



Studies In Classic Maya Iconography

David Stuart, Stephen D. Houston

Studies In Classic Maya Iconography:

Studies in Classic Maya Iconography George Kubler, 1969 **Modern Perspectives in Western Art History** W. Eugene Kleinbauer, Medieval Academy of America, 1989-01-01 A collection of essays that reflect the breadth of twentieth century scholarship in art history Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world Originally published by Holt Rinehart and Winston 1971 The Major Gods of Ancient Yucatan Karl A. Taube, 1992 George A. Kubler and the Shape of Art History Thomas F. Reese, 2023-04-04 An illuminating intellectual biography of a pioneering and singular figure in American art history Art historian George A Kubler 1912 1996 was a foundational scholar of ancient American art and archaeology as well as Spanish and Portuguese architecture During over five decades at Yale University he published seventeen books that included innovative monographs major works of synthesis and an influential theoretical treatise In this biography Thomas F Reese analyzes the early formation broad career and writings of Kubler casting nuanced light on the origins and development of his thinking Notable in Reese's discussion and contextualization of Kubler's writings is a revealing history and analysis of his Shape of Time a book so influential to students scholars artists and curious readers in multiple disciplines that it has been continuously in print since 1962 Reese reveals how pivotal its ideas were in Kubler's own thinking rather than focusing on problems of form as an ordering principle he increasingly came to sequence works by how they communicate meaning The author demonstrates how Kubler who professed to have little interest in theory devoted himself to the craft of art history discovering and charting the rules that guided the propagation of structure and significance through time **Maya Society** under Colonial Rule Nancy Marguerite Farriss, 2021-08-10 This book traces the history of the Maya Indians of Yucatan Mexico during a four hundred year period from late preconquest times through the end of Spanish rule in 1821 Nancy Farriss combines the tools of the historian and the anthropologist to reconstruct colonial Maya society and culture as a web of interlocking systems from ecology and modes of subsistence through the corporate family and the community to the realm of the sacred She shows how the Maya adapted to Spanish domination changing in ways that embodied Maya principles as they applied their traditional collective strategies for survival to the new challenges they fared better under colonial rule than the Aztecs or Incas who lived in areas more economically attractive to the conquering Spaniards The author draws on archives and private collections in Seville Mexico City and Yucatan on linguistic evidence from native language documents and on archaeological and ethnographic data from sources that include her own fieldwork Her innovative book illuminates not only Maya history and culture but also the nature and functioning of premodern agrarian societies in general and their processes of sociocultural change especially under colonial rule Heart of Creation Andrea Joyce Stone, 2002 This accessible state of the art review of Mayan hieroglyphics and cosmology also serves as a tribute to one of the field s most noted pioneers The core of this book focuses on the current study of Mayan hieroglyphics as inspired by the recently

deceased Mayanist Linda Schele As author or coauthor of more than 200 books or articles on the Maya Schele served as the chief disseminator of knowledge to the general public about this ancient Mesoamerican culture similar to the way in which Margaret Mead introduced anthropology and the people of Borneo to the English speaking world Twenty five contributors offer scholarly writings on subjects ranging from the ritual function of public space at the Olmec site and the gardens of the Great Goddess at Teotihuacan to the understanding of Jupiter in Maya astronomy and the meaning of the water throne of Quirigua Zoomorph P The workshops on Maya history and writing that Schele conducted in Guatemala and Mexico for the highland people modern descendants of the Mayan civilization are thoroughly addressed as is the phenomenon termed Maya mania the explosive growth of interest in Maya epigraphy iconography astronomy and cosmology that Schele stimulated An appendix provides a bibliography of Schele's publications and a collection of Scheleana written memories of the Rabbit Woman by some of her colleagues and students Of interest to professionals as well as generalists this collection will stand as a marker of the state of Mayan studies at the turn of the 21st century and as a tribute to the remarkable personality who guided a large part of that archaeological research for more than two decades The Ashgate Research Companion to Monsters and the Monstrous Asa Simon Mittman, Peter J. Dendle, 2017-02-24 The field of monster studies has grown significantly over the past few years and this companion provides a comprehensive guide to the study of monsters and the monstrous from historical regional and thematic perspectives The collection reflects the truly multi disciplinary nature of monster studies bringing in scholars from literature art history religious studies history classics and cultural and media studies The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field Yaxchilan Carolyn E. Tate, 2013-08-28 As archaeologists peel away the jungle covering that has both obscured and preserved the ancient Maya cities of Mexico and Central America other scholars have only a limited time to study and understand the sites before the jungle weather and human encroachment efface them again perhaps forever This urgency underlies Yaxchilan The Design of a Maya Ceremonial City Carolyn Tate's comprehensive catalog and analysis of all the city's extant buildings and sculptures During a year of field work Tate fully documented the appearance of the site as of 1987 For each sculpture and building she records its discovery present location condition measurements and astronomical orientation and reconstructs its Long Counts and Julian dates from Calendar Rounds Line drawings and photographs provide a visual document of the art and architecture of Yaxchilan More than mere documentation however the book explores the phenomenon of art within Maya society Tate establishes a general framework of cultural practices spiritual beliefs and knowledge likely to have been shared by eighth century Maya people The process of making public art is considered in relation to other modes of aesthetic expression such as oral tradition and ritual This kind of analysis is new in Maya studies and offers fresh insight into the function of these magnificent cities and the powerful role public art and architecture play in establishing cultural norms in education in a semiliterate society and in developing the personal and community identities of

individuals Several chapters cover the specifics of art and iconography at Yaxchilan as a basis for examining the creation of the city in the Late Classic period Individual sculptures are attributed to the hands of single artists and workshops thus aiding in dating several of the monuments The significance of headdresses backracks and other costume elements seen on monuments is tied to specific rituals and fashions and influence from other sites is traced These analyses lead to a history of the design of the city under the reigns of Shield Jaguar A D 681 741 and Bird Jaguar IV A D 752 772 In Tate s view Yaxchilan and other Maya cities were designed as both a theater for ritual activities and a nexus of public art and social structures that were crucial in defining the self within Maya society Ritual and Power in Stone Julia Guernsey, 2010-01-01 The ancient Mesoamerican city of Izapa in Chiapas Mexico is renowned for its extensive collection of elaborate stone stelae and altars which were carved during the Late Preclassic period 300 BC AD 250 Many of these monuments depict kings garbed in the costume and persona of a bird a well known avian deity who had great significance for the Maya and other cultures in adjacent regions This Izapan style of carving and kingly representation appears at numerous sites across the Pacific slope and piedmont of Mexico and Guatemala making it possible to trace political and economic corridors of communication during the Late Preclassic period In this book Julia Guernsey offers a masterful art historical analysis of the Izapan style monuments and their integral role in developing and communicating the institution of divine kingship She looks specifically at how rulers expressed political authority by erecting monuments that recorded their performance of rituals in which they communicated with the supernatural realm in the persona of the avian deity She also considers how rulers used the monuments to structure their built environment and create spaces for ritual and politically charged performances Setting her discussion in a broader context Guernsey also considers how the Izapan style monuments helped to motivate and structure some of the dramatic pan regional developments of the Late Preclassic period including the forging of a codified language of divine kingship This pioneering investigation which links monumental art to the matrices of political economic and supernatural exchange offers an important new understanding of a region time period and group of monuments that played a key role in the history of Mesoamerica and continue to intrigue scholars within the field of Mesoamerican studies The Lowland Mava Area Scott Fedick, Michael Allen, Juan Jim?nez-Osornio, A. Gomez-Pompa, 2024-11-15 What can we learn from the people of the Maya Lowlands Integrating history biodiversity ethnobotany geology ecology archaeology anthropology and other disciplines The Lowland Maya Area is a valuable guide to the fascinating relationship between man and his environment in the Yucat n peninsula This book covers virtually every aspect of the biology and ecology of the Maya Lowlands and the many ways that human beings have interacted with their surroundings in that area for the last three thousand years You ll learn about newly discovered archaeological evidence of wetland use the domestication and use of cacao and henequen plants a biodiversity assessment of a select group of plants animals and microorganisms the area's forgotten cotton indigo and wax industries the ecological history of the Yucat n Peninsula and much more This comprehensive book will open your eyes to all that we can

learn from the Maya people who continue to live on their native lands integrating modern life with their old ways and teaching valuable lessons about human dependence on and management of environmental resources The Lowland Maya Area explores the impact of hurricanes and fire on local environments historic and modern Maya concepts of forests the geologic history of the Yucat n challenges to preserving Maya architecture newly discovered evidence of fertilizer use among the ancient Maya cooperation between locals and researchers that fosters greater knowledge on both sides recommendations to help safeguard the future The Lowland Maya Area is an ideal single source for reliable information on the many ecological and social issues of this dynamic area Providing you with the results of the most recent research into many diverse fields including traditional ecological knowledge the difficult transition to capitalism agave production and the diversity of insect species this book will be a valuable addition to your collection As the editors of The Lowland Maya Area say in their concluding chapter If we are to gain global perspective from the changing Maya world it is that understanding space and time is absolutely critical to human persistence Understanding how the Maya have interacted with their environment for thousands of years while maintaining biodiversity will help us understand how we too can work for sustainable development in our own environments Olmec Art at Dumbarton Oaks Karl A. Taube, Dumbarton Oaks, 2004 Olmec Art at Dumbarton Oaks presents the Olmec portion of the Robert Woods Bliss Collection of Pre Columbian Art It illustrates all thirty nine Olmec art objects in color plates and includes many complementary and comparative black and white illustrations and drawings The body of Pre Columbian art that Robert Bliss carefully assembled over a half century between 1912 and 1963 amplified only slightly since his death is a remarkably significant collection. In addition to their aesthetic quality and artistic significance the objects hold much information regarding the social worlds and religious and symbolic views of the people who made and used them before the arrival of Europeans in the New World This volume is the second in a series of catalogues that will treat objects in the Bliss Pre Columbian Collection The majority of the Olmec objects in the collection are made of jade the most precious material for the peoples of ancient Mesoamerica from early times through the sixteenth century Various items such as masks statuettes jewelry and replicas of weapons and tools were used for ceremonial purposes and served as offerings Karl Taube brings his expertise on the lifeways and beliefs of ancient Mesoamerican peoples to his study of the Olmec objects in teh Bliss collection His understanding of jade covers a broad range of knowledge from chemical compositions to geological sources to craft technology to the symbolic power of the green stone Throughout the book the author emphasizes the role of jade as a powerful symbol of water fertility and particularly of the maize plant which was the fundamental source of life and sustenance for the Olmec The shiny green of the stone was analogous to the green growth of maize This fundamental concept was elaborated in specific religious beliefs many of which were continued and elaborated by later Mesoamerican peoples such as the Maya Karl Taube employs his substantial knowledge of Pre Columbian cultures to explore and explicate Olmec symbolism in this catalogue Blood and Beauty Rex Koontz, Heather Orr, 2009-12-31 Warfare ritual human sacrifice and

the rubber ballgame have been the traditional categories through which scholars have examined organized violence in the artistic and material records of ancient Mesoamerica and Central America This volume expands those traditional categories to include such concerns as gladiatorial like boxing combats investiture rites trophy head taking and display dark shamanism and the subjective pain inherent in acts of violence Each author examines organized violence as a set of practices grounded in cultural understandings even when the violence threatens the limits of those understandings The authors scrutinize the representation of and relationships between different types of organized violence as well as the implications of those activities which can include the unexpected such as violence as a means of determining and curing illness and the use of violence in negotiation strategies Understanding Maya Inscriptions John F. Harris, Stephen K. Stearns, 1997-01-29 This second edition includes revised and updated versions of three earlier publications Understanding Maya Inscriptions A Hieroglyph Handbook New and Recent Maya Hieroglyph Readings and A Resource Bibliography for the Decipherment of Maya Hieroglyphs and New Maya Hieroglyph Readings This volume is designed to function as a self teaching tool to help the neophyte and yet be of value to scholars It introduces the latest methods of analysis illustrates techniques for computing Maya calendrics uses the currently accepted orthography provides syllabary and syntax suggests new glyph readings and presents various interpretations To Be Like Gods Matthew G. Looper, 2010-01-01 Winner Association for Latin American Art Book Award 2010 The Maya of Mexico and Central America have performed ritual dances for more than two millennia Dance is still an essential component of religious experience today serving as a medium for communication with the supernatural During the Late Classic period AD 600 900 dance assumed additional importance in Maya royal courts through an association with feasting and gift exchange These performances allowed rulers to forge political alliances and demonstrate their control of trade in luxury goods The aesthetic values embodied in these performances were closely tied to Maya social structure expressing notions of gender rank and status Dance was thus not simply entertainment but was fundamental to ancient Maya notions of social religious and political identity Using an innovative interdisciplinary approach Matthew Looper examines several types of data relevant to ancient Maya dance including hieroglyphic texts pictorial images in diverse media and architecture A series of case studies illustrates the application of various analytical methodologies and offers interpretations of the form meaning and social significance of dance performance Although the nuances of movement in Maya dances are impossible to recover Looper demonstrates that a wealth of other data survives which allows a detailed consideration of many aspects of performance To Be Like Gods thus provides the first comprehensive interpretation of the role of dance in ancient Maya society and also serves as a model for comparative research in the archaeology of performance

<u>Historical and Archaeological Perspectives on the Itzas of Petén, Guatemala</u> Prudence M. Rice, Don S. Rice, 2018-03-01 Historical and Archaeological Perspectives on the Itzas of Pet n Guatemala is the first exhaustively detailed and thorough account of the Itzas a Maya group that dominated much of the western lowland area of tropical forest swamps and

grasslands in Pet n Guatemala Examining archaeological and historical evidence Prudence Rice and Don Rice present a theoretical perspective on the Itzas origins and an overview of the social political linguistic and environmental history of the area explain the Spanish view of the Itzas during the Conquest and explore the material culture of the Itzas as it has been revealed in recent surveys and excavations The long but fragmented history of the Pet n Itzas requires investigation across multiple periods and regions Chapters in this six part overview interweave varying data pertaining to this group archaeological artifactual indigenous textual Spanish historical from multiple languages and academic fields such as anthropology archaeology linguistics ecology and history Part I introduces the lowland Itzas northern and southern with an emphasis on those of the central Pet n lakes area Part II discusses general Itza origins and identities in the Epiclassic period while part III reviews Spanish perceptions and misconceptions of the Pet n Itzas in their Contact period writings With these temporal anchors parts IV and V present the archaeology and artifacts of the Pet n Itzas including pottery architecture and arrow points from varied sites and excavations but primarily focusing on the island capital of Tayza Nojpet n Part VI summarizes key data and themes of the preceding chapters for a new understanding of the Pet n Itzas A companion volume to The Kowoj a similar treatment of the Pet n Itzas regional neighbors Historical and Archaeological Perspectives on the Itzas of Pet n Guatemala demonstrates the unique physical cultural and social framework that was home to the Pet n Itza along with their backstory in northern Yucat n Archaeologists historians art historians and geographers who specialize in the Maya and the Postclassic Contact and Colonial periods will find this book of particular interest Contributors Mark Brenner Leslie G Cecil Charles Andrew Hofling Nathan J Meissner Timothy W Pugh Yuko Shiratori Mesoamerica After the Decline of **Teotihuacan, A.D. 700-900** Richard A. Diehl, Janet Catherine Berlo, 1989 Lives of the Gods: Divinity in Maya Art Joanne Pillsbury, Oswaldo Chinchilla Mazariegos, James A. Doyle, 2022-11-14 An introduction to the complex stories of Mesoamerican divinity through the carvings ceramics and metalwork of the Maya Classic period Lives of the Gods reveals how ancient Maya artists evoked a pantheon as rich and complex as the more familiar Greco Roman Hindu Buddhist and Egyptian deities Focusing on the period between A D 250 and 900 the authors show how this powerful cosmology informed some of the greatest creative achievements of Maya civilization Classic Maya Place Names David Stuart, Stephen D. Houston, 1994 The authors present evidence that specific place names do exist in Maya inscriptions and show that identifying these names sheds considerable light on both past and present questions about the Maya Iconographic Method in New World Prehistory Vernon James Knight, Jr, 2012-10-29 This book offers an overview of iconographic methods and their application to archaeological analysis It offers a truly interdisciplinary approach that draws equally from art history and anthropology Vernon James Knight Jr begins with an historiographical overview addressing the methodologies and theories that underpin both archaeology and art history He then demonstrates how iconographic methods can be integrated with the scientific methods that are at the core of much archaeological inquiry Focusing on artifacts from the pre Columbian

civilizations of North and Meso American sites Knight shows how the use of iconographic analysis yields new insights into these objects and civilizations
Maya Iconography Elizabeth P. Benson, Gillett G. Griffin, 2024-01-09 A landmark work on the iconography of one of the world's great civilizations This book presents foundational work on Maya iconography from leading practitioners in fields ranging from archaeology anthropology and art history to linguistics astronomy photography and medicine The period discussed runs from the last centuries B C through the great Maya Classic period with some discussion of later eras and of regions outside the Maya area Featuring an incisive introduction by Elizabeth Benson and Gillett Griffin Maya Iconography demonstrates how Maya beliefs developed over time and makes important connections between Preclassic and Classic iconography The contributors are John Carlson Michael Coe David Freidel Donald Hales Norman Hammond Nicholas Hellmuth John Justeson Barbara Kerr Justin Kerr Mary Ellen Miller William Norman Lee Parsons Francis Robicsek Linda Schele David Stuart and Karl Taube

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