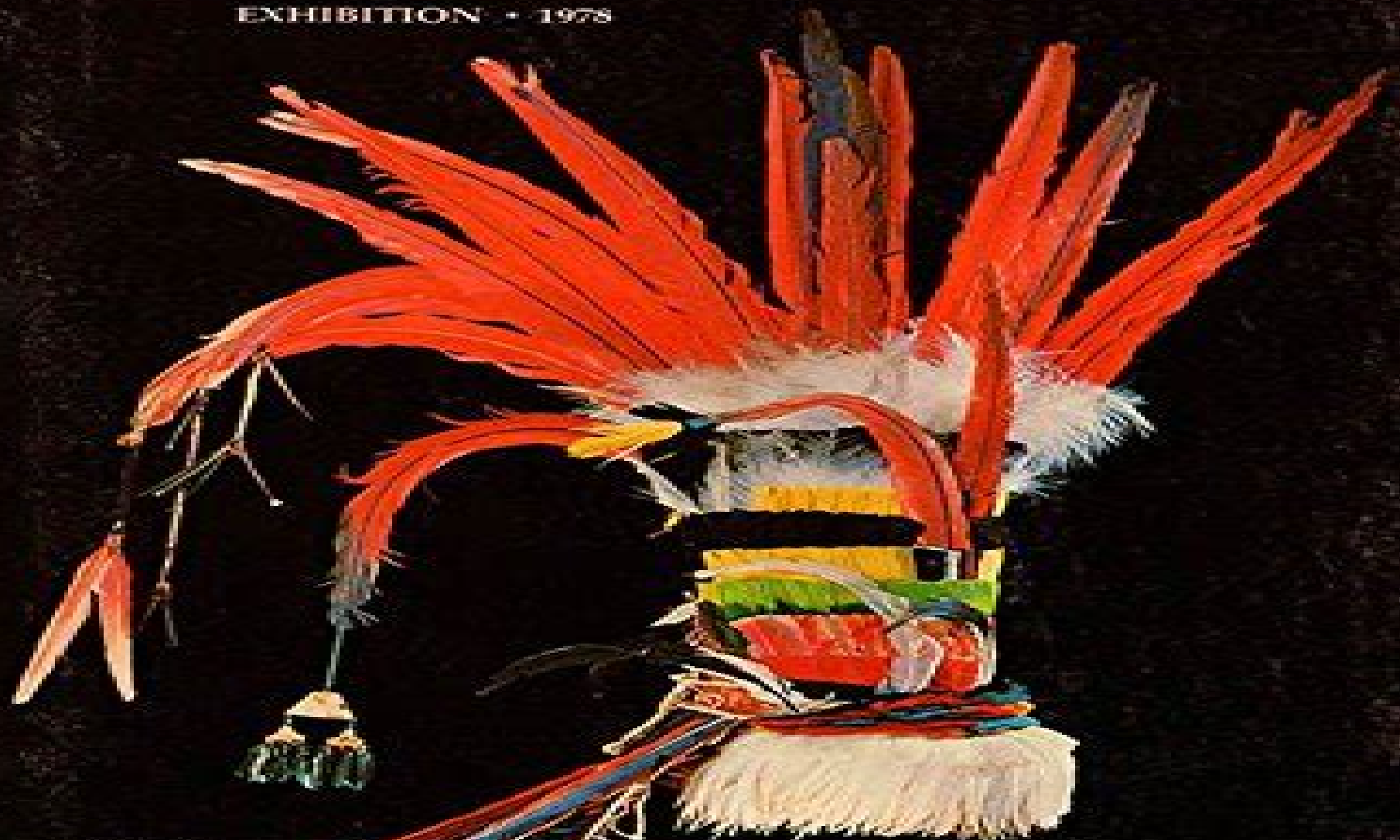


EXHIBITION • 1978



Masterpieces of the Peabody Museum

HARVARD UNIVERSITY

Masterpieces Of The Peabody Museum Harvard University

Joseph Alsop



Masterpieces Of The Peabody Museum Harvard University:

Masterpieces of the Peabody Museum, Harvard University Peabody Museum of Archaeology and Ethnology, 1978
This unpretentious catalog issued for the Peabody's masterpieces exhibit of 1978 presents some of the best known artifacts of the museum along with brief explanations of each piece's significance, heritage and meaning. Contributors include Marie Jeanne Adams, Jeffrey P. Brain, J. O. Brew, Wilburt K. Carter, Kwang-chih Chang, Clemency C. Coggins, Carleton S. Coon, Ian Graham, Tatiana Proskouriakoff, Peter Wells and others.

Anthropological Resources Lee S. Dutton, 2013-05-13
This work provides access to information on the rich and often little known legacy of anthropological scholarship preserved in a diversity of archives, libraries and museums. Selected anthropological manuscripts, papers, fieldnotes, site reports, photographs and sound recordings in more than 150 repositories are described. Coverage of resources in North American repositories is extensive, while Great Britain, France, the Netherlands, Australia and certain other countries are more selectively represented. Entries are arranged by repository location and most contributors draw upon a special knowledge of the resources described. Contributors include James R. Glenn, National Anthropological Archives, Elizabeth Edwards and Veronica Lawrence, Pitt Rivers Museum, University of Oxford, Francisco Demetrio S. J., Museum and Archives, Xavier University, Philippines and many others. The guide covers selected documentation in social and cultural anthropology, physical anthropology, archaeology and folklore. Some major area studies collections such as the Asia Collections, Cornell University Libraries and the Melanesian Archive at the University of California, San Diego are also represented. Web URLs have been cited when available and personal and ethnic name indexes are provided.

Catalog of the Robert Goldwater Library, the Metropolitan Museum of Art Robert Goldwater Library, 1982

Masterpieces of Eloquence Mayo Williamson Hazeltine, 1905

The Rare Art Traditions Joseph Alsop, 2023-10-17
A cultural and social history of art collecting, art history and the art market. In *The Rare Art Traditions*, Joseph Alsop offers a wide-ranging cultural and social history of art collecting, art history and the art market. He argues that art collecting is the basic element in a remarkably complex and historically rare behavioral system which includes the historical study of art, the market for buying and selling art, museums, forgery and the astonishing prices commanded by some works of art. *The Rare Art Traditions* tells the story of three important traditions of art collecting: the classical tradition that began in Greece, the Chinese tradition and the Western tradition. The result is a major original contribution to art history.

Pacific Arts, 1996

Cenote of Sacrifice Clemency Chase Coggins, Orrin C. Shane, 2014-10-03
Chich'n Itz', mouth of the well of the Itza, was one of the great centers of civilization in prehistoric America, serving between the eighth and twelfth centuries A.D. as a religious, economic, social and political capital on the Yucatán Peninsula. Within the ancient city, there were many natural wells or cenotes. One within the ceremonial heart of the city is an impressive natural feature with vertical limestone walls enclosing a deep pool of jade green water, some eighty feet below ground level. This cenote, which gave the city its name, became a sacred shrine of Maya pilgrimage described by one post-Conquest observer as

similar to Jerusalem and Rome Here during the city s ascendancy and for centuries after its decline the peoples of Yucat n consulted their gods and made ritual offerings of precious objects and living victims who were thought to receive prophecies Although the well was described by Bishop Diego de Landa in the late sixteenth century its contents were not known until the early 1900s when revealed by the work of Edward H Thompson Conducting excavations for the Peabody Museum of Harvard University Thompson recovered almost thirty thousand artifacts most ceremonially broken and many beautifully preserved by burial in the deep silt at the bottom of the well The materials were sent to the Peabody Museum where they remained unexhibited for over seventy years In 1984 for the first time nearly three hundred objects of gold jade copper pottery wood copal textile and other materials from the collection were gathered into a traveling interpretive exhibition No other archaeological exhibition had previously given this glimpse into Maya ritual life because no other collection had objects such as those found in the Sacred Cenote Moreover the objects from the Cenote come from throughout Mesoamerica and lower Central America representing many artistic traditions The exhibit and this its accompanying catalog marked the first time all of the different kinds of offerings have ever been displayed together and the first time many have been published Essays by Gordon R Willey and Linnea H Wren place the Cenote of Sacrifice and the great Maya city of Chich n Itz within the larger context of Maya archaeology and history The catalog entries written by Clemency Chase Coggins describe the objects displayed in the traveling exhibition Some entries are brief descriptive statements others develop short scholarly themes bearing on the function and interpretation of specific objects Coggins introductory essay describes how the objects were collected by Thompson and how the exhibition collection has been studied to reveal the periods of Cenote ritual and the changing practices of offering to the Sacred Cenote *Report of the Peabody Museum of Archaeology and Ethnology,*

Harvard University Peabody Museum of Archaeology and Ethnology,1928 **Photography and American Coloniality**

Raoul J. Granqvist,2017-04-01 This book is the first to question both why and how the colonialist mythologies represented by the work of photographer Eliot Elisofon persist It documents and discusses a heterogeneous practice of American coloniality of power as it explores Elisofon s career as war photographer correspondent and staff photographer for LIFE filmmaker author artist and collector of primitive art and sculpture It focuses on three areas Elisofon s narcissism voyeurism and sexism his involvement in the homogenizing of Western social orders and colonial legacies and his enthused mission of sending home a mass of still life photographs annexed African artifacts and assumed vintage knowledge The book does not challenge his artistic merit or his fascinating personality what it does question is his production and imagining of difference As the text travels from World War II to colonialism postcolonialism and the Cold War from Casablanca to Leopoldville Kinshasa it proves to be a necessarily strenuous and provocative trip **Pre-Columbian Masterpieces** Abraham Arias-Larreta,1967

Masterpieces of Black African Art Lee Parsons,1990-01-01 **Report of the President of Harvard College and Reports of Departments** Harvard University,1927 Catalog of Copyright Entries. Third Series Library of Congress.

Copyright Office,1972 **Catalog of the Library of the National Museum of African Art Branch of the Smithsonian Institution Libraries** Smithsonian Institution. Libraries. National Museum of African Art Branch,1991 *National Union Catalog* ,1979 Includes entries for maps and atlases **Reports of the President and Treasurer of Harvard College** Harvard University,1928 *The Harvard Graduates' Magazine* William Roscoe Thayer,1911 The Archaeologist ,1893
 History of Indoamerican Literature: Pre-Columbian masterpieces Abraham Arias-Larreta,1967 **Annual Report of the Museum of Fine Arts Boston** Museum of Fine Arts, Boston,1926

Adopting the Melody of Phrase: An Mental Symphony within **Masterpieces Of The Peabody Museum Harvard University**

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