

Masterworks
from
the Museum
of the
American Indian

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The Museum of
The American Indian



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The Museum of the
American Indian
HEYE FOUNDATION

Introduction by Frederick J. Dockstader

THE METROPOLITAN MUSEUM OF ART

Masterworks from the Museum of the American Indian
AN EXHIBITION AT THE METROPOLITAN MUSEUM OF ART
OCTOBER 18 TO DECEMBER 31, 1973

Front and back covers
Navajo Woman
by R. C. Gorman, 1973
Catalogue number 200

Frontispiece
El Pensador Effigy
Buena Vista, Colima, Mexico. 100 B.C.-250 A.D.
Catalogue number 36

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Prefatory Statements

For more than a century the Metropolitan Museum has borrowed important objects from institutions all over the world. In the present instance we have stayed close to home and mounted an entire exhibition from the holdings of a sister institution right here in New York, the Museum of the American Indian, Heye Foundation. We are delighted that the Museum and its Director, Frederick J. Dockstader, have let us show a selection of masterpieces from its collections—and the occasion is doubly pleasurable for both institutions in that we are able to make the opening of the exhibition a benefit for the American Association of Museums. It is a further deep pleasure for me to thank the National Endowment for the Arts and Philip Morris Incorporated on behalf of Marlboro for their financial sponsorship of these significant events.

Thomas Hoving
Director
The Metropolitan Museum of Art

This exhibition of masterpieces was selected from the vast collections of the Museum of the American Indian, Heye Foundation. It reflects the rich cultural heritage of all the varied and mysterious Indian civilizations that extended down the American continents from the Arctic to Tierra del Fuego. And it offers what we feel is an unprecedented opportunity to compare and contrast, in one place and at one time, the esthetic achievements of Amerindian societies as they have evolved over the last 4,000 years.

We are proud to sponsor such a showing, and intrigued, of course, by the Indian reverence for tobacco. "As soon as tobacco became known," writes the great French anthropologist, Claude Lévi-Strauss, in his studies of the myths of the South American Indians, "it combined with honey to form a pair endowed with supreme virtues."

By bringing you this rich assemblage we desire that you share with us a deeply felt, almost tangible presence of Indian thinking and feeling—of a vital way of life that can only be evoked through these extraordinary Indian images.

George Weissman
Vice-Chairman
Philip Morris Incorporated

For this highly important and timely exhibition we are indebted to the Museum of the American Indian, Heye Foundation. From its collections the Director, Frederick J. Dockstader, and his staff have made a brilliant selection of masterpieces which present a vivid and inspiring over-all view of the artistic accomplishments of the Indian peoples of the Americas from ancient times to the present.

The American Association of Museums will benefit from the gala opening night at the Metropolitan. Thus, to the staff of that Museum, and to its Director, Thomas Hoving, we owe grateful thanks for this generosity in assisting the Association in its work of representing more than 1300 museums of science, history, and art on a national level. We are particularly grateful to The National Endowment for the Arts and to Philip Morris Incorporated for the financial assistance which has made this project possible.

On behalf of the American Association of Museums I also express appreciation to Mrs. Rodman Rockefeller and to His Excellency, Don Fernando Berckemeyer, Ambassador to the United States from Peru; His Excellency, the Ambassador of Mexico, Dr. José Juan de Olliqui; His Excellency, the Ambassador of Canada, Marcel Cadieux; and His Excellency, the Ambassador of Nicaragua, Dr. Guillermo Sevilla-Sacasa, as co-chairmen for the Metropolitan benefit evening.

Charles E. Buckley
President
American Association of Museums

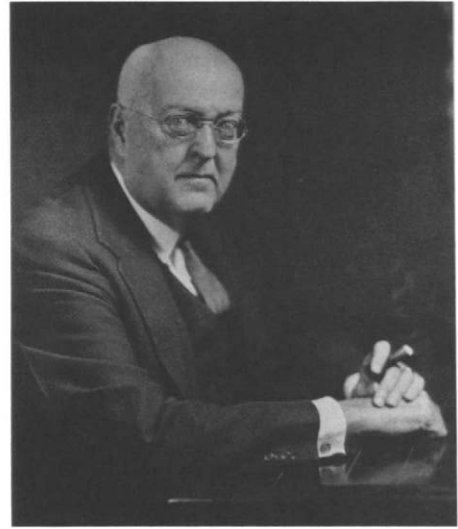
Introduction

This exhibition, drawn entirely from the collections of the Museum of the American Indian, owes its existence to the devoted efforts of Dr. George G. Heye. For approximately sixty years he invested his time and his money in building what is today the largest collection of native American material in the world.

Born in New York City, September 16, 1874, Heye was the son of Frederick Gustav and Marie Antoinette Lawrence Heye. The father, a businessman in Oil City, Pennsylvania, made his fortune with the Standard Oil Company. Young George graduated from the School of Mines, Columbia University, in 1896 with a degree in electrical engineering, and he began his career as a bridge-builder. While supervising the construction of a railroad bridge in Kingman, Arizona, in 1896, he encountered his first Indian – a Navajo laborer – from whom he purchased a buckskin shirt. This was the start of the Heye Collection.

The young man continued to collect, adding objects in an irregular fashion. In 1899 he participated in his first field trip, visiting the Cattaraugus Reservation in New York with Joseph Keppler, the owner of a major Indian collection. The same year, Heye met Marshall H. Saville and George H. Pepper, archeologists attached to the American Museum of Natural History. These men were influential in focusing Heye's interest on the study of American Indian material culture. Acting on the advice of Pepper, Heye purchased his first large collection in 1903 – archeological objects from New Mexico. After this, his course was set. During the next few years he sponsored or participated in several expeditions, including the Marie A. Heye Expedition (named after his mother) to Ecuador in 1906, the Samuel A. Barrett Expedition to the Cayapa in 1908-09, an archeological expedition in California, and extensive explorations in the West Indies. Well-known professionals took part in all these ventures, and today their findings are still significant. Indeed, some represent the only surviving evidence we have from particular prehistoric sites.

By 1915 Heye's collections were large enough for them to become known as The Heye Museum, and he gratefully accepted Archer M. Huntington's offer of land for a building at Audubon Terrace – a location on upper Broadway that placed his efforts in proximity with several other specialized institutions. (It was then felt that Audubon Terrace would ultimately



Dr. George G. Heye



18 Female Effigy

Tumlin Mound. Bartow County, Georgia
1200-1600. Height: 15½ inches 14/1455

Some figures like this were interred in stone-lined crypts, others were apparently set up in temples. They may have been idols, ancestral figures, or memorials to individuals of the community.

become a cultural center for New York City.) The Museum of the American Indian, Heye Foundation, was founded May 10, 1916. Continued expansions of the collections made it necessary to add a storage building in the Bronx. Later, the Museum's splendid James B. Ford Library was established in space provided by the Huntington Free Library and Reading Room.

The decade following the end of World War I was the Museum's Golden Age. The rate of collecting increased greatly, and the staff grew in number and importance to include most of the outstanding anthropologists of the period. Frank G. Speck, Samuel K. Lothrop, T. T. Waterman, Alanson Skinner, Melvin R. Gilmore, and Mark R. Harrington – to name only a few – not only collected as professional field workers on behalf of the Museum but also undertook field studies, expeditions, and excavations. Edward H. Davis worked for the Museum among the Indians of California and northern Mexico, Donald A. Cadzow collected Cree material in Alberta, and A. Hyatt Verrill worked in Central and South America. Each of these specialists brought back large amounts of material as well as field notes and photographs, and these were subsequently published. The excavation at Háwíkuh, the first Zuni village encountered by Coronado in 1540, was one of the Museum's major efforts, and even today it ranks

as one of the largest archeological efforts ever carried out in the Southwest. The backer of this venture of 1917-23, known as the Hendricks-Hodge Expedition, was Harmon W. Hendricks, a retired business executive, and the leader was Frederick Webb Hodge, then the dean of American anthropologists. Dr. Heye himself was frequently in the field, and crates of new material arriving at the Museum were but one of the results. A productive hunting ground for Heye was Europe, where important Indian material had been sent or taken in the eighteenth and nineteenth centuries and even earlier.

It was when Dr. Hodge joined the staff that the Museum's publishing program entered its great period. The Museum's series, now totaling more than 400 titles, includes some of the most important studies yet made of the Indian. The program is still active, and new monographs are issued regularly.

In addition to Archer Huntington and Harmon Hendricks, James B. Ford, Minor C. Keith, and Blair S. Williams—all of these men serving as trustees of the Museum—helped Heye's vision to flourish. And Thea Kowne Page, whom Dr. Heye married in 1915, brought to the projects her own enthusiasm and the backing of her personal funds. Heye, though he lived until 1957, never fully recovered from the death of his wife in 1935.

112 Polychrome Urn

Tiahuanaco-Huari. Nazca, Peru, 750-1000
Height: 12¹/₂ x 10 inches 16/9700

Decorated with a design of a masked figure, zoomorphic figures, and geometric designs. Unusual for its size and excellent condition. Collected by George G. Heye.



The Depression canceled many of the ambitious plans for the Museum that were under consideration at the beginning of the 1930s, particularly those regarding the storage building, known today as the Research Branch. It was once hoped that this location would become a showplace, exhibiting Indian gardens, foodstuffs, dwellings, and other out-of-door attractions, where the entire Indian world could be reviewed in microcosm. This grand design never matured.

Heye's primary desire was for his Museum to provide a complete picture of Indian life, and to this end a simple stirring stick was to him as significant in its own way as the most elaborately carved and painted totem pole—both were part of the heritage and development of the native American, as were the 4,000,000 other objects in the collections, large or small, esthetic masterpiece (as in the present exhibition) or utilitarian tool. Heye's devotion to this single principle was recognized in part in 1929 when the University of Hamburg awarded him an honorary Ph.D. degree.

Heye had an exceptional memory, and toward the end of his life he could still recall the physical characteristics of most of the objects he had collected over the years. Perhaps the easiest single indication of his wholehearted concern is the fact that he personally catalogued every specimen, even to lettering the number. Thus, until his retirement, he physically handled every item in his collection, a distinction few, if any, of the other great collectors of the period could boast. Surprisingly, in view of his passion for large-scale efforts, Heye was not interested in personal publicity and remained little known to the outside world. He was not a writer, although there are a half-dozen titles to his credit; he was an active, rather than an analytic or introspective, individual.

After about 1950 he ceased to actively collect, and during the next few years the collection was administered by his friend and successor, Edwin K. Burnett. Burnett had been with the Museum approximately thirty years, and he knew the objects intimately. With Burnett's retirement in 1960, the transition from one-man museum was completed. However, the subsequent modernizations of the institution, administrative and other, have not affected the tradition as established by the founder: to collect what is Indian and to exclude what is not. There are no Remington or Russell or Catlin paintings in the collection; there are paintings by Awa Tsireh, Kabotie, and Tsatoke.

Because the collection as a whole is so vast, it is not easy for an outsider to know it properly. Its Clarence B. Moore Collection of Southeastern Archeology is perhaps the best known of the major components, but quite as deserving is the Northwest Coast Collection, largely the work of Lt. George T. Emmons, the Marshall H. Saville Collections from South America, the field work of Samuel K. Lothrop in Middle America, Edward H. Davis' work among the California peoples, and the field explorations of Mark R. Harrington. It is the *variety* of the information in these and the other components that makes the Museum so important. There are better

holdings of Peruvian archeology in Peru and Mexican material in Mexico, and other specialized collections here and there may surpass the Heye efforts, but no other collection possesses the comprehensive representation that is so helpful, ultimately, to the scholar.

If there is a serious shortcoming in the breadth of the collection, it would be in the contemporary field. The wealth of tribal representation tapers off rather sharply after about 1940. This is accounted for by the laws of time and economics. Earlier, it was imperative to salvage material that was rapidly disappearing; later, with prices soaring on more recent productions and the number of significant producers ever decreasing, and with the advent of new museums and collectors in the Indian areas, acquisition inevitably had to decline. This is not necessarily an undesirable development, since it signals a healthy increase of interest in Indian crafts production. The Museum feels that some of this interest, at least, has come from its efforts to awaken people to the values inherent in Indian culture.

The recent expansion of the Museum's activities has been directed toward the educational and cultural needs of the



132 Otter Woman Mask

Tlingit. Gaudekan, Alaska, 1825-1850
Height: 13 inches 9/7989

Represents the spirit of an old woman with a frog emerging from her mouth. On either cheek is an otter, while land spirits decorate the band across the forehead. The eyes are inlaid with Russian trade buttons; the brows are of sheet copper. Collected by G. T. Emmons.

public. The increasing demands of the Indian peoples for civil, legal, and social justice have aroused the Museum's concern—how could they fail to?—yet the Museum, as chartered, must remain a nonpolitical institution. It has elected to serve the developing needs by aggressively demonstrating the dignity and talent inherent in the native American culture, and by promoting these values in every way possible. A much more relaxed loan policy (Dr. Heye was reluctant to lend) has allowed the Museum to share its objects with schools, colleges, and museums throughout the country. The present exhibition is an example of these efforts. In bringing some of the esthetic triumphs of the native American before a new audience at the Metropolitan Museum, we feel we are exercising our responsibility not only to the collection Dr. Heye built but also to those great civilizations that were here ahead of the Europeans and which continue, albeit in greatly modified form, to the present time. We regard this exhibition as a tribute to those artists who first came to America and added their beauty to Nature's own wonders.



97 Jaguar Effigy Vessel

Tairona. Fundación, Colombia

1200-1600

9 x 10 inches 22/7106

Of polished blackware. Presented by Emma Olin, Minerva Olin Edwurm, and Ernest A. Olin.



65 Standing Figurine

Maya. Jaina Island, Mexico, 550-900
Height: 14¹/₂ inches 23/2573

An unusually large example, this pensive ceramic figure, sensitively modeled, holds two clay vessels in his left arm.



69 Plumbate Effigy Vessel

Maya. Guaymil, Mexico, 900-1200

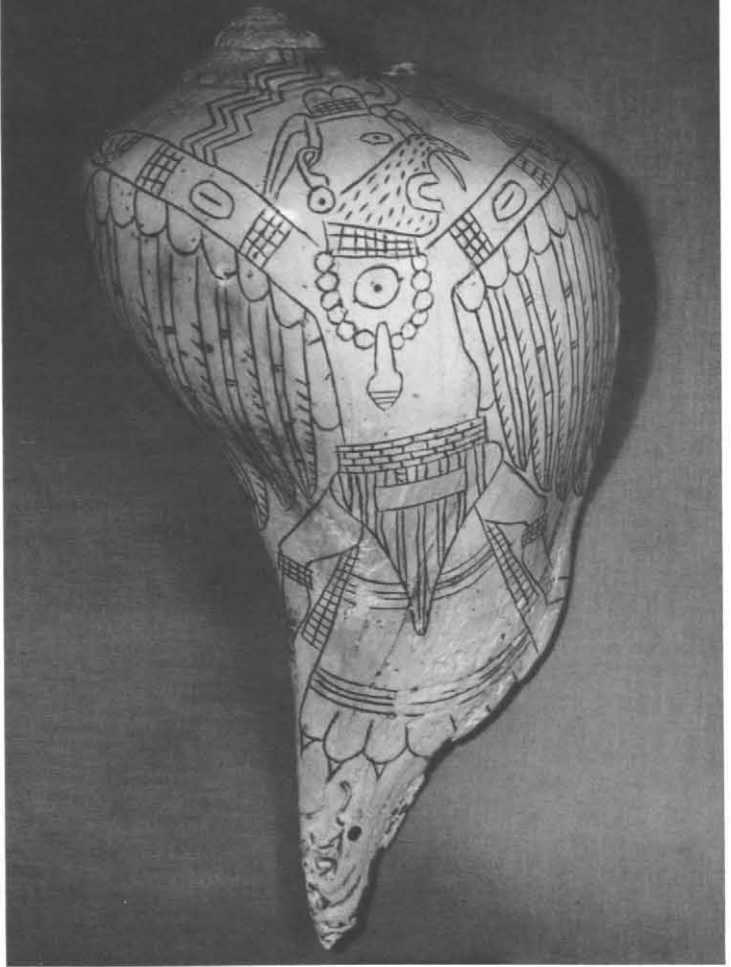
9 x 9 1/2 inches 23/900

This effigy of the Fire God seated in the heart of a conch shell, and holding an offering bowl in his lap, is a unique combination of forms. The Fire God is a whistle, the conch shell can be blown as a trumpet, and pebbles in the legs make it into a rattle. Presented by Major Marion Eppley.

15 Incised Conch Shell

Spiro Mound. LeFlore County, Oklahoma
1200-1600. Length: 13 inches 18/9121

The designs on the Spiro Mound conch shells frequently show how the objects were used. Presumably this depicts a ceremonial dancer, the Eagle Man. Presented by Mrs. James B. Clemens.



58 Carved Jade

Maya. Copán, Honduras, 550-950
4¹/₄ x 7³/₄ inches 10/9827

This representation of a seated Mayan dignitary is of unusually large size. Weighing more than five pounds, it could hardly have been worn as an adornment. Collected in 1915 by Thomas Gann, presented by Archer M. Huntington.



The first immigrants came to the New World approximately 40,000 years ago, crossing from Asia via the Bering Strait, and they continued to come this way until some 5,000 years before the arrival of the first Europeans. It may well be that additional populations developed in South America from the landings of transpacific voyagers, but even the few reasonably safe *speculations about this dimly known initial period* are too many to discuss here. What really matters in our context is that major cultural triumphs, non-European in origin, were ultimately to be found throughout the Americas. As the objects in the exhibition attest, the Indian civilizations developed independently and generally at great distances from one another. Could one have made a "Cook's Tour" from British Columbia south into Mexico and Costa Rica, and thence on into Ecuador and Peru during the period 1250-1500 A.D., astonishingly advanced civilizations would have been encountered. This same trip, taken a thousand years earlier, would have been less rewarding—and taken in 1850, it would have been a depressing experience indeed. Thus, in simplest curve, we run the graphline of Indian history. The rest of the story, insofar as we are concerned with it here, can be suggested by brief reminders of some of the many materials used by the Indian creators.

The permanence of fired clay makes pottery the best known of the numerous survivors of prehistoric cultures. The oldest object in the exhibition comes from Valdivia in Ecuador, the site where pottery apparently first developed in the New World. The Indians became remarkably skilled in forming magnificent objects from clay, and scholars still wonder how some of the great burial urns were fired. Some of the elaborate effigies impress us profoundly as technical achievements long before we consider their esthetic merits.

Shell was an equally popular basic material, worked in innumerable ways in many places. While we will never know the full extent of this usage—much of the fragile substance having vanished through the action of acidic soils—we have ancient shell trumpets, bells and ornaments, beads, buttons, and inlays. The artists' obvious fascination with colors, delicacy, and ease of crafting of shell was heightened by their sense of its importance in relation to water. They frequently went to great trouble to obtain the material, sometimes going on overland trading journeys of thousands of miles to reach the source of supply.

The Indians, as is well known, carved a great variety of stones: nephrite, jade, serpentine, carnelian, quartz, diorite, basalt, and alabaster were all favored, especially for smaller works. Scoria, tufa, and other volcanic stone were used for larger works. Turquoise was sought after as a setting, as were lapis lazuli and agate.

Indian metalwork encompassed copper, gold, and even platinum. Silver was the least used of the metals in ancient times, and iron was also rarely worked. The working of gold, which began quite early, became surprisingly widespread.

Archeologically speaking, wood is rare throughout the New

106 Gold Crown

Coastal Chavín. Chongoyape, Peru
900-500 B.C.

5½ x 9½ inches 16/1972B

An example of Coastal Chavín goldsmith's art, the earliest gold work yet known in the Americas. This richly embossed crown was probably worn with a textile band wrapped around the plain base to hold it firmly on the head.



World; it has survived only in the relatively dry desert areas or in an occasional cave. The *atlatl* shaft from Mexico is a rarity as well as a legacy of a widespread artistry.

The Northwest Coast Indians were the master carvers of North America, equaled only, in the opinion of some, by the Maya. Great stands of timber made wood the natural medium for the Northwest Coast artists, and from it they produced their masks and totem poles. These works were carefully and intricately carved, and many of them were brilliantly inlaid with shell.

Aside from wood, superb carving in the Northwest Coast region was done in ivory (obtained from the walrus and whale) or bone. This material assumed a beautiful patina after being polished through years of use, giving the pieces—"soul catchers" and shamans' charms—an added importance in Indian eyes. The peoples of Mexico and Peru had a similar fondness for bone as a medium. Its tubular form led artists in many places to use it for musical instruments—whistles, flutes—and costume ornaments. Horn, another animal substance, offered ease of working. After boiling or other heating, it would be worked into spoons, ladles, or other flattened-out objects, and it was suited for carving and inlaying.



137 Cedar Wood Rattle

Kitksan. Skeena River, British Columbia

1825-1875

Length: 11½ inches 9/7998

The round type of rattle is used only by shamans.

This example is carved to represent the beaver;
the hatched area depicts the tail. Collected by

G. T. Emmons.



145 Carved Figurine

Haida. Queen Charlotte Islands
British Columbia, circa 1850
Height: 18½ inches 23/701

This effigy of a standing shaman is made of cedar with ivory ornaments added. From a 19th-century English collection, presented by Major Marion Eppley.

The Indians' mastery of weaving and the related textile crafts, including dyeing, can leave no modern observer unimpressed. The work of the Peruvians in vicuña, llama, and alpaca wools was of an unparalleled fineness, and many of the pieces that have come down to us are as striking in their brilliant colors and designs as when they were originally produced.

Today, the major centers of Indian weaving are in Ecuador and Peru, Guatemala and Mexico, Arizona and New Mexico. The artists in each of these regions have maintained, if not really increased, the technical skills and artistic designing of their ancestors, so that the best of the living Maya and Navajo weavers can hold their own in competition with any weavers elsewhere in the world.

The early inhabitants of all regions made fine baskets, and the craft traditions have long endured. The splendid basketry of the Pomo people is no less impressive, technically and artistically, than the work one encounters in the oldest Peruvian textiles.

Not enough Indian painting has survived for it to receive the degree of appreciation that the other arts have received. However, the painted textiles and fragments of painted wood that we have, as well as the decoration applied to some pottery after firing, prove that painting was not a minor art form. The painted conch shell is one very early example of painting. The art of painting on paper, so familiar to us today, existed in earlier times as work done on bark cloth, and was important even though its quantity was small. Today, Indian artists are seeking a new identification through painting, and many of them are torn between trying to maintain their quality of being Indian and at the same time trying to find a place in the world of modern art. This is a complicated situation, since the very treatment that identifies the artist's work as Indian defeats his hope of being recognized as an individual creator.



85 Polychrome Frutera

Veraguas. Río de Jesús, Panama

750-1250

Diameter: 13 inches 24/502

A complex design depicting a pair of Crocodile Gods and serpents. Excavated by Neville A. Harte, presented by Dr. and Mrs. Arthur M. Sackler.

The earlier Indian painter used animal hides, wood, or plaster walls as his canvas. While he created much awesome religious art, he also made images with humorous, satiric, irreverent, and even erotic connotations. Clearly, the early native was not, as some careless non-Indian thinking once had it, a rigidly serious person. Just as there can be no single Indian stereotype, there is no stereotype within his art: the expressions vary tremendously. While we can identify the expressions, as well as the media and techniques, as Indian, the variety is so great that the term "Indian art" needs always to be accompanied by notice of the given area, period, or tribe. Even so, each Indian form—as this exhibition amply demonstrates—has a richness, strength, and vitality that commands consideration for its own sake.

The exhibition presents a generally chronological approach to Indian culture. Since the objects are in no way intended to convey a balanced survey of the subject, a few liberties have been taken with archeological sequence and anthropological relationship. Some periods were more creative than others, some regions followed esthetic patterns more effectively than others. Occasionally, too, an example has been included for historic reasons, the rarity or other significance of the object perhaps outweighing its esthetic interest. It is our hope that the experience of viewing the exhibition may stimulate the visitor to explore the subject further, and to this end a bibliography has been appended.



157 Mechanical Headdress

Kwakiutl. Alert Bay, British Columbia

1875-1900

46 x 52 inches 11/5235

Representing the sun and several spirits, this carved and painted wooden mask has a painted muslin backing. When the wearer pulls the strings, the headdress expands and the mask opens to reveal the inner spirit of the sun. Collected by George G. Heye.



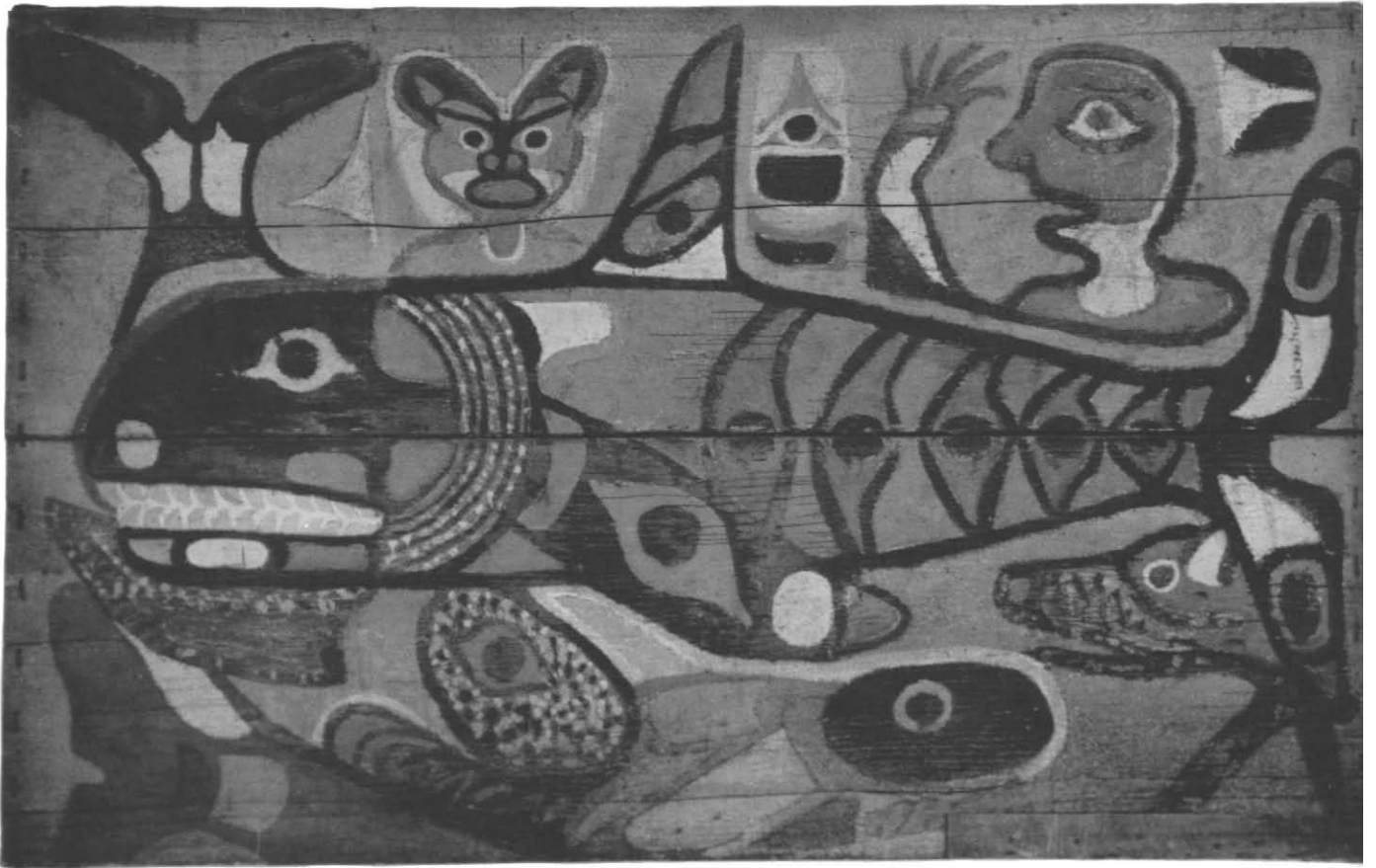
159 Wooden House Front

Nootka, Nootka Sound

British Columbia, circa 1875

67 x 109 inches 6/8700

Many Northwest Coast tribes painted designs on their wooden dwellings, employing animal motifs to identify and add prestige to the inhabitants. This example portrays the killer whale, bear, wolf, seal, and perhaps the owner himself in a linear pattern. Collected by D. F. Tozier.



I acknowledge with pleasure the help of people who have made this exhibition possible. The discoverers and donors of the objects are credited in the captions to the illustrations. Lewis Krevolin, Lynette Miller, Marlene Martin, William Stiles, Anna Roosevelt, Vincent Wilcox, and Sophie Arctander—all of the staff of the Museum of the American Indian—were unstintingly generous with their time and talent, as were Douglas Newton, Bradford Kelleher, James Pilgrim, Karl Katz, and Lori Shepherd of the Metropolitan Museum.

John Spencer and Diane Kartalia of the National Endowment for the Arts were nobly helpful with their grant, as were George Weissman and Frank Saunders of Philip Morris. Their generosity, as extended through the genial aid of William Ruder and Caroline Goldsmith, has inspired all of us. For the photographs that so brilliantly illustrate this catalogue, we are proud of the skill of Carmelo Guadagno, staff photographer of the Museum, and his assistant, Carlos Castro-Rojas. And for keeping all of the details working smoothly, my thanks go to Stephanie Spivey. Finally, for the coordination of all this major effort, I acknowledge the help of Carla O'Rorke of this Museum, Jack Frizzelle of the Metropolitan, and Lee Kimche of the American Association of Museums.

Frederick J. Dockstader
Director
Museum of the American Indian

129 Canoe-Prow Effigy

Tlingit. Chilkat, Alaska, 1825-1875
14 x 21 inches 1/6713

Used on the prow to direct the canoe safely, this represents the Land Otter Man, a powerful being in Tlingit mythology, who rescues drowning people and transforms them into land otters. The sculpture is decorated with human hair, abalone-shell inlay, and opercula teeth. Collected by G. B. Gordon.



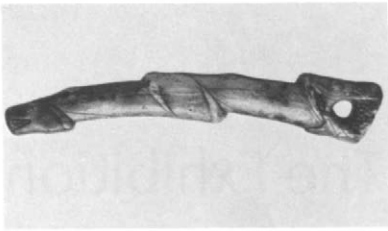


180 Painted Deer Hide

Cheyenne. Lame Deer, Montana, 1878
34 x 46 inches 18/4323

The scene is of the Battle of the Little Bighorn; General Custer is at the left center. The Cheyenne artist fought in the battle. Collected by Frank Linabury.

The Exhibition



1



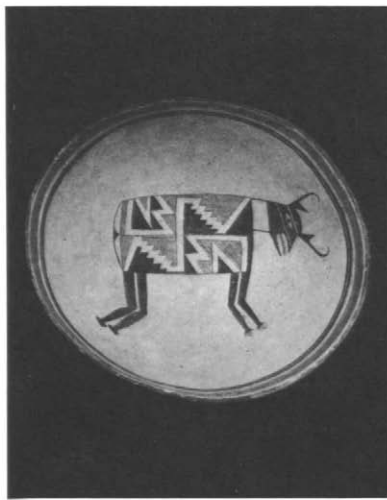
2

1 Adz Handle

Eskimo. Alaska, Old Bering Sea Culture
300 B.C.-300 A.D.
Length: 12½ inches 2/4318
Carved from fossil ivory, this at one time had a jade or slate blade lashed to the handle. The butt end is formed into a wolf's head, and the handle is composed of two walrus-head designs. Collected by G. T. Emmons.

2 Black-on-White Bowl

Mimbres. New Mexico, 900-1100
Diameter: 10½ inches 24/3198
The Mimbres Valley region in southwestern New Mexico has yielded a remarkable ceramic art. This design of a young couple wrapped in a blanket is an example of the human quality of much of the ware. Presented by Dr. and Mrs. Arthur M. Sackler.



3



4

3 Black-on-White Bowl

Mimbres. New Mexico, 900-1100
Diameter: 11 inches 24/3196
An example of the zoöomorphic designs found on the Mimbres ware, this geometrically decorated antelope is painted in a red brown (the result of firing) on a white clay surface. Presented by Dr. and Mrs. Arthur M. Sackler.

4 Clay Effigy Vessel

Anasazi. Tularosa Canyon, New Mexico
1100-1300
8 x 9 inches 18/6406
Such figures are frequently found in the Southwest. They were probably used as magical charms or for quasi-religious purposes. This vessel seems to be an animal form.



5



6

5 Painted Sandstone Mortar

Pueblo Bonito. Chaco Canyon
New Mexico, circa 1200
Height: 8 inches 5/1364
With designs in red and green, this mortar was excavated from Room 80 of Pueblo Bonito—the largest prehistoric site of its type in the Southwest—by Dr. George H. Pepper. Presented by Thea Heye.

6 Pottery Storage Vessel

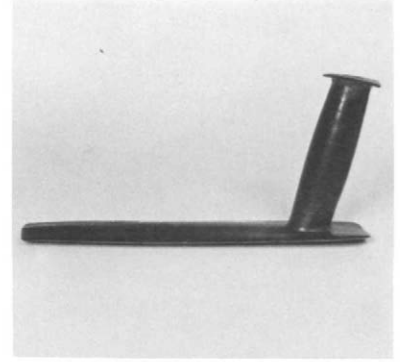
Anasazi. Apache County, Arizona
1200-1500
10 x 12 inches 19/1820
A fine example of early Anasazi ware, this *tinaja* was probably used for carrying water. Collected by William M. Fitzhugh.



7



9



11



12



8



10

7 Large Effigy Vessel

Casas Grandes. Chihuahua, Mexico
1300-1500
Height: 13½ inches 24/3190

This unusually large polychrome vessel, in the form of a kneeling nude male figurine, represents a style that at one time extended into the southwestern United States.

8 Polychrome Vessel

Háwikuh. New Mexico, 1400-1600
Diameter: 11 inches 8/6832

From the ancient Zuni village of Háwikuh, one of the fabled Seven Cities of Cibola, visited by Coronado in 1540. The site was excavated between 1917 and 1923 by Frederick Webb Hodge. Presented by Harmon W. Hendricks.

9 Water Vessel

Caddoan. Carden Bottom, Arkansas
1200-1700
Height: 7 inches 5/6318

Of highly polished blackware, this represents three bowls set on top of one another. The incised scroll design suggests a close relationship with later Southeastern beadwork designs. Collected by L. F. Branson.

10 Water Vessel

Caddoan. Ouachita Parish, Louisiana
1200-1700
Height: 5½ inches 17/3248

Another example of fine blackware of the Southeast, reflecting the predilection for scroll designs in clay. Collected by Clarence B. Moore.

11 Steatite Monitor Pipe

Temple Mound II. Pulaski County
Virginia, 1200-1600
6¾ x 15 inches 18/2785

Such pipes, carefully crafted, were used "as is," or were occasionally smoked by inserting a small reed into the shaft opening at the end. The ancient artists' ability to work down a boulder to this delicate form is a measure of the technology of the period. Presented by Henry L. Ferguson.

12 Crested Wood-Duck Bowl

Moundville. Hale County, Alabama
1200-1600
10 x 12 inches 16/5232

One of the great examples of prehistoric North American art, this bowl is carved from a single block of diorite. Technically skillful, it also shows the ability of the early artist to create beauty from a simple form. Excavated by Clarence B. Moore near Mound R in 1905.



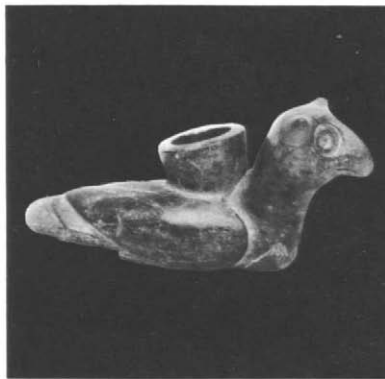
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13 Sandstone Pipe

Moundville. Hale County, Alabama
1200-1600

4 x 8 inches 17/2810

The motif of a squatting man was common in the art of this period. Throughout most of North America tobacco had religious overtones, and elaborate pipes such as this were employed for ceremonial smoking. Excavated by Clarence B. Moore.

14 Steatite Pipe Bowl

East Laporte, North Carolina, 1200-1600
4 x 8½ inches 15/1085

Representing a horned owl, this is typical of many bird-form pipes used in the Temple Mound period. The eyes were originally inlaid. Collected by Charles O. Turbyfill.

15 Incised Conch Shell (see page 15)

16 Deer-Man Mask

Spiro Mound. LeFlore County
Oklahoma, 1200-1600

7 x 11½ inches 18/9306

One of the very few old wooden masks that have survived. The surface was once painted, and the ears had shell inlays. Probably worn during the Deer Ceremony.

17 Warrior Pipe

Spiro Mound. LeFlore County
Oklahoma, 1200-1600

5 x 10 inches 21/4088

Apparently depicting the beheading of a victim by a warrior, the scene depicts customs common to the Southeast and Mesoamerica. Presented by The Viking Fund, Inc.

18 Female Effigy (see page 8)

19 Openwork Vessel

Weeden Island. Washington County
Florida, 200-750

Height: 8½ inches 17/4875

An unusual form of ceramic ware found in Florida, the design enhanced with triangular cut-outs. Such vessels were presumably made simply for beauty's sake, rather than to function as containers. Collected by Clarence B. Moore.

20 Incised Shell Gorget

Temple Mound II. Sumner County
Tennessee, 1200-1600

Diameter: 4 inches 15/853

Such objects were worn on the breast, quite possibly as a form of insignia. This one, depicting a warrior apparently dancing with the head of his victim, has long been of interest to scholars studying Mexican influences on the pre-Columbian Southeast. Collected by W. E. Meyer.



21



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26

21 Stone Head

Temple Mound II. Gallatin County
Kentucky, 1200-1600
6 x 10 inches 6/397

Stone heads of this type, and others carved even more realistically, are known from many areas of the Southeast. The eyes of this example once contained color. Presented by Thea Heye.

22 Trophy Head Vessel

Temple Mound II. Blytheville, Arkansas
1200-1600
Height: 6 inches 5/2981

This may reflect the practice of taking trophy heads in battle, or it may simply represent the head of the person in whose grave it was buried. Archeologists associate such vessels with the "Southern Death Cult." Collected by Thea Heye.

23 Shell Gorget

Temple Mound II. Bell County, Texas
1200-1500
Diameter: 5½ inches 22/7574

Made from a section of a huge conch shell, this depicts a bear or a panther confronting an eagle. It is surprising to find such an example so far from the boundaries of the Mississippian Tradition. Collected by Dr. Alex Dienst. Courtesy of Roger N. Conger.

24 Steatite Mortar

Dalles Culture. Washington, 1000-1200
Height: 7½ inches 1/9485

This is a form common in the Pacific Northwest. Little is known of the people inhabiting the region of The Dalles; they may have been early Salish Indians who spread throughout the Northwest. Although found in Washington in 1870, the mortar more likely originated in British Columbia.

25 Stone "Slave Killer"

Dalles Culture. Gunther Island
Arcata Bay, California, 1000-1200
Length: 15 inches 23/1874

Despite the present-day name, such implements may have had a wider range of uses. The Harry H. Woodring Collection.

26 Carved Stone Club

Dalles Culture. Buckley Canyon
British Columbia, 1200-1600
Length: 13 inches 12/3273

This may have been a ceremonial baton, or it may have been intended for use in warfare. The paddle-shaped form is common in the region.



27



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32

27 Steatite Mortar

Canaliño. Santa Catalina Island
California, 1400-1600

9³/₄ x 10 inches 19/9439

This may have been used to process
acorns, the staple food of the area.

28 Carved Jade Head

Olmec. Palenque, Mexico
1250-800 B.C.

Height: 2³/₄ inches 4/6274

An outstanding sculpture from one of
the earliest cultures in Mexico.
Collected about 1895 by Julius A.
Skilton.

29 Votive Hacha

Olmec. Veracruz, Mexico
1000 B.C.-250 A.D.

Height: 11¹/₂ inches 16/3400

Such large anthropomorphic stone
carvings are typical of the Olmec
culture. Collected by Leo Stein, pre-
sented by Thea Heye.

30 Carved Stone Effigy

Olmec. Alta Verapaz, Guatemala
1000-500 B.C.

Height: 9³/₄ inches 15/3560

With its head partly hollowed out, this
may have been an incense burner. An
example of the "baby-faced" type of
Olmec design. Collected by Samuel K.
Lothrop.

31 Standing Female Effigy

Tlatilco. Mexico, Mexico, 1000-700 B.C.
Height: 22 inches 23/4999

This large redware figurine has the
rounded quality of the art of the
Preclassic period in central Mexico.

32 Animal Effigy

Tlatilco. Mexico, Mexico, 1000-700 B.C.
7 x 10¹/₂ inches 23/6193

This painted *javelina* with rocker-
stamped decoration, the body painted
in red brown, is an example of an
early modeled clay effigy. Collected by
Miguel Covarrubias.



33



34

33 Painted Shell Trumpet

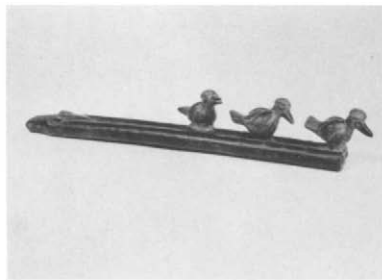
Chupicuaro. Guanajuato, Mexico
 Circa 250 B.C.
 Length: 9½ inches 24/2892

It is remarkable that the design of serpents on a scroll pattern, painted with fresco colors around the central part of this conch shell, has survived. Normally, all color is lost from old objects of such a fragile nature.

34 Redware Dog Effigy

Los Ortices. Colima, Mexico
 100 B.C.-250 A.D.
 13 x 18 x 10 inches 23/8366

Larger than usual, this figure represents a type of dog raised for food by the early peoples of western Mexico. Such effigies were often placed in graves to assure the dead person of sustenance in the next world. Presented by Dr. and Mrs. Arthur M. Sackler.



35



37

35 Double Flute

Los Ortices. Colima, Mexico
 100 B.C.-250 A.D.
 Length: 19½ inches 24/7525

This 8-note blackware flute, decorated with carefully crafted birds, is in perfect condition. Presented by Mr. and Mrs. Lee Goodman.

36 El Pensador Effigy (frontispiece)

Buena Vista. Colima, Mexico
 100 B.C.-250 A.D.
 Height: 8½ inches 22/5100

Ceramics from Colima are noted for their sculptural quality. This exquisitely modeled Tarascan redware figurine was presented by John S. Williams.

37 Clay Birth Effigy

Mexpan. Nayarit, Mexico
 100 B.C.-350 A.D.
 Height: 20 inches 24/7505

A large hollow ceramic figurine with red and white decoration portraying a woman in childbirth. The size is unusual, and the subject is rare in pre-Columbian art. Presented by Mr. and Mrs. Francesco Pellizzi.



38



39

38 Standing Clay Figurine

Chupicuaro. Guanajuato, Mexico
 100 B.C.-250 A.D.
 6½ x 12 inches 24/7600

From the Preclassic period of western Mexico. Presented by Dick Cavett.

39 Effigy

Teotihuacán. Toluca, Mexico, 250-650
 Height: 12½ inches 16/6067

This seated representation of the deity Huehuetéotl is modeled with extraordinary sensitivity.



40



41

40 Stone Duck Head

Zacatecas, Mexico, 300-1200
Length: 6 inches

17/7375

The incised lines are typical of the El Tajín style.

41 Standing Clay Sculpture

Monte Albán. Mitla, Mexico 550-750
Height: 29 inches

19/5806

Apparently a Zapotec priest wearing a trophy head around his neck, with a belt of shells around his waist and a paw-shaped cup in one hand. Collected in 1845 by the French consul at Oaxaca, M. Martin.



42



43

42 Large Double Flute

Las Tuxtlas. Veracruz, Mexico, 900-1100
6 x 11 1/2 inches

24/2715

The monster on this instrument is of a type found in East Coast Mexico. A clay pebble in each tube provided a sliding sound when the flute was blown.

43 Spouted Head Effigy Vessel

Huátec. Veracruz, Mexico, 900-1200
7 x 9 inches

24/3351

Both the intriguing modeling and the fine condition of this vessel are remarkable. Ceramics from this region are not common: they reflect a Mayoid influence. Presented by Mr. and Mrs. Donald C. Webster.



44 Carved Wooden Atlatl

Mixtec. Puebla, Mexico, 1300-1521
Length: 21 1/2 inches

10/8724

Atlatls enhanced the power of the arm when one "threw" an arrow or short spear. An atlatl carved as carefully as this would have belonged to an important or wealthy person.



45



46

45 Cast Copper Bell

Los Ortices. Colima, Mexico

1250-1500

Height: 3 1/2 inches 24/3191

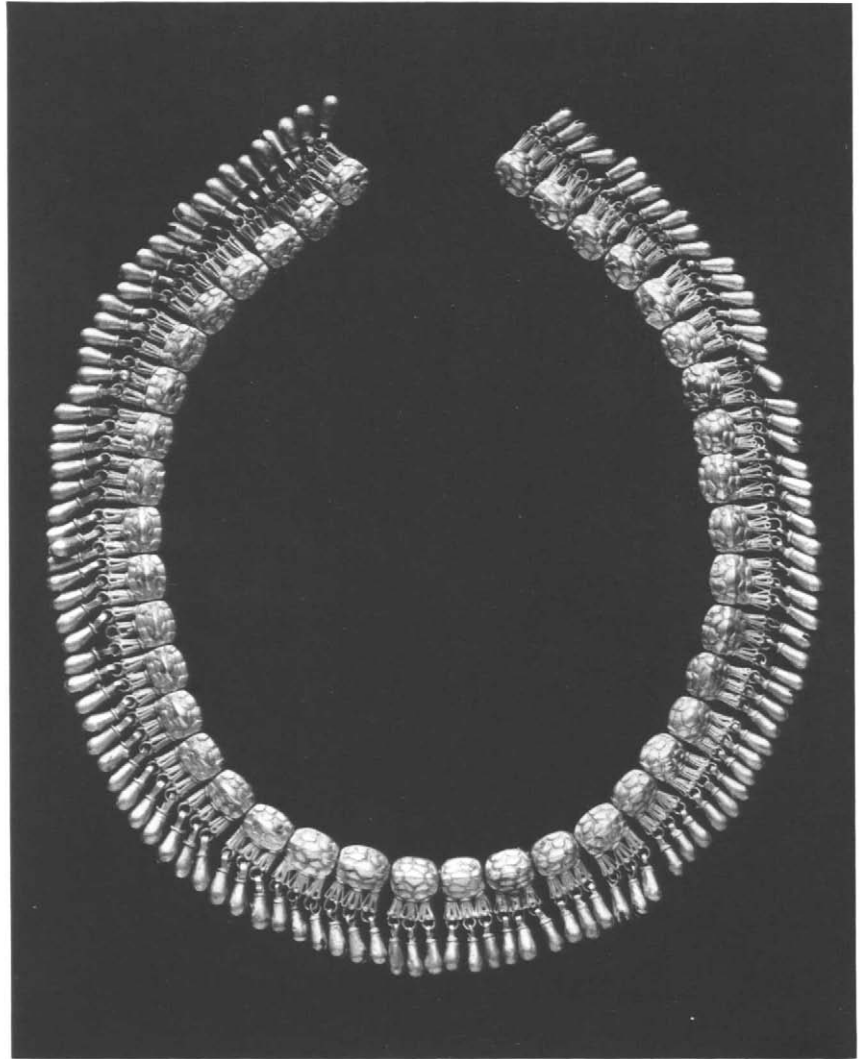
This bell portrays one frog on top of another. It has a solid copper clapper.

46 Cast Gold Ring

Mixtec. Oaxaca, Mexico, 1300-1521

7/8 x 1 3/8 inches 20/6218

Made by the lost-wax process, this shows, in delicate tracery, a death's head, presumably a reference to the Xipe Totec cult.



47

47 Gold Necklace

Mixtec. Sola de Vega, Mexico

1300-1521

Length: 14 inches 16/3451

Three tiny bells with gold clappers hang from each of the forty turtle-shell-shaped segments, demonstrating the goldsmith's technical skill. Presented by Thea Heye.



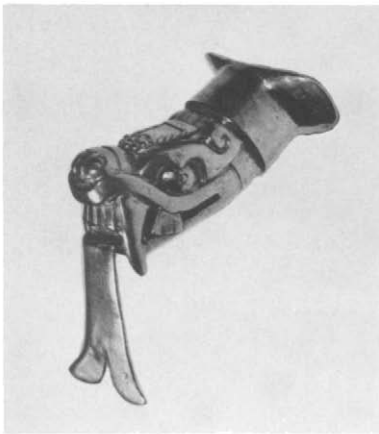
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53

48 Alabaster Effigy Vessel

Mixtec. Isla de Sacrificios, Mexico
1300-1521

Height: 7¹/₈ inches 16/3371

Carved in *tecali*, the form of calcite frequently used in ancient Mexico, this represents a seated monkey, with eyes of inlaid obsidian discs. Excavated in 1827. Collected by Leo Stein, presented by Thea Heye.

49 Cast Gold Labret

Mixtec. Oaxaca, Mexico, 1300-1521
2¹/₂ x 2¹/₂ inches 18/756

In the form of a serpent (or jaguar?) with a separate, movable tongue, this adornment was cast in the lost-wax process. Wealthy persons wore such objects in their lower lip. Weight, 70 grams.

50 Painted Clay Figurine

Mixteca-Puebla. Puebla, Mexico
1350-1520

Height: 13¹/₄ inches 23/6188

The figure, retaining much of its original color, holds a flint weapon in one hand. Presented by Dr. and Mrs. Arthur M. Sackler.

51 Polychrome Vase

Cholula. Puebla, Mexico, 1350-1520
Height: 10 inches 16/3394

Such vessels impressed the Spaniards as being superior to ceramics then produced in Spain. Collected by Leo Stein, presented by Thea Heye.

52 Statue of Xipe Totec

Tepepán. Mexico, Mexico, 1507
Height: 30¹/₂ inches 16/3621

Such figures, made of volcanic stone, represented Xipe Totec, the Flayed God, and were set up as standard bearers outside Aztec temples. This one has carved on its back the date I Actl (1507), the year of the New Fire ceremony.

53 Tepetlacalli

Aztec. Mexico, Mexico, 1440-1521
13 x 13 inches 1/6663

Containers of this form, carved of volcanic stone, held blood and hearts during sacrificial ceremonies. Collected by Zelia Nuttall.



54



56



59



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57



60

54 Jadeite Quetzalcóatl Figurine

Aztec. Mexico, Mexico, 1440-1521
Height: 11 1/4 inches 16/3467

The Plumed Serpent God of prehistoric Mexican mythology is represented with his elaborate feathered costume effectively framing the central head design.

55 Snake Priest Figurine

Maya? Chalchuapa, Santa Ana El Salvador, 100 B.C.-250 A.D.
Height: 8 1/2 inches 24/2082

Of green steatite, this figurine holds serpents in each hand. His head is in the jaws of a much larger reptile which curves down his back. Two serpent heads are on the headdress. Found about 1900.

56 Jade Plaque

Monte Albán. Oaxaca, Mexico, 500-900
2 1/4 x 1 1/4 x 3 inches 2/6671

This is a portrait of a Mayan dignitary in the cross-legged seated position typical of the style, wearing an elaborately feathered headdress.

57 Painted Stucco Head

Mayan. Uxmal, Mexico, 500-900
Height: 8 1/2 inches 8/1972

This stucco sculpture is unusual for having retained its original color. The head once graced the now-destroyed wall of a structure at Uxmal. Collected in 1910 by Thomas Gann.

59 Polychrome Tripod Vase

Maya. Copán, Honduras, 550-950
Height: 8 1/4 inches 24/4275

The painted designs represent two priests with fans performing a ceremony at an altar. Presented by Alice K. Bache.

60 Polychrome Tripod Vase

Maya. Yucscarán, El Paraíso, Honduras
550-950
7 7/8 x 9 1/4 inches 6/1259

Here the designs are of two priests in elaborate costumes facing one another, perhaps in a ritual. Collected by Marco A. Soto, presented by Harmon W. Hendricks.

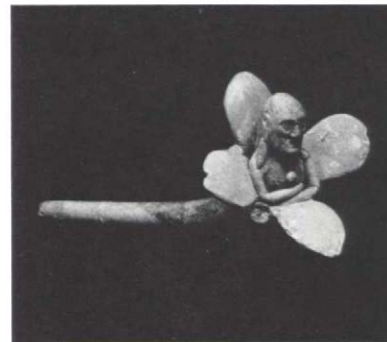
58 Carved Jade (see page 15)



61



63



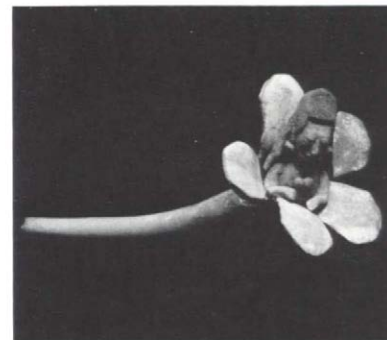
66 (male)



62



64



66 (female)

61 Carved Stone Hacha

Maya. Santa Lucía Cotzumalhuapa
Guatemala, 550-950
7 1/2 x 9 1/2 inches 15/5708

Depicts a man wearing a zoomorphic headdress. Such objects were probably architectural ornaments. Presented by Harmon W. Hendricks.

62 Carved Stone Head

Maya. Quiriguá, Guatemala, 550-950
Height: 9 1/2 inches 9/8199

This finely carved head bears similarities to Japanese No art. It was once tenoned into the wall of Quiriguá. Collected by Marshall H. Saville in 1920, presented by James B. Ford.

63 Costumed Nobleman

Maya. Jaina Island, Mexico, 550-900
Height: 11 1/2 inches 22/6348

This remarkably detailed ceramic figurine, possibly of a priest, shows the elaborate costume of the period. He holds a knife and a staff, and wears a conical hat. Presented by John S. Williams.

64 Carved Stone Hacha

Maya. Escuintla, Guatemala, 550-950
8 x 11 1/2 inches 15/3561

Depicts the head of a bat, one of the major Mayan deities.

66 Pair of Clay Whistles

Maya. Jaina Island, Mexico, 550-900
Male: 4 1/2 inches
Female: 5 1/2 inches 24/451

These delicately modeled whistles, retaining some of their original paint, may have served as ear ornaments. Presented by Dr. and Mrs. Arthur M. Sackler.

65 Standing Figurine (see page 13)



67



70



72



68



71



73

67 Shell Plaque

Maya. Palenque, Mexico, circa 900
Height: 2³/₄ inches 22/4955

A delicately carved profile of a Mayan noble seated on a low throne, once entirely inlaid with precious stones. All that now remains is the tiny pearl inset in the ear plug. Presented by Mr. and Mrs. Lou R. Crandall.

68 Clay Incense Burner

Maya. Alta Verapaz, Guatemala
900-1200
29 x 16 inches 23/6125

Modeled in the form of a Mayan deity or priest wearing a quilted garment, seated on a brazier edge. Presented by Stanley R. Grant.

69 Plumbate Effigy Vessel (see page 14)

70 Polychrome Vase

Maya. Uluva Valley, Uluva, Honduras
700-900
Height: 9¹/₄ inches 22/4870

The design of this flamboyantly costumed Mayan noble is typical of the art style from the more southerly Maya region. This vessel has a pair of bird-head adornos on the sides, similar to the protruding heads on the better-known alabaster vases. Presented by John S. Williams.

71 Clay Bowl

Maya. San Augustín Acasaguastlán
Guatemala, 700-1000
7¹/₂ x 8 inches 20/7626

This elaborately modeled and carved container incorporates monkeys, serpents, and Mayan deities in a complex pattern. Presented by Harmon W. Hendricks.

72 Carved Alabaster Vase

Uluva Valley. Uluva, Honduras, 550-950
Height: 5⁷/₈ inches 6/1262

Commonly called marble vases, containers of this type seem to have originated in a very limited region, though they have been found widespread. Little is known of their iconography; they suggest a combination of Toltec and Tajín art styles. Collected by Marco A. Soto, presented by Harmon W. Hendricks.

73 Plumbate Vessel

Maya. San Salvador, El Salvador
950-1200
6¹/₄ x 7 inches 24/7225

This representation of the Fire God, one of the finest modeled heads of the type, comes from near the heart of the plumbate-producing region. Presented by Theodore T. Foley.



74



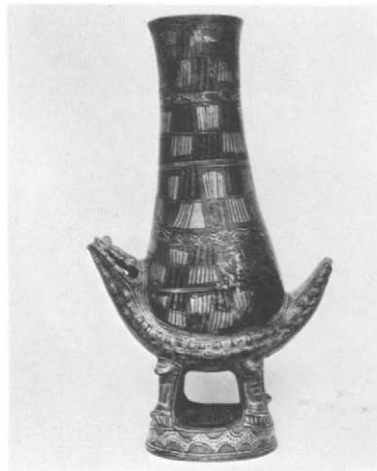
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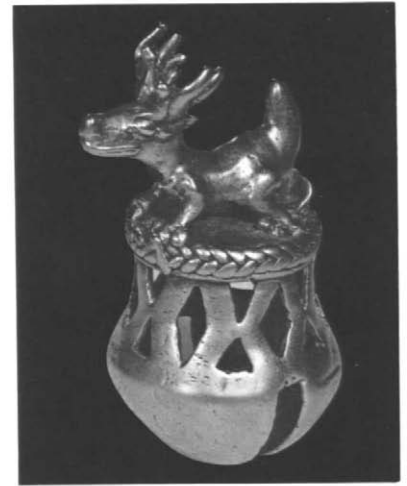
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79

74 Polychrome Vase

Maya. San Salvador, El Salvador, 550-950
6½ x 8 inches 9/9572

This combination of incised and painted decoration forms an attractive design on a vessel typical of the region. Collected in 1919 by Marshall H. Saville, presented by James B. Ford.

75 Steatite Mask

Pipil. Morazán, El Salvador, 900-1200
6¾ x 7¼ inches 13/601

Stone masks are uncommon south of Guatemala; this is one of two known from the Pipil area. The guilloche banding is frequently seen in Pipil art. Collected in 1925 by Samuel K. Lothrop.

76 Jade Ax God

Nicoya. Guanacaste, Costa Rica
300 B.C.-300 A.D.

Length: 7 inches 24/809

Formed from half of a jadeite celt, the design apparently represents a serpent head. The piece shows the string-sawed technique of separation on the back, and has been drilled, apparently so it could be worn as an ornament.

77 Polychrome Atlantean Vase

Filadelfia, Guanacaste, Costa Rica
750-1000

Height: 21 inches 19/4981

Gracefully formed, the vessel is supported by a crocodile on a ring base.

78 Jaguar Effigy Vessel

El General, Nicoya, Costa Rica, 800-1200
Height: 14 inches 19/4896

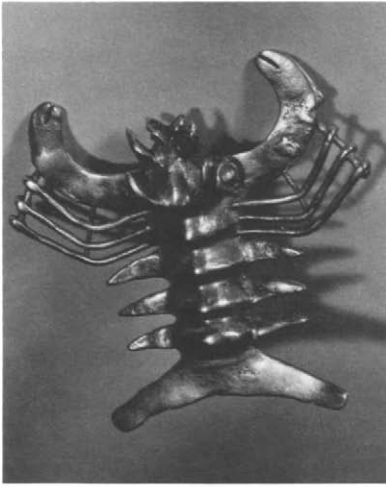
The smooth transition from animal head into the globular body that forms the container makes this a harmonious as well as a functional vessel. The legs have pebbles, making this a rattle vase. A remarkable amount of the original paint survives.

79 Cast Gold Bell

Cartago, Las Mercedes, Costa Rica
800-1525

Height: 3 inches 5/9849

Representing a tiny stag standing on the body of the bell, and fitted with a solid gold clapper, this was probably worn or carried as an ornament. Weight, 77 grams.



80



82



84



81



83



86

80 Gold Pendant

Cartago, Las Mercedes, Costa Rica
800-1525
3 1/2 x 3 1/4 inches 5/9847

Cast by the lost-wax process, this well-balanced and beautifully detailed design represents a crayfish. Weight, 79 grams.

81 Sheet Gold Helmet

Parita, Azuero Peninsula, Panama
1000-1500
9 x 3 1/2 x 8 1/4 inches 23/2339

Carefully hammered out and incised with scroll designs, this is the type of helmet seen on many stone carvings from this region. The advanced stage of goldsmithing in the Isthmus provided the main cause for the Spanish invasion of the early sixteenth century. The size of this object suggests that it was worn with a textile bandeau sewn to the holes around the rim.

82 Incised Shell Pendant

Venado Beach, Canal Zone, Panama
500-750
Length: 5 inches 22/5271

The design is of a type seen most frequently on Coclé pottery. The pendant was probably worn on the breast as a gorget.

83 Clay Urn

Chiriquí, Río Tabasará, Panama
800-1200
14 x 17 inches 22/9301

Large vessels of this shape are not common in the region, and this urn is in unusually fine condition. The double-headed reptile design is often seen in less angular form. Presented by Peter J. Potoma, Jr.

84 Copal Monkey

Parita, Azuero Peninsula, Panama
1250-1500
Height: 2 3/4 inches 23/2352

The figure has been fitted with thin sheet-gold legs, tail, and jaw. While the gold overlay from such objects is often found, the resinous copal has usually disappeared. Presented by Alex Stephenson.

85 Polychrome Frutera (see page 20)

86 Gold Buckle

Chiriquí, Bugaba, Panama, 800-1525
3 x 3 inches 8263

Cast by the lost-wax process. Six jaguar heads surround the large jaguar; there is a gold clapper in his belly. Collected in 1906 by Frank D. Utley. Weight, 156 grams.



87



88

87 Carved Stone Collar

Taino. Arecibo, Puerto Rico, 1000-1500
11 x 18 inches 1/6662

Believed to have served a function similar to that of the carved stone yokes found throughout Middle America, such collars occur in several distinct styles. Their design is also seen in pottery and wood carvings from the Caribbean area.

88 Carved Tri-Point Stone

Taino. Puerto Rico, 1000-1500
7 1/2 x 7 inches 19/917

Such finely worked objects are thought to have served as ceremonial objects. Commonly called a *zemi* (spirit) they occur in various combinations of designs. Collected by Jesse Walter Fewkes.



89



90

89 Carved Stone Death Head

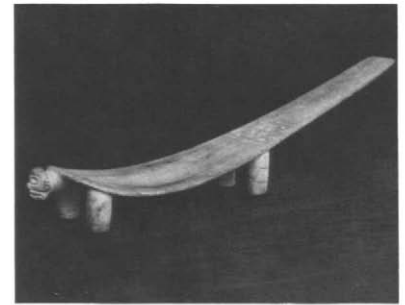
Taino. Arecibo, Puerto Rico, 1000-1500
4 1/2 x 7 inches 23/6096

The practice of taking trophy heads may have been familiar to the *Taino* people. Many such carvings have been found. Collected by Salvador López de Azua.

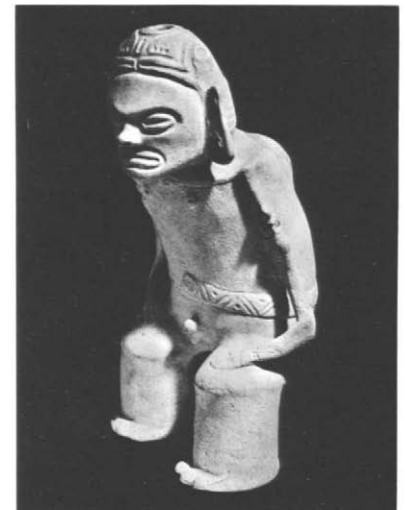
90 Ceramic Incense Burner

Ometepe Island. Lake Nicaragua
Rivas, Nicaragua, 1000-1500
Height: 18 inches 23/4043

Such burners are found in the southern Nicaragua-Costa Rica region. They are fragile, and complete ones are rare.



91



92

91 Wooden Seat

Taino. Turks Island, Bahamas, 1000-1500
Length: 33 1/2 inches 5/9385

The *duho*, a form of backrest or "chief's seat," was used throughout the West Indies. This type of furniture had its origins in northern South America. Collected by Lady Edith Blake.

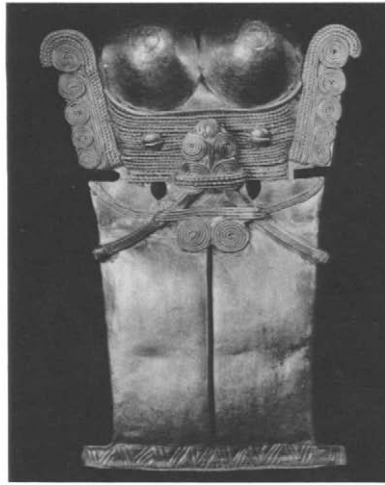
92 Hunchback Effigy

Taino. Andrés, Dominican Republic
1000-1500
Height: 16 inches 5/3753

Worked in very thin-walled buff clay. Found by Theodoor deBooy in 1916, set up on an altar in a cave.



93



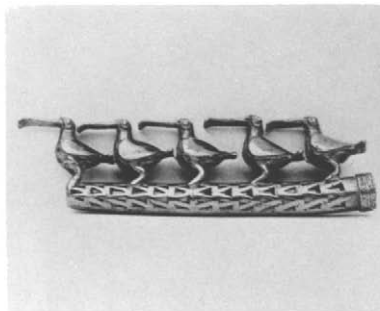
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93 Gold Figurine

Quimbaya. Medellín, Colombia
750-1500

Height: 1⁷/₈ inches 23/6499

A hollow cast effigy of a seated female with an elaborate headdress, holding small buckskin bags of gold dust in her hands. Presented by Dr. and Mrs. Arthur M. Sackler. Weight, 55.5 grams.

94 Gold Pendant

Sinú. Rio Sinú, Colombia, 700-1500
6¹/₂ x 10¹/₄ inches 5/2841

This sheet-gold breast ornament is unique in that it has a row of bird cut-outs across the face. It was found in a tomb before 1909 by F. A. Scharberg. Presented by Thea Heye. Weight, 672 grams.

95 Gold Pendant

Sinú. Rio Sinú, Colombia, 700-1500
6 x 9 inches 5/2842

This magnificent hammered object represents a highly stylized creature holding batons in its hands. Found in a tomb before 1909 by F. A. Scharberg. Presented by Thea Heye. Weight, 550 grams.

96 Cast Gold Staff Head

Sinú. Rio Nechí, Colombia, 1000-1500
2¹/₄ x 8 inches 10/507

This beautifully proportioned finial demonstrates the ability of the ancient Sinú artists to cast gold in large pieces. Excavated along the Nechí River in 1898 by A. F. Dovale. Presented by Harmon W. Hendricks. Weight, 508 grams.

97 Jaguar Effigy Vessel (see page 12)

98 Cast Gold Spatula

Tairona. Santa Marta, Colombia
1250-1500

Length: 4³/₈ inches 24/7980

Perhaps used by a wealthy individual in taking coca. Presented by Alice K. Bache. Weight, 35.5 grams.

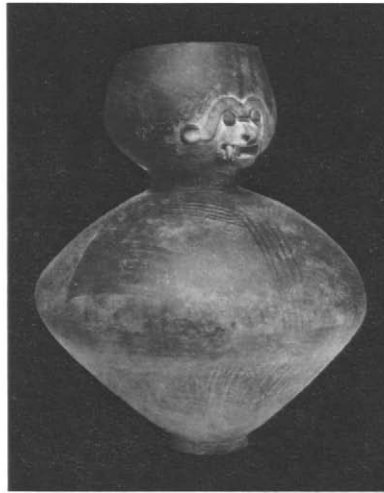
99 Clay Figurine

Valdivia. Ecuador, circa 3000 B.C.
Height: 3¹/₄ inches 24/8400

This female figure from near the mouth of the Guayas River represents the earliest New World culture from which ceramics have yet been found. Presented by Alice K. Bache.



100



102



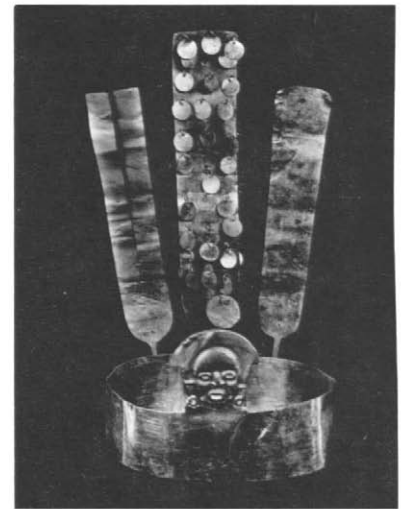
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101



103



105

100 Seated Family Group

Bahía. Manabí, Ecuador
500 B.C.-500 A.D.
17 x 22 inches

23/7000

A man, his wife, and their child—a common theme in prehistoric ceramics. The large size and remaining color make this an unusual work. Presented by Dr. and Mrs. Arthur M. Sackler.

101 Carved Stone Stela

Manteño. Cerro Jaboncillo, Ecuador
800-1400
18 x 40 inches

1/4473

This bas-relief represents a woman with repeat geometric designs framing her head. Collected in 1907 by Marshall H. Saville.

102 Blackware Burial Urn

Manteño. Enseñada, Ecuador, 800-1400
Height: 21 inches

1/4947

The modeled face of a *tigre* appears on the upper portion, matte-finished linear decorations on the lower part. Collected by Marshall H. Saville.

103 Gold Mask

Manteño. Manabí, Ecuador, 800-1400
5½ x 7½ inches

24/7533

Hammered out of sheet copper and heavily plated with gold, the nose is detachable. Presented by Dick Cavett.

104 Clay Urn

Ilha de Pará, Amazonas, Brazil
1000-1250
14 x 25½ inches

18/1956

This animal-shaped urn was used to hold bones, following an initial interment, in a custom called secondary burial. Collected by William C. Farabee in 1913.

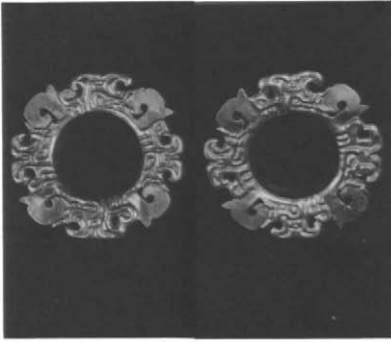
105 Gold Crown

Sigsig. Azuay, Ecuador, 1000-1500
7½ x 14 inches

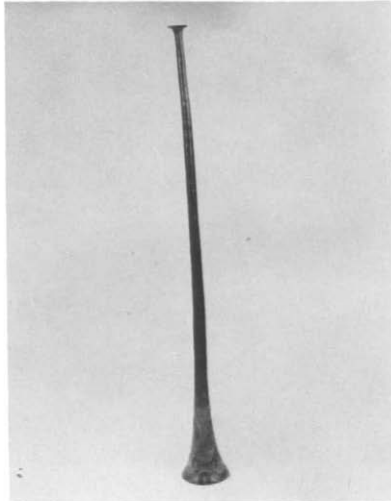
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Headbands of this type were worn with textile bands into which the gold plumes were thrust. This is part of the famed Treasure of Sigsig, found in 1889. Presented by Marie A. Heye.

106 Gold Crown (see page 17)



107



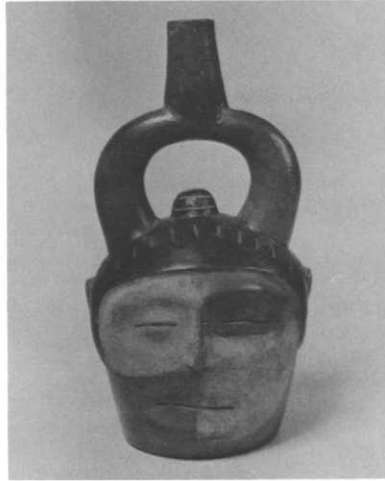
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107 Gold Ear Spools

Coastal Chavín. Chongoyape, Peru
900-500 B.C.
Diameter: 5 inches 16/1972F
Such cut-out discs with repoussé decoration were worn by wealthy Peruvian nobles. Found with number 106.

108 Ceramic Trumpet

Paracas. Juan Pablo, Ica Valley, Peru
500-250 B.C.
Length: 54 inches 24/1890
A practical instrument, delicately crafted, and an unusual survivor in view of its large size.



109



110

109 Painted Stirrup-Spout Vessel

Tembladera. Cajamarca, Peru
250 B.C.-250 A.D.
Length: 12 1/2 inches 24/7645
This head vessel shows the high quality of early Chavín ceramics. Presented by Dick Cavett.

110 Orange Ware Effigy Vessel

Gallinazo. Viru, Peru
Circa 500-100 B.C.
7 3/4 x 8 1/2 inches 24/7550
One of the more famous specimens of its type, this portrays the "alter ego" design frequently found in American Indian art. Collected by James A. Ford, presented by Dr. and Mrs. Frederick J. Dockstader.



111



113

111 Painted Clay Puma

Tiahuanaco. La Paz, Bolivia, 750-1000
11 1/2 x 16 inches 23/7095
This gracefully proportioned vessel may have been used as an incense burner. The tail is restored. Presented by Dr. and Mrs. Arthur M. Sackler.

112 Polychrome Urn (see page 9)

113 Spouted Vessel

Chimú. Lambayeque, Peru, 1350-1470
7 1/2 x 9 inches 24/7975
This elaborate vessel in sheet gold is of a type frequently seen in clay; silver examples are also known. It was a favorite design of early Chimú artists. Presented by Alice K. Bache.



114



115

114 Gold Mask

Chimú. Lambayeque, Peru, 1350-1476
11 x 18 inches 18/4291

Of hammered sheet gold with small turquoise-bead eyes. This type of mask was attached to the mummy bundles of wealthy Peruvians.

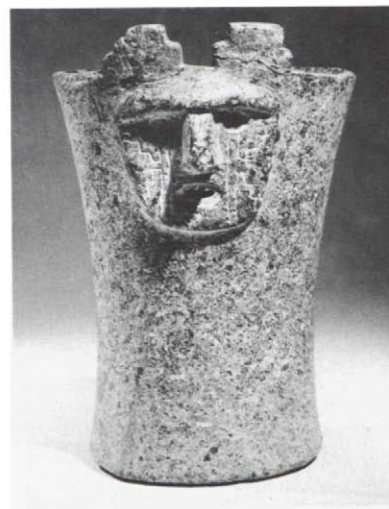
115 Gold Effigy

Inca. Coastal Peru, circa 1500
Height: 9½ inches 5/4120

This hollow female figurine is remarkable both for its graceful modeling and large size. Obtained in Panama in 1916. Weight, 511 grams.



116



117

116 Painted Wooden Kero

Inca. Cuzco, Peru, 1550-1600
Height: 9 inches 10/5860

Typical of the art of the Inca craftsman at the time of the Spanish Conquest. The ocelot's eyes, collar, and overlaid serpent whiskers are of silver. Collected by A. Hyatt Verrill.

117 Steatite Kero

Condorhuasi. Argentina, 250-500
Height: 9¼ inches 24/2898

With a puma head carved on one side, this vessel shows Inca influence in the southern part of the continent. Presented by Dick Cavett.



118



119

118 Cast Bronze Plaque

Atacameño. Salta, Argentina, 1250-1500
6 x 7¾ inches 20/8192

Such finely worked plaques are found in the Calchaquí region. This example was collected before 1854 by Captain Theodore Canot.

119 Madonna Effigy

El Tocuyo. Lara, Venezuela, 500-1500
Height: 8½ inches 4/8740

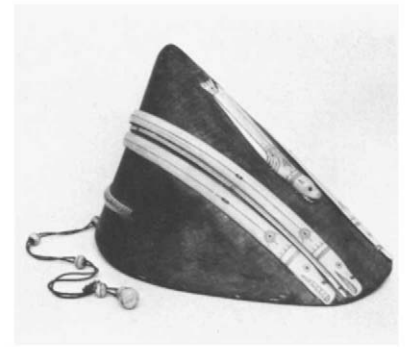
A modeled and painted figurine, in the Betijoque style, of a woman with her two babies, the latter formed by extensions of her arms. Collected by C. F. Witzke before 1900.



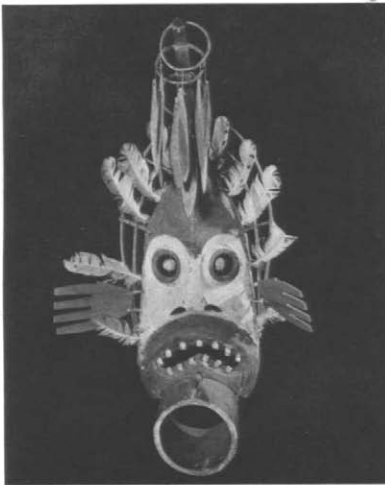
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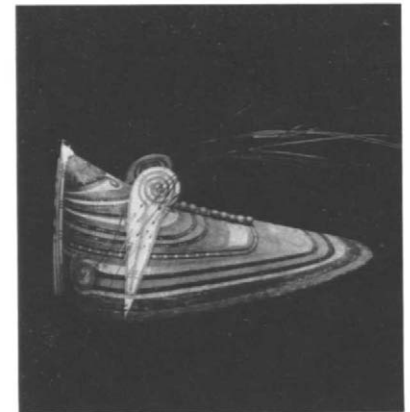
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121



123



125

120 El Fumador Effigy

Trujillo. Venezuela, 500-1500
 Height: 10³/₄ inches 11/2852
 A hollow ceramic figurine of a seated woman smoking a cigar. The decorations consist of black curvilinear designs in the Santa Ana style. Presented by E. J. Sadler.

121 Wooden Dance Mask

Kuskwogmiut Eskimo. Kuskokwim River Alaska, 1875-1890
 Height: 30 inches 9/3430
 This represents Negakfok, the Cold Weather Being, who likes winter and storms, and who appeared to a shaman and gave him supernatural powers. He looks sad because he must leave the people at the approach of spring. Collected by A. H. Twitchell about 1885.

122 Wooden Dance Mask

Kuskwogmiut Eskimo. Kuskokwim River Alaska, 1875-1890
 Height: 20 inches 9/3432
 Representing the spirit Walaunuk, meaning "Bubbles as they rise up through the water." Such masks are frequently destroyed after their use during the ceremonial season. Collected by A. H. Twitchell about 1885.

123 Shaman's Doll

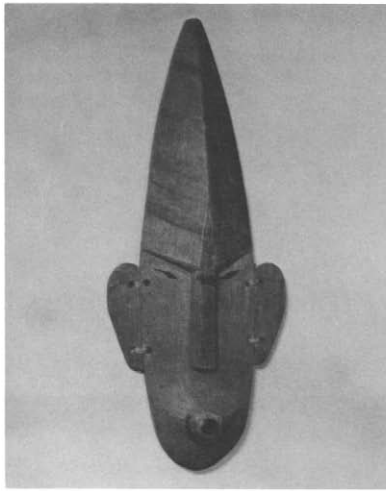
Eskimo. Point Barrow, Alaska, 1850-1875
 Height: 9¹/₂ inches 7/7096
 This sleek carving of walrus ivory has inlaid copper eyes; it was once dressed. Such figurines are used by shamans in ceremonies.

124 Hunter's Hat

Eskimo. Yukon River, Alaska, circa 1850
 Length: 13¹/₂ inches 10/6921
 Worked from thin sheets of wood and decorated with strips of walrus ivory, this has linear designs similar to those of prehistoric Bering Sea art. The form is similar to that of Aleut hats.

125 Painted Hunting Hat

Aleut. Aleutian Islands, Alaska
 Circa 1825
 Length: 16 inches 14/4869
 Decorated with painted designs, trade beads, ivory, and sea lion whiskers, such hats were worn by men of high status for hunting sea otters. The designs have symbolic significance, and the hats were believed to attract the animals. Presented by Thea Heye.



126



127



128



130



131



133

126 Wooden Mask

Ingalik. Anvik, Alaska, circa 1900
Height: 22½ inches 5/8667
Demonstrating the influence of Eskimo design upon neighboring Athapascan Indian peoples, this mask is used in the Gi-yema feast and represents one of the Up-river People. They are regarded as unsophisticated by their Down-river relatives. Collected by G. T. Emmons.

127 Painted Coat

Naskapi. Labrador, Canada, circa 1850
8 x 10 feet 2/9177
This semitaileored reindeer-hide garment shows European influence. The symbolic painted designs assisted the hunter.

128 Ceremonial Robe

Tlingit. Chilkat, Alaska, circa 1900
5 x 6 feet 14/7330
The interweaving of mountain-sheep wool and cedar-bark fiber is a distinctive technique common to the Northwest Coast area. The animal designs more commonly seen in such robes give way here to a portrayal of the octopus. Collected by G. T. Emmons.

129 Canoe-Prow Effigy (see page 23)

130 Copper Mask

Tlingit. Sitka, Alaska, circa 1875
9 x 16 inches 24/3149
The hammered and incised design represents the Brown Bear, a spiritual or mythological being. The trimmings are of bear fur and abalone shell; the teeth are of mountain-goat horn. Presented by Morton D. May.

131 Copper Mosquito Mask

Tlingit. Klukwan, Alaska, 1825-1850
8½ x 14 inches 6981
Decorated with abalone-shell inlays. The mosquito was one of several comic characters who performed in skits. Collected by B. A. Whalen.

132 Otter Woman Mask (see page 11)

133 Shaman's Charm

Tlingit. Sitka, Alaska, 1825-1850
Length: 5 inches 9/7948
Carved from antler, this represents a spirit canoe in the shape of a sea lion, carrying the spirits of seven people drowned when the craft was seized by an octopus. Such charms were worn by the shaman to give him supernatural power. Collected by G. T. Emmons.



134



136



139



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140

134 Chief's Rattle

Tlingit. Stikine, Etolin Island, Alaska
1850-1875

Length: 12 inches 23/5603

Carved from cedar in the form of a crane with a bone beak. The body is decorated with ermine strips, and designs of octopus, killer whales, a hawk, and a sea monster. Collected by Judge Nathan Bijur from the family of Chief Shaikes.

135 Wooden Crest Helmet

Tlingit. Sitka, Alaska, circa 1875

14 1/2 x 20 inches 24/3378

Of cedar, the carving is decorated with inlaid abalone shell and strips of copper; the design represents the sea lion. The four basketry cylinders at the top denote the number of times its owner had given a potlatch. Presented by Mr. and Mrs. John DeMénil.

136 Shaman's Painted Robe

Tlingit. Stikine, Wrangell Island, Alaska
1850-1875

47 x 60 inches 1/2492

Of caribou hide, the painted bear-head design with spirit yeks as teeth gives the wearer added supernatural power. Collected by G. T. Emmons.

137 Cedar Wood Rattle (see page 18)

138 Ivory Shaman's Charm

Kitksan. Kitwanga, British Columbia
Circa 1850

Length: 6 1/2 inches 9/7954

Carved and inlaid with abalone shell to represent a killer whale, this was fastened to the shaman's clothing and used as a fetish. Collected by G. T. Emmons.

139 Wooden Feast Dish

Tsimshian. Metlakatla, British Columbia
Circa 1875

4 x 8 inches 9/7881

Carved to represent a human figure, dishes of this type were used at feasts for holding the olachen oil in which dried fish was dipped. Collected by G. T. Emmons.

140 Classic Wooden Mask

Tsimshian. Skeena River
British Columbia, circa 1800

7 x 9 1/2 inches 3/4678

Painted and decorated with human hair, this is possibly a portrait. Such realism is seen more frequently among Tsimshian sculpture than in that of most of the other Northwest Coast tribes.



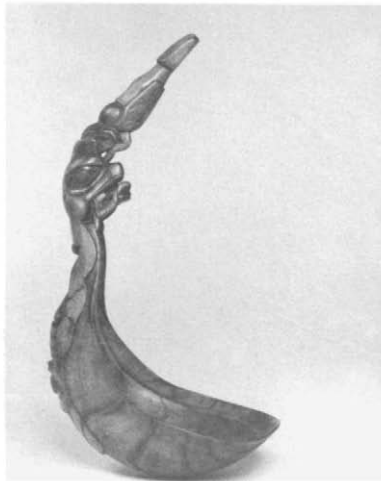
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147

141 Button Blanket

Tlingit. Sitka, Alaska, circa 1880
56 x 73 inches 12/2564

Blue trade cloth, trimmed with red stroud material. The pearl button and dentalium-shell decoration represents a human figure, probably the owner. The rich abalone-shell ornamentation added to the blanket's importance. These were worn on ceremonial occasions by wealthy persons. Collected by G. T. Emmons.

142 Horn Ladle

Haida. Queen Charlotte Islands
British Columbia, circa 1875
9 x 17 inches 9/8065

Made from the horn of the mountain sheep, such ladles were used for serving olachen oil. The designs represent family crest figures, including bears, a frog, and an owl. Collected by G. T. Emmons.

143 Mountain Goat Helmet

Haida. Prince of Wales Island, Alaska
Circa 1825
10 x 15½ inches 21/439

The horns of this cedar wood helmet are made from grizzly bear claws; the inlay is abalone shell. The helmet is sewn to a basketry base woven of cedar bark. Presented by The Viking Fund, Inc.

144 Wooden Crest Helmet

Haida. Prince of Wales Island, Alaska
Circa 1875
Height: 9½ inches 14/9081

Carved of cedar and painted to represent the eagle, this helmet is decorated with abalone-shell inlay and human hair. Though such helmets were once used in warfare, they came to have a major use as family crests at ceremonial occasions. Collected by G. T. Emmons.

145 Carved Figurine (see page 19)

146 Argillite Sculpture

Haida. Skidegate, Queen Charlotte Islands, British Columbia, 1875-1900
7 x 7 inches 19/3521

Made of a stone—commonly called slate—that is found only on the Queen Charlotte Islands. This group represents an episode in the legend of the Bear Mother, in which the berry picker gives birth to her bear child, assisted by two grizzly bears. Interestingly, it represents birth by Caesarian section. Reputedly carved by Charles Edensaw. Collected by William M. Fitzhugh.

147 Painted Wooden Rattle

Haida. Queen Charlotte Islands
British Columbia, circa 1850
Length: 12½ inches 1/8027

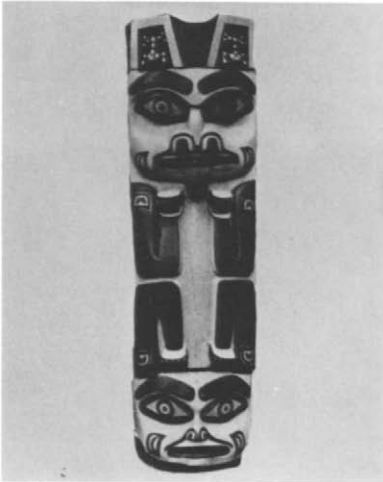
Such rattles were used by shamans. The design shows a row of spirits surmounting the central head of the beaver. Collected by Reverend Thomas Crosby.



148



151



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150



152

148 Argillite Pipe

Haida. Queen Charlotte Islands
British Columbia, circa 1832

Length: 13½ inches 1/9272

Such objects were carved in response to demand from sailors and others. This early example of an art that began around 1800 was collected by Governor William Clark, and given by him to George Catlin, the artist, sometime before 1832. Thomas Donaldson Collection.

150 Mask of an Old Woman

Niska. Upper Nass River
British Columbia, 1825-1850

7 x 9½ inches 9/8044

This portrait mask of a wealthy woman, as evidenced by her elaborate labret inlaid with abalone shell, represents a tradition of portrait sculpture among the Northwest Coast tribes. Collected by G. T. Emmons.

151 Frontlet Headdress

Niska. Nass River, British Columbia
Circa 1875

6 x 7 inches 1/4294

Carved of cedar and inlaid with abalone shell. The face may represent the owner himself. Collected by G. T. Emmons.

149 Wooden House Post

Haida. Cordova Bay, Alaska, circa 1850
4 x 11½ feet 15/9199

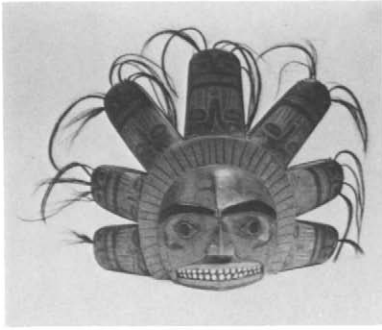
The design represents the Sea Bear, and has a frog carved on each ear. This was presented as a gesture of respect to Chief Frog Ears of Sukkwan by the inhabitants of a neighboring village.

152 Frontlet Headdress

Niska. Nass River, British Columbia
Circa 1875

Height: 7½ inches 1/4295

Cedar wood inlaid with abalone shell. The design represents the beaver. Headdresses of this style were worn on important occasions to indicate the family or status of the wearer. Collected by G. T. Emmons.



153



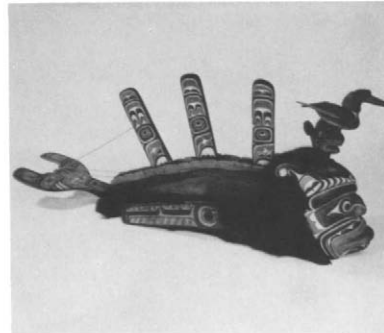
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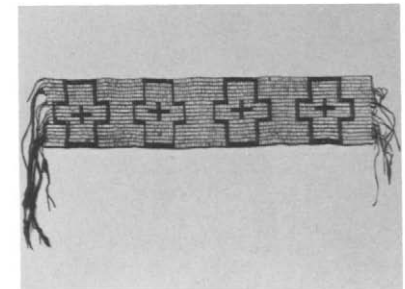
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156



160

153 Carved Wooden Headdress

Niska. Nass River, British Columbia
 Circa 1875
 Height: 10½ inches 18/5783
 Painted to represent the sun. Decorated with human hair. Collected by George G. Heye.

154 Dual Masks

Niska. Aiyansh, British Columbia
 1850-1875
 Height: 10 inches 1/4238
 One depicts a cannibal spirit who lives in the mountains, whistling to attract the passer-by, the other represents his victim. Collected by G. T. Emmons.

155 Movable Mask

Kwakiutl. Cape Mudge
 British Columbia, 1850-1900
 Height: 21½ inches 19/8963

Such masks were worn by shamans in theatrical performances. Strings were pulled to open the covering mask, revealing the inner carving, often portraying the spirit of the outer character, reflecting the dual quality of many of the Northwest Coast mythological beings. Collected by George G. Heye.

156 Mechanical Headdress

Kwakiutl. Cape Mudge
 British Columbia, 1875-1900
 30 x 66 inches 10/254

Representing a sea monster—perhaps the Sea Bear—this has a bird atop a human head. When the strings are pulled, the dorsal and ventral fins move, and the tail waves to move the monster through the water. Worn on the shoulders of the dancer, this is supposed to start the salmon run in the spring, frightening the fish toward shore. Collected by George G. Heye.

157 Mechanical Headdress (see page 21)

158 Octopus Spirit Mask

Kwakiutl. Cape Mudge
 British Columbia, 1875-1900
 20 x 22 inches 11/5216

The subject is indicated by the suckers, hooked beak, and prominent eyes. A fine example of symbolism in Northwest Coast art. Collected by George G. Heye.

159 Wooden House Front (see page 22)

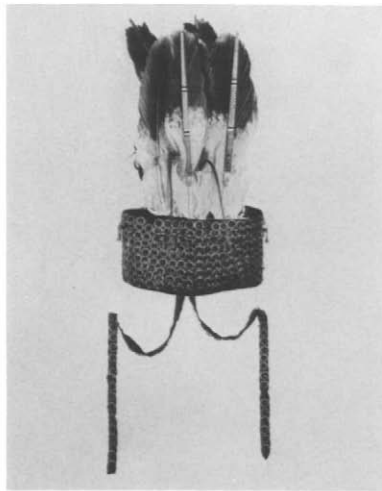
160 Wampum Belt

Lenni Lenape (Delaware). Pennsylvania
 1683
 5¼ x 24½ inches 5/3150

Wampum served as a gift, also as a binding symbol of an agreement. This belt was given to William Penn by the Lenni Lenape in 1683 at the Treaty of Shakamaxon, one of a number of treaties by which the Quakers acquired the land which later became the state of Pennsylvania. The crosses symbolize the land ceded. Presented by Harmon W. Hendricks.



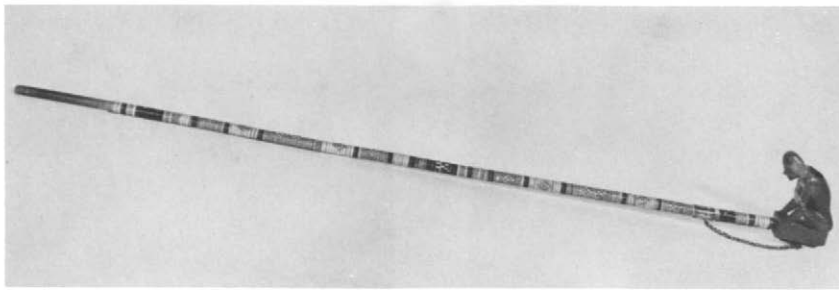
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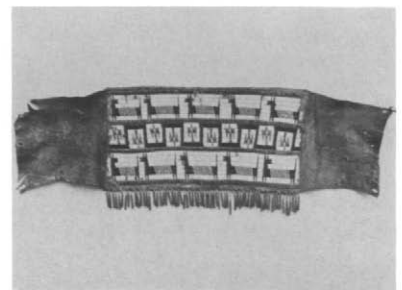
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162



165

161 False Face Mask

Mohawk. Canada, circa 1775
 Height: 12 inches 6/1104

One of the earliest-known dated False Face Society masks, this was taken to Canada by Joseph Brant at the time of the American Revolution. The Iroquois used such masks in healing ceremonies. Collected by Joseph Keppler, presented by Harriet M. Converse.

163 Stand-Up Bonnet

Great Lakes. circa 1793
 Length: 15 inches 24/2000

Decorated with eagle feathers, satin-wrapped birchbark headband, trade silver brooches, and porcelain trade beads, this is one of the earliest examples of the feather headdress of the Great Lakes area. It differs from the Plains bonnet in that it does not spread out from the base. Collected by Lieutenant Andrew Foster.

164 Moosehair Pouch

Huron. Canada, 1775-1800
 8½ x 9 inches 11/5716

Made of dyed moosehair sewn onto a black-dyed deerskin base, with a fringe of red-dyed deer hair. The designs are those learned by young Indian girls in French convents.

162 Pipe and Bowl

Mohawk. New York. Hallmark: 1789
 Length: 33 inches 18/6071

The slate bowl is carved in the form of a seated figure; the wooden stem is covered with a porcupine-quill decoration. A silver band attached to the two parts bears the hallmark of Hester Bateman, a London silversmith. This was presented to Joseph Brant, the Mohawk leader, by Caleb Bingham.

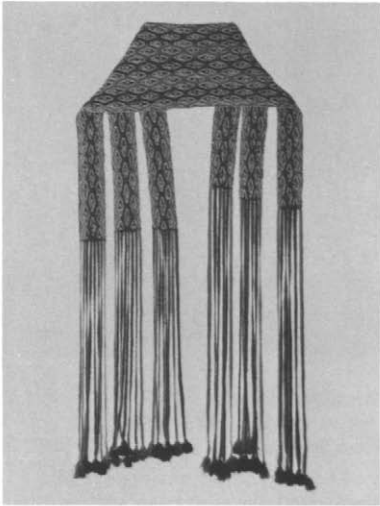
165 Quillwork Panel

Lenni Lenape (Delaware). Pennsylvania
 Circa 1800
 Length: 14¾ inches 19/3264

Intended to be attached to the head of a baby carrier, this buckskin band is decorated with metal jinglers and a porcupine-quilled design in the Underwater Panther motif. This was made just before beads became plentiful. Collected by William M. Fitzhugh.



166



167

166 Painted Shield

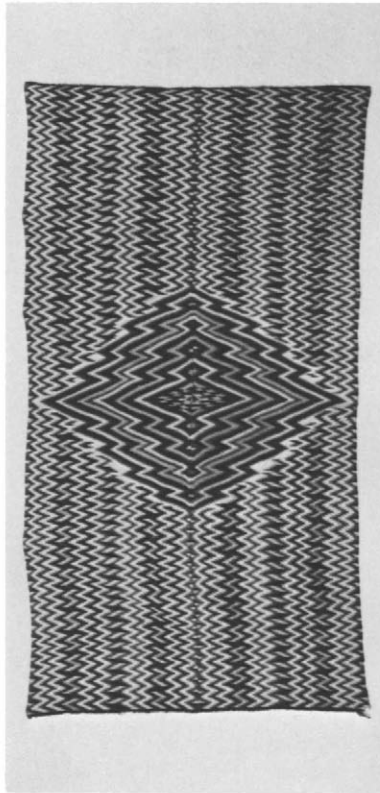
Crow. Montana, 1800-1834
Diameter: 24 inches 11/7680

This belonged to Chief Arapoosh at the time of the Lewis and Clark Expedition. It was used for divining by rolling it along the ground. Success was assured if it stopped face up. If it fell with the design to the ground, the project in question would be abandoned. The design is of the Moon, which came to the owner in human form during a vision. Collected by William Wildschut.

167 Finger-Weave Sash

Lower Creek. Coweta, Georgia
Circa 1825
10 x 116 inches 24/2402

Woven for Chief William MacIntosh, the famous Creek leader, by his daughter. It is remarkable for its size. Presented by Rudolf G. Wunderlich.

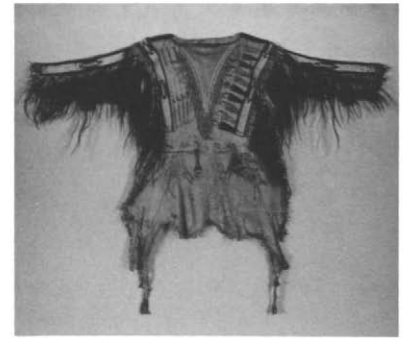


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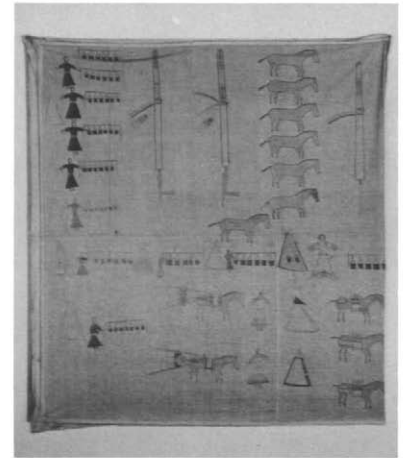
168 Woolen Serape

Saltillo. Coahuila, Mexico, 1836
49 x 49 inches 24/3675

This is a fine example of the Saltillo weavings of central Mexico. It is notable for having belonged to General Antonio López y Santa Ana, who gave it to Sam Houston following the latter's victory at San Jacinto in 1836. The opportunity to date such specimens is rare. Presented by Mrs. Russell W. Todd.



169



170 (panel I)

169 Painted Buckskin Shirt

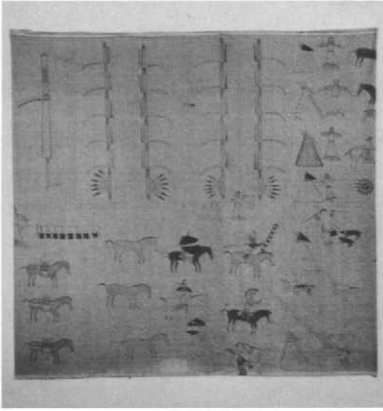
Cheyenne. Fort Laramie, Wyoming
1850
Length (open): 55 inches 8/8034

Decorated with quillwork, beading, scalp locks, and representations of men on horseback and a visionary experience of the owner. Such shirts were thought to protect the wearer in battle. Collected in 1850 by Thomas S. Twiss, Indian Agent at Fort Laramie. Presented by Harmon W. Hendricks.

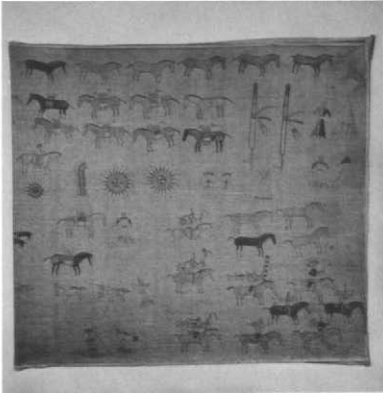
170 Painted Tipi Liner

Sioux. South Dakota, 1877
62 x 198 inches 20/5176

Late in the nineteenth century government-issue muslin was frequently used for liners to ventilate the tipi; these were decorated with the owner's exploits. This example, painted by Strike-the-Kettle, depicts a Dog Feast, held by the Sioux to celebrate their victory over Custer.



170 (panel II)



170 (panel III)



171



172

171 Beaded Shoulder Pouch

Shawnee. Oklahoma, circa 1825

Length: 29 inches

Pouch: 8 x 8 inches 10/3133

Patterned after early bullet pouches, or perhaps the side pockets of Colonial military uniforms, such beautifully worked pouches were important parts of Indian dress in the 18th and 19th centuries. The shoulder strap was normally designed in two quite different halves, as in this example. Collected by Dr. W. C. Barnard.

172 Ceremonial Bowl

Sauk. Oklahoma, circa 1850

Diameter: 17 inches 2/6544

The Eastern Woodlands people favored ceremonial bowls carved from burls. The effigies depicted here were spirits related to the Midewewin rites. Collected by M. R. Harrington.



173 (front view)



173 (back view)

173 (back view)

173 Carved Center Post

Lenni Lenape (Delaware)

Dewey, Oklahoma, circa 1880

Length: 26 1/2 inches 16/4844

One of the posts that supported the roof of the ceremonial Long House at Copan. It is one of the few remnants of ancient culture which was taken west with the Delaware Removal. The design represents the Meesing, a Delaware deity.



174



175

174 Painted Elkskin

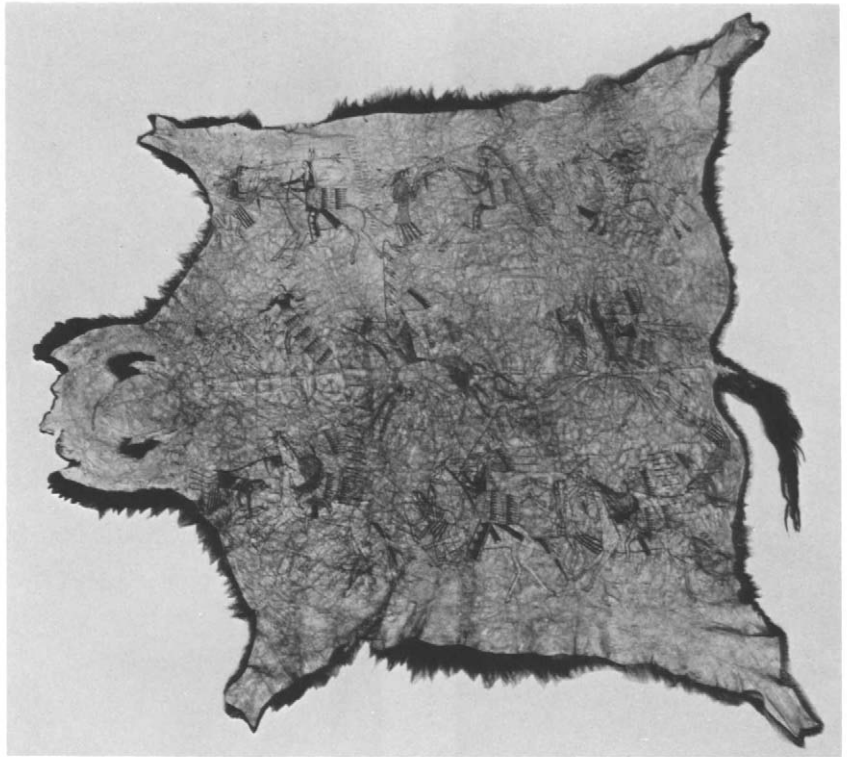
Hopi Pueblo. Oraibi, Arizona, circa 1900
 Length: 75 inches 9/7656

The art of painting on hide is less common among the Pueblo people than those of the Plains, and the Pueblo artist may have been influenced by the Plains artist. This design, representing rainbows and Kachina beings, was painted by Homovi, who worked for Jessie Walter Fewkes on the preparation of his book, *Hopi Katchinas*, 1903. Collected by Thomas V. Keam, presented by Thea Heye.

175 Painted Hide Shield

Sioux. South Dakota, circa 1850
 Diameter: 22¹/₄ inches 6/2195

The design portrays a fight between Sioux and Crow warriors, some using similar shields. Such shields were considered to have a great medicinal power. Often the central figure was the owner.

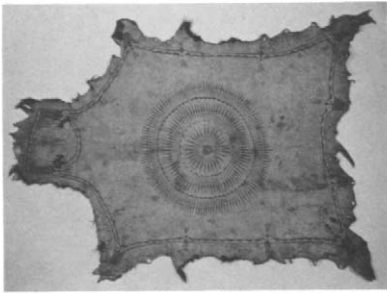


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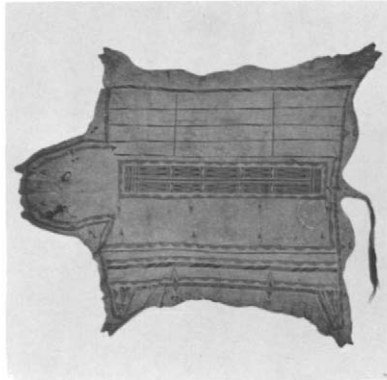
176 War Scene on Buffalo Hide

Oglala Sioux. Pine Ridge, South Dakota
 1875-1880
 64 x 82 inches 522

Designs of this type were always painted by men (women painted geometric motifs). Here we see the owner in the center, with several companions, fighting the Crow. Collected in 1880 from Young Man Afraid of His Horses (Tasunka-kokipapi), a Dakota leader.



177



178

177 Painted Buffalo Hide

Teton Sioux. South Dakota, 1875-1890
73 x 97 inches 12/2158
An example of the sunburst motif, done with trader-supplied colors. Collected by George H. Bingenheimer.



179

179 Brocaded Cotton Shawl

Hopi Pueblo. Walpi, Arizona, 1900-1910
55 x 72 inches 6/6361
Worn for ceremonial occasions. The designs depict two eagles and Tawa, the Sun Kachina, in the center. Collected by George H. Pepper.



182

182 Feathered Bonnet

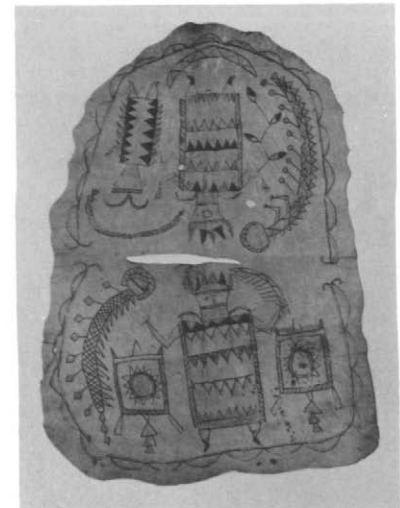
Cheyenne. Montana, circa 1880
Length: 80 inches 14/2242
This most familiar single object of the North American Indian culture may have originated among the Sioux. It was used only by the Plains people. Collected by General Nelson A. Miles. Presented by Mrs. Samuel K. Reber and Major Sherman Miles.



181

181 Man's War Shirt

Brulé Sioux. Fort Laramie, South Dakota 1855
Length (open) 58 inches 17/6694
Obtained from the Brulé chief Spotted Tail (1833-81) when he surrendered in 1855. A magnificent example of an unusual quilling technique. Collected by Brigadier General Charles G. Sawtelle.



183

183 Painted Deerhide Medicine Shirt

Chiricahua Apache. Arizona
Circa 1880
Length: 47 inches 16/1349
The figures represent mythological beings. Collected by Major John G. Bourke, presented by his nieces, Mrs. Alexander H. Richardson and Mrs. Alexander W. Maish.

180 Painted Deer Hide (see page 24)

178 Painted Cowhide

Sioux. South Dakota, 1880-1890
73 x 108 inches 10/2395
The box-and-border motif was painted with buffalo-bone brushes. Pressed against the surface of the hide, these produced the slightly indented effect. Such hides, painted and decorated by women, were used as garments.



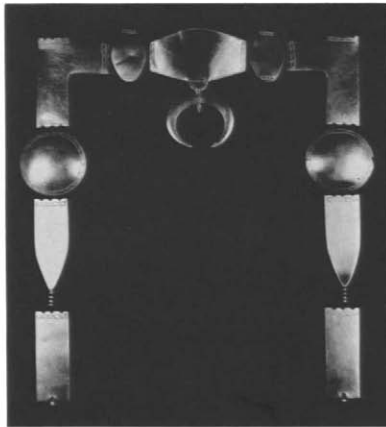
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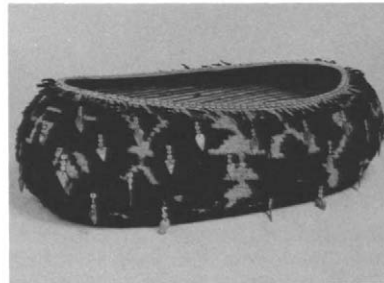
186



188



185



187



189

184 Antelope Headdress

Chiricahua Apache. Arizona
Circa 1900

Length: 25 inches 4/5072

Decorated with paint, fur, hair, and trade cloth, this headdress with antelope horns attached reflects the art of the Apache before it was influenced by outside contacts. Presented by Thea Heye.

185 Silver Bridle

Navajo. New Mexico, circa 1880

Length: 17½ inches 22/8176

Patterned after Spanish bridles of the period, this was made by Atsidi Chon, one of the first Navajo smiths. The decoration is incised or engraved with a file—a technique predating the use of stamped designs. Collected by Douglas G. Graham, U.S. Indian Agent, and presented by Evelyn B. Lent, G. B. Oman, Beatrice A. B. Young, and Mary F. B. VanHouten.

186 Woolen Blanket

Navajo. Ganado, Arizona, circa 1890

77 x 91 inches 22/9190

This unusually large, tightly woven piece is of the style influenced by Lorenzo Hubbell at Ganado. Collected in 1890 by Colonel Joseph T. Clarke.

187 Feather Canoe Basket

Pomo. California, circa 1900

24 x 61 inches 23/5700

The surface of the finely woven container is covered with wild canary and mallard-duck feathers. Small carved abalone and shell beads decorate the exterior. Baskets of such unusually large size were intended as gifts, or for the storage of especially valuable ceremonial objects. Collected by Judge Nathan Bijur, presented by Mr. and Mrs. Harry Bijur.

188 Feather Belt

Pomo. California, circa 1900

5½ x 68 inches 16/984

Such belts were considered to have the power to frighten enemies. This example, woven on a milkweed fiber base, to be worn across the shoulder, was made by Charles Benson. Presented by Thea Heye.

189 Globular Basket

Chumash. Santa Ynez, California

Circa 1800 21/4783

Created in a coiled weave, with black and red design, this smoothly rounded container and cover is an early example of the superb basketry produced by Pacific Coast craftsmen.



190

190 Carved Blackware Bowl

San Ildefonso Pueblo. New Mexico
1969
8½ x 11 inches 24/3223

This rotund vessel bears the Avanyu design deeply carved into the surface. It was made by Rose González, one of today's outstanding pottery artists of the Southwest. Presented by the artist.

191 Polychrome Tinaja

Zia Pueblo. New Mexico, circa 1925
19 x 22 inches 16/5780

This painted storage jar is typical of the older work from the Zia Pueblo. The tinaja is larger than the more commonly used olla. Made by Rosaria, collected by John L. Nelson.



192

192 Polychrome Olla

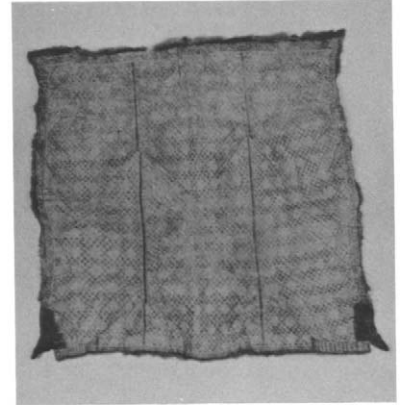
Hopi Pueblo. Walpi, Arizona, circa 1900
9½ x 16 inches 16/8057

Typical of the squat globular bowls of the Western Pueblo people, this was made by Nampeyó of First Mesa. Presented by the Philadelphia Academy of Natural Sciences.

193 Polychrome Bowl

Acoma Pueblo. New Mexico
Circa 1900
13 x 13 inches 23/4992

The flare and the unusual treatment of the waist of this beautifully painted olla add to its graceful proportions. Collected by Mrs. Prince Swift.



194

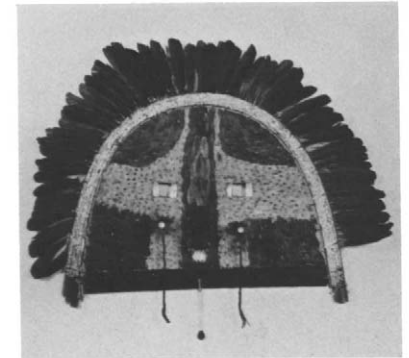
194 Painted Guanaco Hide

Tehuelche. Patagonia, Argentina
Circa 1915
62 x 64 inches 13/976

Such garments, once common in the Tierra del Fuego region, have disappeared along with the natives of the region. Collected by Samuel K. Lothrop.



193



195

195 Feather-Decorated Mask

Tapirapé. Goyaz, Brazil, circa 1960
29 x 43 inches 23/3299

Male dancers wear these huge Cara Grande masks during the Banana Festival ceremonies, when they appear in pairs, representing the souls of enemies killed in battle. Collected by Borys Malkin.



196



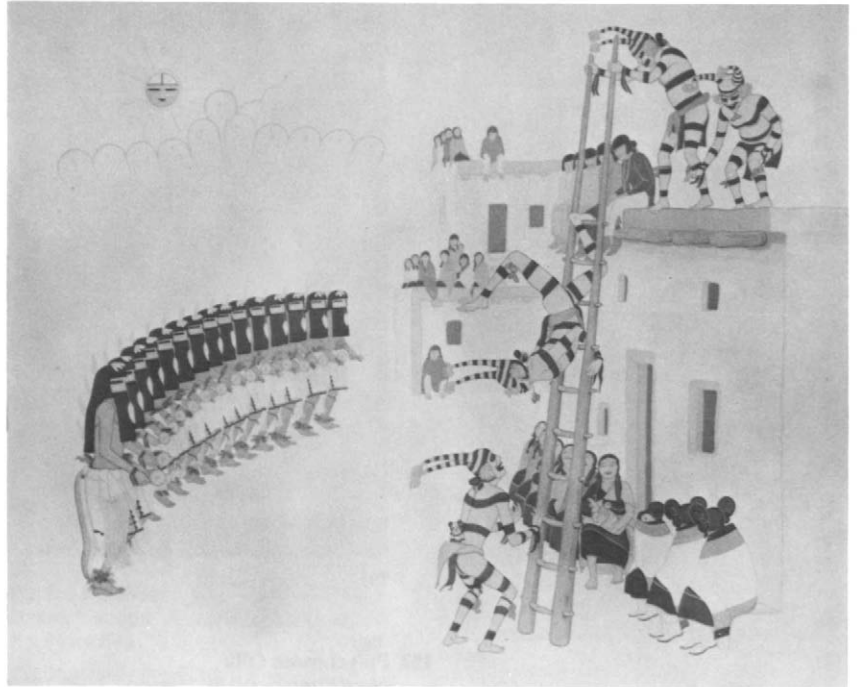
197

196 Bark Mask

Tukuna. São Paulo de Olivença, Brazil
 Circa 1950
 19 x 32 inches 24/7971
 Representing Ama, the Storm Demon. Such masks are worn by the ñöö demons, dressed in bark cloth, who appear in the Girls' Puberty Ceremony. Collected by Harald Schultz.

197 Tempera Painting

San Ildefonso. New Mexico, 1964
 16½ x 19½ inches 23/4133
The Marriage, by Joe V. Aguilar. This abstract portrayal of a wedding ceremony is an example of the combination of early traditional and more contemporary styles.



198

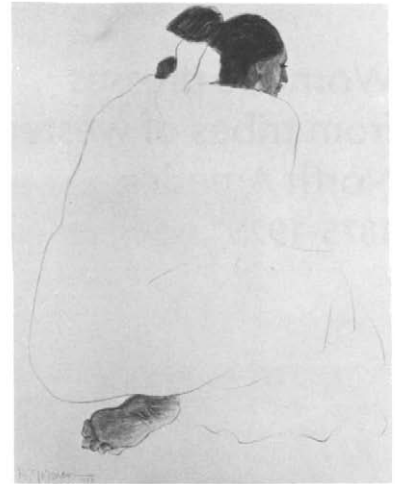
198 Watercolor Painting

Hopi Pueblo. Shungopovy, Arizona
 Circa 1930
 19 x 22¼ inches 23/1268
The Delight Makers, by Fred Kabotie, depicting the interlude between Kachina Dance sets, when the clowns perform antics. Presented by Charles and Ruth deYoung Elkus.



199

199 Watercolor Painting
Creek-Seminole. Oklahoma, 1966
 16 x 20 inches 23/6992
The Intruders, by Jerome Tiger.
 Seminole warriors view with
 apprehension the approach of a group
 of White men.



200



200

200 Oil Pastels (on the covers)
Navajo. Chinle, Arizona, 1973
 23 x 29 inches 24/8344
Navajo Woman, by R. C. Gorman,
 one of the foremost of today's Indian
 painters. His work embodies the
 spirit of the past and captures that of
 the present.

Women's dresses
from tribes of western
North America
1875-1925



Blackfoot, Montana



Shoshoni, Wyoming



Arapaho, Oklahoma



Arapaho, Oklahoma



Brule Sioux, South Dakota



Kiowa, Oklahoma



Crow, Montana



Sioux, South Dakota

Bibliography

This bibliography is intended as an introductory reading list of well-illustrated books presenting general treatments of the individual regions involved.

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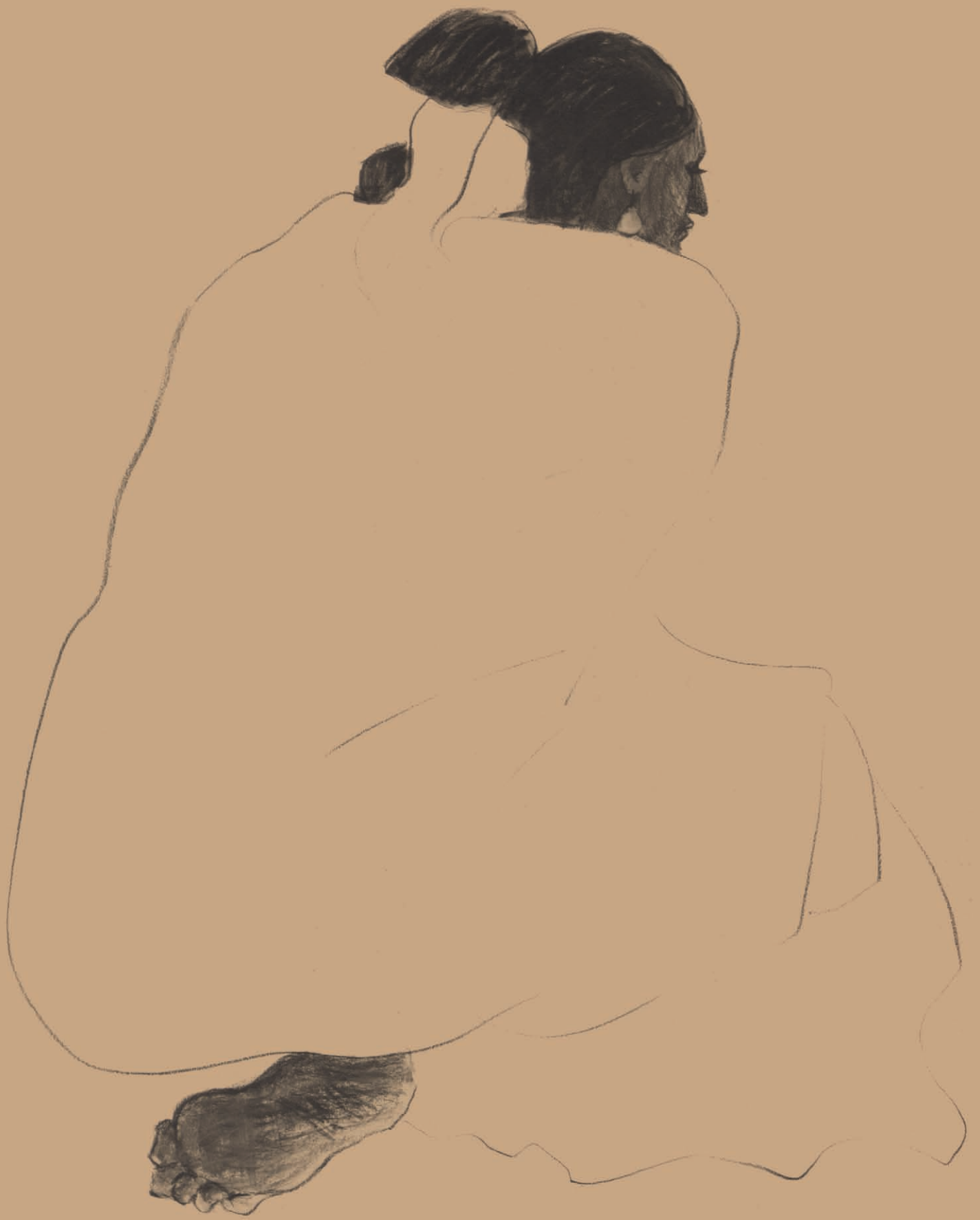
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R. Govindar