

evaluation of his empirical contributions, both to contemporary anthropology and in the light of recent research. Today, the enduring value of Squier's work rests upon his original research and his efforts to collect and organize data systematically.

No, the name Squier alone is unlikely to spark recognition. With the publication of this excellent biography, however, the pairing that will make Americanists and historians of archaeology take note is Squier and Barnhart.

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VII. Resources

From David Browman:

History of Bolivian Archaeology: New Sources

One of the continuing problems for students of the history of our discipline is the tendency for retrospectives to identify and discuss the same 'big names' in the field, as if these individuals were the only 'players' or 'actors' involved. Thus in Bolivia, for example, a list of prominent archaeologists working in the mid-20th century often gets limited to Europeans such as Stig Ryden and Heinz Walter, Americans such as Wendell C. Bennett and Alfred Kidder, and Bolivians such as Arturo Posnansky and Carlos Ponce Sangines. With respect to the in-country Bolivian contributors, then, one comes away with the impression that the baton passed rather seamlessly from Posnansky to Ponce.

Edwin Pinto Cuellar

2000 *Textos Antropologicos* 11: 11–22

p. 11 Max Portugal Ortiz (1943–1999). Began working at Tiwanaku in 1960 with his father.

p. 12 Had started in 1959, taking a course in Antropologia Aplicada at the Ministerio de Educacion. And took courses in anthropology at UMSA in 1960–1961, then 1962–1963, Escuela de Estudios Turisticos, with licenciatura "La Arqueologia del Rio Beni" in History dept UMSA in 1976, later published as book 1978. From 1963–1974, was an assistant archaeologist at CIAT. 1974–1979, Director and founder of the Archivo Historico de La Paz, Casa de la Cultura. 1979–1985, Director Museo Nacional de Arqueología. 1985–1988, jefe of CIAT.

p.14 1989–1992, excavations at Pumapunku and other Tiwanaku locales.

Particularly interested in Pa-Ajanu and Pokotia sculptures style of formative; altiplano-Amazon linkages; transition from Formative to Classic Tiwanaku, Tiwanaku III to IV at Kallamarka and other locales.

Helped organize the group of students who ultimately put out "Textos Antropologicos" and helped 1989–1995.

Max Portugal Ortiz

2005/1992 Reseña de la obra del profesor Maks Portugal Zamora. *Nuevos Aportes* 2: 3–13 (reprint of article first published in *Nuevos Aportes* 1, 1992)

p. 3 Maks Portugal (1907–1983) was one of the main players with Carlos Ponce Sangines and Gregorio Cordero Miranda in setting up the Primera Mesa Redonda de Arqueología Boliviana in 1953.

p. 4 Was a small child when he accompanied his father, and architect and contractor, in constructing houses and buildings in La Paz. Many times in the foundations turned up ceramics, at one point when he was 10 years old, he recovered an entire Tiwanaku incensario. Was a member of the Centro Cultural Tiwanaku for nearly 30 years, along with Carolos Medinacelli, Alfonsina Paredes, Moreno Palacios, etc. In his 20s, he worked with Dr. Coello Jurado, Eduardo Casanova and Enrique Paravicino of the Mison Argentina. In 1933, he worked with Wendell C. Bennett. And he also worked with Arturo Posnansky at Tiwanaku.

p. 5 Job Max Portugal, periodista, comentador de arte y arqueología" for nearly 30 years. In 1930, published on 'indigenismo' in Bolivia.

p. 6 First plans of Khonkho Wankani near Jesus de Machaca and its massive stelas; also worked at site of Pokotia Pampa and its statuary, which were moved to the Plaza Miraflores. Worked at Chiripa in 1940.

In 1938, as director of the Museo Nacional Tiwanaku, made the first catalog of the museum, and the archaeological patrimony of Bolivia.

Established the "Brigada Cultural" in the 1930s with Alberto Laguna Meave, Erasmo Tarifa and others.

p. 7 In 1940, 1942, work, on Peninsula of Copacabana.

Inspector of the Museo Nacional Tiwanaku, in 1943 visited several reported sites around the country. He worked in Potosi with Dick Edgar Ibarra Grasso in the 1940s, on Yura and Huruquilla, but spent the rest of the 1940s studying Tiwanaku.

p. 8 He organized and founded the Museo Casa de Murillo in La Paz in 1950, to investigate the history of La Paz and it region.

In 1950s, studied Kallawaya, and its pharmacopeias.

Spent a lot of time on Late Formative (Tiwanaku III) period sites in Altiplano.

p. 9 Was pioneer in Art Rupestre in Bolivia, and in working on colonial churches.

In 1953, worked with Carlos Ponce Sangines, Dick Edgar Ibarro Grasso, Gregorio Cordero Miranda, Leo Pucher, and Leonardo Branisa in the two Mesas Redondas de Arqueologia in the 1950s.

With the founding of CIAT in 1957, by Ponce, Gregorio Cordero, Julia Elena Fortun, and Portugal. He worked for Ponce on the central Patio of the Kalasasaya, and in 1966, found some tombs of Period I, later published by Ponce.

Major work at Kallamarka in 1974 with son.

Graduate in 1942; taught at the Colegio Militar, Academia de Polciias, and UMSA in his life.

Helped found the Institutos de Investigaciones Historicas y Culturales de La Paz, and the Instituto de la Cultura aymara, while at the Consejo Municipal de Cultural.

Carlos Lemus Aguirre

2005 Obituario: Carlos Ponce Sangines (1925–2005). *Nuevos Aportes* 2: 77–82

p. 78 Has more on his academia training at UMSA and San Simon.

Work at Gaceta Campesina of MNR with Portugal and Cordero on the problem of indigenous history in Bolivian society.

p. 79 Founding of Khana with help of Jacobo Lieberman, as the official organ of the Consejo Municipal de Cultura.

p. 80 Founding of Instituto Nacional de Arqueologia with President Hugo Banzer Suarez support, headed it from 1975–1984.

Browman, D. L.

2005 Carlos Ponce Sangines: Godfather of Bolivian Archaeology. *Bulletin of the History of Archaeology* 15(1): 16–25.