in periodicals including *The Nation* and Lima's *El Comercio*. Murra kept his major work in print by republishing it in a variety of venues, sometimes in translation, and sometimes with updates and revisions. Colleagues have told us about expected posthumous publications. In his early years Murra frequently commented on African, Puerto Rican, and French Caribbean cultures, politics, and letters. We hope that our bibliography reflects the full span of his intellect. Although we worked on it until the moment of going to press we are certain it is not complete. If you know of anything we have missed, please let us know.

In this issue we have another installment of "Current Research Reports", a feature we began with *Andean Past* 6 (2000/2001). These short pieces allow researchers to communicate their latest findings and conclusions unrestricted by peer review. This volume includes reports on the area around San Pedro de Atacama, northern Chile by **Carolina Agüero**, **Mauricio Uribe**, and **Carlos Carrasco**, as well as one on Chile's Tarapacá Region by **Mauricio Uribe**, **Leonor Adán**, **Carolina Agüero**, **Cora Moragas**, and **Flora Viches**. **Juan B. Leoni** presents his find-

ings on the Early Ceramic Period in the Huma-huaca region of northwestern Argentina. **Lee Hollowell** discusses portals at the Fortaleza/Templo del Sol of Ollantaytambo in Peru's Urubamba Valley and suggests that the Templo del Sol is an *ushnu*. He further postulates that the original Ollantaytambo *ushnu* occupied a position at or near the location of the present church. **Matthew P. Sayre** and **Luisa López Aldave** write about the ways in which data derived from shells shed light on patterns of exchange at Chavín de Huántar, a topic related to Falcón's observations on the Punkurí finds. **Matthias Strecker**, **Freddy Taboada**, and **Claudia Rivera** report on two rock art projects sponsored by SIARB, the Bolivian Rock Art Research Society. One is the Vallegrande Project in the Department of Santa Cruz that studies and protects the Paja Colorado Cave with its complex rock art. The other is the Betanzos Project in the Department of Potosí where study of the mural art of small caves and rock shelters is integrated into archaeological survey.

As I have worked on the past few issues of *Andean Past*, it has become apparent to me that not all scholars have mastered the difficult work of preparing manuscripts for publication. We sometimes receive submissions which have real merit in terms of underlying research, data reported, and analysis, but have flaws that would seem fatal to many editors. Among the most common are inaccurate citations, poor illustrations, convoluted prose, apparent inconsistencies, and sometimes even bad spelling and grammar. For a long time we have served as a writers' workshop via e-mail. We consult intensively with willing authors, helping them turn imperfect submissions into fine published papers. I think this is one of our most important contributions to Andean studies. We have the continuing opportunity to help researchers improve their articles. People whose work first

appears in *Andean Past* often go on to build a solid list of articles.

Except for our Current Research section, obituaries, and personal recollections such as Gordon Willey's and Dick Daggett's contribution to this volume, all *Andean Past* articles are subject to strict peer review, as well as two levels of editorial review. For many reasons I strongly prefer signed reviews. Thus I am especially grateful to reviewers Robert Ascher, Galen Brokaw, David Fleming, Alice Kehoe, and Kevin Vaughn for allowing us to reveal their names, facilitating communication with the authors of submissions. We also appreciate the important contributions of the anonymous reviewers who have helped us select papers for *Andean Past* 9. We are grateful to Treva Levine of Cornell University's Latin American Studies Program for her essential work in the printing and distribution of *Andean Past*.

Sometimes readers and authors encourage us to include color illustrations in *Andean Past*. While there is no question that faithful color reproduction increases the informational content of publications, it also adds greatly to their costs and may, in any case, be technically impossible. To render color accurately it is necessary to use glossy fine art paper, a very expensive proposition. It is also quite demanding of computer memory because color illustration files are always larger than those of the same object or scene rendered in greyscale. Furthermore, as anyone who photographs an object, prints the photo on a digital printer, and then compares the print with the original object quickly discovers, it is very difficult to reproduce color without significant shifts. Only photographs taken with a standard color scale in view can have their color rendered accurately. In addition, all monitors and printers used must be carefully calibrated to produce standard, numerically defined colors. Digital cameras and scanners cannot be calibrated with present technology.

Thus, accurate color reproduction is a daunting process in museum fine art publication and would be almost impossible with the material available to *Andean Past*. By using greyscale renditions we signal that color has been abstracted, and the reader is less likely to be led astray by the subtle, or not-so-subtle, deviations from the color of the original subject that are almost inevitably an element of color photographs. In our layout we separate, for the most part, black and white text from grayscale. This allows for better scanning of the print versions of our articles.¹

The editors personally undertake all aspects of *Andean Past* from acquisitions, to reviews, to line editing, to graphic design and layout as our alumni contribution to Cornell University, and as a service to our discipline. We are generally not remunerated for this and met our own expenses, with the exception of some overhead provided by the University of Maine, Orono. The purchase price of *Andean Past* covers the printing and distribution only, accomplished by Cornell University's Latin American Studies Program. We hope readers remember this when they ask us for costly improvements. Unless they can identify additional sources of financial support, they are asking us to increase our outlay from personal funds. This is not always possible.

Lately I have felt some external pressure to transform our journal into an open access internet publication. Readers who advocate that should understand that there is a good reason why "open access" is not called "free access". Under open access models, ultimate costs of publication are transferred from the consumers to the producers. In that sense open access follows the model of advertising and info-

¹To get an optimal scan, set the scanner for "black and white", and scan the text. Change the scanner setting to "grayscale" for the photographs and continue.

mercials. Open access is costly to publishers and authors and the financial arrangements underlying it are usually complex, sometimes underwritten by government funding. The economics of open access are often obscure to scholars affiliated with large, well-endowed institutions who can absorb the expenses of faculty and students. For example, the costs of maintaining JSTOR are huge. Independent scholars who must pay for their own web pages quickly learn the true costs of posting large amounts of material on the Internet.

Whenever one makes such Internet postings one must keep copyright in mind. *Andean Past* has one of the most liberal policies among journals in this respect. Like our peers, we hold copyright to the journal's contents. However, because we encourage sharing our articles with monolingual

Spanish-speaking colleagues, we grant blanket permission to authors to republish their articles, in the original or in translation, including on the Internet, provided one year has passed since the work was published in *Andean Past*.

As we send this issue of *Andean Past* to press, our tenth volume is in progress. I can assure readers that it will be another solid, data based, book length contribution to our field. However, its exact contents are largely up to you.

Monica Barnes
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