ANCIENT AMERICAN ART:
BRIDGES TO THE SUPERNATURAL

Seated figure with upraised knee; Mexico, state of Puebla, San Martin Texmelucan, Highland Olmec, 900-500 B.C.; Serpentine and cinnabar; 7 x 5 3/8 x 3 1/8 in. (18.4 x 13.7 x 7.8 cm); Dallas Museum of Art, gift of Mrs. Eugene McDermott, The Roberta Coke Camp Fund, and The Art Museum League Fund, 1983.50

AT THE
DALLAS MUSEUM OF ART

Teaching Packet prepared by Ken Kelsey, Gail Davitt, Mary Ann Allday, Barbara Barrett, and Dana DeLoach

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Dear Teacher.

**ANCIENT AMERICAN ART: BRIDGES TO THE SUPERNATURAL**

is a resource guide for viewing art at the elementary and secondary student level. This packet includes:

1. Fifteen **ARTWORKS**
2. Explanatory Text & Activities
   a. An **INTRODUCTION**
   b. Fifteen **OBJECT SHEETS** (1 for each artwork)
   c. **ACTIVITIES** for Art, Language, Social Studies, & Math/Science
   d. **GLOSSARY**
   e. **BIBLIOGRAPHY** of works used to create this packet
3. List of **TEKS** addressed by this Teaching Packet
4. Two **EVALUATION SHEETS** (1 for this Teaching Packet & 1 for the Tour).

The printing in this packet has been manipulated in several ways.

- The titles of individual objects and foreign words are put in italics. For example, the title of the first object sheet is *Head of the rain god Tlaloc*.
- A variety of possible student/reader responses to the questions asked in the text have been placed in parenthesis.
- The first mention of a glossary word is also put in italics. For example, the word *pre-Columbian* is italicized in the first object sheet because there is a corresponding entry in the glossary.
- When special research materials are needed, their names are printed in all-caps and bolded. For example, the first object sheet directs the reader to consult the **GLOSSARY**. At other points, the reader is directed to consult a **DICTIONARY**.
- The scale and boldness of certain words are increased for emphasis. For example in the first object sheet on *Head of the rain god Tlaloc*, these statements are made, "Imagine Tlaloc brilliantly painted with billowing clouds of incense rising skyward from his crown. What adjectives would you use to describe this scene? (Answers might include impressive, scary, fantastic, strange, beautiful, powerful.) **How could burning incense be a way of connecting to the gods?**"

These changes were made to call visual attention to certain parts of the text. It is hoped the result will be helpful.
INTRODUCTION

ANCIENT AMERICAN ART: BRIDGES TO THE SUPERNATURAL

The term "ancient American art" is distinctly our own. It had no meaning for the artists who made the golden masks, the stone images, or the intricate weavings you are about to see. Likewise, even the term "art" has meanings for late 20th century people that would make little or no sense to a Maya king or a Moche shaman. Ideas about the world and the role of art in human life have changed dramatically over the centuries that separate us. Nevertheless, the power and impact of ancient American works of art draw us to them and lead us to wonder about their meaning.

Almost all art made in the Americas before the advent of Christopher Columbus related in some way to religion and the supernatural. Art adorned holy people; art mapped out the order of the universe; art accompanied the deceased to the next world. In every case, beautiful, well-crafted objects connected their makers and owners with powerful spiritual forces. Ancient American art was truly a bridge to the supernatural.

Ancient American cultures were very different from European-based ways of living. How then are we to understand their works of art? One way is to investigate these artworks through the attitudes, ideas, and beliefs that structured the earliest American cultures. Many Native American peoples shared a common world view that grew out of their beliefs about the supernatural world. They believed that their universe was layered into an upperworld, the earth, and an underworld which all were connected and interrelated. They believed that the four cardinal directions gave structure and order to creation. They believed that all things such as corn, animals, and rain were not only earthly phenomena but also a part of the world of spirits and supernatural forces. They believed that men and women needed to understand and work with the elements of the spiritual world in order to survive and preserve harmony on earth.

A special person in many Native American cultures, who was called a shaman, had the power to communicate between men and supernatural beings. He, and sometimes she, was carefully
trained to be able to enter the spirit world where he could intercede on behalf of his people and please the spirits on whom they depended for rain, crops, health, and good will.

Ancestor spirits, the souls of those who had died, continued to live in the spiritual world where they, too, influenced the lives of those on earth. Because ancestors were thought to control events such as volcanic eruptions or floods, it was necessary for them to be honored by the living. Ancestors could enter the world of the living and give advice when problems occurred. Thus, the ideals of the past were carefully transferred from generation to generation within a very tightly organized structure. Everyone within the community shared the same customs, myths, and world view. This emphasis on tradition insured continuity and strength in the lives of Americans, whether living along the Usumacinta River in Mexico and Guatemala or along the Pacific coast of Peru.

Early Americans made objects which reinforced and communicated their belief in:

- a layered universe
- a middleworld bounded by the four cardinal points
- the continuity of the earthly and the spiritual
- the power of the shaman
- the influence of the ancestors
- the shared values of the community.

Whether we are looking at Colima pots from Mexico or Early Horizon pottery from Peru, stonework from the Maya region, or golden treasures from Colombia, the works of art of ancient Americans make references to these beliefs about the supernatural world.

For the American peoples living in the ancient cities of Teotihuacán, Palenque, or Chan Chan, their works of art celebrated a familiar connection to beauty, values, and sacred meaning. To them, the bridge to the supernatural was a clear path that was easily understood. To us in the modern world, the ways of the Maya or Chimú are difficult to comprehend. Many ways of looking must be combined in order for us to come close to grasping the original significance of these works of art. Through the work of archaeologists, historians, linguists, and anthropologists, and, so very importantly, through the knowledge and experience of living Native Americans, we can work to recover the heritage of these vibrant and original civilizations. Fortunately, the arresting presence of ancient American works of art can lead our quest. In the end, their bridges to the supernatural can become our bridges to a richer understanding of the earliest Americans.

![Stirrup-spout vessel with deer hunting scenes](https://via.placeholder.com/150)

*Stirrup-spout vessel with deer hunting scenes; Peru, north coast, Moche culture, c. A.D. 400-500; Ceramic; 10 x 6 1/4 x 9 1/8 in. (25.40 x 15.88 x 23.18 cm); Dallas Museum of Art. The Eugene and Margaret McDermott Art Fund, Inc., 1969.2.MC. Rollout drawing by Donna McClelland*
1. If we had lived in one of the cities of the Aztecs or Mixtecs before the arrival of Europeans, we would immediately recognize this sculpted head as the god Tlaloc. **What special features make this sculpture unique?** Start at the top and list all the special or unusual features you see on this sculpture. (There is a crown on the head with two parts, a band of x's in rectangles and a row of alternating triangles and "horseshoes." Flat flaps stretch out over the ears. The nose has a tall ridge on it. Two snakes wrap around the nose and form eyebrows; their heads end up on the cheeks. The ears are flat rectangles and snakes come out of them. The eyes look like goggles. The mouth looks like an animal's. The teeth look like they were originally much longer, but now they are broken.) Can you see any traces of color?

2. Tlaloc was the Mixtec god of thunder, lightning, and rain. Many other Mesoamerican people, for example the Aztecs and Maya, also worshipped this god, but they gave him different names. Check the GLOSSARY to find out what the word "Mesoamerican" means. **Why would a god of thunder, lightning, and rain be important to these people?** (He would be important because he brought water and because he made plants grow. People's lives depended upon this water. He could also be important because he controlled powerful, sometimes destructive, forces like lightning and storms.) The "goggles" around the eyes may symbolize standing pools of water. The snakes stand for striking lightning. How could a snake be a symbol for lightning? (Answers may vary.) Find all the areas that are blue. Why would this be an important color for Tlaloc? (Blue is the color of the sky and of water in lakes or the ocean.)

3. This sculpture is made of fired clay, much like the plates and bowls that many people use in their homes. How is this clay object different? (This is a sculpture. It is much larger and much harder to make. It was not used for eating.) This object is a very large incense burner. The resin or sap of certain trees would have been burned inside to produce clouds of aromatic smoke, or incense, that rose upward. Research "incense" in an ENCYCLOPEDIA. Find out what plants make incense and where they grow.
Head of the rain god Tlaloc

4. This image of Tlaloc would have stood in a public place, probably atop a platform or pyramid-temple. Imagine Tlaloc brilliantly painted with billowing clouds of incense rising skyward from his crown. What adjectives would you use to describe this scene? (Answers might include impressive, scary, fantastic, strange, beautiful, powerful.) How could burning incense be a way of connecting to the gods? (The clouds of smoke would go upward to the gods. Burning the incense could be a gift to the Mixtec gods.)
Dog with human mask

Mexico, state of Colima, Colima style
C. 100 B.C.-A.D. 250
Ceramic
5 7/8 x 8 5/8 in. (15 x 22 cm)
Dallas Museum of Art, gift of Mr. and Mrs. Eugene McDermott and the Eugene McDermott Foundation and Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1973.53

The Colima [ko-LEE-mah] people were named after the west Mexican state where their tombs are found. When an important Colima person died, he or she was buried in a special tomb that was dug into volcanic bedrock. The tomb chambers were located at the bottom of a deep vertical shaft. The vertical entry tunnel went down to one or more small rooms. Each tomb was meant for a family group. The honored dead were buried with beads, shells, obsidian mirrors, and hollow clay figures like this *Dog with human mask*.

After burial, the chamber was sealed with a single stone, the shaft was filled with rubble, and the opening was marked on the surface with a circle of stones. This circle of stones may have marked a special place of interaction between the living and the dead.

1. What is the first thing you notice about this sculpture? (This is a dog. The dog wears a mask. It looks funny. This is a piece of pottery.) How does the human mask change the dog? (The mask looks strange on the dog. People usually wear masks. The mask makes the dog seem scary, weird, creepy. It makes the dog look even funnier, since the dog is so round.)

2. Can you tell who the mask represents? Describe the mask and look for clues. (The eyes look hollow. The mask has earrings. The face looks pudgy and bald. There are not enough clues for us to tell exactly who this is.) **What do masks do?** (They hide people by covering their faces. Masks can make you someone else.) The connection of a human mask and a dog tells us that this creature belongs to a supernatural realm, a magical world beyond everyday existence.

3. Look closely at the dog. Is it shown realistically? Explain your answer. (Yes, it looks round, stands low, and the tail sticks up, just like a fat Chihuahua. No, the toes are not all there and the tail has a hole in it.) This dog is hollow, like a ceramic pot. Look for the slight change in color between the mask and the dog. The black spots are minerals that developed on the surface over many centuries while the pot was buried. The pot has a shiny surface that was created by long hours of rubbing with a smooth stone. When you get to the Museum, find the rubbing marks. Making a surface shiny by rubbing is called *burnishing*.

4. What roles do dogs play in today's society? (They are pets. They are companions. They guard our homes. Dogs alert us to danger. Specially trained dogs help visually impaired people...
to walk.) Mesoamerican dogs were hairless creatures that were principally raised for food. They were purposely fattened by force-feeding. Images of dogs were often related to the dead. This masked dog originally came from a tomb in the west Mexican state of Colima where dog-sculptures are numerous. These animals are usually shown playing and sleeping. Only a small number wear masks.

5. In 1581, the Spanish writer Juan Suárez de Cepeda recorded a creation story of the people who lived in the state of Colima. According to this story, ...the people followed the trail of a dog, leading to a high mountain, in order to escape from drowning in a rising flood. Meanwhile the dog beat a drum, the sound of which caused the water to swell up in waves, whereupon the people climbed to the summit. Most of them died of starvation while waiting for the water to recede. Those few who survived are believed to be the ancestors of mankind. The dog disappeared into a large lake where the wandering souls visit it on their way to their final resting place (Gallagher, p.35).

Think about this story and all the information you have gathered as you investigated the Dog with human mask. **Why do you think a Colima person would want this sculpture in his or her tomb?** (Maybe the tomb owner remembered the story of the dog who saved the humans and wanted to have a model of him in his/her tomb. Maybe the relatives of the dead person put this ceramic dog in the tomb to stand for that special dog in the story. This dog might have been a symbol or sign of that "final resting place." Maybe they wanted the dog to magically guard the tomb. Maybe the dog was meant to be food.) We do not know the exact meaning this sculpture had for the ancient people of Colima, but it seems to be a powerful image that connected them to their beliefs about the otherworld.
Tablet with incised glyphic inscription

Mexico, state of Guerrero, Ahuelican, Highland Olmec
C. 900-500 B.C.

Greenstone
3 1/2 x 3 1/2 x 3/4 in. (8.89 x 8.89 x 1.91 cm)

Dallas Museum of Art, Dallas Art Association purchase, 1968.33

Mountains were sacred places for the Olmec because they linked the Sky and Earth. The Olmec probably thought of man-made pyramids as mountains too. When the mountain contained a cave or spring that went deep down into the earth, the link would expand to connect the Sky, Earth, and Underworld, a very holy alignment of the three levels of the Olmec universe.

1. This small object was very precious to the Olmec people who made it. It connected them to their gods. Investigate this object carefully. Begin by finding all the important parts, the green stone, the red coloring, the square shape, and the carved drawings.

2. This object is made of a hard greenstone. Since the Olmec did not have metal tools, it must have been very difficult and time-consuming to make. Can you imagine how the Tablet was created? (Answers may vary.) The Olmec craftspeople probably used other, harder stones to shape and smooth this object and to "scratch" the patterns into the surface. Notice that these incised grooves are still filled with a special red paint called cinnabar. Check the DICTIONARY for the meaning of "incised" and the GLOSSARY to investigate "cinnabar." Originally, the entire stone may have been covered with red. Some of the most beautiful and important Olmec carvings are made of green, jade-colored stones and decorated with cinnabar-filled details. Imagine living in the world of the Olmec. Use an ENCYCLOPEDIA to investigate the climate and geography of their ancient homeland. **What could these red and green colors stand for or symbolize?** (Green could stand for plants and could remind people of the forests with all the animals like jaguars. Green could represent growing things. It could stand for the earth. The red could stand for fire, sunlight in the early morning, or blood. Maybe the color red could represent life or energy.) Later in Maya times, the color green also stood for water.

3. The square shape of this Tablet also tells us something. The four sides relate to the four cardinal directions, north, east, south, and west. For Mesoamerican peoples, the four cardinal directions represented the Middleworld, the world that humans live in. **How do directions give order to the world?** (Directions make sense of space. If you know directions, you can travel without getting lost. The four directions could represent the outer limits of the world we know or can see.)

4. **What do the drawings mean?** By studying many Olmec inscriptions, archaeologists and historians have discovered what some of these shapes represent. Look carefully at the following diagram and find these shapes on the object.
1. The "x-box" at the top represents the **Upperworld**.
2. Find the "mountain with the tree on it." This represents the earth or **Middleworld**, our world.
   Look at the four small circles or "grains of maize" that surround the tree. These may also represent the four directions.
3. The curved shape below the mountain is the mouth of the **Underworld**. The three circles at the bottom are the "Three Stones of Creation," and they represent a very sacred place. For the Maya, these three stones also existed as stars in the night sky. The Maya believed that this was where the Maize God was born (Gay, pp.278-288). Today we know these same three stars as the "belt" of the constellation ORION.
4. The green stone itself may be the surface of the Primordial Sea at the moment of creation.
   **Notice that the images are stacked one on top of another to form a line going up and down that connects the three levels of the Olmec universe.**

**Now that you know what these shapes represent, how is the Tablet similar to writing?** Explain your answer. (Although it is not made of words, it is like writing because it records ideas. It almost tells a story.) The modern title of this object is **Tablet with incised glyphic inscription**. We have already discovered what the word "incised" means. Research "glyphic" and "inscriptions" in the **DICTIONARY**. Did you notice that inscription can mean "a message"?

5. We have investigated the stone, the colors, the shape, and the carvings. **How could this object connect the Olmec people to their gods?** (It was like a sacred map or book. It laid out the structure of the world. It showed the connections between this world and the other worlds. It was like a precious picture of their beliefs. Olmec leaders could have used this Tablet to teach people about how the world worked.)
Over 3,000 years ago, the Olmec [OL-mek] people developed a complex civilization. They lived in the forests of the Gulf Coast lowlands and the central valleys of the highlands in what we call Mexico. Within their highly developed culture, it was the duty of Olmec rulers to make contact with the spirit worlds of gods and ancestors. This connection maintained a harmony between the worlds of humans and spirits. This connection also brought order and stability to the everyday world of humans. The religious ideas of the Olmec, as well as their concepts of rulers and priests, became a model for other Mesoamerican peoples such as the Maya.

1. Describe this Seated figure. Be sure to include his facial expression, his body language, and his costume. (The ruler leans toward us as if to share a secret. His expression is strange and not really human-looking. His head is shaped strangely. His mouth turns down and "snarls," like that of an angry animal. He sits in a relaxed pose, but he does not look really relaxed. He draws himself up straight in his sitting position, and his hands are placed firmly on his legs. He seems large, serious, impressive, and commanding. He wears very simple clothing.) He is dressed in a simple loincloth and what may be a turban-like headcloth. The Seated figure is very impressive, but he is less than eight inches tall.

2. Imagine you are an archaeologist discovering this small sculpture in a burial. What would tell you that this object was special? (It is made of a stone that must have been difficult to carve. The person portrayed looks kingly and unusual. It was purposely buried. It is decorated with red in the grooves.) As in the case of the Tablet with incised glyphic inscription, the red in the grooves is cinnabar, and the entire object originally may have been painted red. The Seated figure was carved from a very hard, jade-like stone. Since the Olmec craftspeople had no metal tools, the stone was extremely difficult to carve. The carvers would have used other hard stones to grind and shape this sculpture. What special significance do you think the colors red and green might have had for the Olmec? (The red might stand for life. Red is energetic, and it is also the color of blood. The color green could represent plant life or the power of the ruler over growing things. It could suggest that the ruler was as precious as jade.) The color green may have represented water. Think again about the size of this sculpture. Why would the Olmec artist make him so small? (Maybe the stone was precious or difficult to find. Maybe this Seated figure was just meant for one person to own.)

3. The mouth of the figure is meant to look like the mouth of a snarling cat, perhaps a jaguar. A jaguar is a large, lion-like cat that lives in the jungles of Mesoamerica and often hunts at night. You may want to research this powerful animal in an ENCYCLOPEDIA. Why do you think a ruler would want to be shown with a jaguar face? (Maybe the ruler
Seated figure with upraised knee

wanted to be shown as superhuman, as someone out of the ordinary. Perhaps he wanted to suggest that he was just as powerful as a jaguar, or that he really was part jaguar, or that the jaguar was his protector.) What qualities of a jaguar do you think an Olmec ruler would admire? (Jaguars are fast, strong, scary, and great hunters. They are masters of their world. They are perfectly at home in the strange world of the forests. They are the largest predators in this area.) Later, in Maya times, rulers often had themselves painted on pots or on temple and palace walls as jaguars (Miller & Taube, p.176).

4. Think about all the information you have gathered about this object. **What do you think an Olmec ruler represented for his people?** (He might represent super-human qualities, like a special animal. He might be greatly respected and admired. He might have power over living things, not only plants and animals, but also people. He might be holy, or precious like the jade. He might be their connection to the spirits of animals and plants.)
Long before they developed a system for writing, Maya [MI-yah] artists used visual art to express religious beliefs. Images of animals, plants, or natural forces such as lightning could symbolize very complex ideas (Miller & Taube, pp.31 & 32). Even after the development of writing, the Maya continued to use images as well as text, each conveying its own unique quality of information. This *Lidded tetrapod bowl* is particularly interesting because it was made before glyphs were common and because it tells a very complex story with shapes and pictures.

1. Maya artists often used images of living creatures. Look carefully at the slide. **How many living creatures can you find?** (There is a monkey or man rowing a boat. There is a fish on the monkey's back. The whole thing looks like a stout animal with four short legs.) Other creatures are more difficult to find. Look carefully at this drawing, find the animals, and then locate them on the pot.
The four feet of this object are the heads of peccaries. Peccaries are smelly, blunt-snouted wild pigs that are found in Mesoamerican jungles. Incidentally, the pigs' heads are rattles. They are hollow with small objects inside. Why do you suppose the artist would do this? (Maybe the artist wanted this pot to make sound and be surprising.) Two sharks are found on opposite sides of the rounded top of this object. Using the drawing, locate the shark's tooth, then the eye, and then the fins. Also locate the Earth Signs and Water Band.

2. While it could be elaborately decorated or complex in shape, almost all Maya pottery was functional. Look carefully at this piece of pottery. How is it similar to pottery of today? (This looks like it could be a bowl with a lid. The fellow in the boat could be a knob. This could be a serving dish that was only used on special occasions, like banquets.) This lidded bowl could be described as "tetrapod" or "quadrupod." What are these adjectives telling us about this object? Use a dictionary for your search.

3. Can you find the ears of the peccaries? They spring out of the pigs' eyebrows and lie against the bottom of the bowl. Look very carefully at the slide. The red lines are actually grooves filled with paint. Those lines were incised into the surface of the clay while it was still soft and before the pot was put into an oven for firing. If anyone is unsure of the process for making and firing pottery, you may need to research "pottery" before continuing. How do you suppose the artist made all these lines/grooves? (Perhaps the artist made the lines by pressing down into the clay. Maybe the grooves were made with a sharp stick.) After the pot was hardened and polished, the grooves were filled with the red cinnabar.

4. The images and forms on this lidded bowl have special meaning. For example, look at the "skullcap" of the monkey/man in the drawing. The image under the words "Sun Sign" is a picture of the cap, looking down from the top. The four-petaled shape in the circle is the Maya sign for sun, k'ìn. In some Maya languages, this same word means both sun and spider monkey. Altogether, the images and forms on this pot tell a part of the Maya creation story. According to a part of this account, all existence was a watery place filled with sharks and other strange creatures. There was no sky, no earth, and no people. Then, an important god named First Father made the world we live in and turned one of his twin sons into the life-giving sun. He accomplished all this at a sacred place. First Father marked this sacred place by turning it into a constellation of stars in the night sky. Today we call this constellation Gemini, but the Maya called it the Peccaries.

Look again at the lidded bowl and read the title. How does the Lidded tetrapod bowl with paddler and peccaries tell this creation story?
Wall panel depicting Na-Bolon-K’an in ritual dress
Mexico, Southern Maya Lowlands, probably state of Tabasco, Maya, c. A.D. 650-750
Limestone, stucco, and paint
86 3/4 x 30 1/4 x 6 in. (220.3 x 76.8 x 15.2 cm)
Dallas Museum of Art, Foundation for the Arts Collection, gift of Mr. and Mrs. James H. Clark, 1968.39.FA

The ancient Maya [MI-yah] people lived in the area occupied today by eastern Mexico, Guatemala, Belize, Honduras, and El Salvador. They carved and painted wall panels such as this to honor people and commemorate special events and sacred places. Today, scholars continue the work of deciphering the texts that accompany these carvings and paintings. With each new breakthrough, we learn more about the events of Maya history.

1. Maya imagery is often complex. Look carefully at this portion of a wall panel and find these parts: a standing figure in an elaborate outfit, a special wand or scepter in the person's upraised left hand, and a series of blocky shapes that begins in the top right corner of the stone and continues down the side.

2. Look at the column of block-shaped pictures on the right side of the panel. These blocks are the Maya way of writing, and they are called glyphs. Find the 5th glyph up from the bottom. Here is a drawing of that glyph.

There is a face in profile, a cross with a ring around it, a bar, and four dots. This glyph tells us the name of the woman pictured. The profile face represents a title, such as lady. In the Maya number system, a bar equals five and each dot equals one. A bar with four dots represents the number nine, bolon. The cross shape in the circular section above the bar and dots represents the word precious, k’an. Her name in English is Lady Nine Precious. In Maya, the words for nine precious are bolon k’an. Therefore, this is an image of Lady Bolon-K’an [LAY-dee BO-lone KAHN].

3. Investigate the elaborate outfit. Find the feathered headdress, the heavy-looking collar of beads, the jewelry such as earrings and bracelets, the long skirt with a criss-crossed pattern of beads, and the sandals. The small circles that look like beads in the collar and costume probably represent pieces of precious jade. The jade covered skirt is similar to the one worn by the original ancestor of all the Maya, First Father. The long, arching shapes in the headdress are probably feathers from the highly valued quetzal, a Central American bird with brilliantly colored feathers. How would this costume make its wearer special? (This costume would
connect the wearer to First Father. The person would feel special because the outfit is so elaborate and because the materials were probably valuable.)

4. Artists can use **costume**, **body language**, **gesture**, and **expression** to give the viewer important information about a person. What has the artist told us about Lady Bolon-K'an? (The elaborate costume says that she is important. Her body is stiff and does not seem to move. She seems to be involved in a stately activity. Her face looks serious. Maybe she is blessing something.) How would you describe Lady Bolon-K'an? (She looks like a queen and is very grand. She appears to be occupied with important matters. It would seem awkward to interrupt her.) Would you call this a portrait? Explain your answer. (Yes, it is an image of a particular person. No, we cannot really tell what the woman looks like.)

5. Look closely at the scepter, and find the profile face on it.

![Diagram of a scepter with labels: Smoke, Mirror, Eye, Snout, Mouth.]

A "Smoking Mirror" was a very holy image for the Maya.

This face represents the Maya god, **K'awil** [kah-WEEL]. K'awil is the spirit that can come into an object and make it powerful and magical. Only a person of royal birth could hold this object. How do scepters state a relationship to power or spiritual forces? (Only rulers or religious leaders have them. They are often made of precious materials and represent magical creatures. Scepters represent a leader's unique powers. Scepters might be special signs from the gods or ancestors.) Because she possesses the power of K'awil, Lady Bolon-K'an can make a place or event sacred.

6. Do you see any color on the carved surface? This panel probably was made to go inside a temple. The traces of blue, white, and red are natural pigments applied over a plastered surface. Since all color would readily wash away if left outside, these traces of paint indicate that this object was once in an interior space. Think back over your investigations. **How could carving Lady Bolon-K'an's picture on the wall of a temple give magical, spiritual power to that place?**
For the Maya, as well as most Mesoamerican peoples, flint was a sacred material. Flint knives were used to make sacrifices. Flint was struck to cause sparks that made fire. In fact, flint even smells of smoke after being struck. Perhaps most importantly, Mesoamericans believed that flint was created whenever lightning struck the ground. *Tok'[TAHK], the Maya word for a sacred blade like this one, was also the Maya word for lightning.

1. Whether they are simple arrowheads or complex shapes like this, objects made from flint are formed by chipping or flaking away excess stone. Look at the upper parts of this object where the light shines across the rippled stone. Find the concave, or hollowed, spot where each chip was flaked away. The edge of the flint is very sharp, almost like broken glass. That's why flints make good blades and arrowheads.

   The word "flint" can stand for the material as well as the object made from it. Check the [DICTIONARY](#) for the meanings of "flint" and "chert."

Forming the complex shape of this object would have required many, many hours of skilled labor by a very experienced knapper, or flint maker.

2. With your finger in the air, trace the line formed by the edge. How would you describe this line? (It might be curving, complex, squiggly, irregular, or "like a snake." ) Read the title. How does the word "eccentric" relate to this object? Check the [DICTIONARY](#) for the meaning of "eccentric." For the ancient Maya, this outline or silhouette represented a great beast that looked something like a crocodile. Find the parts of this "crocodile." (Students may point out the long, thick body, the gaping, toothed mouth, the black-dot "eye" in the white area of the flint, the "scaly" look of all the uneven edges, or the front foot near the mouth.) As you looked for the "crocodile" you may have noticed other features. Altogether, there are 5 profile-heads of Maya lords along the edge of this eccentric flint. See if you can find them. Here is a hint: these profiles are very similar to the profile of Lady Bolon K'an wearing a special headdress. Recheck that image and then look for the 5 Maya lords. (There are three heads in a row on the back of the beast. The fourth head is upside down and doubles as the front foot of the crocodile. The fifth head takes the place of the tail and faces downward.) This last head is the biggest, and probably represents the Maize God who gives life to humans.

3. Look at the arcing curve of the "crocodile" and the backward lean of the three passengers on his back. **What is happening here?** (It looks like the crocodile is diving downward. It looks like the people are on a roller-coaster.) This flint represents a Crocodile/Monster as it
plunges into the waters of the Maya Underworld. It carries **First Father**, the ancestor of all the Maya people, and two attendants. Its belly is decorated with rippling water flowers.

First Father plays an important part in the Maya creation stories. Here is a shortened version of this story:

a. First Father loses a ball game against the Lords of Death, forfeits his life, and is taken into the Underworld by the Crocodile/Monster.

b. Attendants in the watery Underworld take his soul to the Place of Creation. At this point, the Crocodile/Monster becomes a sacred canoe and the attendants paddle quickly to make sure that First Father will arrive on time at the Place of Creation.

c. When the canoe arrives with its precious cargo at the Place of Creation, First Father comes back to life as the Maize God and creates the world of humans.

**How does the Eccentric flint tell this story?**

4. For the Maya, the death and rebirth of First Father were forever marked in the night sky. Maya astronomers, rulers, and farmers saw the story of creation in the movement of the stars. The Crocodile/Monster/Canoe was the Milky Way as it pivoted in the night sky from horizontal to vertical. Watching the heavens, the Maya interpreted this movement as the sinking of the canoe and the rising of the precious maize plant. In the horizontal position, the Milky Way was the crocodile/canoe carrying First Father. As the Milky Way became vertical, the "tail" of the crocodile became the head of newly born Maize God. **The next time you are outside at night in an area where the stars are visible, look in the luminous band of light known as the Milky Way and see if you can find the Crocodile/Monster/Canoe for yourself!**
In marked contrast to contemporary art, almost all ancient art was made by unnamed craftpeople. One reason for this omission may have been the status of the artists. In many ancient societies, beautiful objects were highly valued, but the laboring, lower-class artisan was not. As modern historians and archaeologists gain further skills deciphering Maya [ MI-yah] glyphs, they are uncovering intriguing information about Maya artists. Unlike the general pattern, many Maya artists were members of the highest levels of society. The artist of this Cylindrical vessel was most likely a noble and may have been a member of his city's ruling family.

1. Imagine you are an archaeologist. You have found this vessel buried in the grave of a king. You know it tells something important. Which parts of the Cylindrical vessel will you study? Defend your choices. (I would study the writing on the vessel because it might tell who the owner was and what it was used for. I would study the pictures because they will tell a story. I would study the materials the vase is made of because they might tell where it was made. I would see if there were traces of anything in the vessel.) All these methods of investigation are used by Maya specialists today.

2. Look carefully at the areas of Maya writing. How does this writing compare to the writing we make? (Maya writing looks like pictures instead of letters. Maya writing doesn't seem to form sentences or be capitalized.) In Maya city-states, only a small group of noble scribes could read or write. Each of the individual parts of Maya writing is called a glyph, and each glyph conveys meaning through pictures and sounds. The row of glyphs around the mouth of this elaborately decorated container repeats a standard phrase that is often found at the top of cylinder vases or jars like this one. The phrase tells us what was served in the jar and who owned it. The glyphs on this vessel tell us that it belonged to a man named Sac-Muan and that it was meant to serve a very special drink made from "tree-fresh cacao" (Reents-Budet, pp. 77-78 & 350). The glyph for cacao is located just above the man with the "deer helmet." What modern foods comes from the cacao tree? Use an ENCYCLOPEDIA for your search.

3. Now look at the man painted on the vase. In order to see the images on all sides of the vessel before you come to the Museum, look at the Xerox of the rollout photo of the Cylindrical vessel.
on the next sheet. Four men are involved in a ball game. **Can you imagine what is about to happen?** (The large round ball is about to hit the man. The squatting man is about to bounce the ball back into play.) Maya ballplayers were not allowed to use their hands to keep the ball in motion. This rule is similar to modern soccer. Look again at the slide and rollout. How does the Maya ball game look different than soccer? (The men are wearing very elaborate costumes. The ball is too big.) The four players are nobles, and one of them is probably **Sac-Muan** [SAHK-MU-AHN]. Describe their ball-game gear. (They all wear ornate headdresses, and heavy padding, especially around their waists.) The players have also been decorated with body paint. Find the horizontal lines behind the ball. These may represent the steps of a temple or the walls of a special ball court. This ancient **ball game** could have many levels of meaning. At times it was played for sport; but at other times, the ball game was a very serious religious ceremony. When Maya kings and nobles played this game, they reenacted a very famous ball game: **the Hero Twins vs. the Underworld Gods**. At one point in that story, the **Hero Twins** are killed by the Underworld Gods, but the brothers eventually come back to life, defeat the Underworld Gods, and resurrect their father, the **Maize God**. In order to fully reenact this story, one of the ballplayers on this vase will probably be sacrificed.

4. Vessels or containers like the **Cylindrical vessel** were sometimes given as treasured gifts by Maya kings to other rulers or important nobles. You have investigated this vessel. **What do you think made these objects so valuable?** (They were covered with writing, and only a few important people could read them. They were made for special chocolate drinks. This container belonged to a particular Maya noble, Sac-Muan. The vase is decorated with a scene from a religious story. Maybe using this vessel could connect you to the gods.) This vessel was probably also prized, not only because it was beautiful, the drawing is precise and the colors very vivid, but also because it was made by a royal artist. An important Maya person probably had this **Cylindrical vessel** buried with him.
Rollout Photo of the *Cylindrical vessel*

*Cylindrical vessel with ritual ball game scene*
Guatemala, northern Maya Lowlands, Motul de San José region, Ik' Emblem Glyph site, Maya
C. A.D. 700-850
Ceramic
8 1/8 x 6 1/4 in. (20.7 x 15.9 cm)
Headdress ornament with heads flanked by crested crocodiles

Colombia, Calima region, Yotoco period, C. A.D. 1-700(?)
Gold
10 x 11 1/2 in. (25.4 x 29.2 cm)
Dallas Museum of Art, the Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.319

The ancient peoples of modern Colombia lived along trade routes that connected North and South America. Ideas and technical skills also traveled along these routes. Knowledge of metalworking may have traveled northward from Peru to the people in Colombia who made the Headdress ornament with heads flanked by crested crocodiles, and finally to other peoples located farther north in Central America. The flat, sheet-like treatment of the Headdress is characteristic of the earliest gold-working techniques.

1. For the people who made this headdress, gold was sacred and sun-like. **What makes gold "sun-like"?** (Gold is yellow and warm. Gold reflects light when it is polished. Gold is very precious. Gold is inert and does not change. Gold lasts forever.)

2. Notice all the dangling strips of gold. **How do you think this object was made?** (It looks like the shapes were cut out of sheets of gold and then attached to the bigger shape.) Transforming gold from nuggets into thin, flat sheets took many hours of a skilled craftsperson's time. What would happen if this object moved even slightly? (The dangling parts would make sounds. The dangling parts would catch the light as they moved.)

3. With your hand in the air, trace a line drawn down the center of this golden object from top to bottom. **Find the 4 faces directly on this line.** Here is a hint: the smallest face is the hardest to find, and it is located on the nose ornament of the "man with a hat" in the center. Are these human faces, animal faces, or spirit faces? Defend your decision. (The face in the center with the hat and the thing in his nose looks human. The other three faces have very big teeth. The faces at the top and bottom have fangs like animal hunters such as jaguars, mountain lions, or wolves. The face at the top has triangular eyes which make it look supernatural.) We don't know exactly who or what these faces represent. Some of them could be ancestors. Two other creatures face outward on opposite sides of the raised head. These creatures are crocodiles. What makes them look like crocodiles? (The long row of teeth, the bulging snouts, and the beady eyes make them look like crocodiles.) **The central, raised head is presented almost as though it is emerging from the mouth of the crocodile-like creature.** What are the special characteristics of crocodiles? (Crocodiles are ferocious hunters. They live in the water and on the land.) Crocodiles are masters of a watery underworld where humans cannot go. Why would the wearer want to be associated with these faces and creatures? (Maybe this would show that he was also one of these creatures. Maybe these faces represented important spirits, or even ancestors. Perhaps the person who wore this wanted to be...
as powerful as a crocodile. Maybe this would show that he could talk to supernatural forces for his people.)

4. Read the title. This object is a **headdress**. Investigate this word in a [DICTIONARY](#).

The person who wore this headdress also might have worn earrings, a nose ornament, and a chest ornament, all of gold. Look at the slide and find the "man with a hat" in the center of the headdress. He too wears a hat, earrings, a nose ornament, and a chest ornament. Here is a drawing that shows how such golden objects were worn.

5. Imagine being at a ceremony and seeing someone wearing the **Headdress**. What would make this person seem special and out of the ordinary? (Wearing all this sacred gold would make the person special. The gold would reflect light in lots of directions. All those hanging ornaments would make noise as the person moved or the wind blew the gold. Wearing gold connected important people to the powers of the sun. Wearing these gold ornaments would connect the wearer to the crocodiles and faces and spirits on the crown.) Imagine that this headdress was worn by a **shaman**. You may need to research "shaman" and discuss the word with your teacher. **How could this object tell everyone at the ceremony of the special powers of the shaman?** (The Headdress would show that the shaman was close to the sacred powers of the sun. It would show that he was friends with the powerful animal spirits like crocodiles who went into the water.)
Stirrup-spout vessel with feline and cacti

Peru, north coast, Jequetepeque Valley (?), Cupisnique, C. 900-700 B.C.
Ceramic
10 1/8 x 7 3/4 x 5 3/4 in. (25.72 x 19.69 x 14.61 cm)
Dallas Museum of Art, the Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.62

This ceramic pot was made almost 3,000 years ago. For the artist who made this vessel, images of jaguars, mountains, and cacti related to powerful forces of nature found in animals, the earth, and plants. Shamanic folk healers of present day Peru make use of these same symbols. They call upon the powers of nature not only to heal people, but also to bring order and success to daily life. This Stirrup-spout vessel with feline and cacti may link ancient and contemporary healing traditions (Sharon & Donnan, pp. 374-381).

1. What do you notice first about this pot? (Answers may include the cat or feline at the bottom, the strange shapes in the middle, or the curved handle/spout at the top.) Read the title aloud, Stirrup-spout vessel with feline and cacti, and find each of the parts it mentions.

2. The spout, or opening, is at the very top. It is called a "stirrup-spout" vessel because the spout connects into a stirrup-shaped tube. Stirrups are found on saddles. Look up the word "stirrup" in a dictionary. How would liquid inside the pot pour out? (This would depend on how the pot was held. The liquid could travel through one or both of the tubes. The liquid would eventually pour out through the spout.) This pot is less than eleven inches tall and the opening is small. How does this pot compare to a drinking glass of today? (Since the opening is so small, this is more like a jug. Liquids would pour out slowly. This jar is special because it is shiny and decorated with sculptures.)

3. The crouching feline is probably meant to be a jaguar. What makes jaguars special? (They are hunters and big. Their fur is spotted. They are the "kings of the jungle" in tropical America.) Look at the rectangular, geometric shape just behind the cat. This is known as a stepped-spiral form. What does it look like to you? (It looks like steps or terraces. This shape looks like a Mexican pyramid. It looks like a castle wall.) This shape could represent a sacred mountain going up to the Sky or stairs going down to the Underworld. What do you think the jaguar is doing in front of this sacred stairway or mountain? (He might be guarding it. Maybe he is hunting.) Why is he facing us? (He's telling us to stand back. He is going to guide us up the mountain.) Jaguars are important images of power throughout the ancient Andes and Mesoamerica.
4. The curving forms behind the **stepped-spiral form** represent a Peruvian **cactus**. How is this cactus similar to or different from cacti you know? (This cactus is similar because it is tube-shaped and has new ribs growing out of it. This cactus is different because it doesn't have spines.) In modern Peru, this cactus is named San Pedro Cactus. Modern shamans, or healers, say the cactus absorbs power from the earth.

5. Contemporary **shamans** believe that illness or misfortune can be cured or changed by traveling to sacred places and enlisting the help of special spiritual forces in nature. **How could this pot represent these beliefs?** (The things on this pot could represent forces of nature. The cactus could be a source of power in plants; the jaguar could be a powerful protector; and the "steps" could represent a journey into the Sky or the Underworld. When a shaman tries to help a sick person, he or she might use the power of these natural forces to cure the person. These things might be a picture of what the shaman needs to make people well.)
Mantle

Peru, south coast, Paracas culture, c. 300-100 B.C.
Camelid fiber
51 1/2 x 110 in. (130.8 x 279.4 cm)

The Paracas [pah-RAH-kus] culture is named after a desert peninsula on the southern coast of Peru. In translation, the word Paracas means "sand falling like rain" (Paul, p.1). During the 1920s, ancient cemeteries were discovered in this area. Since this coastal region of Peru is so extremely dry, the climate has preserved the bodies of the dead and their burial goods. Each of the bodies was wrapped for burial in layer upon layer of clothing and other textiles, forming what archaeologists call a "mummy bundle." The Paracas culture is famous for the craft and beauty of these once-buried textiles which, amazingly, have survived for over two thousand years.

1. Look carefully at this textile. **What do you notice first?** (It has dark blue and red squares like a checker board. It looks like a fringed blanket.) Identify the images that are repeated over the whole surface of the textile. (The textile is covered with birds.) How has the image of the bird been varied? (A large version of the bird is used on the border, and smaller ones are used in the red squares. The birds on the border are laid out in a pattern that alternates the direction of the bird's placement.) Although there are several variations in the color and size of the bird figures, they all have a white ruff at the neck, wide wingspans, and long beaks. Here is a drawing of one of these birds.
2. A mantle is a large rectangular cloth worn over the shoulders like a cloak. The area without fringe would have been placed over the wrists. Each of the birds is embroidered onto the woven fabric. Besides being very beautiful, this much stitchery took a great deal of time to complete. Do you think this piece of clothing was worn everyday or reserved for a special occasion? Explain. (Since the mantle is so elaborate, the owner probably would not want to tear or soil it. Since it is large and took a long time to make, it must have been a precious item. Since it was buried with the dead, it must have been a special piece of clothing.) A mantle such as this would have been worn by a lord with great authority, a priest, or a ruler. It probably was worn only for special occasions and would have been buried with the owner. The elaborateness of this mantle displayed his prestige and power to all who saw him.

3. Each of the birds on the mantle represents a large South American condor, a vulture whose wingspan can reach seven feet. Condors live in the Andes Mountains and are keen-sighted, strong creatures who soar in the skies. Consult an ENCYCLOPEDIA for more information. The chief, king, or priest who wore this mantle would have been covered in birds and would have been identified with the condor, lord of the skies. What condor qualities would be important for a man? (He might have wanted to show that he was also powerful, that his abilities were exceptional, that he was bigger or more important than others, that he could connect to sacred places like mountains.)
Effigy drum: Anthropomorphic mythical being holding trophy heads, club, and plant  

(nasca) 

Peru, south coast, Nasca, 

C. A.D. 1-150 

Ceramic 

18 7/8 x 10 1/16 x 10 1/16 in. (48 x 25.5 x 25.5 cm) 

Dallas Museum of Art, gift of Susan F. Moore in memory of W. Bruce Moore, 1990.162 

By 1,800 B.C., permanent settlements of farmers existed in river valleys along the coast of what is now called Peru. People in these settlements developed ceramics, or durable fired clay vessels, for storing and carrying supplies. Since the potter's wheel was unknown in the Americas, clay vessels were shaped by hand from coils of clay and then smoothed to form even surfaces. Most pottery was made for everyday use, but some pieces, like this Nasca [NAHZ-kuh] Effigy drum with its complex shape and decoration, were reserved for special occasions.

1. This clay object has a painted face that stares at us. **What other information can you gather from careful looking?** (This does not look like it was meant to hold anything. The top part is painted. The bottom part is plain. The painting shows a human, perhaps a man. You can see a face, hands, and feet. He carries two heads in his hands. His neck is ringed by a large collar, or necklace, and a band ending in a serpent head hangs down from the collar. The person has white shapes on his face and forehead, and these shapes are decorated with other faces.) Look at the diagram of the Effigy drum face below. The shapes on the person's face represent ornaments. The one on his forehead is a headdress ornament, and the one around his mouth is an elaborate mask. When you get to the Museum, look for the gold face ornaments in the same case with the Effigy drum.

![Face Ornament Diagram](image)

2. Look at the heads in the figure's hands. These are the heads of prisoners taken in battle. They are called "trophy heads" because they are the trophies of war. Why do you think this image would be shown holding trophy heads? (It makes him seem scary. It shows he is a great warrior.) By holding the trophy heads, the figure shows that he now possesses the knowledge, life force, and all the powers of the fallen enemy. The mouths of trophy heads are usually shown pinned shut with cactus spines or thorns. Closing the mouth keeps the powerful spirit of the trophy head from coming forth to avenge his death.
3. Read the first part of the title, *Effigy drum*. Although you can't see it, the bottom of the ceramic figure is open. **How could this object be a drum?** (A piece of hide could be stretched over the opening and tied around the cylinder just below the figure's body.) How would the drum be held? (It could be held under one arm, or between the knees, or carried by one person and played by another.)

4. Now read the rest of the title, *anthropomorphic mythical being holding trophy heads, club, and plant*. The figure on the drum is referred to as an "*anthropomorphic mythical being.*" Find these words in the dictionary and discuss what they mean. Archaeologists and art historians don't know exactly who this image represents. The figure could be a god or a chief impersonating a god. Whoever he represents, he is often shown by the Nasca people in drawings on pottery and patterns on textiles.
Stirrup-spout vessel with deer hunting scenes

Peru, north coast, Moche culture
C. A.D. 400-550
Ceramic
10 x 6 1/4 x 9 1/8 in. (25.40 x 15.9 x 23.2 cm)

The Moche [MOH-chay] culture lasted from around 200 B.C. to A.D. 700. This culture takes its name from a river of northern Peru. Moche cities, pyramids, and temples are poorly preserved, and there is no written Moche language. Luckily, pots like this Stirrup-spout vessel with deer hunting scenes remain to give us an insight into the lives of the Moche people.

1. **This vessel tells a story.** Look at the top. **Who are the main characters in this story?** (One is a man with a headdress, and the other is a dark-spotted deer.) The man is holding a club in his left hand and a spear-thrower in his right. The story is about hunting. Look closely at the body of the jar. Use the photocopy of the rollout drawing on the page after next for more information. What hunting details can you see? (There are men and animals. There is a net spread out to catch the animals. Some of the deer must be dead because they lie on their backs. The men are carrying spears. There are growling dogs drawn on the jar that are right next to the deer on top.) The hunter uses an atlatl, or spear-thrower, to hunt the deer. A **DICTIONARY** may give you a definition and picture of how this thrower was used.

2. Compare the top and bottom of the vase. Does the artist show the same, main characters in both the top and the bottom? Explain your answer. (Yes, the bottom has one man and deer that are bigger than the rest, and the theme is hunting. No, there are more people and animals on the bottom.) This vase tells a story in **3-dimensionally** and the bottom half tells it **2-dimensionally.** **Why would an artist show the same scene in two different ways?** (Maybe the artist wants to make sure we read the story. Perhaps the artist likes working in two ways. This might be the popular way of making vases.) Which part tells the story better? Explain your answer. (The bottom tells the story better because there are more details. The top part is better because it's more realistic.) **Look at the costumes** of the modeled man on the top and the biggest man on the bottom. Are the costumes the same? Explain your answer. (Yes, they seem to have the same parts, such as headdresses with chin-straps, earrings, decorated clothing, and "boots." No, the patterns on the clothes are different.) Both men are dressed in costumes that typically appear in pictures of religious rituals. They wear headgear that is probably decorated with precious feathers. **Notice that both men's faces are painted.**

3. **Where does the action seem to be taking place?** Point out the reasons for your choice. (The hunt is outside because there are trees or bushes growing everywhere. This might be taking place on some kind of farm or park because there is a fence or net. This hunt is near some buildings because there are rows of little blocks on the back that look like bricks.)
trees are like acacias or locusts and they produce beans which were gathered by shamans (Donnan 1976, p.104). Although the setting looks like a forest, this hunt is probably staged in a holy place. Deer often play an important role in the rituals of present-day Peruvian shamans who ask deer spirits for their help. What "deer-qualities" would be valuable to a shaman? (Answers might include swiftness, ability to hide, alertness, sensitivity to sounds and smells.)

4. The main participants in this story wear ornate, highly-valued clothing. These important people are generally bigger than everyone else, and they are accompanied by attendants. The deer have been gathered into a compound or enclosed area bordered by nets and ornamented walls. This compound is filled with a grove of special trees. **Do you think this is an ordinary hunt for food?** Why or why not? (No, if they just wanted the deer for food, why make such a fuss? Why not send the attendants out to hunt food? If the deer were sacred to the Moche, then yes they might have made hunting them a special event.) **Although the complete meaning of this story is unclear, the combination of special symbols, sacred plants, and valuable animals turns an everyday hunting scene into an important religious ritual.**
Rollout Drawing of the *Stirrup-spout vessel*

*Stirrup-spout vessel with deer hunting scenes*

Peru, north coast, Moche culture,  
c. A.D. 400-500  
Ceramic  
10 x 6 1/4 x 9 1/8 in. (25.40 x 15.88 x 23.18 cm)  

Rollout drawing by Donna McClelland
This large gold mask was made by a master metalworker of the Sicán [cee-KAHN] culture, which flourished on the north coast of Peru. Contemporary archaeologists have found masks like this one buried in the tombs of important Sicán individuals. These tombs are famous for the amount of metals they contained, and this suggests that a very highly organized system of metal production must also have existed (Muro, pp. 60-75). In addition to the masks, the tombs included beakers, jewelry, and ceremonial knives, many of them made of gold. In the modern world, gold is generally equated with material wealth or money. To the pre-Columbian peoples of Peru, gold had other additional meanings. Such lavish use of gold not only showed the political status of the buried individual, but also his connection to the sun.

1. Looking closely at the mask, describe what you see. (You see a broad, flat gold face with green almond-shaped eyes, a three-dimensional nose with gold ornaments hanging from it, a thin mouth, and long ears ending in round discs.) You may also notice some dark, smudged areas on the gold that look like shadows. When you get to the Museum, look at these areas in more detail. The smudges may be the remnants of a red paint that covered the surface of the mask.

2. Gold was called the "sweat of the sun" by the ancient peoples in Peru (Emmerich, p. xix). What do you think this phrase means? Explain your answer. If you were a Sicán lord, a priest or ruler with great authority, how would being identified with the sun symbolize your power? (The sun gives life. It brings warmth and makes crops grow.) By associating himself with the power of the sun, the Sicán lord symbolically showed that he possessed many powers.

3. What adjectives would you use to describe this face? (Answers might include bold, robot-like, geometric, a little scary, unreal, powerful, impersonal, rigid.) Think about when and where you would wear a mask. What happens when you wear a mask? (Your face changes. You become someone else. You can hide. You have the opportunity to play a different role and to follow different rules.) Masking is an age-old tradition practiced by many cultures.

4. Why would a gold mask have been an important part of a ruler's equipment? (It would show that he was powerful enough to own such a precious object. It would state his connection with spiritual powers. It would also show his transformation from an ordinary man into a supernatural being. It would visually point out that this man was the ruler. It would show his supernatural connection to the sun.)
**Featherwork neckpiece**

Peru, north coast, Chimú, C. A.D. 1470-c. 1528
Cotton, feathers, and shell beads
13 1/4 x 11 3/8 in. (33.66 x 28.89 cm)

Master Chimú [chee-MOO] craftspeople worked at the coastal city of Chan Chan, the large capital city and religious center of the Kingdom of Chimor. Within the city's crowded barrios, metalsmiths, carvers, weavers, and engravers produced treasured objects like this Featherwork neckpiece for their "divine" kings. Sometime around 1470, Inca armies conquered the Chimú capital and took these valuable artisans away with them to the Inca capital of Cuzco.

1. This is a piece of woven cloth covered with feathers. **What kinds of birds would have feathers like these?** (These feathers look like they are from tropical birds. Birds like these are usually in zoos.) The red feathers are from a Macaw; the turquoise ones are from a Paradise Tanager or Spangled Cotinga; and the purple feathers are from a Tanager or a Purple Honeycreeper. Find pictures of these birds in an ENCYCLOPEDIA. Chimú craftspeople primarily used feathers from Amazon-region birds (Rowe, p.147). Featherwork objects were highly prized by many pre-Columbian peoples such as the Inca, the Maya, and the Aztecs. Why do you think this would be? (The feathers might be difficult to find. It might be difficult to make clothes out of feathers. The feathers are very beautiful and bright. Maybe the birds are sacred.) Birds were considered special creatures because they could travel in the Upperworld sky, a place where spirits lived and only shamans, or holy people, could visit.

2. How could you attach the feathers to the cloth? (Maybe the feathers are glued onto the surface. Maybe the feathers are woven into the cloth. Maybe the feathers are sewn onto the cloth.) The craftspeople who made featherwork items like this used all these methods for attaching the feathers.

3. How could this Featherwork neckpiece be worn? (It could be slipped over the head and tied with the cords behind the neck. It could be worn over other clothing.) If this necklace, or collar, were draped across shoulders, the smaller birds and human heads at the top would be right-side up. Does this look like something that would be worn everyday? Explain your answer. (No, it looks too elaborate, and it's very bright. No, it has special images on it and it was probably difficult to make. Yes, it might be worn everyday if you were a king.) **Because of its small size, it may have been made for a child or a statue of a god.**

4. Look carefully at the images that are on the Featherwork neckpiece. **What living things are represented on this neckpiece?** (The images show birds, fish, and a human.) There are blue fish with purple eyes and markings next to the birds. What kinds of birds hunt and eat...
fish? You may want to investigate pelicans, gulls, and cormorants. The Chimú worshipped the sea, and images of water birds and fish occur often in their art. The fringe on the bottom is made of shell beads. Look at the way the images are arranged on the neckpiece. How would you describe this arrangement? (One side matches the other. It is balanced. The images are carefully arranged. It is ordered.) Look up the word "symmetry" and see if it describes this arrangement. Suppose the artist who made this object had placed the images randomly. How would this neckpiece look different? (It would look confused. It wouldn't be as ordered. It might not seem as important. It wouldn't focus on the man.)

5. Investigate the human image. Scholars believe this is an image of one of the most important of the Chimú gods. What makes this image look god-like or supernatural? (It is a god because he is blue, and he wears a crown. He seems to be in control of the fish and fish-hunting birds that surround him. He is important because he is placed in the center and everything surrounds him.) Scholars don't know exactly who the figure is, but this image appears again and again in Chimú textiles, carvings, and paintings. The figure always faces forward and wears a crescent-shaped crown. How could this piece of clothing show that you were special or connect you to the gods? (It has an image of a god on it. It is made of feathers that relate to birds in the sky. It is made of beautiful and precious materials, and it took a long time to make. It's not really functional; it's more like a symbol or a sign.)
ART

1. Here is a drawing of the *Wall panel depicting Na-Bolon-K’an in ritual dress* that shows Lady Bolon-K’an, her royal clothing, and the special wand she holds. Draw in the missing pieces and color the image. To research the color for the feathers, you may want to check an *ENCYCLOPEDIA* for a picture of the quetzal bird.
2. Ancient American artists often used images of powerful animals:
   Jaguar-like qualities shape the face of the Olmec *Seated figure with upraised knee*.
   Crocodiles dominate the gold *Headress ornament with heads flanked by crested crocodiles*.
   Condors cover the Paracas *Mantle*.
   A jaguar is prominent on the *Stirrup-spout vessel with feline and cacti*.
These images of animals were beautiful, but, more importantly, these images also connected
people to powerful spiritual forces.

What kind of animal do you admire? Pick out qualities of your animal that are important. Now
make a drawing of yourself that shows the addition of that quality. For example, you may
admire eagles because they are such strong flyers or because their eyesight is so keen.
Investigate the qualities of the eagle and draw your "new self" with strong eagle wings or keen
eagle eyes.

3. Although elaborately decorated, the *Lidded tetrapod bowl with paddler and peccaries* might
have been used to actually hold something. Imagine being served something to eat in a lidded
bowl like this! Design your own special bowl, and decorate it; remember that the Maya artist
who made the *Lidded tetrapod bowl* used his/her decoration to tell an important story. See if you
can make your decoration tell a story too.

4. Look carefully at the Moche *Stirrup-spout vessel with deer hunting scene*.

   A. Part of this vase has 2-dimensional decoration and part has 3-dimensional
decoration. Find these parts and explain the difference. Which kind of decoration do you
like better? Which is more effective?

   What other work of art in this Teaching Packet combines 2-D and 3-D
decoration? (The *Lidded tetrapod bowl with paddler and peccaries* does.)

   B. Find the largest human on the bottom part of the vessel. When Moche artists painted
the human figure, they made an image that combined frontal and profile drawing. Some
parts of the body are drawn as though you were looking frontally at the figure, and other
parts are drawn as if you were looking from the side. Like many other artists, including
the Egyptians, Moche artists wanted to make the clearest and most readable image. To
do this, they reconstructed the human figure.

   Study the Moche artist's technique. Then make a drawing of your favorite
hero/heroine, the President, or yourself in this frontal/profile style.

5. The Mixtec image of Tlaloc is a three-dimensional sculpture that was once brilliantly painted.
Mixtec artists also drew two-dimensional pictures of this rain god for their codices, or books
(Caso, pp. 948-61). Here are photocopies of some of those drawings of Tlaloc.
Investigate the word "codex." Among Mesoamericans, the Maya were also famous for their codex libraries. Archaeologists and art historians use information in these written records to learn more about objects from ancient cultures.

Use the codex images illustrated above to conduct your own investigation of the Head of the rain god Tlaloc! Visually compare and contrast the drawings and the sculpture. How are they similar or different? What details might have been broken off the sculpture?

Make your own class codex! Have each person in class draw a picture of their favorite ancient American work of art; you might make your drawings at the Museum. Then attach the drawings end-to-end to form a codex. If possible, send a photocopy of your codex to the Museum:

Dallas Museum of Art
Teaching Resources
1717 N. Harwood
Dallas, Texas 75201

LANGUAGE

1. The ceramic sculpture, *Dog with human mask*, was buried in a person's tomb. This sculpture may have represented the story about the dog who meets people on the way to the underworld. As you look at the slide of the *Dog with human mask*, write your own story about this object. You may want to think about how dogs, or other animals, have been important to you, and to include this in your story.

2. The artist who made the *Lidded tetrapod bowl with paddler and peccaries* created an image of the moments just before the creation of this world when the sun takes its place in the sky. Here
is a written account of that time before creation that comes from a famous Maya book, the *Popol Vuh*. As your teacher reads aloud, look at the slide of the *Lidded tetrapod bowl*.

**THIS IS THE ACCOUNT, here it is:**

Now it still ripples, now it still murmurs, ripples, it still sighs, still hums, and it is empty under the sky.

Here follow the first words, the first eloquence:

There is not yet one person, one animal, bird, fish, crab, tree, rock, hollow, canyon, meadow, forest. Only the sky alone is there; the face of the earth is not clear. Only the sea alone is pooled under all the sky; there is nothing whatever gathered together. It is at rest; not a single thing stirs. It is held back, kept at rest under the sky.

Whatever there is that might be is simply not there: only the pooled water, only the calm sea, only it alone is pooled.

Whatever might be is simply not there: only murmurs, ripples, in the dark, in the night. Only the Maker, Modeler alone, Sovereign Plumed Serpent, the Bearers, Begetters are in the water, a glittering light. They are there, they are enclosed in quetzal feathers, in blue-green.


Does the written account convey the same information or feelings as the *Lidded tetrapod bowl*? How are they similar? How are they different?

3. Look carefully at the gold, Sicán *Ceremonial mask*. Imagine you are the archaeologist who uncovered this mask. Write the article that you will give to the newspapers to announce your find. Be sure to include a good visual description of the mask. When you looked at the mask with the class, you chose adjectives to describe the face. Use these adjectives to write your story.

**SOCIAL STUDIES**

1. Make an illustrated **TIMELINE**! Here is a list of the objects in this Teaching Packet:
   1. *Head of the rain god Tlaloc*
   2. *Dog with human mask*
   3. *Tablet with incised glyphic inscription*
   4. *Seated figure with upraised knee*
   5. *Lidded tetrapod bowl with paddler and peccaries*
   6. *Wall panel depicting Na-Bolon-K’an in ritual dress*
   7. *Eccentric flint depicting a crocodile canoe with passengers*
   8. *Cylindrical vessel with ritual ball game scene*
   9. *Headdress ornament with heads flanked by crested crocodiles*
10. Stirrup-spout vessel with feline and cacti
11. Mantle
12. Effigy drum: Anthropomorphic mythical being holding trophy heads, club, and plant
13. Stirrup-spout vessel with deer hunting scenes
14. Ceremonial mask
15. Featherwork neckpiece

Distribute this list of objects among the class -- perhaps there will be 2 students to each object. Have each group make a drawing of the object and fill in the blanks in these statements:

1. This object was made by the ___(people or culture)___.
2. This object was made ___(date)___ . The abbreviation "c." is short for the Latin word "circa," or about. This means scholars do not know the exact date.
3. This object comes from ___(name of the modern country)___.

Now that the data is collected, make the TIMELINE to show this information visually. Use the drawings to mark the spot on the timeline when the object was made, and add the other information about the "culture" and "modern country" below the picture.

2. The Paracas Mantle is an example of clothing. What other items in this Teaching Packet either are clothing or include images of clothing?

Analyze the clothing in these works of art. Split the class into groups and have each one focus on one example of clothing. Have each group answer these questions:

1. What are the various purposes this clothing served?
2. How did the artists or craftspeople make this clothing special?
3. What kinds of messages did this clothing communicate?

Then bring the groups back together to report their findings.

Here is another point to consider: Does modern clothing send messages?

3. The cardinal directions were important spatial references for many Mesoamerican people. The Tablet with incised glyphic inscription was created to record these important ideas. Do a class project on maps. Find out how modern mapmakers use the cardinal directions. Bring a map of Texas to school, and make a list of all the different kinds of information a map can give. Examples would include names of counties, distances between cities, the names of rivers, historic sites. Discuss the following question: **How do maps give order to our world?**
1. The *Head of the rain god Tlaloc* was used to burn incense. What kinds of materials can be used for incense? What makes incense *aromatic*? Where does incense come from? Where is incense used today? Where is the *olfactory nerve*? How do scents or fragrances affect us? Why would people want to use incense?

2. A number of the objects in this Teaching Packet are made of pottery. Make a list of these objects. Compare the objects in this set of pottery. Do all these objects look like they were made the same way?

**How do people make pottery?** As you investigate "pottery," answer these questions:

a. What does “firing” mean?
b. How do pottery makers get all that detail?
c. Does pottery have to be small?
d. Does pottery have to be functional?
e. How is pottery decorated?
f. Where did ancient peoples get their colors?
g. What is "burnishing"?
h. Why does pottery last so long?

Now that you have investigated pottery, return to your list of objects in this Teaching Packet. Beside the title of each, write down the name of the people who made the pottery object. When you come to the Museum, you will see many more pottery objects; however, you may be able to tell who made these pottery objects without looking at the labels.

How could your knowledge of pottery-making be used to identify the people who made these pottery objects?

3. Both the *Lidded tetrapod bowl with paddler and peccaries* and the *Eccentric flint depicting a crocodile canoe with passengers* were made to show connections to the stars. Investigate the word "constellation," and find a map that shows constellations in the night sky. As you investigate stars and the movement of the planets around the sun, think about this question: Why would watching the night sky be important for ancient peoples?

4. Both the *Tablet with incised glyphic inscription* and the *Seated figure with upraised knee* are made of hard green stones that are not as rare as jade, but just as hard. Jade is a very hard material. It rates between 6.0 and 7.0 on the Mohs' scale.

a. Find out what the Mohs' scale is.
b. Find out who it was named after.
c. Find out how many levels of hardness there are in the Mohs' scale.
d. Discuss the following question: "Why is it important to have a scale for hardness?"
e. Find examples of the different levels and test the "scratching" theory for yourself.

Now that you have investigated hardness, consider this question:

How could "difficulty of carving" add to the meaning of an Olmec sculpture?

5. Weaving and embroidery can be a very difficult process. For example: designs are planned ahead; stitches must be counted; the weaver must plan ahead for the amount of yarn that will be needed; designs must come out even on borders. Look at the Paracas Mantle and do some computations of your own.

If one side of the red, bird-embroidered squares is 4 inches, what is the **PERIMETER** of each red square? Write a formula for finding perimeters.

If one side of the red squares is 4 inches, what is the **AREA** of each red square? Write a formula for finding areas.

Look again at the Mantle. Did the "checkerboard" area come out even? Did the bird border come out even? How did the Mantle maker treat the border at the corners?

6. Where do people find **gold**? Could you walk along and find gold on the ground? Use an **ENCYCLOPEDIA** to investigate the sources of gold. Find out who the biggest producers of gold are and mark these countries on a map of the world. Find out who the biggest consumers are and mark these too.

The metal gold has special qualities that make it possible for artists to shape this metal into a Headdress ornament with heads flanked by crested crocodiles or a Ceremonial Mask. The flat, sheet-like look of both these objects is possible because metals have a quality known as malleability. An artist can make gold wires because metal has the quality of ductility. When you come to the Museum and visit "The Treasury," look for the gold frogs. An artist was able to make them because gold has the quality of castability. The "crests" on the crocodiles' heads can stick out into space and hold up those dangling pieces of gold without breaking because gold has the quality of tensile strength. Investigate these qualities on your own, and then find out what other qualities make metals special. While you are researching, first find out what the word "alloy" means, and then look up "electrum."
BALL GAME - The tradition of playing games with a rubber ball existed throughout Mesoamerica before the arrival of the Spanish. The best known form of these games was played in an alley-shaped court that was bounded on two sides. Ball games were played by amateurs, professionals, and important dignitaries of the royal courts. At times the ball game was enjoyed simply for pleasure, while at others the ball game became a life-and-death ritual of the greatest significance. In many pre-Columbian cultures, the ball game represented a victory of life over death. For example, in the Maya book entitled the *Popol Vuh*, two legendary brothers known as the Hero twins descended to the Maya Underworld, play ball against the Lords of Death, and eventually bring their dead father back to life.

BURNISHING - Burnishing is a technique that potters use to give a shiny, lustrous finish to pottery. Using a smooth pebble or stone, the artist methodically rubs the surface of a clay vessel or object before it is fired. The surface of the *Stirrup-spout vessel with feline and cacti* is a good example of a surface that is burnished, and not glazed.

CINNABAR - Cinnabar is a mercuric sulfide and is the ore from which mercury (Hg) is extracted. It is a naturally occurring mineral ore and has a brilliant, lasting red color. Beginning with the Olmecs, cinnabar was used ritually in the Americas. Archaeologists have found that the bodies of Maya royalty were often liberally coated with cinnabar after death.

FIRST FATHER - Because they were such great ball players, First Father, the Maya god who eventually created this world, and his brother were called to Xibalba [she-BAHL-bah], the Maya Underworld. When they arrived, the brothers were challenged and tested by the Lords of Death. First Father and his brother failed the tests and were sacrificed by the Lords of Death. The brothers were buried in the Underworld ballcourt. The sons of First Father, known as the Hero Twins, went to Xibalba [she-BAHL-bah], defeated the Lords of Death, and brought their father back to life. First Father came back to life as the Maize God who gives life to the Maya people.

FOUR CARDINAL DIRECTIONS - The four cardinal, or primary, directions are a basic way of thinking about space for Mesoamerican peoples. Each of the directions, north, east, south, and west, is connected to particular days, colors, and gods.

GLYPHS - In general, the word "glyph" can refer to a carved mark or symbol. In Maya studies, the word "glyph" refers to the symbols used for writing. At first, scholars thought these glyphs were like pictographs that convey information nonverbally, much like the stylized human figures on a public sign. But now, because of recent advances in the study of Mayan writing, scholars have found that Mayan glyphs also build words by spelling out sounds. Incidentally, it has become a convention to use the adjective "Mayan" only in reference to the study of language. All other uses of the adjective use the form "Maya." For example, you would speak of "Mayan" verb construction, but "Maya" art.
**GLOSSARY**

**HERO TWINS** - These two brothers are the second set of twins born to First Father, the Maya god who eventually created this world. Like their father and his brother, the Hero Twins were great ball players and were challenged to come to Xibalba [she-BAHL-bah], the Maya Underworld, by the Lords of Death. Unlike their father and uncle, the Hero Twins defeated the Lords of Death and left Xibalba. Before leaving, they brought their father back to life as the Maize God.

**MESOAMERICAN** - The term Mesoamerican has come to mean the world known to the Aztecs in 1519. It encompasses much of the modern nations of Mexico, Guatemala, Belize, and parts of Honduras, El Salvador, Nicaragua, and Costa Rica. This area was home to a number of highly developed civilizations which shared a common interest in such things as a 260-day calendar, a rubber ballgame played in an alley-shape, or a layered conception of the universe.

**MIDDLEWORLD** - The Middleworld is the one that most living humans experience. However, it is only one part of a more complex structure consisting of an Upperworld, Middleworld, and Underworld. This concept of a "layered" universe was, and is, very common throughout the native cultures of the Americas. In general, the top and bottom layers are unavailable to living humans, but special humans known as shamans are able to find and use entryways to these other levels of experience. The center of the universe is often thought of as the world tree. With its branches in the heavens and its roots in the Underworld, the world tree becomes an axis that ties the levels of existence together. The great pyramids in the ancient Maya cities probably represented another form of this axis, or line, that connects the supernatural realms with the Middleworld.

**PRE-COLUMBIAN** - This adjective labels things, ideas, or peoples as originating in the Americas before the arrival of Christopher Columbus in 1492.

**SHAMAN** - Although the word "shaman" comes from Siberia, the term clearly identifies a person in American cultures who can enter a trance to communicate with divine spirits. In fact, the tradition of shamanism in the Americas appears so ancient that it may well have entered the New World with those first Americans who crossed the Bering Straits from Asia. Shamans can be very much like priests. However, where a priest is often a member of a bureaucracy and communicates with the divine through offerings and prayers, a shaman tends to be a more independent agent who connects directly with the supernatural by entering a trance. Shamans speak of the ability to leave their bodies and to get help from powerful animal-spirit companions. In this way, they are able to communicate with powerful ancestors, to cure sicknesses in people who are attacked by evil spirits, and to create harmony between the human and spiritual worlds.
BIBLIOGRAPHY  (Works Used To Create This Packet)  


Texas Essential Knowledge and Skills (TEKS), Grades 6, 7, 8

Language Arts
6-8.1 Listening/ speaking/ purposes
6-8.2 Listening/ speaking/ critical listening
6-8.3 Listening/ speaking/ appreciation
6-8.4 Listening/ speaking/ culture
6-8.8 Reading/ variety of texts
6-8.9 Reading/ vocabulary development
6-8.14 Reading/ culture
6-8.15 Writing/ purposes
6-8.20 Writing/ inquiry/ research
6-8.22 Viewing/ representing/ interpretation
6-8.23 Viewing/ representing/ analysis
6-8.24 Viewing/ representing/ production

Social Studies
6.1 History
6.2 History
6.3 Geography
6.7 Geography
6.13 Citizenship
6.15 Culture
6.16 Culture
6.17 Culture
6.18 Culture
6.19 Culture
6-7.21 Social studies skills
6-7.22 Social studies skills
6-7.23 Social studies skills
8.30 Social studies skills
8.31 Social studies skills
8.32 Social studies skills

Fine Art
6-8.1 Perception
6-8.2 Creative expression/ performance
6- 8.3 Historical/ cultural heritage
6- 8.4 Response/ evaluation

Science (Activities)
6.10; 7.7; 8.9 Science Concepts
6.13-8.13 Science Concepts

Math (Activities)
6-8.8; 7.9 Measurement
7.8; 8.7 Geometry and spatial reasoning (C) use geometric concepts and properties to solve problems in fields such as art and architecture
6.11; 7.13; 8.14 Underlying processes and mathematical tools

In a continuing effort to support Texas teachers, the following list of Texas Essential Knowledge and Skills (TEKS) has been compiled from the Texas Education Agency standards. Teachers who make use of this packet of resource materials are working toward satisfying these state-mandated goals. We hope this list will help in the creation of classroom curricula and lesson plans.

Another important resource for connecting the TEKS to art education in Texas is the Center for Educator Development in the Fine Arts (CEDFA), which can be accessed on the World Wide Web at http://finearts.esc20.net/resource_center.htm.
EVALUATION SHEET for Dallas Museum of Art Teaching Packet on
ANCIENT AMERICAN ART: BRIDGES TO THE SUPERNATURAL

We would appreciate your taking a moment to fill out the upper portion of this form and to check appropriate responses below. Please send to:

Teaching Resources
Dallas Museum of Art
1717 North Harwood
Dallas, Texas 75201

Name:_______________________________________________ Date:_____________________

Name of School & District:_____________________________________ Grade Level:________

OPENING COMMENTS:
1. Was the manipulation of text (italics, BOLD, scale) helpful? Y___N___

INTRODUCTION:
2. Did the introductory essay explain what you would see in the Museum? Y___N___

OBJECT SHEETS:
3. Did the OBJECT SHEETS encourage interaction with the works of art? Y___N___
4. Did the OBJECT SHEETS stimulate further inquiry? Y___N___

ACTIVITIES:
5. Did the students enjoy the ACTIVITIES? Y___N___
6. Were the ACTIVITIES interdisciplinary? Y___N___
7. Did the ACTIVITIES stimulate further interest in the works of art? Y___N___

GLOSSARY:
8. Did the GLOSSARY provide enough information? Y___N___
9. Was the PRONUNCIATION GUIDE helpful? Y___N___

BIBLIOGRAPHY:
10. Was the BIBLIOGRAPHY helpful? Y___N___

TEKS:
11. Was it helpful to include the TEKS? Y___N___

THE ANCIENT AMERICAN ART TEACHING PACKET:
12. Will this Teaching Packet become a resource for your classwork? Y___N___
13. Does this Teaching Packet fit in with your curriculum? Y___N___

COMMENTS (Use the numbers to refer to particular topics, and use the back of this sheet.)
THANK YOU!!
Ken Kelsey (214) 922-1385
EVALUATION SHEET for Dallas Museum of Art Docent Tour on
ANCIENT AMERICAN ART: BRIDGES TO THE SUPERNATURAL

We are interested in your response to our docent guided tours. The time you take to complete this form will enhance our efforts to offer educational experiences of consistently high quality at the Dallas Museum of Art. Fill out the upper portion of this form and check appropriate responses below. Please send the form to:

Docent Programs
Dallas Museum of Art
1717 North Harwood
Dallas, Texas  75201

Name:_______________________________________________Date:_____________________

Name of School & District:_____________________________________Grade Level:________

Name of Docent:________________________________________________________________

CIRCLE ONE:

1. Did you receive a Teaching Packet?                Yes  No
2. Did the students use the OPTIONS SHEETS to choose the focus of the tour?           Yes  No
3. Did the students prepare for their visit by exploring the activities
   on the OPTION SHEETS?                           Yes  No
4. Did a docent make telephone contact with you?               Yes  No
5. Did your students feel welcome and comfortable at the museum during their tour?       Yes  No
6. Was your docent on time and well-organized?               Yes  No
7. Did the docent work with the OPTIONS SHEET choice of the students?                       Yes  No
8. Did your docent relate well to the group?                Yes  No
9. Was the information given on the tour clear?               Yes  No
10. Was the information and vocabulary used appropriate to the level of the group          Yes  No
11. Were students encouraged to look carefully and to think critically?    Yes Somewhat  No
12. Was the docent successful at encouraging participation from students?               Yes Somewhat  No
13. Did your students visit the COMPUTER INFORMATION CENTER?            Yes  No
14. Did your students enjoy their visit to the Dallas Museum of Art?            Yes  No
15. Will the information and looking skills introduced at the museum be applicable
   to your classroom work?                   Yes  No
16. Did the visit to the Dallas Museum of Art fit into your curriculum?                  Yes  No
17. Did the tour meet your expectations?                      Yes  No
18. Based on this visit, will you plan another docent tour for your students?           Yes  No

COMMENTS  (Use the numbers to refer to particular topics, and use the back of this sheet if necessary.)

THANK YOU!!