

**content area**

5. Indigenous Americas 1000 BCE-1980 CE

**image #/info**

**153. Chavín de Huántar.** Northern highlands, Peru. Chavín. 900-200 BCE. Nose Ornament (jewelry hammered gold alloy).

**image from test**



**UMFA object image**

UMFA2008.16.1



**UMFA object info**

**Necklace with Double Bat Effigies 700 -1200 CE**  
Panama. gold. h: 1 1/4 in x w: 1 in x l: 18 13/16.

Consists of four pairs of cast double bat effigy ornaments each of which is separated by one tubular bead with a round bead on each end to separate the ornament from the tubular bead. The back of the necklace consists of four sets of incisor shaped pendant beads, three per set. Each incisor bead is separated by a round bead, and each set repeats the pattern of round and tubular beads separating the ornaments. Modern threaded fastener joins the necklace at the back of the neck. Threaded on nylon monofilament. The place of origin is attributed to the area of Parita on the West Coast of Panama in Herrera province.

UMFA1977.094



**Bird Helmet Figure Plaque, Mezcala** (Mexican). 500 BCE-200 CE. h: 5.75 in, w: 3.75 in. Green jade human figure wearing a bird helmet. Pierced in two places on either side of the figure.

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**155. Yaxchilan. Chiapas, Mexico.** Maya 725 CE Limestone (architectural complex). Lintel



UMFA1987.057.001 and UMFA 1987.057.002

The symbolically complex face with its eyes of swirling scrolls, fish fins on cheeks, an aquiline nose, and filed teeth portrayed on these urns has been given the name of God I of the Palenqué Triad by scholars. They use the term The Palenqué Triad to refer to a trio of gods who were celebrated as divine ancestors by the kings of the Maya city of Palenqué. A horseshoe frame of beads representing a cave, signifying that the god is in the underworld, sets off the face. God I is also a prototype for one of the Hero Twins of Maya mythology who defeated the evil deities of the earth.



The unusually large size of the urns suggests a funerary function that is also implied by the knots that accompany the eardiscs that denote rulership. Early tombs at the Maya city of Tikal have been found that contain the skeletons of important personalities but not their skulls. Possibly each urn once contained the severed head of a high-ranking person whose patron was God I. The excellent state of preservation of these urns also strongly suggests that they had been placed in masonry tombs, the **Mayan Bowl With 11 Hieroglyphs. 600-900. Guatemala, Petén region, Maya culture.** Earthenware and pigment. h: 2.9375 in, diam: 9.125 in. Terra sigillata, Cylindrical shaped bowl with a wide flared mouth.

UMFA1985.006



The decoration consists of eleven hieroglyphs painted on the exterior in black-brown monochrome on a cream colored base. The overall effect is a calligraphic masterpiece, of the Maya writing system. Ten of the eleven glyphs are of approximately even in width, with the exception of the last one which is much narrower. The sequential order and configuration of the glyphs corresponds to Coe's "Primary Standard Text" believed to be a "rigidly codified chant or recitation, dealing with mortuary concepts that relate to the journey to the Underworld of the deceased in whose tombs the vessels had been placed at the time of burial. Glyph theme: burial, sacrifice, death and death gods.



5: Indigenous Americas 1000 BCE - 1980 CE

**157. Templo Mayor (Main Temple).**  
Tenochtitlan (modern Mexico City, Mexico).  
Mexico (Aztec). 1375–1520 C.E. Stone (temple);  
volcanic stone (The Coyolxauhqui Stone);  
**jadeite (Olmec-style mask)**; basalt (Calendar  
Stone). (4 images)



UMFA 1978.024



**Chontal Style Stone Mask, Mexico** Late  
Preclassic, Mezcala (ca. 300 BCE - 100 BCE),  
stone, height 5.5 in, 13.97 cm width, white stone  
mask in the Chontal style.

The overall design is economical in form. Each  
ear has two holes drilled through for  
suspension. Traces of cinnabar paint on the back.

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**158. Ruler's feather headdress (probably of  
Motecuhzoma II).** Mexico (Aztec). 1428–1520  
C.E. Feathers (quetzal and cotinga) and gold.



UMFA 2008.16.1



**Necklace with Double Bat Effigies. Coclé.**  
**Panama.** ca. 700-1200. Gold. h: 1 1/4 in x w: 1  
in x l: 18 13/16 in.

Consists of four pairs of cast double bat effigy  
ornaments each of which is separated by one  
tubular bead with a round bead on each end to  
separate the ornament from the tubular bead.  
The back of the necklace consists of four sets of  
incisor shaped pendant beads, three per set.  
Each incisor bead is separated by a round bead,  
and each set repeats the pattern of round and  
tubular beads separating the ornaments.  
Modern threaded fastener joins the necklace at  
the back of the neck. Threaded on nylon  
monofilament. The place of origin is attributed  
to the area of Parita on the West Coast of  
Panama in Herrera province.

**Jester Diety headdress, element. Honduras.**  
**Late Classic, Maya.** (600-800). Jade. Jade with  
traces of cinnabar.

Small holes drilled through the sculpture to tie it  
to a cloth headdress in an upright position to  
form the crown. Flat in form so that the design  
is visible in profile. A large central eye and an  
upturned nose placed over the upper jaw which  
contains a large single shark's tooth  
characteristic of the Jester gods of Palenque.

UMFA 1985.020



5: Indigenous Americas 1000 BCE - 1980 CE

**160. Maize cobs.** Inka. C. 1440-1533 CE. Sheet  
metal/repoussé, metal alloys.



UMFA 2008.16.1



**Necklace with Double Bat Effigies. Coclé.**  
**Panama.** ca. 700-1200. Gold. h: 1 1/4 in x w: 1  
in x l: 18 13/16 in.

Consists of four pairs of cast double bat effigy  
ornaments each of which is separated by one  
tubular bead with a round bead on each end to  
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**161. City of Machu Picchu.** Central highlands, Peru. Inka. C. 1450-1540 CE. Granite.



UMFA1985.018.008



**Machu Picchu.** 1984. Linda Stevens Connor. Gelatin silver print. 8" x 9 15/16"

UMFA2014.21.4



**Machu Picchu, Peru.** 1989. Marilyn Bridges. Gelatin silver print. 14 3/4" x 18 5/8". Black and white photograph of Machu Picchu.

5: Indigenous Americas 1000 BCE - 1980 CE

**164. Transformation mask. Kwakwaka'wakw.** Northwest coast of Canada. Late 19th century CE. Wood, paint, and string.



UMFA2007.9.1



**Wolf, and Sisiutl Transformation Mask. John Livingston. Canada.** Red cedar, cedarbark, alder, paint, magnets, cordage and hinges.

Wolf's head extending vertically from an oval wooden base. It is painted in black, white, red, light bluish-gray, with parts of the natural surface of the wood showing. The wolf's mouth is slightly opened, exposing the teeth. Only the incisors are rendered naturalistically. Two paws are attached to the base on opposite sides, bottoms up, with four claws extended. The underside of the wolf's bottom jaw displays a human face, also with the mouth slightly opened and teeth showing. Dark brown string extends from small holes on both sides of the upper portion of the wolf's mouth. The string runs through two ringlets, one on the outside edge of each paw, and ties to two wooden rod-shaped handles, measuring approximately 7 3/8" and 4 7/8" in length. Upon opening the mouth, a three dimensional face in human form can be seen, attached to the base and painted in black, white, red, green, and with parts of the natural color of the wood showing. The mouth is slightly opened, but contains no teeth. The upper and elongated, somewhat abstract representations of the exterior with the eyes and teeth being most identifiable. The aforementioned strings run through a hole in the bridge of the nose on the interior face.

UMFA1981.016.002



**Raven Mask. Kwakwaka'wakw , Kwakiutl.** wood, pigment. dim. 29 x 89 x 17 cm.

Its red mouth and mirror eyes make this raven seem the creature from another world that he is. According to Northwest Coast myths, Raven could change himself into many forms -- human, natural, or animal. It is Raven, the people say, who taught us how to fish, how to build our houses and organize how we live. During the cold winter months the people of the Northwest coast hold elaborate ceremonies. Men wear masks like this one of Raven and, through the use of dance and gestures, tell stories about the history of the world and Raven's role in shaping it. In this way the knowledge of the past is carried forward into the future. Among Northwest Coast cultures mythology was extremely important since it was through myths that one traces one's descent and define one's place in the society. Whether on totem poles, house fronts, masks, sculptured figures or on items of daily use the animal symbolism of this area is a language well understood by its creators.



5: Indigenous Americas 1000 BCE - 1980 CE

**166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.**



UMFA2003.10.16



**Maria Martínez, Santana Martínez. Serpent Design Pot, ca. 1939. American, North American Indian. Sam Ildefonso, earthenware. h: 5 5/8 in, diam: 7 in.**

Black burnished earthenware pot. Slightly curving sides swell outward from the mouth and then, at about the middle of the piece makes a rounded curve angling in towards a narrow foot. The design is on the upper sides on a band. The undulating body of the stylized serpent has three pairs of pointed legs extending down from the three upward curves of the body. A design of three overlapping lobes fills the voids in the two downward curves of the serpent's body. The serpent has a three pronged fork design extending from the back of its head with a line of dots across the back of the tines, and a long zigzag tongue ending in a notched arrow. The design is glossy and the background is mat.

UMFA1980.131.002



**Maria Martínez, Popovi Da, Serpent Plate, ca. 1939. American, North American Indian. Sam Ildefonso, earthenware. h: 1.625 in, diam: 9.5625 in.**

Highly burnished black plate with serpent design around the top half edge of the plate. Design has a stylized serpent with a square mouth, eating a zigzagged design (lightning?). Design highly burnished, while the negative portion of the design is painted matt with a slip that is not burnished. Metallic black is a result of heavy carbon trapped in clay body from the pit firing process.