

APPENDIX 1

MAYA CIVILIZATION

MURAL PAINTING: Interlocking geometric designs with some symbolic religious motifs. Others are naturalistic but not realistic. Content is religious (gods, priests and sacred animals).

PAINTED BOOKS: On deerskin or bark paper, dressed with white chalk. Miniatures show exquisite composition, drawing, movement and coloring. Subjects are calendar, ritual, mythology and history.

DECORATED POTTERY: Figures of gods and animals with symbolic or simple decorated motifs in purple, orange, yellow, blue-grey, white, black and others, burnished to a high gloss. Ritual vases at Teotihuacan often painted solid deep brown or brownish red then polished and fired. Then figures left in silhouette by scraping away the background. Details are put in by incision. Other techniques utilize variations with paint underlayment and stucco.

LACQUER WORK: Decorate gourds or wood; paint – cloisonné techniques with varnish made from an insect (Michoacan). Successive layer technique with oil from line-leaved sage as solvent medium (Guerrero).

MONUMENTAL SCULPTURE: Rarely three dimensional, either compact blanks or two-dimensional. Utilized as an integral part of architecture. By the end of the period realism and austerity typifies the art. There is some deep stucco relief that is painted.

CERAMIC SCULPTURE: There are funerary urns of different styles (Oaxaca, Monte Alban).

MAYA: Small masterworks of realistic art, hand molded (warriors, priests, ball players, women, etc).

WESTERN MEXICO: Clay statuary of extraordinary development and artistic importance; there is great economy of form; funerary art.

MASKS: Of stone, wood, baked clay and bone. Used in magic, religious and funerary purposes. Used by priests to depict gods and to cover the dead body's face. Many, especially miniatures, are artistically exquisite.

LAPIDARY and MOSAIC: In jade, jadeite, turquoise, obsidian, rock crystal, etc. Small figures and masks, anthropomorphic votive hatchets. Vases, jugs, ear plugs, breast pendants and other jewelry made. Mosaics include masks, helmets, knife handles and other artifacts.

WOOD, BONE CARVING – SHELL ENGRAVING: Exquisite well done drums with mythological scenes. Spear throwers (ceremonial). Engraved shell for gorgets.

WEAVING, FEATHERWORK: Cotton for high quality textiles; agave fiber for coarse fabrics. Feathers used for head-dresses, fans and cloaks. Feather mosaics decorate shields.

METALWORK: Hammering, casting (lost wax), welding, gilding (gilded surface on copper-gold alloy with surface copper removed by acids of plant juices and heat), plating and inlaying practiced.

ARCHITECTURE: TEOTIHUACAN: (Representative) Great urban center on north-south axis with wide main avenue (Avenue of the Dead) with main buildings along it. In specific locations are the Pyramids of the Sun, Moon and Temple of Quetzalcoatl. Religious buildings are superimposed terraces on a base with a small temple on top. This is surrounded on three sides by a platform. More well-to-do homes (priests?) have a systematic distribution of rooms with porticos in front around sunken courts (religious).

CHOLULA: Evolution of the main pyramid (Phase I through IV) results in the largest monument in all Mexico, with base of 400 meters on a side and height of 62 meters.