

DEATH NOTICES

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Joerg Haeberli

(20 July 1928–13 November 2017)

Joerg Haeberli was born in Bulach, Switzerland, the son of Ernst Otto Haeberli and Elvira Carraro Haeberli. He received his primary education in Lima and Arequipa, Peru. His master's degree in organic chemistry was granted by Switzerland's Tecknikum Winterthur. In 1951, he emigrated to the United States and worked as a development chemist with Geigy Chemicals in Cranston, Rhode Island and with Ciba Geigy in Summit, New Jersey. In 1960, he received his doctorate in organic chemistry from Brown University. He held several patents.

As a Boy Scout in Lima, Joerg spent many weekends in the surrounding desert. Here he found ancient artifacts left by grave robbers. This experience ignited his lifelong fascination with the ancient cultures of Peru. Shortly before his retirement as a chemist he began to publish articles in the field of Pre-Columbian art, notably about its iconography as expressed on ceramics and textiles. He identified the Sigwas culture of the Arequipa, Sihuas, Vitor, and Majes Valleys as set out in his 2002 contribution to the Textile Society of America Symposium Proceedings "Sigwas 1: A Newly Identified Early

Horizon Culture, Department of Arequipa, Peru" available from:

<https://digitalcommons.unl.edu/tsaconf/521/>
 (accessed 31 March 2021).

Joerg was a member of the Northeast Conference on Andean Archaeology and Ethnohistory and frequently presented his work in that venue. In 1999 he was the co-author, with Colin McEwan, of "Gold Diadems from the Far South Coast of Peru", delivered at the Eighteenth Conference and also presented at a British Museum conference. This was published as "Ancestors Past but Present: Gold Diadems from the Far South Coast of Peru" by McEwan and Haeberli in *Precolumbian Gold: Technology, Style and Iconography* (edited by McEwan, 2000, British Museum Press).

At the Nineteenth Northeast Conference, in 2000, Haeberli offered "Recent Investigations in the Sihuas and Vitor Valley, Department of Arequipa and the Question of Nasca Presence" introducing the conference to his core research.

He contributed "Provincial Pukara and the Emergence of a Central Deity Theme Chronology" to the Twenty-first Conference in 2002. This is an English language version of a paper he had published the previous year entitled "Tiempo y tradición en Arequipa, Perú, y el surgimiento de la cronología del tema de la deidad central" in *Boletín de Arqueología UCP* 5.

"Where and When did the Proliferous Nasca Style Emerge?" was offered at the twenty-second meeting (2003) and published in *Andean Archaeology III* (edited by William H. Isbell and Helaine Silverman, 2008, Kluwer/Plenum). His 2006 Northeast paper, presented at the twenty-fifth meeting, is entitled "Emergence of and Transition from Rayed Heads to

Staff Gods in the South Central Andes”. “The Impact of Textiles on Central Andean Cultural Chronologies” represents his participation in the Twenty-eighth Conference, held in 2009.

His last paper, “Front-Face Deity Motifs and Themes in the Southern Andean Iconographic Series” which discusses the origins and development of Middle Horizon textile imagery has been published in *Images in Action: The Southern Andean Iconographic Series*, a 2018 book edited by William H. Isbell, Mauricio I. Uribe, Anne Tiballi, and Edward P. Zegarra.

Joerg is survived by his wife of many years, Carolyn Clary Haeberli and two sons, Eric Haeberli of San Francisco and Peter Haeberli of Princeton, New Jersey, as well as four grandchildren.

Based upon information provided by Carolyn Clary Haeberli and Colin McEwan, on the programs of the Northeast Conference on Andean Archeology and Ethnohistory, and on Google Scholar.

Laura Laurencich Minelli (5 November 1932–8 April 2018)

Laura Laurencich Minelli was an Italian pioneer in the fields of American archaeology and anthropology. Born in Bologna, Laura graduated in Prehistory in 1955 at the University of Bologna, School of Geological Sciences. While an undergraduate, Laura distinguished herself as a talented painter and piano player, as well as an athlete: she won various national competitions in 80 meter hurdles contests, and in 1956 she was selected as a reserve for the Italian 4 by 100 meters relay at the Melbourne Olympic Games. She had, however, to decline the honor, because she obtained a National Academy of Sciences post-doc grant that led her to spend two years (1955–1957) at Louisiana State and Tulane Universities. Before moving to

the U.S., she got a pilot’s license for small planes.

In 1958 Laura was hired by an American private company and worked as a geologist in North Africa, France, and Sicily. After her marriage with Luigi Minelli in July 1959, the new couple moved to San Vito de Java, in Southern Costa Rica, where Luigi was going to work as an agronomist. They stayed in that remote region for five years. During this period, Laura had three children (Marcella, Carla, and Alberto) and worked as archaeologist for the Costa Rica National Museum.

Back in Italy in 1964, Laura started her collaboration with the Anthropology Department of the University of Bologna. In 1965 and 1966 she obtained two grants from the Italian National Research Council (CNR): the first to study Amerindian languages at the University of Innsbruck (Austria), the second to study museology at the Ethnographic Museum in Gothenburg, Sweden. In 1966, she began an eight-year archaeological and anthropological project in Southern Costa Rica, excavating sites in the San Vito de Java area and carrying out anthropometric records among indigenous groups. In 1973 she was appointed Professor of Pre-Columbian History and Civilizations at the University of Bologna, a position she held until her retirement in 2005. In 1979–1980 her position as a leading international specialist in Central American archaeology culminated in the direction of a new UNESCO-funded archaeological project at the Costa Rican site of Barra Honda. In the same period, Laura undertook a new research area that she pursued with passion for her entire life: the history of archaeological and ethnographic collections of American objects in Italy. Thanks to the expertise she developed in this field, in 1984 she was appointed Director of the Italian Chapter of the *Corpus Antiquitatum Americanensium*, a project of the *Union Académique Internationale* (UAI)

aimed at recording and studying indigenous American artifacts in Italian collections. In the 1980's and 1990's Laura published extensively on a wide range of topics, including several monographs on Mesoamerican and Andean archaeology that became key readings for an entire new generation of Italian students in the fields of American archaeology and anthropology. She also published monographs on various archaeological and ethnohistorical topics, such as *Il sito Barra Honda, un apporto alla storia e alla cultura precolombiana della Nicoya, Costa Rica* [The Barrahonda Site: A Contribution to the Nicoya, Costa Rica pre-Columbian History and Culture] (1983), and *Un "giornale" del Cinquecento sulla scoperta dell'America. Il manoscritto di Ferrara* [A Sixteenth Century "Journal" on the Discovery of America: The Manuscript of Ferrara] (1986). As a result of her burgeoning research on the history of collections, she published the chapter "Museography and Ethnographical Collections in Bologna during the Sixteenth and Seventeenth Centuries" in the now classic volume *The Origins of Museums: The Cabinet of Curiosity in Sixteenth and Seventeenth Century Europe*, edited by Oliver Impey and Arthur MacGregor (Oxford: Ashmolean Museum, 2017). The same topic was explored in the exhibition *Bologna e il Nuovo Mondo*, which Laura coordinated in Bologna and Rimini for the 1992 Columbian Quincentennial. In the same year she also published an edition of the pre-Columbian Codex Cospi, *Codice Cospi. Calendario e rituali precolombiani* with commentary.

Laura was always intellectually generous with her students; she was capable of opening new projects and fields of research, enthusiastically involving them in her adventures. In this vein, from the mid-1990's, Laura started new archaeological projects involving a number of students from Bologna University: in the Solentiname Archipelago, Nicaragua (1994–2000); in the Chacas Valley, Ancash, Peru

(1996–2001), and in the Takesi Valley, Bolivia (2001–2005). When Laura retired in 2005, all the projects she had started were taken over and further developed by her former students. For example, the Chacas Valley Project, now known as the Antonio Raimondi Project, was an archaeological and anthropological expedition in the Peruvian Andes hosting the first ethnographic field school of Bologna University; this was where Laura's ethnographical and anthropological legacy was most vibrant and continuous, having produced a textile art and crafts venture in collaboration with two rural indigenous communities.

In 1995, Laura began to publish on a topic that turned out to be the most controversial issue of her academic life, the so-called Naples documents, a group of purportedly colonial Peruvian manuscripts that sparked a heated discussion among Andeanists. She discussed these documents in several articles and edited them in a massive volume (*Exsul immeritus Blas Valera populo suo e historia et rudimenta linguae piruanorum in Indios, gesuiti e spagnoli in due documenti segreti sul Perù del XVII secolo* [Indians, Jesuits, and Spaniards in Two Secret Documents on Seventeenth Century Peru] (2005). The debate on the Naples documents at times transcended the academic field, and caused her a great deal of disappointment. Nonetheless, it must be stressed that she always acted as a receptive and sincere interlocutor with those of us who came to disagree with her interpretation of the documents and never impeded the publication of positions different from her own; this demonstrates her sincere and longstanding commitment to open and frank scholarly debate.

In the last years of her life, while struggling with a weakening body that could no longer catch up with the inexhaustible activity of her mind, Laura went back to her interest in Bolognese collections, on which she published

important contributions such as the article “From the New World to Bologna, 1533: A Gift for Pope Clement VII and Bolognese collections of the sixteenth and seventeenth centuries” published in the *Journal of the History of Collections* in 2012.

Laura left her husband, children, and grandchildren, as well as a host of colleagues and former students who will always remember her as a remarkable scholar and mentor, and especially as an outstanding and courageous woman who lived a life often ahead of its time.

D.D., with C.M., C.O., and S.V.

SELECTED ANDEAN PUBLICATIONS OF LAURA LAURENCICH MINELLI

- 1976a *Introduzione all'archeologia del Perù*. Bologna: La Bolognina.
- 1976b *La collezione precolombiana di Pelagio Palagi*. Bologna: Grafis.
- 1980 *Perù precolombiano: Testimonianze per un'indagine archeologica e storica*. Bologna: Esculapio.
- 1983 *Il sito Barra Honda: Un apporto alla storia e alla cultura precolombiana della Nicoya, Costa Rica*. Bologna, Italy: No publisher given.
- 1984a *Le terrecotte del Perù precolombiano: Civiche raccolte d'arte applicata, Castello Sforzesco di Milano*. Milan: Comune di Milano.
- 1984b *Antichi tessuti peruviani: Tecniche, disegni e simboli*. Milan: Electa.
- 1986a *La forza unitaria dell'Impero del Tahuantinsuyu. Rivista di Etnologia e Antropologia Culturale XIII: 27–36*.
- 1986b *Un “giornale” del Cinquecento sulla scoperta dell'America. Il manoscritto di Ferrara*. Milan: Cisalpino-La Goliardica.
- 1987 *Una collezione de objetos precolombinos del Perú en el Museo Civico del Castello (Milan): Historia, técnicas y simbolismo*. In: *Precolumbian Collections in European Museums*, edited by Anne-Marie Hocquenghem, Peter Tamási, Christiane Villani-Gandossi, pp. 102–157. Budapest: Akadémiai Kiadó.
- 1989 *Il mondo magico e religioso degli Inca*. Bologna: Esculapio.
- 1990 *Art et techniques textiles du Perou ancien*. In: *Inca-Perù, 3000 ans d'histoire: Musées Royaux d'Art et d'Histoire, Bruxelles, 21.9-30.12, 1990*, edited by Sergio Purin *et al.*, pp. 316–329. Gent: Inshoort.
- 1991a *El trabajo como forma de culto estatal en el Imperio Inca*. In: *El culto estatal del Imperio Inca*, edited by Mariusz S. Ziolkowski, pp. 55–58. Warsaw: Warsaw University, Centro de Estudios Latinoamericanos.
- 1991b *Tejido y técnicas en el Perú antiguo*. In: *Los Incas y el Antiguo Perú: 3000 años de historia*, pp. 58–81. Madrid: Comisión Nacional del Quinto Centenario del Descubrimiento de América.
- 1993 *La mummia Inca del Museo Nazionale di Antropologia e Etnologia di Firenze*. *Archivio per l'Antropologia e la Etnologia* 123:725–726.
- 1994 *La misteriosa scrittura dell'antico Perù*. Bologna: Esculapio.
- 1996 *La scrittura dell'antico Perù: Un mondo da scoprire*. Bologna: CLUEB.
- 1998a *Note sull'autenticità del documento seicentesco ‘Historia et rudimenta lingua piruanorum’*. *Thule* 2/3:239–244.
- 1998b *‘Historia et rudimenta linguae piruanorum’, un estorbo o un acontecimiento?* *Revista Antropologica* 16:349–367.
- 1998c *Una contribución a la etnohistoria del Perú: El documento ‘Historia et rudimenta linguae piruanorum’*. *Tawantinsuyu* 5:103–112.
- 1999a *Archeological Research in the Chacas Valley*. In: *Conferenza internazionale sulla cultura e lo sviluppo*, pp. 108–110. Roma: Tipografia dello Stato.
- 1999b *La “culpa” del cronista peruano Blas Valera*. *Anales del Museo de America* 7:95–110.
- 2000a *Los textiles peruanos del documento “Exul immeritus Blas Valera populo suo”: una propuesta de lectura*. In: *Actas de la Jornada Internacional sobre Textiles Precolombinos*, edited by Victòria Solanilla Demestre, pp. 154–176. Barcelona: Department d'Art, Universidad Autònoma de Barcelona.
- 2000b *Il linguaggio dei numeri e dei fili nel mondo degli Inca*. Bologna: Esculapio.
- 2000c *Blas Valera defensor de los indios*. In: *Estrategias de poder en América latina*, edited by Pilar García Jordán, J. Gussienyer, M. Izard, J. Lavinia, R. Piqueras, M. Tous and M. T. Zubiri, pp. 455–478. Barcelona: Universidad de Barcelona.
- 2001d *Presentación del documento Exsul Immeritus Blas Valera Populo Suo*. In: *Guaman Poma y Blas Valera: Tradición Andina e Historia Colonial*, edited by Francesca Cantù, pp. 111–142. Rome: A. Pellicani.
- 2001e *Un aporte de Exsul Immeritus Blas Valera Populo Suo y de Historia et Rudimenta Linguae Piruanorum: La figura del cronistas Blas Valera*. In: *Guaman Poma y Blas Valera. Tradición Andina*

- e *Historia Colonial*, edited by Francesca Cantù, pp. 247–272. Rome: A. Pellicani.
- 2002a Guaman Poma o Blas Valera? Un cronista fantasma o un cronista muerto redivivo. *Fundacion cultural Banco Central de Bolivia* VI(19):33–55.
- 2002b La conquista del Perú con el veneno? La inquietante denuncia del conquistador Francisco de Chaves a su Magestad el Rey (Cajamarca, 5 de Agosto 1533). *Especulo: Revista de Estudios Literarios* 22.
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- 2002c La curiosa versión de Francisco de Chaves sobre la conquista del Perú. *Escritura y pensamiento* 10: 7–32.
- 2003a Nuevas perspectivas sobre los fundamentos ideológicos del Tahuantinsuyu: Lo sagrado en el mundo inca de acuerdo a dos documentos jesuiticos secretos, *Especulo: Revista de estudios literarios* 25.
<http://webs.ucm.es/info/especulo/numero25/tahuan.html>
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- 2003b El paisaje y lo sagrado en la carta de Martín Guaman Mallque al Rey (1587). In: *Il sacro e il paesaggio nell'America indigena*, edited by Davide Domenici, Carolina Orsini, and Sofia Venturoli, pp. 343–352. Bologna: CLUEB.
- 2004a El curioso concepto de “cero concreto” mesoamericano y andino y la lógica de los dioses Números incas: una nota. *Especulo: Revista de estudios literarios* 27.
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- 2004b Quipu y escritura en las fuentes jesuiticas en el virreinato del Perú entre el final del siglo XVI y la primera mitad del siglo XVII. In: *El Silencio protagonista: El primer siglo jesuita en el Virreinato del Perú. 1567–1667*, edited by Laura Laurencich Minelli and Paulina Numhauser, pp. 171–212. Quito: ABYA YALA.
- 2004c Ulteriori prospettive per la lettura dei quipu. Il quipu di Firenze n.3887. *Archivio per l'Antropologia e la Etnologia* 134:101–125.
- 2005 El mito utópico de Paititi desde un documento jesuitico parcialmente inédito del siglo XVII. *Archivio per l'Antropologia e la Etnologia* 135:183–204.
- 2006a Dos documentos jesuiticos silenciados: Los documentos Miccinelli, In: *Escrituras silenciadas en la época de Cervantes*, edited by Manuel Casado Arboniés, Antonio Gómez Castillo, Paulina Numhauser, and Emilio Solá, pp. 165–196. Alcalá de Henares: Universidad de Alcalá.
- 2006b Hebras, quipus y tocapus en el mundo inca y colonial. In: *Actas de la III Jornada Internacional sobre textiles precolombinos*, edited by Victòria Solanilla, pp. 369–386. Barcelona: Departament d'Art, Universitat Autònoma de Barcelona, Institut Català de Cooperación Iberoamericana.
- 2006c Nuove fonti sulla conquista del Perù e sui primi tempi del vicereame: I documenti Miccinelli. *Rendiconti morali. Accademia Nazionale dei Lincei*, S. 9, 17(101–118).
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- 2007b *Sublevando el Virreinato: Documentos contestatarios a la historiografía tradicional del Perú colonial*, edited by Laura Laurencich Minelli and Paulina Numhauser. Quito: ABYA YALA.
- 2008a Una collezione precolombiana dimenticata: La collezione Campagner (Treviso). *Archivio per l'Antropologia e l'Etnologia* 138:159–182.
- 2008b *Collezione Precolombiana Campagner* (with Michele Colella). Treviso: Grafiche Tintoretto.
- 2010 El hilo como forma de escritura silenciada. In: *Escrituras silenciadas: Historia, memoria y procesos culturales; homenaje a José Francisco de la Peña*, edited by Manuel Casado Arboniés, Alejandro Díez Torre, Paulina Numhauser, and Emilio Solá. Alcalá Henares: Universidad de Alcalá.
- Laurencich Minelli, Laura, Editor
- 1986a *Storia, arte, simboli del Perù precolombiano*. (exhibition catalog). Colorno: Comune di Colorno.
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- 1993a *Tesori delle Ande: Miti e realtà dell'antico Perù, Ecuador, Colombia* (exhibition catalog). La Spezia: Centro Europeo Mostre.
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- 1980b *Arte e rituale nell'antico Perù: Collezionismo modenese nell'800*. Modena: Museo Civico Archeologico Etnologico.
- Laurencich Minelli, Alessandro Capra, Francesco Mancini, and Carolina Orsini
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- 1997 'Historia et rudimenta lingua piruanorum', una nuova fonte etnostorica sui primi tempi della colonia spagnola. *Etnostoria* 1/2:35–118.

Laurencich Minelli, Laura, Clara Miccinelli, and Carlo Animato

1995 [1997] Il documento seicentesco 'Historia et rudimenta linguae piruanorum'. *Studi e Materiali di Storia delle Religioni* 61:363–413.

1998 Lettera di Francisco de Chaves alla sacra cattolica Maestà: Un inedito del sec. XVI. *Studi e Materiali di Storia delle Religioni* 64:57–93.

Laurencich Minelli, Laura, Clara Miccinelli, and Margherita Vitali

2001c Un documento polémico sobre la evangelización del Perú. *Boletín Americanista* 51:183–207.

Laurencich Minelli, Laura, Alberto Minelli, and Carolina Orsini

2001b Una ciudadela estilo Recuay en el valle de Chacas (Perú), el sitio Pichay-Riway; Una nota preliminar. *Journal de la Société des Américanistes* 87:325–338.

Laurencich Minelli, Laura and Paulina Numhauser

2004b *El Silencio protagonista: El primer siglo jesuita en el Virreinato del Perú. 1567–1667*. Quito: ABYA YALA.

Laurencich Minelli, Laura and Steven Wegner

2001a *El Museo de Chacas*. Bologna: Compositori.

Ursula Wagner

(1 February 1933–3 November 2021)

Ursula (Ursel) Wagner was an internationally renowned archaeometry and Mössbauer spectroscopy specialist. She trained as a chemist and earned a diploma and doctorate at the Technical University of Munich (TUM), in Germany. She also completed post-doctorate research in the United States under Garman Harbottle, at the Brookhaven National Laboratory.

As with her husband and colleague, Friedrich (Fritz) Wagner, Professor of Physics at TUM, much of her long and highly productive career was devoted to the application and promotion of Mössbauer spectroscopy, particularly in illuminating the characteristics and technologies of ancient ceramics and metals and their roles in the cultures of the ancient Central Andes, including Montegrande, Chavín, Sicán, Chimú, and Inca, and in the Celtic culture of Central Europe. Her archaeometric study of the

ceramics found inside the Galerías de Ofrendas at Chavín de Huántar confirmed that they were produced at diverse locations in Peru. Similarly, her comprehensive analysis was critical in unlocking the secret of Sicán blackware production.

While her devotion to Mössbauer spectroscopy was widely known, she passionately advocated interdisciplinary collaboration. More importantly, she practiced it. Together with Fritz, she led the Munich Archaeometry Group. She eagerly participated in archaeological fieldwork to firmly grasp the physical and cultural contexts of the objects and material she analyzed, and she collected samples in close consultation with archaeologists to maximize the depth and breadth of information to be gained. She also advocated and practiced a stepwise and multi-technique approach to archaeometric problems. Thus Mössbauer spectroscopy was commonly combined with neutron activation analysis, X-ray diffraction, thin-section microscopy, scanning electron microscopy, and X-ray radiography. To investigate the production technology of ancient ceramics, laboratory and field experiments also formed an integral methodological component of her work.

She was truly a model scientist and an ideal collaborator—cautious, empirically rigorous, systematic, intellectually curious, constantly seeking to refine her understanding of issues at hand through many question and answer sessions, and very generous with her time and knowledge. She will be greatly missed in our profession, especially by those who knew and worked with her.

I.S. and F.M.H.

SELECTED ANDEAN PUBLICATIONS OF
URSULA WAGNER

Cervantes, Gabriela, Izumi Shimada, W. Häusler, Ursula Wagner, and Fritz E. Wagner

2011 Mössbauer Study of Miniature Vessels from the Sicán Burial Site of Huaca Loro: Proceedings of the XII Latin American Conference on the Application of the Mössbauer Effect (LACAME 2010) held in Lima, Peru, 7–12 November 2010, PART II/II. *Hyperfine Interactions* 203:51–57.

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1997 Mössbauer Study of Ceramic Finds from the Galería de las Ofrendas, Chavín de Huántar, Perú. *Hyperfine Interactions* 2(C):6–9.

Hayashida, F., W. Häusler, and U. Wagner

2003 Technology and Organisation of Inka Pottery Production in the Leche Valley. Part I: Study of Clays. In: *Mössbauer Spectroscopy in Archaeology*, Volume 2, edited by U. Wagner. *Hyperfine Interactions* Topical Issue 150 (1–4):141–151.

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Hayashida, F.M., I. Shimada, W. Häusler, F.E. Wagner, and U. Wagner

2014 A Pre-Columbian Copper Alloy Smelting Furnace: Mössbauer and XRD Study of the Firing Conditions. Proceedings of the Thirteenth Latin American Conference on the Applications of the Mössbauer Effect, (LACAME 2012), Medellín, Columbia, 11–16 November 2012 *Hyperfine Interactions* 224(1–3): 161–170.

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1994 Los hornos y la producción de cerámica formativa en Batán Grande, costa norte del Perú. In: *La tecnología y la organización de producción de las cerámicas en los andes prehispánicos*, edited by Izumi Shimada, pp. 67–119. Lima: Fondo Editorial, Pontificia Universidad Católica del Perú.

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Shimada, Izumi, D. Goldstein, W. Häusler, J. Sosa, and U. Wagner

2003 Early Pottery Making in Northern Coastal Peru: Part II: Field Firing Experiments. In: *Mössbauer Spectroscopy in Archaeology*, Volume 2, edited by Ursula Wagner. *Hyperfine Interactions* Topical Issue 150(1–4): 91–105.

Shimada, Izumi, David Goldstein, Ursula Wagner, and Anikó Bezúr

2007 Pre-Hispanic Sicán Furnaces and Metalworking: Toward a Holistic Understanding. In: *Metalurgia en la América antigua: Teoría, arqueología, simbología y tecnología de los metales prehispánicos*, edited by Roberto Lleras Pérez, pp. 337–361. *Travaux de l'Institut Français d'Études Andines* 253. Bogotá: Fundación de Investigaciones Arqueológicas Nacionales, Banco de la República and Lima: Institut Français d'Études Andines.

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Nancy Ellen Kirkhuff Porter
(15 January 1937–11 February 2020)

Nancy Porter made valuable contributions to our field through her interest and dedication, although she was not formally trained in Andean Studies. She graduated from San Diego State University with a major in psychology in 1958, and married Jon Porter, an anesthesiologist, in 1959. In the late 1960s, the couple lived in India for two years, while Jon served as a doctor in the Peace Corps. After their return, they continued to travel regularly.

Nancy met archaeologist Carol Mackey in the early 1980s, on a UCLA tour of Peru that Carol led. Carol suggested to the group that if anyone wanted to pursue an interest in ancient Peru, she could use their help in the archaeology lab at California State Northridge. Carol reports that Nancy took her up on the offer and made a substantial contribution to the Chimú Archive, a collection of hundreds of slides from museums in many countries. In addition to adding photographs from her own museum visits, Nancy assisted greatly by applying her organizational skills to establish categories for the slides based on the activities shown by the figures represented on the vessels, or on the vessels' formal features. Nancy's keen eye also noted important details such as facial characteristics. Her observations and commitment contributed much to the usefulness of the archive.

Subsequently, in the 1990s, Nancy volunteered to photograph and catalogue Peruvian textiles at the Los Angeles County Museum of Natural History. There she became acquainted with an ancient Peruvian painted textile in the collection that depicts marine fauna, spurring an interest that absorbed her for the rest of her life. During the first decade of the present century, she also photographed and catalogued Peruvian textiles at the Fowler Museum of Anthropology at UCLA. For some of this work at the Fowler, she worked in concert with Mary Jane Leland, who taught textile printing at what was then Long Beach State College, with Nancy serving as the Peru expert and Mary Jane as the weaving expert. The Fowler Museum registrar recalls that Nancy often researched individual textiles and provided the museum with references to similar pieces. Nancy photographed Peruvian painted textiles in many museum collections, not only in the United States, but also in Europe and in Peru. She was a skilled photographer and transported her own lights and camera equipment.

Nancy formed a friendship with Patricia Lyon, whom she met at the Institute of Andean Studies meetings in Berkeley, California and they subsequently traveled together to the 1988 Society for American Archaeology meeting in Phoenix, Arizona, during which time they cemented their friendship. While Nancy assisted Pat by pushing her wheelchair, Pat pushed Nancy into publishing her research. An excellent article by Nancy appears in the 1992 *Textile Museum Journal*. In it she identifies a Recuay painted textile, fragments of which are in both in the Los Angeles County Museum and in the Textile Museum in Washington, D.C. Nancy was interested in all Peruvian painted textiles, but those on which she did the most extensive research were the enormous painted textiles of prisoners and marine fauna found on the North-Central Coast, and it is much to be regretted that this research remains unpublished.

Nancy and Pat took several additional trips together, not only for professional purposes, but also as tourists, including one to view California wild flowers. During a visit to Peru, Pat helped Nancy gain access to the collections at the National Museum in Lima, and the two of them also saw various North Coast sites and museums.

Nancy's death came after a long slow decline from Parkinson's disease, which she met in her usual graceful fashion. A wonderful warm person, she will be greatly missed by her family and her many friends and colleagues. She is survived by her husband, two children, and three grandchildren.

A.P.R.

Billie Jean Isbell
(23 April 1937–26 June 2021)

Billie Jean Richerson Isbell, Professor Emerita of Anthropology at Cornell University, died in Santa Fe, New Mexico of complications following a fall. She was a consummate ethnographer and preeminent figure in Andean studies. Her book *To Defend Ourselves: Ecology and Ritual in an Andean Village*, a study of ritual life, kinship, sociopolitical organization, urban migration, and politics in the community of Chuschi, Peru, has become a classic in the field.

Billie Jean Richerson was born in Lark, Utah, a coal mining town, and grew up in San Antonio, Texas. As a child, she suffered from rheumatic fever; the ensuing rheumatoid arthritis plagued her periodically throughout her life.

At eighteen she left home for Jackson Hole, Wyoming, and subsequently for San Francisco, California where she received her Water Safety Instructor certification, and worked with the YWCA in numerous capacities. In 1960 she entered San Francisco State College, with

thoughts of becoming a physical therapist, but was soon inspired by anthropology. Billie Jean was the first in her family to graduate from college, a significant achievement considering that her mother asked her to quit high school in her senior year and take a job to help the family financially. That was at the death of her father, a miner who died of silicosis.

Billie Jean supported herself as a live-in housekeeper/nanny, a key punch typist, and as water safety instructor/lifeguard. In 1962, she married William (Bill) Isbell, and the next year she and her husband joined the Peace Corps. She served a year in the town of Tunja, Boyaca, Colombia, and another year in Medellin, Antioquia, Colombia. During that time, she also delivered their daughter, Diana Richerson Isbell.

In 1965 the Isbells completed Peace Corps service, returned to the United States, and enrolled at the University of Illinois Urbana-Champaign, where Billie Jean completed final credits for her B.A., and continued in anthropology as a graduate student. In 1967–68 she participated in the Río Pampas Project, an ethnographic and ethnohistorical study of a group of villages in the Río Pampas region of Ayacucho, Peru that were quite isolated, never incorporated into haciendas, and for which good historical records existed. The project was created and directed by R. Tom Zuidema, who became Billie Jean's academic advisor and intellectual mentor. The Isbells worked in the Quechua-speaking village of Chuschi, accompanied by their young daughter as well as by Billie Jean's mother. As a three-generation family, they fit easily into the local imagination, a factor that allowed Billie Jean considerable success in ethnographic investigations. She lived in Chuschi from late January through the end of August 1968. With encouragement from Zuidema, she decided to produce a general ethnography of Chuschi as her doctoral project. After a summer

of Quechua training in Cochabamba, Bolivia, she returned for another extended stay in the village in 1969–70, as a doctoral candidate.

Billie Jean continued post-doctoral research in Chuschi in 1974–75, as a National Institute of Mental Health grant recipient. On the basis of these stints of ethnographic fieldwork, she completed the manuscript of *To Defend Ourselves*, published by University of Texas Press in 1978). By this time, she was teaching anthropology at SUNY Albany (1972–1975) and becoming a popular mentor, especially for female students. In 1976, she joined the anthropology faculty at Cornell University, and, in due time, became the first woman to obtain tenure in that department. She served as director of the Andean Program for the Cornell International Institute for Food, Agriculture, and Development (1990–2002), and for Cornell's Latin American Studies Program (1987–1993, 2001–2002). Over the years, she organized many memorable conferences and special events on themes ranging from human rights to cross-cultural aesthetics. She retired in 2002, in part because of ill health that included a long bout with Lyme Disease.

While primarily an ethnographer, Billie Jean's interests included ethnohistory and archaeology. In 1981–82, she collaborated with Zuidema and astronomer Anthony Aveni, photographing and mapping astronomical alignments at Inca sites in Cusco, focusing especially on observations of the zenith passage of the sun as reflected in Inca architecture. She and Aveni traveled up the North Coast of Peru, visiting various sites, and Billie Jean continued on to Ecuador and Bolivia to observe how the alignments changed at different latitudes. The resulting article was published in a volume on ethno- and archaeo-astronomy in the tropics, edited by Aveni and Gary Urton, and is available on Cornell University eCommons:

<https://ecommons.cornell.edu/handle/1813/2193>

(accessed 20 February 2022). She envisioned continuing this research with a project called "The Shadow of Time", but the urgency of the violence taking place in Peru took priority and held her attention for the next twenty-five years.

In 1985, she received a letter from a compadre in Chuschi describing how the village had been burned and was almost totally abandoned. Deeply affected by this and other devastation during the Shining Path insurgency, Billie Jean obtained a grant from Cornell's Peace Studies Program and traveled to Lima to connect with human rights organizations and victim associations. Over the next two decades, she worked extensively with these groups to record the testimonials of refugees in Lima. In 1993, she toured college campuses with a Quilt of the Disappeared that had been stitched together by victims' families. Disillusioned with social science discourse as a medium for expressing these experiences, she began to experiment with genre. When, in 1985, Waveland Press published a new edition of *To Defend Ourselves*, Billie Jean included a new chapter on the events then unfolding in Chuschi, as well as a preface in which she wrote critically that her structuralist approach had distanced her from political realities developing on the ground. Billie Jean's last publication was a chapter in *A Return to the Village: Community Ethnographies and the Study of Andean Culture in Retrospective* (2016). Titled "Reflections on Fieldwork in Chuschi", this essay recounts her evolution as an anthropologist, writer, and spokesperson for human rights. In her final paragraph she comments:

I found sanctuary in art and fiction when I could not find a voice, a methodology, or a paradigm for what I was experiencing as an anthropologist working in an area of the Andes torn by war. I found that voice in narrative and telling peoples' stories.

By the mid-1980s, Billie Jean had moved on to new approaches, striving to convey the reality of war through narrative and storytelling (e.g., “Violence in Peru: Performances and Dialogues” (*The American Anthropologist*, 1998; available at <https://ecommons.cornell.edu/handle/1813/2195>; accessed 20 February 2022). In 2009, *Finding Cholita*, her fictionalized ethnography exploring long-term effects of chronic violence in Ayacucho, was awarded honorable mention for the Victor Turner Prize. Norman Whitten notes that *Finding Cholita* was published in the Interpretations of Culture in the New Millennium series that he edits at the University of Illinois Press.

Normally a ‘fictionalized’ ethnography would not be considered but Billie Jean’s poignant portrayal of a segment of life in Andean Peru was simply compelling. It was my great privilege to be able to work with her in the final preparation of the manuscript and to help shepherd it through the review process (Norman Whitten, posted on “Dan’s List”, 9 July 2021).

Gender identity in Andean cultures was an enduring interest; the theme runs like a *leitmotif* through much of Billie Jean’s research and writing. Her paper “De inmaduro a duro” (published in 1997 and available at <https://ecommons.cornell.edu/handle/1813/2474>; accessed 20 February 2022), draws on ethnographic as well as ethnohistorical sources to argue that Andean gender goes through a series of transformations throughout the life cycle—an important insight that gave new complexity to theories of Andean gender complementarity. The focus on gender took on a new dimension after 2000 when Diana transitioned to male and became Billie Jean’s son, Cid. Billie Jean drafted a novel about the family of a transgender child but, for reasons of ill health, never completed revisions.

In the last quarter of 2002, Billie Jean learned that the indigenous community of Vicos in Ancash had expressed interest in connecting once again with “Señor Cornell.” This was how elders of the community referred to the Peru-Cornell Project, a renowned applied anthropology program run by Cornell and Peruvian anthropologists between 1952 and the late 1960s. Once she heard of this request, Billie Jean mobilized the support of the Latin America Studies Program and worked over the following five years with Florencia Zapata and Jorge Recharte of The Mountain Institute on a whole set of initiatives, some of which have been described online:

(<https://vicosperu.cornell.edu/vicos-site/> (accessed 3 August 2021, no longer available).

Thanks to her support and guidance, elders of Vicos visited the Cornell campus and brought back with them to their community a collection of folk artifacts from Vicos and hundreds of photographs, hours of film, and maps that were held in Cornell University’s Olin Library. These materials are now displayed in La Casa de los Abuelos, a small community-run museum dedicated to Vicosino culture. The youth of Vicos used the materials to embark on a social memory activity to reflect, together with their elders, on the story of social and ecological change in their community, including changes created by the Peru-Cornell Project. This resulted in a book authored by the community, *Thus We Remember with Joy: Memories of Vicos Community*. Finally, members of Cornell University, including Billie Jean, were received in the community. This illustrates how Billie Jean was a weaver of human relationships.

Billie Jean possessed tremendous *joie de vivre* which enabled her to surmount childhood poverty and lifelong ill health with grace and good humor. She lived expansively with style, generosity, and a great sense of fun. Her friends will long cherish memories of her spectacular

garden, delicious cooking, and evenings spent deep in conversation.

Her marriage to William Isbell ended in divorce after twenty-four years. She is survived by her son and daughter-in-law, Cid and Medina Isbell, ex-husband Bill, and many friends worldwide. The Billie Jean Isbell Andes Collection, approximately 1500 annotated photos, songs, and selected publications drawn from her life's work, is available at:

<http://isbellandes.library.cornell.edu/> (accessed 20 February 2022).

C.J.A.

with thanks to Bill Isbell and Mary Jo Dudley
for their contributions

Lynn Ann Meisch
(17 February 1945–4 December 2020)

Lynn Ann Meisch was known primarily for her documentation of indigenous textile traditions from Bolivia (particularly Tarabuco), Peru (Amantaní Island and the Huamachuco area), and highland Ecuador. She died of complications from Sjogren's syndrome, an autoimmune disease to which she was genetically susceptible.

In pursuit of excellent field records, she studied and worked at both photography and penmanship, and her photographs were good enough to sell to travel magazines. She also collected textiles both for herself and for museums, including The Textile Museum in Washington, D.C. and the Museo Nacional de Etnografía y Folklor in La Paz. Her textiles, notes, and photographs are now being accessioned at the Field Museum of Natural History in Chicago and will be available for study in the future.

Lynn received her B.A. at Reed College in Oregon, and then, in 1973, an M.A. in humanities, with emphasis on Latin America, and a minor in history, from San Francisco State University. Although raised in Minneapolis, she

fled the snow, and lived in San Francisco, where she worked in a law office to support herself. She traveled extensively in the Andes and wrote *A Traveler's Guide to El Dorado and the Inca Empire: Colombia, Ecuador, Peru, Bolivia*, published by Penguin in 1977 and reprinted three times, the last in 1987 with revisions. She also led well received tours. Her travels caused her to become interested in weaving.

Lynn began publishing articles on textiles in 1980, initially about Ecuador. She learned to spin, and used it as an entrée, but was more modest than necessary about her knowledge of weaving techniques. Her Bolivian field work was conducted principally in 1982, but additionally in 1974, 1981, 1983, 1985, and 1986 for shorter periods. She worked in Amantaní, Peru, in 1983 and 2001. By 1986, she had returned to Ecuador, and her book *Otavalo: Weaving, Costume, and the Market* was published in Quito in 1987. She collaborated with Laura M. Miller and Ann Pollard Rowe on a project to document textiles and costume in highland Ecuador as a whole, which was eventually published in four installments, all edited by Rowe: *Costume and Identity in Highland Ecuador* (University of Washington Press, 1998), several articles in *The Textile Museum Journal* volume 42–43, 2003–2004 (published in 2005), *Weaving and Dyeing in Highland Ecuador* (University of Texas Press, 2007), and *Costume and History in Highland Ecuador* (University of Texas Press, 2011).

She was creative in finding financial support for her fieldwork, and received Fulbright, Inter-American Foundation, USAID, Bead Society of Los Angeles, and Earthwatch grants. In 1988 she curated an exhibition on Tarabuco textiles at the San Francisco Craft and Folk Art Museum, and in 1997 she edited the catalog for the exhibition *Traditional Textiles of the Andes* at the Fine Arts Museums of San Francisco. She also published some thirty articles, and contributed to the volume on Latin America in

The Encyclopedia of World Dress and Fashion (Oxford University Press, 2010).

In 1997 Lynn received her Ph.D. in anthropology at Stanford. She undertook study for that degree partly as an excuse to do more fieldwork. The book derived from her dissertation was *Andean Entrepreneurs: Otavalo Merchants and Musicians in the Global Arena* (University of Texas Press, 2002). Although Otavalo merchants have sold textiles since pre-Hispanic times, the book brings this practice up to date. She did spend more time in Otavalo than in any other Andean location. After receiving her degree, she taught a diverse array of courses, from classical antiquity to modern performance arts and museology, in the Department of Anthropology at Saint Mary's College of California in Moraga, while living in Walnut Creek. She loved teaching and won several awards for it. In 2011, she and her students curated an exhibition, "Gift of the Gods: Exploring Maize, Culture, and Indigenous Art in the Americas", at the college's Hearst Art Gallery, for which there was also a small catalogue. Her last Andean fieldwork was in San Ignacio de Loyola, in the Huamachuco area of Peru, during several trips in 2006–2009, where she focused on the belts whose manufacture had survived since the time of the Incas. She retired in 2015, as professor emerita, when her Sjogrens symptoms made it impossible for her to continue. After retirement, she worked on two ethnographic projects in her local area, which unfortunately remain unpublished. She interviewed the children of people affected by WWII, and women affected by the AIDS epidemic, as well as doing supplementary reading on these subjects.

Lynn was intrepid and outgoing and had many compadres in Ecuador, in both Otavalo and Saraguro. She took godparenthood as a way of giving back to the people she was studying and was always ethical in her relations with them. Through a small foundation that she

started, Fundación Jatari, she supported the education of many godchildren. She was generous with her time and knowledge, and delighted in the quirks and foibles of human nature. She loved and wore Ecuadorian jewelry. She is survived by a brother and sister, as well as by many godchildren. She will be much missed.

A.P.R.

Bernard White Bell Jr.
(11 November 1947–7 August 2019)

Bernard Bell died in an auto accident that occurred *en route* from Denver to Cortez, Colorado. He held a Ph.D. in optical science and had specialized in lasers prior to his retirement, whereupon he pursued his longtime interest in archaeoastronomy. He had a special interest in the Vilcabamba Inca stronghold and shared many expeditions with architect-archaeologist Vincent R. Lee. Much of Bell's work at Vilcabamba centered on alignments and shadow casting among the many enigmatically carved stones at the sites of Vitcos and Ñusta Ispanan. His work determined the purpose of the remote, but closely related, Punkuyoc complex, showing that observances from the near perfectly preserved Inkahuasi there marked both solstices and the equinox passage, establishing the structure as one of the few surviving Inca observatories as yet identified. With Lee, he discovered two rare surviving skyline pylons (*sukankas*) bracketing the winter solstice sunrise. He also discovered that the summer solstice sunset shines directly through the building's centerline via its doorways and an aligned interior window. These discoveries are recorded in his 2011 *Ñawpa Pacha* article "Decoding an Inca Observatory: Solar Alignments at Punkuyoc". He was working on possible lunar and stellar observations from the site during a trip with Lee in June 2019. Bernard Bell was a member of the Institute of Andean Studies and

of the Society for Cultural Astronomy in the
American Southwest.

V.R.L.

