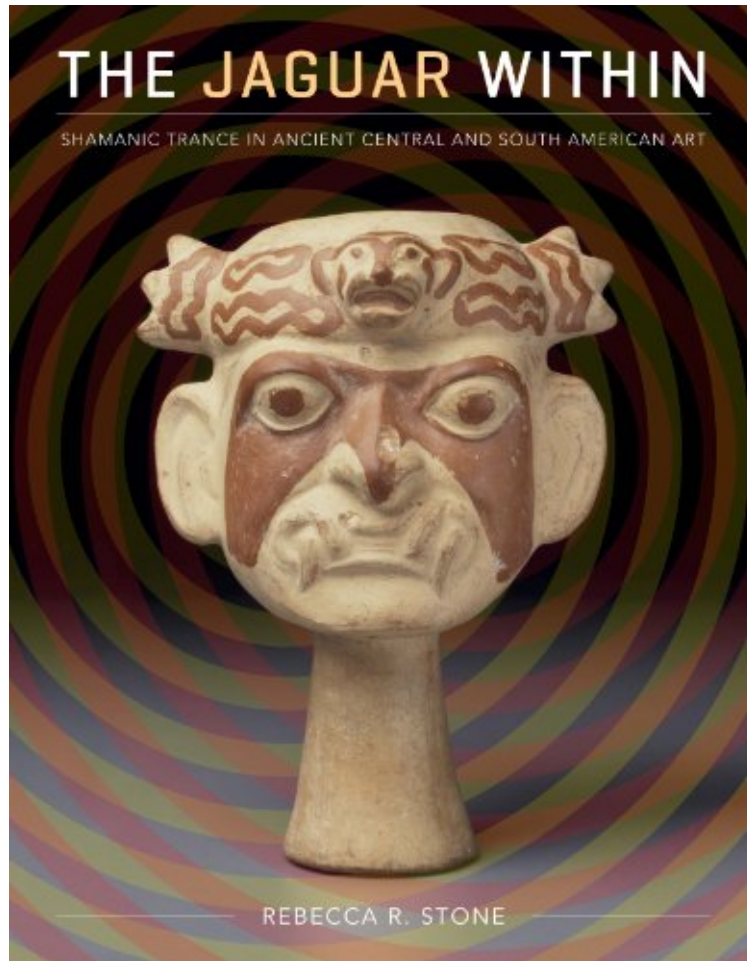


(Download free pdf) The Jaguar Within (Linda Schele Series in Maya and Pre-Columbian Studies)

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Rebecca R. Stone

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Rebecca R. Stone : The Jaguar Within (Linda Schele Series in Maya and Pre-Columbian Studies) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Jaguar Within (Linda Schele Series in Maya and Pre-Columbian Studies):

2 of 2 people found the following review helpful. A scholarly look at the shamanic aesthetic as it embraced Pre-Columbian art from Middle America to the Andes. By Larry Roberts Besides a scholarly study of shamanism as it applies to Mesoamerican and Andean art, one gets inside the visionary revelations that manifest in the spiritualist's mind. You are introduced to a cultural phenomenon that most shy from because the subject embraces an incredible revelation, that hallucinogens and ritual art are one. Anthropology is just beginning to except illuminated art as societal marker. Great book Ms. Stone, looking forward to your next publication. 0 of 0 people found the following review helpful. Excellent book, poor design By Hannah A really excellent, scholarly art book. Very well-researched, ample examples. My only problem with the book has to do with whoever was responsible for page layouts. The author

references numerous works of art on each page, but those works almost always appear in other chapters, making it difficult to visually reference what the author is discussing. The side margins of the book are quite large and it would have been possible to reproduce thumbnails of the artwork referenced right beside the text that references it. Chapter numbers are also not included in footers, so it is hard to find fig. 7.3 when one is in chapter 2. As it is, one must commit to a LOT of hunting to reference each piece of art being discussed. 0 of 0 people found the following review helpful. Five Stars By Customer The book that changed how I "see" reality.

Shamanism—the practice of entering a trance state to experience visions of a reality beyond the ordinary and to gain esoteric knowledge—has been an important part of life for indigenous societies throughout the Americas from prehistoric times until the present. Much has been written about shamanism in both scholarly and popular literature, but few authors have linked it to another significant visual realm—art. In this pioneering study, Rebecca R. Stone considers how deep familiarity with, and profound respect for, the extra-ordinary visionary experiences of shamanism profoundly affected the artistic output of indigenous cultures in Central and South America before the European invasions of the sixteenth century. Using ethnographic accounts of shamanic trance experiences, Stone defines a core set of trance vision characteristics, including enhanced senses, ego dissolution, bodily distortions, flying, spinning and undulating sensations, synaesthesia, and physical transformation from the human self into animal and other states of being. Stone then traces these visionary characteristics in ancient artworks from Costa Rica and Peru. She makes a convincing case that these works, especially those of the Moche, depict shamans in a trance state or else convey the perceptual experience of visions by creating deliberately chaotic and distorted conglomerations of partial, inverted, and incoherent images.

"In sum, Stone argues convincingly that shamanic aesthetics de-emphasize the individual, but play up the authority and status of both artists and shamans as masters of complex and often deceptive (trickster-like) multiple perspectives. From Mesoamerican Chavin Vision Serpents with feline elements, to Peruvian Moche visionary scenes with feline-snake depictions, Stone skillfully reveals commonalities and variations of shamanic imaginations."--Marjorie Mandelstam Balzer, Georgetown University, Religion About the Author REBECCA R. STONE is Masse-Martin/NEH Distinguished Teaching Professor in the Humanities (2010–2014), Associate Professor in the Art History Department, and Faculty Curator of Art of the Ancient Americas in the Michael C. Carlos Museum at Emory University in Atlanta, Georgia. She has also published *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas*, *Art of the Andes from Chavín to Inca*, and *To Weave for the Sun: Ancient Andean Textiles*.