

Example of research paper on mesoamerican artifact from the museum of natural his...

[Religion](#), [God](#)



The artifact called the thin 'orange ware' ceramic a Mesoamerican cylindrical tin or vessel with three sided slanting figures with one of its ends either the rear or the hind side having the shape of a bird's head. This artifact was created 1000 AD in the deserts north of Puebla in Mexico by a group of Popoloca men. It is made using clay of two kinds; black which is hardened from weathering and a sandy cream colored one. It was initially molded by a woman by creating and attaching an elaborate design which looks like a god's homage. On its outer side, series of formed vessels that are polished giving the pottery the characteristic rich orange color were used. The pottery was then heated and cooled followed by painting in rich colors i. e. red, white, green, orange, blue and yellow to beautify it on the surface and black was used to outline the details.

The artifact is usually in a "curious animal form" though appearing as an effigy of a dog or a deer. Considering the true Teotihuacano style, the artifact is a non-cylindrical tripod vessel with pierced rounded supports that are undecorated and a flared-rim opening located at the centre.

Culture or rather the way of life of the people from which the artifact is derived is quite an elaborate one since it is a dual economy. The Teotihuacan carried out both small scale subsistence agriculture and commercial activities. Puebla was an arid area and therefore, such artifacts were used to pray to Tlaloc, the god of storms and rain, and a necessary god to worship continuously in the Teotihuacan valley due to the region's dry climate.

Most of the Teotihuacan people were organized into small nuclear families and large polygamous families that sometimes encompassed the distant relation. They believed in sharing whatever they had. This is the best way to

live together to create harmony in the society. The thin oranges would then unite them in prayer for rains that would aid agricultural productivity.

Marriage was predominantly based on the 'where withal' of the male figures that sort to engage in a marriage contract. It was open to any adult who would be in a position to responsibly manage the wife and children. At this responsibility could be extended to the extended families. Children at this time were seen as part of the man's property and the bigger the family was the more prestigious the husband became and his social regard in society increased thereof. The elders gave advice to the junior members of the community and they became highly respected due to their old age and presupposed experience. Children were taught by the elders. They would be taught on the importance of respecting culture. This would lead to the preservation of such practices in order to benefit the future generations. These people took good care of their dead and buried with a mark of celebrations of both friends and kin. They believed in life after death that would a life of total happiness and bliss for those who would be deemed righteous after judgment.

This was how stable the religious practices were at the time. Most strikingly, they shunned the belief in the existence of other beings and their worship thereof. Among the family of gods that were worshipped by most of the classical societies each had a defined sphere of influence namely war, agriculture, fertility, rain hence each god was limited in this polytheistic society. Since these people were notoriously religious, it may appear that such artifacts could be used to appease the gods.

Religion influenced the scope and type of education offered, the nature of

organization of their unions and the principles of social welfare that characterizes the services offered to the sick, the elderly and excreta (Lujan, 56).

Moreover, the Teotihuacan culture became very diverse as it suffered infiltration from other people from other races. These include the whites and the black Africans who were out from slavery that equally incorporated their cultural practices into the greater ' mosaic' of the Teotihuacan culture. It's therefore important to note that as a result of these interactions, the culture of these people was influenced both positively and negatively.

The above mentioned artifact must have been owned by both men and women. The artistic and pragmatic versatility of the thin oranges expanded the wares into Teotihuacan and they were used for religious rites, food storage, funerary ceremonies and more hence some contain elaborate etchings and others appear void of carved designs.

Thin Orange ceramics were manufactured in the state of Puebla rather than Teotihuacan despite the latter being the cultural center of Mesoamerica for about 1, 000 years.

This is because the clay used in the ware manufacture was only found in that region. The combination of specific clay composition and the hot, arid climate in Puebla lead to the ideal ware.

The artifact that is a representative of the time it was made because in those classical times the communal set up was predominantly agricultural and land products and produce were cherished and upheld as special skills like pottery were some of the economic activities carried out then that gave distinction to people. Citizens of Teotihuacan were highly concerned with

aesthetics matters as could be seen in their material culture. This love for beautiful things was coupled with religion. Merchants used this ceramic as a payment to the gods and Teotihuacan city rulers. However, in Puebla the Orange ceramic was used to ferment the household's maguey.

Thin Orange ceramics maintain their strength longer and are also extremely lightweight. The vessels were also used for Teotihuacan cultural practices which are spread throughout Mesoamerica including funeral and religious customs that holds with high regard the color orange (Moctezuma, 24). 'Thin Orange' wares had varied uses as it was dispersal throughout Mesoamerica. Its distribution tells of the vast commercial activities inherent in the region's political and economic structure. It also serves as evidence supporting a culturally interconnected area of Mesoamerica with its center at Teotihuacan.

In comparison with other artifacts like, the human stature, it looks more descent as it conceals the moral deteriorations of the community since the human structure would appear nude. This would eventually give a poise of a backslidden morality that fails to conceal privacy of the innate features of mankind.

Last but by no means the least, a further exploration of the Colombian culture or way of life is that, is it consists of a blend of cultures syncretized from many diverse groups (Conides, 78). These include the colonizers and other religious groups that they related with. This finally extended to its inhabitants speak Spanish and other Indian American languages.

In conclusion, I would like to say that culture is a composite of many cultures. It also encompasses the ways of life and the languages spoken.

This makes people be plural with each group inheriting a given culture.

Therefore, we should understand that culture should be used to benefit all the people. We should also not declare any culture as barbaric. Instead, we should respect any culture. This is because, when one is born in a society, one absolutely inherits that culture. This makes the Teotihuacan culture equally vital, not only to them, but to us all.

Even though currently there are small differences in composition as compared to the initial thin orange ceramics, the initial methods have not changed much.

Developing these wares as was done earlier, works well and also provide a linkage between the contemporary artisans and the very old cultural heritage.

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