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Between Continents/Between Seas: Pre-Columbian Art of ...

293 ceremonial, decorative, and utilitarian objects in gold, jade, terracotta, and volcanic stone were assembled. The works, which dated from c. 500 B.C. to the mid-16th century, were installed chronologically and geographically. Wall labels were provided in English and Spanish.

Between Continents/Between Seas: Pre-Columbian Art of ...

Presents a history of ancient American civilizations prior to the arrival of Columbus, discussing history, agriculture, religion, architecture, art, and politics.

Based on the 28th International Archaeometry Symposium jointly sponsored by the University of California, Los Angeles, and the Getty Conservation Institute, this volume offers a rare opportunity to survey under a single cover a wide range of investigations concerning pre-Columbian materials. Twenty chapters detail research in five principal areas: anthropology and materials science; ceramics; stone and obsidian; metals; and archaeological sites and dating. Contributions include Heather Lechtman's investigation of " The Materials Science of Material Culture, " Ron L. Bishop on the compositional analysis of pre-Columbian pottery from the Maya region, Ellen Howe on the use of silver and lead from the Mantaro Valley in Peru, and J. Michael Elam and others on source identification and hydration dating of obsidian artifacts.

Between Continents/Between Seas: Pre-Columbian Art of ...

The lands between Mesoamerica and the Central Andes are famed for the rich diversity of ancient cultures that inhabited them. Throughout this vast region, from about AD 700 until the sixteenth-century Spanish invasion, a rich and varied tradition of goldworking was practiced. The amount of gold produced and worn by native inhabitants was so great that Columbus dubbed the last New World shores he sailed as Costa Rica—the "Rich Coast." Despite the long-recognized importance of the region in its contribution to Pre-Columbian culture, very few books are readily available, especially in English, on these lands of gold. *Gold and Power in Ancient Costa Rica, Panama, and Colombia* now fills that gap with eleven articles by leading scholars in the field. Issues of culture change, the nature of chiefdom societies, long-distance trade and transport, ideologies of value, and the technologies of goldworking are covered in these essays as are the role of metals as expressions and materializations of spiritual, political, and economic power. These topics are accompanied by new information on the role of stone statuary and lapidary work, craft and trade specialization, and many more topics, including a reevaluation of the concept of the "Intermediate Area." Collectively, the volume provides a new perspective on the prehistory of these lands and includes articles by Latin American scholars whose writings have rarely been published in English.

Oliver P. Pearson ' s studies on mammalian biology remain standard reading for ecologists, physiologists, taxonomists, and biogeographers. Reflecting this, the papers gathered here continue to expand our understanding of the ecology and evolution of subterranean mammals, and of ecology, taxonomy, and biogeography of Neotropical mammals, a group that was central to the latter half of Pearson ' s career.

A stunning survey of the indigenous art, architecture, and spiritual beliefs of the Americas, from the Precolumbian era to the 20th century This landmark publication catalogues the Art Institute of Chicago ' s outstanding collection of Indian art of the Americas, one of the foremost of its kind in the United States. Showcasing a host of previously unpublished objects dating from the Precolumbian era to the 20th century, the book marks the first time these holdings have been comprehensively documented. Richard Townsend and Elizabeth Pope weave an overarching narrative that ranges from the Midwestern United States to the Yucatán Peninsula to the heart of South America. While exploring artists ' myriad economic, historical, linguistic, and social backgrounds, the authors demonstrate that they shared both a deep, underlying cosmological view and the desire to secure their communities ' prosperity by affirming connections to the sacred forces of the natural world. The critical essays focus on topics that bridge traditions across North, Central, and South America, including materials, methods of manufacture, the diversity of stylistic features, and the iconography and functions of various objects. Gorgeously illustrated in color with more than 500 vibrant images, this handsome catalogue serves as the definitive survey of an unparalleled collection.

Olmec Art at Dumbarton Oaks presents the Olmec portion of the Robert Woods Bliss Collection of Pre-Columbian Art. It illustrates all thirty-nine Olmec art objects in color plates and includes many complementary and comparative black-and-white illustrations and drawings. The body of Pre-Columbian art that Robert Bliss carefully assembled over a half-century between 1912 and 1963, amplified only slightly since his death, is a remarkably significant collection. In addition to their aesthetic quality and artistic significance, the objects hold much information regarding the social worlds and religious and symbolic views of the people who made and used them before the arrival of Europeans in the New World. This volume is the second in a series of catalogues that will treat objects in the Bliss Pre-Columbian Collection. The majority of the Olmec objects in the collection are made of jade, the most precious material for the peoples of ancient Mesoamerica from early times through the sixteenth century. Various items such as masks, statuettes, jewelry, and replicas of weapons and tools were used for ceremonial purposes and served as offerings. Karl Taube brings his expertise on the lifeways and beliefs of ancient Mesoamerican peoples to his study of the Olmec objects in teh Bliss collection. His understanding of jade covers a broad range of knowledge from chemical compositions to geological sources to craft technology to the symbolic power of the green stone. Throughout the book the author emphasizes the role of jade as a powerful symbol of water, fertility, and particularly, of the maize plant which was the fundamental source of life and sustenance for the Olmec. The shiny green of the stone was analogous to the green growth of maize. This fundamental concept was elaborated in specific religious beliefs, many of which were continued and elaborated by later Mesoamerican peoples, such as the Maya. Karl Taube employs his substantial knowledge of Pre-Columbian cultures to explore and explicate Olmec symbolism in this catalogue.

Library holds volume 2, part 2 only.

Between Continents/Between Seas: Pre-Columbian Art of ...

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