

# **American sources of modern art, May 10 to June 30, 1933**

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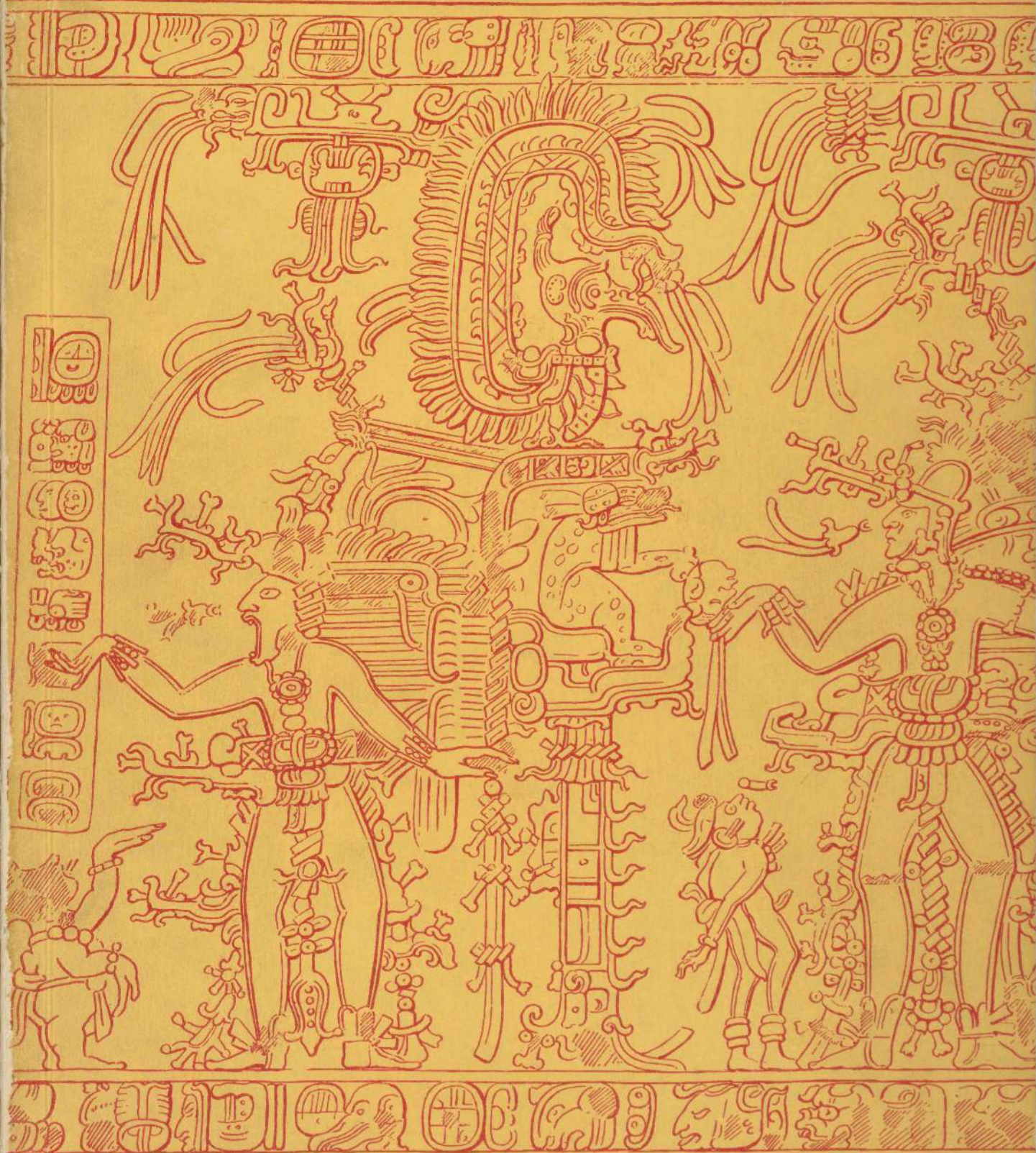
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# AMERICAN SOURCES OF MODERN ART



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MAY 10 TO JUNE 30, 1933

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## AMERICAN SOURCES OF MODERN ART

MODERN art, like everything else in modern culture, has a complex heritage. Among the diverse sources upon which it has drawn is the art of the ancient civilizations of America. The purpose of this exhibition has been to bring together examples of this art which are to be found in collections in the United States, and to show its relation to the work of modern artists. There is no intention here to insist that ancient American art is a major source of modern art. Nor is it intended to suggest that American artists should turn to it as the source of native expression. It is intended, simply, to show the high quality of ancient American art, and to indicate that its influence is present in modern art in the work of painters and sculptors some of whom have been unconscious of its influence, while others have accepted or sought it quite consciously.

The civilizations of ancient America have long been the study of historians and archaeologists but appreciation of the quality of their achievements in the arts is a comparatively recent development. After the first glowing accounts of the *conquistadores*, who were greatly impressed with the splendors of Mexico and Peru, very little enthusiasm was displayed for the works of American antiquity. From the time of the conquest up to the nineteenth century the usual reaction was one of wonder at the grotesque and colossal monuments of a people who, as Dr. William Robertson said in his history of America, were not entitled "to rank with the nations which merit the name of civilized." Dr. Robertson, who wrote in the latter half of the eighteenth century, was inclined to believe that the accounts of the *conquistadores* were the vapors of an overheated imagination. Against him one may set the opinion of another eighteenth century writer, the Abbé Clavigero. In his history of Mexico, Clavigero defends its ancient art against the attack of Dr. Robertson, and calls attention to the merit of certain works which he admired, though he too believed that they were not to be considered in the same category with the art of Europe.

Early in the nineteenth century the writings of Baron Alexander von Humboldt stimulated scientific and popular interest in the subject. In 1831 Lord Kingsborough began publishing his monumental work, *Antiquities of Mexico*, which included several rare texts and translations of early writers, and reproductions of some of the Mexican codices. Two American writers of the first half of the nineteenth century, William H. Prescott and John Lloyd Stephens, gave



considerable impetus to popular interest in American antiquities in this country. Prescott's histories of the conquests of Mexico and Peru are well known to the American reading public. John Lloyd Stephens was a writer of great charm and a sensitive and discerning amateur of ancient American art who has been almost forgotten save by special students. Stephens explored the Maya region of Guatemala, Yucatan, and Chiapas in 1839 and 1842, and wrote two books about his expeditions. He took with him an English artist, Frederick Catherwood, who made what may be considered from the archaeologist's point of view the first trustworthy drawings of the architecture and sculpture of Copan, Uxmal, Palenque, Tulum, Labna, Chichen Itza, and other important Maya cities. In the narrative of his travels Stephens gives a just and accurate account of what he discovered and a graphic picture of these "once great and lovely cities, overturned, desolate, and lost." His first view of Copan convinced him that American antiquities were important "not only as the remains of an unknown people, but as works of art."

Our present knowledge of ancient American art and the specimens of it in museum collections we owe to archaeologists who began a systematic study of the material in the second half of the nineteenth century. Since about 1870, archaeologists, with the evidence of the spade, have more than confirmed the accounts of the *conquistadores* and the earlier writers. The research of the archaeologists, which has been made available to the general public in museum collections and illustrated books, has laid the foundation for a just evaluation of ancient American art. However, during the nineteenth century archaeologists found little general appreciation for the works of art which their spades uncovered. Since they were not primarily interested in esthetics they did not, in the face of public indifference, insist too much on the art quality of their discoveries.

During the past generation American antiquities have shared in the great development of interest in the art of exotic and primitive peoples. This interest, in its origins, was literary. It was one of the by-products of the romantic movement with its nostalgia for the exotic in time and space, for the art of past times and far-away countries. In the nineteenth century this romantic interest was focused largely upon certain periods in Europe's past and upon the arts of the East—Prosper Mérimée rediscovering French primitives, and the French romantics under the lead of Delacroix turning to the art of the Orient to deliver them from the Greeks and the Romans. The influence of the East is evident in the

works of many nineteenth century artists, Delacroix, Whistler, Degas, Toulouse-Lautrec, Van Gogh, Gauguin. Toward the end of the century a turn toward the art of more primitive peoples was given by the South Sea pictures of Gauguin and the research of archaeologists.

It was not until the first decade of this century, however, that the art in the archaeological and ethnological collections began to make itself felt to any extent in Europe and America. At that time groups of young painters in Paris were inaugurating a period of experiments which in their audacity astonished the art world and which were to become the subject of heated discussion in Europe and America for many years. The standard bearers of this movement were the *Fauves* and the Cubists. In the light of their studies of Cézanne and of the Orientals and primitives these painters brought into the European tradition a renewed consciousness of the abstract qualities in art. In Hindu, Persian, Chinese, and Peruvian art they found suggestions for greater freedom and boldness in the treatment of color mass, and in African, Mexican, and other primitive and archaic art they found simplification of form, and methods for analyzing objects into design elements. About 1907 these painters discovered the art in the ethnological and archaeological collections of the Trocadéro. In 1908 came the retrospective exhibition of Paul Gauguin, and primitive art became a topic of excited discussion. Of the art in the Trocadéro, African sculpture had the most immediate effect upon the Cubist painters, but the Trocadéro's collections of Peruvian, Mexican, and Central American art were known to *Fauves* and Cubists alike. The cruder archaic type of Mexican and Central American art (Nos. 146-148) appears to have interested these artists most. However, they could not help noticing the combination of bold contrast and subtle color harmony in Peruvian textiles and feather mosaics, the powerful elemental construction and the tendency to formalism in the work of the Maya and Mexican sculptors and their solution of the problems of the relation of form and concept, realism and abstraction.

About 1909 American painters returning from Paris began to study collections of Mexican and Peruvian art in the American Museum of Natural History in New York. The earliest of these artists to turn to the inspiration of ancient American art was Max Weber. In Weber's *Cubist Poems*, published in London in 1913, there are several poems dedicated to works of Mexican art which he had seen in the Museum of Natural History. The Armory Show of 1913 intensified the interest in ancient American art among painters and sculptors, and one



editor, Robert J. Coady, whose publication *The Soil* (1916-17) was one of the most important and original of the small magazines which have appeared in this country, devoted considerable space to this material. Such artists as Max Weber, William and Marguerite Zorach, Samuel Halpert, Ben Benn, and others were regular visitors at the Museum of Natural History during these years. Between 1913 and 1920, under the guidance of Dr. Clark Wissler, Dr. Herbert J. Spinden, the late Dr. Charles W. Mead, and M. D. C. Crawford, ancient American decorative motifs made themselves felt in contemporary arts and crafts through the work of a number of designers. Even before that time the influence of ancient Peruvian textile and ceramic design had been registered in German decorative art. In contemporary architecture the most distinguished student of the ancient Americans is Frank Lloyd Wright. Many architects, Major George Oakley Totten, Alfred C. Bossom, and others, have fallen under the spell of the great Maya and Peruvian builders.

In Latin America, of course, the influence of ancient American art has been present since the conquest. Native craftsmen and folk artists from colonial times preserved in their work something of their ancient tradition. A definite movement toward this tradition among the metropolitan artists began in Mexico in the early 1920's. An important figure in this movement was the anthropologist, Dr. Manuel Gamio. A call for a return to the native heritage of Mexico was sounded by David Alfaro Siqueiros in 1921, and by the founders of the Syndicate of Painters and Sculptors, which numbered among its members Siqueiros, Carlos Merida, Carlos Orozco Romero, Diego Rivera, Jean Charlot, and many other artists. "Let us", said Siqueiros, "observe the work of our ancient people, the Indian painters and sculptors (Mayas, Aztecs, Incas, etc.). Our nearness to them will enable us to assimilate the constructive vigor of their work. We can possess their synthetic energy without falling into lamentable archaeological reconstructions."\* A similar return to ancient American art has been noted in Peru. Recently there has been a reaction against certain of these ideas, but it does not seem probable that the heritage of ancient American art will ever pass out of the consciousness of the artists of Mexico and Peru.

It will be seen that during the past thirty years ancient American art has come to be valued more justly by artists and art lovers. From an object of scientific investigation, exotic to the main stream of European civilization, it has come

\*Translation by Anita Brenner in *Idols Behind Altars*, New York, 1929.

to be looked upon as one of the great arts of the world, a profound and original expression of the spirit of man which has much to offer contemporary culture. This changed point of view has led connoisseurs to make serious investigations into ancient American art for its own sake, and to study it with the same respect and care which they have applied to the study of the art of Europe and Asia. While the growth of popular appreciation has come about through the general interest in primitive peoples, ancient American art cannot, in its best periods, be called primitive. In such examples as the *Maize Goddess* (No. 37), *Lintel No. 3*, *Piedras Negras* (No. 67), *Stele No. 13*, *Piedras Negras* (No. 66), *Head and Torso*, *Copan* (No. 1), *Tiahuanaco Panel* (No. 222), *Feather-Mosaic* (No. 225), it is seen to be the art of high civilizations, though all these works were made with the implements of primitive man. This is one of the marvels of America's ancient civilizations, that they achieved an esthetic and scientific culture of a high order, a well developed agriculture which has given to the world several of its most important economic plants, and highly integrated and stable social and governmental organizations capable of carrying out immense programs of public works, all within the range of primitive technology.

The civilizations of Middle America and Peru did not know the use of iron. Their stone carving was done with implements of stone or of a low grade bronze. They did not know the mechanical use of the wheel, had no pulleys or derricks, and no draft animals (except the llama in Peru, which was used as a pack animal), but still they were able to cut and transport stones of enormous size. They did not know the true arch, or the potter's wheel, which was known to the earliest Egyptians. Their looms were extremely primitive. Yet within these practical and technological limitations they achieved a civilization which in many respects need not fear comparison with those of Egypt or Mesopotamia.

Behind the art of the Maya, the Mexicans, and the Peruvians was a diversity of cultures of primitive agricultural people called by archaeologists "archaic", out of which the high civilizations of America arose. Characteristic archaic products are terra cotta figurines and heads such as the group from the Museum of Natural History. Out of these archaic cultures, which date back several thousand years, rose in their turn the Maya of Guatemala, Honduras, Yucatan, and Chiapas, the Huastec and Totonac of Vera Cruz, the Zapotec and Mixtec of Oaxaca, the Toltec and Aztec of the Valley of Mexico, the Tarascan of Michoacan, and various other specialized cultures of Central America and Mexico.

The highest culture of ancient America was that of the Maya. Great as were



the achievements of this people in art and craftsmanship, their intellectual and scientific achievements were none the less impressive. Their mathematical and astronomical systems, their calendar which was the most nearly perfect in the world at the time of the Spanish conquest, their discovery of the concept of zero and place-value numeration which antedated the Asiatic discovery of the same concept by many centuries, and their development of hieroglyphic writing, must be numbered among the major achievements of mankind.

The Maya had already passed beyond the archaic level at the beginning of the Christian era. The earliest known Maya records, which date from the first century before Christ, show a well worked out hieroglyphic system which must have been perfected through centuries of development. At this time their sculptural and ceramic arts were already on a high plane, although their great period in sculpture and architecture comes a few centuries later. As builders the Maya show above everything else a feeling for mass and a genius for planning great architectural complexes. The relation between the architect and the sculptor must have been very close, possibly they were one and the same person, for this massive architecture is almost a form of sculpture. From certain technical points of view, such as the use of mortar and the keying-in of blocks, the Peruvians were their superiors as builders, but the Maya were excellent stone cutters and in the field of architectural sculpture the only thing that South America has to show which may in any way be compared with Maya art is the stone sculpture of Tiahuanaco. By the sixth century of our era the Maya had achieved a highly developed and perfectly controlled technique in stone carving. In such pieces as the *Maize Goddess* (No. 37) produced in this period, one realizes their extraordinary mastery of the carver's art, their sensitive modelling, and their fine sense of proportion.

There is high development and great stability of form in the products of Maya art as evidenced by a wealth of material from the known sites. Like the Egyptians, the Maya sculptors seldom carved the details of figures free, and sculpture in the round is not as common with them as carrying the relief around the block. Low relief is the usual mode of Maya sculpture. Even when the sculptor carved in the round his work is based fundamentally on a relief conception, probably because of the close relation between architecture and sculpture. The Maya sculptor was used to harmonizing his work with the surfaces of rectangular structures. He knew very well how to fill a given space and his arrangement is usually impeccable.

The highest development of sculpture in the round appears at Copan. (Nos. 38 to 42.) These sculptures date from the great period of the Maya, the height of which is placed by archaeologists at about the middle of the sixth century of our era.\* In the seventh century Maya art declined. For some reason, unknown, the Maya abandoned their earlier sites of Piedras Negras, Copan, Quirigua, Tikal, Palenque, Uaxactun, etc., and migrated northward into Yucatan. Here, from the end of the tenth to the beginning of the thirteenth century A. D., there was a Maya renaissance which is associated with such cities as Uxmal, Mayapan, and Chichen Itza. In the thirteenth century began a period of Mexican dominance which appears to have centered about the cities of Mayapan and Chichen Itza. The destruction of Mayapan about the middle of the fifteenth century marks the virtual end of Maya civilization. The Spanish conquest in the sixteenth century did no more than mark *finis* to a great drama of civilization which had already been concluded.

In their sculpture, architecture, ceramics, and manuscripts the Maya left a coherent and unmistakable record of their civilization, and created ideals of form and a type of beauty which is entirely original and of a very high order. Formal ideals, such as those of the Maya, are not presented by nature. They are based on a great tradition in which standards have been evolved and perfected by countless generations of craftsmen.

For the modern taste the minus quality in the art of the Maya and other peoples of America, such as the Zapotec, is a fear of space, a tendency to over-design and to crowd detail. Maya artists worked in the service of an involved and ritualistic religion in which an all-important and elaborate symbolism led to tropical luxuriance of detail. These artists were trained to draw and carve a beautiful and intricate hieroglyphic system and this training, like the calligraphy of the Chinese, must have been a great influence in their work, tending on the one hand to masterly draughtsmanship and composition, and on the other to overcrowding. Even the vices of such great artists as the Maya have their virtues, and this overcrowding led to an amazing virtuosity in composing groups of interlaced figures and in the decorative use of line. Maya sculpture was originally painted in polychrome. Most of this painting has disappeared. In the known polychrome sculpture the color simplifies and clarifies the design, and mitigates the effect of overcrowding. For all its exuberance and profusion Maya art never loses its sense of architecture, its sound construction, and its monu-

\*These dates are based on the correlations of Dr. Herbert J. Spinden.



mental quality. In such works as the *Maize Goddess* (No. 37), *Lintel No. 3*, *Piedras Negras* (No. 67), and *Head and Torso* (No. 1), there is a grand simplicity and a serene and austere beauty, sensitive and powerful modelling, and beautiful proportion. In figurines and small sculptures where religious symbolism was not all-important the Maya were capable of great simplicity of treatment. *Head of Figurine, Jonuta* (No. 134). In some of the carvings such as the jade heads (Nos. 52-57) one marvels at the technical virtuosity of artists who were able to carve extremely hard materials with stone tools and to achieve such delicacy and precision.

A feature of Maya sculpture and painting which has been noted by students is the solution of the problem of perspective. Perspective has been treated in a number of ways in various art traditions. The Maya handling of it is masterly. In the drawing of figures from any point of view they had developed conventions both subtle and precise. Their profile drawing in low relief sculpture, in pottery decoration, and in the codices shows a fine feeling for the abstract qualities of line—contour with them never deteriorates into mere outline.

A number of Maya frescoes of a late period have been discovered at certain sites like Tulum and Chichen Itza. Copies of some of these have been made by artists. (Nos. 240 and 249.) Our knowledge of Maya painting in its best periods is limited to ceramic decoration and to the codices, which are pictorial and hieroglyphic manuscripts painted and drawn on paper made from the maguey plant or on deerskin coated with a thin layer of stucco. Only three Maya codices are known to be in existence. The Maya painter, like the sculptor, was bound by ritualistic symbolism and convention, and this appears especially in the codices, which were records evidently dealing with astronomical and mathematical tables. The codices were written on a comparatively rare material and a great deal had to be crowded into a small space. The Maya pottery in this exhibition (Nos. 137-144) indicates something of the high quality of the work of these great artists, their clear conception of design, their sense of color, and of linear rhythm.

The art of the Toltecs and the Aztecs, tribes which were related to each other by blood and language, has less refinement than the Maya, but it has an elemental construction of great power. Because so much controversy surrounds the identification of the Toltecs, culturally and historically, the name "Toltec" is used here as a term covering the pre-Aztec Nahua peoples of the highlands of



Mexico. Writers like Charnay have postulated a great antiquity for this people, but in the light of recent research it appears that the rise of their characteristic culture took place during the first millenium of the Christian era and that their period of expansion began after the year 1000 A.D. They were an imperialistic people who embarked on a career of conquest a few centuries before the rise of the Aztecs. The great Toltec site is Teotihuacan, not far from Mexico City, and it is here that some of their best sculptures and frescoes have been discovered. The frescoes show that the Toltecs were daring colorists but that as draughtsmen they did not equal the Maya. Above everything else they had a sense of pattern. Their art is highly conventionalized in the direction of the decorative and the geometric, and shows a feeling for the dramatic. Toltec sculptures and paintings have a certain stiffness and angularity, but they are large in scale and have a monumental sturdiness (*Figure*, No. 94). A characteristic expression of the Toltecs is that of turquoise mosaic in which they produced splendid work. They were the great craftsmen of the later periods in the Valley of Mexico.

The Aztecs rose to power in the Valley of Mexico in the fourteenth century of our era, but the civilization which they assimilated was much older. Aztec sculpture has density and bulk, a powerful simplicity, and exhibits great skill in the cutting of hard materials. (*Aztec Jade Mask*, No. 59.) In their choice and handling of subject the Aztec artists had a tendency to the fierce, the macabre, and the terrible, and it is this quality which for a long time has stood in the way of popular appreciation of their art and which has at times thwarted such discerning critics as Elie Faure and Roger Fry. All Aztec art is not macabre or terrible in its imagery (*Girl's Figure*, No. 19, *Chalchihuitlicue*, No. 20) and its quality of fierceness gives it an intensity which enhances its esthetic value. Even such terrible conceptions as that of Coatlicue, the mother of the gods (original in Museo Nacional, Mexico City, casts at American Museum of Natural History, New York, and other museums) have an architectural and massive power. The ferocity of the Aztecs is never cold. It is passionate and human, just as their sacrificial rites were not an expression of mere cruelty but of a vivid sense of the awesome and overwhelming powers of the universe which man had to propitiate. They were intensely aware of the great forces of nature which could affect man for good or ill. Like the Maya they were astronomers, and this science, like everything else in their civilization, was an expression of religion. The priests and artists of Maya and Aztec alike communed with the stars, and events in the heavens assumed for them great dramatic importance.

Their art participated in the ceremonial drama of ensuring the benevolence of nature, and the continuity of life. It is this which gives ancient American art its intensity and sincerity, and which sometimes bows it down with a load of symbolic detail.

In the art of certain other peoples of ancient Mexico, the Totonacs, the Huastecs, and the Tarascan group of cultures, there is none of the Aztec ferocity or the tropical luxuriance of the Maya. The art of these peoples has much that makes a direct appeal to contemporary European and American taste. The Huastecs, who are considered a branch of primitive Maya, and the Totonacs approached the peak of their artistic development toward the end of the first millenium of our era. The Totonacs, on the evidence of the work which is ascribed to them, were gifted sculptors. Their technique in the cutting and polishing of hard stones was admirable. There is a combination of delicacy and strength in such carvings as the *Tattooed Mask* (No. 62) which is a mark of great art. The work of the Totonacs is less baroque than that of the Maya, and in general has more simplicity and grace, though it does not have its grandeur or imaginative power. Characteristic sculptures of the Totonacs are the beautifully carved stone "collars" or "sacrificial yokes" (No. 7), the pleasing and admirably modelled laughing heads (No. 100), and the so-called Totonac palmate stones (No. 8 and 9).

The art of the Huastecs is much closer to the archaic than that of their relatives, the Maya, whose influence they probably received through the Totonac. Huastec sculpture, like that of the Maya, is based on a relief conception. (*Figure of a Girl*, No. 11.) The modelling in this piece has an admirable simplicity and a certain refinement. The Tarascans evolved a highly characteristic style which is closer to the archaic than even that of the Huastecs. Possibly no other style has had more influence upon Mexican folk art and upon the professional artists who have been returning to the ancient traditions of American art. The art of the Tarascans is symbolic, but the symbolism is achieved, not so much through the massing and elaboration of detail, as through accent upon details which they considered significant. They were excellent craftsmen famed in Aztec times for their feather mosaics.

The art of the Zapotecs has a pleasing quality akin to that of the Totonacs, a quality which is not often found in the work of the sterner peoples of the Valley of Mexico. Their sculpture is primarily in the shape of pottery, though beautifully modelled stone heads and well carved jade ornaments are not uncom-



mon. Zapotec art is decorative and runs to a geometric floridity in which decoration has a tendency to dissipate the form, but there is excellent modelling and a kind of monumental serenity. Their characteristic expression is that of profusely ornamented funerary urns (Nos. 149-150). They were great architects. Their architectural decoration at Mitla has the geometric regularity of textile patterns. The extant codices of Zapotec origin indicate that they were excellent draftsmen and colorists. As goldsmiths they were among the finest craftsmen of ancient America.

The decorative arts in the various cultures of Middle America attained a high development. Ancient American ceramic craftsmen did not know the use of the potter's wheel, but their best products, nevertheless, in beauty of proportion and decoration, have seldom been surpassed. Pottery in Mexico and Central America was made by the process of coiling and modelling, or it was cast in molds. No true glaze appears to have been known to these potters, but they were masters of slip painting and engraving. Paste and firing are usually very good. Maya pottery is distinguished by great subtlety of taste in decoration, with intricately composed groups of figures well placed in the decorative field, and a rich gamut of warm colors. The Toltecs were excellent potters and their sacred city of Cholula was still famous for its ceramics at the time of the Spanish conquest. (*Cholula Jar*, No. 119.) They show considerable development in range of color and technique such as that of an inlaid paste decoration not unlike cloisonné. They were mass producers of pottery heads and figurines, thousands of which have been found at Teotihuacan. The Zapotecs (No. 150), Miztecs (No. 102), Totonacs (No. 99), and Tarascans (No. 103) also were accomplished potters.

Maya sculpture, pottery painting, and codices indicate that from very early times they produced textiles and feather mosaics of great technical perfection. Their ceremonial costumes were intricate and beautiful in design, and were usually decorated with geometric patterns. The nature of the climate in the Maya area is such that these ancient textiles have disappeared. Wool was not known in Middle America but the Maya and the Mexicans both used cotton and various fibres which they dyed with cochineal, indigo, and several other dyes. The dress and personal ornament of the Aztecs have been described by Bernal Diaz.\* He says: "When we arrived near to Mexico, where there were

\*See bibliography.

some of the small towers, the Great Montezuma got down from his litter, and those great Caciques supported him with their arms beneath a marvellously rich canopy of green colored feathers with much gold and silver embroidery and with pearls and chalchihuites suspended from a sort of bordering, which was wonderful to look at. The Great Montezuma was richly attired according to his usage, and he was shod with sandals, the soles were of gold and the upper part adorned with precious stones. The four Chieftains who supported his arms were also richly clothed. . . ."

Of the decorative arts perhaps the most remarkable was that of the goldsmith. Writers of conquest times expressed great admiration for the gold work which they saw, and have recorded the fact that the goldsmiths of Seville despaired of imitating the products of Atzacapotzalco which was the center of the art in the Valley of Mexico in the Aztec period. Large quantities of worked gold are supposed to have been hoarded in the Aztec capital at the time of the conquest, but these disappeared very quickly. Excavation and dredging in Yucatan, Honduras, Costa Rica, Panama, Colombia, Ecuador, and Peru have brought to light much treasure of worked gold and silver. Various techniques were employed by the ancient American craftsmen, casting by the *cire perdue* process, smithing, a wire technique (Nos. 189-193), and work of great delicacy and beautiful design was produced by laying gold over pottery in a thin coat (No. 208).

As in every other complex of cultures which has been studied by anthropologists the art of ancient America shows an interchange of cultural elements between various centers of development. Any influence from outside the continent, above the level of primitive hunters, is improbable. The differences in the agriculture and technology of the Old World and the New up to the time of the Spanish conquest (the absence of the leading Old World food plants, large domestic animals, the wheel, iron tools, the potter's wheel, etc.) inclines archaeologists to the conclusion that ancient American civilization was entirely indigenous. The arts and the crafts of ancient America show a consistent development, as Dr. Herbert J. Spinden says, "within spaces of time that can be accurately measured and fixed in a system of world chronology." There is no evidence of a sudden break such as one might expect if the ancient Americans had come into contact with Old World culture, and such as did occur when they came into collision with it in the sixteenth century.

Earlier students have sought to find parallels for ancient American art in



Egypt and the Far East, and a cultural contact between these civilizations and America has been suggested. The coincidences of resemblance which have been cited to prove this cultural contact are not very convincing. The Americans built substructures for buildings which have been called pyramids. The similarity in name has led to the suggestion that the American builders got their ideas from the Egyptians, but Egyptian and American pyramids are alike in name only. The sculpture of such people as the Maya seldom has the symmetrical balance which gives a certain monotony to Egyptian art. In its asymmetry and occult balance it is closer to the Chinese, but this resemblance too is rather tenuous and cannot be condensed into the facts needed to prove cultural contact. These rather slight similarities were cause for marvel and conjecture among earlier students. However, as John L. Stephens points out, the fact that the arts of ancient America appear to be indigenous is "a conclusion far more interesting and wonderful than that of connecting the builders of these cities (Copan, etc.) with the Egyptians or any other people." The marvel, as he says, is the spectacle "of a people skilled in architecture, sculpture and drawing . . . and possessing the cultivation and refinement attendant upon them, not derived from the Old World, but originating and growing up here, without models or masters, having a distinct, separate, independent existence; like the plants and fruits of the soil, indigenous."

Recent writers on the civilizations of ancient Peru incline to the opinion that South America was peopled from Central America and Mexico by tribes which were already on the archaic level. They brought with them into South America a primitive agriculture, a rude architecture in adobe and wood, basketry, weaving, pottery making and other crafts. Since there was no written language in ancient Peru, precise dating is not easy and depends on archaeological evidence and on oral tradition which was put into writing after 1530. According to recent research\* it appears that the earliest highland civilization, called by archaeologists Tiahuanaco I, rose out of the earlier archaic and ran its course in the Andean highlands between some unknown date B. C. and about 500 A. D. The most notable feature of Tiahuanaco I is its megalithic architecture. At about the same time there emerged on the Peruvian coast the cultures of Early Chimu in the north and Early Nazca in the south. The ruins of Chan-Chan,

\*Dr. Philip Ainsworth Means to whose work this brief sketch of Peru is heavily indebted (see bibliography).

their capital, indicate that the Chimu people were architects and town planners on a magnificent scale. They were skilled craftsmen in weaving and metal working, and excellent potters (Nos. 160 and 161). Their art is predominantly realistic, though formalism is not entirely absent. The Chimu produced naturalistic portraits in pottery which are really sculpture, powerfully modelled and dramatic. (Nos. 111 and 160.) A marked sculptural sense is characteristic of Chimu pottery and of Peruvian pottery as a whole.

Contemporary with Early Chimu and possibly derived from it is the art of Early Nazca. The culture of this people is one of the most highly developed and interesting of ancient Peru. Its rise probably dates from the beginning of the Christian era. The Nazca people were the great colorists of Peru, and had a lively and imaginative sense of design. There is great variety of forms in Early Nazca pottery, and a wealth of decorative motives which run to the fantastic in combinations of demoniacal, human, and animal figures in designs which embody the myths of ancient Peru. A certain amount of realism may be found in Early Nazca design, but the spirit of the art tends to conventionalism and abstraction. The decoration is handled with the greatest freedom. The subject is distorted and dissected to suit the demands of symbolism and the nature of the decorative field. In Nazca art the influence of one technique upon another may be observed, especially that of weaving upon ceramic design. Early Nazca pottery is extremely well-fired. In technique, design, and color it was unsurpassed in ancient Peru (Nos. 107-110). Possibly the same may be said for Early Nazca textiles (Nos. 226 and 231) though it appears that the finest examples date from the period of Tiahuanaco II dominance.

The textile arts reached a high development in ancient Peru.\* Peruvian ceramic products in modelling, beauty of decoration, and excellence of technique have rarely been surpassed, but the glory of ancient Peru is in her textiles. The Peruvian weavers produced many types of fabrics, tapestry, embroidery, brocade, gauze, pile fabrics, etc. With the exception of a few feather mosaics on a textile ground the finest work is probably in tapestry. In the best specimens the color is rich in bold contrasts or subtle harmonies with a great range of almost unnameable tints. Design is handled with sureness and freedom. The technique in spinning and weaving is excellent. The materials used are wool, cotton, and various plant fibres. No textiles from the period of Tiahuanaco I are known to be in existence, but many fine specimens from the Early Nazca culture have been

\*Used as a term to denote the high civilizations of South America.



recovered from graves in the dry, sandy soil of the coast.

One of the best periods of ancient Peruvian textile art comes toward the end of the sixth century of our era. At that time the coastal cultures of Nazca and Chimu came into contact through trade, and probably also through war, with the highland culture of Tiahuanaco. The highland people were greatly stimulated by this contact, and the resulting development in their culture led to the civilization which archaeologists call Tiahuanaco II. The Tiahuanaco II style in textile design, pottery, and sculpture is highly individual. In the formation of this style the most powerful outside influence was probably that of Early Nazca. The tendency to convention and abstraction already present in the highly imaginative art of Nazca was developed by Tiahuanaco to an unprecedented degree. The style of the highland people runs to grandeur and solemnity as against the liveliness and dramatic sense of the coast. There is very little Tiahuanaco II pottery in American collections (No. 159), but there are many textiles of very high quality. Tiahuanaco textile design is controlled by a severe geometry. The color is rich and the technique excellent (No. 221-223).

The greatest works of monumental sculpture in ancient Peru, the megalithic sculptures and the great monolithic gateway of Tiahuanaco, were produced in the period of Tiahuanaco II. Massive architecture and sculpture in stone is confined largely to the highlands. In the coastal cultures the material for sculpture and architecture is clay. Peruvian sculpture, even the remarkable carvings of Tiahuanaco, does not have the intensity or feeling for form which characterizes the best work of Central America, but in the dressing and joining of large stones the Peruvians were supreme. The masons of Tiahuanaco II had a preference for large blocks of very hard stone which they finished and joined with meticulous care. Tiahuanaco II sculpture is characterized by block treatment, low relief, and severity and generalization of form.

The severity and restraint of the Tiahuanaco II style profoundly influenced the art of the coast peoples. The resulting development of esthetic ideas has given us some of the finest works of ancient Peruvian art. About the beginning of the seventh century of our era Tiahuanaco began a period of imperial expansion and for three centuries the style of Tiahuanaco II was dominant. It was a period of brilliant achievement in architecture, sculpture, ceramics, textiles, and in the working of metals. Such pieces as the superb *Tunic in Feather Mosaic* (No. 225) and the fine *Tapestry Fragment* (No. 222) were produced during this period.

In the ninth century, for reasons which may be inferred but have never been definitely established, the empire of Tiahuanaco II began to decline, artistically and politically, a decline which was complete before the end of the eleventh century of our era.

As the political and esthetic control of the highland culture relaxed the characteristic genius of the coastal people of Nazca and Chimú reasserted itself. Several dynasties appear to have flourished on the coast at this time. This section of Peru is cut up into mountain valleys. The art of Late Nazca is associated with the valley of Ica, where there was a new florescence of the imaginative and brilliantly colored pottery of Nazca. Late Nazca pottery decoration is not as vigorous and free as the earlier type, and runs largely to geometric patterns inspired by textile design, but there is a return to the old richness of color. The center of the Late Chimú culture was its ancient capital of Chan-Chan in the Moche Valley. In this region there was a return to the more realistic and dramatic art of the Early Chimú people, though the coast never completely shook off the influence of Tiahuanaco formalism. A characteristic ceramic product of this period is the burnished black ware with designs in relief (No. 175). There are many beautiful Nazca and Chimú textiles in this period, especially the kelim textiles, tapestries with slits (Nos. 228-229), and very interesting work in metal (Nos. 184-185).

In the twelfth century, the Incas, who were probably a small highland tribe, began their remarkable climb to power and embarked on an imperialistic enterprise which was not brought to an end until the third decade of the sixteenth century when they were conquered by the Spaniards. By 1400 A.D. the Incas had made good their mastery of a territory that spread out from what is now Peru and Bolivia to northern Ecuador and to northern Argentina and Chile. In art the Incas were eclectic, pursuing a mean between the formalism of Tiahuanaco and the livelier and more dramatic style of the coast. Essentially, however, their taste leaned to the more severe traditions of the highlands. Their art is not as subtle as that of the coast, but it does not run to the geometricizing which is characteristic of the later development of Tiahuanaco. There is clarity, harmony, and good proportion in Inca art, though it does not have the imaginative power, the color sense, or the subtle taste of its predecessors. Inca architecture, like all the architecture of ancient Peru, runs to grandeur. In pottery the characteristic Inca form is the aryballus which is admirable in proportion but does not equal the earlier pottery in modelling or in decoration (see No. 169). In the arts of the



goldsmith and the silversmith there is much good work in the Inca period (Nos. 176-180).

The finest South American metal work in this exhibition comes from cultures which lie on the northern borders of the high civilizations of the Andean highlands, in Ecuador and Colombia. The Quimbaya (Nos. 195-201), were among the most famous of ancient American goldsmiths. In the ceremonial life of the Chibcha, gold had a large part. (Nos. 189-194). The high priest of the Chibcha, sprinkled with gold dust as he performed sacrifices at the sacred lake of Guatavita, was the El Dorado of the Spaniards.

Collections of ancient American art may be found in the museums which have lent for this exhibition, in the Brooklyn Museum, the Field Museum in Chicago, the University of California, and Tulane University in New Orleans, the national museums of Mexico, Guatemala, Peru, Costa Rica, Salvador, Colombia, Ecuador, and other Latin-American countries, the British Museum, the Trocadéro in Paris, the Museum für Völkerkunde in Berlin, the Linden Museum in Stuttgart, the Kircheriano in Rome, The Naturhistorisches Museum in Vienna, the Museum für Völkerkunde in Munich, and museums in Hamburg, Madrid, Liverpool, and various other European cities.

Since 1927 the Fogg Museum in Cambridge has devoted one of its galleries to Maya art loaned by the Peabody Museum. In 1928 there was an exhibition under the auspices of the Musée des Arts Decoratifs in Paris. In 1931 a fine exhibition of Middle American and Peruvian art was shown at the Century Club in New York. In 1932 the state museums of Berlin and the Ibero-American Institute sponsored an exhibition which was shown at the Berlin Academy.

HOLGER CAHILL





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# CATALOG

An asterisk before a catalog number indicates that the work is illustrated by a plate bearing the same number.

## SCULPTURE

*Lent by the American Museum of Natural History, New York*

### 1 HEAD AND TORSO OF SINGING FIGURE

*Maya culture. Copan, Honduras*

### 2 LONG TOOTHED GOD (of rain?)

*Maya culture. Copan, Honduras*

### 3 HEAD, architectural detail

*Late Maya culture. Uxmal, Yucatan*

Collected by J. L. Stephens

John Lloyd Stephens (1805-1852) was a graduate of Columbia University, an engineer, and an organizer and builder of railroad and steamship lines. Among his achievements was the building of the first railroad across the Isthmus of Panama. In 1839 President Van Buren sent him to negotiate a treaty with the Central American Republic. At that time the Republic was going through the revolution which led to the formation of the present Central American states, and Stephens, unable to accomplish his diplomatic mission, devoted himself to exploration and study of the Maya ruins. Stephens at one time bought the ruins of Copan for fifty dollars! He intended to transport its monuments to New York and to use them as the nucleus for a great national museum. This project, of course, was never realized, but Stephens did bring back from Yucatan a collection of sculpture and pottery which he placed on exhibition in New York. The pottery and some of the sculptures were destroyed in a fire, but several pieces which had not arrived from Yucatan when the fire occurred, and of which this is one, are now owned by the American Museum of Natural History.

### \*4 STONE MASK

*Totonac culture. Vera Cruz, Mexico*

### \*5 STONE DISK (mirror?)

*Totonac culture. Vera Cruz, Mexico*

### 6 FIGURE IN SERPENTINE WITH SHELL INLAY

*Probably Totonac culture. Vera Cruz, Mexico*

- \*7 STONE YOKE USED IN EXPIATORY CEREMONIES  
*Totonac culture. Vera Cruz, Mexico*
- 8 PALMATE STONE WITH RELIEF SHOWING CEREMONIAL SCENE  
*Totonac culture. Vera Cruz, Mexico*
- 9 PALMATE STONE WITH TURKEY  
*Totonac culture. Vera Cruz, Mexico (Stone is shown in reverse)*
- 10 STONE MASK  
*Late "Toltec" culture. Puebla, Mexico*
- \*11 SEATED FIGURE OF YOUNG GIRL  
*Late Huastec culture. Northern Vera Cruz, Mexico*
- 12 HEAD  
*Olmec (?) culture. Vera Cruz, Mexico*
- \*13 STONE FIGURE OF TATTOOED MAN  
*Gueter culture. Costa Rica*
- 14 PROFILE HEAD  
*Mixtec (?) culture. Mistequilla, Oaxaca, Mexico*
- 15 MONKEY HEAD  
*Culture unknown. Guerrero, Mexico*
- 16 MONKEY HEAD  
*Culture unknown. Guerrero, Mexico*
- 17 CONVENTIONALIZED MASK  
*Culture unknown. Mazela, Guerrero, Mexico*
- 18 CONVENTIONALIZED MASK  
*San Miguel, Guerrero, Mexico*
- \*19 FIGURE OF YOUNG GIRL (Maize Goddess)  
*Aztec culture. Valley of Mexico*
- \*20 GODDESS CHALCHIHUITLICUE  
*Aztec culture. Valley of Mexico*
- \*21 TWO-TONED DRUM OF WOOD IN FORM OF TIGER  
*Aztec culture. Valley of Mexico*



- 22 JADE CARVING  
Maya (?) culture. Ococingo, Chiapas, Mexico
- 23 JADE CARVING  
Maya (?) culture. Ococingo, Chiapas, Mexico
- 24 JADE CARVING  
Maya (?) culture. Ococingo, Chiapas, Mexico

*Lent by the Museum of the American Indian, Heye Foundation, New York*

- 25 STONE HEAD  
Maya culture. Quirigua, Guatemala
- \*26 STONE HEAD, architectural ornament  
Maya culture. Copan, Honduras
- 27 IDOL IN GREEN STONE  
Maya culture. Copan, Honduras
- 28 JADE ORNAMENT WITH FIGURE OF SEATED PRIEST
- 29 JADE ORNAMENT WITH SEATED FIGURE WITH ANIMAL MASK  
Oaxaca, Mexico
- \*30 GOD XIPE TOTEC, "the flayed one"  
Aztec culture. Pezapan, Valley of Mexico. This piece is dated 1507 A.D.
- \*31 SEATED STONE FIGURE  
San Bartolo, Mexico
- 32 HUMAN HEAD OF OBSIDIAN  
Valley of Mexico
- 33 ALABASTER MASK  
Valley of Mexico
- 34 ONYX MASK  
Valley of Mexico

- \*35 STANDING FIGURE IN GREEN STONE  
Central Mexico

- \*36 STONE CARVING REPRESENTING ANIMAL HEAD  
Chilanga, Salvador

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*

- \*37 HEAD OF MAIZE GODDESS IN TRACHYTE, facade ornament  
*Maya culture. Copan, Honduras. About 515 A.D.*
- 38 HEAD OF MAIZE GODDESS IN TRACHYTE, showing remains of paint. Facade ornament. *Maya culture. Copan, Honduras. About 515 A.D.*
- 39 PORTION OF FIGURE IN TRACHYTE, facade ornament  
*Maya culture. From debris near western wall of Temple 22, Copan, Honduras. About 525 A.D.*
- 40 LOWER PART OF FIGURE IN TRACHYTE  
*Maya culture. From Temple 22, Copan, Honduras. About 525 A.D.*
- \*41 SERPENT HEAD IN TRACHYTE, probably a corner ornament on a temple  
*Maya culture. From Temple 21, Copan, Honduras. About 525 A.D.*
- 42 GROTESQUE HEAD IN TRACHYTE, facade ornament  
*Maya culture. Copan, Honduras. About 525 A.D.*
- \*43 ROMAN NOSED GOD IN TRACHYTE  
*Maya culture. From hieroglyphic stairway, Copan, Honduras. About 450 A.D.*
- 44 FEATHER DESIGN IN TRACHYTE, facade ornament  
*Maya culture. Copan, Honduras. About 500 A.D.*
- \*45 LINTEL NO. 2, PIEDRAS NEGRAS, GUATEMALA  
*Maya culture. The hieroglyphic inscription gives the Maya date 9.11.6.2.1. (398 A.D.)*
- \*46 PORTION OF LINTEL NO. 1 IN LIMESTONE, PIEDRAS NEGRAS, GUATEMALA  
*Maya culture. Approximately the same date as Lintel No. 2*
- \*47 HEAD OF A GOD IN STUCCO  
*Maya culture. Palenque, Chiapas, Mexico. (Stucco was used extensively in place of stone carving at Palenque.)*



- 48 SQUARE JADE PLAQUE, PALENQUE TYPE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- 49 CIRCULAR JADE PLAQUE, PALENQUE TYPE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*50 PORTION OF JADE AMULET, PIEDRAS NEGRAS TYPE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- 51 JADE NECKLACE AND HEAD (assembled)  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan. (Note similarity to necklace in No. 39.)
- \*52 HEAD IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*53 HEAD IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*54 HEAD IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*55 HEAD IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*56 HEAD IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- \*57 SMALL RELIEF IN JADE  
*Maya culture.* From Cenote of Sacrifice, Chichen Itza, Yucatan
- 58 LARGE SERPENTINE MASK  
*Aztec culture.* Mexico
- \*59 JADE MASK REPRESENTING GODDESS COYALXANHIU  
*Aztec culture.* Valley of Mexico
- 60 STANDING FIGURE IN SERPENTINE  
*Aztec culture.* Valley of Mexico
- 61 SERPENTINE MASK  
*Tarascan culture.* Guerrero, Mexico
- 62 STONE MASK SHOWING TATTOOING  
*Totonac culture.* Vera Cruz, Mexico

- \*63 LARGE CARVED SERPENTINE FIGURE SHOWING TATTOOING ON BODY  
Totonac (?) culture. Vera Cruz, Mexico
- 64 STONE FACADE ORNAMENT WITH MONKEY AND HUMAN HEAD IN JAW  
OF BIRD  
Totonac culture. Vera Cruz, Mexico
- 65 CALCITE BOWL IN FORM OF RABBIT  
Totonac culture. Island of Sacrifice, Vera Cruz, Mexico

*Lent by The University Museum, Philadelphia*

- \*66 STELA NO. 13, PIEDRAS NEGRAS, GUATEMALA  
Maya culture. Dated 511 A.D. Eldridge R. Johnson Middle American Expedition, The University Museum, 1931
- \*67 LINTEL NO. 3, PIEDRAS NEGRAS, GUATEMALA  
Maya culture. Shows a Maya ceremony centering around a throne. Eldridge R. Johnson Middle American Expedition, The University Museum, 1931
- \*68 FIGURE OF SEATED MAN IN BLACK STONE  
Quiché culture. Guatemala
- 69 FIGURE OF CAPTIVE IN BLACK LAVA  
Quezaltenango, Guatemala
- \*70 MARBLE VASE WITH HANDLES IN FORM OF INTERTWINED JAGUARS  
Maya culture. Uloa Valley, Honduras
- 71 MARBLE VASE  
Maya culture. Uloa Valley, Honduras
- 72 MARBLE VASE  
Maya culture. Uloa Valley, Honduras
- 73 STONE HEAD, probably the Goddess Chalchihuitlicue  
Probably Aztec culture. Valley of Mexico
- 74 SMALL STONE MASK  
Toltec or Aztec civilization. Mexico
- 75 MASK OF GREEN STONE WITH WHITE SPOTS SERVING AS EYES  
Probably Toltec culture. Mexico



- 76 SMALL STONE MASK WITH LONG NOSE  
*Possibly Coahuilteca culture. Guerrero, Mexico*
- 77 SMALL MASK OF OBSIDIAN  
*Aztec or Toltec culture. Mexico*
- 78 LARGE STONE MASK  
*Aztec or Toltec culture. Mexico*
- 79 MASK OF TRANSLUCENT ONYX  
*Aztec or Toltec culture. Mexico*
- \*80 MASK OF GREEN STONE WITH PERFORATED EYES, probably the Old Fire God  
with jaguar aspect  
*Totonac culture. Papantla, Vera Cruz, Mexico. Collection of Mrs. Elsie McDougall*
- 81 ONYX VASE WITH MONKEY IN RELIEF  
*Aztec or Toltec culture. Mexico*
- 82 JADE CARVING  
*Mexico*
- 83 AXEHEAD MODIFIED INTO HUMAN FORM  
*Mexico*
- 84 SMALL HUMAN FIGURE OF GREEN STONE  
*Mexico*
- 85 STONE PROFILE HEAD WITH TENON, probably for insertion in masonry  
*Totonac culture. Vera Cruz, Mexico. Collection of Mrs. Elsie McDougall*
- 86 STONE FIGURE OF MAN WITH SNAKE ON BACK  
*Ecuador*
- \*87 STONE EFFIGY BOWL IN FORM OF PUMA OR JAGUAR  
*Chavin culture. Peru*

*Lent by the United States National Museum, Washington*

- 88 STONE MASK  
*Prehistoric. North America*

*Lent by Miss Anita Brenner, New York*

- 89 SMALL BLACK STONE FIGURE  
State of Puebla, Mexico

*Lent by The Brummer Gallery, New York*

- 90 MASK IN ALABASTER  
Mexico
- \*91 SEATED FIGURE IN JADE  
Oaxaca, Mexico
- 92 STONE FIGURE OF WOMAN HOLDING CHILD  
Oaxaca, Mexico
- 93 STONE MASK  
Mexico
- 93A SEATED FIGURE IN DIORITE  
Mexico
- 93B SMALL FIGURE IN TURQUOISE  
Huari, Peru
- 93C SMALL FIGURE IN GREEN STONE  
Huari, Peru
- 93D PUMA IN JADEITE  
Peru
- 93E LLAMA HEAD IN STONE  
Cuzco, Peru

*Lent by Mrs. Dwight W. Morrow*

- 94 STONE FIGURE  
Toltec culture. Mexico

## POTTERY—SCULPTURE AND VESSELS

*Lent by the American Museum of Natural History, New York*

- 95 HEAD FROM WHISTLE, in style of the Palenque sculptures  
Maya culture. Found near Palenque, Chiapas, Mexico



- 96 VASE WITH DECORATION OF SNAIL GOD  
*Maya culture. Salvador*
- 97 FIGURE OF BEARDED MAN  
*Culture unknown. Libertad, Chiapas, Mexico*
- 98 HEAD FROM LIFE-SIZE FIGURE  
*Mazapan culture. Coatlinchan, Valley of Mexico*
- 99 SINGING HEAD  
*Totonac culture. Vera Cruz, Mexico*
- \*100 LAUGHING HEAD FROM FIGURINE  
*Totonac culture. Vera Cruz, Mexico*
- 101 EFFIGY BOWL  
*Huastec culture. Northern Vera Cruz, Mexico*
- 102 CEREMONIAL VESSEL WITH FIGURE OF GOD MACUILXOCHITL  
*Mixtec culture. Miahuatlan, Oaxaca, Mexico*
- \*103 SEATED FIGURE OF WOMAN MAKING TORTILLAS  
*Tarascan (?) culture. Ixtlan, Nayarit, Mexico*
- 104 FUNERARY URN  
*Zapotec culture. Oaxaca, Mexico*
- \*105 POLISHED BLACK BOWL from child's grave near Chupicuaro, Guanajuato, Mexico  
*Tarascan (?) culture*
- 106 SEATED FIGURE  
*Tarascan culture*
- 107 POLYCHROME VASE WITH DECORATION OF CAT-GOD  
*Early Nazca culture. Peru*
- 108 POLYCHROME JAR WITH DECORATION OF MULTIPLE-HEADED GOD  
*Early Nazca culture. Peru. Collection of George D. Pratt*
- 109 POLYCHROME JAR WITH MODELLED HEAD AND DECORATION OF CAT-GOD ON BACK  
*Early Nazca culture. Peru*
- 110 POLYCHROME VASE  
*Early Nazca culture. Peru*

- 111 PORTRAIT HEAD IN RED AND WHITE WARE  
*Early Chimu culture. Valley of Jequetepeque, north coast of Peru*
- 112 FIGURE JAR IN BLACK WARE  
*Late Chimu culture. Trujillo, Peru*
- 113 JAR IN RED-ON-BUFF WARE WITH DECORATION OF WARRIORS  
*Early Chimu culture. Trujillo region, Peru*
- 114 POLYCHROME VASE WITH WARRIOR FIGURES AND SERIES OF MASKS  
*Early Nazca culture. Peru*

*Lent by the Museum of the American Indian, Heye Foundation, New York*

- \*115 FIGURE OF MAN HOLDING SPEAR AND MASK  
*Maya culture. Chacula, Huehuetenango, Guatemala*
- 116 CARVED VASE DECORATED WITH HUMAN FIGURE IN LOW RELIEF  
*Maya culture. Maxcanu, Yucatan*
- 117 SEATED FIGURE  
*Tarascan culture. Jalisco, Mexico*
- 118 POLYCHROME VASE  
*Cholula, Puebla, Mexico*
- \*119 POLYCHROME JAR  
*Cholula, Puebla, Mexico*
- 120 POLYCHROME JAR REPRESENTING A WOMAN  
*Early Nazca culture. Peru*
- \*121 POLYCHROME AND INCISED JAR IN FORM OF TIGER  
*Early Nazca culture. Peru*
- 122 POLYCHROME JAR REPRESENTING A HUMAN FIGURE, WITH BIRD  
*Early Nazca culture. Peru*
- 123 POLYCHROME BOWL WITH DECORATION REPRESENTING HEADS  
*Early Nazca culture. Peru*
- 124 POLYCHROME JAR IN FORM OF BIRD  
*Early Nazca culture. Peru*



- 125 SMALL PAINTED POTTERY MASK  
Valley of Mexico
- 126 SMALL HUMAN HEAD WITH RED PAINTED DECORATION  
Valley of Mexico
- 127 SMALL HUMAN HEAD  
Oaxaca, Mexico
- 128 SMALL HUMAN HEAD  
Oaxaca, Mexico

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*

- \*129 BLACK COVERED DISH WITH JAGUAR HEAD HANDLE  
*Maya culture. Holmul III, Guatemala. About 475 A.D.*
- 130 POLYCHROME COVERED DISH WITH PARROT HEAD HANDLE  
*Maya culture. Holmul III, Guatemala. About 475 A.D.*
- 131 BLACK COVERED DISH  
*Maya culture. Holmul III, Guatemala. About 475 A.D.*
- \*132 POLYCHROME VASE WITH QUETZAL DECORATION  
*Maya culture. From Tomb 2, Copan, Honduras*
- \*133 TERRA COTTA FIGURINE OF GODDESS WITH WORSHIPPER RESTING IN  
LAP  
*Maya culture. Guatemala*
- 134 HEAD OF FIGURINE WITH HEADDRESS  
*Maya culture. Jonuta, Chiapas, Mexico*
- 135 THREE HEADS FROM FIGURINES  
*Uloa Valley, Honduras*
- 136 VASE  
*Cocle culture. Panama. Probably late thirteenth century*

*Lent by The University Museum, Philadelphia*

- 137 FIGURINE WHISTLE REPRESENTING WARRIOR WITH CAPTIVE  
*Maya culture. Chipal, Guatemala*

- 138 POLYCHROME VASE WITH DECORATION SHOWING SEATED PRIESTS  
ENGAGED IN CEREMONY  
*Maya culture. Chamá, Guatemala*
- \*139 POLYCHROME VASE WITH DECORATION SHOWING NOBLE ON JOURNEY  
WITH BEARERS, SERVANTS AND DOG  
*Maya culture. Ratinlixul, Guatemala*
- 140 POLYCHROME VASE WITH DECORATION OF FIGURES WITH WANDS,  
GLYPHS AND ORNAMENTS  
*Maya culture. Huehuetenango, Guatemala*
- 141 POLYCHROME TRIPOD VASE  
*Maya culture. Guatemala*
- 142 VASE OF RED WARE WITH CARVED OR STAMPED DECORATION OF  
HUMAN FIGURES  
*Maya culture. Majada, Guatemala*
- 143 POLYCHROME BOWL  
*Maya culture. Benque Viejo, British Honduras. Collection of Percy C. Madeira, Jr.*
- 144 VASE OF LEAD-GLAZE RED AND BLACK WARE WITH DECORATION IN  
HIGH RELIEF OF WARRIOR IN EAGLE MASK  
*Maya culture. Chipal, Guatemala*
- \*145 POLYCHROME TRIPOD BOWL OF NICOYA WARE  
*Probably Alta Gracia, Ometepe Island, Nicaragua*
- 146 SOLID POTTERY FIGURINE OF WOMAN WITH INCISED DECORATION  
PROBABLY DEPICTING TATTOOING OR BODY PAINTING  
*Archaic culture. Valley of Mexico*
- 147 FIGURINE WITH LEGS MODIFIED INTO RATTLES  
*Archaic Zapotec culture. Yanhuitlan, Nochistlan, Oaxaca, Mexico*
- 148 LARGE FIGURINE  
*Archaic Zapotec culture. Mitla, Oaxaca, Mexico*
- \*149 FUNERARY URN, FIGURE SEATED CROSSLEGGED  
*Zapotec culture. Cuilapan near Zaachila, Oaxaca, Mexico*
- \*150 FUNERARY URN, YOUNG CHIEF WITH FISH IN HAND  
*Zapotec culture. Zaachila, Oaxaca, Mexico*



- 151 FUNERARY URN, FIGURE SEATED CROSSLEGGED  
*Zapotec culture. Near Tlacolula, Oaxaca, Mexico*
- 152 FUNERARY URN, FIGURE SEATED CROSSLEGGED WEARING PECCARY  
HEAD AS HELMET  
*Zapotec culture. Miahuatlan, Oaxaca, Mexico*
- 153 FUNERARY URN, STANDING WARRIOR  
*Zapotec culture. Village of Tanexpa, Oaxaca, Mexico*
- 154 LARGE FIGURINE, PROBABLY WARRIOR WITH WEAPON AND SHIELD  
*Tarascan culture. Ixtlan, Nayarit, Mexico*
- 155 FIGURINE OF WOMAN  
*Tarascan civilization. West coast of Mexico*
- 156 TOBACCO PIPE WITH FIGURE OF SEATED MAN  
*Probably Aztec culture. Mexico*
- 157 LARGE HUMAN HEAD  
*Teotitlan del Camino, Oaxaca, Mexico*
- 158 SMALL HEAD OF THE OLD FIRE GOD WITH TATTOOED FACE, USED AS  
A RATTLE  
*Yanhuitlan, Nochistlan, Oaxaca, Mexico*
- \*159 POLYCHROME VASE CUP SHOWING JAGUAR FIGURES AND HEADS  
*Tiahuanaco II culture. Peru*
- 160 PAINTED VASE, HUMAN HEAD WITH COIFFURE  
*Chimu culture. Peru*
- 161 PAINTED VASE, FIGURE OF FROG  
*Chimu culture. Peru*
- 162 POLYCHROME VESSEL WITH DEMONIAL CAT-GOD  
*Early Nazca culture. Peru*
- 163 POLYCHROME VESSEL WITH FIGURES OF BIRDS AND FRUITS  
*Early Nazca culture. Peru*
- 164 POLYCHROME VESSEL WITH DEMONIAL CENTIPEDE-GOD ON ONE SIDE  
AND HUMAN FACES ON OTHER  
*Early Nazca culture. Peru*

- 165 POLYCHROME VESSEL, FIGURE OF WOMAN  
*Early Nazca culture. Peru*
- 166 POLYCHROME VESSEL WITH DESIGN OF HUMMINGBIRDS  
*Early Nazca culture. Peru*
- 167 POLYCHROME VESSEL WITH DESIGN OF DEMONIAL CAT-GOD  
*Early Nazca culture. Peru*
- 168 POLYCHROME BOWL WITH DESIGN OF BIRDS  
*Early Nazca culture. Peru*
- 169 SMALL ARYBALLUS  
*Inca culture. Peru*

*Lent by The Brummer Gallery, New York*

- 170 POLYCHROME VESSEL IN FORM OF HEAD  
*Paracas, Peru*
- 171 POTTERY VESSEL  
*Peru*
- 172 POTTERY VESSEL  
*Peru*
- 173 POTTERY VESSEL  
*Peru*
- 174 POTTERY VESSEL  
*Peru*
- 175 POTTERY VESSEL  
*Peru*

## GOLD AND SILVER

*Lent by the American Museum of Natural History, New York*

- 176 LLAMA IN SILVER  
*Inca culture. Island of Titicaca*
- \*177 LLAMA IN SILVER  
*Inca culture. Island of Titicaca*



- 178 SILVER FIGURE OF WOMAN  
*Inca culture. Island of Coati*
- 179 SILVER FIGURE WITH GOLD BANDS  
*Inca culture. Cuzco, Peru*
- 180 SILVER FIGURE  
*Inca culture. Cuzco, Peru*

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*

- 181 AMULET IN HUMAN FORM  
*Gold with copper base. Cocle culture. Panama. Late thirteenth century*
- 182 GROTESQUE AMULET OF GOLD  
*Cocle culture. Panama. Late thirteenth century*
- 183 GOLD AMULET IN HUMAN FORM  
*Cocle culture. Panama. Late thirteenth century*

*Lent by The University Museum, Philadelphia*

- \*184 CUP OF THIN GOLD WITH HUMAN FACE IN HIGH RELIEF  
*Repoussé technique. Chimu culture. Peru*
- \*185 CUP OF THIN GOLD WITH HUMAN FACE IN HIGH RELIEF  
*Repoussé technique. Chimu culture. Peru*
- \*186 BRONZE KNIFE WITH GOLD BIRD ON HANDLE  
*Technique of casting. Inca culture (?)*
- \*187 PLAQUE OF THIN GOLD WITH FIGURE OF JAGUAR  
*Repoussé technique. Ecuador*
- 188 PLAQUE OF THIN GOLD WITH HUMAN HEADS AND IN CENTER HEAD OF JAGUAR WITH NOSE PLUG  
*Repoussé technique. Ecuador*
- 189 HUMAN FIGURE IN GOLD  
*Wire technique. From sacred lake of Guatavita. Chibcha culture. Colombia*
- 190 HUMAN FIGURE IN GOLD  
*Wire technique. From sacred lake of Guatavita. Chibcha culture. Colombia*

- 191 HUMAN FIGURE IN GOLD  
Wire technique. From sacred lake of Guatavita. *Chibcha culture*. Colombia
- 192 HUMAN FIGURE IN GOLD  
Wire technique. From sacred lake of Guatavita. *Chibcha culture*. Colombia
- 193 HUMAN FIGURE IN GOLD  
Wire technique. From sacred lake of Guatavita. *Chibcha culture*. Colombia
- 194 RING WITH HUMAN FACE IN CENTER  
From sacred lake of Guatavita. *Chibcha culture*. Colombia
- 195 FLAT GOLD ORNAMENT WITH STYLIZED HUMAN FIGURE, possibly bat-god  
Technique of casting. *Quimbaya culture*. Colombia
- \*196 FLAT GOLD ORNAMENT WITH STYLIZED HUMAN FIGURE, possibly bat-god  
Technique of casting. *Quimbaya culture*. Colombia
- 197 IDOL OF GOLD HOLDING FLOWERS  
Technique of casting. Probably a container. *Quimbaya culture*. Colombia
- \*198 IDOL OF GOLD HOLDING FLOWERS  
Technique of casting. Probably a container. *Quimbaya culture*. Colombia
- \*199 GOLD DISK WITH STYLIZED HUMAN FACE  
Repoussé technique. *Quimbaya culture*. Colombia
- 200 GOLD DISK WITH STYLIZED HUMAN FACE  
Repoussé technique. *Quimbaya culture*. Colombia
- 201 GOLD STAFF HEAD IN FORM OF BIRD  
*Quimbaya culture*. From near Ayapel, Antioquia, Colombia
- 202 GOLD PENDANT IN FORM OF EAGLE  
Technique of casting. Costa Rica
- 203 GOLD PENDANT IN FORM OF JAGUAR OR MONKEY  
Hammered technique. Costa Rica
- 204 GOLD PENDANT IN FORM OF EAGLE  
Technique of casting. Costa Rica
- 205 GOLD PENDANT IN FORM OF JAGUAR  
Technique of casting. Costa Rica



206 GOLD PENDANT IN FORM OF MONKEY

Technique of casting. Costa Rica

207 GOLD BELL IN FORM OF MONKEY SEATED ON TWISTED GOLD ROPE

Technique of casting. Costa Rica

*Lent by Alfred M. Tozzer, Cambridge, Massachusetts*

208 POTTERY BOWL COVERED WITH GOLD

*Veraguas culture. Panama. Late thirteenth century*

*Lent by The Brummer Gallery, New York*

209 GILDED SILVER FIGURINE

Peru

210 GILDED SILVER FIGURINE

Peru

211 PAINTER'S PALETTE IN GOLD WITH ENGRAVED HANDLE

Peru

212 BRONZE FIGURE, ANIMAL WITH HUMAN HEAD

Peru

213 BRONZE MASK

Chancay, Peru

214 SILVER IDOL

Corong, Northern Peru

215 BRONZE FIGURE

Peru

216 BRONZE FIGURE

Peru

## TEXTILES

*Lent by the American Museum of Natural History, New York*

217 HEADDRESS OF FEATHER MOSAIC

*Late Chimu culture. Peru. Collection of George D. Pratt*

218 TAPESTRY WITH DESIGN OF GODS AND CATS

*Late coast type, probably Pachacamac. Peru*

219 FRAGMENT OF TAPESTRY

*Tiahuanaco II style. Possibly from Pachacamac. Peru*

220 FIGURE OF A GOD, CUT FROM TAPESTRY

*Probably from Pachacamac. Peru*

*Lent by The Metropolitan Museum of Art, New York*

\*221 FRAGMENT, probably of a garment

*Cotton embroidered in wool. Highlands, Tiahuanaco II culture. Peru. About 600 A.D.*

\*222 FRAGMENT, probably of a shirt

*Tapestry-woven in wool (cotton warp). Highlands, Tiahuanaco II culture. About 800 A.D.*

223 SLEEVELESS SHIRT

*Tapestry-woven in wool. Highlands, period of decline of Tiahuanaco II culture. Peru. Tenth century A.D.*

\*224 FRAGMENT, possibly of a garment

*Tapestry-woven in wool (cotton warp). Coast, Late Chimu culture. Peru. Eleventh century A.D.*

*Lent by Herman A. Elsberg, New York*

\*225 HALF OF TUNIC IN FEATHER MOSAIC

*Early Nazca with Tiahuanaco II influence. Peru. About 600 A.D.*

\*226 EMBROIDERY ON A CONCEALED BASE-FABRIC

*Early Nazca period. Peru. 400-600 A.D.*

227 TUNIC OF WOOL-ON-COTTON TAPESTRY

*Tiahuanaco II period. Peru. 800-850 A.D.*

228 FRAGMENT OF TAPESTRY WITH SLITS

*Late Chimu period. Peru. Tenth century A.D.*



- 229 PANEL OF TAPESTRY WITH SLITS  
*Beginning of late Chimu period. Peru. Early tenth century A.D.*

- 230 FRAGMENT OF TAPESTRY WITH SLITS  
*Chimu period. Peru. First half of tenth century A.D.*

*Lent by the Museum of Fine Arts, Boston, Massachusetts*

- 231 WOOL FABRIC EMBROIDERED WITH DECORATION OF ROWS OF DANCERS  
*Early Nazca culture. Peru. Probably 100-600 A.D.*

- 232 PAINTED COTTON FABRIC WITH PATTERN OF MEN  
*Late Chimu culture. Peru. 900-1400 A.D.*

- 233 DOUBLE CLOTH WITH DESIGN OF CONVENTIONALIZED FISH AND BIRDS  
*Late Chimu culture. Peru. 900-1400 A.D.*

## CONTEMPORARIES

### BEN BENN

- 234 MAN AND MOUNTAINS, oil, 1917  
*Collection Gallery 144 West 13th Street, New York*

- 235 MASK AND SUN, watercolor, 1917  
*Collection Gallery 144 West 13th Street, New York*

### JEAN CHARLOT

- 236 LA TORTILLERA, oil, 1929  
*Collection the Artist*

- 237 MOTHER AND CHILD, oil  
*Collection Alfred H. Barr, Jr., New York*

- 238 THE BUILDERS, oil  
*Private Collection, New York*

- 239 BATHER, *watercolor*  
*Collection Miss Anita Brenner, New York*

- 240 COPY OF FRESCO, Chichen Itza  
*Collection Carnegie Institution of Washington*

### JOHN FLANNAGAN

- 241 SERPENT, *stone*, 1930  
*Collection Weyhe Gallery, New York*

- 242 NUDE, *stone*, 1930  
*Collection Weyhe Gallery, New York*

### RAOUL HAGUE

- 243 GIRL WITH FUR, *stone*, 1931  
*Collection the Artist*

- 244 FIGURE, *stone*, 1931  
*Collection the Artist*

### CARLOS MERIDA

- 245 THE RIVER, *watercolor*, 1927  
*Collection Delphic Studios, New York*

- 246 TROPICO, *watercolor*, 1929  
*Collection Delphic Studios, New York*

- 247 REBAÑO, *oil*, 1929  
*Collection Delphic Studios, New York*

### ANN A. MORRIS

- 248 COPY OF FRESCO, Chichen Itza  
*Collection Carnegie Institution of Washington*

### DIEGO RIVERA

- 249 EL ALBA, *watercolor*, 1931  
*Collection Mr. and Mrs. John A. Dunbar, New York*



250 EL SACRIFICIO, *watercolor*, 1931  
Collection Mr. and Mrs. John A. Dunbar, New York

251 LAS PREUBAS DE XIBALBA, *watercolor*, 1931  
Collection Mr. and Mrs. John A. Dunbar, New York

## DAVID ALFARO SIQUEIROS

252 THE YELL, *oil*  
Collection Miss Anita Brenner, New York

253 LA PENITENTERIA, *oil*, 1929  
Collection Delphic Studios, New York

254 MASK, *oil*, 1930  
Collection Weyhe Gallery, New York

255 SEATED BATHER, *oil*, 1930  
Collection Weyhe Gallery, New York

## MARION WALTON

256 FAMILY, *stone*, 1932  
Collection Weyhe Gallery, New York

257 ALONE, *wood*, 1932  
Collection Weyhe Gallery, New York

## MAX WEBER

258 NUDE WITH FLOWER, *pastel*, 1911  
Collection the Artist

259 REPOSE, *oil*, 1921  
Collection the Artist

260 TRANQUILITY, *oil*, 1930  
Collection The Downtown Gallery, New York

261 THREE FIGURES, *charcoal drawing*, 1910  
Collection The Downtown Gallery, New York

## HAROLD WESTON

262 NIGHT, oil, 1927  
*Collection the Artist*

263 SLEEP, oil, 1933  
*Collection the Artist*

## WILLIAM ZORACH

264 RABBIT, stone, 1930  
*Collection Whitney Museum of American Art, New York*

265 CAT, stone, 1930  
*Private Collection, New York*

266 SEATED CHILD, stone, 1929  
*Collection The Downtown Gallery, New York*



PLATES







37 HEAD OF MAIZE GODDESS IN TRACHYTE

Maya culture. Copan, Honduras. About 515 A.D.

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





4 STONE MASK

*Totonac culture. Vera Cruz, Mexico*

*Lent by the American Museum of Natural History, New York*



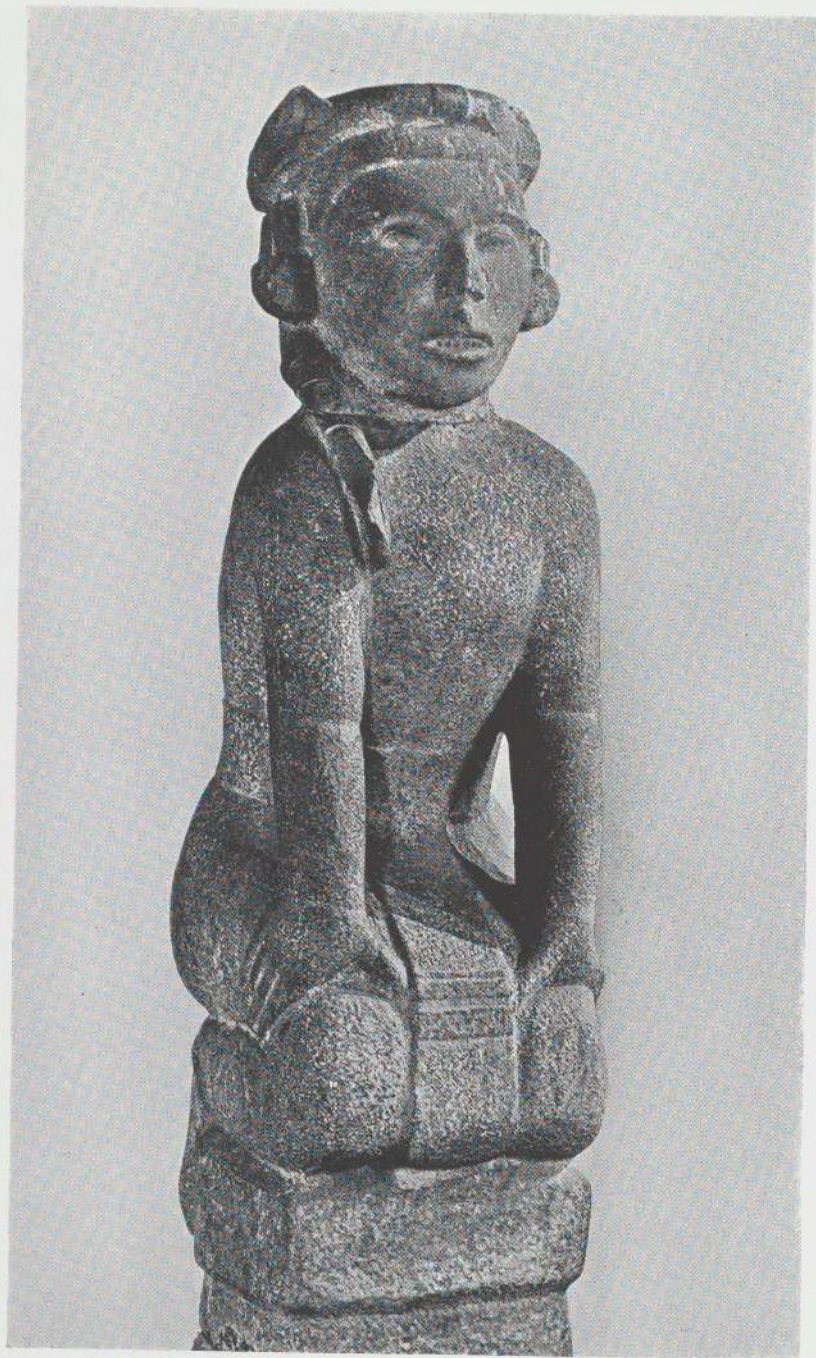


5 STONE DISK

Totonac culture. Vera Cruz, Mexico

Lent by the American Museum of Natural History, New York



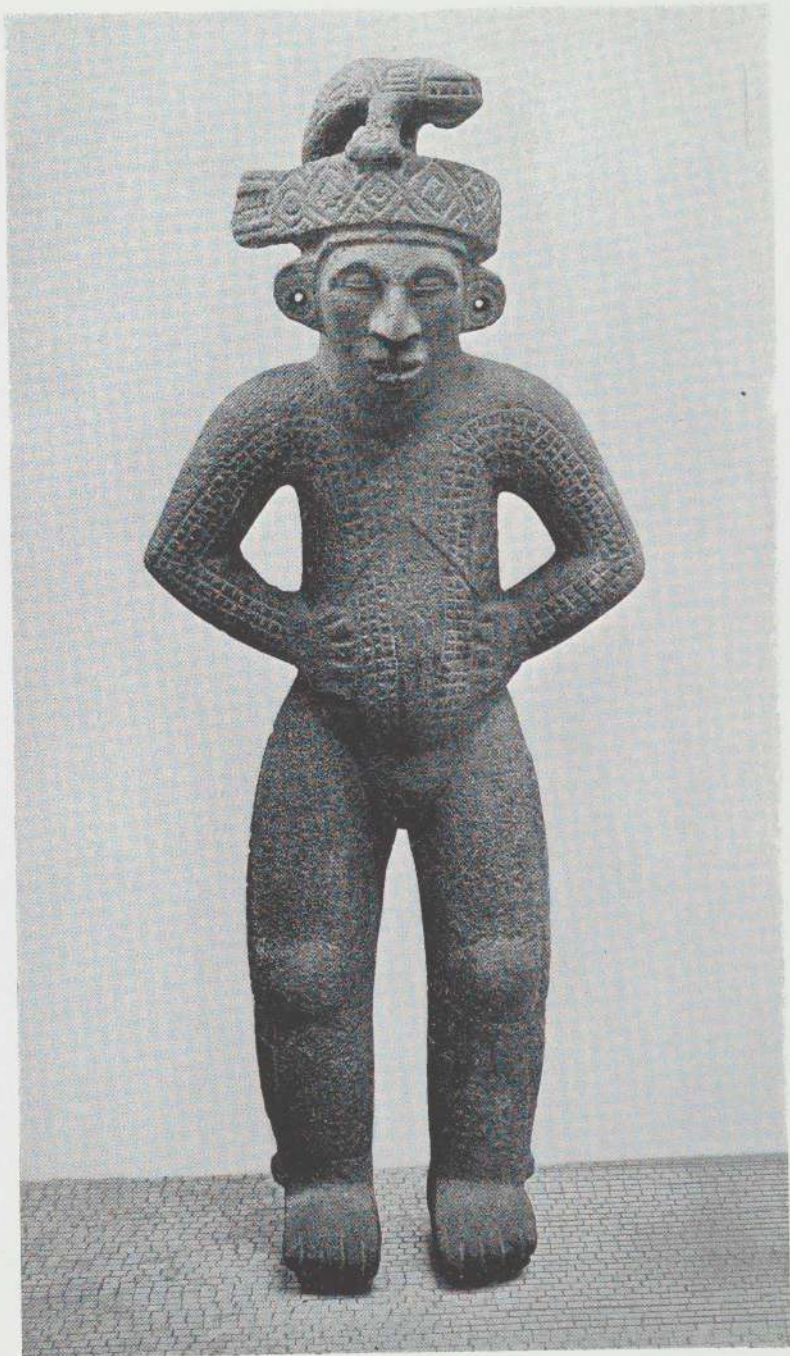


11 SEATED FIGURE

*Late Huastec culture. Vera Cruz, Mexico*

*Lent by the American Museum of Natural History, New York*





13 STONE FIGURE OF TATTOOED MAN

Guetar culture. Costa Rica

*Lent by the American Museum of Natural History, New York*





19 FIGURE OF MAIZE GODDESS  
Aztec culture. Valley of Mexico  
*Lent by the American Museum of Natural History, New York*





20 GODDESS CHALCHIHUITLICUE

*Aztec culture. Valley of Mexico*

*Lent by the American Museum of Natural History, New York*



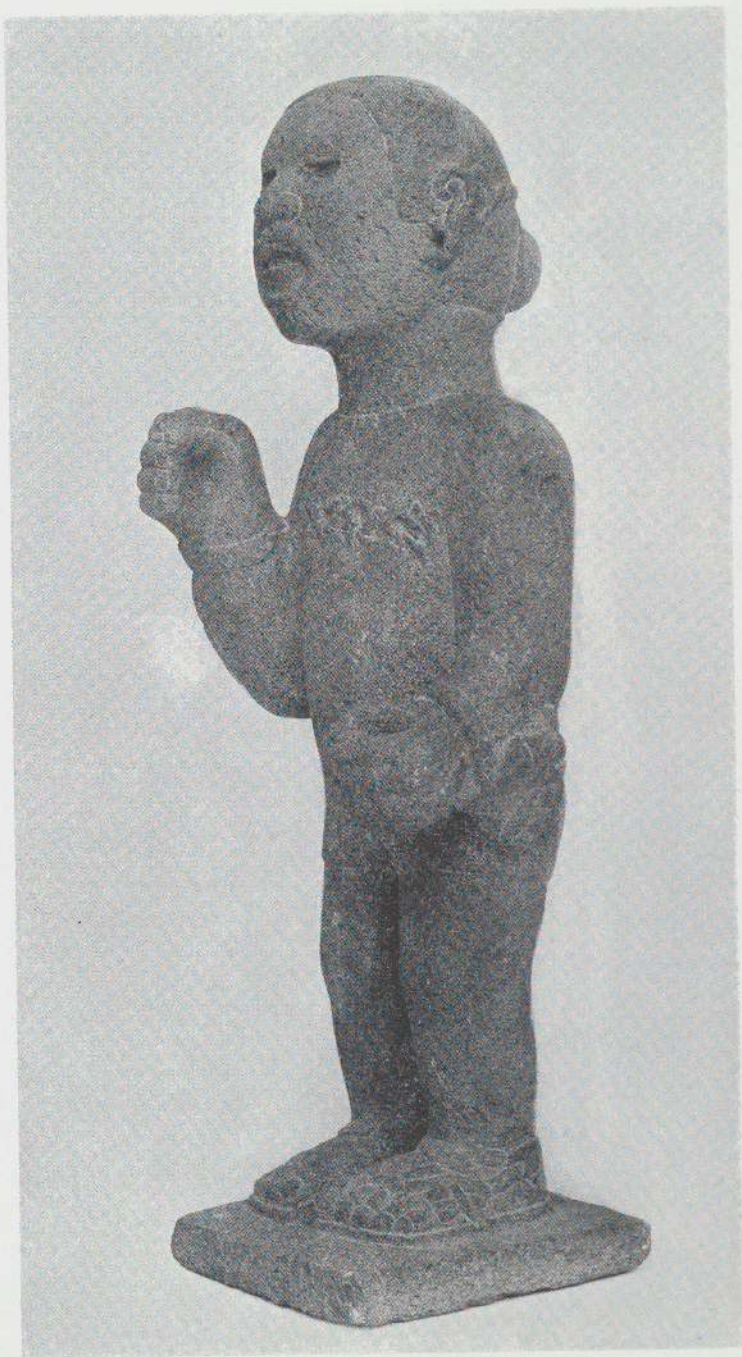


26 STONE HEAD

Maya culture. Copan, Honduras

*Lent by the Museum of the American Indian, Heye Foundation, New York*





30 GOD XIPE TOTEC, stone  
Aztec culture. Pepepan, Valley of Mexico  
*Lent by the Museum of the American Indian, Heye Foundation, New York*



31 SEATED STONE FIGURE

San Bartolo, Mexico

*Lent by the Museum of the American Indian, Heye Foundation, New York*





35 STANDING FIGURE, GREEN STONE  
Central Mexico

*Lent by the Museum of the American Indian, Heye Foundation, New York*





36 STONE CARVING, ANIMAL HEAD

Chilanga, Salvador

*Lent by the Museum of the American Indian, Heye Foundation, New York*





41 SERPENT HEAD IN TRACHYTE

Maya culture. Copan, Honduras. About 525 A.D.

Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts





67 LINTEL NO. 3, PIEDRAS NEGRAS  
Guatemala. Maya culture

*Lent by The University Museum, Philadelphia*



45 LINTEL NO. 2, PIEDRAS NEGRAS  
Guatemala. Maya culture. Dated 398 A.D.

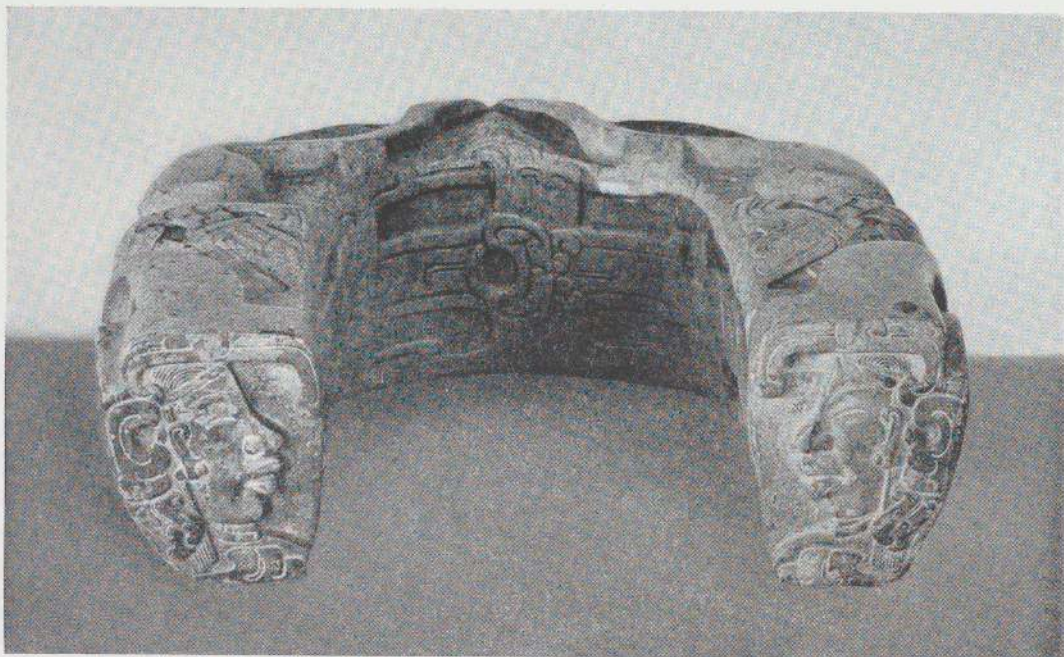
*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





46 PORTION OF LINTEL NO. 1, PIEDRAS NEGRAS  
Guatemala. Maya culture. Approximately same date as No. 45  
*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





7 STONE YOKE

*Totonac culture. Vera Cruz, Mexico*

*Lent by the American Museum of Natural History, New York*



43 ROMAN NOSED GOD IN TRACHYTE

*Copan, Honduras*

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





47 HEAD OF A GOD IN STUCCO

Maya culture. Palenque, Chiapas, Mexico

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





50 JADE AMULET, PIEDRAS NEGRAS TYPE  
*Maya culture. From Cenote of Sacrifice, Chichen Itza, Yucatan*  
*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





52-57 OBJECTS IN JADE

*Maya culture. From Cenote of Sacrifice, Chichen Itza, Yucatan*

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*



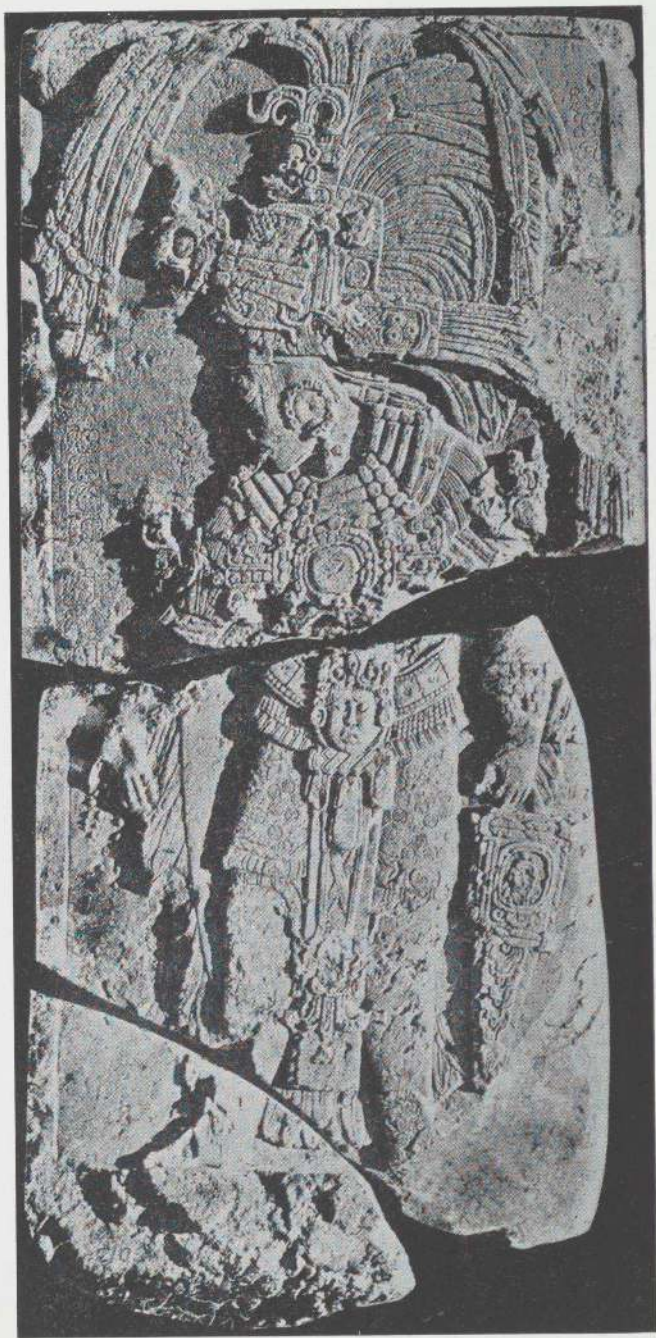


59 JADE MASK REPRESENTING GODDESS COYALXANHIU

Aztec culture. Valley of Mexico

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





66 STELA NO. 13, PIEDRAS NEGRAS  
Guatemala. Maya culture. Dated 511 A.D.  
Lent by The University Museum, Philadelphia





63 LARGE CARVED SERPENTINE FIGURE SHOWING  
TATTOOING ON BODY

*Totonac (?) culture. Vera Cruz, Mexico*

*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





68 FIGURE IN BLACK STONE

*Quiché culture. Guatemala*

*Lent by The University Museum, Philadelphia*





70 MARBLE VASE  
Maya culture. Uloa Valley, Honduras  
*Lent by The University Museum, Philadelphia*





80 MASK IN GREEN STONE  
Totonac culture. Papantla, Vera Cruz, Mexico  
*Lent by The University Museum, Philadelphia*





87 STONE EFFIGY BOWL IN FORM OF JAGUAR

*Chavin culture. Peru*

*Lent by The University Museum, Philadelphia*



21 DRUM OF WOOD

*Aztec culture. Valley of Mexico*

*Lent by the American Museum of Natural History, New York*





91 JADE FIGURE

Oaxaca, Mexico

*Lent by The Brummer Gallery, New York*





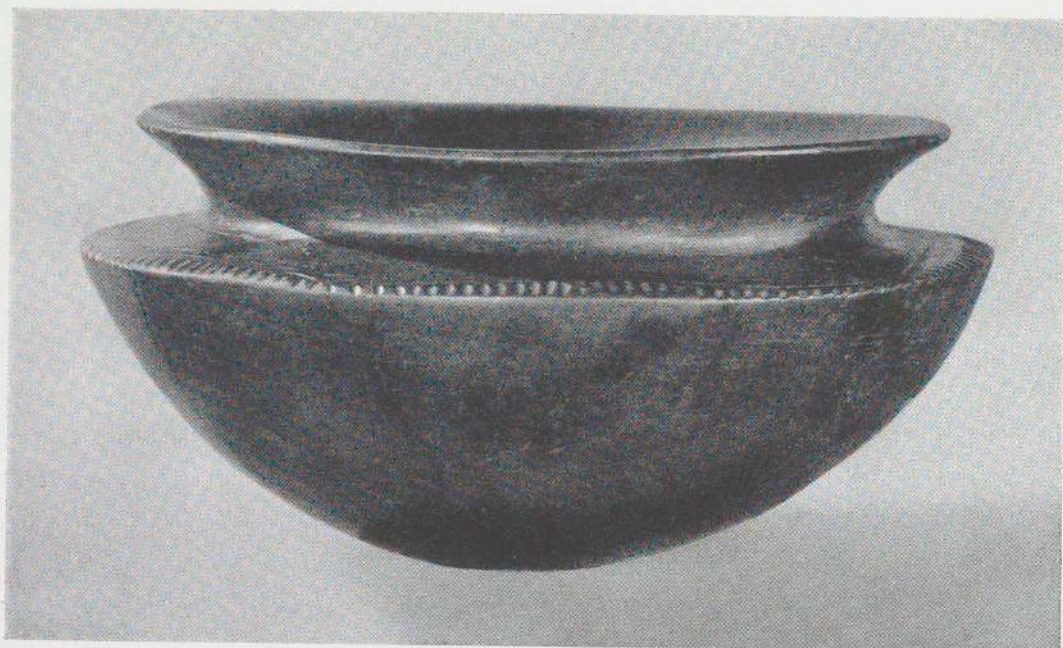
100 LAUGHING HEAD IN CLAY  
Totonac culture. Vera Cruz, Mexico  
*Lent by the American Museum of Natural History, New York*





103 FIGURE OF WOMAN IN CLAY  
Tarascan (?) culture. Ixtlan, Nayarit, Mexico  
*Lent by the American Museum of Natural History, New York*



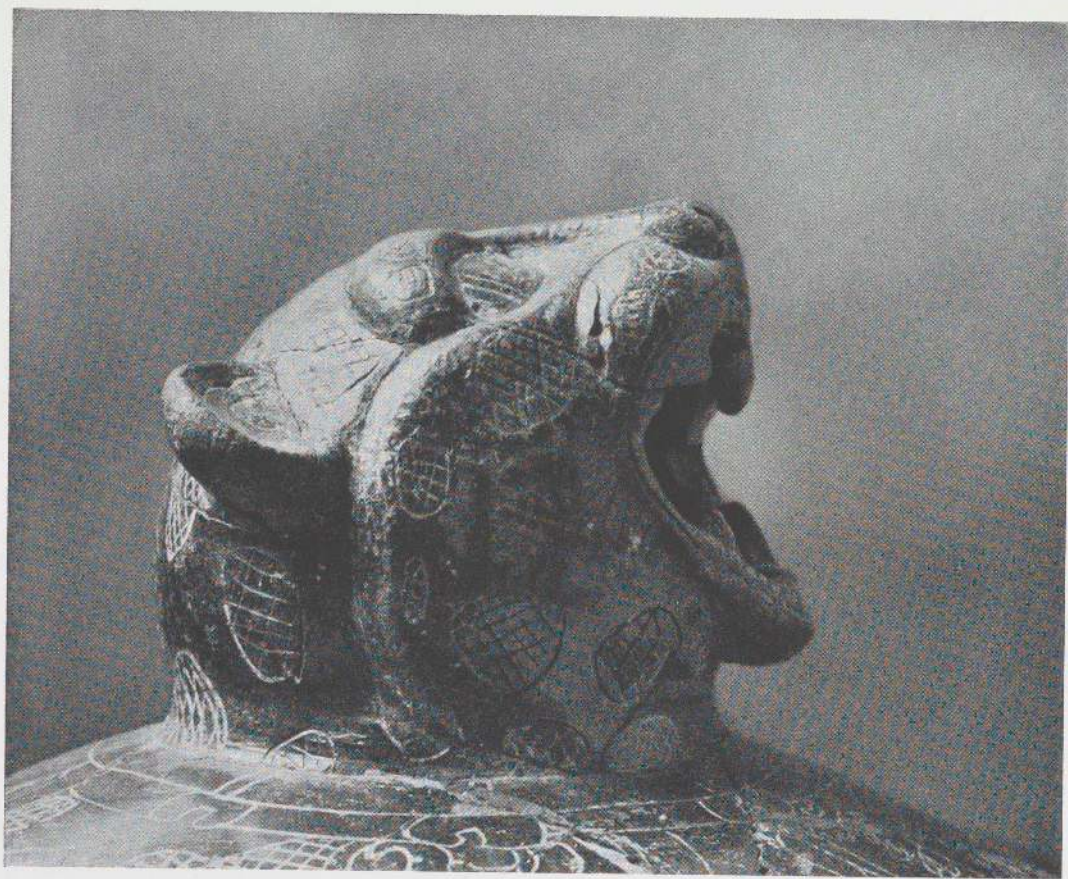


105 BLACK POTTERY BOWL  
Tarascan (?) culture. Chupicuaro, Guanajuato, Mexico  
*Lent by the American Museum of Natural History, New York*



115 FIGURE OF MAN HOLDING SPEAR AND MASK  
Maya culture. Chacula, Huehuetenango, Guatemala  
*Lent by the Museum of the American Indian, Heye Foundation, New York*





129 COVER OF BLACK POTTERY BOWL  
Maya culture. Holmul III, Guatemala. About 475 A.D.  
*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*



132 POLYCHROME VASE

Maya culture. Copan, Honduras

Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts





133 GODDESS WITH WORSHIPPER RESTING IN LAP  
Terra cotta. Maya culture. Campeche, Mexico  
*Lent by the Peabody Museum of Harvard University, Cambridge, Massachusetts*





139 POLYCHROME VASE SHOWING NOBLE ON A JOURNEY

Maya culture. Ratinlixul, Guatemala

Lent by The University Museum, Philadelphia





145 POLYCHROME TRIPOD BOWL, NICOYA WARE  
Probably Alta Gracia, Ometepe Island, Nicaragua  
*Lent by The University Museum, Philadelphia*





149 FUNERARY URN  
Zapotec culture. Cuilapan, Oaxaca, Mexico  
*Lent by The University Museum, Philadelphia*





150 FUNERARY URN  
Zapotec culture. Zaachila, Oaxaca, Mexico  
*Lent by The University Museum, Philadelphia*



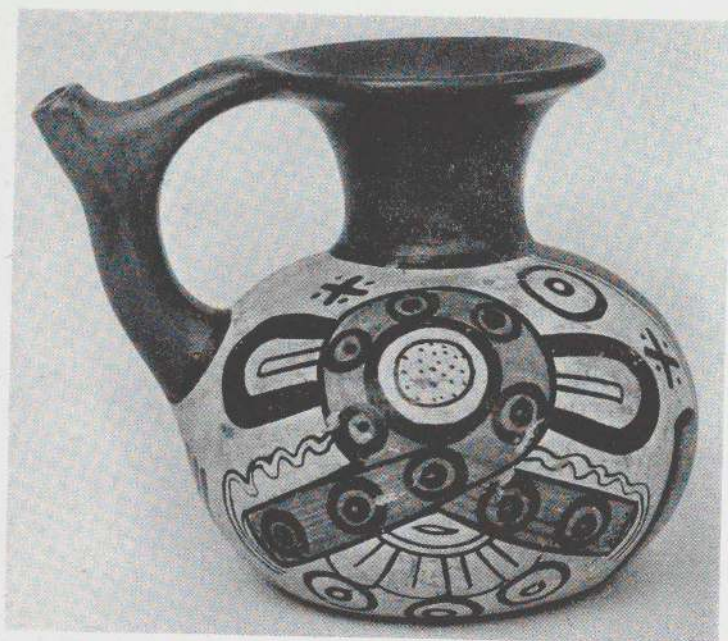


159 POLYCHROME VASE CUP SHOWING JAGUAR FIGURES  
AND HEADS

*Tiahuanaca II culture. Peru*

*Lent by The University Museum, Philadelphia*





119 POLYCHROME JAR

Cholula, Puebla, Mexico

*Lent by the Museum of the American Indian, Heye Foundation, New York*



121 POLYCHROME AND INCISED JAR  
IN FORM OF TIGER

Early Nazca culture. Peru

*Lent by the Museum of the American Indian,  
Heye Foundation, New York*



177 LLAMA IN SILVER

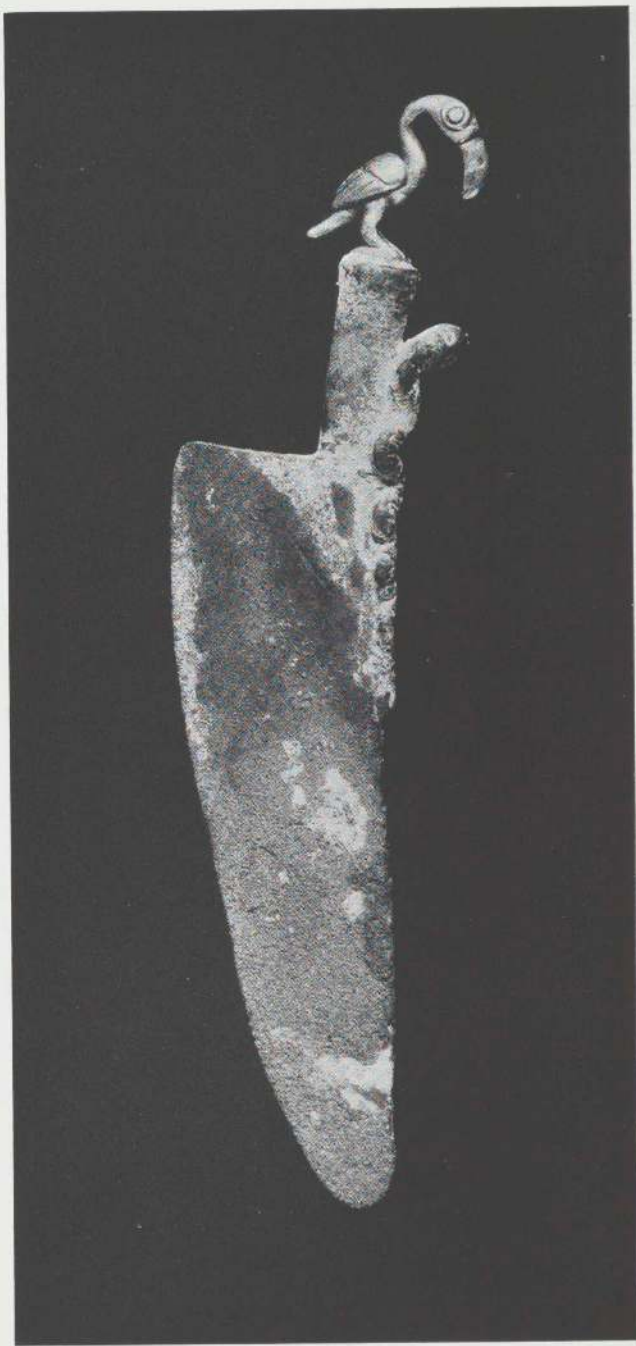
*Inca culture. Island of Titicaca*

*Lent by the American Museum of Natural History, New York*





184-185 CUPS OF THIN GOLD WITH HUMAN FACE IN HIGH RELIEF  
Repoussé technique. Chimu culture. Peru  
*Lent by The University Museum, Philadelphia*



186 BRONZE KNIFE WITH GOLD BIRD ON HANDLE

Technique of casting. Inca culture (?)

*Lent by The University Museum, Philadelphia*





196 FLAT GOLD ORNAMENT WITH STYLIZED HUMAN FIGURE,  
POSSIBLY BAT-GOD

Technique of casting. Quimbaya culture. Colombia  
*Lent by The University Museum, Philadelphia*



187 PLAQUE OF THIN GOLD WITH FIGURE OF JAGUAR

Repoussé technique. Ecuador

*Lent by The University Museum, Philadelphia*



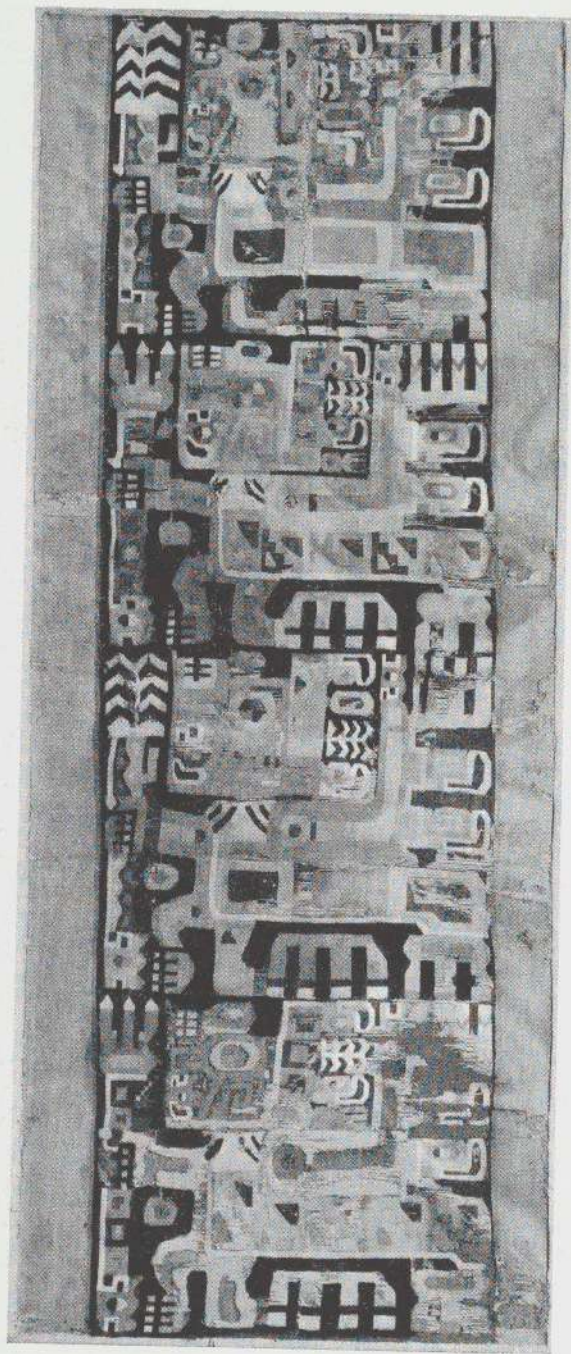


199 GOLD DISK WITH STYLIZED HUMAN FACE  
Repoussé technique. Quimbaya culture. Colombia  
*Lent by The University Museum, Philadelphia*



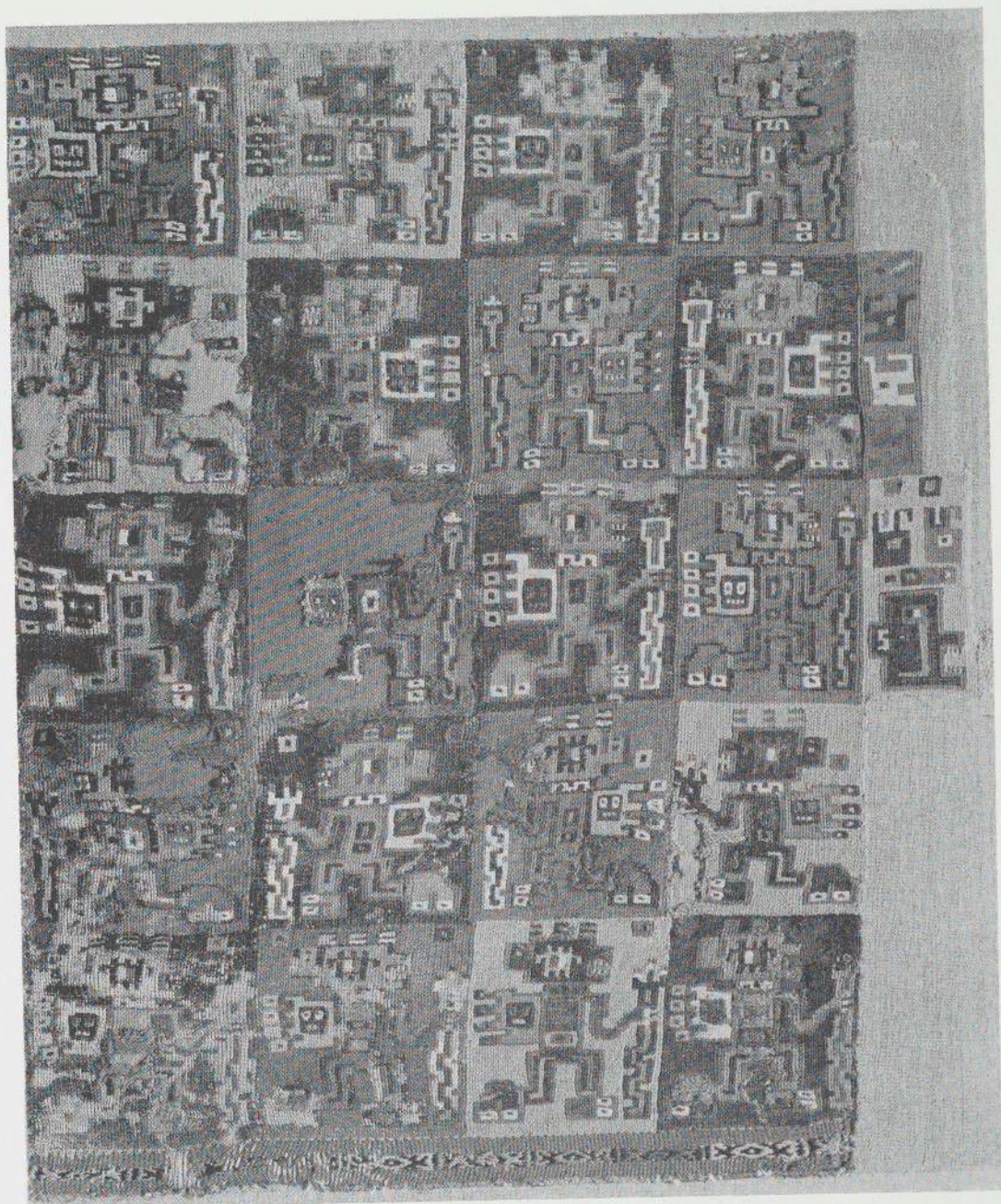
198 IDOL OF GOLD HOLDING FLOWERS  
Technique of casting. Quimbaya culture. Colombia  
*Lent by The University Museum, Philadelphia*





222 FRAGMENT, PROBABLY OF A SHIRT  
Highlands, Tiahuanaco II culture. About 800 A.D.  
*Lent by The Metropolitan Museum of Art, New York*



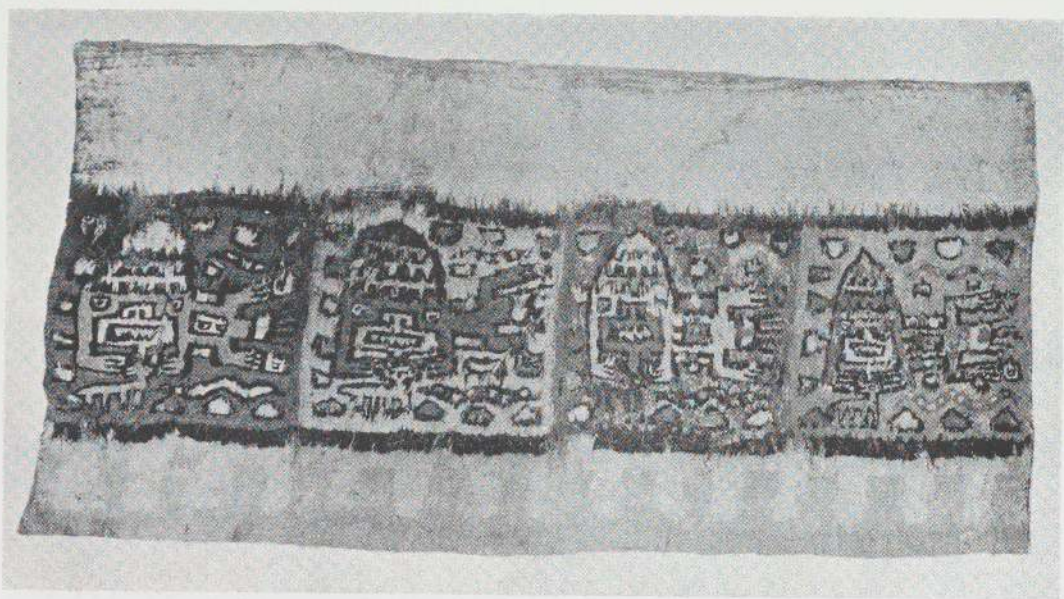


221 FRAGMENT OF TAPESTRY IN WOOL (COTTON WARP)

*Late Chimu culture. Peru. Eleventh century A.D.*

*Lent by The Metropolitan Museum of Art, New York*





225 HALF A TUNIC IN FEATHER MOSAIC  
 Early Nazca with Tiahuanaco II influence. Peru. About 600 A.D.  
 Lent by Herman A. Elsberg, New York



226 EMBROIDERY ON CONCEALED BASE-FABRIC  
 Early Nazca culture. Peru. 400-600 A.D.  
 Lent by Herman A. Elsberg, New York





224 FRAGMENT, POSSIBLY OF A GARMENT  
Coast, Late Chimu culture. Peru. Eleventh century A.D.  
Lent by The Metropolitan Museum of Art, New York



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