

# Chapter 30

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

30-2



**N:**Reconstruction drawing with cutaway view of various rebuilding of the great temple **D:**1400-1500 **P/S:**Late Meso-American **A:**unknown Aztec **Pa:**Tenochtitlan **L:**Mexico

- C:**
- Made From \_\_\_\_\_ stone
  - Made to honor the Aztec \_\_\_\_\_ and the local god \_\_\_\_\_
- N:**
- A remarkable example of \_\_\_\_\_, a common trait in Mesoamerican architecture

30-3



**N:**Coyolxauhqui (She of the golden Bells) **D:**\_\_\_\_\_ **P/S:**Late Meso-American **A:**unknown Aztec **Pa:**Tenochtitlan **L:**Mexico

- C:**
- When Huitzilopochtli's 400 brothers and one sister attempted to kill their mother, he chased his brothers away and killed his sister
  - This \_\_\_\_\_ sculpture depicts the \_\_\_\_\_ body of Coyolxauhqui.
  - It was placed at the bottom of the stairs leading to one of Huitzilopochtli's temples; defeated enemies were \_\_\_\_\_ and then thrown down the stairs to land of this stone.

30-4



30-4 Coatlicue (She of the Serpent Skirt)

- Aztec, Tenochtitlán, Mexico, 1487-1520
- In addition to the relief carvings, the Aztecs produced freestanding statuary
- The Main forms were carved in \_\_\_\_\_, the details executed either in low relief or by incising
- Its ponderous weight \_\_\_\_\_ over ponderous viewers
- The beheaded goddess's necked writhe with two \_\_\_\_\_ and she wore a necklace of severed \_\_\_\_\_
- Her hands and feet have claws for tearing human flesh
- All her attributes symbolized \_\_\_\_\_

30-5



Machu Picchu

- Incas were great architects and supreme masters of shaping and cutting \_\_\_\_\_.
- Due to militant and conquering nature, Incas selected breathtaking \_\_\_\_\_ fortified sites.
- The city perches on a ridge between two jagged peaks \_\_\_\_\_ feet above sea level, invisible from Urubama rivers, and is in the heart of the Andes, 50 miles north from Cuzco
- City planning reveals an instinctive group of proper relation of architecture sight.
- Notice it seems to be a natural part of mountain ranges that surround it, Incas even cut large stones to \_\_\_\_\_ shapes of mountain
- Windows were even placed to see outside

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30-10



## Eagle Transformation Mask

- Kwakiutl, Alert bay, late 19<sup>th</sup> century
- These masks were used by religious specialists in their \_\_\_\_\_ rituals
- The mask was meant to be seen in \_\_\_\_\_, and it was constructed to open and close rapidly to create an illusion of transformation.
- The wearer could “\_\_\_\_\_” into a man than right back to a human
- The theme of \_\_\_\_\_, was the central aspect of religion and art of the Americas

1-4

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

1-11

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**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

1-7

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31-6



N: Tatanua Mask D: unknown P/S: Oceania A: unknown  
 Pa: unknown L: New Ireland  
 -worn by \_\_\_\_\_  
 -represents the spirits of specific \_\_\_\_\_ people  
 -made of soft wood, \_\_\_\_\_, and rattan  
 -common \_\_\_\_\_ among men  
 -it is usually painted colors like black, white, yellow and red which are associated with warfare, magic, spells and violence

31-14



N: Feather Cloak ('ahu'ula) D: early 19<sup>th</sup> century P/S: Oceania  
 A: unknown Pa: unknown L: Hawaii  
 -chiefly for \_\_\_\_\_  
 -reflected the status of the wearer with the \_\_\_\_\_  
 feathers form the 'i'iwi, 'apapane, 'o'o and mamo birds  
 -some of these birds yielded only a few feathers, so they were \_\_\_\_\_  
 -it linked the wearer to the gods and also provided \_\_\_\_\_ protection

31-13



N: Tattooed Warrior with War Club D: 19<sup>th</sup> century P/S: Oceania  
 A: unknown Pa: unknown L: Nukahiva, Marquesas Islands  
 - \_\_\_\_\_ were thought to form spiritual armor  
 -holds wooden club over \_\_\_\_\_ shoulder and decorated water gourd in \_\_\_\_\_ hand  
 -the tattoos seem to \_\_\_\_\_ his body parts into zones

31-19



N: Tawhiri-Matea D: 1984 P/S: Oceania A: Cliff Whiting  
 Pa: unknown L: New Zealand  
 -masterpiece of wood crafting  
 -suggested the wind of turbulence with restless \_\_\_\_\_  
 of the main motif and its myriad of \_\_\_\_\_ edges  
 -Tawhir-Matea, god of the \_\_\_\_\_, wrestles to control  
*te whanau puihi*, \_\_\_\_\_ of the four winds  
 -Ra, the sun, energized the scene from the top left, complemented by Marama, \_\_\_\_\_, in the opposite corner  
 -spiral koru motifs symbolizing \_\_\_\_\_  
 flow through the composition

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31-3



**N:** *Bisj* poles **D:** Early to mid-20<sup>th</sup> century **P/S:** Asmat, Oceania  
**A:** unknown **Pa:** unknown **L:** Buepas Village, Papua New Guinea  
**C:** -they served as a pledge to \_\_\_\_\_ a relative's death  
 -carved from the trunk of a \_\_\_\_\_ tree, the poles included  
 superimposed figures of individuals who had died  
 -all of the decorative elements on the pole were related to  
 \_\_\_\_\_ and foretold a successful raid  
 -after the success of the expedition, the poles were \_\_\_\_\_  
 and allowed to \_\_\_\_\_, having served their purpose

1-4

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1-11

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# Chapter 32

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32-1



N: Stock Raid With Cattle, Horses, Encampment, and Magical “Rain Animal”  
 D: Mid 19<sup>th</sup> century P/S: San art A: a San tribe member Pa: unknown  
 L: San, Bamboo Mountain (South Africa)  
 C: -originally about eight feet long, but is now in fragments.  
 -Scholars say it was the \_\_\_ people who made it. This people group usually painted game animals being hunted for food. This particular rock painting look like it was made after a series of stock raids between 1838 and 1848. The scene depicts some men leading a \_\_\_\_\_ and goods.  
 -very similar to other rock paintings with spiritual interpretations. Might represent a spiritual leader in a trance state. It indirectly records government action and was designed to bring about the \_\_\_\_\_ which stopped the South African military from locating the raiders.

32-3



N: Reliquary Guardian Figure (mbulu-nguku) D: 19<sup>th</sup> or early 20<sup>th</sup> century  
 P/S: Kota art PA: unknown A: unknown L: Gabon  
 C:-severely stylized body form of an open lozenge that is below wooden head covered with polishes copper and brass. The shiny surfaces were supposed to repel \_\_\_\_\_  
 -Simplified head and flattened hairstyles. Ridges borders and subdivisions give textured elegance. The lower portion of the figure was stuck into a basket for ancestral relics.  
 N:1’ 9 1/16” high

32-4



N: Mother and Child D: 19<sup>th</sup> or early 20<sup>th</sup> century P/S: Kongo A: unknown  
 Pa: Unknown L: National Museum of African Art  
 C: -The carving is 10 1/8 ft. high.  
 -This piece illustrates royalty by the \_\_\_\_\_, chest scarification, and jewelry.  
 -A \_\_\_\_\_ is an image that may represent an ancestor or a legendary founding clan mother.  
 -These figures were known as white chalk and most were seen in women organizations for \_\_\_\_\_ or infertility.

32-11



N: “Linguist Staff” of Two Men Sitting at a Table of Food D: mid 20<sup>th</sup> century  
 P/S: Asante, Ghana Pa: Osei Bonsu L: Collection of Chief Offinso  
 C: -This sculpture stands at 10’ high  
 -It is made out of wood and gold leaf.  
 -Commonly called a “linguist staff” because its carrier often speaks for a \_\_\_\_\_.  
 N: Proverb: “Food is for its rightful owner, not for the one who happens to be \_\_\_\_\_.”

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32-17



N: Female Mask D: 20<sup>th</sup> century P/S: n/a Pa: n/a  
 L: Fowler Museum of Cultural History

C: -This mask is made out of wood and pigment.  
 - The mask and its parts \_\_\_\_\_ female beauty, morality and behavior. The high broad forehead signifies wisdom and success. The neck ridges are a sign of beauty, good health, and \_\_\_\_\_. The plaited hair represents harmony and order found in a household. A small closed mouth and downcast eyes indicate silence.  
 - These sort of masks are worn especially by leaders and teachers.

1-4

N: \_\_\_\_\_ D: \_\_\_\_\_ P/S: \_\_\_\_\_  
 A: \_\_\_\_\_ Pa: \_\_\_\_\_ L: \_\_\_\_\_  
 C: \_\_\_\_\_

N:

1-11

N: \_\_\_\_\_ D: \_\_\_\_\_ P/S: \_\_\_\_\_  
 A: \_\_\_\_\_ Pa: \_\_\_\_\_ L: \_\_\_\_\_  
 C: \_\_\_\_\_

N:

1-7

N: \_\_\_\_\_ D: \_\_\_\_\_ P/S: \_\_\_\_\_  
 A: \_\_\_\_\_ Pa: \_\_\_\_\_ L: \_\_\_\_\_  
 C: \_\_\_\_\_

N: