

Chapter 1 : Cat monsters and head pots (edition) | Open Library

*Cat Monsters and Head Pots: The Archaeology of Missouri's Pemiscot Bayou [Michael J. O'Brien] on www.nxgvision.com *FREE* shipping on qualifying offers. During the s and early s, the U. of Missouri (through the efforts of the late Carl Chapman) undertook a series of excavations of a small but archaeologically important region of the central Mississippi River valley.*

The Mississippian, Quapaw and Caddo moundbuilders produced the finest pottery of prehistoric North America. Although pottery began appearing in North America a thousand years before the Mississippians, this pre-Mississippian pottery tended to be utilitarian bowls with limited ornamentation. By contrast, the Mississippians produced pottery of great durability and high artistic merit. Archaeologists have suggested that the women of the Mississippian culture were the pottery makers. The Mississippians did learn to improve the strength and durability of their finished pottery by adding a tempering mixture with their wet clay. These ceramic artists began using crushed mussel shells, crushed dry clay, bone and sand to give the pottery mixture greater strength after firing. With greater strength, the potters were able to vary the appearance of their pottery, and they were no longer limited to producing pottery with only a utilitarian function. The Mississippian potters followed very specific steps in making their pottery. The potters would take their mixture of wet clay and temper to make wet clay rolls. These tempered wet clay rolls were coiled and smoothed freehand with little technical aid to assist their artistic eyes and skillful hands. After fashioning the final pottery vessel, it would be left to dry. After drying, it was placed on an open fire with little protection from the direct flames. The Mississippians lacked any pottery kilns as we understand them today. They simply fired the vessel in open fires until it hardened to a durable strength. Depending on the relative heat of the fire and the color of the local clay, the finished pottery ranged in colors from gray, brown, black and tan. As artistic expression developed, the Mississippians learned to make paints from natural materials, and these paints were used to paint the pottery surfaces prior to firing. As the natural red, tan, black and white paints began being used to decorate the pottery, the vessels became more aesthetically pleasing. As the Mississippians continued to improve their pottery making, their ceramics began taking on greater artistic expression reflecting their various cultural beliefs. Although effigy pots are relatively rare, there are a great variety of human and animal forms. Red and buff painted surfaces with tattooed features. This famous head pot was excavated in by John Crowfoot, a well-known Native American archaeologist of his day. It was found in Mississippi Co. They are often shown with painted surfaces and engraved lines depicting tattooing. These head pots were made in a relatively limited area of northeast Arkansas and southeast Missouri and by relatively few potters. Most are painted in red and buff paint colors but some are basic grayware. By comparing the similarities of many surviving head pots, it seems that most of the surviving head pots were made by a limited number of potters. Many head pots show definite signs of use before burial, which further suggests that these important vessels were made for more than just ceremonial purposes. The Quapaw who adopted Mississippian styling techniques also Screaming Quapaw. It has painted swirl designs and ear spools. Because the Quapaw appeared in late Mississippian times, they benefited from centuries of Mississippian pottery advances. The Quapaw certainly existed in small mound groups when the Spanish traveled through Arkansas under de Soto. The first Spanish explorers to reach Arkansas had an impact on the Quapaw because the midth Century Quapaw began making pottery vessels resembling European tea pots. The total known population of surviving head pots is less than making them extremely rare. Unfortunately, most head pots vessels were already broken or damaged when they were found by archaeologists, so they required reconstruction and repair. Head pots range in size from 4 inches to over 8 inches in height. A head pot taller than 7 inches is a large one. It is remarkable for a large, painted head pot to survive undamaged after being in the ground for hundreds of years. The human vessels also represent a high achievement in Mississippian art. These vessels usually depict a kneeling human figure, usually a female, in full body form with a pronounced hunched back. The legs and feet are tucked under the bottom of the vessel forming its base. Some from southeastern Missouri have an open top. The male figure is rarely exhibited and very rarely shown with genitalia. There has been much speculation to explain

why these human vessels have a hunched back with vertebrae shown on the back exterior of the pottery vessels. Some have suggested that there was a cultural belief that a hunched back person had some mysterious influence and power in Mississippian society. Perhaps that is true, or perhaps the hunched back form was simply used to increase the volume capacity of the pot itself. Although human vessels were made rather uniformly, there were many stylistic variations. Some have engraving to suggest tattooing, some have holes in the ears for ear ornamentation, while still others have elaborate hairstyles. Most human effigy vessels are grayware, but some are painted with red and tan paints. Although not as rare as the head vessels, the human effigy vessels are rare and very interesting. Human effigy vessels range in size from 3 inches in over 10 inches in height. Many were broken or damaged while in the ground from heavy agricultural machinery, earthquakes and other ground moving events that have occurred over the last several hundred years. An undamaged human effigy vessel over 7 inches in height is very rare. It is often thought that the head vessels and human effigy vessels present the best image of how these prehistoric people may have looked.

Chapter 2 : Cat monsters and head pots : the archaeology of Missouri's Pemiscot Bayou in SearchWorks o

"Destined to become a classic in North American archaeology, Cat Monsters and Head Pots is a groundbreaking account of the late-period archaeology of one small but archaeologically important region of the central Mississippi River valley - an area bordering Pemiscot Bayou in modern Pemiscot County, Missouri.

It was written by Jan Siepian and Ann Seidler, authors with pot in their system if this book is any indication. Make of that what you will Anyway, she goes with her mother on an errand, and mama cat keeps sending her back home with instructions for her siblings. She knew it was all the fault of the pot. I blame mama cat for the disaster. Then she put it back on Bendemolena. I got it 32 years ago at a book fair kind of thing in first grade. I remember also getting a cup of Pet ice cream afterwards outside which was a real treat in those days. It was the kind you ate with a small wooden paddle, and it was good. So was the book. Sadly, though, the last page has been ripped out of my copy. It seems my nieces and nephews have struck again. All kidding aside, this is an enjoyable read for tots. Goodreads sent me an e-mail saying "Congrats! When did Goodreads start doing this? Why are they spamming me? Do I really need to be told that I finished this book? Did I not just tell them that I finished it? They even told me what my rating was which is wrong since I changed it. Goodreads knows this since it has my birthday. Do I really need to be congratulated on finishing this thing? I mean, shit, I just finished Our Mutual Friend a month and a half ago. Where was my congrats then? Hell, I think I deserve a biscuit for that. Goodreads also thinks I should write a review. Can it not see that I review everything? It also wants me to check out the other 87 reviews of this book and connect with my fellow readers. Ah, connect with this!

Chapter 3 : Curious Cat Gets Head Stuck in Pot. Villagers Join Hands To Take It Off!

Cat Monsters and Head Pots, based on the notes and photographs from the excavations, as well as on public and private collections of artifacts excavated over the years, fills a tremendous void in the archaeological history of the central Mississippi Valley.

The site was partially excavated by Leo O. Anderson, an amateur archaeologist, who collaborated with Professor Carl Chapman to publish the first discussion of the site Chapman and Anderson. The site consists of a large mound, cemetery areas, and village site dating from the Late Mississippian Period approximately AD to The Campbell Site is situated on private property and is not open to the public. The digital images used in this webpage are based upon the on-line artifact registration images prepared for the Museum of Anthropology. I have increased contrast, brightness and sharpened some of the images. This illustration was adapted from the cover of the Missouri Archaeologist. The location and medical condition of the burial influenced the identification of the burial as a shaman. Hooded bottle form in the shape of a gourd from the Campbell Site. Nodena Red-on-White vase from the Campbell Site. Bell plain bowl with wide-tab handles with perforations from the Campbell Site. Jar with punctated bands on the neck of the jar form. Rhodes Incised bottle from the Campbell Site. Effigy bowl from the Campbell Site. Campbell appliqued jar from the Campbell Site. Anderson The Campbell Site: A Late Mississippi town site and cemetery in Southeast Missouri. Missouri Archaeologist 17 2 - 3. University of Missouri Press, Columbia. University of Missouri Press, Columbia. Raymond Wood The Prehistory of Missouri. Many smiles to Ettus Hiatt for her help with text and content editing. Webpage created 13 July

Chapter 4 : Bakeneko - Wikipedia

The lowest-priced item in unused and unworn condition with absolutely no signs of wear. The item may be missing the original packaging (such as the original box or bag or tags) or in the original packaging but not sealed.

Adult supervision is needed when using a glue gun and oven. When assembling clay pieces, be sure all pieces are pressed and stuck together. Paint dark orange on outside and inside top half of 3" pot. To make body pieces, use photo as guide. To shape head, use thumb and first finger to slightly squeeze one end of oval. For ears, roll two 1"-long teardrop shapes from brown. Press ears onto sides of head. For eyes, use toothpick to poke two small holes into head above nose. For muzzle, use toothpick to mark slit below nose. Place bottom of feet on work surface, spacing feet so bottom of pot rests on top of each foot; press bottom of pot onto feet. Use toothpick to cut toe slits into each foot as shown. Bend tail as desired. Place clay pieces on baking dish. Adhere back of head onto one side of rim. Adhere tail on back top of rim. Adhere feet onto bottom of pot. For head, roll ball approximately 1"-wide from grey clay. Shape ball so head comes to slight point. For bottom lip, roll tiny white oval. For nose, roll tiny pink ball. Press muzzle, bottom lip, and nose onto front of head. Press tiny ball of pink onto front of each ear. Press ears onto top of head. For eyes, use toothpick to poke two holes into head above nose. Figure 2 Figure 3 3.

Chapter 5 : Historical Pottery

Cat monsters and head pots by O'Brien, Michael J., , University of Missouri Press edition, in English.

Cats in particular, however, have acquired a great number of tales and superstitions surrounding them, due to the unique position they occupy between nature and civilization. As cities and towns were established and humans began living farther apart from nature, cats came with them. Since cats live close to humans yet retain their wild essence and air of mystery, stories grew up around them, and gradually the image of the bakeneko was formed. However, since cats are carnivores, such a diet would have been lacking in protein and fat, and therefore they would have been even more attracted to the oil in the lamps. There are tales of cats raised for twelve years in Ibaraki Prefecture and Nagano Prefecture , and for thirteen years in Kunigami District , Okinawa Prefecture , that became bakeneko. In Yamagata District , Hiroshima Prefecture , it is said that a cat raised for seven years or longer would kill the one that raised it. There are also many regions where when people began raising a cat, they would decide in advance for how many years they would raise it because of this superstition. The stories of bakeneko are not only about aged cats, but are also sometimes stories of revenge against cruel humans. Cats with long tails were disliked and there was a custom of cutting their tails. It is speculated that this is the reason that there are so many cats in Japan with short tails nowadays, because natural selection has favored those with short tails. For example, in Jinhua , Zhejiang , in China, it is said that a cat, after having been raised for three years by humans, would then start bewitching them. Because it is said that cats with white tails are especially good at this, there arose the custom of refraining from raising white cats. Since it is said that their ability to bewitch humans comes from taking in the spiritual energy of the moon, it is said that when a cat looks up at the moon, whether its tail has been cut or not, it should be killed on the spot. It would go into the castle and torment Mitsushige every night. The "Sagano" in the title is a place in Tokyo Prefecture , but it was actually a pun on the word saga. This work earned great popularity throughout the whole country, but due to a complaint from the Saga domain, the performances were quickly stopped. It then shapeshifted and appeared in their forms, and cast a curse upon the family. Female actors like Takako Irie and Sumiko Suzuki who played the part of the bakeneko became well known as the "bakeneko actresses. A kabuki that was performed in Tenpo 6 in Ichimura-za. It depicts a cat that has shapeshifted into an old woman, a cat wearing a napkin and dancing, and the shadow of a cat licking a lamp. Here, a man who has become suspicious of a cat attempts to kill it because it speaks in human language.

Chapter 6 : Wholesale Pottery, Imported Clay Flower Pots, Chimeneas, Fountains, Vases & Urs

Bibliography Includes bibliographical references and index. Publisher's Summary An account of the late-period (AD) archaeology of one small, but archaeologically important, region of the central Mississippi River valley in modern Pemiscot County, Missouri.

They are distinguished from other native North American pottery in that the entire vessel is molded into the general shape of a human head, as opposed to facial features such as eyes, nose, and mouth simply being applied to the surface of a bottle or jar form. Artistically, head pots vary from crude to remarkably lifelike representations. Most are somewhat smaller than the head of a normal adult, averaging about five to six inches in height. Head pots are associated with the Late Mississippian Period to the time of European contact, dating about to 1600. Suggesting a representation of a person in death, the teeth often are fashioned as if the facial tissues have dried and retracted, exposing the teeth. The eyes are usually closed. On a few head pots, the eyes are open, and the overall appearance of the face on the vessel is very lifelike. Pierced ears are common, often with three to six perforations along the margins of each ear. Incised lines on the faces of a number of head pots form various designs that suggest tattooing or scarification. Because similar designs appear on different faces, they probably were not individual decorations but rather standardized symbols associated with ceremonies. Distinctive hair styles and perhaps headgear are shown on some vessels. Portions of many head pots are decorated with red paint; white paint was also used, usually on the face. If the eyes are open, a black stain was often put on them. The opening of the vessel is always on the top of the head. The bottom of the vessel may be flat, gently rounded, or even have an elevated base which can simulate the human neck. As of 1980, only head pots have been identified, ninety of which have been found in Arkansas. These specimens vary from completely intact vessels to extremely fragmentary ones. They have been found almost exclusively in northeast Arkansas and in the southern portion of Pemiscot County, Missouri. The sites where they were found are mostly along the Mississippi, St. Francis, and Little rivers and Pemiscot Bayou. These areas correspond to two political groups that were described by chroniclers of the Hernando de Soto expedition who entered northeast Arkansas in 1541. The Casqui lived along the St. Francis River region, while the more dominant Pacaha lived along the Mississippi River. Their villages were gone when French explorers Marquette and Joliet came down the Mississippi River in 1673. These Native Americans most likely succumbed to the introduction of numerous devastating European diseases, such as smallpox, measles and influenza. The survivors probably migrated away from northeast Arkansas to join with other Indian groups living elsewhere. The actual purpose or function of head pots within the societies that fashioned them is unknown. Because most of them give an appearance of death, they may be ceramic representations of the severed heads of enemies, also called trophy heads. Alternatively, they may portray the faces of deceased revered ancestors or even a person in a trance-like state of meditation. That they portray mythological deities has also been proposed. A number of head pots are strikingly similar to each other, as if the potter were making more than one representation of the same person. Most of these were found on the same or nearby village sites. However, there are a few examples of these related head pots being found at further distances, indicating patterns of trade or political influence. Francis County, Arkansas. Further, based on the small number of vessels and the similarities among many of them, it seems likely that head pots were produced by only a few artists for special occasions. University of Arkansas Press, *Cat Monsters and Headpots*. University of Missouri Press,

Chapter 7 : Head Pots - Encyclopedia of Arkansas

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Chapter 8 : Dog and Cat Pots

Cat Monsters and Head Pots: The Archaeology of Missouri's Pemiscot Bayou. Michael J. O'Brien, ed Frank L. Cowan. Loyola University Chicago.

Chapter 9 : The Cat Who Wore a Pot on Her Head by Jan Slepian

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