Pleasure, Poison, Prescription, Prayer The Worlds of Mind-Altering Substances



March 14 - December 15, 2019

This document synthesizes the objects, images, and text that was presented in the exhibit "Pleasure, Poison, Prescription, Prayer: The Worlds of Mind-Altering Substances" at the Phoebe A. Hearst Museum of Anthropology, March 14 - December 15, 2019.

Pleasure, Poison, Prescription, Prayer: The Worlds of Mind-Altering Substances

If you sip some coffee, are you on drugs? If you try psychedelics, are you committing a crime? If you have a sweet tooth, are you a sugar addict?

Since the beginning of human existence, peoples of the world have altered their minds with countless plant-based substances. They have done so for many reasons, ranging from pleasure to health to ceremony, with effects both harmful and benign, inconsequential and profound. In this exhibit, we consider the complex social and economic dynamics behind ten substances. Some, like tobacco, caffeine, and alcohol are widely available around the world and may not even seem to most people like mind-altering drugs. Others, like cannabis, opium, areca nut, kava, peyote, and coca are often used on smaller scales, or are stigmatized or illegal. And where do we draw the line as to what is a mind-altering substance? Is sugar?

In many cases, European colonists wielded their power by casting judgment on the substances used by indigenous peoples. They often controlled how those substances migrated around the world, how people used them, and how people viewed them.

The objects in this exhibit illustrate just a few of the changing meanings and perceptions of substances and the people who use them. With the legal and cultural landscape of mindaltering drugs rapidly changing here in California and around the world, the Hearst Museum invites you to question your assumptions and alter your perspective on the origins and contexts of these diverse substances.



Tobacco

Leaves of Nicotiana tabacum and Nicotiana rustica, native to North America.

How it is used: Inhalation of smoke or vapor, chewing, snuffing, topical application via patch.

Mind-altering effects: Nicotine is a stimulant that increases heart rate and blood pressure, and activates the brain's reward circuits.

For over 3,500 years, and likely longer, Native North Americans have smoked and chewed tobacco as a key part of social exchanges, religious practices, and spirituality. When chewed in large quantities, tobacco releases high doses of nicotine, altering one's consciousness and facilitating vision quests and communication with the spirit world. Historically in North America, it has been used in combination with cannabis, opium, and "black drink," a stimulant made with holly.

After contact with Native Americans, colonial settlers in 16th-century North America quickly adopted tobacco and exported the leaf to Europe. Instead of using it for spiritual purposes, they used it for pleasure and medicine. Europeans created their own tobacco pipes, which were modeled after those of Native Americans. Today, North America remains an important region of tobacco cultivation. Its use is often associated with health problems ranging from lung cancer to heart disease.



Fox-skin tobacco pouch. This decorated fox skin was made to hold tobacco smoked during Yoreme ceremonies. Ca. 1931, Navojoa District, Sonora, Mexico. 3-3269

For Itom Achai Taa'a

This fox skin pouch was prepared by Yoreme people to hold tobacco to be smoked during music- and dance-filled ceremonies.

The Yoreme are an indigenous people living in Northwest Mexico whose rich cultural tradition includes ceremonial trance-inducing dances to thank Itom Achai Taa'a (Our Father the Sun) for his blessings. Musicians play pulsing beats on drums, rattles, harps, and flutes for a masked dancer in ceremonies that last multiple days and nights.

Dance areas are adorned with branches from the cottonwood tree, which emit a dizzinessinducing odor that adds to the trance-stimulating environment. To stay awake, participants consume coffee and tobacco. This fox skin pouch reflects the animal's important role in Yoreme spirituality, as one of the animals who helped discover fire.

"They say many years ago every animal wanted fire, but it was on top of the highest mountain. First, the frog went looking for it...but when he finally grabbed a hot coal, the water in his mouth put the fire out. Then, the fox suggested that he and the chicken should go together so when the fire was about to go out, the chicken could blow on it to rekindle the flame. They made it back but when they returned, the coal fell on the tlacuache's (opossum's) tail, causing him to run around...leaving traces of fire everywhere. Thanks to these animals we now have fire and the tlacuache's tail looks the way we now know. That's how the Yoremes tell it."



Agricultural workers in the state of Nayarit hang threaded tobacco leaves to dry and cure in the sun. This process takes between 13 to 30 days and creates the characteristic aroma and taste of the tobacco. Further aging can deepen the flavor.



Stimulating Symbols to Hold Dear

These Chinese snuff bottles held tobacco intended to heal and convey hospitality.

Spanish colonists observed how Native North Americans used tobacco, and by the mid-1500s, tobacco use was widespread in Europe. Portuguese traders brought tobacco to the upper classes of China soon after. The Chinese originally smoked it in pipes, but when pipe smoking became illegal in the mid-1600s, people made the tobacco into a powder—snuff that they inhaled through their noses.

By the 1700s, members of all social classes used snuff, not only for its stimulant properties, but to treat illnesses like colds and headaches. Guests to a home would often receive a pinch of snuff as a greeting. Artisans wanted the users of these bottles to enjoy the feeling of the bottle in their hand, and to appreciate the deep symbolism of their decorations. Snuff use declined after the abdication of the last Qing emperor in 1912.



This man smokes tobacco in a pipe in 1860—not in China, where smoking was banned—but in Australia where it was legal. In 1637, the Chinese emperor banned smoking due to his fear of fires and a desire for control. Smokers and tobacco growers were threatened with punishments ranging from banishment to decapitation. Following the ban, a new Chinese tobacco culture arose around snuff.



Painting the interior of snuff bottles is a skilled craft that requires special tools. Artists use a slender wooden stick with a curved tip, painting tiny details backwards so they face the right way to a person viewing the bottle. Here, the technique is demonstrated by an artist in Chengdu, China in 2013.



French white clay pipe bowls. From the 1850s through the 1920s, French pipe manufacturers like Maison Gambier and Fiolet dominated the market with figurative clay pipes, made with molds, that reflected the styles of the times and current events. At their height, Maison Gambier produced an estimated 300,000 pipes per day for customers around the world. Pipes like these gave middle-class smokers the chance to express themselves and show off their personal taste.

German pipes. In the 1800s, fancy German pipes like these were smoked and collected by wealthy men who prized them for their fine craftsmanship.

French red clay pipes with reed stems. William Setchell bought these pipes in San Francisco in 1903 for 50 cents each. Manufacturers like Bonnaud produced the pipes for export in Marseille. They offered people a cheaper way to smoke while still expressing their taste through fanciful designs.

Addicted to Everything About Tobacco

UC Berkeley scholar William Setchell's addiction to tobacco spurred his botanical research and his collections of pipes, including these.

Setchell (1864-1943) was interested in every aspect of tobacco. As director of the UC Botanical Garden, he cultivated many varieties of tobacco, studied their biology, and traced their histories. He was also interested in cultural aspects of tobacco and collected over 400 pipes from around the world.

The pipes you see here are French and German, mostly purchased by Setchell in San Francisco in the early 1900s. They show several popular European motifs, including Bacchus, the Roman god of unrestrained indulgence, and scenes of animals and hunting. European American residents of San Francisco would likely have bought these pipes as reminders of their home countries, appreciating their symbols with nostalgia and feeling a sense of prestige as they smoked them.



Tobacco pipes, with metal-lined wooden bowls shaped like a goat head, a dog, and a lion. 20th century, Guatemala. 3-29189, 3-29259, 3-29260

Huipil, a traditional garment worn by indigenous women in central Mexico and Central America. This cotton huipil from Guatemala shows birds sitting on tobacco plants, reflecting the importance of the tobacco plant in the region. A weaver created the huipil on a backstrap loom, and it was intended for daily use or to be worn ceremonially as a veil. Ca. 1980, Tamahú, Alta Verapaz, Guatemala. 3-29986

Sacred Smoke

These pipes and a vivid textile illustrate the ancient, central role of tobacco in religious, social, and economic practices of traditional Central American societies.

The Maya are an indigenous group who have smoked tobacco leaves in various forms since well before contact with Spanish colonists. As early as 1500 BCE, Mayas created art showing gods receiving tobacco offerings and smoking tobacco. Tobacco is smoked in forms including a rolled-up cigar-like form, and in pipes made from clay, stone, bone, and wood. Wooden pipe bowls are sculpted into geometric or figural shapes, such as the animals seen here.

So important is tobacco that weavers depict the leaves on clothing such as this huipil, a garment bearing bold, colorful designs. In Guatemala's Las Verapaces region, the tobacco plant represents feminine purity, modesty, and beauty.



A farmer plows a tobacco field in Guatemala in 2009. Though serene looking, farming tobacco is labor-intensive, and can be harmful to farmers' health without proper protective equipment. Exposure to nicotine, pesticides, and heat are leading causes of illness in agricultural workers.



Caffeine

A chemical compound derived from several plants.

How it is used: Consumed in beverages and foods like coffee, tea, cola, energy drinks, and chocolate, or taken as a pill or powder.

Mind-altering effects: A stimulant that can improve reaction time, coordination, and concentration.

Several tropical plants—coffee, tea, kola, and chocolate—have stimulated minds and economies for millenia. Today, caffeine is the world's most widely consumed mind-altering substance. Caffeine-containing beverages are so universal and popular that their names are interchangeable in many languages. Primary producers are in tropical South and Central America, Africa, and Asia.

Arab and European traders brought coffee and tea to the Middle East, Europe, and North America between the 1400s and 1600s. Around the same time, Dutch and British traders popularized tea drinking in Europe. On average, around the world today, a person consumes about 70 mg of caffeine a day—the equivalent of one small cup of coffee.



Women traditionally prepare coffee for the ceremony in Ethiopia, while guests admire the process and the aromas. Once the coffee is brewed, the hostess, seen here, pours the coffee from high above the cups, filling them all without breaking the stream. Participants traditionally drink three cups, with the third cup symbolically sealing their friendship.

Social Sipping in the Cradle of Coffee

These objects reflect the deep social importance of coffee in Ethiopia, where the coffee plant originated.

Ethiopian legend says that a goatherder named Kaldi discovered coffee when he noticed that goats who ate coffee berries started jumping. The Oromo people of Ethiopia have long collected coffee berries from wild coffee trees, ground them, and mixed the seeds with butter to form balls that they carry for energy during long journeys. Traders probably brought coffee across the Red Sea to Yemen, and by the 1200s, Muslims all over the Middle East drank coffee as a way to stay awake during prayers.

Ethiopia produces much of the world's coffee today, and it is an important part of social life. The common phrase for getting together with friends and family, buna tetu, translates to "drinking coffee." Parents often even give their toddlers sips of coffee.



Coffee pot. Terra cotta jebenas like this are used to boil the freshly ground coffee beans and water. As the coffee boils, the grounds sink to the bottom, allowing the prepared brew to be poured.

Ca. 1968, Addis Ababa, Ethiopia. 5-8413

Mortar and pestle for grinding coffee. After green coffee beans have been picked over, washed, and roasted, they are ground by hand in a wooden mortar (mukecha) and pestle (zenezena). These grinders take about six hours to make and can last three years. Ca. 1968, Negelli Borera, Oromia Region, Ethiopia. 5-8397a,b



These sets of coffee and tea serving ware represent the enthusiasm with which coffee and tea were adopted in England, beginning in the 1600s, and the different ideas about the ideal way to drink them. Both sets were made in factories in Stoke-on-Trent, Staffordshire, which had become a center of ceramic production in the early 1700s due to the local availability of clay, salt, lead, and coal. Affordable ceramics like these were mass-produced for everyday home use.

From Medicine to Status Symbol to Energy Source

These dishes were an affordable way for middle-class English people to feel fancy while serving coffee and tea in the mid- to late-1800s.

Venetian merchants trading with North African Muslims introduced coffee to Europe in the 1500s. By 1675, there were over 3,000 coffeehouses in England. Doctors praised coffee for its supposed abilities to cure stomach and head ailments and "expel giddiness." In 1674, however, writers of a "Women's Petition Against Coffee" argued that coffee was crippling and weakening their husbands.

Around 1660, coffeehouse proprietors began importing tea from China and advertising it as a cure for headaches and colds. By the 1680s, upper-class English women were serving tea in their homes to show off their status. By the 1800s, members of the working class considered tea a daily necessity. The quintessential English afternoon tea likely began as a way to get more work out of laborers.



English coffeehouses, such as this one drawn in the 1600s, began as social spaces for men to smoke pipes, discuss political issues, and debate. The coffee house contrasted with the dimmer atmosphere of alcohol-centered pubs. Tea was served alongside coffee once it was introduced in England, although eventually the ease of making tea at home reduced the popularity of coffeehouses.



Drinking Mao's Ideas

Brightly decorated tea serving vessels, like these, conveyed deep symbolism from Chinese history and from Chairman Mao Zedong's communist ideals.

Historian Alfreda Murck collected tea ware, bought at flea markets, during the 17 years she lived in Beijing. These objects date from the 1950s to the early 1980s. While most traditional teacups are small and have no handles, these cups were made under the influence of Westerners living in China.

Murck was fascinated by how manufacturers represented moments and ideas in the history of Chinese communism on countless products, from blankets to tea ware. In fact, during this era, she noted it was nearly impossible to find tea ware that did not contain some political statement. Given the ubiquity of tea, nearly everybody was making some sort of political statement as they sipped, whether it was support for agricultural workers or a veiled opinion about the accumulation of wealth.



Drinking tea is an ancient and integral part of Chinese culture. Friends and family frequently gather to drink tea and socialize, following ceremonies that are often elaborate. Snacks such as peanuts, cakes, cookies, pudding, dried fruits, and dim sum complement the tea. In this postcard from 1908, a group is seen using traditional teacups that are more similar to bowls than to the more recent teacups on display here.



China is the world's leading tea producer, yielding 2,473,443 metric tons in 2017. Cultivators spend many hours plucking leaves from small shrubs, considering the leaf size, shape, and color. The woman in this 2015 photo from Guilin, China is collecting tea leaves in a sack across her body.



Alcohol

Fermented beverages containing ethanol, derived from several plants.

How it is used: Drinking of fermented beverages and consumption through suppositories and enemas.

Mind-altering effects: An intoxicant that can bring relaxation, reduce social inhibition, and impair cognitive and motor functions.

Beer, wine, and sake are just some of the countless ways of consuming alcohol, considered by scholars to be the earliest psychoactive substance used by humans. Peoples across Eurasia have been consuming fermented grains and fruits, such as beer and wine, for over 10,000 years. The earliest evidence for brewing beer from wild grains predates the dawn of agriculture and the first permanent settlements in the Middle East. Alcohol is the world's first known entheogen, a substance that people use to communicate with deities and ancestors. Alcohol's mysterious powers to intoxicate gave fermented beverages a sacred significance. In many ancient cultures, specific deities embodied the

divine qualities of alcohol.

Whether it is a fermented liquid from corn in Peru (chicha), potatoes in Russia (vodka), or sugarcane in the Caribbean (rum), the sources and stories of alcohol are numerous and complex. While some studies show health benefits of moderate alcohol consumption—such as reduced risk of stroke, heart disease, and diabetes—others show that heavier drinking increases these risks.



Ceramic beer steins. These salt-glazed stoneware steins with pewter lids were made in Germany to be sold abroad, between the 1880s and 1940s. The words encourage moderate drinking for a happy and healthy life.

Pride and Nostalgia in a Stein

Beer steins like these have long been at the center of German beer culture, bringing senses of pride and nostalgia to spirited social gatherings.

Germanic peoples have brewed beer since at least the 1st century CE. German families originally brewed beer at home, but by the 1300s, when people began flavoring beer with hops, demand grew and a large-scale industry began. In Hamburg, for instance, per capita consumption increased from 300 liters per year in the 1400s to about 700 liters in the 1600s.

Customers kept their own large metal steins on public display in pubs, and used them when they came in to drink beer. These smaller ceramic steins were made in Germany but likely for non-German buyers, who would have nostalgically admired the traditional German decorations. Supposedly, craftspeople began placing lids on these steins during the Plague of the 1300s to keep disease out of the beer.



Pewter beer steins. Large steins like these became popular in the mid-1700s and often included stamped or engraved designs. The tankard with hanging medals, above, pays homage to members of a guild, or a union of craftspeople. Because of fears that disease could be spread through open beer containers, laws were passed in the 1500s requiring that steins have lids. Even after these health scares passed, members of pewter guilds worked to make people see a pewter lid as an essential part of a beer stein. Germany, 1751. 7-390



Ceramic beer cups. Craftspeople were able to cheaply mass-produce cups like these. The cups' tapered bottom allowed drinkers to place a cup upright in the sand. Beer was considered a nutritious drink, and men, women, or children may have used these cups. 1550-1186 BCE, Deir el-Ballas, Egypt.

Drinking for Deities and the Dead

Ancient Egyptians served and drank beer and wine out of these ceramic vessels during rituals.

One ritual was dedicated to Hathor, the goddess of joy, celebration, kindness, and love, who people associated with drunkenness and music. People would drink large amounts of beer during a Festival of Drunkenness, where they would play musical instruments like the hand-shaped clapper on display here.

In addition, ancient Egyptians gathered to drink alcohol at the graves of their family members to sustain the memories and souls of the dead in the afterlife. They also left jugs, jars, and cups full of food and drink for the deceased, believing that the relatives would take these objects into the afterlife.



People used clappers like this during drink-filled celebratory ceremonies to the goddess Hathor. The sleeve of this clapper, made of ivory, shows Hathor's head.

1550-1186 BCE, Deir el-Ballas, Egypt. 6-8436



Ancient Egyptians saw heavy drinking as a means to contact gods and the deceased. Some tombs, like this one, show people vomiting from overindulging in alcohol. During these occasions, servants are seen encouraging drinking and caring for their masters.



Drinking cup (kylix), which has eyes to protect against the evil eye. Inside the cup is a Gorgoneion, which would become more visible as a drinker finished the wine, reminding him or her not to do anything bad. Ca. 500 CE, Athens, Greece. 8-40

Wine With and Without Moderation

Ancient Greeks would have used these ceramics in formalized banquets revolving around wine, discussion, and music. An ancient Greek person with some means might host a banquet (symposion) to celebrate anything from an athletic triumph to a friend's homecoming. His servants would serve a simple dinner of foods like cheese, olives, bread, and fish. Reclining on couches, he and his guests would anoint themselves with perfume and put on floral garlands to ease wine-induced headaches. They would then pour libations to the god Dionysos, start up discussions, play games, and enjoy music, while drinking their wine.

The host (the symposiarch) would decide how much water to use to dilute the wine and how much the guests should drink, with the hope that attendees would have a long evening together and be pleasantly intoxicated by the end. One poet, Eubulos, recommended that attendees drink only three servings of wine, but countless stories are recorded of drunkenness and debauchery at symposia.



The heavy bags of wine being carried on the backs of the bent-over figures are an optical illusion that, from a distance, look like eyes. When used for pouring wine, this image would face out towards the other guests as both a temptation and a warning. Ca. 500 BCE, Athens, Greece. 8-3379



Jug (oinochoe), depicting a pretty woman, likely a hetaira (courtesan), porna (prostitute) or flutegirl who would be present at a symposion. Ca. 480-450 BCE, Athens, Greece. 8-47



A gourd, whose shape has been altered as it grows, is a traditional, lightweight way to store and transport sake. Displayed here is a gourd bottle, made to be suspended from a kimono sash. During the Edo period (1600-1800), the era of the samurai, gourd-shaped porcelain bottles—like the two here—became popular.

The Ancient Arts of Ceramics and Sake

Two Japanese ceremonial arts—drinking rice wine (sake) and creating ceramics developed side-by-side.

Sake has been part of Japanese culture for more than 2,500 years. In traditional Japanese religion, Shinto, sake is the drink of the gods and is served at festivals and weddings. During the 12th-15th centuries, distillers at Shinto shrines and Buddhist temples developed new brewing technologies, expanding sake's use beyond the imperial court. By the 1500s, the general population began manufacturing the drink, perfecting the modern art of sake brewing that is still used today.

Over thousands of years, Japanese artisans developed traditional pottery shapes that serve specific purposes, such as holding sake. Like tea, sake is served in special ceremonies using warmers (sakazuki) and flasks (tokkuri). The ceramic vessels here show three different sake bottle styles: gourd-shaped, pear-shaped, and cylindrical.



These women are partaking in sake in Japan around 1890. Traditionally, as seen here, people continually pour cups of sake for each other, and not for themselves. Sake is consumed in a variety of ceremonies and celebrations that range from informal gatherings to weddings, seasonal changes, and rituals to please Shinto spirits.



Sake continues to be made traditionally, demonstrated in this image showing the making of koji: grains or legumes that contain the mold *Aspergillus oryzae*, which speeds up the fermentation process and adds flavor and aroma to the sake. Koji is also used to make soy sauce and miso.



Sugar

Chemical compounds derived from several plants.

How it is used: Consumed in food and drinks as a sweetener.

Mind-altering effects: A stimulant that can cause spikes in energy, changes in mood, and feelings of euphoria.

Natural sugars are found in almost every food, and many researchers today consider sugar a mind-altering substance. The human sweet tooth stretches back to ancient peoples who gathered wild honey and cultivated sugarcane. Rock art in India and Spain contains the earliest depictions of wild honey hunting 14,000-12,000 years ago. People in the Middle East domesticated honey around 5,000 years ago, and Mesoamerican beekeepers first cultivated hives over 2,000 years ago. In Southeast Asia, people grew sugarcane as early 8,000 BCE, and it became a staple in India and China. Later, Arab traders spread sugar throughout the Mediterranean Basin starting in the 600s CE.

Sugar's sweetness belies its bitter history. In the 1490s, Columbus introduced sugarcane to the Caribbean as a cash crop, where institutions of slavery enabled its cultivation. This exploitative labor increased the affordability of sugar and molasses in Europe, cementing its place as an everyday tabletop commodity. Today, the top producers of sugarcane are Brazil, India, China, and Thailand.



Cookie depicting a young girl, made in Zagreb, Croatia in 1967. 7-5331

The Pleasures of Sugar and Love

These Croatian cookies raise the question: Where do we draw the line between food, object, and mind-altering substance?

Croatian bakers crafted these cookies as symbols of love. If we accept the idea that sugar is a mind-altering substance, are these cookies drugs? It is intriguing how just looking at a beautiful object made with sugar—with all its pleasurable and potentially addictive and mind-altering sweetness—is meant to invoke feelings of love and warmth.

These cookies are called licitars, and Croatians have been making and giving them since at least the 1500s. A person may give one to a love interest, who sees his or her face reflected in a small mirror on the cookie. At Christmas time, residents of the capital of Zagreb decorate a Christmas tree in the main square with thousands of licitar hearts. In these and other ways, they have become deeply associated with Croatian folk culture and identity.



This woman is selling a variety of licitars in Zagreb, each one uniquely handcrafted and taking days to produce. Licitars are advertised as cookies, but they are often rock hard and given as ornamental keepsakes, rather than to be eaten.



Heart, with text saying, "Sweet are your blue eyes / And delightful is your gaze. / My heart is overwhelmed. / How I wish to be yours." 7-5333



Cannabis

Leaves of plants in genus Cannabis, native to Eurasia.

How it is used: Inhalation of smoke or vapor, ingestion in food or drink, and absorption through the skin.

Mind-altering effects: Can cause euphoria, relaxation, introspection, creativity, anxiety, and paranoia.

For at least 6,000 years, people have used the cannabis plant as a fiber, a food, and a mindaltering substance. Peoples in Eurasia have been using Cannabis sativa—hemp—for at least 6,000 years. Cannabis is a traditional plant in Indian religious, medical, and cultural practices. The Sanskrit sacred text Atharva Veda mentions bhang—the dried leaves, stems, and seeds of the cannabis plant—as early as 2000-1400 BCE.

Starting in the 1500s, Spanish, British, and French colonists brought hemp to the Americas, using its fibers for naval rigging. Enslaved people later brought it to Brazil, where it was grown between rows of sugarcane and used for its mind-altering effects. Cannabis had spread to the United States by the early 1900s via laborers and sailors from Mexico, the Caribbean, and South America. Across ten of the United States, legalized recreational cannabis is now regulated as a controlled substance like alcohol and tobacco.



Groups of people usually take turns smoking from the same hookah, similar to these men in the Indian village of Barsana. Sessions can last many hours.

Cannabis Culture in India

Hookahs, like these, are an innovation on India's ancient cannabis culture.

For thousands of years, people in India have consumed cannabis in three forms: bhang, ganja, and charas. Bhang is the mildest, consisting of dried stems, seeds, and leaves of male and female plants. People drink it with water or milk, and sometimes black pepper or sugar. Ganja encompasses flowers of female plants, which yield the psychoactive compound tetrahydrocannabinol (THC). Charas is the resin from female plants, also known as hashish. People of all classes tend to approve of bhang, historically the most popular form of cannabis. However, from the British colonial period through the 20th century, elites tended to frown upon the ganja and charas, which they associated with lower classes.

Ganja and charas are smoked in hookahs, a water pipe used for both cannabis and tobacco. These water pipes may have been introduced to India from Persia in the 1500s.



Hookahs allow one to inhale smoke that has been cooled and tempered by water. In India, hookahs are most often used for thambaku, a paste of tobacco, molasses, spices, and scents. However, other substances are also smoked.

The user places the substance, whether it is flavored tobacco, cannabis, or opium, in the small bowl at the top of the hookah. Hot coals placed on a screen above the bowl burn the substance to create smoke. The smoke travels down through the vertical tube, which dips into the water in the chamber at the bottom. Emerging from the upper portion of the water chamber is a long hose that a user places in the mouth, sucking the cooled smoke down from the bowl, through the water, and into the mouth. The user may periodically use a set of tongs to shift the coals to keep the substance hot.

Ca. 1940-1970, India. 9-11508a-d.



Opium

Morphine-containing resin from the pods of a poppy flower, Papaver somniferum, native to Europe.

How it is used: Inhalation of smoke or vapor, ingestion as pill or suppository, snorting, or injection.

Mind-altering effects: Hallucination, euphoria, pain relief, and feelings of separation between mind and body.

The opium poppy has caused major societal transformations as it has journeyed from East to West and changed in form. Inhabitants of Eurasia have been growing the opium poppy for food, medicine, and ritual for at least 7,000 years. Bronze Age merchants transported opium around the Mediterranean in containers called bilbils. Later, Greek and Roman physicians treated pain, insomnia, anxiety, and gastrointestinal ailments with the morphine in opium. Silk Road traders spread it eastward to Central, South, and East Asia by the 700s.

Today, different forms of opium—called opioids—are widely available as prescription painkillers, such as codeine, hydrocodone, oxycodone, and fentanyl. In the United States, opioid overdoses increased by 30% from July 2016 through September 2017, with notably higher rates in the Midwest (about a 70% increase) and in large urban areas (about 54%).

Opium pipe. Shagreen, or shark skin, gives this pipe its mottled pattern. 1905, San Francisco. 9-583

Poison in the Pleasure of Opium

Opium pipes represent the intertwined histories of substances and war.

In the 1700s and 1800s, thriving tobacco industries led many people to be hooked not only on tobacco, but on another smoked substance: opium. Laborers saw opium as a cheap alternative to alcohol and as relief for malaria, dysentery, and hunger.

Opium was introduced to China in the early 1600s alongside tobacco. At first only the wealthy had access to it, but by the 1870s, its use quickly spread to the general population. By the 1900s, around half of all Chinese adults consumed opium occasionally during festivals and as medicine. Seeing an opportunity to profit from rising demand, British merchants in India, where opium was cultivated, upped opium imports to China. However, they were ignoring the Chinese government's ban on opium, leading to smuggling. This trafficking sparked the destructive Opium Wars between the British Empire and China, from 1839 to 1842 and 1856 to 1860.





Opium pipes like these were used in conjunction with specially designed lamps to create vapor for inhalation. Two of these pipes are from San Francisco, likely from Chinatown, where there were 300 opium dens by the late 1880s. Although the import of opium was formally banned in 1868 and local laws criminalized its use, law enforcement did little to stop the flow of opium into the city. Racist and sensationalized depictions of opium dens drew tourists to the city and reinforced stereotypical notions of Chinese immigrants as "bringers of vice." In 1920, San Francisco police publicly burned confiscated opium in the recently rebuilt Chinatown in a symbolic effort to rebrand the neighborhood as a tourist destination.

This pipe (left) is made of ivory, bamboo, and pewter. The detachable bowl, shaped like a crab, is made of yixing stoneware. 1905, San Francisco. 9-584a,b



This clay figurine, found in Crete, represents a Minoan goddess known as the "poppy goddess, patroness of healing" because of her crown of opium pods. The pods show the slits created in order to extract the morphine-containing milk. Archaeologists believe that she was a symbol of death or sleep, because of opium's sleep-inducing qualities.

Medicine and Magic in the Mediterranean

Bronze Age traders transported opium and other tonics in this special vessel.

Around 1500 BCE, people on the island of Cyprus began cultivating opium poppies. They would extract the psychoactive latex from the poppies, place it in ceramic vessels—like the bilbil you see here—and then trade the opium with people in Greece, the Middle East, and Egypt. This ceramic bilbil was found in Egypt.

People of the ancient Mediterranean used this powerful narcotic in rituals, such as burials, and possibly for medicinal purposes such as pain relief. Beyond opium, bilbils stored a range of other luxury liquids used for cosmetic, medicinal, and magical purposes. They also contained expensive aromatic oils, fermented beverages such as wine, and potent herbal mixtures derived from native wormwood, sage, rosemary, mint, lavender, and camphor. In high doses, these heady tonics could produce hallucinations as well as relief from pain and



Ceramic juglet (bilbil), resembling an upside-down opium poppy pod. The decoration is thought to represent an incision in the side of the pod that would yield morphine-containing latex. Archaeologists have identified residues of opium, as well as other expensive substances, in bilbils excavated in Egypt and elsewhere around the eastern Mediterranean. This research confirms that these multi-functional juglets stored opium and other luxury goods. Ca. 1500-1200 BCE, produced in Cyprus and found at Deir el-Ballas, Egypt. 6-9763



Areca Nut

The nut of the areca palm tree, Areca catechu, likely native to the Philippines

How it is used: Chewed with betel leaves, slaked lime (calcium hydroxide), and occasionally spices like clove and cardamom.

Mind-altering effects: A mild stimulant that heightens alertness, similar to caffeine.

Areca nuts and betel leaves have traveled hand-in-hand throughout the Pacific Islands and Asia.

People have been using areca, combined with betel leaves and slaked mineral lime, for at least 4,000 years. Maritime traders spread these plants from the islands of Southeast Asia to the Indian subcontinent via the Bay of Bengal, reaching India and the Himalayan foothills. In the 1500s, Portuguese sailors introduced the nut to Europe along with coffee and tea. The two plants are so commonly used together that people often refer to areca as "betel nut."

Unlike tobacco, coffee, tea, and alcohol-producing plants, areca has remained relatively restricted geographically and did not catch on in Europe. Today, it is grown in many South and East Asian countries, and islands in the Pacific. Many people who chew areca develop oral cancer, so countries like Taiwan have taken steps to discourage its use, such as giving subsidies to people who cut down areca palms.



Gourd and stopper. Slaked lime, or calcium hydroxide, is consumed with betel leaves and areca nut to enhance their stimulant effects. Philippines. 10-1084a, b

Kits of Mama for Friends and Flirtation

In the Philippines, a special kit of objects is used to store, prepare, and consume packets containing areca, called mama.

The Philippines is one of many places in Asia and the Pacific where people chew areca, mixed with tobacco or spices, and slaked lime often derived from burnt shells or coral. This combination is then wrapped in betel leaves. People store each of these elements in its own kind of container, two of which are displayed here.

Chewing mama is seen as a remedy for hunger and exhaustion. In some parts of the country, many important social interactions revolve around mama. Among the Visayan peoples, men carry the nuts in baskets to share with friends. Areca also figures into romance: to flirt, a person can offer a partially chewed packet of mama. Despite its adverse effects, some people attribute good health to chewing areca.



In the Philippines, these lightweight, elaborately woven baskets and pouches are used to collect and store areca nuts and betel leaves. To store lime, people use hollowed-out gourds. The one you see above has a needle-like plug used as a stopper and to scoop the lime.

Buri (palm leaf) and nito basket, Mindoro Island, Philippines. 10-1377



Status Symbols that Slice and Dice

In South Asia, special dishes and scissor-like cutters, sometimes ornately decorated, can be sources of pride for areca users.

With these cutters, people cut dried areca into thin slices for chewing. Areca cutters may be delicately crafted into ornate forms such as the serpent's head seen here. They may also use elaborate metal dishes and boxes to show off their status to fellow chewers.

In the Indian state of Maharashtra, areca is illegal, not only because of the health problems it can cause, but because areca chewers frequently leave their characteristic dark red spit on streets, buildings, and other public places. Sweetened and flavored areca is often marketed to children as a treat or a mouth freshener, and in 2016, 17.9% of schoolchildren in Mumbai used areca products. Because it is often blended with tobacco, it is seen as a gateway to later tobacco use.



Throughout India, craftspeople use a combination of metals such as pewter, brass, iron,and silver to create areca nut shears. The cutters often incorporate local symbols intothe design to communicate value and social status.

Silver bells adorn these shears. Pre-1909, India. 9-5434



This lime spatula is from the Massim region of Papua New Guinea. Decorative incisions in the wood have been filled in with white powdered lime to highlight the curved motifs. 19th century, Gulf Province, Papua New Guinea. 11-655

Regulating a Garden-Grown Stimulant

In New Guinea, the areca kit includes mortars and pestles for grinding lime, spatulas for scooping lime powder, and decorated gourds for subsequent storage.

In the past, people in New Guinea used areca only in spiritual events, for instance, offering it to the dead or to entice sea spirits to send fish their way. Among one ethnic group, the Baining, masked dancers would chew nothing but areca for five days prior to a festival. Since people can grow areca easily in their gardens, many sell it at roadside stands and markets as part of their livelihoods. Today, almost half of the population of Papua New Guinea chews areca for its energizing and euphoric effects. Health risks, including oral cancer, have led to partial bans on areca nut sales.

In 2015, the governor of the capital of Port Moresby spearheaded a ban on areca, which some considered his "political suicide," as an estimated \$650,000 worth of areca is traded in Port Moresby every week. In the weeks before the country's general election, the ban was partially lifted.



This large painted lime gourd (left) is topped by a pig tusk and basketry lid. 20th century, Papua New Guinea. 11-43406a,b

Other, more recently manufactured objects are also used to store lime. The classic Budweiser can, below, was made in the United States and exported to Papua New Guinea, where locals fashioned it into a lime holder. 20th century, Papua New Guinea. 11-43215





Coca

Cocaine-containing leaves of Erythroxylaceae coca and Erythroxylaceae novogranatense plants, native to the Andes Mountains.

How it is used: Chewed or brewed as tea.

Mind-altering effects: A mild stimulant and anesthetic that increases energy, reduces pain, relieves the effects of oxygen deficiency, and suppresses hunger and thirst.

The way in which coca has been used in the Andes Mountains differs radically from its illicit destructive form of cocaine.

Ancient Peruvians living high in the Andes Mountains 8,000 years ago mixed coca leaves with powdered mineral lime to extract small quantities of cocaine. In this form, coca relieves fatigue, hunger, and thirst as well as the effects of oxygen deficiency at high altitudes. Coca leaf use expanded under Spanish rule in the 1500s. It increased the productivity of enslaved indigenous workers, enriching Spanish landholders who grew it and exported it to Europe. However, transatlantic trade failed because the leaves lost potency during the long voyage.

Coca's cultural significance in the Andes continues today, where people view it as distinct from its illegal derivative, cocaine, which is much more potent than unprocessed coca leaves. One pound of cocaine requires 300 pounds of leaves.



Detail of a woven wool bag for storing coca leaves. Archaeologists found some of these bags in archaeological tambos, or Incan roadside structures. Stylized birds are among the patterns. 13th-16th century, Peru. 16-11056

Weaving the History of Coca

Traditional textiles tell the story of coca in the Andes.

In South America, coca leaf chewing is an important cultural practice even though many people associate coca with cocaine. The Peruvian and Bolivian governments allow cultivation and consumption of coca and in order to protect this deep-rooted tradition. In Bolivia, about a third of working class adults chew coca regularly. In 2009, President Evo Morales, a coca farmer himself, famously chewed a coca leaf at a UN summit saying, "This is coca leaf, not cocaine. This is part and parcel of a culture."

The designs in these bags and gourds, used for storing coca and lime, incorporate traditional Andean symbols from different regions and cultural traditions. Motifs include human and animal figures as well as geometric patterns that carry specific cultural and religious meanings. In Inca tradition, fringe or tassels symbolize social status.





Balance (above) for weighing coca leaves and other items, made of walnut wood. 19th century, Taruca, Peru. 16-11705

Jar (left), likely showing coca-related objects. A potter of the ancient Moche people made this jar, probably showing a man holding a spatula and a container of powdered lime to be chewed with coca leaves. 100-700 CE, Moche Valley, Peru. 4-2964



Kava

Tropical shrub, Piper methysticum, rooted in the Pacific.

How it is used: Ingested as a tea, tablet, or powder, or applied in a topical ointment.

Mind-altering effects: Can reduce anxiety, restlessness, and pain, and can induce sleep and feelings of euphoria.

Kava has long had an essential role in the social life of Pacific Islanders, who often see it as the quintessential symbol of power and unity.

Pacific Islanders first cultivated kava from a wild pepper indigenous to New Guinea, the Solomon Islands, and Vanuatu. An ancient people known as the Lapita may have been the first to use and spread the plant across the South Pacific around 3600-2400 years ago, leading to its cultivation on many islands, including Fiji, Tonga, and Hawai'i.

Kava holds an important place in storytelling and socializing across the Pacific Islands and in diasporic communities around the world. European voyagers, Captain James Cook and botanist J.G.A Forster, observed kava use in Pacific Island ceremonies in the 1700s. In his journal, Cook said that his crew tried it, but he mistakenly described it as a hallucinogen, like opium. The first Europeans to encounter kava reacted negatively to its bitter, earthy taste, which can cause nausea, as well as its method of preparation: chewing. Forster wrote of the "disgustful manner" of making kava, which is "chewed by several people, who spit the macerated mass into a bowl." It may also, however, be prepared by pounding or grinding.



These women from Samoa pose with a tano'a in the late 1900s. Traditionally, young women ceremonially prepare kava for high-ranking men. Historically, the daughters of the chief were taught not only how to make kava, but also an intricate serving etiquette that includes stylized movement and concentration.

A Sacred and Secular Sedative of Samoa

People of many Pacific Islands prepare kava in bowls like these for ritual, medicinal, and everyday use.

In traditional Samoan ceremonies, a young girl prepares kava in one of these bowls (tano'a) by chewing the root, mixing it with water, and filtering out the fibers. Sitting cross-legged on a mat behind the tano'a, she wears a grass skirt and flowers in her hair to symbolize beauty.

In one Samoan ceremony, called 'Awa, attendees drink kava to mark special occasions, such as the granting of titles, and give speeches. People take turns drinking based on their order in a chiefly hierarchy. They may also use kava to transcend normal consciousness and communicate with ancestors and gods. Kava is also used in secular social settings, and to treat pain and infections.



Kava bowl (*tano'a*), used to prepare and serve kava. Craftspeople traditionally make bowls from the Pacific teak (*ifilele*) tree, and they soak the finished bowls in water to remove the woody smell. Over time, the bowl acquires an enamel-like patina—called *tane*—from kava residue. The cord would be used to hang the bowl from a housepost when not in use. This is one of 27 such bowls in the Hearst Museum collection. Pre-1960, Samoa. 11-37093



Peyote

Mescaline-containing cactus, Lophophora williamsii, native to North American deserts.

How it is used: Tops of peyote cacti are chewed, brewed into tea, or powdered and smoked along with leaves such as tobacco or cannabis.

Mind-altering effects: Can cause visual and auditory hallucinations, heightened emotional states, and altered perception of time, space, and the self.

Indigenous peoples of North and Central America have used peyote in traditional medicine and spiritual practices since around 4000 BCE.

This rare cactus is native to desert scrub environments of Mexico and Texas. It is a crucial part of the spirituality of peoples like the Huichol of Mexico, who have developed a unique ceremonial and material culture around it.

In the United States today, peyote is an illegal Schedule 1 substance, defined as a drug with no currently accepted medical use and a high potential for abuse. However, members of the Native American Church, a religious institution that incorporates indigenous belief systems and Christianity, are legally allowed to use it in rituals. Today, peyote is mainly harvested in south Texas on ranches leased to peyoteros, who are licensed peyote harvesters and distributors to the Native American Church.



Huichol artists of Mexico created these "paintings" using yarn pressed into beeswax. The paintings depict many aspects of spiritual life, including peyote. This yarn painting, created by Tutukila Sandoval, depicts Huichol deities Tatewari, the god of fire, and Utuanaka, the guardian deity and corn goddess. Ca. 1969, Nayarit, Mexico. 3-28635

Seeking the Divine in Peyote-Inspired Art

While taking peyote and creating these artworks, Huichol yarn painters bridge worlds between humans and gods.

Peyote consumption is a sacred ritual in the culture of the Huichol people of Mexico. It is seen as a link between earthly and spiritual realms. People create a unique form of spiritual art while participating in peyote rituals: "paintings" made from yarn, pressed into wax.

Huichol yarn paintings contain complex designs and bright colors that communicate with and represent the gods. The art depicts sacred symbols such as peyote, corn, and deer, the three central symbols of Huichol religion. Other important motifs, seen in the yarn paintings displayed here, include shamans, trees, candles, prayer arrows, and the sun. Weavers use specific colors to symbolize spirits (white); rain and femininity (blue); the earth (green); fire and masculinity (red); and the sacred land of Wirikuta, where the peyote plant grows (orange).



The figure on the top right of this yarn painting is a shaman holding a feathered healing instrument known as a *muvieri*, used to diagnose illness. Each shaman carries a wand in a medicine basket. They are made of pairs of eagle or hawk feathers attached to ceremonial arrows, and are used in rain-making ceremonies and other divinations. The patient and his wife hold candles which represent illumination of the human spirit, Catira, and hold the sacred gift of fire from the gods. Ca. 1972, Nayarit, Mexico. 3-26948

The fliers on the following pages were placed alongside several of the exhibit cases to provide further information about the objects.

FURTHER INFORMATION about these Chinese snuff bottles

These bottles are made of materials ranging from glass to stone, ivory, ceramic, porcelain, and brass. During the heyday of snuff bottles, between 1644 and 1912, other popular materials included enamel, horn, jade, coral, mother-of-pearl, wood, and bamboo. Often, the bottles would be carved or painted in ornate designs, and the symbols—drawn from mythology, philosophy, history, and religion—were thought to bring good fortune to their owners. Many of these bottles also have small wooden stands, not on display here, testifying to their value as more than simply receptacles for tobacco.

All of the bottles are from China. Dates are unknown for most of the bottles, so unless more precise dates are given, all bottles are from likely from the period 1644-1912.

About some of the recurring symbols on the bottles

Horses. These animals play significant roles in Chinese legend. For instance, in the classic novel *Journey to the West* (written ca. 1592), the horse is a symbol of mindful willpower. In the story *Tale of King Mu, Son of Heaven* (written before 296 BCE), horses pulled King Mu in a chariot to visit the Queen Mother of the West, Xi Wangmu. The horse is also one of the animals in the 12-year Chinese zodiac cycle. The user of bottles that show horses may have admired horses in legends such as these.

Bats. The Chinese word for "bat," *fu*, sounds identical to the word for "luck," so in many kinds of decorative art and architecture, images of bats are used as symbols or hopes for good fortune. A popular motif shows five bats flying around the Chinese character for longevity.

Dragons. These beings symbolize power and good fortune, and control over water, rain, typhoons, and floods. Excellent and powerful people, such as the Chinese emperor during the era of Imperial China, are often compared to dragons, while powerless or incompetent people are compared to "lowly" animals such as worms. Unlike dragons in Europe, which are often portrayed as aggressive and fire-breathing, Chinese dragons bring good fortune and harmony.

Insects. Several kinds of insects are important in Chinese tradition. Crickets, for instance, are seen as delightful sources of music, whereas the cicada is a Buddhist symbol of resurrection. A praying mantis represents mystery, while katydids are symbols of fertility and of hopes for many children and grandchildren.
About the methods used to make the bottles

Flash glass. Many of these bottles were made with this technique, where one layer of melted glass is covered with pieces of glass of another color. The layered glass is then blown, and sometimes the outer pieces of glass are etched away to reveal the layer underneath.

Inner painting. Several of these bottles, made of clear glass, have paintings on the inside. An artist uses a specialized brush with a curved tip to carefully paint a scene from the inside, to be viewed from the outside. The earliest inner-painted bottles are estimated to have been made around 1820-1830. To preserve the painting, people would rarely actually use these bottles to hold snuff, and instead used them as decorations.

Top row, left half

Bottle: Translucent stone, carved with overlay of brown-orange horse tied to tree. Stopper/dipper: Green stone and jade disc attached by metal. 9-8366a,b

Bottle: Clear glass; pink glass applique; male figure on both sides. Stopper/dipper: Pink glass with ivory spoon; brass trim. 9-10855a,b

Bottle: Glass; inner-painted with rural scene on front and back; green trim. Stopper/dipper: Red glass cap; dipper probably bone in cork. 9-13584a,b

Bottle: Carved ivory; scene in relief on one side shows woman playing stringed instrument, man playing flute-like instrument, tree to one side; incised and darkened scene on other side shows swallow and tree, calligraphic inscription; incised and stained black. 9-13578a,b

Bottle: Carved and stained ivory; dragon on one side, birds on other. Stopper/dipper: Painted handle. 9-13580a,b

Bottle: White porcelain; underglaze blue decoration in all-over floral pattern. 9-5562a,b

Bottle: Vase-form blue-on-white bottle of porcelain, narrow neck, no stopper. The remains of a paper label still adhere with Chinese characters, calligraphy on bottom. 9-16439a Bottle: Ceramic with yellow-brown glaze; two owls. Stopper/dipper: lvory with cork and metal handle. 9-13581a-c

Bottle: Deep red glass; relief design of bats and fruit, simulated handles. Stopper/dipper: Green stone and brass; dipper; ivory. 9-5542a,b

Top row, right half

Bottle: Deep brown glass with gold flecks. Stopper/dipper: Green glass. 9-5555a,b

Bottle: Pale buff stone with brown overlay carved in relief to show fisherman on one side, seated figure on other.

Stopper/dipper: Green stone; carved as flower; ivory. 9-5513a,b

Bottle: Clear bottle; simulated handles carved in relief. Stopper/dipper: Green and pink stone. 9-5548a,b

Bottle: Clear stone; carved in relief design of dragons. Stopper/dipper: Green and pink stone; dipper. 9-5540a,b

Bottle: White speckled and green flash glass, green overlay carved in relief design of leaves and fruits. Stopper/dipper: Green stone and amethyst. 9-5527a,b

Bottle: Light brown stone, darker brown overlay carved in high relief, seated figure, tree. Stopper/dipper: Green stone; silver. 9-5510a,b

Bottle: Blue glass with enameled overlay of red-brown potted plants. Stopper/dipper: Coral. 9-8364a,b

Bottle: Green stone in fluting. Stopper/dipper: Gold set with rubies; dipper; gold. 9-5539a,b Bottle: Ivory; carved; dyed pink; flower on each side. 9-10867a-c

Bottle: Snowflake glass with red glass overlay of flowers and insects. Stopper/dipper: lvory with wood top. 9-8371a,b

Middle row, left half

Bottle: Glass; round, flask-shape; flat bottom; inner-painted scene of three people on each side. Stopper/dipper: Green glass.

9-7389a,b

Bottle: Glass; white; outdoor scene with woman painted one side; indoor on other; ring base; straight neck ringed with gold paint. 9-10856

Bottle: Glass; white; flowers and insect painted on both sides; round body; ring base (chipped); straight neck. 9-10858

Bottle: Glass; white; outdoor scene with three figures painted on one side; people in boat on river and name of artist on other; flattened, round body; ring base; short, straight neck; calligraphy on bottom.

Stopper/dipper: Green and white jade; bottom reads, "Reign of Qianlong" (1736-1795 CE). 9-10860a,b

On small shelf

Bottle: Glass; white; flattened, round body painted with indoor scenes on both sides; ring base. Stopper/dipper: Jade with ivory spoon. 9-10862a,b

Bottle: Porcelain. Stopper/dipper: Green stone; ivory; black and clear glaze; incised designs of figures, clouds.

9-5499a,b

Bottle: With stopper and dipper; black stone. Stopper/dipper: Green stone with brass; designs of birds; flower carved through grey layer to black; very low relief tree carved on back. 9-5498a,b Bottle: Smoked quartz crystal, grey floral, steatite overlay. Stopper/dipper: Green and yellow jade, pearl. 9-8375a,b

Bottle: Carved ivory; two people in relief on each side. Stopper/dipper: Knob-like handle. 9-13575a,b

Bottle: Stone; animal, possibly a rooster. 9-20552

Middle row, right half

Bottle: Porcelain; green stone stopper. Stopper/dipper; ivory; black and clear glaze; incised designs of figures, clouds. 9-5549a,b

Bottle: Amethyst; carved in very low relief on two sides; scene with trees. Stopper/dipper: Amethyst with ivory dipper. 9-5496a,b

Bottle: Buff to white stone; pink stone and gold stopper. Stopper/dipper: lvory. 9-5509a,b

Bottle: Brown, pink, gray, white stone. Stopper/dipper: Pale green stone; silver dipper. 9-5506a,b

Bottle: Light brown to creamy stone. Stopper/dipper: Green stone; gold or brass. 9-5521a,b

On small shelf Bottle: White glass; flowers in vases on stands on front and back; handles. Stopper/dipper: Coral or coral-colored glass; ivory. 9-10854a,b

Bottle: White glass with carved black overlay designs. Stopper/dipper: Coral. 9-8358a,b Bottle: Cut glass with carved overlay enameled rosaries, tassels, in white, pink, brown, black. Stopper: Green stone. 9-8361

Bottle: White speckled and blue transparent flash glass, blue overlay carved in relief design of bat, fruit, flowers.

Stopper/dipper: Red and green stone; ivory dipper. 9-5526a,b

Bottle: Flash glass, with white over black; design on one side and calligraphy on other. Stopper/dipper: Ebony and ivory. 9-5502a,b

Bottle: Yellow glass; green flash-glass cricket on flower on both sides; green ring base. Stopper/dipper: Glass; dipper broken off inside bottle. 9-10850a,b

Snuff bottle: Yellow glass; birds, flowers and river scenes on both sides, ring base, ring around lip in brown; flattened round shape. 9-10853

Bottom row, left half

Bottle: White speckled and red flash glass; red overlay carved in relief design of many vases and boxes.

Stopper/dipper: Pink stone; ivory dipper. 9-5535a,b

Bottle: White speckled and red flash glass, red overlay carved in relief design of bats, geometric medallions, simulated handles. Stopper/dipper: Pink stone; ivory dipper. 9-5532a,b

Bottle: White glass with carved glass overlay of people making offerings at shrine. 9-8372

On small shelf Bottle: Possibly carved cinnabar lacquer; structures, trees in relief; metal at top and base; inscription in calligraphy on base.

Stopper/dipper: Metal and cinnabar handle; broken ivory dipper. 9-13582a,b

Bottle: White glass; blue flash glass applique; birds and flowers on both sides. 9-10851

Bottle: White glass; blue flash glass applique; vases on stands and flowers on front and back. 9-10852

Bottle: Clear glass; simulated handles in low relief; design of tree incised. Stopper/dipper: Red and black stone. 9-5567a,b

Bottle: Glass with inner-painted of rural scene of mountains and horse (on back). Stopper/dipper: Red glass. 9-8377a,b

Bottle: Cut rock crystal, inner-painted scene of an outing of high-ranking persons with horses and attendants. Stopper/dipper: Red and green. 9-8357

Bottle: Ivory; one side fully covered with inscription, smaller inscription and foliage on other side; incised and darkened scene, calligraphy. Stopper/dipper: Ivory. 9-13579a-c

Bottle: Stained and carved ivory. Stoppers/dippers: Carved woman's and man's head; stained ivory. 9-13573a-c

Bottom row, right half

Bottle: Smoky quartz. Stopper/dipper: Silver and green stone; low relief carving of flowers. 9-5501a,b

On small shelf Bottle: Green "Peking" glass in metal frame with coral and turquoise inlay. Stopper/dipper: Metal. 9-8363a,b

Snuff bottle: Carved brown stone, incised with water dragon design. Stopper/dipper: Clear glass set in brass. 9-8367

Bottle: Brass with carved bone inserts, turquoise inlay; scenes of travelling on either side. 9-8355a,b

Bottle: Amber/dust mixed with plastic carved in asymmetrical curves. Stopper/dipper: Green stone and silver. 9-5520a,b

Bottle: Green stone carved in relief design of bird and foliage. Stopper/dipper: Red and green stone. 9-5553a,b

On small shelf Bottle: Yellow, red, green opaque glass. Stopper/dipper: Black. 9-5551a,b

Bottle: Red and yellow opaque glass. Stopper/dipper: Black. 9-5545a-c

Bottle: Red and yellow opaque glass. Stopper/dipper: Green stone. 9-5544a,b

FURTHER INFORMATION about these European pipes



Photographed in his library in 1934, William Setchell was the founder of the University Herbarium, the oldest museum facility on campus with plant specimens from around the world. He developed research on *Nicotiana* by planting aboriginal and cultivated tobaccos from around the world at the UC Botanical Garden with the help of botanist T.H. Goodspeed. The pipes you see here are part of his collection, now housed at the Hearst.

French white clay pipe bowls

From the 1850s through the 1920s, French pipe manufacturers like Maison Gambier and Fiolet dominated the market with figurative clay pipes—made with molds—that reflected the styles of the times and current events. At their height, Maison Gambier produced an estimated 300,000 pipes per day for customers around the world. Pipes like these gave middle-class smokers the chance to express themselves and show off their personal taste. The variety of clay pipes produced during this period serve as a historical record of 19th- and 20th-century society, celebrities, and newsworthy events. Pipe manufacturers responded to cultural phenomena by producing commemorative and collectible pipes for specific markets, such as pipes in the form of William Taft and William Jennings Bryan during the US presidential race.

William Setchell bought several of these pipes at La Civette, a tobacco shop in San Francisco named after a Paris cigar shop that opened in 1716.

Upper platform, left to right

An elaborately bearded man.

19th century, made by Duméril company in Saint-Omer, France and purchased there. 7-1381

Jupiter, the king of the gods in Roman mythology.

1880-1910, made by Maison Gambier company in Givet, France, bought at La Civette in San Francisco. 7-1296

Lower platform, left to right

Large portrait pipe of an elegant lady with flowers in her hair and a pleated embroidered collar. The enamel accents make this pipe particularly attractive. Fashion is a regularly recurring theme in the figural pipe, both for lovers and critics.

1860-1880, made by Louis Fiolet, Saint-Omer, France; bought at La Civette in San Francisco. 7-1295

A soldier sits against the bowl of this pipe.

19th century, made by Duméril company in Saint-Omer, France and purchased there. 7-1378

Bacchus, the Roman god of wine, fertility, and theatre.

19th century, made by Maison Gambier company in Givet, France, purchased in Paris, France. 7-1373

Hand holding a beer mug decorated with a man's face.

19th century, France. bought at La Civette in San Francisco. 7-1301

"La Républicaine," symbolic of the First French Republic established in 1792.

19th century, made by Maison Gambier company in Givet, France, purchased in Paris, France. 7-1375 Peter Paul Rubens, a prolific Flemish artist known for history paintings and portraits. 19th century, made by Maison Gambier company in Givet, France, purchased in Paris, France. 7-1371

Bust of a young girl.

19th century, made by Duméril company in Saint-Omer, France. bought at La Civette in San Francisco. 7-1302

German pipes

In the 1800s, fancy German pipes like these were smoked and collected by wealthy men who prized them for their fine craftsmanship. Many of these German pipes had decorative features commemorating military service and flashy details that conveyed the smoker's status and good taste. By the early 20th century, anti-tobacco sentiment began to grow in Germany leading to a decline in pipe production.

Left to right

Pipe with brown stone bowl and an amber mouthpiece. Made by Anton Partsch company. 19th century, Central Germany. 7-1283

Pipe with bone mouthpiece and bowl of white porcelain, showing a hunter and a dog. While popular among collectors for their beautiful painted decoration, porcelain bowled pipes like these were disliked by smokers. Because porcelain is non-porous, the pipe produced an overly hot and unpleasant smoke and required a reservoir below the bowl to catch the juices and tar. "A smoker ought not to be a…bowl washer: a porcelain pipe is utterly useless to him," stated the anonymous author of *Smoking & Smokers* (1845). 19th century, Central Germany. 7-1285

The bowl of this pipe is made of meerschaum, a prized porous mineral that absorbs moisture and tar to provide a cool, dry, flavorful smoke. Over time, as the pipe is smoked, the bowl takes on colors from yellow to orange to red. 19th century, Central Germany. 7-1281

Wood or briar pipe with a carved deer head and coat of arms, metal wind-cap, and antler stem.

19th century, Central Germany. 7-1282

French red clay pipes with reed stems

These pipes with red clay bowls and reed stems were purchased by William Setchell in San Francisco for 50 cents each. Produced in Marseille in the late 19th century for export by manufacturers like Bonnaud, pipes like these offered people a cheaper way to smoke tobacco while still expressing their taste through fanciful pipe bowl designs.

Left to right

A plain pipe bowl. 7-1307

A bird grips this textured pipe bowl in its beak. 7-1306

The small stamped image of a woman on this pipe may be "Marianne," a national symbol of the French Republic, representing liberty and reason. 7-1305

A leaf pattern adorns the underside of this pipe bowl. 7-1304

Another pipe with a bowl gripped by a bird. 7-1303

FURTHER INFORMATION about this tea ware

Alfreda Murck, a historian of Chinese visual culture, collected these tea wares at flea markets during the 17 years she lived in Beijing. In speaking about product trends, she said, "Once a position was taken, or Mao Zedong put out a declaration of policy, people would follow that in the crafts they produced." The people who used the products you see here were able to make a statement of support for Mao's or Deng Xiaoping's policies by drinking their tea in this way. Most of these items were purchased at Panjiayuan Market, Beijing.

Front left



Boys playing ping-pong, a reflection of "ping-pong diplomacy." In the early 1970s, American ping-pong players were invited to visit China; a year later the Chinese team visited the United States. This exchange opened Chinese-American relations and helped pave the way for Nixon's landmark 1972 visit to Beijing. Ca. 1972. 9-23512, 9-23631



These peonies are a reference to wealth. The 8th-century imperial household grew peonies, seen as a lush flower with its many petals. Following the Cultural Revolution, which ended in 1976, it became socially acceptable for a person to acknowledge a desire to accumulate wealth. A number of designs like this appeared during this time, allowing people to imply that it was not shameful to get rich, in spite of Maoist ideals that had stated otherwise. Ca. 1978-1980. 9-23633

Back left



Mao was often represented by a brilliant red sun, like the one on this cup. The city depicted here is likely Shanghai, a place that symbolizes commerce and trade that Mao promoted. Ca. 1967-1969. 9-23392



The hand-painted decal on this cup shows two hands shaking, encircled by a cog—representing industry—and with a dove of peace and friendship at the bottom. The characters translate to "Worker-Peasant Alliance" and "Energetically produce." The five-pointed red star is a common symbol of communism. Made in Liling, Hunan Province, early 1950s. 9-23483



Sports, a source of national pride, are represented through equipment for badminton, volleyball, and ping-pong (also a reference to "ping-pong diplomacy"). Made in Jingdezhen, Jiangxi Province, ca. 1970-1972. 9-23513

Middle

Mao wrote poetry about China's natural beauty, viewing landscape as a source of national pride.



A natural landscape including the Great Wall, a powerful symbol of Chinese history and identity, and a plane. Made with a transferware decal. Probably pre-1949. 9-23548



Hand-painted nature scene with pink flowering trees above an open pavilion with distant mountains. The inscription says, "In the spring of the Gengwu year [1930], Prince of the Hall of Benevolence respectfully presented to Mingyu, to be favorably kept by him." Someone may have asked the painter for this custom inscription and given a whole tea set with this décor as a gift. Ca. 1930. 9-23547



This teapot shows Jingang Mountain in Jiangxi Province, the site of a famous revolutionary battle. Depicted on the pot are thick pines, with a bus and a monument to those who had died in the battle. This was created in an era of "red travel," when people were urged to visit and pay respects at important revolutionary sites. The back shows three figures with a red flag standing on a bridge. The names of the individual potters— Ciping 茨坪, Heshu 荷樹, Mi Shachong 米砂沖—are included on this pot, which suggests that it was created after the Cultural Revolution. During the Cultural Revolution, signing one's own name was considered selfish and anti-socialist, as opposed to emphasizing group effort. The shape of this pot was very modern at this time, as more traditional pots were lower and rounded. Made in Jingdezhen, Jiangxi Province, ca. 1980s. 9-23553a,b



Two people point to the "Welcoming Pine" on the Yellow Mountain, Huangshan, in Anhui Province. This green and orange-buff color combination was popular in the 1950s. The inscription on the back reads, "Fight selfishness, denounce revisionism. —Mao Zedong." Late 1950s. 9-23546



This cup is made of especially fine porcelain, as evidenced by its translucency. It is a revival of a 1950s style, showing a house among the trees and boats on the water. The painter's name is given on a seal on the underside, Hu Yanxing 胡炎興. The inscription on the back says, "Lake brilliance, mountain color." Late 1970s. 9-23511



This cup and saucer were made to accompany the teapot (see above). Made in Jingdezhen, Jiangxi Province, ca. 1980s. 23554a,b

Back right

The lacey blue rim of these cups was taken from more refined Soviet wares.



Represented on this cup are people of China's ethnic minority groups and Maoist posters. The back has the inscription, "Listen to Chairman Mao's words," with the implication that ethnic minorities are pleased to follow Mao. Ca. 1967. 9-23505



These girls, carrying farm tools, represent the practice of sending young people to the countryside so peasants could teach them how to labor. The girls are also reading from Mao's "Little Red Book." The back shows a book with a quote from Mao: "China's daughters have high-aspiring minds. They love their battle fatigues, not silks and satins." The book rests on wheat and a hammer, representing peasants and workers. Ca. 1967-1968. 9-23503



This cup depicts a mountain peak and pines, with an excerpt from one of Mao's poems: "The vista is boundless at the precipitous peak." Ca. 1967. 9-23502



The girls on this cup are studying Maoist thought in his "Little Red Book." The inscription reads, "The People's Commune is Good." The back has a slogan on an open book: "Read Chairman Mao's work, listen to Chairman Mao's words, in work follow Chairman Mao's directives." Ca. 1967. 9-23504

Front right

Early Chinese railroads served tea to travelers in cups that got reused, which caused germs to spread. In the late 1970s, the government began a patriotic campaign around hygiene, and encouraged people to use their own travel tea bottles instead of using the ones provided by the railroads. The lids on these bottles also functioned as cups.



This bottle shows the monkey king, Sun Wukong, who, according to legend, beat the White-boned Demon. Mao saw himself as Sun Wukong, who brought political change to China by beating down the Rightist anticommunists and all those who resisted the communist revolution. In fall of 1976 Mao's wife, Jiang Qing, was arrested and blamed for masterminding the destruction that occurred during the Cultural Revolution. Propaganda posters pictured began to show *her* as the White-boned Demon. She was likely a scapegoat that allowed people to absolve Mao of responsibility for the Cultural Revolution. Ca. 1978-1980. 9-23528a,b



The legendary female Immortal, Lancaihe, scatters flowers, representing wealth. This motif represents the same ideas as found on the peony cup mentioned above (9-23633). The back shows the logo of the Chinese Railway System, with the slogan, "Take pride in hygiene." Ca. 1978-1980. 9-23529a,b



This blue teacup shows the same figure, the monkey king Sun Wukong, mentioned above on the blue-lidded travel bottle (9-23528a,b). Note that the image is exactly the same, taken from the larger scene depicted on the travel bottle. Late 1970s. 9-23517



The unicorn, like the one on this cup, is an ancient Chinese mythical symbol. Mao tightly embraced ancient Chinese mythology to promote Chinese nationalism. The unicorn here is delivering a male child (as the inscription says), who during this era were widely seen as vastly superior to female babies. Having a daughter meant eventually losing her to another family, and having to provide an expensive dowry for her. This cup may have been given as a gift to someone who recently had a son. 20th century. 9-23477

FURTHER INFORMATION about these German beer steins



Steins like the ones on display are a central part of German beer culture, including the largest folk festival in the world: the German Oktoberfest. So admired is this festival that people around the world—German or not—have adopted it, including these festival-goers in Huntington Beach, California in 2018.

Pewter beer steins



The etching on this stein indicates that it was won as a prize in 1751. 1751. 7-390



This stein belonged collectively to members of a guild, who probably drank from it at a pub. The inscriptions on the shields read, "We old and young fellows of the praiseworthy labor of fabric cutting place these two shields," followed by a list of the names of several members and their specialties, "From the entire brotherhood in honor of their genius." 1657. 7-392



This stein says, "Donated to the new church at Oberacker by Mr. Johann Wilhelm Christian Weismann, at the time the minister there, and his wife Maria Johanna, née Seegerin. 1771" While it resembles other traditional pewter beer steins, it is possible that this was used for wine. 1771. 7-393

Ceramic beer steins



Shown on this stein are two elf-like figures among vines, and figures playing a lute and holding a jug and goblet. The inscription reads, "German songs and German drink make for a healthy heart and body."

Ca. 1887-1940. 7-6336



A woman's head and floral decorations adorn this stein. Because of its small size, it may have been made for children or as a decoration. Ca. 1887-1940. 7-6337



Seven men are seen gathered around a table with steins and a lute. Two identical bearded men in 16th-century clothing hold shields that warn, "The best limit is the middle way," and, "Keep a limit and a goal of not drinking too much." The year "1588" may indicate it is a reproduction of a stein from that year, or it may be the year of the fanciful scene.

Pre-1940. 7-6338



Featured here are a woman holding a flower and a dog, and flaming urns on stands. Ca. 1887-1940. 7-6339



This stein has a blue floral decoration on a pebbled background. Ca. 1887-1940. 7-6342



This vine-decorated stein has a toast: "To wellbeing." Ca. 1887-1940. 7-6343

FURTHER INFORMATION about these Indian areca objects



A common sight in India's open-air markets are people who sell packets of betel and areca, known as *paan*. In this photograph a woman cuts the stems of betel leaves to prepare paan, selling it alongside cigarettes. Near the woman's right arm are round containers to store lime for chewing with paan.



Packets of cut areca nut, slaked lime, and flavorings, to be wrapped in a betel leaf and chewed, for sale in Kolkata in 2013.

Areca nut serving dish

Care is taken to create aesthetically pleasing *paan* packets, which incorporate a range of flavorings and fillings and are served on decorative trays like this one. Ca. 1976, Mysore, India. 9-13323

Areca nut cutters

Throughout India, craftspeople use a combination of metals such as pewter, brass, iron, and silver to create areca nut shears. The cutters often incorporate local symbols into the design to communicate value and social status.



Silver bells adorn these shears. Pre-1909, India. 9-5434



A serpent's head arcs over the top of this blade. Pre-1970, Delhi State, India. 9-10977



Birds surround the edges of these double-bladed shears. Pre-1970, India. 9-11009



This bronze cutter features a peacock sitting atop the handle. Pre-1972, India. 9-12879

FURTHER INFORMATION about these Huichol yarn paintings

1. Depicted here at the lower right is a man with arrows and a dog. The lower left shows a deer, and the upper left shows a man with antlers. In the middle is the *Kieri*, or the Tree of the Wind—a psychotropic plant different from peyote that appears in many Huichol stories. One story says that the *Kieri* was originally a sacred deer-person. The painting was made by Tiburcio Carrillo Sandoval, also known as Tutukila. On the back of the painting, he handwrote:

According to the story, in the ancient past, there was a witch whose name was Kieri Tehuillari, and later he became Moxa Kuaxi, who is the older brother of the deer. He wanted to get married, but first he had to ask the permission of the Kieri, who is the god of the deer. To marry a deer, he had to do things for the Kieri, so the Kieri would give permission to marry and Moxa Kuaxi killed the deer. It is certain that today the Huichols still tell this story.

Sandoval adopted the name Tutukila, from *tutú*, meaning a yellow corn flower, and *kila*, a word that denotes the beating of corn stalks with a stick to release dust before harvest. His paintings draw from Huichol mythology using information he gathered from shamans. Tutukila, along with fellow artist José Benítez Sánchez, served as the driving force behind the acceptance of yarn paintings as a serious art form in the 1970s. Ca. 1969, Nayarit, Mexico. 3-28642

2. The peyote cactus appears in practically all Huichol art and is recognized as a symbol for life, sustenance, health, success, good luck, and the acquisition of shamanic power. Given to people from the gods, peyote enables enlightenment and connection with the mystical realm. Made by Ramón Medina Silva.

Ca. 1969, Nayarit, Mexico. 3-28632

3. This painting depicts the hunt for the peyote in Wirikuta, the sacred land of the divine ancestors and peyote cactus in the high desert of San Luis Potosi in North Central Mexico. This is a copy, made by Otilia Pinedo López, of an original painting by Ramón Medina Silva. Silva depicts himself on the right firing his arrow at the First Peyote. The peyote plant is shown in green and its roots, shown in yellow, are below. From the center of the peyote rises a stream of color, the soul or life force of the peyote attempting to escape. The manner of self-portrayal is significant: from his head emerge deer horns, symbolic of power. His body is skeletonized, showing the ribs, symbolizing shamanic initiation through ritual death and rebirth. Both men carry gourds for the sacred tobacco, called *yá*, a mark of the peyote pilgrim. The contrasting colors represent transition from one plane to another, which comes with the successful "slaying" of the First Peyote.

Ca. 1975, Mexico. 3-30756

4. The flower of the peyote plant is depicted in this colorful yarn painting by Tutukila Sandoval. Flowers play a central role in Huichol culture and spirituality. In sacred healing rituals, patients are anointed with flowers. Shamans use flowers for many purposes such as in preparations for deer hunts and in harvest ceremonies. On the back, Tutukila handwrote, "About the peyote flower, it is understood that the person who eats a lot of it will see many things and understand everything."

Ca. 1969, Nayarit, Mexico. 3-28631

5. Huichol artist José Benítez Sánchez created this painting, which depicts a scene of childbirth. Sánchez, who also went by his Huichol name Yucauye Cucame ("Silent Walker") was born in Nayarit, Mexico in 1938. Trained as a shaman, he also devoted much of his life to the art of yarn painting and is celebrated as a master of the medium. His works, which have been displayed worldwide, represent peyote-inspired shaman visions, incorporating Huichol myths and history. He received the National Prize for the Arts in Mexico shortly before his death in 2009. On the back of this painting, he handwrote details of traditional childbirth, including the way in which the umbilical cord is cut, and how the father is hung by his genitals from a tree to simulate the pain of childbirth.

Ca. 1969, Nayarit, Mexico. 3-28644

6. This yarn painting, created by Tutukila Sandoval, depicts Huichol deities Tatewari, the god of fire, and Utuanaka, the guardian deity and corn goddess. In Huichol mythology, female deities are associated with agriculture, water, and fertility. Male deities are associated with hunting, animals, the dry season, and fire. These gods receive offerings of fire and a feathered arrow, shown in the center of the painting. Ca. 1969, Nayarit, Mexico. 3-28635

7. The figure on the top right of this yarn painting is a shaman holding a feathered healing instrument known as a *muvieri*, used to diagnose illness. Each shaman carries a wand in a medicine basket. They are made of pairs of eagle or hawk feathers attached to ceremonial arrows, and are used in rain-making ceremonies and other divinations. The patient and his wife hold candles which represent illumination of the human spirit, *Catira*, and hold the sacred gift of fire from the gods.

Ca. 1972, Nayarit, Mexico. 3-26948

Image credits

Tobacco



"Drying tobacco in the state of Nayarit," by Flickr user bunky's pickle (CC BY-SA 2.0)



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Caffeine



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Alcohol



Spencer Grant/ Alamy Stock Photo



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Sugar



Rajko Simunovic, Dreamstime.com, ID 60561795



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Cannabis



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Opium



"China, Opium smokers, c. 1880," by Lai Afong (PD-US-expired)



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Areca nut



Image courtesy of Clyde Waddell



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Coca



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Kava



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Peyote



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