

INDEX

- A3 β ware, 152–3, 156
 Abiquiu, 120
 Achilleion, 149, 151, 155
 Acoma, 134
 Aegean communities, 6, 138–63
 Aegean geography, 146–7
 aesthetic aberrations, 95
 aesthetic attributes, 76–7
 aesthetic discourse, 91
 aesthetic ideologies, 91
 aesthetic manifestations, 106–7
 aesthetic production, 93, 96, 99, 104; *see also* production
 aesthetic products, 92, 95, 104
 aesthetic response, 76–7
 aesthetic systems, 90–110
 aesthetic traditions, 90–1, 99, 107, 111
 political effects of, 92
 aesthetics; *see also* form
 of meaning and function, 74–7
 African art styles, 40; *see also* style
 African sculpture, 40; *see also* sculpture
 African tribes, 3
 age groups and sets, 43, 99
 agriculture, 38, 59–60, 99
 Albuquerque, 119–20
 Algonkian kinship systems, 37
 Aliakmon River, 149
 alluvial bottom land, 60
 alpine zones, 60
 Amazon Basin, 27
 amulets, 105, 108
 analysis, 76–8, 91, 140
 units of, 6
 analytic decoration, 14–16; *see also*
 also decorative style
 Anasazi, 113–14, 120–32
 ancestor statues, 99; *see also*
 statuary
 ancestors, 75–6
 Andean crops, 60
 Andean ecosystems, 60
 andesite, 147
 Angles sur'Anglin, 110
 anthropological analysis and
 analysts, 77, 90
 apron bands, 116–17
 apron fronts, 113–14, 120, 126
 aprons, 123
ara moana (ocean path), 76
 archaeological methodology, 138
 archaeological sites, 58, 113
 Archey, G., 74–8
 architecture, 42
 vernacular, 92
 Argissa, 149
 Arikara ceramics, 26
 Arizona, 113–36
 art, 26–8, 40, 57, 74–88
 anthropological treatises on
 and anthropology of, 75, 92
 attitudes towards modern, 77
 cultural organization by means
 of, 82
 folk, 42
 in relation to hunting, 106
 naturalistic and realistic, 2
 nonrepresentational, 77
 personal, 91
 representational, 75
 structure, 4, 6
 use in organizing linear space
 dualistically, 79
 art forms, 41, 46–8, 113
 belonging to a system, 1
 classifications of, 4
 culturally accepted structures
 for, 5–6
 haptic, 107
 in a culture, 6
 internal grammar of, 7
 parts of, 4
 art objects, 42, 75–7
 art systems, 3, 6
 art traditions, 75, 91, 99–100,
 104, 110–11; *see also*
 aesthetic traditions
 artifact analysis, 140
 artisans, 27, 93, 99, 111, 119,
 141, 148, 158
 conservative, 140
 artistic communication, 36–8
 artistic interaction, 37–8
 artists, 27, 75, 77–8, 95–6, 104,
 130
 ash, 63
 Atoni house structure, 4
atua influence, 80, 84, 86
 Avis effect, 30
 Awatovi, 119–20, 128, 133
 Axios River, 149
 Ayacucho, 58, 60–1, 63–4, 72
 B2 and B3 α ware, 157, 161
 B3 δ designs, 160
 bags, 113, 117–18, 120, 122, 132
 Bakuba villages, 48
 Balfet, H., 140–1
 band designs and patterns, 32, 57,
 65, 122, 130, 133; *see also*
 horizontal zones and
 vertical zones
 band symmetry, 66, 68; *see also*
 symmetry
 bands, 113–14, 116, 118, 123–5
 bargeboards, 75
 barley, 59, 70, 147
 barrios, 57, 60, 62–3, 69
 Barrow, T., 76, 88
 Basketmaker periods, 120–6, 133
 basketry, 120, 122, 140
 basket-weavers, 4, 6
 Bastien, J.W., 60

Index

166

- Bateson, G., 4, 27, 36, 38
 Baule, 41
 Bauman, R., 4
 Bé, 141
 Beale, T.W., 162
 Bear Creek Cave, 119, 132
 beer and beer-making, 103
 behaviour and behavioural manifestations, 56–7, 60–1
 in terms of inner drives, 86
 behavioural systems, 6–7
 Belgian Congo sculpture and objects, 40, 48, 54; *see also* sculpture and art objects
 Bell, C., 75
 belts and belting, 113, 121
 Bena Lelua, 48
 Benin courts, 41
 bichrome style, 63
 bifold rotation, 68, 78, 121–3, 126, 133, 136, 139
 bilateral patterns and structuring, 70
 bilateral symmetry, 41, 66, 68–9, 78; *see also* symmetry
 bilateral surfaces, 82–4; *see also* surfaces and surface effects
 Binford, L.R., 26
 Binney, J., 88
 bison, 105
 horn, 108
 blanket design, 131
 blankets, 113, 116, 118, 124, 129–30, 133
 Boas, F., 8, 27, 92, 97
 body painting and display, 6, 100; *see also* display
 body placement and position, 46, 100
 Boeotia, 148, 155–6, 158, 162
 Bolivian mythology, cosmology and ritual, 60; *see also* cosmology and ritual
 border design, 125, 131, 133, 136
 boundaries and boundary markers, 22
 bowl exteriors, 5, 158, 163
 bowl interiors, 158, 163
 braided sashes, 113
 breasts, 104, 106
 breechcloth fronts, 116, 118, 131
 breechcloths, 113
 Breuil gallery, 106
bricolage, 87
 brideservice, 99, 101, 103
 and bridewealth, 104
 British Columbia, 94
 broad beans, 59–60
 brocade and brocaded cloth, 119–20, 132
 cotton fragments, 128
 Bronze Age, 143
 bronze plaques, 41
 brushstrokes, 17; *see also* spatial division
 Bunge's models of 'minimum distance' routes, 161
 burnished ware, 142
 Bushoong, 41–2; *see also* Kuba arts, 42–8
 dreams of status, 52
 two- and three-dimensionality, 48–54
 bush spirits, 41
 buttocks exaggerated, 104
 Caimito, 28, 31, 36
 Californian Indian tribes, 140
 Callaria, 28
 Camp Verde, 117, 128
campesinos, 60; *see also* peasants
 Canyon Creek, 118, 132
 Canyon de Chelly, 113, 117, 129
 Canyon del Muerto, 115, 122
 caricature, 3–4
 carrying bands, 113–14
 'Cartesianism', 86–7
 carving, 46, 48–50, 54–5, 75–6, 84, 88, 96
 Casa Grande, 119, 128, 132
 categories, 22, 26, 28, 41, 57, 65, 77, 139
 spatial, 57, 65
 cattle, 147
 in Pleistocene times, 105
 causality and causation, 87, 99
 cave art and sculpture, 104; *see also* sculpture and petroglyphs
 Central Place Theory, 163
 ceramic design, 56–7, 138–63
 and curved surfaces, 65–6
 ceramic production, 57–8, 140
 ceramic styles, 148, 151
 ceramics, 25–39, 63, 136; *see also* pottery
 and the community, 70
 and the use of horizontal reflection, 69
 archaeological, 141
 classification of, 140
 for the tourist market, 64
 ceremonies, 49, 93–4
 Chaco Canyon, 113, 120
 Chagnon, N.A., 38
 Chalcolithic period, 140
 Chama Valley, 120
 change, 6, 138, 144, 146
 different types of, 147
 evolutionary, 92
 in productive status, 99, 101
 individual factors responsible for, 140
 physiological, 101
 significant acceleration in rate of, 143, 146
 Chasia mountains, 148
 chequerboard designs, 41
chicha, 64, 70
 chiefs, 93, 95, 98–9
 Chihuahua, 128, 132
 childbirth, 43, 48, 54, 101
chomo ani beer urns, 33
chomo storage and transport vessels, 28, 30
 chronologies, 56, 149
 cicatrization, 101–2
 circular designs, 34
 clans and clan sections, 52, 93, 99
 class, social, 61, 69, 98
 classifications, 140–1
 clay, 57
 environmental availability of, 140
 in construction, 142
 Clear Creek, 117, 128
 clergy, 92; *see also* social relations
 clothes and emblems, 53
 cloths used in costumes, 50; *see also* costume
 polychrome, 126
 Cocama, 33
 Cocucho, 10
 Codere, H., 95, 98
 cognitive aspect of art, 75
 cognitive systems and structure, 9, 20, 23
 coiling, 63
 colour and colouring, 74, 78, 101, 107, 111, 122, 124–5, 140
 elaboration in, 99
 colour blocks, 120, 122
 colour counterchange, 123, 126, 132, 140
 colour vocabulary, 104
 colour weight and balance, 100, 102
 Comanja, 10
 communication, 141, 151
 for product exchange, 149
 communities, 57–63, 69–71, 113
 competitive activities, 42, 46, 53–4, 98
 complementarity, 79–81
 composition, 120
 logic, 107
 order, 41
 rules, 42
 configuration, 4–5, 17, 19–20, 22, 57; *see also* spatial division
 congregations of viewers, 93
 Conibo communities, 31–2, 36
 consanguinity, 38
 construction techniques, 142
 context and contextual relations, 7, 40–1, 54
 continuity, 6, 144
 contradiction, 81; *see also* symmetry
 Cook, Captain J., 88
 Corinth, 157
 cosmology, 38, 60, 76
 costume, 49–50, 52–3, 99; *see also* display
 official, 51
 cotton cloth, 124, 128
 Cottonwood, 118
 counterchange, 122–3, 125–6, 132, 140
 cowrie shell designs, 50
 cradle bands, 113, 115
 craft specialization, 149; *see also* specialization
 craftsmanship, 42, 95
 craftsmen, 50, 96
 creation myth, 79–81
 crests, 96–7, 99, 111
 Crete, 141, 147
 cross-hatching, 19, 22
 cultivation, 59–61, 70–1, 101
 cults, 48, 104
 cultural basis of structural analysis, 140–1
 cultural change, 141–63
 spatial aspects of, 148–63
 cultural contact, 146
 cultural context, 75
 cultural diffusion, 56
 cultural ecology, 39
 cultural expectations, 32
 cultural expression, 26–7
 cultural groups, 5, 140
 cultural ideology, 104
 cultural institutions, 77, 87–8
 cultural interaction, 140
 cultural markers, 138
 cultural models, 111
 cultural organization, 82
 cultural processes, 57, 74
 cultural reading, 91, 100
 culture, 1, 61, 74–88, 138, 147
 aesthetic component of, 7
 development of, 148
 in art structure, 3–4
 culture history, 56, 140
 curvilinear designs and forms, 32, 41
 Cyclades, 141, 147; *see also* Aegean geography
 cylindrical forms, 49
 Dahomey courts, 41
 dance, 41, 75, 93
 display in, 99, 111
 erotic, 104
 decoration, 58, 140, 142
 materials used for, 104
 of young females, 101
 plastic, 143
 decorative and decorating tradition, 100, 104
 decorative ideas, 147
 decorative space, 14–15, 50, 56–73; *see also* space
 in relation to environmental and social space, 69–71
 decorative style, 8–9, 14–16, 23
 decorative zones, 70, 72
 Deetz, J., 5, 26, 37, 56
 Deetz–Longacre hypothesis, 26–7, 33, 37–8
 Denver Art Museum, 93
 Desana, 38
 'descending perspective', 43
 descent groups, 63, 70
 design, 56–7, 63, 76, 123–5
 classifiable, 149

- command over proper use of, 104
 controlled by technique, 120
 counterchanged, 143
 dynamic, 122
 elaborated, 99
 execution, 66
 finite, 65
 idealized, 147
 male, 100, 104
 nonrepresentational, 100
 organization, 64
 painted, 58
 repeated, 139, 151
 representational, 100–1, 104
 segments of, 85
 design elements, 17, 56–7, 82, 122, 138, 140; *see also* spatial division *and* motif symmetry
 conjunction of, 19
 distribution of, 151
 primary and secondary, 19
 design space, 63–4; *see also* space
 design structure, 8–9, 12, 22–3, 56–73, 140, 143, 146, 149, 156–7, 163
 analysis of, 14–22
 basic units of, 16–22
 classification of basic units of, 18–19
 grammar of, 23
 rules for basic units of, 19–22
 similarity of, 140
 design styles, 113, 120, 122, 140
 design systems, 104, 141–2, 151
 design zones, 63, 65–6
 dimensionality, 5, 41, 54
 Dimini ware, 157–61
 display, 93, 95–9; *see also* competitive activities
 distribution and distribution patterns of design, 140, 152, 155–7, 162
 of sites, 163
 division of labour, 91, 97–101, 105–7
 sexual, 103, 108, 111
 Dogon, 41
 Douglas, M., 3
 dramas and dramatizations, 93, 99
 dualism and dual forms, 76, 78–82, 84, 87
 Duggagei Canyon, 114, 126
 Early Bronze Age, 141, 146, 161
 Early Neolithic period, 138, 141–2, 146, 148–9, 151, 153–6, 161, 163
 ecological settings and zones, 38, 57–60, 69–70
 economic determinism, 111
 ecosystems, 60
 ecozones, 60; *see also* ecological settings and zones
 egalitarian social forms and relations, 108, 110–11
 elaboration of design, 40, 92, 96–100, 105–7, 110–11, 149
 in the direction of significance to reproduction, 107
 motives underlying, 95
 provision for, 104
 Elateia, 149, 157
 elders, 99, 104
 men and women distinguished, 103
 Eleven Pueblos, 10
 elite arts, 40, 46
 embellishment, 143–4, 146
 embroidered fragments, 117
 embroidery, 48–50, 116, 119–20, 134
 on white gauze weave, 118
 emic categories, 57; *see also* categories
 emic zones, 70
 ‘empires’ in Africa, 42
 environmental space, 58–60, 69; *see also* space
 environmental zones, 163
 equivalence, 81; *see also* symmetry
 ethnic groups, 27, 40–2, 48
 ethnicity, 28
 ethnogenesis, 27
 ethnographers, 6, 23, 42, 140
 ethnographic context, 9–10
 ethnographic pottery, 57; *see also* pottery
 ethnography and ethnographic studies, 4–5, 8, 11, 26–7, 41, 140
 etic categories, 57; *see also* categories
 etic function, 61
 European contact with Maoris, 74
 European fur traders, 95–7
 European tourists, 104
 European Upper Palaeolithic art, 104–7
 Evans, J.D., 142–6
 Evans, Sir A.J., 142
 exchange, 81, 97, 147, 155, 157, 162
 exchange networks, 140, 147
 exchange routes, 162
 extended families, 26, 28–38, 57; *see also* families
 fabrics, 113, 120, 124, 130; *see also* textiles
 facial patterns, 83; *see also* tattooing and tattoo design
 families and familial units, 37, 39, 57, 140–1
 Fang, 41
 sculpture, 4, 41
 female figures, 106–7
 fertility, 43
 figures and symbols, 48
 figurines, 48; *see also* statuettes
 female, 104
 ‘flame’ style and patterns, 152, 155
 Flannery, K.V., 26, 37, 39
 flatwork, 42; *see also* two-dimensional objects
 floodplains, 148–9
 floral motifs, 70, 135; *see also* motifs and motif symmetry
 folk categories, 3
 ‘fool’ dancers and masks, 48
 forest, 58–60, 70
 form, 5, 41, 75
 and content, 74–5, 90–110
 homology of, 87
 indicating category boundaries, 41
 meaning in, 76–7
 morphology, 90, 100
 not linked with meaning in functional unity, 92
 structure, 95
 form elaboration, 91, 104, 111; *see also* elaboration
 Foucault, M., 104, 111
 Four Corners, 113, 120
 Friedrich, M.H., 4–5, 37, 141, 151, 163
 Friedrich, P., 23, 90
 fruit motifs, 41; *see also* motifs and motif symmetry
 Fulani, 141, 163
 funerary statues, 48; *see also* statuary
 fur blankets, 113
 fur traders, 95, 97
 Gathercole, P., 76
 gathering, 97, 104, 106–8
 Geertz, C., 3
 generation, 104
 geographical constraints and barriers, 151, 163
 geometric elements, 119, 124, 130
 geometric motion, 6, 138; *see also* motion classes
 geometric patterns and designs, 49, 78, 120, 133
 gifts, 81, 104, 155
 interest on, 95
 Gisiga pottery, 163
 Glassie, H., 4
 glaze, 9–10
 godsticks, 76
 goods, 95; *see also* exchange and services, 162
 contained in vessels, 147
 Gothic forms of architecture, 92
 Graham County, Arizona, 119, 128
 Grand Gulch, 116, 124
 Gravettian period, 104, 111; *see also* figurines
 Greece, 138–63; *see also* Aegean geography
 topography and microenviron-
 ments of, 162
 greenware, 8–23; *see also* Tarascan design *and* redware
 habas, 60
 Haggett, P., 161–2
 Haida, 96, 111
 hairstyle, 43, 45
 Hanansayuq barrios, 60
 hauhau warriors, 82
 Haumia, 81
 herders, 99, 146
 herding, 59, 70, 105
 Hidden House, 117–18
 hierarchical networks, 163
 historical change, 92; *see also* change
 historical events enacted, 93, 99
 Hodder, I., 6
 Hohokam of Arizona, 113, 118–20, 126–8, 134
 Hokianga, 75
 Hopi, 133
 embroidery, 119–20; *see also* brocade and brocaded cloth
 learning patterns, 56
 murals, 130, 134
 towns, 119
 world view, 135
 Hopi–Tewa potters, 135
 horizontal patterns of subdivision, 20
 horizontal reflection, 5, 66, 68–9, 140
 horizontal space, 69–70; *see also* space
 horizontal zones, 64, 69, 133
 horizontal/vertical systems and orientation, 41, 57
 Huamanguilla, 64
 Huanta, 64
 Hurinui, Pei Te, 87
 Iatmul communities, 38
 Ibo, 41
 iconography and iconographic notions, 74–6, 92, 95–7
 icons, 92, 95–7, 100
 pre-Islamic, 99
 ideology, 100, 111
 imports, 48–9
 incest, 46, 80
 Indian Ocean, 43
 indians, 61
 information, 92, 161–2; *see also* interaction
 initiation, 48, 99
 screens, 54
 Inscription House, 115
 interaction, 5–6, 56–7, 148, 155, 161–2
 social, 41, 57
 interpretation, 41, 74, 76–7, 143, 149
 inventories, 46, 49

Index

- inventories (*cont.*)
 design, 49
 irrigation, 60–1, 71
 in the upper and lower savannah, 70
 prerequisites of, 69
 Islamic art, 99
 island groups and peoples, 147
 interaction with, 148
itul festival, 51; *see also mboong itool*
- jar exteriors, 5, 158, 163
- Kalimnos, 146
 Kasai River, 42
 Kau, 104; *see also* Nuba
kauri (pine), 82
 Kawaika-a, 119–20, 128, 133
 Kayenta, 117
 kerfed box, 95
 Kiet Siel, 116
 killer whales, 95–7
 kilns, 10
 kilt borders, 131, 133
 kilts, 113, 130, 133
 with tapestry insets, 117
 kin groups, 46, 99
 affiliation, 61, 63
 their validation against other kin groups, 98
 king statues, 43; *see also* statuary
 Kingcome Inlet, 94
 kingship, 42–3
 hereditary, 52
 ideals of, 46, 48
 Kiva murals, 119
 Knossos, 6, 138, 141–8
 Kogi, 38
 Kordofan, 111
koru, 83
 Kostienki, 107
 Kot a Pe, 43–4
kōwhaiwhai rafter paintings, 76, 78
 Kuaua, 119–20, 128
 Kuba, 40–55; *see also* Bushoong arts, 42–8
 cultural values, 50
 two- and three-dimensionality, 48–54
kumara gardens, 84
 Kuna, 4
kuri style, 88
 Kwakiutl, 94, 97
- La Magdelaine, 109
 labour, 91, 97–100, 101, 103, 105, 111
 sold in terms of duration, 104
 Lamé pottery, 163
 language, 8, 23, 56, 61, 92; *see also* style
 Larissa, 148, 157
 Lascaux, 105
 Late Neolithic period, 138, 143–4, 149, 157–61, 163
 Late Prehistoric period, 120, 122, 124–33
 Laussel, 108
 leaflike elements, 18–19; *see also* design elements
 Lele society, 43
 Lerna, 157
 Leroi-Gourhan, A., 106, 108
 Lespugue, 107
 Leuzinger, 40
 Lévi-Strauss, C., 41, 76–7, 83, 87, 90–1, 111
 Lianokladhi, 151, 155, 161
 linear design, 48–9
 linear space, 77–9; *see also* space
 linguistic anthropology, 8
 linguistic communities, 92
 linguistic incompatibility, 140
 linguistic research, 91–2
 lintels, 75–6
 literacy, 61
 Llamahuilca, 60
 Longacre, W.A., 5, 26, 56
 looms, 113, 122, 124, 133
 looped bands, 113
 Luba divination figures, 48
 Luebo, 55
 Lurinsayuq barrio, 60, 63–4
 Lusambo, 54
- Mácas area, 27
 Macedonia, 148
 Magdalenian period, 111
 Maghreb, 141, 155, 157
 maize, 60–1, 71
 and irrigation, 70
 maize beer, 64
 mammoths, 105–6
manaia, 75–6, 78, 81–2, 84
 Manco Capac, 28
 mantas and manta borders, 130, 133–4
 mantles, 4
 Maoris, 5, 74–88
mapu éti kiln, 28
marama (physical world), 80
 market centres, 149, 157, 162
 market exchange, 60, 162
 market systems, 162–3
 marriage, 38, 99, 141
 consummation of, 101–2
 control over, 104
 mashua, 59–60
 masks, 48, 93–4, 96, 99, 111
 ‘mass production’, 141; *see also* production
 material culture, 8, 23, 27, 42
 matri-clan sections, 99; *see also* clans and clan sections
 matri-kin-based groups, 101
 matrilocality, 36
 maturational cycle, 32–5; *see also* extended families
mboong itool, 55; *see also* sculpture
 Mead, S.M., 8, 76
- meaning, 5–6, 74–7, 97
 and abstraction, 111
 form-dominated, 96
 in crests and representations, 99
 not linked with form in functional unity, 92
 meeting-houses and their walls, 75–6, 78
 Megdhova River, 148
 Mesa Verde, 116
 Mexico, 141, 151
 meztizos, 61
 Michoacan, 141
 microenvironments, 147, 149, 162
 Middle Neolithic period, 143–4, 146, 148–9
 Middle Virginians, 4
 Middle Woodland occupation, 37
 Minoan materials, 143
 mirror reflection, 78, 82, 121, 124, 139
 Mitla, 136
 Mogollon of New Mexico, 113, 118–20, 128, 132–3
 motifs and motif symmetry, 17, 19, 49, 52, 57, 65–7, 69–70, 76, 120–6, 129, 133–4, 140, 149; *see also* symmetry
 motion classes, 138, 140, 143, 151, 157
 two-dimensional, 158
 Moya; *see* Muya
 Mule Creek Cave, 118, 133
 murals, 119–20, 130, 133–4
 Mushenge, 42
 music, 41, 84
 Muya, 60, 64
- names, 52, 64, 76
 variant, 151
 Nampeyo, 135
 naturalism, 40–1, 96
 Navajos, 4, 136
naven, 38
ndop figure, 43, 46
 Nea Nikomedeia, 149, 151, 163
 negative patterning, 125, 129, 134
 Neolithic period, 138–63
 Nepia Pohuku, 79
 ‘net’ style, 152, 155
 Nevada cattle brands, 3
 New Zealand and the Maoris, 74–88
 Ngapuhi tribe, 86
 Ngongo, 54
noa; *see* *atua* influence
 nobles and nobility, 53, 98
 North Africa, 141
 North America, 92–9; *see also* Northwest Coast and its art and Southwestern cultures
 Northwest Coast and its art, 6, 92–9, 110
- Nuba, 6, 91, 99–104, 108, 111
 Nueva Eden, 28, 30
 Nuevo Destino, 28, 33–4, 37
numinas, 99
 Nyaro, 104
nyec (filth), 46
- Oaxaca, 136
 obesity, 106, 108
 obsidian, 147
 oca, 59–60
 ochre, 101–2, 104
 Ohine-mutu, 88
 oil, 101–2, 104
 Olbrechts, F., 40, 48
 olives, 147, 149
 olla painting, 11
 O’Neale, L., 4–6
 one-dimensional designs and patterns, 122, 125, 131, 133, 138–9
 one-dimensional structure, 139
 one-dimensional symmetry, 143
 Orchomenos, 157, 161–3
 Otzaki, 149, 151, 155, 160
- paam*, 46
 Pacific art, 83
paepae threshold, 78
 pagos, 60
 Painaco, 28, 30, 32
 paint, 99
 environmental availability of, 140
 Painted Cave, 116
 painting and the painting process, 12, 20, 74, 119, 125
 out of context, 14
 Palaeolithic art, 6, 104–7
 Palatki, 118
 palm-wine and palm-wine gatherings, 49–50, 53
 Pampas River valley, 60
 panel motifs, 123; *see also* motifs and motif symmetry
 panelled layout, 157–8
 panels, 78, 93, 96, 99
 Panoans, 27
 Papa, 79
 paramo, 58–9
pare lintels, 75
 parietal art and sculpture, 6, 104–8
 Patamban, 10
 patri-clan sections, 99, 101; *see also* clans and clan sections
 patrilineal groups and linkages, 38, 101
 pattern structure, 136, 138, 155
 patterning and patterns, 6, 150
 based on a two-dimensional axis, 158
 counterchanged, 143, 146
 distribution of, 142
 idealized, 145
 inset, 158
 ‘limited’, 133

Index

- repeated, 138
 'stepped', 160
 Patzcuaro (Lake), 10
 peasants, 26, 61, 92; *see also*
 social relations
 Peloponnese, 148, 155, 157–8,
 162
 Peneios River, 148–9, 155
 Pennsylvania, 161
 perception, 1–3
 perspective, 3, 6, 96
 petroglyphs, 105, 108, 110; *see also*
 cave art and sculpture
 Phthiotis, 151
 physiognomic quality, 46
 physiology and physiological foci,
 1, 107, 110
 plato bowl, 63–4, 66, 68–70
 Pleistocene mammals, 104–5,
 107
 plush decoration, 50
 po (underworld), 80
 Pohuku; *see* Nepia Pohuku
 political contexts for art objects,
 40, 46
 political organization, 60, 87
 polychrome style, 63
 Polynesian art, 74
 ponchos, 119
 portrait masks, 96; *see also* masks
 posing and poses, 104, 108–9
 potlatches, 98–9
 pots, 163
 exported and imported, 141
 in decreasing quantities, 162
 manufactured, 155
 potters, 56, 63–4, 120, 134, 140,
 147, 151
 corporate groups of, 57
 female, 141
 location of, 58
 pottery, 25–39, 57, 63, 71, 141,
 144; *see also* ceramics
 conceptualization of, 25
 design, 56–7, 120, 134
 distribution, 141
 fuel for firing, 59
 of Knossos and Saliagos com-
 pared, 147
 painting, 22–3
 trade, 141
 types, 148
 vendors, 64
 water-carrying, 71
 pottery-making, 5, 8–23, 56, 162
 Pottery Mound, 119–20, 128,
 130
 poupou rafter support posts, 78
 Prayer Rock Caves, 114–15, 123
 prehistory, 6; *see also* Late Pre-
 historic period and Palaeo-
 lithic art
 priests, 99, 101, 104
 Prodomos, 149
 product exchange, 147, 149, 157;
 see also exchange
 production, 91–3, 97, 100–1,
 103–4, 106–7, 109–10,
 140; *see also* surplus
 progress from lower to higher
 status, 54; *see also* status
 Protohistoric and Historic Pueblo
 styles, 120–1, 128–33; *see also*
 Pueblo peoples
 protohistoric Hopi, 133
 Pueblo Bonito, 113
 Pueblo peoples, 113, 120,
 122–36
 puhoro style, 88
 Puna (or puna), 60, 70
 puyñu vessel, 63–6, 68–71
 pyramids, 110
 Pyrasos, 149, 151

 quechua, 60; *see also* qeshwa
 Quechua names, 64
 quëncha food bowls, 28, 30
 quënpo cups, 28
 quënti cooking pot, 28
 qeshwa, 70; *see also* quechua
 quinoa, 59–60
 Quinua, 5, 56–73
 Quispe, U., 60
 quiver bodies and tabs, 117

 rafter painting, 75–6, 78
 rafter patterns and designs,
 79–81, 85–6
 rains and rainfall, 60–1, 69
 Rangí (or rangí), 79–80
 rank, 46
 insignia appropriate to, 53
 ranking, 13, 22–3
 raphia palms, 46, 51
 raven-man mask, 94; *see also*
 masks
 reality, 80, 91, 111
 conceived as bilateral, 83
 redundancy, 4, 92, 95–7, 99
 redware, 10; *see also* greenware
 and Tarascan design
 reflective symmetry, 84; *see also*
 symmetry
 regalia, 46, 48; *see also* kingship
 reification, 69, 71
 reliefs, 49, 55; *see also* surfaces
 and surface effects
 Renfrew, C., 146–7, 149, 161–2
 repetition, 65, 69, 76, 95
 representation, 92, 95, 100–1,
 111
 of animals, 99
 representational iconography, 76;
 see also iconography
 residence patterns, 26, 38, 56, 63
 resin, 82
 glazes, 28
 rhinoceros, 105–6
 Riefenstahl, L., 104, 111
 rim decoration, 72
 Rio Grande Valley, 119–20
 Rio Pisqui community, 28, 30
 ritual, 3–4, 23, 25–6, 40, 46,
 48–9, 55, 57, 60, 80, 93,
 98–9, 103, 106
 Rongo, 81
 rotations, 140; *see also* bifold
 rotation
 Rotorua, 88
 Rouffignac, 106

 S shapes as design elements, 18;
 see also design elements
 Sacaton Phase Hohokam, 136; *see also*
 Hohokam
 Salado, 117–18, 120, 125–6,
 131, 134
 Saliagos, 141–8
 Samos, 146
 San Francisco de Yarinacocha,
 26, 28, 31, 39
 San José, 141
 design structure, 22
 greenware painting, 9, 22
 pottery in general, 10–11, 20
 San Juan Valley, 120, 123
 sandals, 114–15, 120, 123–4
 sand-drawings, 49
 Sankuru River, 42
 Santa Tomas, 10
 Sarakinov Cave, 157
 sashes, 113
 savannah, 60–1, 69, 71
 variation in exploitation in, 70
 scarification and scarification
 marks, 42, 48, 101
 sculptural forms, 41; *see also* art
 forms
 sculpture, 5, 40, 50, 54, 55, 104
 animals, 104
 human figures, 42, 48
 seed motifs, 41; *see also* motifs
 and motif symmetry
 serpentine lines, 78
 Serbia, 151
 Sesklo, 149, 151, 157, 160
 settlements, 60, 142; *see also*
 communities
 sexual availability and restriction,
 101–2
 sexuality and sex, 79, 104
 shape categories, 26
 Sheep Rock Shelter, 161
 Shepard, A.O., 6, 8, 64–6, 120
 sherds, 138, 149, 158, 163
 analysed, 143
 and typology, 140
 orientation of, 157
 sites with, 146
 sorting and labelling of, 142
 Shipibo, 4, 28
 Shipibo–Conibo ethnicity, 28
 Shipibo–Conibo style, 5, 25–39
 shirts, 113, 118, 125, 134
 Shobwa, 54
 shrania drinking-vessel, 28
 Shyaam, 46
 Sikyatki style, 135
 Sinagua, 117–18, 120, 125–6,
 131, 134

 slash-and-burn agriculture, 27
 slaves, 29, 98
 slide reflection, 68, 78, 121, 124,
 136, 139
 combined with bifold rotation,
 133
 slip combinations, 63
 slip paints, 28
 social class, 61, 69, 98
 social context, 6, 75
 social forms, 97, 104, 106–8, 110
 social groups, 41
 below the level of the com-
 munity, 64
 limited, 141
 social organization, 57, 104
 of small-scale agriculturalists,
 99
 social patterns of ancient
 societies, 56
 social relations, 90, 93, 97, 99,
 111
 of production, 92, 100–1,
 103–4, 106–7, 110
 political scrutiny of, 91
 political theorization of, 108
 socialization, 101
 sociolinguistic research, 91–2
 Solutrean period, 111
 Songe, 48, 54
 Southwestern cultures, 113–36
 space, 5–6, 42, 57, 64, 68, 70,
 77–9, 82, 84
 bifurcation of, 69
 categories of, 57, 65
 control of, 93
 cultural, 57
 social, 57, 61, 63, 69–70
 subdivided along a horizontal
 dimension, 60
 symbolic, 57
 terms of, 21
 Spanish people in America, 113,
 119–20, 136
 spatial arrangements, 162; *see also*
 space
 spatial discontinuity, 57; *see also*
 space
 spatial division, 16–17, 20–2; *see also*
 space
 organization of, 141
 spatial organization, 57, 59–60,
 64–5, 68, 70, 72, 77–8,
 82, 84; *see also* space
 spatial patterns, 57, 69–70; *see also*
 space
 specialization, 91, 141, 149, 157,
 163
 Spercheios River valley, 151, 155
 spirals and spiral forms, 41, 75,
 88
 conception of, 83–4
 statuary, 42–3, 45–6, 48, 54
 statuettes, 41; *see also* figurines
 status, 43, 53–4, 92–3
 elaborated, 99
 markers of, 92

Index

- status (*cont.*)
 possibility of, 98
 validation of, 95
 stones in construction, 142–3
 storehouses, 75, 78, 85
 stratification systems, 61, 98–9
 stratigraphic studies, 141–2, 148
 structural analysis, 57, 140, 148
 structural arrangements, 138, 140, 156
 structural morphology, 107
 structural organization, 151
 structural patterns, 57
 structural principles, 57, 71–2, 87
 structural shifts, 6, 143
 structural style, 6–7
 structuralist tradition, 107
 structure, 6, 120
 and structural consistency, 1, 6–7
 classes, 154, 156, 159–60, 163
 finite, 139
 in content, 92
 in perception, 2–3
 social, 56
 syntagmatic, 79–81
 structurings, 4–5, 41
 bilateral, 70
 style, 26–7, 40, 141, 147, 151
 of conventional form, 77
 correlates of, 57
 diversity in, 36–7
 homogeneity of, 23, 31–2, 35–8
 innovation in, 31
 integrity of, 29
 regional, 48, 124
 relationships of, 12
 rules of, 40, 100
 similarity in, 37, 151
 studies of, 92
 temporal changes in, 120
 tradition of, 27, 29
 tribal, 140
 variability in, 5, 27–8, 31–5, 124, 151
 variants of, 151
 stylization, 91
 subalpine zones, 60
 subsistence, 57, 106–7, 163
 Sudan, 99–104
 Sumba, 4, 57
 Summer Island, 29, 37
 surfaces and surface effects, 41, 46, 48–9, 55, 65, 82–4, 142–4, 149, 163
 surplus, 97–9; *see also* production
 symbol systems and symbolism, 3, 50, 52, 76, 77
 symbols, 76
 and things symbolized, 77
 visual, 52
 symmetry, 4, 18, 41, 57, 64–5, 68, 78–9, 81–2, 87, 120
 analysis, 5–6, 138–63
 classes, 63, 65–7, 138, 148–9, 151, 153, 155, 158
 classification, 148–9, 151
 defined, 65
 differences of, 140
 imperfect, 66, 84
 of repeated patterns, 140
 principles of, 138
 processes, 120–4
 structures, 140
 syntax, 95
 synthetic decoration, 14–16
 systemic models, 39
 systems archaeology, 56
 systems, social, 95
tachu vessels, 63–4, 68–9, 72
 Tama-te-kapua, 88
 Tāne, 80–1
 Tangaroa, 81
tāniko textile border design, 76
 tapestry, 116–19, 124, 129; *see also* weave techniques
tapu; *see atua* influence
 Tarascan design, 5, 8–23
 Tarascan Sierra, 9, 16
 Tarascans, 151, 163
 tattooing and tattoo design, 76, 82–4
taurapa (canoe sternpiece), 83
te ao marama (world of light), 80
 Te Oha, 78, 85
 Te Paea, 87
 Te Pehi, 83
 technology, 63, 124, 148
 Temple of Columns, 136
 Tervuren, 48, 54
 Tetela, 48
 textiles, 42, 48–9, 57, 113–36
 classed, 119–20
 design, 57, 75, 113–36
 listed, 113–19
 textural counterchange, 122
 Thermi, 146
 Thessaly and the Thessalian Plain, 148, 151, 155–8, 162
 thorn forest, 70; *see also* forest
 thorn steppe, 58, 60
 three-dimensional objects, 5, 42, 48–54, 139
 tie-and-dye, 119, 122, 125, 133
 Tigani, 146
tiki, 78, 81–2, 84
 Tlingit of Alaska, 93, 95, 98
rohunga, 75
 Tosi, 58
 totem poles, 92–3, 99
 tourist trade and market, 25, 63–4, 104
 trade, 42, 60, 95–9, 141, 155
 traders, 95, 97, 99
 translation (special sense), 68, 121, 139–40
 triad tests, 13, 16, 18–19
 tribes and tribal units, 75, 140
 Trikkala, 148
 tropical forest, 28, 38; *see also* forest
 Tsangli, 151, 155, 161
 Tsani, 151, 155, 161
 Tsegi, 115
 Tu, 81
tukutuku woven wall panels, 76, 78
 Tularosa, 119, 132
 tumpline, 123
 tundra, 58–9
 Tutanekei, 88
 twill, 116, 119–21, 129, 133; *see also* weave techniques
 two-dimensional designs and patterns, 122, 124–7, 131, 133, 139, 143, 158
 two-dimensional objects, 5, 42, 48–54
 two-dimensional paintings, 96
 two-dimensional perspective, 95
 two-dimensional structure, 139
 two-panel layout, 160; *see also* panelled layout
 typology, 22–3, 140
 Tzeltal, 4
 Tzintzuntzan, 10–11
 Ucayali River, 5, 25, 27
 ullucu, 59
 Upper Gila ceramics, 136
 Upper Palaeolithic parietal and mobile art, 6, 104–7
ushony (lack of shame), 46
 Utah, 24
 Vancouver Island, 111
 Vandal Cave, 114
 Vansina, J., 42–3, 46, 48–50, 52–5
varayoq, 60
vecinos, 61
 vegetation, 59, 70
 Ventana Cave, 118–19, 128, 132
 ‘Venuses’, 111
 Verde Valley, 117–18, 120, 128, 132
 vertical bars, 133
 vertical patterns of subdivision, 20
 vertical reflection, 5, 66, 68–9, 140
 vertical space, 60–1, 69–70, 158; *see also* space
 vertical zones, 64
 vessels, 63, 146
 categories, 28
 design proportion, 4, 57
 encoding and decoding, 14–22
 forms, 143
 shape, 141, 162–3
 surfaces, 13
 trade in, 147
 villages,
 organization, 4
 styles, 141
 villagers, 4, 69, 113, 141, 162–3
 visual art, 75, 77; *see also* art
 Waimamaku, 75
wainua (spirit), 86
 Waitara, 85
waikahuia (treasure boxes), 82
 Walnut Canyon, 117
 warps and wefts, 120, 124–6; *see also* weave techniques
 warriors, 75, 82–3
 wealth, 46, 53
 required for nomination, 52
 weave techniques, 6, 55, 111, 120, 122, 124–5, 128, 133, 136
 weft-wrap processes and productions, 116–19, 126, 132
 Western Pueblo cultures, 120; *see also* Pueblo peoples
 White Dog Cave, 122
 White House, 113, 116, 129
 Willendorf, 107
 women, 104, 110
 and organization, 106
 as designers, 133
 as nurses and reproducers, 107
 their circulation among husband bands, 141
 workshops, 157–8
 Wupatki, 117
 Yānomamö, 38–9
 Yarinacocha, 26
 yarn, 113; *see also* textiles
 Yoruba, 41
yukupuyhu vessels, 63–4, 66, 68–71
 Yurok–Karak basket-weavers, 4
 Zairian art, 40–55; *see also* African art styles
 Zerelia, 151
 ‘zigzag’ style, 152, 155
 Zipiago, 10