

## VI. Information relating to the history of archaeology in Latin America

In 13(2) a special section on the bibliography of the history of archaeology in Latin America was contributed by Daniel Schavelzon. Additional entries were published in 14(1), and in this issue our coverage of research into the history of archaeology in Latin America is further enhanced by the following information about resources provided by Dr. Schavelzon.

Adela C. Breton letters (over 100) 1915–1923, American Philosophical Society, [www.amphilsoc.org/library/mole/b/breton.htm](http://www.amphilsoc.org/library/mole/b/breton.htm)

George Andrews archive of drawings and pictures-notes on Maya sites, Alexander Architectural Archive, University of Texas at Austin, [www.lib.utexas/taro/utaaa/00060/aaa-00060.html](http://www.lib.utexas/taro/utaaa/00060/aaa-00060.html)

Paper by Lawrence Desmond related the pioneers of Mesoamerican archaeology, [www.maya.csuhayward.edu/archaeoplanet/LdgPage/Redisov.htm](http://www.maya.csuhayward.edu/archaeoplanet/LdgPage/Redisov.htm)

Elvira Pruneda paper on Leopoldo Batres work in Mexico, [www.inah.gov.mx/core/htme/core007010407.html](http://www.inah.gov.mx/core/htme/core007010407.html)

Report by Peter Mathews on Alfred Maudslay moulds at the British Museum, [www.famsi.org/97082es/section16.htm](http://www.famsi.org/97082es/section16.htm)

Papers of John O'Neill of the Carnegie Institution during 1932–1933 Chichén Itzá project, [www.duke.edu/web/Yucatec/alternative.htm](http://www.duke.edu/web/Yucatec/alternative.htm)

List of holdings of Harvard Archival Collections, Peabody Museum, [www.peabody.harvard.edu/archives/holdings.html](http://www.peabody.harvard.edu/archives/holdings.html)

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## VII. Book reviews

**Jennifer Owings Dorsey 2003 *Stories on Stone. Rock Art: Images from the Ancient Ones*. Albuquerque: University of New Mexico Press. Hardback ISBN 0-8263-3024-X.**

Reviewed by *Jonathan E. Reyman*

Readers might wonder why we are reviewing a children's book on rock art. Well, rock art has played an important role in the history of archaeology in the American Southwest. Rock art often signals the presence of a larger site, especially sites located in rockshelters and caves. But even open sites may be indicated by rock art; while walking along a mesa wall at Chaco Canyon and elsewhere in the Southwest, one often sees rock art before coming upon the ruins of a pithouse or pueblo in the shadow and shelter of that wall.

Perhaps as important is that many children are fascinated by archaeology. Some archaeologists decide to become archaeologists when they are children because of a book they've read or a site they've visited. I was seven or eight when, enthralled with the pyramids, Howard Carter's account of his discovery of Tutankhamun's tomb, and Egyptian artifacts at the Metropolitan Museum of Art and the American Museum of Natural History in New York, I first told my parents that I wanted to be an archaeologist. Colleagues have told me of similar childhood experiences. So books about archaeology and archaeologists lead some to become archaeologists; such is part of the history of archaeology and thus provides a reason to review this book.

Children's books on archaeology have existed for a century or more and seem to be growing in popularity. Many are fiction: *The Village of Blue Stone* (Trimble 1990), that Jennifer Owings Dorsey helped illustrate, is a fictional account of Anasazi life set in the San Juan Basin of New Mexico near Aztec ruin. Other books are based on real life experiences: *The Bone Detectives* (Jackson 1996) recounts the work of archaeologists such as Douglas Scott and forensic anthropologists such as Clyde Snow and Michael Charney in identifying people from human remains found at archaeological sites (e.g., Little Bighorn Battlefield National Monument) and at modern crime scenes.

*Stories on Stone* is non-fiction. The author describes her fascination with Mogollon and Anasazi rock art, a fascination that began with family trips during her childhood to the Mimbres Valley of New Mexico, Nine Mile Canyon in Utah, and numerous locales in between. The main focus, however, is on the Anasazi. One important message throughout the book is that rock art is the creation of individuals, so its meaning is variable from individual to individual and from place to place. But this is not a universal symbolic system, though rock art is found almost everywhere that humans have lived.

Through her wonderful illustrations – many of them familiar to those who work in the Southwest – Dorsey engages the reader with both the visual wonder of the rock art and the questions behind it: Who made it? When? Why? Why here? Her speculative answers open up a wealth of possibilities and stir one's imagination. Children, I think, will enjoy this intellectual pursuit and see it as a game – not unlike a jigsaw puzzle with pieces missing that one must use one's imagination to fill in.

In a section titled 'Myths, Spirits, and Shooting Stars' Dorsey discusses a trip she took with a woman artist to visit Rio Grande rock art sites, possibly those near the Tewa villages of San Ildefonso and Santa Clara. The woman is not identified, but one is tempted to think her companion was Polly Schaafsma, long the foremost expert on rock art in New Mexico. If so, Dorsey had an excellent mentor during this trip. There are interesting details in this section such as those on the manufacture of brushes and paints for pictographs (p. 14).

Though the book is about rock art, Dorsey also includes illustrations of pottery and jewelry; I especially like the parrot effigy pot (p. 27), but a statement that the image is indicative of long-distance trade would have been welcome. Macaws and all but one species of parrot were imported into the Southwest; the rest are not and were not indigenous to the area. There are a few mistakes of fact: 'Some of their descendants [in the Southwest] live as nomads today' (p. 9). No Native American groups in the Southwest today are nomadic, though some Navajo still move their sheep and goats from summer to winter grazing areas. '... the Anasazi culture emerged about two thousand years ago' (p. 11). Basketmaker culture, ancestral to the Anasazi, began to develop at about that time, but the Anasazi are a later development. Flint (p. 13) is not a tool but a raw material from which some tools used to create petroglyphs were made.

These are minor quibbles in an otherwise fine book (32 pages) that children and adults will enjoy. If you have a young child interested in archaeology, buy this book. Who knows? It might spark the development of a next generation archaeologist.

## References

Jackson, Donna M. 1996 *The Bone Detectives: How Forensic Anthropologists Solve Crimes and Uncover Mysteries of the Dead*. Boston: Little, Brown and Company.

Trimble, Stephen 1990 *The Village of Blue Stone*. New York: Macmillan.

Susan Heuck Allen (editor) 2002 *Excavating Our Past. Perspectives on the History of the Archaeological Institute of America*. Boston, Mass.: Archaeological Institute of America. xxv+237pp. ISBN 0-9609042-8-X (paper). \$35 US.

Reviewed by *Tim Murray*

This useful book is the product of a colloquium held at the 1997 Annual Meeting of the Archaeological Institute of America (AIA), to which have been added several essays written by others who have been working in the AIA archives. What has resulted is an extensive and (at times) intensive coverage of many of the core activities of a significant archaeological institution.

One quick way of gauging its significance is Phoebe A. Sheftel's compilation of the Institute's timeline from 1879 to 2001. From the start the AIA was interested in promoting archaeological research in the USA (beginning with its support of Bandelier's Pecos expedition in 1880), but it was also strongly focused on work elsewhere (beginning in 1881 at Assos and in 1882 with the foundation of the American School of Classical Studies at Athens). Over the next 120 or so years the AIA founded journals, notably *The American Journal of Archaeology* and the popular journal *Archaeology*, created prizes and lecture series, published monographs, acted as advocate for the preservation of cultural heritage and of course supported major fieldwork in the USA and elsewhere. Clearly the archives of the Institute provide a significant opportunity for research into the history of archaeology in the USA, as well as the practice of archaeology in the Near East and the Classical World.

By and large the 12 contributors ably realise this potential. Although one might wish for more reflection about the business of writing such a history (Allen's Introduction to the volume provides a very brief and cursory rehearsal of internalist versus externalist modes of history-writing), there are some fine microscale and macroscale investigations published here. Nancy de Grummond's discussion of the intellectual background to the foundation of the Institute links well with the specifics of Elizabeth Will's discussion of the work of the Institute's founder Charles Eliot Norton. Here personal prestige and the notion of cultivated erudition combined to create an institution that would soon reach far from Boston. Our understanding of the interplay of the various agendas (most obviously between those who sought to foster an American engagement with the Classical World and those who wished to advance the cause of archaeology in America) is further enhanced by Allen's discussion of the early campaign at Assos, and Winterer's careful analysis of the context of the founding of the American School of Classical Studies at Athens.

But there was (and is) a darker side to such expansive activities, and this is well exemplified