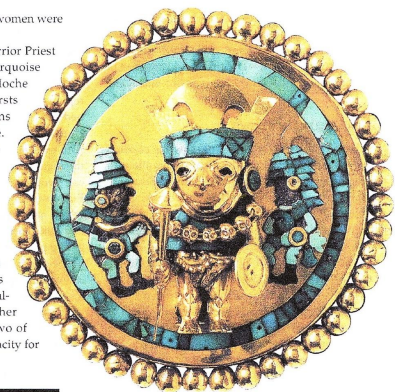


San José de Moro, just south of Sipán, several women were buried with the regalia of the Priests.

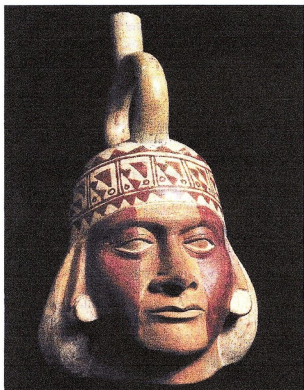
Among the riches accompanying the Warrior Priest at Sipán was a pair of exquisite gold-and-turquoise **EARSPOOLS**, each of which depicts three Moche warriors (fig. 13-21). The central figure bursts into three dimensions, while his companions are shown in profile, in a flat inlay technique. All three are adorned with tiny gold-and-turquoise earspools, simpler versions of the object they themselves adorn. They wear gold-and-turquoise headdresses topped with delicate sheets of gold that resemble the crescent-shaped knives used in sacrifices. The central figure has a crescent-shaped nose ornament and carries a removable gold club and shield. A necklace of owl's-head beads strung with gold thread hangs around his shoulders; similar objects have been found in other tombs at Sipán. These earspools illustrate two of the most notable features of Moche art: its capacity for naturalism and its close attention to detail.



13-21 EARSPOOL

From Sipán, Peru. Moche culture, c. 300 CE. Gold, turquoise, quartz, and shell; diameter approx. 3" (9.4 cm). Brüning Archaeological Museum, Lambayeque, Peru.

Credit: Photo: Susan Einstein



13-20 MOCHE PORTRAIT VESSEL

Peru. Moche culture, c. 100–700 CE. Clay, height 11" (28 cm). Staatliche Museen zu Berlin, Ethnologisches Museum.

This is one of several portrait vessels made from the same mold that seems to portray a particular individual.

Credit: © 2016. Photo: Paola, Florence/bpk, Bildagentur für Kunst, Kultur und Geschichte, Berlin

North America

How do the art and architecture of early cultures differ across North America?

Compared to the densely inhabited agricultural regions of Mesoamerica and South America, most of North America remained sparsely populated. Early people lived primarily by hunting, fishing, and gathering edible plants. Agriculture was developed on a limited scale with the cultivation of squash, sunflowers, and other plants to supplement a diet comprised largely of game, fish, and berries.

The East

We are only beginning to understand the early culture of eastern North America. Archaeologists have discovered that people lived in communities that included both burial and ceremonial earthworks—mounds of earth-formed platforms that probably supported a chief's house and served as the shrines of ancestors and places for a sacred fire, tended by special guardians. Poverty Point, Louisiana, is one of the largest of the earthwork ceremonial centers (though not the earliest—this distinction goes to Watson

Brake, Louisiana, dating to 3400–3000 BCE). Dated between 1800 and 500 BCE—essentially contemporary with Stonehenge in England (see fig. 1-22) and with Olmec constructions in Mexico (see fig. 13-9)—Poverty Point consisted of huge, concentric earthen arcs three quarters of a mile wide.

The Woodland Period

The Woodland period (300 BCE–1000 CE) saw the creation of impressive earthworks along the great river valleys of the Ohio and Mississippi, where people built monumental mounds and buried individuals with valuable grave goods. Objects discovered in these burials indicate that the people of the Mississippi, Illinois, and Ohio river valleys traded widely with other regions of North and Central America. For example, the burial sites of the Adena (c. 1100 BCE–200 CE) and the Hopewell (c. 100 BCE–550 CE) cultures contained objects made with copper from present-day Michigan's Upper Peninsula, as well as cut sheets of mica from the Appalachian Mountains, turtle shells and sharks' teeth from Florida, and obsidian from Wyoming and Idaho. The pipes that the Hopewell people created from fine-grained pipestone for the ritual smoking of tobacco have been found from Lake Superior to the Gulf of Mexico.

The Hopewell carved their pipes with representations of forest animals and birds, sometimes with inlaid eyes and teeth of fresh-water pearls and bone. Combining realism and elegant simplification, a beaver crouching on a platform forms the bowl of a pipe found in present-day Illinois (fig. 13-22). As in a modern pipe, the bowl—a hole in the beaver's back—could be filled with tobacco or other dried leaves, the leaves lighted, and smoke drawn through the hole in the stem. Using the pipe in this way, the smoker would be face to face with the beaver, whose shining pearl eyes may suggest an association with the spirit world.

13-22 BEAVER EFFIGY PLATFORM PIPE

From Bradford Mound, Pike County, Illinois. Hopewell culture, c. 100–400 CE. Pipestone, river pearls, and bone, 4½" x 1½" x 2" (11.6 x 4.8 x 5.1 cm). Gilcrease Museum, Tulsa, Oklahoma.

Credit: Photo: John Bigelow Taylor



The Mississippian Period

The Mississippian period (c. 700–1550 CE) is characterized by the widespread distribution of complex chiefdoms, both large and small, that proliferated throughout the region. The people of the Mississippian culture continued the mound-building tradition begun by the Adena, Hopewell, and others. From 1539 to 1543 Hernando de Soto encountered Mississippian societies while exploring the region, and this contact between native North American people and Europeans resulted in catastrophe. The Europeans introduced diseases, especially smallpox, to which native populations had had no previous exposure and hence no immunity. In short order, 80 percent of the native population perished, an extraordinary disruption of society, far worse than the Black Death in fourteenth-century Europe. By the time other Europeans reached the area, the great earthworks of the Mississippian culture had long been abandoned.

One of the most impressive Mississippian-period earthworks is the **GREAT SERPENT MOUND** in present-day Adams County, Ohio (fig. 13-23). Researchers using carbon-14 dating have recently proposed dating the mound to about 1070 CE. There have been many interpretations of the twisting snake form, especially the "head" at the highest point, a Y shape and an oval enclosure that some see as the serpent opening its jaws to swallow a huge egg. Perhaps the people who built it were responding to the spectacular astronomical display of Halley's Comet in 1066.

Mississippian peoples built a major urban center known as Cahokia near the juncture of the Illinois, Missouri, and Mississippi rivers (now East St. Louis, Illinois). Although the site may have been inhabited as early as about 3000 BCE, most monumental construction at Cahokia took place between about 1000 and 1300 CE. At its height the city had a population of up to 15,000 people, with another 10,000 in the surrounding countryside (fig. 13-24).

The most prominent feature of Cahokia—a feature also found at other Mississippian sites—is an enormous earth mound called Monk's Mound, covering 13 acres and originally 100 feet high. A small, rounded platform on its summit initially supported a wooden fence and a rectangular building. The mound is aligned with the sun at the equinox and may have had a special use during planting or harvest festivals. Smaller rectangular and rounded mounds in front of the principal

13-23 GREAT SERPENT MOUND

Adams County,
Ohio, Mississippian
culture, c. 1070 CE.
Length approx.
1,254' (382 m).

Credit: © Tony Lind/
SuperStock

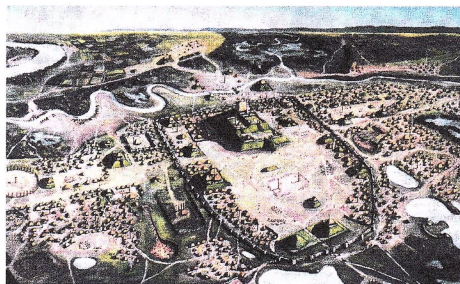


mound surrounded a large, roughly rectangular plaza. The city's entire ceremonial center was protected by a stockade, or fence, of upright wooden posts. In all, the walled enclosure contained more than 100 mounds, platforms, wooden enclosures, and houses. The various earthworks functioned as tombs and bases for palaces and temples, and also served to make astronomical observations.

Postholes indicate that woodhenges (circles of wooden columns) were a significant feature of Cahokia. The largest (seen to the extreme left in fig. 13-24) had 48 posts forming a circle with a diameter of about 420 feet. Sight lines

between a 49th post set east of the center of the enclosure and points on the perimeter enabled early astronomers to determine solstices and equinoxes.

FLORIDA GLADES CULTURE In 1895, excavators working in submerged mud and shell mounds off Key Marco on the west coast of Florida made a remarkable discovery: posts carved with birds and animals that had been preserved in the swamps. The large mound called Fort Center, in Glades County, Florida, gives the Florida Glades culture its name.

**13-24 RECONSTRUCTION OF CENTRAL CAHOKIA**

As it would have appeared about 1150 CE. Collinsville, Illinois. Mississippian culture, c. 1000–1300 CE. East–west length approx. 3 miles (4.82 km), north–south length approx. 2½ miles (3.6 km); base of great mound 1,037' × 790' (316 × 241 m), height approx. 100' (30 m). Monk's Mound is the large platform in the center of the image.

Credit: Painting by William Iseninger. Reconstruction of Central Cahokia Mounds, c. 1150 CE. Courtesy of Cahokia Mounds State Historic Site

**13-25 PELICAN FIGUREHEAD**

Key Marco, Florida. Florida Glades culture, c. 1000 CE. Wood and paint, 4½ × 2½ × 3¼" (11.2 × 6 × 8 cm). University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.

Credit: Courtesy of the Penn Museum. Image #160303

At Key Marco, painted wooden animal and bird heads, a human mask, and the figure of a kneeling cat-human were found in circumstances that suggested a ruined shrine. Recently, carbon-14 dating of these items has confirmed a date of about 1000 CE. Although the heads are spare in details, the artists show a remarkable power of observation in reproducing the creatures they saw around them, such as the **PELICAN** in **figure 13-25**. The surviving head, neck, and breast of the pelican are made of carved wood painted black, white, and gray (other images also had traces of pink and blue paint). The bird's outstretched wings were found nearby, but the wood shrank and disintegrated as it dried. Carved wooden wolf and deer heads were also found. Archaeologists think the heads might have been attached to ceremonial furniture or posts. Some see evidence here of a bird and animal cult or perhaps the use of birds and animals as clan symbols.

The Southwest

Farming cultures were slower to arise in the arid American Southwest, which became home to three major early cultures. The Hohokam culture, centered in the central and southern parts of present-day Arizona, emerged around 200 BCE and endured until sometime around 1300 CE. The Hohokam built large-scale irrigation systems, multi-story residences, and ballcourts that demonstrate ties with Mesoamerica. The Mimbres/Mogollon culture, located in the mountains of west-central New Mexico and east-central

Arizona, flourished from about 200 to about 1150 CE. Potters made deep bowls painted with lively, imaginative, and sometimes complex scenes of humans and animals (**fig. 13-26**). Much of our knowledge of this ceramic tradition is based on examples excavated in burials under the floors of Mimbres dwellings, where food bowls—most of them intentionally punctured before burial—were inverted and placed over the head of the deceased. Some experts believe these perforated bowls could have represented the dome of the sky and embodied ideas about the transport of the dead from the earth into the spirit world.

The third southwestern culture, the Ancestral Puebloans (formerly called Anasazi), emerged around 500 CE in the Four Corners region, where present-day Colorado, Utah, Arizona, and New Mexico meet. The Puebloans adopted the irrigation technology of the Hohokam and began building elaborate, multi-storied, apartmentlike "great houses" with many rooms for specialized purposes, including communal food storage and ritual.

As in Mimbres culture, Ancestral Puebloan people found aesthetic expression in their pottery. Women were the potters in ancient Pueblo society. They developed a functional, aesthetically pleasing, coil-built earthenware, or low-fired ceramic, initiating a tradition of ceramic production that continues to be important today among the Pueblo peoples of the Southwest. One type of vessel, a wide-mouthed **SEED JAR** with a globular body and holes

**13-26 BOWL WITH SCORPIONS**

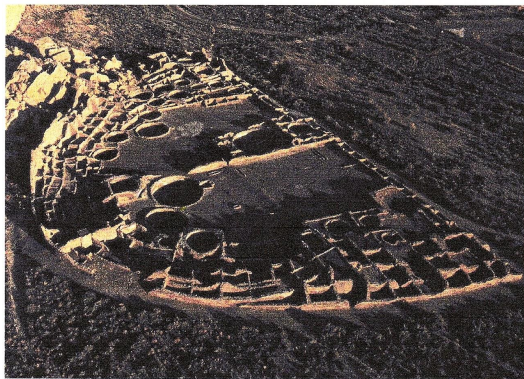
Swarts Run, Southwest New Mexico. Mimbres culture, c. 1000–1150 CE. Earthenware with white slip and black paint, height 4½" (12 cm), diameter 11½" (29.5 cm). Peabody Museum of Archaeology and Ethnology, Harvard University.

Credit: © President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology, Harvard University. PM# 24-15-10/94585

**13-27 SEED JAR**

Ancestral Puebloan culture, c. 1150 ce. Earthenware with black-and-white pigment, diameter 14½" (36.9 cm), Saint Louis Art Museum. Funds given by the Children's Art Festival (175-1981).

near the rim (Fig. 13-27), would have been suspended from roof poles by thongs attached to the jar's holes, out of reach of voracious rodents. The example shown here is decorated with black-and-white dotted squares and zig-zag patterns. The patterns conform to the body of the jar, enhancing its curved shape by focusing the energy of the design around its bulging expansion.

**13-28 "PUEBLO BONITO"**

Chaco Canyon, New Mexico. Ancestral Puebloan culture, 830-1150 ce.

Credit: © Richard A. Cooke/Corbis

CHACO CANYON Chaco Canyon, covering about 30 square miles in present-day New Mexico with nine great houses, or pueblos, was an important center of Ancestral Puebloan civilization. The largest-known "great house" is a ruin known as "**PUEBLO BONITO**" (Fig. 13-28), which was built in stages between the ninth and mid twelfth centuries. Eventually it included over 800 rooms in four or five stories, arranged in a D shape. Within the crescent part of the D, 32 kivas recall the round, semi-submerged pit houses of earlier Southwestern cultures. Here men performed religious rituals and instructed youths in their responsibilities. Interlocking pine logs formed a shallow, domelike roof with a hole in the center through which the men entered by climbing down a ladder. Based on what we know of later Pueblo beliefs, a small indentation in the floor of the kiva directly under the entrance and behind the fire pit may have symbolized the "navel of the earth"—the place where ancestors of the Ancestral Pueblo had emerged to settle on the earth in mythic "first times." The top of the kivas formed the floor of the communal plaza.

Pueblo Bonito stood at the hub of a network of wide, straight roads—almost invisible today, but discovered through aerial photography—that radiated out to some 70 other communities. They make no detour to avoid topographic obstacles; when they encounter cliffs, they become stairs. Their undeviating course suggests that they were more than practical thoroughfares: They may have served as processional ways. Given its place at the intersection

**13-29 "CLIFF PALACE"**

Mesa Verde National Park, Colorado. Ancestral Puebloan culture, c. 1150-1300 ce.

Credit: © Marc Schauer/Shutterstock

of this road system and the prominence of kivas in the design of great houses such as Pueblo Bonito, some have suggested that Chaco Canyon may have been a gathering place or pilgrimage site for people from the entire region at specific times of year.

Though no one knows for certain why Chaco Canyon was abandoned, the Ancestral Puebloan population declined during a severe drought in the mid twelfth century, and building at Pueblo Bonito ceased around 1150. Ancestral Puebloans may have moved to the Rio Grande and Mogollon river valleys, where they built new apartmentlike dwellings on ledges under sheltering cliffs (Fig. 13-29). One of the most impressive surviving cliff

dwellings from this period is the "Cliff Palace" in Mesa Verde, Colorado, comprised of 150 rooms and 23 kivas, with an estimated population of about 100. Difficult as it must have been to live high on canyon walls and commute to farm the valley below, the cliff communities had the advantage of being relatively secure. The cliffs also acted as insulation, protecting the dwellings from the extremes of heat and cold that characterize this part of the world. The many rooms housed an entire community comfortably, and close proximity built communal solidarity.

ROCK ART The rock art of the American Southwest consists of pictographs, which are painted, and petroglyphs,

**13-30 ANTHROPOMORPHS**

The Great Gallery, Horseshoe (Barrier) Canyon, Utah. c. 1-1000 ce. Largest figure about 8' (2.44 m) tall.

These may represent holy or priestly figures and are often associated with snakes, dogs, and other small, energetic creatures. Big-eyed anthropomorphs may be rain gods. Painters used their fingers and yucca-fiber brushes to apply the reddish pigment made from hematite (iron oxide).

Credit: © Whit Richardson/Aurora Open/SuperStock

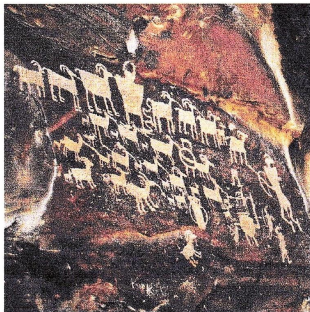
which are pecked or engraved. While occurring in numerous distinctive styles, rock art images include humans, animals, and geometric figures represented singly and in multi-figured compositions.

In the Great Gallery of Horseshoe Canyon, Utah, the painted human figures have long, decorated rectangular bodies and knoblike heads (fig. 13-30). One large, wide-eyed figure popularly known as the “Holy Ghost” is nearly 8 feet tall. Archaeologists have dated these paintings to about 1,000 to 2,000 years ago; rock art is very difficult to date with any precision.

Petroglyphs are often found in places where the dark brown bacterial growths and staining known as “desert varnish” streak down canyon walls. To create an image, the artist scrapes through the layer of varnish, exposing the lighter sandstone beneath. In the petroglyphs of Nine Mile Canyon in central Utah—attributed to the Fremont people (800–1300 CE), who were agriculturists as well as hunters—a large human hunter draws his bow and arrow on a flock of bighorn sheep (fig. 13-31). Other hunters and a large, rectangular, armless figure wearing a horned head-dress mingle with the animals. The scene gives rise to the same questions and arguments we have noted with regard to the prehistoric art discussed in Chapter 1: Is this a record of a successful hunt, a ritual activity, or a mythic story?

Throughout the Americas for the next several hundred years artistic traditions would continue to emerge, develop, and be transformed as the indigenous peoples

of various regions interacted. But more than anything else, the sudden incursions of Europeans beginning in the late fifteenth century would have a dramatic and lasting impact on these civilizations and their art.



13-31 HUNTER'S MURAL.
Nine Mile Canyon, Utah. Fremont people, 800–1300 CE.

Credit: © Ed Warner/Alamy Stock Photo

Think About It

- 1 Characterize and compare the differing figure styles of paintings from Teotihuacan and Maya culture as seen in **FIGURES 13-9 and 13-3**.
- 2 Discuss the significance of bloodletting as a recurring theme in early Mesoamerican art, focusing your answer on one specific work of art in this chapter.
- 3 Evaluate what we can learn about the broad cultural values of Olmec civilization from the figurinal group (fig. 13-1) that was the subject of the opening discussion in this chapter.
- 4 Compare the architectural complexes of Teotihuacan and Chaco Canyon. Evaluate the arguments for understanding both of these early monuments of American art as ceremonial sites. What do we know of the rituals that would have been performed in each location?

Crosscurrents

Both of these works, representing activities and relationships critical to royal power, were created in pictorial relief sculpture. Compare the two very different techniques of carving and figural styles. How are style and technique related to the cultural traditions of the time when and place where they were made?



FIG. 13-28



FIG. 13-14