

REDISCOVERED  
MASTERPIECES  
OF MESOAMERICA

THE ART OF THE MAYA AND AZTEC CIVILIZATIONS



# Rediscovered Masterpieces Of Mesoamerica Mexicoguatemalahonduras

**Colin McEwan**



## **Rediscovered Masterpieces Of Mesoamerica Mexicoguatemalahonduras:**

**Rediscovered Masterpieces of Mesoamerica** Gerald Berjonneau, Rizzoli, 1986-02-15 *Rediscovered Masterpieces of Mesoamerica* Gerald Berjonneau, 1985 **Rediscovered Masterpieces of Mesoamerica** Emile Deletaille, Jean-Louis Sonnerly, 1985 A Hispanic Heritage, Series III Isabel Schon, 1988 The books listed are intended to provide students in kindergarten through high school with an understanding and appreciation of the people history and art and political social and economic problems of Argentina Bolivia Chile Colombia Costa Rica Cuba Ecuador El Salvador Guatemala Honduras Mexico Nicaragua Panama Peru Puerto Rico Spain Venezuela and the Hispanic heritage people of the US Annotation copyrighted by Book News Inc Portland OR Sculpture and Social Dynamics in Preclassic Mesoamerica Julia Guernsey, 2012-07-23 This book examines the functions of sculpture during the Preclassic period in Mesoamerica and its significance in statements of social identity Julia Guernsey situates the origins and evolution of monumental stone sculpture within a broader social and political context and demonstrates the role that such sculpture played in creating and institutionalizing social hierarchies This book focuses specifically on an enigmatic type of public monumental sculpture known as the potbelly that traces its antecedents to earlier small domestic ritual objects and ceramic figurines The cessation of domestic rituals involving ceramic figurines along the Pacific slope coincided not only with the creation of the first monumental potbelly sculptures but with the rise of the first state level societies in Mesoamerica by the advent of the Late Preclassic period The potbellies became central to the physical representation of new forms of social identity and expressions of political authority during this time of dramatic change **The Mesoamerican Ballgame** Vernon L. Scarborough, David R. Wilcox, 1993-01-01 The Precolumbian ballgame played on a masonry court has long intrigued scholars because of the magnificence of its archaeological remains From its lowland Maya origins it spread throughout the Aztec empire where the game was so popular that sixteen thousand rubber balls were imported annually into Tenochtitlan It endured for two thousand years spreading as far as to what is now southern Arizona This new collection of essays brings together research from field archaeology mythology and Maya hieroglyphic studies to illuminate this important yet puzzling aspect of Native American culture The authors demonstrate that the game was more than a spectator sport serving social political mythological and cosmological functions it celebrated both fertility and the afterlife war and peace and became an evolving institution functioning in part to resolve conflict within and between groups The contributors provide complete coverage of the archaeological sociopolitical iconographic and ideological aspects of the game and offer new information on the distribution of ballcourts new interpretations of mural art and newly perceived relations of the game with material in the Popol Vuh With its scholarly attention to a subject that will fascinate even general readers *The Mesoamerican Ballgame* is a major contribution to the study of the mental life and outlook of New World peoples **The Myth of Quetzalcoatl** Enrique Florescano, 2002-11-29 In this comprehensive study Enrique Florescano traces the spread of the worship of the Plumed

Serpent and the multiplicity of interpretations that surround him by comparing the Palenque inscriptions ca A D 690 the Vienna Codex pre Hispanic Conquest the Historia de los Mexicanos 1531 the Popul Vuh ca 1554 and numerous other texts He also consults and reproduces archeological evidence from Mexico Guatemala El Salvador and Nicaragua demonstrating how the myth of Quetzalcoatl extends throughout Mesoamerica *The Major Gods of Ancient Yucatan* Karl A. Taube,1992

*Turquoise Mosaics from Mexico* Colin McEwan,2006 The nine turquoise mosaics from Mexico are some the most striking pieces in the collections of the British Museum Among the few surviving such artifacts these exquisite objects include two masks a shield a knife a helmet a double headed serpent a mosaic on a human skull a jaguar and an animal head They all originate from the Mixtec and Aztec civilizations first encountered by Europeans during the Spanish conquest in the early sixteenth century The mosaics have long excited admiration for their masterful blend of technical skill and artistry and fascination regarding their association with ritual and ceremony Only recently though have scientific investigations undertaken by the British Museum dramatically advanced knowledge of the mosaics by characterizing for the first time the variety of natural materials that were used to create them Illustrated with more than 160 color images this book describes the recent scientific findings about the mosaics in detail revealing them to be rich repositories of information about ancient Mexico The materials used to construct the mosaics demonstrate their makers deep knowledge of the natural world and its resources The effort that would have been involved in procuring the materials testifies to the mosaics value and significance in a society imbued with myths and religious beliefs The British Museum s analyses have provided evidence of the way that the materials were prepared and assembled the tools used and the choices that were made by artisans In addition by drawing on historical accounts including early codices as well as recent archaeological discoveries specialists have learned more about the place of the mosaics in ancient Mexican culture Filled with information about the religion art and natural and cultural history as well as the extraordinary ability of modern science to enable detailed insight into past eras *Turquoise Mosaics from Mexico* offers an overview of the production utilization and eventual fate of these beautiful and mysterious objects

**Anthropomorphic Imagery in the Mesoamerican Highlands** Brigitte Faugère,Christopher Beekman,2020-02-15 In *Anthropomorphic Imagery in the Mesoamerican Highlands* Latin American North American and European researchers explore the meanings and functions of two and three dimensional human representations in the Precolumbian communities of the Mexican highlands Reading these anthropomorphic representations from an ontological perspective the contributors demonstrate the rich potential of anthropomorphic imagery to elucidate personhood conceptions of the body and the relationship of human beings to other entities nature and the cosmos Using case studies covering a broad span of highlands prehistory Classic Teotihuacan divine iconography ceramic figures in Late Formative West Mexico Epiclassic Puebla Tlaxcala costumed figurines earth sculptures in Prehispanic Oaxaca Early Postclassic Tula symbolic burials Late Postclassic representations of Aztec Kings and more contributors examine both Mesoamerican representations of the

body in changing social political and economic conditions and the multivalent emic meanings of these representations They explore the technology of artifact production the body s place in social structures and rituals the language of the body as expressed in postures and gestures hybrid and transformative combinations of human and animal bodies bodily representations of social categories body modification and the significance of portable and fixed representations

Anthropomorphic Imagery in the Mesoamerican Highlands provides a wide range of insights into Mesoamerican concepts of personhood and identity the constitution of the human body and human relationships with gods and ancestors It will be of great value to students and scholars of the archaeology and art history of Mexico Contributors Claire Billard Dani le Dehouve Cynthia Kristan Graham Melissa Logan Sylvie Peperstraete Patricia Plunket Mari Carmen Serra Puche Juliette Testard Andrew Turner Gabriela Uru uela Marcus Winter

Images from the Underworld Andrea J. Stone, 2010-07-05 An in depth look at Maya cave painting from Preconquest times to the Colonial period plus a complete visual catalog of the cave art of Naj Tunich In 1979 a Kekchi Maya Indian accidentally discovered the entrance to Naj Tunich a deep cave in the Maya Mountains of El Peten Guatemala One of the world s few deep caves that contain rock art Naj Tunich features figural images and hieroglyphic inscriptions that have helped to revolutionize our understanding of ancient Maya art and ritual In this book Andrea Stone takes a comprehensive look at Maya cave painting from Preconquest times to the Colonial period After surveying Mesoamerican cave and rock painting sites and discussing all twenty five known painted caves in the Maya area she focuses extensively on Naj Tunich Her text analyzes the images and inscriptions while photographs and line drawings provide a complete visual catalog of the cave art some of which has been subsequently destroyed by vandals This important new body of images and texts enlarges our understanding of the Maya view of sacred landscape and the role of caves in ritual It will be important reading for all students of the Maya as well as for others interested in cave art and in human relationships with the natural environment Not only an extraordinarily detailed and insightful analysis of the painted representations and texts found in Naj Tunich but also a complete survey of all known Maya painted caves A major monograph on a major Maya site For completeness of presentation for clarity of writing and for depth and scope of analysis Images from the Underworld is a model of what a final report should be Journal of Anthropological Research

The Gifted Passage Stephen D. Houston, 2018-01-01 In this thought provoking book preeminent scholar Stephen Houston turns his attention to the crucial role of young males in Classic Maya society drawing on evidence from art writing and material culture The Gifted Passage establishes that adolescent men in Maya art were the subjects and makers of hieroglyphics painted ceramics and murals in works that helped to shape and reflect masculinity in Maya civilization The political volatility of the Classic Maya period gave male adolescents valuable status as potential heirs and many of the most precious surviving ceramics likely celebrated their coming of age rituals The ardent hope was that youths would grow into effective kings and noblemen capable of leadership in battle and service in royal courts Aiming to shift mainstream conceptions of the Maya

Houston argues that adolescent men were not simply present in images and texts but central to both **Res** Hung Wu,Jaś Elsner,2013-02-04 Res 61 62 includes Chinese coffins from the first millennium b c and early images of the afterworld by Alain Thote Art and personhood by Bj rn Ewald Western Han sarcophagi and the transformation of Chinese funerary art by Zheng Yan Reading identity on Roman strigillated sarcophagi by Janet Huskinson and other papers The Face of Ancient America Lee Allen Parsons,John B. Carlson,Peter David Joralemon,Indianapolis Museum of Art,1988 For archaeologists artists art historians and all lovers of art especially pre Columbian art Choice one of the better general pre Columbian catalogues to appear in a long time African Arts More than 150 examples of Olmec and Maya art are described in detail discussed and reproduced in magnificent full color photographs The collection is grouped into cultural and geographical sections to give a complete picture of the most significant civilizations of ancient Latin America The Myths of the Popol Vuh in Cosmology, Art, and Ritual Holley Moyes,Allen J. Christenson,Frauke Sachse,2021-11-08 This volume offers an integrated and comparative approach to the Popol Vuh analyzing its myths to elucidate the ancient Maya past while using multiple lines of evidence to shed light on the text Combining interpretations of the myths with analyses of archaeological iconographic epigraphic ethnohistoric ethnographic and literary resources the work demonstrates how Popol Vuh mythologies contribute to the analysis and interpretation of the ancient Maya past The chapters are grouped into four sections The first section interprets the Highland Maya worldview through examination of the text analyzing interdependence between deities and human beings as well as the textual and cosmological coherence of the Popol Vuh as a source The second section analyzes the Precolumbian Maya archaeological record as it relates to the myths of the Popol Vuh providing new interpretations of the use of space architecture burials artifacts and human remains found in Classic Maya caves The third explores ancient Maya iconographic motifs including those found in Classic Maya ceramic art the nature of predatory birds and the Hero Twins deeds in the Popol Vuh The final chapters address mythological continuities and change reexamining past methodological approaches using the Popol Vuh as a resource for the interpretation of Classic Maya iconography and ancient Maya religion and mythology connecting the myths of the Popol Vuh to iconography from Preclassic Izapa and demonstrating how narratives from the Popol Vuh can illuminate mythologies from other parts of Mesoamerica The Myths of the Popol Vuh in Cosmology Art and Ritual is the first volume to bring together multiple perspectives and original interpretations of the Popol Vuh myths It will be of interest not only to Mesoamericanists but also to art historians archaeologists ethnohistorians iconographers linguists anthropologists and scholars working in ritual studies the history of religion historic and Precolumbian literature and historic linguistics Contributors Jaime J Awe Karen Bassie Sweet Oswaldo Chinchilla Mazariegos Michael D Coe Iyaxel Cojt Ren H ctor Escobedo Thomas H Guderjan Julia Guernsey Christophe Helmke Nicholas A Hopkins Barbara MacLeod Jesper Nielsen Colin Snider Karl A Taube An Inconstant Landscape Thomas G. Garrison,Stephen Houston,2019-01-15 Presenting the results of six years of archaeological survey and excavation

in and around the Maya kingdom of El Zotz An Inconstant Landscape paints a complex picture of a dynamic landscape over the course of almost 2 000 years of occupation El Zotz was a dynastic seat of the Classic period in Guatemala Located between the renowned sites of Tikal and El Per Waka it existed as a small kingdom with powerful neighbors and serves today as a test case of political debility and strength during the height of dynastic struggles among the Classic Maya In this volume contributors address the challenges faced by smaller polities on the peripheries of powerful kingdoms and ask how subordination was experienced and independent policy asserted Leading experts provide cutting edge analysis in varied topics and detailed discussion of the development of this major site and the region more broadly The first half of the volume contains a historical narrative of the cultural sequence of El Zotz tracing the changes in occupation and landscape use across time the second half provides deep technical analyses of material evidence including soils ceramics stone tools and bone The ever changing inconstant landscapes of peripheral kingdoms like El Zotz reveal much about their more dominant and better known neighbors An Inconstant Landscape offers a comprehensive multidisciplinary view of this important but under studied site an essential context for the study of the Classic Maya in Guatemala and a premier reference on the subject of peripheral kingdoms at the height of Maya civilization Contributors Timothy Beach Nicholas Carter Ewa Czapiewska Halliday Alyce de Carteret William Delgado Colin Doyle James Doyle Laura G mez Jose Luis Garrido L pez Yeny Myshell Guti rrez Castillo Zachary Hruby Melanie Kingsley Sheryl Luzzadder Beach Cassandra Mesick Braun Sarah Newman Rony Piedrasanta Edwin Rom n and Andrew K Scherer     Art, Ideology, and the City of Teotihuacan Janet Catherine Berlo, 1992     **Maya Narrative Arts** Karen Bassie-Sweet, Nicholas A. Hopkins, 2019-01-15 In Maya Narrative Arts authors Karen Bassie Sweet and Nicholas A Hopkins present a comprehensive and innovative analysis of the principles of Classic Maya narrative arts and apply those principles to some of the major monuments of the site of Palenque They demonstrate a recent methodological shift in the examination of art and inscriptions away from minute technical issues and toward the poetics and narratives of texts and the relationship between texts and images Bassie Sweet and Hopkins show that both visual and verbal media present carefully planned narratives and that the two are intimately related in the composition of Classic Maya monuments Text and image interaction is discussed through examples of stelae wall panels lintels benches and miscellaneous artifacts including ceramic vessels and codices Bassie Sweet and Hopkins consider the principles of contrast and complementarity that underlie narrative structures and place this study in the context of earlier work proposing a new paradigm for Maya epigraphy They also address the narrative organization of texts and images as manifested in selected hieroglyphic inscriptions and the accompanying illustrations stressing the interplay between the two Arguing for a more holistic approach to Classic Maya art and literature Maya Narrative Arts reveals how close observation and reading can be equally if not more productive than theoretical discussions which too often stray from the very data that they attempt to elucidate The book will be significant for Mesoamerican art historians epigraphers linguists and archaeologists     **The First Writing** Stephen D.

Houston,2004-12-09 In this book leading scholars in the field discuss and analyse the origins of ancient writing

*Manufactured Light* Emiliano Gallaga,Marc G. Blainey,2016-05-01 Complex and time consuming to produce iron ore mirrors stand out among Prehispanic artifacts for their aesthetic beauty their symbolic implications and the complexity and skill of their assembly *Manufactured Light* presents the latest archaeological research on these items focusing on the intersection of their significance and use and on the technological aspects of the manufacturing processes that created them The volume covers the production meaning and utilization of iron ore mirrors in various Mesoamerican communities Chapters focus on topics such as experimental archaeology projects and discussions of workshops in archaeological contexts in the Maya Central Mexico and northwest Mexico regions Other chapters concentrate on the employment and ideological associations of these mirrors in Prehispanic times especially as both sacred and luxury items The final chapters address continuities in the use of mirrors from Prehispanic to modern times especially in contemporary indigenous communities with an emphasis on examining the relationship between ethnographic realities and archaeological interpretations While the symbolism of these artifacts and the intricacy of their construction have long been recognized in archaeological discussions *Manufactured Light* is the first synthesis of this important yet under studied class of material culture It is a must read for students and scholars of Mesoamerican archaeology ethnography religion replicative experimentation and lithic technology Contributors include Marc G Blainey Thomas Calligaro Carrie L Dennett Emiliano Gallaga Julie Gazzola Sergio Gomez Chavez Olivia Kindl Brigitte Kovacevich Achim Lelgemann Jos J Lunazzi John J McGraw Emiliano Melgar Joseph Mountjoy Reyna Solis and Karl Taube

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