

CH. 18+35

52

DATE DUE: \_\_\_\_\_

## THEME: IMAGES of POWER

FOCUS: Tikal, Murals at Bonampak, Yaxchilán

ONLINE ASSIGNMENT: <http://archive.cyark.org/tikal-intro> and  
<http://archive.cyark.org/tikal-info#description>

ONLINE ASSIGNMENT: <http://www.learner.org/courses/globalart/work/237/index.html>

READING ASSIGNMENT: KLEINER: pp. 498-503

POWERPOINT: IMAGES of POWER: CLASSIC MAYA (Tikal, Bonampak, and Yaxchilán)

1. With their astonishingly accurate \_\_\_\_\_, the Maya established the genealogical lines of their rulers, which certified their claim to rule, and created the only true written history in ancient America.
2. Unlike Teotihuacan, no single Maya site ever achieved complete dominance as the center of power. The Maya erected their most sacred and majestic buildings in enclosed, centrally located precincts within their cities. Archeologists call these areas the "\_\_\_\_\_ " – the religious and administrative nucleus for a population of dispersed farmers settled throughout a suburban area of many square miles.
3. Tikal is one of the oldest and largest Mayan cities. It was not laid out on a grid plan like Teotihuacan. Instead \_\_\_\_\_ connected irregular groupings. The site's nucleus is the Great \_\_\_\_\_, an open area studded with stelae and bordered by large stone structures. Dominating this area are two large \_\_\_\_\_, taller than the surrounding rainforest.
4. According to the website, Tikal had contact with Teotihuacan. What kind of contact did Tikal have with its northern neighbor?
5. At Tikal, Temple I entombed the ruler \_\_\_\_\_ (a.k.a. Ah Cacao, 682-732 CE) who was celebrated for his military triumph over Calakmul in 711. Temple II entombed his wife, Queen Twelve Macaw following her death in 704.
6. The towering structure of Temple I, also known as the Temple of the Giant \_\_\_\_\_, consists of nine sharply inclining platforms, probably a reference to the nine levels of the \_\_\_\_\_.
7. Temple I also has three chambers reached by a narrow stairway. Surmounting the temple is an

elaborately sculpted roof \_\_\_\_\_, a vertical architectural projection that once bore the ruler's gigantic portrait modeled in stucco.

8. An open court, originating in Mesoamerica, was used at Tikal to play a ball game known as \_\_\_\_\_. This ball court is located next to Temple I and the Central Acropolis. The game was played both recreationally and for ritual \_\_\_\_\_. It involved a heavy natural rubber ball and solid wood bumpers located around the players' waists.
9. Accounts of ball games appear in Mesoamerican mythology. In the Maya epic known as the \_\_\_\_\_ (*Council Book*), the evil lords of the Underworld force a legendary pair of twins to play ball. The brothers lose, and the victors sacrifice them. The sons of one twin eventually travel to the Underworld and, after a series of trials including a ball game, outwit the lords and kill them. They revive their father and the younger twins rise to the heavens to become the \_\_\_\_\_ and the \_\_\_\_\_ while the father becomes the god of \_\_\_\_\_, a principal food source for the Maya people.
10. Considerable evidence indicates the builders of Palenque and Tikal and other Maya sites painted the exteriors of their temples with what colors?
11. The murals at Bonampak provide a glimpse into Maya court life. Royal personages are identifiable by both their physical features and their costumes, and accompanying inscriptions provide the precise day, month, and year for the events recorded. All the scenes at Bonampak relate to events and ceremonies welcoming a new \_\_\_\_\_. They include presentations, preparations for a royal fete, dancing, battle, and the taking and sacrificing of \_\_\_\_\_.
12. On all occasions of state, public \_\_\_\_\_ was an integral part of Maya ritual. This involved the ruler, his consort, and certain members of society drawing \_\_\_\_\_ from their bodies to seek union with the supernatural world. The slaughter of captives taken in war regularly accompanied this ceremony.
13. In one of the murals, the ruler stands in the center, facing a crouching victim who appears to beg for mercy. Naked captives, anticipating death, crowd the middle level. One of them, already dead, sprawls at the ruler's feet. Others dumbly contemplate the blood dripping from their mutilated \_\_\_\_\_.

14. The city of Yaxchilán, was founded in the Early Classic period (250-600) and became a major center of Maya culture in the Late Classic period (600-900). Buildings in Yaxchilán were known for their elaborate decorations, particularly the sculptural door \_\_\_\_\_ that were commissioned by the city's \_\_\_\_\_ and are believed to document their history.
15. Lintel 25 was located above the central doorway of a \_\_\_\_\_ structure. An inscription on the lintel reads October 20, 681, the date of Lord \_\_\_\_\_'s accession to the throne as documented in other monuments.



16. The image of Lintel 25 depicts Lady \_\_\_\_\_, wife of Shield Jaguar, performing a \_\_\_\_\_ ritual that has manifested a vision of a \_\_\_\_\_. From the mouth of this apparition, a \_\_\_\_\_, carrying a shield and spear, emerges. Who might this figure actually be?
17. According to Maya belief, when a member of the royal family sheds his or her blood, a \_\_\_\_\_ to the Otherworld was opened through which gods and spirits might pass into the world. The vision in Lintel 25 gives visual form to the communion between worlds.
18. In Lintel 24, Lady Xoc uses a \_\_\_\_\_ to pierce her tongue in a ceremony in order to celebrate the \_\_\_\_\_ of a son to one of the ruler's other wives as well as an alignment between the planets \_\_\_\_\_ and \_\_\_\_\_. The celebration must have taken place in a dark chamber or at night because Shield Jaguar provides illumination with a \_\_\_\_\_.



## THEME: MAN and the NATURAL WORLD

FOCUS: Chavín de Huántar, Great Serpent Mound, Cliff Palace

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/great-serpent-mound.html>

ONLINE ASSIGNMENT: [http://www.blm.gov/co/st/en/fo/ahc/who\\_were\\_the\\_anasazi.html](http://www.blm.gov/co/st/en/fo/ahc/who_were_the_anasazi.html)

READING ASSIGNMENT: KLEINER: pp. 508-509, 516-518 and *SEE BELOW*

DATE DUE: \_\_\_\_\_

POWERPOINT: MAN and the NATURAL WORLD: INDIGENOUS AMERICAN CULTURES (Prehistoric Sites in the Americas)

### READ THE FOLLOWING:

#### Chavín de Huántar. Northern highlands, Peru. Chavin. 900-200 BCE

1. "Chavín de Huántar's Old Temple is a group of rectangular buildings, some standing up to 40 feet high. The U-shaped temple, inspired perhaps in outline, by El Paraiso, and other ancient architectural traditions of the coast, encloses a rectangular court on three sides, but is open to the east, the direction of sunrise, and of the forest. This original structure was subsequently rebuilt and extended with additional buildings and a new court. Inside, the buildings are a maze of passages, galleries, and small rooms, ventilated with numerous small shafts. Conspicuous, but inaccessible, the Old Temple was a mysterious, and powerful, focus of supernatural forces" (Starn 25). "No one knows what rituals unfolded in the innermost sanctum of the Old Temple, in the presence of the white granite monolith in a cruciform chamber near the central axis of the oldest part of the shrine. The lance-like figure (hence its name, the 'Lanzón') stands in its original position, perhaps erected before the building was constructed around it. Some 15 ft. high, it depicts an anthropomorphic being. The eyes gaze upward, the feline mouth with its great fangs snarls. The left arm is by the side, the right raised, with claw-like nails. Snarling felines stare in profile from the elaborate headdress. A girdle of small feline heads surrounds the waist. The Lanzón was built into the floor and ceiling, as if symbolizing the deity's role as a conduit between the underworld, the earth, and the heavens above. Perhaps it was a powerful oracle, for Julio Tello found another, smaller cruciform gallery immediately above the figure, so close that one could reach the top of the monolith by removing a single stone block. Thus, divinations could be so arranged as to evoke responses from the Lanzón itself. There are early historical accounts that describe Chavín de Huántar as an important oracle many centuries after it fell into disrepair" (25).

2. "Chavín art is dramatic, strangely exotic, filled with mythical and living beasts and snarling humans. The imagery is compelling, some of the finest from prehistoric America, an art style with a strong Amazonian flavor. It is as if Chavín ideology has attempted to reconcile the dichotomy between high mountain and humid jungle, melding together primordial beliefs from the forests with those of farmers in remote mountain valleys. Experts believe there were two major gods at Chavín. The first was the 'Smiling God' depicted on the Lanzón stela, a human body with a feline head, clawed hands and feet. The second was a 'Staff God,' carved in low relief on another granite slab found in the temple. A standing man with downturned, snarling mouth and serpent headdress grasps two staffs adorned with feline heads and jaguar mouths. Both these anthropomorphic deities were supernatural beings, but may represent complex rituals of transformation that took place in the temple according to Richard Burger. There are some clues from the other Chavín reliefs. A granite slab from the plaza bears the figure of a jaguar-being resplendent in jaguar and serpent regalia. He grasps a powerful, hallucinogenic San Pedro cactus, a species still used today by tribal shamans peering into the spiritual world. The San Pedro contains mescaline, and has mind-altering effects, producing multi-colored visions, shapes, and patterns. This powerful hallucinogen gives the shaman great powers, sends him on flowing journeys through the subconscious, and gives him dramatic insights into the meaning of life. Perhaps the Chavín jaguar-humans represent shamans transformed into fierce, wily jaguars by potent doses of hallucinogenic plants. Such shamanistic rituals, so common in South America to this day, have roots that go back deep into prehistory, to Chavín and probably beyond" (25-27).

3. "The shaman and the jaguar, and the complex relationship between them, were a powerful catalyst not only in the Andes, but in Mesoamerica as well. This was not because a compelling shaman-jaguar cult developed in, say, Olmec or Chavín society and spread far and wide to become the foundation of all prehistoric American civilization. It was simply because of the deep and abiding symbolic relationship between the human shaman and the animal jaguar in native American society literally wherever jaguars flourished. Chavín ideology was born of both tropical forest and coastal beliefs, one so powerful that it spawned a lively, exotic art style that spread rapidly over a wide area of the highlands and arid coast. Chavín was the catalyst for many technological advances, among them the painting of textiles, many of which served as wall hangings with their ideological message writ large in vivid colors. These powerful images, in clay, wood, and gold, on textiles and in stone, drew together the institutions and achievements of increasingly sophisticated Andean societies. Such cosmic, shamanistic visions were Chavín's legacy to later Andean civilizations" (27).



4. "Located on a trade route between the coast and the Amazon basin, the highland site of Chavín de Huántar was an important religious center between 900 and 200 BCE, home to a style of art that spread through much of the Andes. In Andean chronology, this era is known as the Early Horizon, the first of three so-called Horizon periods. The period was one of artistic and technical innovation in ceramics, metallurgy, and textiles. The architecture of Chavín synthesizes coastal and highland traditions, combining the U-shaped pyramid typical of the coast with a sunken circular plaza lined with carved reliefs, a form common in the highlands. The often fantastical animals that adorn Chavín sculpture have features of jaguars, hawks, caimans, and other tropical Amazonian beasts" (Stokstad and Cothren 398). "Within the U-shaped Old Temple at Chavín is a mazelike system of narrow galleries, at the very center of which lies a sculpture called the Lanzón. Wrapped around a 15-foot-tall blade-shaped stone with a narrow projection at the top- a form that may echo the shape of traditional Andean planting sticks- this complex carving depicts a powerful creature with a humanoid body, clawed hands and feet, and enormous fangs. Its eyebrows and strands of hair terminate in snakes- a kind of composite and transformational imagery shared by many Chavín images. The creature is bilaterally symmetrical, except that it has one hand raised and the other lowered. Compact frontality, flat relief, curvilinear design, and the combination of human, animal, bird, and reptile parts characterize this early art. It has been suggested that the Lanzón was an oracle (a chamber directly above the statue would allow priests' disembodied voices to filter into the chamber below), which would explain why people from all over the Andes made pilgrimages to Chavín, bringing exotic goods to the highland site and spreading the style of its art throughout the Andean region as they returned home" (398).

5. "The site, now badly damaged by earthquakes, had open courts, platforms, relief sculptures, sculptures in the round projecting from the walls, and small, secluded rooms. Such rooms, with carved images of guardian figures on their portals, may have housed sacred rituals held in honor of the Chavín deities. The content of Chavín art appears to be taken from many diverse regions- the neighboring coasts, highlands, and the tropical forests. The animals that appear most frequently in Chavín art- jaguars, eagles, and serpents – suggest elements of an Amazonian cosmology, but the diverse origins of the art and religion of Chavín de Huántar remain a matter of debate. The Chavín love for abstract patterns and complex subject matter is well illustrated in a bas-relief known as the Raimondi Stela. It represents a squat, anthropomorphic jaguar deity with a downturned, snarling mouth, fangs, claws, and serpentine appendages. This composite creature, known as the 'Staff God', takes its name from the ornate staff it holds. To display the headdress with four large, inverted monster heads sprouting serpentine appendages from a frontal point of view, the artists have raised the headdress above the Staff God's head, where it fills the upper two-thirds of the stela" (O'Riley 246). "The head of the Staff God is a composite of three faces, two of which are inverted and share the eyes and mouth of the central face. In this manner, using visual 'puns', natural forms in Chavín art are altered and repeated in rhythmic and symmetrical sequences. These Chavín rules of order and the abstract images they produce have no counterparts in nature and appear to represent supernatural beings" (246). They "may be connected with shamanic acts of transformation achieved with the use of hallucinogenic snuffs and other mind-altering substances commonly used in Chavín rituals" (246).

6. "The platform at Chavín de Huántar opens to the east with no habitations between it and the river and the distant mountains rising above the valley beyond. Its orientation seems to have been determined by a western axis taken from the point of sunset at the winter solstice. From the courts this would have been seen glowing above the snow-clad peak of Huáñtan, a sacred mountain. The approach to the temple was from the west. Visitors were there confronted with a vast blank wall from which stone heads, about three times life-size, stared out. They had to walk down from there to the river and then climb back up again by stone-faced terraces to the court with its sunken circular plaza, which could hold some 500 people. It seems likely that rituals of some kind were performed on top of the great platform through they could have been seen only from below. The 'priests' would have emerged from, and may even have lived in, the windowless interior. The recurrence in carvings at Chavín of the San Pedro cactus, source of mescaline, and the presence of mortars of the kind used for grinding vilca seeds, indicates that hallucinogenic drugs were used to induce shamanistic trances. Sequences of the giant heads originally on the west wall of the platform vividly suggest the transmutation of a human face into a fanged semi-animal and then into an entirely animal form such as would have been achieved by a shaman during the passage to the world of spirits. In a state of trance an initiate could also become an oracle conveying the wishes of the gods. And oracles were still greatly respected by the Inca rulers when the Spanish invaded Peru" (Honour and Fleming 113).

#### Works Cited:

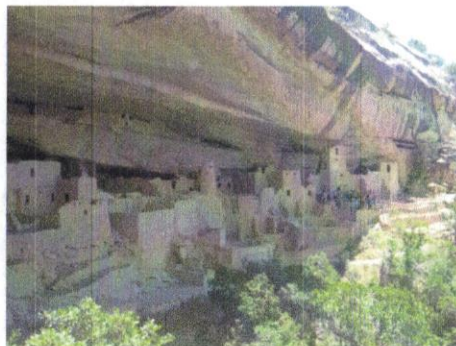
Honour, Hugh, and John Fleming. *The Visual Arts: A History*, 7<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall, 2005.

O'Riley, Michael Kampen. *Art Beyond the West: The Arts of Africa, India and Southeast Asia, China, Japan and Korea, the Pacific, and the Americas*. New York: Harry N. Abrams, 2001.

1. Located on a trade route between the coast and \_\_\_\_\_, the highland site of Chavín de Huántar was an important religious center between 900 and 200 BCE, home to a style of art that spread through much of the Andes. The site, now badly damaged by earthquakes, had open courts, platforms, relief sculptures, sculptures in the round projecting from the walls, and small, secluded rooms. Such rooms, with carved images of guardian figures on their portals, may have housed sacred rituals held in honor of the Chavín deities. The content of Chavín art appears to be taken from many diverse regions- the neighboring \_\_\_\_\_, \_\_\_\_\_, and the \_\_\_\_\_.
2. The Lanzón stela at Chavín de Huántar was built into the floor and ceiling, as if symbolizing the deity's role as a \_\_\_\_\_ between the underworld, the earth, and the heavens above. Experts believe there were two major gods at Chavín. The first was the "\_\_\_\_\_ God" depicted on the Lanzón stela, a human body with a \_\_\_\_\_ head, clawed hands and feet. The second was a "\_\_\_\_\_ God," carved in low relief on another granite slab found in the temple. A standing man with downturned, snarling mouth and serpent headdress grasps two staffs adorned with feline heads and jaguar mouths. Both these anthropomorphic deities were supernatural beings, but may represent complex rituals of \_\_\_\_\_ that took place in the temple.
3. The anthropomorphic imagery on the Lanzón stela implies a relationship between the human shaman and what animal seen throughout the American tropics?
4. It has been suggested that the Lanzón was an oracle (a chamber directly above the statue would allow priests' disembodied \_\_\_\_\_ to filter into the chamber below), which would explain why people from all over the Andes made \_\_\_\_\_ to Chavín, bringing exotic goods to the highland site and spreading the style of its art throughout the Andean region as they returned home.
5. The recurrence in carvings at Chavín of the San Pedro cactus, source of mescaline, and the presence of mortars of the kind used for grinding vilca seeds, indicates that \_\_\_\_\_ drugs were used to induce shamanistic trances. In a state of trance an initiate could also become an oracle conveying the wishes of the gods.
6. Unlike most other ancient mounds in North America such as Monk's Mound in Cahokia, Serpent Mound contained no evidence of \_\_\_\_\_ or \_\_\_\_\_. Serpents, however, were important in Mississippian iconography, appearing, for instance, etched on \_\_\_\_\_. The Mississippians strongly associated snakes with the earth and the fertility of crops.
7. Some researchers have proposed that the Serpent Mound could have been built in the response to \_\_\_\_\_, which appeared in the sky during the eleventh century (in 1066). The head of the serpent



aligns with the summer \_\_\_\_\_ sunset, and the tail points to the winter \_\_\_\_\_ sunrise. It has been suggested, also, that the curves of the body of the snake parallel lunar phases.



8. The Ancestral \_\_\_\_\_, who built the so-called Cliff Palace, also created a great semicircle of 800 rooms reaching to five stepped-back stories in \_\_\_\_\_ Canyon, New Mexico. This site was the center of a wide trade network extending as far as Mexico.
9. Scattered in the foreground of Cliff Palace are two dozen large circular (originally roofed) semi-subterranean structures called \_\_\_\_\_. These were entered using a \_\_\_\_\_ extending through a hole in the flat roof. These rooms were the spiritual centers of native Southwest life, male council houses where the elders stored ritual \_\_\_\_\_ and where private rituals and preparations for public ceremonies took place.
10. There was never an "Anasazi" tribe, nor did anyone ever call themselves by that name. *Anasazi* is originally a Navajo word that archaeologists applied to people who farmed the Four Corners area before the year \_\_\_\_\_ CE. The ancestral Puebloan homeland was centered in the Four Corners region of the Colorado Plateau until this time. Afterwards, their population centers shifted south to the \_\_\_\_\_ of New Mexico and the \_\_\_\_\_ of central Arizona, where related people had already been living for centuries. The Spanish who arrived in the 1500s named them the *Pueblos*, meaning "\_\_\_\_\_" as distinct from nomadic people. Modern Pueblo people dislike the name "Anasazi" which they consider an ethnic slur. The Navajo word means "\_\_\_\_\_."
11. Tree-ring records and other indicators show that persistent \_\_\_\_\_ may be a major reason why the Ancestral Puebloans left the Four Corners area of the Colorado Plateau. To support a large population with food, the Ancestral Puebloans were relatively successful at \_\_\_\_\_ for over a thousand years in the Four Corners area.
12. Several differences between the kivas in modern Pueblo villages and the "kivas" found at Ancestral Puebloan sites exist. The kivas in archaeological sites are much more numerous than kivas in modern villages. They may have belonged to individual families or clans. Since their form evolved from earlier habitations (pithouses), ancient kivas were used more often as \_\_\_\_\_ than are modern kivas.
13. The cliff dwellings offer several environmental advantages. What were some of these?

DATE DUE: \_\_\_\_\_

**THEME: SACRED SPACES and RITUAL**

**FOCUS:** Templo Mayor of Tenochtitlán, Aztec Calendar Stone, Coatlicue statue, Stone Relief of Coyolxauhqui, Olmec style mask, Aztec feather headdress (possibly of Motecuhzoma II)

**ONLINE ASSIGNMENT:** <http://www.sacred-destinations.com/mexico/mexico-city-templo-mayor>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/mesoamerica/aztec-mexica/v/sun-stone>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/mesoamerica/aztec-mexica/a/coatlicue>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/mesoamerica/aztec-mexica/a/mexica-templo-mayor-at-tenochtitlan-the-coyolxauhqui-stone-and-an-olmec-style-mask>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/mesoamerica/olmec/v/olmec-mask>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/mesoamerica/aztec-mexica/v/feathered-headaddress-aztec>

**READING ASSIGNMENT:** KLEINER, pp. 1024-1029 and *SEE BELOW*

**POWERPOINT:** SACRED SPACES and RITUAL: AZTEC (Templo Mayor of Tenochtitlán)

READ the FOLLOWING

**Templo Mayor, Tenochtitlán, c. 1500**

1. "At the center of Tenochtitlán was the sacred precinct, a walled enclosure that contained dozens of temples and other buildings. This area has been the site of intensive archaeological excavations in Mexico City since 1978, work that has greatly increased our understanding of this aspect of the Aztec city. The focal point of the sacred precinct was the Great Pyramid (or Templo Mayor), with paired temples on top: The one on the north was dedicated to Tlaloc, an ancient rain god with a history extending back to Teotihuacán, and the one on the south to Huitzilopochtli, the solar god of the newly arrived Mexica tribe. During the winter rainy season the sun rose behind the temple of Tlaloc, and during the dry season it rose behind the temple of Tlaloc, and during the dry season it rose behind the temple of Huitzilopochtli. The double temple thus united two natural forces, sun and rain, or fire and water. During the spring and autumn equinoxes, the sun rose between the two temples" (Stokstad and Cothren 839). "Two steep staircases led up the west face of the pyramid from the plaza in front. Sacrificial victims climbed these stairs to the temple of Huitzilopochtli, where priests threw them over a stone, quickly cut open their chests, and pulled out their still-throbbing hearts, a sacrifice that ensured the survival of the sun, the gods, and the Aztecs. The bodies were then rolled down the stairs and dismembered. Thousands of severed heads were said to have been kept on a skull rack in the plaza" (839). "By the time Cortés arrived in 1519, Tenochtitlán had expanded and absorbed its neighbors to become one of the largest cities in the world. Portions of the island city in Lake Texcoco appear to have been built on a grid plan, like that of Teotihuacán, and were connected to the mainland by a set of causeways with drawbridges. The two main avenues of the city's central precinct met at the walled central temple area around the Templo Mayor ('major temple'), which was surrounded by palaces and administrative offices. The tall, steep platforms supported two structures dedicated to Huitzilopochtli, a war god, and Tlaloc, the rain god. Furthermore, the orientation of the temple to the passageway of the sun suggests that the Templo Mayor and its precinct may have been conceived as a microcosm of the Valley of Mexico, the empire, and the Aztec cosmos" (O'Riley 277). "Tlaloc was another nature god, the source of rain and lightning and thus central to Aztec agricultural rites; he could also be quadruple, so that there were black, white, blue and red Tlalocs, but he was generally depicted as blue-colored, with serpent-like fangs and goggles over the eyes. One of the more horrifying Aztec practices was the sacrifice of small children on mountain tops to bring rain at the end of the dry season, in propitiation of Tlaloc. It was said that the more the children cried, the more the Rain God was pleased" (Coe 207-208).

2. "It is likely that site planning within the precinct included the duality concept expressed in the two shrines of Tlaloc and Huitzilopochtli atop the Templo Mayor. On one side was Tlaloc, a deity connected with life, water, and agrarian concepts; on the other hand, Huitzilopochtli, a god linked with war, death, and blood. Likewise, in the expanse of the precinct, there probably coexisted flower patches and fragrant walls of trees alongside gladiator platforms and sacrificial areas. Aztec society showed here its



duality: war, conquest, and human sacrifice on one end, and a love for beauty, nature, and the sweeter things of life on the opposite pole" (Serrato-Combe 42). "The urban development of Tenochtitlán was based on the chinampa. Probably because the Aztecs were forced to retreat to two small islands in Lake Texcoco shortly after their arrival in the Basin of Mexico, they saw the necessity to devise an agricultural system that would guarantee their survival within the environmental context of the lake. The islands offered meager agricultural prospects, building materials also were lacking, and they were surrounded by indifferent or aggressive neighbors. The problem of acquiring agricultural land was to remain a critical concern for the island communities. Therefore a major effort was undertaken to resolve the situation using chinampas, a unique form of land reclamation consisting of large, narrow strips of land surrounded on at least three sides by water" (44). Beyond purely practical considerations of the chinampas, which required regular dimensions in order for the land-reclamation project to be workable, the ethnohistorical record is rich in accounts that explain why Tenochtitlán was laid out as it was. Worldviews in Mesoamerica were deeply rooted in the four elements of water, earth, wind, and fire. It is possible that this four-part delineation of the cosmos played a pivotal role when Aztecs decided that four causeways aligned according to the cardinal points would partition their capital" (44). "It was Itzcoatl, the fourth monarch of the Aztec dynasty, who seems to have been the originator of the cruciform plan that resulted in the creation of the four barrios of the capital" (44). "In addition to its most important ritual and ceremonial functions, the Templo Mayor precinct also served as a repository of objects related to historical events. Even though there is evidence that historical events were recorded in codices, it is probable that, for the most part, history and traditions were orally transmitted from generation to generation. Recognizing that there was a need to unite the masses in common causes by evoking exploits of the past, Aztec rulers and priests used the spaces within the precinct as a sort of outdoor library. Within it, they placed a variety of sculptures containing calendrical and historical accounts" (88).

3. "Tenochtitlán was a short-lived city. From Acamapichtli, the city's first *tlatoani* (ruler) in 1375 to Moctezuma II in 1520, there were only 145 years to plan and build a city that the Spanish conquerors recognized as being bigger and more impressive than their own Salamanca, a 5,000 year old city" (45). "Having consolidated their power, the Aztecs at that time began ambitious infrastructure projects that included causeways and public spaces surrounded by civic and religious buildings" (45-46). "While it is difficult to describe the orchestration of interior spaces because there is not much in the way of data or descriptions about them, it is clear that the open spaces had a hierarchy that was probably indicative of their uses. The lower the space, the more open and profane it was considered to be. Conversely, the higher the space, the more restrictive and sacred it became. Another important determinant probably was the need to include in the scheme different spaces and enclosures for the wide variety of Aztec ritual celebrations and events. For example, the Panquetzaliztli celebration required that flags be raised and that extensive preparations be conducted at the Huitzilopochtli shrine, to be followed by more at the *teotlachco*, or ball court. There, priests convened and performed ritual sacrifices of four victims. Their hearts were brought back to the Templo Mayor, while the skulls were placed on the tzompantli next to the ballcourt. At the top of the Coatepetl, Mountain of the Serpent, as the Templo Mayor was known, at a height of approximately thirty meters above the level of the landing of the stairs framed by two large serpents, a large open platform symbolized the most precious real estate in all of Tenochtitlán" (74-75). "The exterior walls in one phase of the Templo Mayor revealed that small stone serpent heads were embedded in the core of the pyramid. Other examples exposed embedded isolated carved stone panels in key locations such as the midpoints of staircases or in the center of lateral walls. It is probably that some of these carved panels were painted or that only the recessed areas in the carved panels were painted in bright colors to enhance the carved image or pattern. At the very top, many shrines had elaborate cresterias or series of crenellations or merlons, as shown in the *Codex Ixliuochitl*" (78).

4. "Great open spaces could be found in front and on the sides of the Templo Mayor, and there were also other smaller buildings nearby" (84). "The square and the number four were major site-planning and building-form determinants. The precinct had a square enclosure; the Templo Mayor had a square base and four stepped levels, culminating in a square platform. There were four temples in front of the Templo Mayor, probably enclosing a square plaza with perhaps a square gladiator platform in the center. Also, in Aztec belief, there had been four creations of the world and four destructions; now there was a new creation. Moreover, the universe was seen as a series of stepped planes. To the Aztecs, both colors and orientation of structures were associated with certain gods; therefore the orientation of each structure was closely tied to its deity. Another factor influencing the patterns of life was the principle of duality, first seen in the Altiplano in two-headed figurines of the Middle Preclassic antedating the Aztecs by more than two millennia" (84, 86). "From a mythical point of view, staircases were the conduits that connected the Mictlan, the infraworld, to the terrestrial level, and from there to the celestial level, the Omeyocan. The latter, as depicted in the *Codex Vaticanus A*, included thirteen levels. Stars were on the second level, while the sun moved on the third. The planet Venus resided on the fourth level; comets were on the next. Bodies on the sixth and seventh levels were not identified. Storms apparently resided on the eighth level, with the next three levels housing gods. At the very top, presiding over the edifice was the supreme concept of duality" (87). "While Europeans most likely were shocked by the amount of blood on the platform and inside the shrines, to the Mexica such a sight had a different significance. For the Aztecs, there was a strong connection between blood, the heart, movement, and the lifegiving qualities of the sun. The Náhuatl word for heart was *yolotl*, derived from the word *ollin*, meaning movement" (104).

5. "As often-quoted, though perhaps exaggerated, number is 20,000 sacrifices for the inauguration of the temple during a four-day period, meaning that three to four individuals would have had to have lost their lives every minute round the clock. A quotation from Bernal Díaz del Castillo gives an idea of how Europeans saw events at the shrines: 'and there [on the top platform] they had a very

large drum which when played the sound coming out of it was so sad and in such a way they say was an instrument of the infernos, and that it could be heard some two leagues away; they said that the leathers from that drum came from very large snakes" (104-105). "The tzompantli, or skull rack, was a key component of the precinct. One of the first illustrations of this structure was in the 1524 plan by Cortes. Shown prominently in it are two tzompantlis, the bigger one west of the main temple, and a smaller one on the temple's north side. The plan of the precinct by Sahagun also depicts a tzompantli on the west side. Lopez de Gomara wrote that the tzompantli had 136,000 skulls just 'a stone's throw from the Templo Mayor'" (89). "The captives destined for sacrifice were *uauantin*, 'striped ones,' alluding to the red and white stripes with which they were painted on their last day. White down was pasted on their heads, black circles were painted around their eyes, and their mouths were heavily reddened. For the final ceremony they were grouped at the foot of the tzompantli near the temple. One by one the victims were escorted up the steep stairway of the pyramid. As soon as they reached the top, they were thrust back over the *techcatl*, or sacrificial slab. Their backs were bent backward, four priests bore down, each on an arm or leg, while a fifth crushed the neck backward, pressing down on the throat with a long implement" (89). "The greatest Aztec conqueror of them all, Ahuítzotl, was cremated upon his death in 1502 and his ashes placed in an urn at the base of the temple, according to sixteenth-century accounts. Archaeologists thought they might be close to finding his remains in 2006 when they excavated a stone inscribed with the year 10 Rabbit in the Aztec system (which corresponds to A.D. 1502) along with artifacts suggesting an elite burial. They now think that the urn with Ahuítzotl's ashes had actually been dug up in 1900 by Mexican archaeologist Leopoldo Batres, who did not know he'd struck the Templo Mayor. At that time, the neighborhood around the buried ruins had few houses and a reputation for bad omens and ill spirits, likely a remnant of the site's bloody history, says archaeologist Raúl Barrera" (Atwood).

6. "The structure's enormous weight meant that it sank into a spongy subsoil of the island. Archaeological excavation has uncovered some Aztec solutions to the problem. Repeated rebuilding was itself a way of raising the structure's ground level, and Aztec civil engineers stabilized the foundations by driving stakes into the soft ground and surrounding them with small pumice stones, lending strength with less weight. The Aztecs were innovative civil engineers, designing sophisticated hydrological projects using technology far simpler than that of the Old World. Lacking effective cutting tools of metal, the ancient Mexicans achieved refined results in masonry and stone sculpture by cutting with tools of even harder stone, and sawing with string, water, and sand. Construction materials were transported to the great Temple by human porters and by canoe, because indigenous peoples of the Americas had no wheeled vehicles, nor were there beasts of burden in Mexico. Like all Aztec temples, the Great Temple was painted in bright colors. The paint was applied to stucco overlaying a layer of cut stone slabs set into aggregate fill made of volcanic gravel and mud from the lake. Stone tenons, embedded into the fill, helped to stabilize the outer sheath of stucco. Beneath these layers was the outer stuccoed surface of the previous temple, and so on" (Scarre 150-151). "The cults were presided over by a celibate clergy. Every priest had been to a seminary at which he was instructed in the complicated ritual that he was expected to carry out daily. Their long, unkempt hair clotted with blood, their ears and members shredded from self-mutilations effected with agave thorns and sting-ray spines, smelling of death and putrefaction, they must have been awesome spokesmen for the Aztec gods" (Coe 208).

#### **Aztec Calendar Stone. c.1500, basalt**

1. "According to Mexica belief, the gods created the world four times before the present era" (Stokstad and Cothren 841). Four cartouches near the center "name the days on which the four previous suns were destroyed: 4 Jaguar, 4 Wind, 4 Rain, and 4 Water" (841). "Together, these four calendrical glyphs and the face and claws of the central god combine to form the glyph for 4 Motion, the day on which the fifth sun will be destroyed by a giant earthquake" (841). The central face "combines elements of the sun god as the night sun in the underworld with the clawed hands and flint tongue of earth gods, symbolizing the night sun and the hungry earth" (841). "Two fire serpents encircle the outer part of the disk. Stylized flames rise off their backs. Their heads meet at the bottom, and human faces emerge from the mouths of the serpents" (841). An outer band "forms the Aztec symbol for the sun, a round disk with triangular projections denoting the sun's rays" (841). "The Aztecs carried on the traditions of timekeeping begun by the Maya. Like the Maya, they devised a solar calendar of 365 days and anticipated the cyclical destruction of the world every fifty-two years. They produced the famous 'Calendar Stone,' a huge votive object that functioned not as an actual calendar, but as a symbol of the Aztec cosmos. The four square panels that surround the face of the sun god represent the four previous creations of the world. Arranged around these panels are the twenty signs of the days of the month in the eighteen-month Aztec year, and embracing the entire cosmic configuration are two giant serpents that bear the sun on its daily journey. The stone is the pictographic counterpart of Aztec legends that bind human beings to the gods and to the irreversible wheel of time" (Fiero 118).

2. "This process of creations and destructions was the result of the titanic struggle between the Black Tezcatlipoca and Quetzalcoatl, in each of which one or the other would be triumphant and would dominate the next age. The previous age perished in floods, when the sky fell on the earth and all became dark. We ourselves live in the Fifth Sun, which was created at Teotihuacan when the gods gathered there to consider what to do. After each had declined in turn the honor of sacrificing himself to begin the world anew, the least and most miserable of them. 'The Proxy (or Purulent) One,' hurled himself in a great fire and rose up to the sky as the new Sun. Another god then repeated this altruistic act, rising as the Moon; but this luminary was casting rays as bright as the Sun, so to dim it the gods hurled a rabbit across the Moon's face, where it may still be seen. Human beings had existed in the previous world, but they



had perished. To recreate them Quetzalcoatl made a perilous journey into the Underworld, stealing their bones from Mictlantecuhtli 'Lord of the Land of the Dead.' When he reached the earth's surface, these were ground up in a bowl, and the gods shed blood over them from their perforated members. From this deed, people were born, but they lacked the sustenance that the gods had decreed for them: maize, which had been hidden by the gods inside a magic mountain. Here again Quetzalcoatl came to the rescue: by turning himself into an ant, he entered the mountain and stole the grains which were to nurture the Aztec people" (Coe 206). "It was impressed on the Aztec mind that the close of every 52-year Calendar Round was a point at which the Fifth Sun could be destroyed. On this day, all fires in every temple, palace, and household were extinguished. On the Hill of the Star, just east of Colhuacan in the Valley of Mexico, the Fire Priests anxiously watched to see if the Pleiades would cross the meridian at midnight on this date; if they did, then the universe would continue. A fire was kindled on fire-sticks in the newly opened breast of a captive, and the glowing embers were carried by runners to every part of the Aztec realm" (209-210).

3. "At the center of the Sun Stone, the wrinkled face of a blond-haired Tonatiuh is depicted with his tongue ravenously hanging from his mouth in the shape of an obsidian sacrificial knife (tecpatl). (Some scholars actually think that the deity is actually Tlaltecuhltli, the night sun of the underworld.) His wrinkles indicate his old age, and his blond hair (as described in indigenous chronicles) associates him with the golden Sun. But it is his tongue that so graphically links him to human sacrifice and blood. Tonatiuh is surrounded by the symbol Nahui Ollin (4 Movement), the date on which the current sun of motion (the fifth sun) was created in Teotihuacán. In the four flanges of the Ollin sign appear the names of the four previous creations: 4 Jaguar, 4 Wind, 4 Rain, and 4 Water. Adjacent to the flanges, the four directions or cardinal points of the universe are represented like a cosmological map. The north is a warrior's headdress, which symbolized the military power of the Mexica and their growing empire. The south is a monkey and represents a part of one of the previous suns or ages in the myth of creation. The west is Tlalocan, the house of the rain god Tlaloc, and symbolizes water, essential for human survival" (Aguilar-Moreno 181). "In the next outer circle are shown the 20 days of the month. The solar calendar was composed of 18 periods of 20 days, plus five days called nemontemi (useless and nameless)" (181). "The outermost circle depicts the bodies of two fire serpents that encompass the Sun Stone. These serpents symbolize the connection between the upper and lower worlds and work like an axis mundi (the crosspoint) uniting two opposite worlds. Their opened mouths at the bottom represent the underworld. Two heads emerge from their opened mouths: Quetzalcoatl, personified as Tonatiuh (the Sun) on the right, and Tezcatlipoca, personified as Xiuhtecuhtli (the night) on the left. These two gods have their tongues out touching each other, representing the continuity of time. This interaction symbolizes the everyday struggle of the gods for supremacy on Earth and in the heavens with the rising and setting of the sun, which are always in contact" (182).

#### **Coatlicue, from Tenochtitlán, Aztec, c.1487-1520, stone**

1. "The colossal statue of Coatlicue, goddess of life and death, is the largest and most finely wrought of several similar Aztec figures. It was preserved intact perhaps because neither the Spaniards nor their locally employed laborers dared to violate a figure of such obvious supernatural power. (When disinterred in 1790 the statue was promptly re-buried and not put on public view until the mid-nineteenth century.) Coatlicue is shown decapitated by her jealous children while giving birth to the Aztec national god Huitzilopochtli. The heads of two snakes rise from her neck confronting one another to simulate a face with unwinking reptilian eyes. A skull dangles from a necklace of human hands and hearts above her pendulous breasts and she wears a skirt of entwined snakes. There are serpent fangs at her elbows and her feet have feline claws. Images of terrifying divinity of other cultures are docile in comparison. Although completely dehumanized, the statue owes its almost hallucinatory power to the combination of recognizably human elements with naturalistically carved natural forms- the slithering bodies of snakes and their vastly magnified heads" (Honour and Fleming 515-516). "A colossal statue raised in honor of Huitzilopochtli's mother, Coatlicue (Aztec, 'she of the serpent skirt'), would have greeted visitors to the Huitzilopochtli. Not only are there plaited serpents in her skirt, but Coatlicue's arms also terminate in large serpent heads and her broad face is formed by a pair of opposed serpents in profile. The earth goddess wears a pair of skulls at the front and back of her waistband, and a necklace of severed hands and hearts from sacrificial victims. Massive and clawed, 'she of the serpent skirt' was a demanding deity. Legends say that the Aztecs offered her plentiful numbers of sacrificial victims to ensure the fertility of her body, the earth. The interplay of the patterns of shadows and highlighted stone contours as they might have appeared with their original paint in the light of flickering torches would have added to the emotional impact of this monumental piece of sculpture" (O'Riley 277).

2. "Coatlicue means 'she of the serpent skirt,' and this broad-shouldered figure with clawed feet has a skirt of twisted snakes. The sculpture may allude to the moment of Huitzilopochtli's birth: When Coatlicue conceived Huitzilopochtli from a ball of down, her other children- the stars and the moon- jealously conspired to kill her. As they attacked, Huitzilopochtli emerged from his mother's body fully grown and armed, drove off his half-brothers, and destroyed his half-sister, the moon goddess Coyolxauhqui. Coatlicue, however, did not survive the encounter. In this sculpture, she has been decapitated and a pair of serpents, symbols of gushing blood, rise from her neck to form her head. Their eyes are her eyes; their fangs, her tusks. Around her stump of a neck hangs a necklace of human hands, hearts, and a dangling skull. Despite the surface intricacy, the statue's massive form creates an impression of solidity, and the entire sculpture leans forward, looming over the viewer. The colors with which it was originally painted would have heightened its dramatic impact" (Stokstad and Cothren 840-841).

**Coyolxauhqui (She of the Bells), Aztec, from the Great Temple of Tenochtitlán (Mexico City), late 15<sup>th</sup> century, stone**

1. "According to Aztec belief, the gods had created the current universe at the ancient city of Teotihuacan. Its continued existence depended on human actions, including rituals of bloodletting and human sacrifice. The end of each round of fifty-two years in the Mesoamerican calendar was a particularly dangerous time, requiring a special fire-lighting ritual. Sacrificial victims sustained the sun god in his daily course through the sky. Huitzilopochtli, son of the earth mother Coatlicue and the Aztec patron deity associated with the sun and warfare, also required sacrificial victims so that he could, in a regular repetition of the events surrounding his birth, drive the stars and the moon from the sky at the beginning of each day. The stars were his half brothers, and the moon, Coyolxauhqui, was his half sister. When Coatlicue conceived Huitzilopochtli by inserting a ball of feathers into her chest as she was sweeping, his jealous siblings conspired to kill her. When they attacked, Huitzilopochtli emerged from her body fully grown and armed, drove off his brothers, and destroyed his half sister, Coyolxauhqui" (Stokstad 877).

2. "Sculpture of serpents and serpent heads on the Great Pyramid in Tenochtitlan associated it with the 'Hill of the Serpent,' where Huitzilopochtli slew the moon goddess Coyolxauhqui. A huge circular relief of the dismembered goddess once lay at the foot of the temple stairs, as if the enraged and triumphant Huitzilopochtli had cast her there like a sacrificial victim. Her torso is in the center, surrounded by her head and limbs. A rope around her waist is attached to a skull. She has bells on her cheeks and balls of down in her hair. She wears a magnificent headdress and has distinctive ear ornaments composed of disks, rectangles, and triangles" (878-879). "The stone lies directly at the base of the Huitzilopochtli side of the temple, directly in front of one of seven successive rebuildings which the temple had undergone since its foundation. It bears on its upper surface a deep relief of the dismembered body of the goddess Coyolxauhqui, the malevolent sister of Huitzilopochtli, and is one of the masterpieces of Aztec sculptural art" (Coe 216). "The importance of the legend, and of its confirmation by the find of the oval monument, is that the Huitzilopochtli side of the great Temple was known to the Aztecs as 'Coatepec.' This suggests there was a representation of Coyolxauhqui in front of each successive Huitzilopochtli pyramid, and such seems to have been the case, since two earlier versions of the goddess were found in the right position in older renovations. Coyolxauhqui was only one of a number of particularly powerful female deities represented in monumental sculptures associated with the Templo Mayor" (217, 220).

**Mexica (Aztec) Feather Headdress of Moteczuma II, 1428-1520 CE, feathers and gold**

1. "Indeed Aztec art was colorful. An idea of its iridescent splendor is captured in the Feather Headdress said to have been given by the Aztec emperor Moctezuma to Cortes, and thought to be the one listed in the inventory of treasures Cortes shipped to Charles V, the Habsburg emperor in Spain, in 1519. Featherwork was one of the glories of Mesoamerican art, but very few of these extremely fragile artworks survive. The tropical feathers in this headdress exemplify the exotic tribute paid to the Aztecs; the long iridescent green feathers that make up most of the headdress are the exceedingly rare tail feathers of the quetzal bird- each male quetzal has only two such plumes. The feathers were gathered in small bunches, their quills reinforced with reed tubes, and then sewn to the frame in overlapping layers, the joins concealed by small gold plaques. Featherworkers were esteemed artists. After the Spanish invasion, they turned their exacting skills to 'feather paintings' of Christian subjects" (Stokstad and Cothren 841-842). "Aztecs believed the natural world in which they lived to be infused with divine spirit and took great interest in animals and plants. As the Spaniards noted, the king Moteczuma II maintained menageries, aviaries and a kind of botanical garden. Sculptures of the Aztec period include numerous carvings of plants, reptiles, animals and even insects. Some, especially coiled rattlesnakes, may have had symbolic significance" (Honour and Fleming 516).

**Works Cited:**

Aguilar- Moreno, Manuel. *Handbook to Life in the Aztec World*. New York: Oxford University Press, 2006.

Atwood, Roger. "Templo Mayor." *Archaeology*. June 9, 2014. <http://www.archaeology.org/issues/143-features/mexico-city/2206-under-mexico-city-templo-mayor>

Coe, Michael D. and Rex Koontz. *Mexico: From the Olmecs to the Aztecs*, 6<sup>th</sup> ed. London: Thames and Hudson, 2008.

Fiero, Gloria. *The Humanistic Tradition: Volume 3 The European Renaissance, the Reformation, and Global Encounter*. New York: McGraw-Hill, 2002.

Honour, Hugh, and John Fleming. *The Visual Arts: A History*, 7<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall, 2005.

O'Riley, Michael Kampen. *Art Beyond the West: The Arts of Africa, India and Southeast Asia, China, Japan and Korea, the Pacific, and the Americas*. New York: Harry N. Abrams, 2001.

Scarre, Chris, ed. *The Seventy Wonders of the Ancient World: The Great Monuments and How They were Built*. London: Thames and Hudson, 1999.

Serrato-Combe, Antonio. *The Aztec Templo Mayor: A Visualization*. Salt Lake City: The University of Utah Press, 2001.



Stokstad, Marilyn. *Art History*. New York: Harry N. Abrams, 1999.

Stokstad, Marilyn and Michael W. Cothren. *Art History*, 5<sup>th</sup> ed. Boston: Pearson, 2014.

1. Two grand staircases accessed two twin temples of the Templo Mayor. This temple was dedicated to

\_\_\_\_\_, the deity of water and rain. It was associated with agricultural fertility. The god could also be quadruple, so that there were black, white, blue and red images, but he was generally depicted as blue-colored, with serpent-like fangs and goggles over the eyes. One of the more horrifying Aztec practices was the sacrifice of

small \_\_\_\_\_ on mountain tops to bring rain at the end of the dry season, in propitiation of Tlaloc. It was said that the more they cried, the more the Rain God was pleased.

2. The other temple was dedicated to

\_\_\_\_\_, the solar god of the newly arrived Mexica tribe. He was the son of the earth mother

\_\_\_\_\_ and the Aztec patron deity associated with the sun and warfare. He required sacrificial victims so that he could, in a regular repetition of the events surrounding his birth, drive the stars and the moon from the sky at the beginning of each day. The stars were his half brothers, and the moon, Coyolxauhqui, was his half sister.

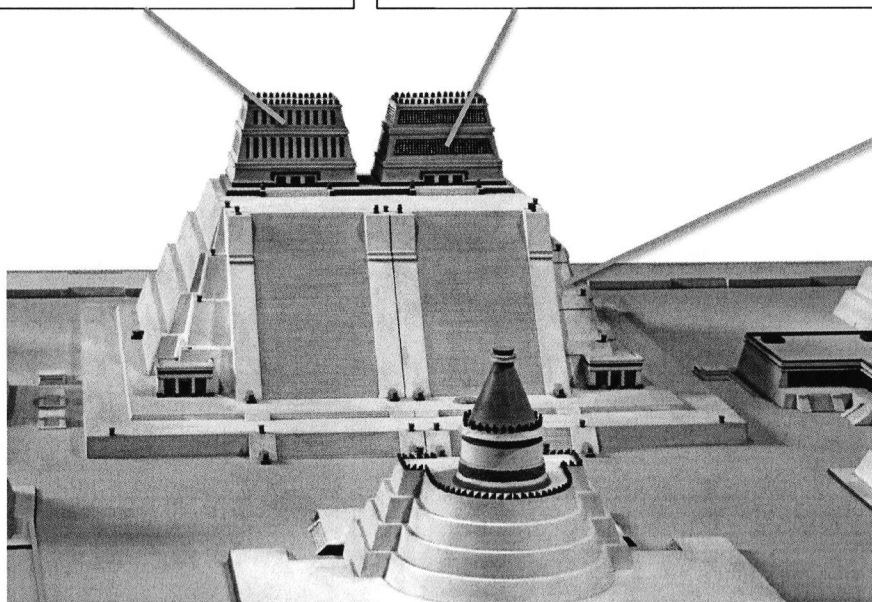
3. The Templo Mayor was positioned at the center of the Mexica capital

\_\_\_\_\_ and thus the entire empire. The capital was also divided into four main

\_\_\_\_\_ with the Templo Mayor at the center. This design reflects the Mexica cosmos, which was believed to be composed of four parts structured around the navel of the universe, or the \_\_\_\_\_.

4. Paired together on the Templo Mayor, the two deities symbolized the Mexica concept of atl-tlachinolli, or burnt water, which connoted

\_\_\_\_\_—the primary way in which the Mexica acquired their power and wealth.



6. There were four temples in front of the Templo Mayor. Also, in Aztec belief, there

had been four \_\_\_\_\_ of the

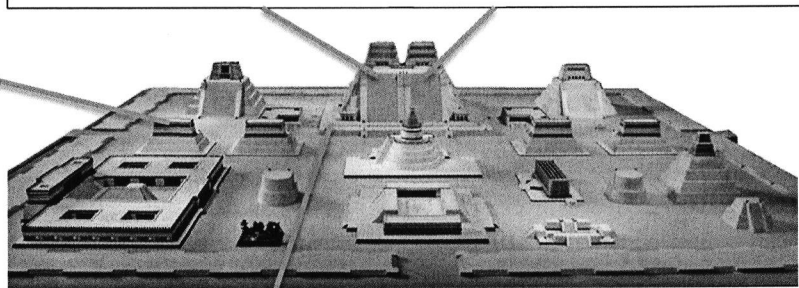
world and four \_\_\_\_\_; now there was a new creation. Moreover, the universe was seen as a series of stepped planes. To the Aztecs, both colors and orientation of structures were associated with certain gods; therefore the orientation of each structure was closely tied to its

\_\_\_\_\_.

5. At the top center of the Tlaloc temple is a sculpture of a male figure

called a \_\_\_\_\_, holding a vessel on his abdomen likely to receive offerings. At the center of the other temple was a *techcatl*, or

sacrificial \_\_\_\_\_ for sacrificial victims.



7. The greatest Aztec conqueror of all, \_\_\_\_\_, was cremated upon his death in 1502 and his ashes placed in an urn at the base of the temple, according to sixteenth-century accounts.



1. According to Mexica belief, the gods created the world four times before the present era. These cartouches name the

\_\_\_\_\_ on which the four previous suns were destroyed.

Together the four glyphs and the face and claws of the central god combine to form the glyph for 4 Motion, the day on which the

\_\_\_\_\_ will be destroyed by a giant earthquake.

2. The central face combines elements of the

\_\_\_\_\_ as the night sun in the underworld with the clawed hands and flint tongue of

\_\_\_\_\_, symbolizing the night sun and the hungry earth.



3. This outer band forms the Aztec symbol for the sun, a round disk with triangular projections denoting the sun's

\_\_\_\_\_.

4. This band contains the 20 day signs of the 260-day ritual calendar. The solar calendar was

composed of \_\_\_\_\_ periods of 20 days, plus five days called *nemontemi* (useless and nameless).

5. At the center of the Sun Stone, the wrinkled face of a blond-haired Tonatiuh is depicted with his tongue ravenously hanging from his mouth in the shape of an obsidian sacrificial

\_\_\_\_\_ called a *tecpatl*.

6. The outermost circle depicts the bodies of two

fire \_\_\_\_\_ that encompass the Sun Stone. These symbolize the connection between the upper and lower worlds like an axis mundi (or crosspoint) uniting two opposite worlds. Two heads emerge from their opened mouths: Quetzalcoatl, personified as Tonatiuh (the sun) on the right, and Tezcatlipoca, personified as the night on the left. They have their

\_\_\_\_\_ out touching each other, representing the continuity of time.

7. This stone lies directly at the base of the Huitzilopochtli side of the Templo Mayor. It bears on its upper surface a deep relief of the dismembered body of the goddess

\_\_\_\_\_ the malevolent sister of Huitzilopochtli. Sculpture of serpents and serpent heads on the Great Pyramid in Tenochtitlan associated it with the "Hill of the

\_\_\_\_\_" where Huitzilopochtli slew this moon goddess.



9. The relief commemorates a god's victory over his sister and 400 brothers who had plotted to kill their mother

\_\_\_\_\_, also known as "she of the serpent skirt."

8. The Aztecs placed this relief at the foot of the

\_\_\_\_\_ leading up to one of Huitzilopochtli's earlier temples on the site. The fragmented image proclaimed the power of the Mexica.

DATE DUE: \_\_\_\_\_

**THEME: IMAGES of POWER**

FOCUS: Cuzco walls and remains of the Temple of the Sun, Machu Picchu, Inka silver and gold maize cobs, Inka Dumbarton Oaks All-T'oaapu Tunic

ONLINE ASSIGNMENT: <http://whc.unesco.org/en/list/273>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/indigenous-americas/a/city-of-cusco>

ONLINE ASSIGNMENT: <http://www.pbs.org/wgbh/nova/ancient/ghosts-machu-picchu.html>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/indigenous-americas/a/machu-picchu>

READING ASSIGNMENT: KLEINER, pp. 1029-1031

POWERPOINT: IMAGES of POWER: INKA (Cuzco and Machu Picchu)

1. The Inka were a small highland group who established themselves in the Cuzco Valley around 1000. In the 15<sup>th</sup> century, however, they rapidly extended their power until their empire stretched from Ecuador to central Chile. At the time of the Spanish conquest, the Inka Empire, although barely a century old, was the largest in the world. The divided their Andean empire, which they called Tawantinsuyu, the

Land of the \_\_\_\_\_, into sections and subsections, provinces and communities, whose boundaries all converged on, or radiated from, the capital city of \_\_\_\_\_.

2. The engineering prowess of the Inka matched their talent for governing and they were gifted architects as well. They knitted together their extensive territories with networks of \_\_\_\_\_ and bridges, upgrading more than 14,000 miles of roads. Without wheeled vehicles and horses, they used their road system to move goods by llama herds. They also established a highly efficient, swift

communication system of relay \_\_\_\_\_ who carried messages the length of the empire.

3. The Inka never developed a writing system, but they employed a system of record-keeping using a device known as the \_\_\_\_\_, with which they recorded calendar and astronomical information, census and tribute totals, and inventories. For example, the Spaniards noted admiringly that Inka officials always knew exactly how much maize or cloth was in any storeroom in their empire.

Not a book or a tablet, this device consisted of a main \_\_\_\_\_ with other knotted threads hanging perpendicularly off it.

4. In the heart of the Andes, Machu Picchu is about 50 miles north of Cuzco and, like some of the region's other cities, was the estate of a powerful mid-15<sup>th</sup>-century Inka ruler. The accommodation of its architecture to the landscape is so complete that even large stones were cut to echo the shapes of the

\_\_\_\_\_ beyond. The Inka carefully sited buildings so that windows and doors framed spectacular views of sacred \_\_\_\_\_ and facilitated the recording of important astronomical events.

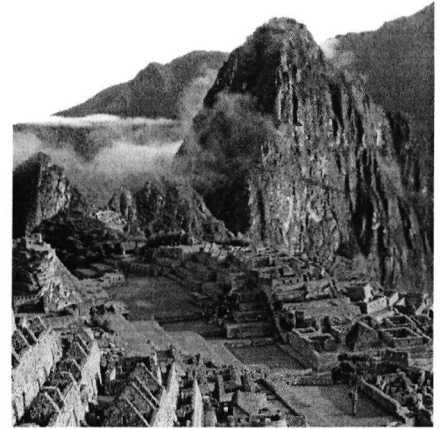


5. Machu Picchu is a city dominated by sacred temples and shrines: the Temple of Three Windows; the Temple of the Condor, named for its carved floor and stone wings; the elegantly curved Temple of the Sun, built on a rock that is illuminated by the

\_\_\_\_\_ ; and, at the highest point in the

city, a stone pillar known as the \_\_\_\_\_. This sacred pillar is in alignment with four mountain gods of supreme importance to the Inca. In the far distance, these great snowcapped peaks- the highest ones in the entire region- happen

to correspond to the \_\_\_\_\_.



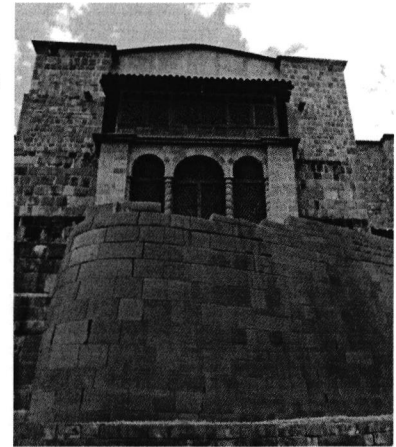
6. Five hundred years ago, the Inca processed through Cusco, but they didn't carry statues of saints as the descendants of the Inca do today. They carried the \_\_\_\_\_ of their kings, whom they revered as gods. It was likely one of these kings who built Machu Picchu. The quality of the stonework alone suggests the city was \_\_\_\_\_. It is estimated that since it would have taken at least 50 years to complete, and the Inca Empire only lasted 100 years, the site must have been a focus for the earliest kings. Evidence in fact points to \_\_\_\_\_, the first Inca emperor, as the king who ordered Machu Picchu's construction.
7. Machu Picchu had 16 fountains in the city, fed by a natural spring, found nearby on the flanks of Machu Picchu Mountain. From there, the Inca engineered a \_\_\_\_\_ whose three percent grade was carefully crafted to deliver just the right amount of water to the fountains.
8. Some accounts describe Cuzco's plan as having the shape of a \_\_\_\_\_ (a symbol of Inka royal power), with a great shrine-fortress on a hill above the city representing its head and the
9. southeastern convergence of two rivers forming its tail. A great \_\_\_\_\_, still the hub of the modern city, nestled below the animal's stomach.
10. One Inka building at Cuzco that survives in small part is the Temple of the \_\_\_\_\_, built of ashlar masonry (stone blocks fit together without mortar), an ancient construction technique the Inka had mastered. Known to the Spaniards as \_\_\_\_\_ (Golden Enclosure), the temple's interior was veneered with sheets of gold, silver, and emeralds and housing life-size statues of silver and gold. Nothing survive, but some preserved Inka statuettes may suggest the appearance of lost large-scale statues.

11. Built on the site of the home of Manco Capac, son of the sun god and

founder of the Inka dynasty, the temple housed \_\_\_\_\_ of some of the early rulers. Dedicated to the worship of several Inka deities, including the creator god

\_\_\_\_\_, the temple was the center point of

a network of radiating \_\_\_\_\_ leading to some 350 shrines, which had both calendar and astronomical significance.



#### **Inka All-T'oaqapu tunic. 1450-1520 CE, camelid fiber and cotton**

1. "The production of fine textiles was already an important art in the Andes by the third millennium BCE. Among the Incas, textiles of cotton and camelid fibers (from llama, vicuna, and alpaca) were an indication of wealth. One form of labor taxation required the manufacture of fibers and cloth, and textiles as well as agricultural products filled with Inca storehouses. Cloth was deemed a fitting gift for the gods, so fine garments were draped around states, and even burned as sacrificial offerings. The patterns and designs on garments were not simply decorative; they carried symbolic messages, including indications of a person's ethnic identity and social rank" (Stokstad and Cothren 845). In this tunic, "each square represents a miniature tunic with a different pattern and meaning. For example, officers and royal escorts; the four-part motifs may refer to the empire as the Land of Four Quarters. While we may not be sure what was meant in every case, patterns and colors appear to have been standardized like uniforms in order to convey information at a glance. Perhaps an exquisite tunic such as this, containing patterns associated with multiple ranks and statuses, was woven as a royal garment" (845-846).

2. "In Inca times textiles were the nearest Andean concept to 'coinage,' and because their value was understood in terms of labor they were, in effect, reciprocal labor for labor. Because cloth was so highly valued in Andean cultures, it was used by the Incas in a similar way to currency. Regular allocations of cloth were given to army units and it was 'paid' as a reward for government services. Whether textiles were used in this way by an pre-Inca cultures is not known" (Jones 330). "Weaving was specifically a female craft, although men worked rougher fibers into cord and rope for more utilitarian uses. In Inca times all women wove, from the common women subjects of the empire, through women of elite households, to the wives of the emperor. For commoners, weaving was a craft and hallmark of femininity in which a woman took pride in clothing her family; to the elite, weaving was a symbolic demonstration of femininity, rather than a necessity. Textile production occupied more people and labor than any other Inca craft, and an intensity of labor was probably surpassed only by agriculture" (338). "Special clothing marked changes in life cycles, both as costume for initiation ceremonies and as a mark of age, social status and distinction. Specific people wore specific clothes for specific occasions. Cloth was offered to the gods in burnt offerings, used to dress and preserve mummies, and offered in burials. Finally, cloth provided a medium for representing the gods and religious imagery reflecting cosmological concepts" (472).

3. "Government officials wore garments that were distinctive in both color and design. We know through a variety of sources that square geometric designs (tocapu) adorned tunics of various ranks of civil service officers and that they served some kind of identifying function. It has been pointed out that tapapu designs bear little resemblance to motifs of earlier cultures, as if to make plain the unprecedented domination of the Inca over the Andean world. In the early Colonial Period, Guaman Poma de Ayala depicted Inca rulers wearing tunics wearing tunics that were covered entirely with tapapu. Tapapu are found in other media as well, including on buildings and keros, and may have been a kind of signing system that perhaps even approached a quasi-hieroglyphic form. In any event, tapapu were clearly an aid to the management of the Inca civil service and bureaucracy, together with the armies, roads, khipu, and taxation systems. The Inca created and maintained an empire with great skill for a hundred years before they met a challenge that was impossible for them to have foreseen- a challenge literally from beyond their world. The arrival of European conquerors in person was preceded by a disastrous epidemic of smallpox, one of the diseases that they had brought with them to the Americas and to which Andean peoples, like other Native Americans, had almost no immunity. The result was a calamity for the Inca, whose empire rapidly collapsed. Perhaps the empire was already stretched to its limit, given the tools and methods available for managing it, and would soon have fallen apart even without the twin disasters of disease and conquest. It is something to which we will never know the answer. What is certain is that within another century the peoples and cultures of Peru were profoundly and irrevocably changed" (Quilter 201-203).

4. "When local peoples resisted incorporation into the empire, or worse, rose in rebellion afterward, Inca retribution afterward, Inca retribution could be fierce. Inca armies rarely met defeat and once the contentious territory was firmly in imperial hands the state



exercised close control. Even in tranquil areas the Inca imposed a hierarchical system in which the population was divided into units, beginning with a single unit of ten households and working upward into larger units. All were under the gaze of imperial officials who employed spies and reported infractions to their superiors. Taxes were taken in the form not only of crops and livestock but also artisans' skills and other services. Good runners would become *chasquis*, and the prettiest girls would be pressed into Inca service as *acllacuna*, 'chosen women,' to weave, make *chicha* beer for festivals, and, occasionally, be presented as gifts from the emperor" (183). "Quite apart from their value in making cloth and preparing drink and food, the chosen women had sexual value, providing the Inca, his senior officials, and his generals with a harem" (Hemming 66). "It was considered an honor for a girl to be chosen to serve the Inca in this way, and in provincial cities young girls who held promise of adult beauty were groomed as *mamaconas*. The Inca would give some of these women, those he did not keep for himself, to Indians he chose to honor. The girls thus became a kind of royal bounty" (64). "Girls and women reserved for the service of the Inca and the official religion were, naturally, carefully protected, living in well-guarded enclosures and well-supplied with food and luxuries. The *aclla-huasi* of Cuzco lay directly between the sun temple Coricancha and the main square. Daily processions of priests bearing the sun image passed along a beautiful lane between the superb stone walls of the Amaru-cancha palace and the *aclla-huasi*. This street is still intact" (66).

### **Inka Silver and Gold Maize Cobs. C. 1400-1533 CE, sheet metal/repoussé, gold and silver alloys**

1. "So important was maize that it was rendered in silver by imperial craftsmen. It was both secular, as essential food, and sacred, used to make *chicha* beer for consumption in religious festivals" (Jones 335). "Abundant sources of gold, silver and copper in Peru and Bolivia are found pure (gold and copper) and in ores (silver and copper). Most prehistoric Andean gold was retrieved from streams by washing the gravel in wooden trays. Sometimes streams were diverted to expose gold-bearing gravels. Lesser amounts were excavated from one-man trenches. Mine shafts for silver and copper ores were 1 meter or so to perhaps 70 m (230 feet) long. Vertical shafts were only as deep as the dirt could be thrown up to the surface, then another hole was started near by. Wooden, bronze and antler tools were used to dig, and stone and deer antler hammers and picks were used to break up veins of ore, and to crush it. Excavated material was brought out in hide sacks and fibre baskets. Spanish chroniclers record that Inca mines were worked only in the summer, from noon to sunset. Mining, like so many other tasks, was carried out as part of the Inca mit'a labor tax. Crushed silver and copper" (482). "Gold-bearing streams and ore deposits were considered sacred places. Ceremonies were held at them to honor their holy spirits and solicit ease of extraction. Gold and silver collection and mining were restricted under state control of the Inca Empire (and, as they were regarded as precious, probably under elite control in pre-Inca cultures as well). Copper extraction and use was widespread and less regulated" (482).

2. "The process of repoussé- the creation of relief designs from behind- began with cutting out the shape with a thin-bladed chisel. The pattern was scribed onto the metal, sometimes using templates, then the raised design was pressed out from the back with metal and wooden punches onto a yielding surface, such as thick leather or a sand-filled bag. The final design was refined and sharpened from the front with fine tools. Incised designs were also scored into metal figures, and areas of metal were sometimes cut out. Multi-piece objects, sometimes of different metals, were combined by several techniques. Edges were overlapped and hammer-welded, with annealing, sometimes including the clinching of the edges of folding them over on each other. Soldering and brazing were accomplished with melted bits of metal alloy. Moche spot-welding was second to none, with some pieces including hundreds of individual spot-solderings. Granulation, or diffusion bonding, was used for very fine work, such as tiny beads or fine wire" (483). "The secret to Inca success was that the empire managed to produce not only ample goods and foodstuffs for its armies, religious officials, and the luxurious court at Cuzco but plenty for the common people. The Inca himself granted local chieftains permission to distribute cloth and food from the state stores to needy peasants- a practice that kept their subjects contented" (Hemming 94). "In all parts of the kingdom they stockpiled maize, sweet potatoes, chili peppers, coca, and various other foods that could be eaten without prior cooking" (94). "Though it's common in Peru today, in Inca times, corn was a royal food" (*Ghosts of Machu Picchu*).

#### **Works Cited:**

*Ghosts of Machu Picchu*. PBS transcript, February 2, 2010.

Hemming, John. *Machu Picchu*. New York: Newsweek Book Division, 1981.

Jones, David M. *The Illustrated Encyclopedia of the Inca Empire*. Wigston, Leicestershire: Hermes House, 2012.

Quilter, Jeffrey. *Treasures of the Incas*. London: Duncan Baird Publishers, 2011.

Stokstad, Marilyn and Michael W. Cothren. *Art History*, 5<sup>th</sup> ed. Boston: Pearson, 2014.

Discuss how these objects allude to ways in which the Inka maintained power within what was, at the time, the largest empire in the world.



All T'oaapu tunic, Inka, 1450-1540, camelid fiber and cotton



Silver and gold maize cobs, Inka, c. 1400-1533, sheet metal/ repoussé, gold and silver alloys

**THEME: INVESTIGATING IDENTITY**

**FOCUS:** Kwakwaka'wakw Transformation Mask, Chilkat Blankets, Black-on-black Pottery of Maria and Julian Martinez

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/native-north-america/a/the-northwest-coast>

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/native-north-america/a/puebloan-maria-martinez-black-on-black-ceramic-vessel>

**READING ASSIGNMENT:** KLEINER, pp. 1034-1038 and *SEE BELOW*  
**POWERPOINT:** INVESTIGATING IDENTITY: NORTHWEST COAST and SOUTHWEST NATIVE AMERICANS (Kwakiutl, Tlingit, Pueblo)

DATE DUE: \_\_\_\_\_

READ the FOLLOWING

**Kwakwaka'wakw Transformation Mask; late 19<sup>th</sup> century CE; wood, paint, and string**

1. "From southern Alaska to northern California, the Pacific coast of North America is a region of unusually abundant resources. Its many rivers fill each year with salmon returning to spawn. Harvested and dried, the fish could sustain large populations throughout the year. The peoples of the Northwest Coast- among them the Tlingit, the Haida, and the Kwakwaka'wakw (formerly spelled Kwakiutl)- exploited this abundance to develop a complex and distinctive way of life in which the arts played a central role" (Stokstad and Cothren 851-852). "Animals feature prominently in Northwest Coast art because each extended family group (clan) claimed descent from a mythic animal or animal-human ancestor, from whom the family derived its name and the right to use certain animals and spirits as totemic emblems, or crests. These emblems appear frequently in Northwest Coast art, notably in carved cedar house poles and the tall, free-standing mortuary poles erected to memorialize dead chiefs. Chiefs, who were males in the most direct line of descent from the mythic ancestor, validated their status and garnered prestige for themselves and their families by holding ritual feasts known as potlatches, during which they gave valuable gifts to the invited guests. Shamans, who were sometimes also chiefs, mediated between the human and spirit worlds. Some shamans were female, giving them unique access to certain aspects of the spiritual world" (852).

2. "Northwest coast peoples lived in large, elaborately decorated communal houses made of massive timbers and thick planks. Carved and painted partition screens separated the chief's quarters from the rest of the house" (852). "To call upon the guardian spirits, many Native American cultures staged ritual dance ceremonies in which dancers wore complex costumes and striking carved and painted wooden masks. Among the most elaborate masks were those used by the Kwakwaka'wakw in the Winter Ceremony that initiated members into the shamanistic Hamatsa society. The dance re-enacted the taming of Hamatsa, a cannibal spirit, and this three attendant bird spirits. Magnificent carved and painted masks transformed the dancers into Hamatsa and the bird attendants, who searched for victims to eat. Strings allowed the dancers to manipulate the masks so that the beaks opened and snapped shut with spectacular effect. Isolated in museums as 'art,' the masks doubtless lose some of the shocking vivacity they have in performance; nevertheless their bold forms and color schemes retain power and meaning that can be activated by the viewer's imagination" (852-853). "In the Winter Ceremony, youths are captured, taught the Hamatsa lore and rituals, and then in a spectacular theater-dance performance are 'tamed' and brought back into civilized life. All the members of the community, including singers, gather in the main room of the great house, which is divided by a painted screen. The audience members fully participate in the performance; in early times, they brought containers of blood so that when the bird-dancers attacked them, they could appear to bleed and have flesh torn away. Whistles from behind the screen announce the arrival of the Hamatsa (danced by an initiate), who enters through the central hole in the screen in a flesh-craving frenzy. Wearing hemlock, a symbol of the spirit world, he crouches and dances wildly with outstretched arms as attendants try to control him. He disappears but returns again, now wearing red cedar and dancing upright. Finally tamed, a full member of society, he even dances with the women" (854).

3. "Potlatches include feasts at which rights to the inheritance of wealth and power are displayed and validated. A great family shows its worthiness to inherit and hold titles by lavish feasting, by generous distribution of gifts to guests, and by exhibiting its crests while dramatically re-enacting or telling their stories" (Berlo and Phillips 198-199). "Among the Kwakwaka'wakw, for example, potlatches are occasions, in the words of Kwakwaka'wakw anthropologist and curator Gloria Cranmer Webster, for 'naming children, mourning the dead, transferring rights and privileges, and less frequently, marriages or the raising of memorial totem poles'" (199). "Tradition has it that the Kwakwaka'wakw acquired a number of masks and dances from the Heiltsuk to the north, but the creation of an unparalleled array of visual forms and dramatic techniques with which to display these dance privileges was a local development"



(199). "The highly realistic dramas included events in which (by pre-arrangement) masked beings appeared to draw blood and cut bits of flesh from audience members in the graphic display of their dangerous powers, and others in which people were apparently dismembered before the eyes of the spectators, only to return reassembled. Magical transformations from animal to human were made vivid by transformation masks, construction with hidden strings manipulated by the masker" (200). "The first sign that the *Tseka* winter cycle is to occur is the disappearance from the village of the high-born young men who have inherited the privilege of Hamatsa membership. They have been captured by the cannibalistic Hamatsa spirits who live in the far north with their leader *Baxwbakwalanuxwsise*. Their return as initiates, endowed with new powers, is the highlight of the *Tseka* cycle. The companions of *Baxwbakwalanuxwsise* are impersonated by maskers wearing giant headpieces representing up to four different species of man-eating birds. Their masks have great snapping beaks and they dance to display the destructive power the initiates have acquired during their absence" (200-201). "It is the role of the women of the society to tame and control the initiates, a process expressed in the slow, potent movements of the dance, so that the initiates' new powers become socially constructive rather than destructive. The elders wear head rings made of shredded red cedar bark, symbolizing the *Tseka* season, and carrying significations of the human realm and social order. By the end of the initiation the new members, too, have exchanged their wild hemlock branches for cedar bark rings" (201).

4. "Kwakiutl social organization appears to have alternated between two forms the first comprising summer villages composed of descent groups called *numayma* (or *numema*), the second comprising winter villages composed of Dancing Societies whose membership cut across the *numaymas*" (Pollock 585). "The *numayma* was a condensed form of descent group, the core of which was of a fixed size, limited by a set of names (originally of ancestral beings) of which it was composed. Commoners were not full members, inasmuch as they had no rights or duties in the quintessential corporate activities of the group, especially potlatches. The names, or titles, were accompanied by... 'crests,' apparently on analogy with heraldry. In fact, crests generally were masks carved of wood. These masks, and the names associated with them, were imbued with the mystical nature of the founding ancestors of the *numayma*, the souls of these animal founders" (586). "Quite simply, the process of transmitting these names and masks imbued the new possessor with the spiritual identity or *begwanemgemtl* of the ancestor. Thus, any contemporary *numayma* was in essence a living and exact representation or incarnation of the original, ancestral *numayma*" (586). "In myth, the original animal ancestors shed their skins and emerged as human beings. The skins became the masks later associated with the name of the ancestor. Each works, so to speak, by hiding the human person in the skin, or mask, transforming the wearer into the ancestor. First, many Kwakiutl masks open to reveal a second mask underneath. The person was, in effect, a series of layers, the outermost of which was displayed but which could be shed to reveal another identity-layer underneath. The outer layer displayed one's public identity, the public 'person', while the innermost core was one's 'soul' or spiritual identity. The mask associated with one's name displayed a form of one's identity. Second, Kwakiutl potlatches involved the transfer of wealth when names were given from parent to child" (586).

5. "Many Kwakiutl masks are differentiated by their mouths. For Kwakiutl, it was the mouth that gave access to the soul and which served as the link between the exterior identity and the interior soul. Kwakiutl masks were thus often designed to signal the fundamental differences at the core of souls, even when public identity was similar" (587-588). "Possession by the *hamat'sa* cannibal spirit was the most dramatic form of winter ritual masking, and provides a kind of token for the entire type of masking ritual. The person who was to become possessed went into the woods, where he was possessed by the spirits whose mask he owned. Those remaining in the village danced to attract the possessed person back, though the *hamat'sas*, the highest-ranked cannibal spirits, were said to remain in the woods for several months. Ultimately they returned to the village, shouting 'eat, eat, eat,' running in a frenzy through the village, chasing and biting people before they could be calmed and finally released from their possession. Kwakiutl ethnohistory posits that actual cannibalism occurred in the ritual, before the imposition of Western restrictions" (588-589). "The 'healers' – the *heliga* – prepared a corpse of a dead relative of a *hamat'sa* cannibal by soaking it in salt water. Twigs were pushed under the skin of the corpse to scrape away the decaying flesh, leaving only the skin. The *kingalalala*, 'procurer of dead bodies for the *hamat'sa*', brought the body to a ceremonial house where the *hamat'sa* himself smoked the skin over a fire. All the *hamat'sas* shared the 'body' in a collective feast, after which they retired to a beach where they were washed with salt water. This salt water bath, finally, cured their possession" (589). "The masks of winter ritual possession preserve the semiotic strategies of *numayma* masks, but with interesting inversions. For example the *hamat'sa* cannibals did not simply wish to eat humans, but to incorporate their identities. But the *hamat'sas* were dangerous because they mistakenly inverted the process by which this incorporation of identities took place; rather than wearing the skin of the deceased – as in other masks, skins, 'blankets', and so on – the *hamat'sas* ate the skin, much as the mystically dangerous *sisiulth* snake envelops its victim rather than enveloping itself with the skin of the victim. 'Taming' the *hamat'sa* reverted to the proper form of masking; the naked *hamat'sa* was covered with the skins of animals that pacified him, and was finally tamed by salt water baths which washed away any remaining external sources of possession" (589).

#### Works Cited:

Berlo, Janet C. and Ruth B. Phillips. *Native North American Art*. Oxford: Oxford University Press, 1998.

Pollock, Donald. "Masks and the Semiotics of Identity." *The Journal of the Royal Anthropological Institute*, Vol. 1, No. 3, Sept 1995.

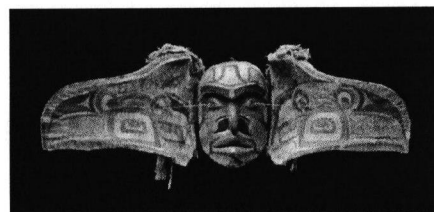
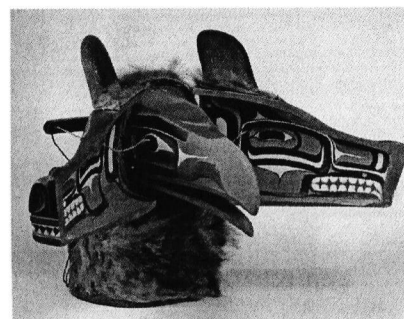
1. Animals feature prominently in Northwest Coast art because each extended \_\_\_\_\_ claimed descent from a mythic animal or animal-human ancestor, from whom a name was derived as well as the right to use certain animals and spirits as totemic emblems, or crests.
2. Chiefs, who were males in the most direct line of descent from the mythic ancestor, validated their status and garnered prestige for themselves and their families by holding ritual feasts known as \_\_\_\_\_, during which they gave valuable gifts to the invited guests.
3. Among the most elaborate masks were those used by the Kwakwaka'wakw (formerly spelled Kwakiutl) in the \_\_\_\_\_ Ceremony that initiated members into the shamanistic Hamatsa society.

The dance re-enacted the taming of \_\_\_\_\_, a cannibal spirit, and this three attendant bird spirits. Magnificent carved and painted masks transformed the dancers into this spirit and the bird attendants, who searched for victims to eat. \_\_\_\_\_ allowed the dancers to manipulate the masks so that the beaks opened and snapped shut with spectacular effect.

4. In this ceremony, youths are captured, taught the lore and rituals, and then in a spectacular theater-dance performance are

" \_\_\_\_\_ " and brought back into civilized life. All the members of the community, including singers, gather in the main room of the great house, which is divided by a painted \_\_\_\_\_ through which the initiate emerges, in a central hole, in a flesh-craving frenzy.

5. It is the role of the \_\_\_\_\_ of the society to tame and control the initiates, a process expressed in the slow, potent movements of the dance, so that the initiates' new powers become socially \_\_\_\_\_ rather than destructive. The elders wear head rings made of shredded red cedar bark, symbolizing the *Tseka* winter season, and carrying significations of the human realm and social order. By the end of the initiation the new members, too, have exchanged their wild \_\_\_\_\_ for cedar bark rings.



6. In myth, the original animal ancestors shed their skins and emerged as \_\_\_\_\_. The skins became the masks later associated with the name of the ancestor. Each works, so to speak, by hiding the human person in the skin, or mask, transforming the wearer into the ancestor. First, many Kwakiutl masks open to reveal a second mask underneath. The person was, in effect, a series of layers, the outermost of which was displayed but which could be shed to reveal another identity-layer underneath. The outer layer displayed one's \_\_\_\_\_, while the innermost core was one's \_\_\_\_\_.
7. Many Kwakiutl masks are differentiated by their \_\_\_\_\_. For Kwakiutl, it was the \_\_\_\_\_ that gave access to the soul and which served as the link between the exterior identity and the interior soul.
8. A corpse of a \_\_\_\_\_ of a *hamat'sa* cannibal was soaked in salt water by healers. Twigs were pushed under the skin of the corpse to scrape away the decaying flesh, leaving only the skin. The body was brought to a ceremonial house where the *hamat'sa* himself smoked the skin over a fire. All the *hamat'sas* shared the "body" in a collective feast, after which they retired to a beach where they were washed with \_\_\_\_\_ that finally cured their \_\_\_\_\_ by the cannibal spirit.
9. What is a possible meaning do you think for this elaborate cannibalistic ceremony?
10. The Haida began to erect numerous totem poles about 300 years ago in response to greater \_\_\_\_\_ and due to the availability of \_\_\_\_\_ tools.

11. Male designers of the Tlingit provided the \_\_\_\_\_ for Chilkat blankets in the form of wooden pattern boards for female weavers. These blankets, woven on an \_\_\_\_\_ loom, served as robes worn over the shoulders, became prestige items of ceremonial dress.



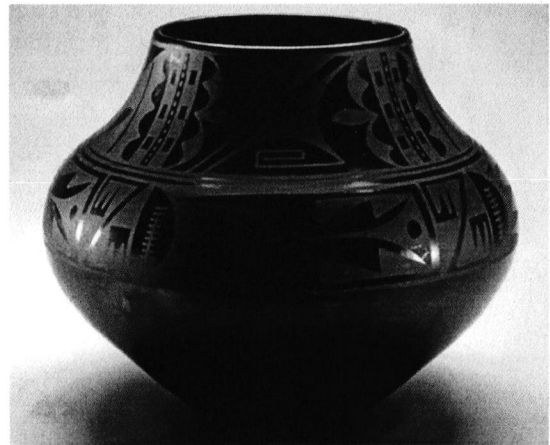
12. Among the Pueblos, pottery making normally has been the domain of \_\_\_\_\_. But in response to the heavy demand for her wares, Maria Montoya Martinez, of San Ildefonso Pueblo in New Mexico, coiled, slipped, and burnished her pots, and her \_\_\_\_\_, Julian, painted the designs.



13. Although they worked in many styles, some based on prehistoric ceramics, around 1918 they invented the \_\_\_\_\_ ware that made Maria, and indeed the whole pueblo of San Ildefonso, famous. The elegant shapes of the pots, as well as the traditional but abstract designs, had affinities with the contemporaneous \_\_\_\_\_ style in architecture.

14. When nonnative buyers suggested she sign her pots to increase their value, Maria obliged, but in the communal spirit typical of the Pueblos, she also signed her \_\_\_\_\_ so that others could share in her good fortune.

15. Maria Martinez learned ceramic techniques that were used in the Southwest for several millennia by watching potters from San Ildefonso, especially her aunt Nicholasa. Her black-on-black pottery designs were based on fragments of pots found on an Ancestral Pueblo site dating from the twelfth to seventeenth centuries. She knew that to make a pot stronger, local clay had to be mixed with a temper made from broken pots that had been



\_\_\_\_\_ into a powder.

16. When mixed with water, the clay was formed by hand into shapes such as the \_\_\_\_\_, or rounded pot. The dried vessel was covered with \_\_\_\_\_, a thin solution of clay and water. It was polished by rubbing a smooth \_\_\_\_\_ over the surface to flatten the clay and create a shiny finish.

17. Over the polished slip the pot was covered with designs painted with an iron-rich solution using either pulverized iron ore or a reduction of wild plants called \_\_\_\_\_. To recreate the effect on the pottery they found, they discovered that smothering the fire with powdered \_\_\_\_\_ removed the oxygen while retaining the heat, resulting in a pot that was blackened. This resulted in a pot that was less hard and not entirely watertight, which worked for the new market that prized \_\_\_\_\_ over utilitarian value.

**THEME: CONVERGING CULTURES**

**FOCUS:** Lenape Bandolier bag, Shooting Chant Navajo Sandpainting Blanket, Cotsiogo's Hide Painting of Sun Dance

**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/native-north-america/a/eastern-shoshone-hide-painting-of-the-sun-dance-attributed-to-cotsiogo-cadzi-cody>

**READING ASSIGNMENT:** KLEINER, pp. 1032-1033, 1038-1040 and *SEE BELOW*

**POWERPOINT:** CONVERGING CULTURES: EASTERN WOODLANDS and PLAINS (Lenape, Navajo, Eastern Shoshone)

DATE DUE: \_\_\_\_\_

READ the FOLLOWING

**Lenape Bandolier Bag of the Eastern Delaware, c. 1850 CE, beadwork on leather**

1. "Woodland peoples made belts and strings of cylindrical purple and white shell beads called wampum. The Iroquois and Delaware peoples used wampum to keep records (the purple and white patterns served as memory devices) and exchanged belts of wampum to conclude treaties. Few actual wampum treaty belts have survived" (Stokstad and Cothren 847). "In spite of the use of shell beads in wampum, decorative beadwork did not become commonplace until after European contact. In the late eighteenth century, Native American artists began to acquire European colored-glass beads, and in the nineteenth century they favored the tiny seed beads from Venice and Bohemia. Early beadwork mimicked the patterns and colors of quillwork. In the nineteenth century it largely replaced quillwork and incorporated European designs. Among other sources of inspiration, Canadian nuns introduced the young women in their schools to embroidered European floral motifs, and Native embroiderers began to adapt these designs, as well as European needlework techniques and patterns from European garments, into their own work. Functional aspects of garments might be transformed into purely decorative motifs; for example, a pocket would be replaced by an area of beadwork shaped like a pocket. A bandolier bag from Kansas, made by a Delaware woman, is covered with curvilinear plant motifs in contrast to the rectilinear patterns of traditional quillwork. White lines outline brilliant pink and blue leaf-shaped forms on both bag and shoulder straps, heightening the intensity of the colors, which alternate with repeated patterns, exemplifying the evolution of beadwork design and its adaptation to a changing world" (849). "The very shape of this bandolier bag is adapted from European military uniforms" (850).

2. "The oldest examples of eastern bags preserved in early European curiosity collections are made of whole animal skins or of hide cut into long rectangular pouches, both types worn folded over a belt. Painted on the body of the rectangular bags and woven into the netted quillwork panels attached along the bottom were intricate geometric motifs and images of important manitos (spirit beings) such as the Sun of the Thunderbird. Another type of bag that is certainly of pre-contact origin is the twined or finger-woven bag used to store personal possessions and foods. Examples that display images of manitos or designs symbolizing their powers probably served as containers for medicine bundles. During the eighteenth century Native artists invented a new type of square or rectangular bag attached to a bandolier strap copied from European military uniforms. Despite this innovative cut, however, eighteenth-century bandolier bags continued to display large central images of thunderbirds and underwater beings or abstract designs that probably also expressed the protective powers acquired from manitos during the vision quest" (Berlo and Phillips 100-101). "Floral beadwork had emerged as a dominant art form across Native North America by the late 1800s, due to the exchange of ideas, techniques, and materials between Native communities and Euro-American settlers, fur traders, and missionaries moving westward across the continent. During the heyday of ethnographic collecting, collectors and curators tended to favor geometric beadwork because it was considered more traditionally indigenous. For this reason, floral beadwork has been somewhat overlooked in museum collections" (Bardolph). "The idea of 'civilizing' Native people through florals applied to men as well as women: by wearing flower beadwork, Native men were perceived as somewhat pacified in the eyes of settlers and government officials. Ironically, beaded buckskin jackets, often embellished with floral beadwork, also became popular with men such as General George Armstrong Custer and William 'Buffalo Bill' Cody. This blend of cultural identities reveals much about Native/non-Native exchange but also suggests something about complex notions of femininity and masculinity" (Bardolph).

3. "Glass beads were manufactured in Europe by glassblowers. They stretched thin bubbles of molten, colored glass into thin hollow strands, cut them into tiny segments, and polished them in tumblers filled with sand and other abrasives. Beads were sized by number. The Czechoslovakian seed beads were smaller than the Venetian pony beads. At the factories, beads of the same size and color were strung on durable threads and crafted in barrels for transport. Traders working on the frontier exchanged the beads and other manufactured goods for the Native Americans' furs, particularly beaver. Most of the beads were stitched to the tanned hides of deer, buffalo, elk, moose, and caribou. Tanning involved scraping, stretching, drying, and treating the hides with the animal's brains, oils, or other natural ingredients to keep them from spoiling. Before needles and threads were imported, beadworkers stitched with bone awls and sinew from animal tendons. Beadworkers employed a variety of stitches to secure rows of beads to the surface of the hides. Often, glass beads were used with metal beads, tacks, and sequins (stamped and flattened loops of silver), bits of brass, copper, feathers, fur, and paint. But it is the brilliant color, translucency, and reflective quality of the glass that have made glass beadwork so popular among collectors of Native American art from the Great Plains" (O'Riley 299).

#### **Navajo Shooting Chant Sandpainting Blanket, early 20<sup>th</sup> century, wool yarn**

1. "During the early twentieth century, most Navajo weaving was intended for outside markets. Anglo entrepreneurs at trading posts within the Navajo Reservation worked closely with weavers to develop categories of weaving and design that would appeal to outside buyers. Weaving production shifted from blankets to rugs, some of them based on Turkish carpet patterns provided by traders. Another style that proved very popular with Anglo buyers incorporated figural images employed by Navajo healers in sandpaintings. Sandpaintings possessed sacred, healing powers and were destroyed the same day they were completed. Although many Navajo felt uneasy about bowling sandpainting imagery for weavings, figures drawn from sandpainting compositions were commercially desirable and began to appear in the work of Navajo weavers during the final decades of the nineteenth century" (Penney 66). "Sandpaintings are made for a ceremony called a 'chant,' which is the recitation of part of a long story about the beginnings of the world. The sandpaintings are at once illustrations of the story and the 'gifts' that are given to the heroes of the story. The narrative, its sandpaintings, and other details of the healing ritual are the property of a 'singer,' or healer. When someone falls ill, the singer is hired to create sandpaintings linked to different events of the narrative depending upon the diagnosis of the ailment. Generally, a sandpainting ceremony will employ only four sandpaintings at most, representing only a small fragment of the entire narrative. The painting itself is produced with dry pigments mixed with sand on the floor of the patient's home. When it completed, the patient sits in the center of the painting and the singer and his assistants rub the sand on his or her body to apply the healing powers of the images" (66).

2. "This weaving illustrates a sandpainting from the Shooting Chant, one of some twenty to twenty-five different Navajo chants. Shooting Chant is particularly effective against diseases caused by lightning and protects against arrows and snakes. The chant narrative begins with the time when Changing Woman lived in difficult, nearly barren land filled with dangerous monsters. Dripping Water and Sun impregnated her with twin boys named Slayer-of-Alien-Gods and Child-of-the-Water, who were to rid the world of these evil beasts and make it fruitful. The myth then recounts the adventures of the twins and their encounters with Holy People who would help them. The painting illustrated on this weaving is called 'The Skies' and was taught to the twins by the Sun, their father, at Dawn Mountain" (66). "The image shows the four skies of a single day and their directional orientations: the white sky of dawn to the east, the blue sky of day to the south, the yellow sky of twilight to the west, and the black sky of night to the north. Each of the four skies is represented by a trapezoidal shape of the appropriate color. The horned faces toward the center of the composition represent the blue sun, the black wind, the white moon, and the yellow wind. In each corner is one of the four sacred plants recognized by the Navajo: corn, tobacco, squash, and bean. Like many sandpaintings, the composition is radial, growing outward from the center. This weaving has no healing power; only the sandpainting, executed and used properly by the healers, is sacred" (66).

3. "Men, who personify the stable or static side of life, make sand paintings that are accurate copies of paintings from the past. Motionless figures with stiff, unbent torsos are arranged in symmetrical compositions within large circles. The songs sung over the paintings are also faithful renditions of songs from the past. By recreating these arts, which reflect the original beauty of creation, the Navajo bring beauty to the present world. As newcomers to the southwest, where their climate, neighbors, and rulers could be equally inhospitable, the Navajo created these art forms to control the world around them, not just through their symbolism, but through their beauty, **hozho**, so they could live in beauty" (O'Riley 294). The concept of "hozho" "coexists with **hochxo** ('ugliness,' or 'evil,' and 'disorder') in a world where the opposing forces of dynamism and stability create constant change. When the world which was created in beauty becomes ugly and disorderly, the Navajo gather together to perform rituals, with songs and make sand paintings to restore beauty and harmony to the world so they can once again 'walk in beauty.' This sense of disharmony is often manifest when a Navajo becomes ill. Thus, the restoration of harmony is a type of curing ceremony" (O'Riley 293).

4. "There are perhaps twenty or twenty-five major Navajo chants of which the Night Chant stands above all others. The Mountain Chant, even more spectacular than the Night Chant in some respects, is also outstanding" (Newcomb and Reichard 6). "Almost all chants have a male and a female branch and these may be countered as two for their emphasis and procedure differ and they are



prescribed for different diseases. Thus there is a Male and a Female Shooting Chant" (6). "The belief, briefly stated, is that certain elements, animals or persons, through imitation, cause disease which is equivalent to discord. They are able to do this because they have made contact with the person out of order. If then, they can be induced to be present where they can be honored in the proper fashion, which means order of procedure, they will not only no longer be harmful, but they may even bring good, which means accord" (7). "A man, usually more than thirty years of age, or even middle-aged, 'old enough to have settled down,' will indicate through an intermediary his desire to learn a particular chant. His choice is free, but is often influenced by some Chanter in the family or by some special experience with a particular chant. He who puts himself up as an apprentice for the Night Chant has particular courage and ambition: courage, because it is believed that false knowledge or errors in the use of information will cause paralysis; ambition, because the Night Chant makes greater demands on the Chanter than other chants and all demand much" (8). "Perhaps the first to suffer by a misuse of power, whether intentional or accidental, may be himself. The main test of his adequacy is his intelligence. He need not learn fast, but he must be accurate and painstaking. These are not his final tests however. He must be willing to make financial and personal sacrifices to get this training and the prestige which goes with it. When his intermediary makes the agreement with his teacher, he gives a gift to bind it" (8).

5. "As in Pueblo ceremony, Navajo healing rituals were often multinitnight affairs, sometimes culminating the appearance of masked figures representing the Holy People. In the Nightway ceremony, for example, spirit figures appear wearing deerskin masks adorned with shells, hair, and other accoutrements. These bear superficial resemblance to Kachina masks, and may, in the distant past, have been influenced by Kachina performances" (Berlo and Phillips 63). "For Navajo weavers, the period between 1880 and 1920 was a time of tremendous cross-cultural fertilization and artistic innovation. With the coming of the railroad in 1882, weavers had greater access to new materials. Chemical dyes and machine-spun Germantown yarn began to be widely employed" (65). "Traditionally, small girls learned at their mothers', aunts', or older sisters' looms, and some of them were already weaving at the age of just four or five. The Navajo matrilocal residence pattern lent continuity to the passing on of this artistic legacy, for generations of daughters and sisters tended to stay in the same area" (65). "Weaving is a sacred activity, as well as a paradigm for womanhood. It is a means of creating beauty and projecting it into the world. The universe itself was woven on an enormous loom by the mythic female ancestor, Spider Woman, out of the sacred materials of the cosmos. Spider Woman taught Changing Woman, one of the most important Navajo supernaturals, how to weave. Changing Woman provides the model for the Navajo aesthetic of transformation. She is, in essence, Mother Earth, clothing herself anew in vegetation each spring. Displaying their evocative love of rich aesthetic patterns both in textile and in story, Navajo people say that when she was discovered on a sacred mountain top by First Man and First Woman, Changing Woman wore the same cosmic materials from which Spider Woman wove the universe" (65, 67).

6. "A famous Navajo medicine man, Hosteen Klah, practiced both the male art of sandpainting and the female art of weaving, having great powers in both realms. Transexuals commonly practiced the art of the 'other' gender. A famous example of this was the Zuni potter We'wha (1849-96), who was born a man but by inclination was a woman, both in terms of dress and artistry" (35). "Hosteen Klah was left-handed, and may also have been a hermaphrodite. In Navajo thought, a *nadle*, one who combines the physical attributes and/or talents of both genders, is a person honored by the gods. Unlike some Navajo children of his generation, Klah (1867-1937) did not attend the white man's school; instead he apprenticed with a succession of ritual experts- those who performed the complex songs, made the painstaking images in sand of Navajo supernatural figures, and mastered the herbal doctoring that form the Navajo medicine man's practice- studying for more than a quarter of a century. Even as a child, Klah had a great aptitude for memorizing the arduous visual and aural details for the necessary completion of ceremonies which could last many nights. It was said that, by age ten, he was able to choreograph all the complex components of the Hail Chant learned from his uncle" (34). "Like many women of their generation, Klah's mother and sister were expert weavers. As a young man who showed interest in both male and female realms, Klah, too, became expert in spinning, carding, and weaving the wool from his family's large flock of sheep. He even built his own looms on a much larger scale than was customary for weaving an ordinary Navajo blanket. Klah demonstrated weaving at the World Columbian Exposition in Chicago in 1892-3, and was known as an expert craftsman who could copy complex techniques from archaeological textiles and experiment with weaving designs of Navajo deities in rugs- an act that was considered to be extremely dangerous. In Navajo origin stories, it is said that the supernaturals used the evanescent materials of the universe - such as clouds, rainbows, hail, lightning, and pollen- to create healing pictures. Therefore, human ritual practitioners should make ephemeral designs as well. That is why a traditional sandpainting made for healing purposes is made of sand and crushed materials, and is always destroyed during the ceremony" (34). "But Hosteen Klah flourished, both as a healer and a weaver, and he taught both his nieces to weave sandpainting designs, with no ill effects befalling any of them. Klah made his first sandpainting textile in 1919, and went on to make many more before his death at age 70 in 1937" (34).

#### Works Cited:

Bardolph, Paige. "A Fruitful Exchange." *Magazine Antiques*. August, 12, 2014.

Berlo, Janet C. and Ruth B. Phillips. *Native North American Art*. Oxford: Oxford University Press, 1998.

Newcomb, Franc Johnson, and Gladys Amanda Reichard. *Sandpaintings of the Navajo Shooting Chant*. Toronto: General Publishing Co., 1975.

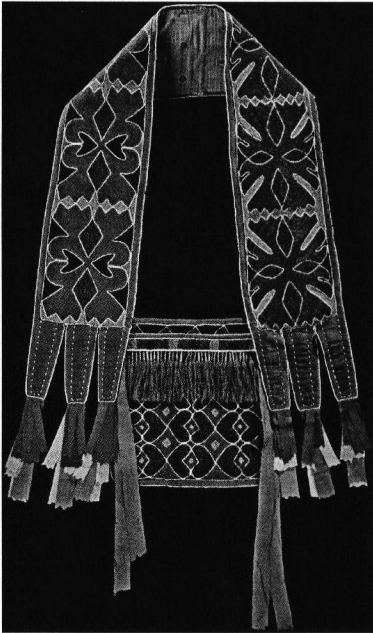
Produced by Douglas Darracott of PLANO WEST SENIOR HIGH - Not to be used for copying or reproducing for other schools or school districts.

O'Riley, Michael Kampen. *Art Beyond the West: The Arts of Africa, India and Southeast Asia, China, Japan and Korea, the Pacific, and the Americas*. New York: Harry N. Abrams, 2001.

Penney, David W. *Native American Art Masterpieces*. Hugh Lauter Levin Associates, Inc., 1996.

Stokstad, Marilyn and Michael W. Cothren. *Art History*, 5<sup>th</sup> ed. Boston: Pearson, 2004.

Address BOTH how these works created by Native Americans reflect Native American traditions and how they were impacted by contact with European cultures who colonized North America. In doing so, discuss each work's content or subject matter, the materials used, and/or the techniques employed.



**Lenape Bandolier Bag of the eastern Delaware, 19<sup>th</sup> century, beadwork on leather**

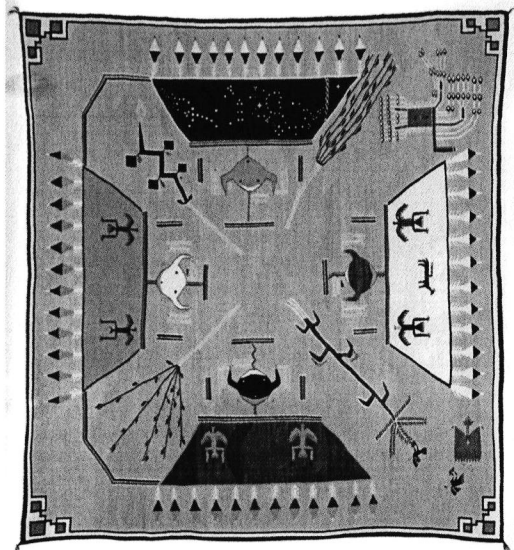
How the work reflects Native American Traditions (in subject matter, materials, and/or techniques)

How the work demonstrates how Native Americans were impacted by contact with European cultures that colonized North America (in subject matter, materials, and/or techniques)

**Navajo Shooting Chant Sandpainting, northern Arizona, early 20<sup>th</sup> century, wool yarn**

How the work reflects Native American Traditions (in subject matter, materials, and/or techniques)

How the work demonstrates how Native Americans were impacted by contact with European cultures that colonized North America (in subject matter, materials, and/or techniques)





**Attributed to Cotsiogo. *Hide Painting of the Sun Dance*, c. 1890-1900, Eastern Shoshone, painted elk hide**

How the work reflects Native American Traditions (in subject matter, materials, and/or techniques)

How the work demonstrates how Native Americans were impacted by contact with European cultures that colonized North America (in subject matter, materials, and/or techniques)

1. While the earliest surviving hide paintings date to around 1800, this tradition was undoubtedly practiced much earlier along with other forms of painting like \_\_\_\_\_ (rock engravings).
2. By the later eighteenth century certain hide artists like Cotsiogo began depicting subject matter that "affirmed native identity" and appealed to \_\_\_\_\_. The imagery placed on the hide was likely done with a combination of free-hand painting and \_\_\_\_\_.
3. Men and women both painted on hides, but \_\_\_\_\_ usually produced the scenes on tipis (tepees), clothing, and shields. The Sun Dance, shown in this hide, was intended to honor the Creator Deity for the earth's \_\_\_\_\_, ensuring its continued renewal. It was \_\_\_\_\_ by the U.S. government until 1935 in an attempt to compel Native Americans to abandon their traditional ways.
4. The hide painting also shows activities of daily life. Surrounding the Sun Dance, women rest near a fire and more men on horses hunt \_\_\_\_\_. Warriors wearing \_\_\_\_\_ made of eagle feathers are also shown returning to camp. At the time Cotsiogo painted this hide, most \_\_\_\_\_, once essential to the livelihood of the Plains peoples, had either been killed or displaced.