

Exploring
Art of the
Ancient
Americas:
The John
Bourne
Collection



Frist Center for the Visual Arts
Teacher Resource Guide

Preparing for your visit

Exploring Art of the Ancient Americas: The John Bourne Collection teacher resource packet was designed to help teachers prepare students for their gallery visit and classroom follow-up discussion. This packet contains a Teacher Resource Guide, related Art Trunk activities, and art reproductions.

Teacher Resource Guide

This guide begins with an introduction to *Exploring Art of the Ancient Americas: The John Bourne Collection* and a brief biography of John Bourne. The subsequent sections are organized thematically by culture and include information about some of the innovations of the Native Americans. Artifacts and artwork related to these inventions may be highlighted on docent-guided school tours.

Art Trunk Activities

Art Trunks are mobile educational kits designed for community partners to enrich the appreciation and understanding of present and past art exhibitions at the Frist Center. The Art Trunk Program provides unique opportunities for participants to become more informed about works of art, their meanings, and the artists who created them. Each teachers' guide includes Art Trunk components—guided lesson plans for three activity sessions in addition to the teachers' guide resources.

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Cover image: *Llama Effigy*, Chancay, Central Coast, Peru, Late Intermediate Period, 1000–1470 CE, earthenware, slip paint, 8 1/4 x 15 7/8 x 6 1/4 in., The Walters Art Museum, Baltimore, gift of John Bourne, 2009 (2009.20.49), Photo © The Walters Art Museum, Baltimore

Curriculum Connections

Exploring Art of the Ancient Americas docent-guided school tours support the Tennessee State Curriculum Standards by introducing ideas relevant to the visual arts, language arts, and social studies curricula. Specific standards are addressed according to grade-appropriate levels. View connections for all grade levels (K-12) at www.fristcenter.org.

This teacher resource packet also acknowledges the Common Core State Standards Initiative coordinated by the National Governors Association Center for Best Practices and the Council of Chief State School Officers. By aligning the goals of this packet with Common Core State Standards, the Frist Center makes offsite learning effective for students and easy for teachers. The following Common Core State Standards are implemented in this teacher resource packet:

CCSS.Math.Content.1.OA.A.1, OA.A.2, OA.B.3, OA.B.4, OA.C.5, OA.C.6, OA.D.7, OA.D.8; NBT.A.1, NBT.B.2, NBT.B.3, NBT.C.4, NBT.C.5, NBT.C.6

CCSS.ELA-Literacy.RI.1.1, RI.1.2, RI.1.3, RI.1.4, RI.1.5, RI.1.6, RI.1.7, RI.1.8, RI.1.9, RI.1.10; RF.1.1, RF.1.2, RF.1.3, RF.1.4; W.1.2, W.1.7, W.1.8; SL.1.1, SL.1.2, SL.1.3, SL.1.4, SL.1.5, SL.1.6; L.1.1, L.1.2, L.1.4, L.1.5, L.1.6

CCSS.Math.Content.2.OA.A.1, OA.B.2, OA.C.3, OA.C.4; NBT.A.1, A.2, A.3, A.4, B.5, B.6, B.7, B.8, B.9
CCSS.ELA-Literacy.RI.2.1, RI.2.2, RI.2.3, RI.2.4, RI.2.5, RI.2.6, RI.2.7, RI.2.8, RI.2.9, RI.2.10; RF.2.3, RF.2.4; W.2.2, W.2.7, W.2.8; SL.2.1, SL.2.2, SL.2.3, SL.2.4; L.2.1, L.2.2, L.2.3, L.2.4, L.2.5, L.2.6

CCSS.Math.Content.3.OA.A.1, OA.A.2, OA.A.3, OA.A.4, OA.B.5, OA.B.6, OA.C.7, OA.D.8, OA.D.9; NBT.A.1, NBT.A.2, NBT.A.3

CCSS.ELA-Literacy.RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.7, RI.3.8, RI.3.9, RI.3.10; RF.3.3, RF.3.4; W.3.2, W.3.7, W.3.8; SL.3.1, SL.3.2, SL.3.3, SL.3.4, SL.3.6; L.3.1, L.3.2, L.3.3, L.3.4, L.3.5, L.3.6

CCSS.Math.Content.4.OA.A.1, OA.A.2, OA.A.3, OA.B.4; NBT.A.1, NBT.A.2, NBT.A.3, NBT.B.4, NBT.B.5, NBT.B.6

CCSS.ELA-Literacy.RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10; RF.4.3, RF.4.4; W.4.2, W.4.7, W.4.8, W.4.9; SL.4.1, SL.4.2, SL.4.3, SL.4.4, SL.4.5, SL.4.6; L.4.1, L.4.2, L.4.3, L.4.4, L.4.5, L.4.6

CCSS.Math.Content.5.OA.A.2; NBT.A.1, NBT.A.2, NBT.B.5

CCSS.ELA-Literacy.RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.5, RI.5.7, RI.5.8, RI.5.9, RI.5.10; RF.5.3, RF.5.4; W.5.2, W.5.7, W.5.8, W.5.9, W.5.10, SL.5.1, SL.5.2, SL.5.3, SL.5.4, SL.5.5, SL.5.6; L.5.1, L.5.2, L.5.3, L.5.4, L.5.5, L.5.6

Exploring Art of the Ancient Americas: The John Bourne Collection

From before 3000 BCE until the year 1492 CE when Europeans encountered the Western Hemisphere, the cultures of Mesoamerica, Central America, and Andean South America forged innovative paths of social, intellectual, and artistic development. They created marvels of engineering, constructing the hemisphere's tallest building at Teotihuacan in central Mexico (surpassed only in 1931 by the Empire State Building) and devising irrigation systems that moved water more than 160 miles from an altitude above 18,000 feet in the Peruvian Andes Mountains to the Pacific Coast. In Mexico and Guatemala, writing systems recorded history and astronomical data that accurately tracked planets and predicted eclipses. Long-distance travel from as far north as present-day Illinois to the Caribbean Islands and the Amazon Basin not only transported commodities but also practical, religious, and artistic knowledge. In every way, the ancient Americas constitute one of the world's majestic cradles of civilization.

The John Bourne Collection is the creation of one man whose life was transformed in 1945 by a remarkable trip into the jungles of southern Mexico. Returning to the United States, Mr. Bourne embarked on a lifelong love of collecting art from this region and others in the ancient Americas. At this time in the 1950s, only a handful of people, including the Mexican artists Diego Rivera and Frida Kahlo, recognized pre-Columbian artifacts as fine art, equal to that of any culture. This exhibition features approximately 120 pieces from the John Bourne Collection, presented both as beautiful art forms and as insightful expressions of the indigenous peoples of the Americas.

The exhibition was organized by The Walters Art Museum, Baltimore.

John Bourne: The Explorer behind the Collection



John Bourne's explorations in the jungles of eastern Chiapas, Mexico, introduced him to an extraordinary world far from his Los Angeles home. He and another explorer became the first non-Maya to see the ancient Maya ruins of a now famous site, Bonampak. He also lived with *chicleros*, the men who tapped the chicozapote tree for its sap used to make rubber, and the Lacandón, the last indigenous Maya relatively untouched by modern life. They used bows and arrows, practiced basic maize agriculture, and followed daily routines little changed from

those of their forbearers who built the spectacular ancient cities. Bourne's anthropological training, gained in part from trips to museums, prompted him to write detailed field notes about the Lacandón, take photographs, and make recordings of their music, which today are invaluable resources of ethnographic data.

Image: John Bourne and his dog, Chac, ca. 1947

Mesoamerica



The ancient cultures of present-day Mexico, Belize, Guatemala, Honduras, and El Salvador shared many features, which prompted archaeologists in the mid-twentieth century to refer to this region as Mesoamerica (“Middle America”). Mesoamerican history is divided into three time periods—the Formative, Classic, and Postclassic Periods—spanning 1800 BCE to 1519 CE, during which different cultural groups dominated. Relationships with peoples who lived in what is now the United States as well as those in Central and South America greatly enriched Mesoamerican life.

By 1200 BCE, Mesoamerica had emerged as one of the world’s great centers of civilization, with massive pyramids, monumental royal sculptures, and innovative agricultural systems. The Classic Period (200–900 CE) witnessed the flowering of the city of Teotihuacan in Mexico’s central highlands, while the Zapotecs ruled Oaxaca, and the West Mexico and Gulf Coast regions were home to equally remarkable societies. Also during this rich era, the Maya civilization controlled southeastern Mexico, Guatemala, Belize, and parts of Honduras and El Salvador.

Dramatic changes altered the sociopolitical landscape toward the end of the Classic Period as Teotihuacan fell to ruin around 650 CE. The Toltecs rose to fill the power vacuum, ruling central Mexico by 900 CE. Five hundred years later, the Aztecs, who called themselves the Mexica, emerged as the new imperial authority, only to be demolished by the Spanish in 1521. Yet Mesoamerican peoples survived the destruction of their societies, enslavement by the Spanish, and devastating European diseases.

The Mesoamericans Were Known For:

- The ritual ballgame
- Hieroglyphs
- The construction of stepped pyramids
- The 260-day ritual calendar
- The cultivation of maize

Mesoamerican Ballgame

The Mesoamerican ballgame was associated with warfare and solemn rites of cosmic renewal. Its ceremonial components—from parades to ritual performances and sacrificial rites—constituted a powerful communal event that reinforced social cohesion. These two figurines portray ballplayers dressed in the wide belts and arm bands (arm protectors) typical of ballgame gear. Although their poses communicate readiness for the intense action of the game, their elaborate body adornments and head wrappings suggest the ornate attire of performers.



For more information on the ancient Mesoamerican Ballgame visit the Mint Museum's link: <http://www.ballgame.org/main.asp>.

Maya Hieroglyphs



The Maya are especially renowned for their hieroglyphic writing system with which they recorded human history, astronomy and astrology, and religious ideals. Hieroglyphic texts were carved in stone, modeled in wood and stucco, embroidered on cloth, and painted on walls, pottery, and in screen-fold books. Only four books survived Spanish colonization. Fortunately, some hieroglyphic texts carved on stone monuments and painted on pottery remain, which have preserved royal genealogies, political history, and religious beliefs.

The hieroglyphic text on the lidded vessel notes that this is the chocolate-drinking vase of a nobleman who was the son of Chakjal Mukuuy ("Reddening Dove"). Nothing more is known of the men's identities yet the vase's artistic quality and the long name phrase imply they were members of the nobility, and perhaps even a royal dynasty. The hieroglyphic panels are separated by portrayals of the maize god represented as a cacao tree. The cacao tree sprouting from his headdress is also replicated on the vase's lid. Modeled cacao pods embellish the vessel, and the lid's knob is a cacao tree with a bird (now broken) perched in its branches.

Image at top: *Ballgame Performer*, Colima-Jalisco, Mexico, 100 BCE–300 CE, earthenware, slip paint in red, black, and white, 7 3/4 x 3 1/8 x 1 1/4 in. and 7 1/2 x 3 3/8 x 1 1/8 in., The Walters Art Museum, Baltimore, on loan from John Bourne (TL.2009.20.133–34), Photo © The Walters Art Museum, Baltimore

Image at bottom: *Lidded Vessel*, Maya, Mexico, 250–550 CE, earthenware, slip with incising, Height: 13 3/4 in.; Diameter: 9 in., The Walters Art Museum, Baltimore, gift of John Bourne, 2009 (2009.20.39), Photo © The Walters Art Museum, Baltimore

Connection: Hieroglyphic Numbers



0	1	2	3	4
	•	••	•••	••••
5	6	7	8	9
	•	••	•••	••••
10	11	12	13	14
	•	••	•••	••••
15	16	17	18	19
	•	••	•••	••••

In addition to their writing system, the Maya developed their own numerical system as well. They used dots to represent numbers 1-4 and a horizontal bar to represent the number 5. Unlike the majority of early civilizations, the Maya embraced the concept of zero and they used an almond-shaped symbol to represent the number. **Examine the chart to the left with your students.**

Not only did the Maya have different symbols for representing numerical values, they also had another way to designate quantity. In our system, we depict quantity horizontally. **Look at the number examined below.**

1,000	100	10	1-9
1,	2	4	5

The value of this number is one thousand, two hundred, and forty-five. This is very different from the Maya who actually illustrated quantity vertically, by stacking their symbols. Instead of having a horizontal place holder for thousands, hundreds, tens, and ones, the Mayas have vertical place holders that represent 0-19 on bottom, 20-399, 400-7,999, 8,000-159,000, etc. Examine the chart below with your students.

160,000	
8,000	
400	
20	
0-19	

Above is the same number, 1,245, expressed in Maya hieroglyphs. Essentially, the Maya multiplied the quantity represented in the first row by one, the second row by 20, the third row by 400, etc., and then added each row together. Now that you and your students have a basic understanding of the Maya value system, help your class identify the following numbers. The answer key is on page 17 of this guide.

400	
20	
0-19	

400	
20	
0-19	

Consider the differences in the ways the Maya represented quantities and our own numerical system. Have your students create their own mathematical equations using these ancient Maya hieroglyphs.

Central America



The cultures of Central America often are eclipsed by their better-known neighbors in Mesoamerica and Andean South America. Yet present-day Nicaragua, Costa Rica, and Panama were home to civilizations that were very much the artistic and intellectual equals of those to their north and south. Central American artworks reveal highly developed societies with complex political, economic, social, and ideological systems and a longstanding creative tradition that cultivated rich aesthetic expressions. From massive sculptures to delicate personal adornments, these works constitute innovative embodiments of the spiritual and social principles fundamental to civilized life.

Gold, jadeite, basalt, and clay were the primary materials with which Central American artists worked. They excelled at stone carving, from imposing sculptures of victorious warriors to elegant jadeite jewelry. Modeled and painted ceramics highlight the potters' technical mastery and creative spirit, and the many painting styles and sculptural forms reflect the complex social and political landscape of Central American culture. Before 500 CE, Central America had economic and cultural ties with Mesoamerica and even adopted jadeite as the primary material to denote authority and spiritual power. After 500 CE and especially after the fall of Teotihuacan around 650 CE, however, Central American cultures looked southward to Colombia and Peru and embraced gold as the preferred artistic material. Artists learned the secrets of metallurgy from their Colombian counterparts and quickly developed distinctive styles of exuberant body adornments.

Few indigenous peoples survive today in Central America. More than ninety percent of the sixteenth-century population was killed by European diseases to which the people had no natural immunity. Equally unfortunate is the lack of detailed Spanish descriptions of native life, religious beliefs, and myths. As a result, little has survived to help us understand the functions and meanings of Central American art.

The Central Americans Were Known For:

- The fourth and last voyage of Christopher Columbus to the New World in 1502; he was so amazed by the lush landscape and beautiful adornments worn by the people that he named the area Costa Rica, or Rich Coast
- Jadeite carvings, pottery, and metal working
- Animal imagery
- Volcanic ashes produced a rich, fertile soil and other important resources like obsidian, stones, and fine clays

Gold as a Resource



Gold and silver were considered special materials because of their scarcity, difficulty of working, and shiny surface. Diquís metalsmiths working in Costa Rica adapted forms from neighboring Chiriquí artisans in western Panama and produced vibrant portrayals of shamanic beings and performers. Here a man plays a small drum and a flute represented as a serpent. His spiritual state is signified by the two serpent-spirits emanating from his head, the center of identity, and by the reptilian heads emerging from his shoulders and knees. His round ears and wide, narrow mouth reveal his bat spirit form.

Gold was an important resource throughout the ancient Americas. To the south, Andean peoples believed gold and silver were paired opposites, symbolic of the male-female dyad (paired opposites). The Inka connected gold with the solar and male aspects of the universe whereas silver pertained to lunar and female principles. These features transformed the metals into potent symbols when worn as personal adornments in life or when used to adorn the honored dead. Among the Moche, members of the *kuraka*, the administrative elite class, adorned themselves with finely crafted ornaments, the imagery of which indicated their political office or ritual role.

Image: *Human Effigy Pendant*, Diquís, Costa Rica, Late Period IV–Period VI, 400–1500 CE, cast gold alloy, 5 3/4 x 4 1/8 x 1 1/4 in., The Walters Art Museum, Baltimore, promised gift of John Bourne (TL.2009.20.74), Photo © The Walters Art Museum, Baltimore

Animal Imagery

A crocodile, a common animal spirit form of Central American shamans, tops this incense burner. Its particularly aggressive stance may reflect the shaman's battle against supernatural forces. As a primordial foundation of the ancient Costa Rican world, the crocodile's large back scales (called scutes) symbolize the volcanic mountain chain that defines Central America. When in use, this incense burner would have mimicked an active volcano with smoke issuing from its pointed top. Burners, similar to the one here, were found ritually broken on the slopes of a principal volcano on Ometepe Island in Lake Nicaragua.



Anthropomorphic Objects

Artists working throughout the Americas were interested in anthropomorphic forms. Large incense burner stands that once adorned altars or the exteriors of temples are a hallmark of the early Postclassic Period (900–1200 CE) in Colima. A low dish with burning coals and incense was placed either atop or underneath the columnar stand. The smoke would rise through the column and emerge from openings in the face. The rounded eyes on this stand recall the Central Mexican storm deity Tlaloc. This distinctive style perhaps was appropriated from Central Mexico and adapted by the peoples of Colima, Mexico.

Image at top: *Crocodile Effigy Incense Burner*, Potosí Appliqué, Greater Nicoya, Costa Rica, Period V-VI, 500–1350 CE, earthenware, traces of white ground, 23 3/4 x 12 5/8 x 12 5/8 in., The Walters Art Museum, Baltimore, gift of John Bourne, 2009 (2009.20.45), Photo © The Walters Art Museum, Baltimore

Image at bottom: *Incense Burner Stand*, Colima, Mexico, Early Postclassic Period, 900–1200 CE, earthenware, white paint, 17 5/8 x 10 7/8 x 10 7/8 in., The Walters Art Museum, Baltimore, on loan from John Bourne (TL.2009.20.285), Photo © The Walters Art Museum, Baltimore

Connection: Create Your Own Anthropomorphic Art

After examining the anthropomorphic objects of Meso and Central America, review the term “anthropomorphic” with your class. “Anthropomorphic” means giving human characteristics to non-human things.



Break your students into groups of four or five. Assign each group a particular object commonly found in the classroom: a desk, a stapler, a pair of scissors, etc. Now, give each group a single sheet of paper.

On their piece of paper, have one student draw the assigned object. Have each group brainstorm which particular human characteristics they would like their objects to possess. Have your students take turns adding these characteristics to their drawing.

When finished, have your students present their anthropomorphic objects to the class. Have your class consider the human characteristics they gave their objects. How do these characteristics relate to the function of the object itself?

Andean South America



Andean peoples responded in ingenious ways to life in the region's diverse and difficult microenvironments, which include the world's driest coastal desert and formidable mountains that are nearly impossible to traverse. They flourished in these arduous surroundings by forging innovative systems in which those living in one eco-zone established relations with those in complementary areas. This ensured that all obtained the goods necessary for survival. This cross-zone network was fully established by 3000 BCE and gave rise to sociopolitical systems and religious ideologies that were the foundation of Andean civilization.

From Ecuador to Chile, Andean peoples were interconnected by economic, social, political, and religious traditions. Established routes facilitated the exchange networks that grew to 10,000 miles of stone-paved roads during Inka times (1400–1532 CE), which linked Ecuador, Peru, Bolivia, and Chile. Professional couriers could relay information from the farthest reaches of the Inka empire to its capital at Cuzco in five days or less.

The success of Andean civilization fostered distinct artistic traditions, including metallurgy and one of the world's most technically complex and aesthetically impressive traditions in the fiber arts (textiles). Llamas, alpacas, and other camelids provided warm and durable wool, while cotton rounded out the fiber repertoire. Andean architects were masters of monumental building projects in adobe brick and stone, and metalsmiths fashioned the most delicate objects for religious worship and personal adornment.

The Andean South Americans Were Known For:

- The dramatic landscape in which they lived: from the world's driest coastal climate to the steep Andean mountains with peaks of over 20,000 feet in elevation
- Systems of trade
- Roads and long distance travel
- Irrigation systems
- Gold
- Textiles



Irrigation Systems

The Nasca pottery artisans of Peru perfected the art of painting with liquid clay, or slip paint. They emphasized precisely drafted outlines and solid color fields that lend clarity and gracefulness to otherwise simple decorative patterns and vessel forms. This small dish features a row of beans. The Nasca were famous for building extensive irrigation and water preservation systems to channel waters from the highlands to their dry coastal soils. This allowed them to grow bountiful crops of beans, maize, squash, and many fruits.

Long-distance Travel

During the Late Intermediate period (1000–1470 CE), ceramic sculpture was very popular among the Chancay people of central Peru (near present-day Lima). The face of this inquisitive young llama is painted half-black and half-white in accordance with the Andean principle of duality and balance. The llama touched all aspects of Andean life. As the only beast of burden, it was essential for long-distance transportation. Llamas produced wool for warm garments, and they provided body heat for highland shepherds who endured cold alpine nights while guarding their herds. Llama blood was an important ritual offering, and its meat was occasionally consumed, although the animal's high value made these latter uses infrequent and of special significance.



Image at top: *Dish with Bean Imagery*, Nasca, South Coast, Peru, Early Intermediate Period, Phases II–III, 200–300 CE, earthenware, burnished slip paint, Height: 1 3/4 in.; Diameter: 3 7/8 in., The Walters Art Museum, Baltimore, on loan from John Bourne (TL.2009.20.110), Photo © The Walters Art Museum, Baltimore

Image at bottom: *Llama Effigy*, Chancay, Central Coast, Peru, Late Intermediate Period, 1000–1470 CE, earthenware, slip paint, 8 1/4 x 15 7/8 x 6 1/4 in., The Walters Art Museum, Baltimore, gift of John Bourne, 2009 (2009.20.49), Photo © The Walters Art Museum, Baltimore

Connection: Traveling to the Ancient Americas

Review the different regions and cultures of the Ancient Americas. Have your students consider the different characteristics that define each of these regions and cultures highlighted in the exhibition. Be sure to acknowledge all of the elements that make up a civilization, including: government, transportation, communication, food, economics, art, and religion.



Remind your students that long-distance travel was one of the many accomplishments of these early civilizations. Expand upon this idea by having students create a travel brochure for one major city or region of the Ancient Americas.

Now divide students into small groups and assign each group a city or region. Provide each group with construction paper and colored pencils. Students should imagine what it would be like to visit their ancient city or region. Instruct each group to brainstorm which important characteristics their travel brochure should include.

Conclude by having students present their travel brochures to the class. In what ways were all of the Ancient American cities/regions the same? In what ways were they different? Which city/region would you most want to live and why?

Vocabulary

Anthropomorphic: ascribing human characteristics to non-human things.

Alloy: a mixture of two or more metals.

Composite: made up of various different parts: a composite animal is made up of various parts of different animals.

Codex: a book made in a fan fold with all the pages joined; the book is read along one side and turned over and read along the back side. Hundreds of codices existed until Spanish missionaries in the region burned them. Only four codices are still in existence today. All four are almanacs and accurate astronomical tables for predicting the phase of the moon and the positions of the five visible planets.

Deity: a god or goddess.

Effigy Figure: a likeness of a person, animal, or spirit.

Façade: the front of a building.

Hieroglyphs: a system of writing mainly in pictorial characters.

Incised: carved.

Maize: corn.

Mesoamerica: the geographical term used in ancient American studies to refer to the major cultural area spanning present-day Mexico, Guatemala, Honduras, and parts of El Salvador.

Metallurgy: the science of metals and procedures used in extracting metals from their ores, purifying and alloying metals, and creating useful objects from metals.

Microenvironment: the environment of a small, specific area; usually a specialized and isolated habitat.

Pre-Conquest: the time period in the Americas before the Spanish Conquest in the early sixteenth century.

Shaman: a person who acts as an intermediary between the natural and supernatural worlds, using spiritual power and insight to cure illness, foretell the future, and control spiritual forces.

Vessel: a container of any shape and size.

Resources

Suggested Reading:

For Adults:

Mann, Charles C. *1493: Uncovering the New World Columbus Created*. New York: Vintage Books, 2011.

Reents-Budet, Dorie. *Exploring Art of the Ancient Americas: The John Bourne Collection*. Exh. cat. The Walters Art Museum/D Giles Limited, London, 2012.

For Young Adults:

Hillerman, Tony. *The Boy Who Made Dragonfly: A Zuni Myth*. Albuquerque: University of New Mexico Press, 1993.

For Children:

Wisniewski, David. *Rain Player*. New York: Clarion Books, 1991.

Selected Books for Students:

Baquedano, Elizabeth. *Aztec, Inca & Maya*. New York: Knopf: Distributed by Random House, 1993.

Coulter, Laurie. *Secrets in Stone: All about Maya Hieroglyphs*. Boston: Little Brown, 2001.

Dineen, Jacqueline. *The Aztecs*. New York: New Discovery Books, 1992.

Fisher, Leonard Everett. *Gods and Goddesses of the Ancient Maya*. New York: Holiday House, 1999.

Lourie, Peter. *Lost Treasure of the Inca*. Honesdale, Pa.: Caroline House/ Boyd's Mills Press, 1999.

Newman, Shirlee Petkin. *The Incas*. New York: F. Watts, 1992.

Odijk, Pamela. *The Incas*. Englewood Cliffs, N.J.: Silver Burdett Press, 1990.

Platt, Richard. *Aztecs: The Fall of the Aztec Capital*. New York: DK, 1999.

Selected Books for Teachers:

Carrasco, David, Lindsay Jones, and Scott Sessions, eds. *Mesoamerica's Classic Heritage: From Teotihuacan to the Aztecs*. Boulder: University of Colorado Press, 2000.

Cawthorne, Nigel. *The Art of the Aztecs*. San Diego: Laurel Glen Pub., 1999.

Coe, Michael D. *The Maya*. New York: Thames & Hudson, 1999.

Fagen, Brian M. *Kingdom's of Gold, Kingdom's of Jade: The Americas before Columbus*. New York: Thames & Hudson, 1991.

Laughton, Timothy. *The Maya: Life, Myth and Art*. New York: Stewart, Tabori & Chang, 1998.

Malpass, Michael Andrew. *Daily Life in the Inca Empire*. Westport, Conn.: Greenwood Press, 2009.

Miller, Mary Ellen. *The Art of Mesoamerica*. 5th ed. New York: Thames & Hudson, 2012.

Miller, Mary Ellen. *Maya Art and Architecture*. New York: Thames & Hudson, 1999.

Palka, Joel W. *Historical Dictionary of Ancient Mesoamerica*. Lanham, Md.: Scarecrow Press, 2000.

Roberts, Timothy Roland. *Gods of the Maya, Aztecs, and Incas*. New York: MetroBooks, 1996.

Schele, Linda, and Mary Ellen Miller. *The Blood of Kings: Dynasty and Ritual in Maya Art*. Exh. cat. Kimball Art Museum/George Braziller, 1986.

Townsend, Richard F., ed. *The Ancient Americas: Art from Sacred Landscapes*. Exh. cat. Art Institute of Chicago/Prestel, 1992.

Whittington, Michael E., ed. *The Sport of Life and Death: The Mesoamerican Ballgame*. New York: Thames & Hudson, 2001.

Answer Key: "Connection: Hieroglyphic Numbers"

	400	
(20 x 1 = 20)	20	
(7 x 1 = 7)	0-19	
(20 + 7 = 27)		Answer: 27

	400	
(20 x 3 = 60)	20	
(10 x 1 = 10)	0-19	
(60 + 10 = 70)		Answer: 70

Art Trunk Activity: Mesoamerican Codex Books

Refer to pages 5 through 7 in the Teacher Resource Guide.

Objective

After completing this lesson, students will review aspects of daily life in Mesoamerica and create their own version of a **codex** book based on their lives.

Materials

Examples of Maya hieroglyphs
Strips of brown paper
Tempera paint: red, black, yellow, white
Paint brushes
Pencils
Black markers
Iron (optional)
Lesson Description

Directions

1. Discuss how we communicate history and pass down stories through books. Present the definition of codex (page 15), and have students reflect on information about Mesoamerican daily life.
2. Have participants talk about their own lives, comparing and contrasting their days with the lives of Mesoamericans.
3. Distribute materials to students.
4. Have participants crumple and uncrumple the strips of brown paper several times. Iron the strips to give the paper a distressed leather look. (Optional)
5. Have them glue the strips together to make one long strip. Allow to dry.
6. Fold the strip in half lengthwise and then in half again. There will be a total of four sections.
7. Participants may use pencils or markers to write sentences about their lives lengthwise across the strip (e.g. school, sports, family, etc.)
8. Participants can create their own “hieroglyphs” by illustrating their writings on both sides of the strip. As they illustrate, have them think about using objects or animals as symbols to tell their stories. They can also incorporate Maya hieroglyphs and designs in traditional colors.

Conclusion

Ask the following questions as participants share their codices:

1. Why are Mesoamerican codex books important?
2. What aspects of your lives did you chose to write about and why?

Art Trunk Activity: Animal Effigy

Refer to pages 10 and 13 in the Teacher Resource Guide.

Objective

Participants will learn the importance of different animal figures in ancient America and create their own animal **effigy** pottery.

Materials

- Canvas table covers
- Air-dry Terracotta Clay
- Clay tools
- Paint

Directions

1. Cover each table with a canvas table cover.
2. Emphasize the importance of animals in ancient American cultures by revisiting *Crocodile Effigy Incense Burner* on page 10 and *Llama Effigy* on page 13. Have participants talk about animals that are important in American culture today.
3. Have participants choose an animal that is important to Americans today, and give each person two pieces of individually wrapped clay.
4. Setting one piece aside, have participants create their animal bodies, legs, and heads. Save special details like ears, eyes and skin patterns for step 14.
5. Once the animal has been created, have participants set the animal aside.
6. Using the second piece of clay, participants will make a pinched bowl.
7. Have them roll clay into a sphere or ball shape and gently tap one side on the table to flatten.
8. On the flattened side, they will gently press their thumbs into center.
9. Keeping their thumb in the center of the clay, they will rotate the clay piece slowly while gently pinching the outer edge with the center thumb and outer index finger. Repeat this action until participants have a bowl shape.
10. Now that the animal and bowl sculptures are complete, have participants decide where they would like to attach their bowl onto their animal figure.
11. Once they have determined the placement, have participants lightly outline where the bowl will sit on the animal figurine, and remove bowl.
12. With the bowl in hand have participants score (lightly scratch) the surfaces of both where the bowl and animal figure touch.
13. Gently press the bowl and animal figure together where they have scored, while pressing and blending the score marks until they are smooth.
14. Once their animal pot has been constructed, participants may add details like ears, eyes, and skin patterns to make their animals unique.
15. Set clay pots aside to air dry for one week.
16. Once dry, participants may use small amounts of paint to add color to their patterns and animal features.

Conclusion

Ask the following questions as participants share their figures with the group:

- What is the importance of your animal figure?
- Would this animal be considered important in modern times or to the ancient American people?
- How would your animal pot be used in ancient America?

Prior to the next activity, Reconstructing Artifacts, have participants make a second pinched bowl. Be sure to let them know that this bowl will be dried and broken into pieces for the next activity. Encourage them to decorate it with personal details by carving their names and images that tell about them, their families, or what their pots might be used for. Once these have air dried, have each participant place her/his bowl in a plastic sandwich bag. Be sure that participants completely seal their bags, and then have everyone break their bowls into four to six pieces by hand, by dropping on the floor, banging on the table, etc. Have them leave the contents in the sealed bag.

Art Trunk Activity: Reconstructing Artifacts

Refer to page 4 in the Teacher Resource Guide.

Objective

Participants will learn and reflect on the skills required to reconstruct an artifact and identify its origin.

Materials

- Plastic bags containing broken pieces of pottery
- Glue
- Paper
- Pencils

Directions

1. Arrange students in pairs. Give each pair two plastic bags containing broken pieces of pottery made prior to this lesson.
2. Have each group decide who will assemble the pieces and who will record the group's findings.
3. As participants remove the contents of the bags, emphasize the importance of observing each piece and identifying any visible images or words. The recorder should make note of these observations on a sheet of paper. S/he may even sketch some of the pieces.
4. Once observations are made, the pair can arrange, assemble, and glue the pieces back together.
5. Group members will then switch responsibilities of record keeping and assembling, and repeat the process with the second bag of broken pottery.

Suggestion for Pre K-2nd Grade

Instead of reassembling pottery pieces and writing observations, younger participants can reassemble pre-cut images of Pre-Columbian objects.

Conclusion

Have participants reflect on their findings by asking the following questions:

- During your observation and reconstruction of the pot, were you able to identify who made it?
- Can you tell anything about the person who made the pottery?
- What would be most challenging about being an archaeologist? What would be most rewarding?

Exploring Art of the Ancient Americas: The John Bourne Collection
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