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Laura M. Wingfield

Envisioning Greater Nicoya:
Ceramic Figural Art of Costa Rica and Nicaragua, c. 800 BCE-1522 CE

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An abstract of
A dissertation submitted to the Faculty of the Graduate School of Emory University
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy
in Art History
2009

Abstract

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By Laura M. Wingfield

Today throughout the mostly Chibchan-speaking world of lower Central America and northern South America, women are once again assuming positions of power as religious and political leaders, roles that are often one and the same in typically theocratic Amerindian cultures. A longstanding tradition of female leadership exists in Chibchan cultures, as evidenced in the hundreds of images in ceramic, volcanic stone, and semiprecious stone from throughout the region, beginning in the middle of the first millennium BCE. Over the centuries, female leadership roles seem to have been periodically eclipsed by male hegemonic trends spurred on during times of limited resources and extensive external trade in varying pre-Columbian periods and more permanently after European beliefs were introduced to indigenous cultures from the Colonial Period onward. Modern beliefs and practices of the Kogi of Colombia and Bribri of Costa Rica attest to the respect given female spiritual community leaders in the past and present. Today among both the Kogi and Bribri peoples, the top shamans, called intriguingly *mamas* by the Kogi and *usékölpa* by the Bribri, are men. They are known by their wooden four-legged shaman's stools and special handheld implements. Pre-Hispanic artworks, particularly of Greater Nicoya (southwestern Nicaragua and northwestern Costa Rica) depict such figures -- male, gender-ambiguous, or female -- with such items. Earlier such images, however, are more often of females and the gender-ambiguous. Roles of ancient Chibchan society have evolved over the centuries, adjusting to foreign influences and widespread societal changes, but it appears they can be traced in the ancient art of the region through modern myths and practices with gendered roles specified throughout time.

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Dedication

This dissertation on ancient Nicoyan mothers and grandmothers is dedicated to my mother and maternal grandmother, the two strongest women I have ever known. Without them I would not be who I am and this dissertation most certainly would not have been conceived or birthed.

Acknowledgements

So many people have helped me with this project that I am sure I will not be able to name them all, but first, of course, is my mother, who endured many rough trips throughout Nicaragua and Costa Rica as my research companion and who provided me not only emotional but also financial and intellectual support. Also, my other family members have been crucial in helping me make it through this project, especially my brother Sam and his wife Vera and my husband of half a year, Todd Wingfield, who has been a constant support for many years as a friend too. Todd has also trekked down to Costa Rica with me and has willingly helped me with the "grunt work" here at the end, for which I am most grateful. Vera's parents as well as Todd's parents also have been very supportive (without the Wingfields' mountain house, where I retreated to write this year, the dissertation would not have been completed!). My Emory advisor Rebecca Stone has endured with me through this project for over sixteen years, if you consider my time as her assistant in the Carlos Museum in the mid '90s, when my thoughts for this dissertation were germinating. My Duke advisor Dorie Reents-Budet first introduced me in the early '90s to ancient Costa Rican ceramics in her classes and at the Duke University Museum of Art. She has been a source of inspiration and support ever since. I hope that I do not leave out anyone who has helped, but I am sure I probably will. If I do, you know who you are and that you are thanked! But here I wish to highlight a few institutions and people. For funding I must thank Emory University, Jan and Frederick Mayer and the Denver Art Museum, the Ford Foundation, and the University of Leiden. For administrative work, the Emory Art History Department staff and faculty throughout the years and the Carlos Museum staff as well, who tirelessly pulled objects and gave me images, and especially Jessica Stephenson, associate curator of Africa and the Americas, helped me work out some thoughts on males co-opting power from females in Colombia and Costa Rica. For brainstorming, I am grateful for the comments of other participants and attendees at the Chacmool conference November 2006, the Art History recruitment talk February 2007, my public lecture at Universidad de Costa Rica March 2007 (especially Silvia Salgado for inviting me), the Chibchan Specialist Seminar at the University of Leiden June 2007, and the SAA meeting 2008 in Vancouver. My mother has been ill during this last stretch of my dissertation, and without friends and family helping take care of her, I could not have completed this project: especially, Todd Wingfield, Sam and Vera Brannen, Margaret Austin, Catherine Brazelton, Joy Cavin, Alice Enright, Rosamond Hobart, Anne McMahan, Beverly Pease, Harriett Sellers, Sylvia Turner Peterson, and Ann Wooten. I am also very grateful to Queen Watson and Dean Tedesco in the Emory graduate school office for understanding my family situation here at the end. Personal friends who have provided much needed emotional support throughout the years are: Robin Buck, Sheramy Bundrick, Mark Burell (particularly for tips on the latest pre-Columbian texts), Lisa DeMik,

Kathy Kay, Kerri Losier (over much good Mexican food and beers), Ernest Merrill, DucPhong Nguyen (for much help with SI access, hospitality in D.C. untold times, and great conversations while there), Polly Nordstrand (at "our" coffee shops in Denver), Walter Overby, Jane Rehl (a fellow Emory graduate student who helped me formulate my dissertation plan), Stacey Savatsky and her husband Joe and her mother Pam, Sarahh Scher, Laura-Beth Straight, and Allison Williams (over many glasses of wine). Others in the disciplines of art history and anthropology who have helped along the way are Norberto Baldi (as a contact to the MNCR and fellow graduate student of Costa Rican ceramics), Judith Bettelheim (for teaching the power of the oppressed and her encouragement of my studies from early on in my graduate school career), Ron Bishop (for Nicoyan ceramic information), Marlín Calvo Mora and staff at the MNCR 2001, Francisco Corrales Ulloa at the MNCR, Ann Daley, Jane Stevenson Day, Chrissy Deal, Teddy DeWalt, Ernst and Werner Feist along with Hansjörg Widler and his wife Uschi and Frau Gudrun Müller (who all provided generous access to N-HG storage and German hospitality with daily coffee and cake), Dorothy Fletcher, Jessica Fletcher, Oscar Fonseca Zamora, Bill Fowler, Allison Furge, Linda Greatorex, Judy Greenfield, Juan Vicente Guerrero Miranda, Curtis, Lucinda, and Annabeth Headrick, John Hoopes (for great insights), Lori Iliff, Kristy Jeffcoat, Sigfrido Jiménez, Sidney Kasfir, Christl Kober (for translating key texts on ancient Costa Rica and Nicaragua from the original German), Jim Krakker, Fred Lange, Carole Lee, John Lupe, Geoffrey and Sharisse McCafferty, Patricia Nietfeld, Carl Patterson, Suzanne Pharr, Donna Pierce, Gay Robins, Tamara Pope Roghaar, Silvia Salgado, Larry Steinbrenner, Anne Tennant (for many wonderful books), Ricardo Vázquez, Douglas Wagner, Lisa Wayne, Julie Wilson, and Margaret Young-Sánchez. My two student assistants at the Denver Art Museum, Lisa Simmons and Lucy Surprenant, were invaluable in helping me with organization and research and keeping me sane. Special thanks to my committee members: Drs. Rebecca Stone, Geoffrey McCafferty, and David Nugent. More special thanks to the Thibadeaus and Wittens, who generously gave the ancient American collections at the Carlos Museum, the heart of my studies. And a very special thanks to my unborn son, who has already brought me much joy. To all of these and any I missed, thanks for making this project see the printed page!

Notes

If you have more information on figural art like the pieces presented here, I would like to receive images and any related information. I can be reached via email at laura.brannen@alumni.duke.edu. I am continuing to develop my image and information library of Lower Central American art, with a focus on Nicoyan works. Thanks. I would like to assert here also that I strongly support the work of archaeologists in uncovering the past and condemn that of looters and collectors who continue to support illegal excavation of ancient art and artifacts. My position is that any collector or museum should not purchase pre-Columbian artworks without good provenience dated to before 1983, when the United States passed the UNESCO cultural properties protection act, and that any collector or museum known to hold objects taken from their country of origin after 1983 should offer those pieces to the country or countries of origin and work together with those foreign governments to further research on the objects and support scientific excavations and traveling exhibitions for the edification of all, not the few privileged to make purchases on the black market. (See Reents-Budet 1994: 290-311 for an excellent essay explaining the need for scientifically excavated remains.)

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Half Celt Pendant in the Form of a Human Transforming into a Long-Tongued Creature. Greater Nicoya/Central Region, Costa Rica. c. 300-700 CE. Jadeite. 14.3 x 5.6 x 1.9 cm. M2417. Collection of Jan and Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 2 *see page 19*

Pendant in the Form of a Man Transforming into a Fanged Animal, Carrying Serpent-Staffs, and Wearing a Feathered Headdress(?). Greater Chiriquí, Costa Rica/Panamá. c. 500-1522 CE. Gold-copper alloy. 5.3 x 4.2 x 1.6 cm. DAM1996.98. Gift of Jan and Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 3 *see page 30*

Long-Necked Vessel. Greater Nicoya, Nicaragua/Costa Rica. c. 800-300 BCE. Bocana Incised Bichrome, Bocana Variety. Incised earthenware with burnished red and cream slips. 21.3 x 19.1 diam. cm. DAM1993.956. Gift of Jan and Frederick R. Mayer. Purchased from Russell B. Hicken August 1988. Photography by Jeff Wells, included with permission of the Denver Art Museum.

The modelled squash form of the Mesoamerican bottle was reduced to incised lines in the later Nicoyan version.

Fig. 4 *see page 32*

Long-Necked Vessel. Mesoamerica, Mexico, Tlatilco. c. 1000-300 CE. Earthenware with burnished paints. 29.2 x 24.1 diam. cm. DAM1991.490. Gift in Memory of L.K. Land. Provenance unknown. Photography by Denver Art Museum, included with permission of the Denver Art Museum.

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River Cobble Incised with a Maya Shaman-King. Mesoamerica, Honduras, Copán, Maya. c. 300-500 CE. Jadeite. 19.1 x 12.4 x 4.1 cm. DAM1983.265. Gift of Mr. and Mrs. Raphael Moses. In the Moses Collection prior to 1983. Photography by Kevin Hester, included with permission of the Denver Art Museum.

Fig. 7 *see page 39***Split Celt Incised with Maya Hieroglyphs and Shaman-King Figure.**

Mesoamerica, Guatemala. Maya. Early Classic Period, c. 300-500 CE. Jadeite. 7.3 x 1.7 x 1 cm. DAM438.1992. Collection of Jan and Frederick R. Mayer. Provenance unknown. Photography by Bill O'Connor.

Fig. 8 *see page 39*

Maceheads. Greater Nicoya/Atlantic Watershed, Costa Rica. c. 300-500 CE. Stone. Top left-right: MCCM1991.4.472, no accession number, MCCM1994.18.50, MCCM1991.4.490, MCCM1991.4.170; middle left-right: MCCM1991.4.13, MCCM1991.4.482, MCCM1991.4.469, MCCM1991.4.486; bottom left-right: MCCM1991.4.473, MCCM1991.4.481, MCCM1991.4.498. Ex coll. William C. and Carol W. Thibadeau (except no accession number ["offered gift of Cora W. Witten] and MCCM1994.18.50 [Gift of Cora and Laurence C. Witten II]). In the Thibadeau and Witten Collections prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also Stone-Miller 2002a: 144-145, cat. nos. 314-325.)

Fig. 9 *see page 46*

Slab-Legged Tripod Metate in the Form of a Parrot. Greater Nicoya, Costa Rica. c. 300-700 CE. Andesite. 32.4 x 62.2 x 26.7 cm. MCCM1991.4.380. Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also Stone-Miller 2002a: 134-136, cat. no. 296.)

Fig. 10 *see page 53*

Vessel with Modeled Face and Mammiform Feet. Greater Nicoya, Nicaragua/Costa Rica. c. 700-1350 CE. Belén Incised. Incised handmade earthenware with brown slip fired in a reduced oxygen atmosphere. DAM2005.86. Gift of Jan and Frederick R. Mayer. Purchased from Enrique Vargas October 20, 1987. Photography by Kevin Hester, included with permission of the Denver Art Museum.

Fig. 11 *see page 53*

Effigy Vessel of an Enthroned, Crowned Woman. Greater Nicoya, Nicaragua/Costa Rica. c. 700-1350 CE. Belén Incised. Incised handmade earthenware with brown slip fired in a reduced oxygen atmosphere. 23 x 20.6 x 13 cm. DAM1995.739. Gift of Jan and Frederick R. Mayer. Purchased from Spencer Throckmorton December 1985. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 12 *see page 55*

Cylinder Vessel with Underworld Scene. Mesoamerica, Guatemala, Northeast Petén, Maya. c. 670-750 CE. Handmade earthenware with *terra sigillata* slips. 22.5 x 10.2 rim diam. cm. MCCM1990.11.76. Gift of William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also

Stone-Miller 2002a: 8ff, cat. no. 4.)

Fig. 13 *see page 55*

Cylinder Vessels. Honduras, Ulúa Polychrome. c. 500-600 CE. Handmade earthenware. MCCM1990.11.132, MCCM1990.11.75, MCCM1990.11.139. Gifts of William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also Stone-Miller 2002a: 56-57, cat. no. 110-112.)

Fig. 14 *see page 57*

Bottom Part of a Half Celt Pendant in the Form of a Swooping Eagle. Greater Nicoya/Central Highlands/Atlantic Watershed, Costa Rica. c. 400-700 CE. Jadeitic albite. 3.5 x 3.6 x 2.5 cm. DAM1994.736. Gift of Jan and Frederick R. Mayer. Purchased from Carlos Balsler March 1969. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Note the axe blade retained in the tail feathers of the piece. The details of extended talons, protruding beak and double tufts, and outspread wings in descent are compacted into this lower portion of an original whole celt. (This sculpture is carved from the bottom part of a half celt.) The upper back was carved away to “reveal” a suspension loop as sculpted originally in wax on gold versions.

Fig. 15 *see page 57*

Pendant in the Form of a Frog. Greater Nicoya/Central Region, Costa Rica. c. 300-700 CE. Hornfel-like greenstone, possibly metabasite. 5.7 x 4.4 x 1.9 cm. DAM1994.971. Gift of Jan and Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 16 *see page 57*

Bird and Frog Pendants. Greater Chiriquí, Costa Rica/Panamá. c. 500-1522 CE. Gold-copper alloy. Top left: MCCM1991.4.240 - Ex coll. William C. and Carol W. Thibadeau; top right: MCCM1999.5.2 - Gift of Dr. John R. McLaren; bottom left: MCCM1999.5.1 - Gift of Dr. John R. McLaren; bottom right: MCCM1991.4.244 - Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau and McLaren Collections prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also Stone-Miller 2002a: 160-163, cat. nos. 385-388.)

In gold the same swooping eagle as fig. 14 can be read more clearly, and the tufts, beak, wings, and tail feathers reach into space considerably farther. The projecting frog's feet of fig. 15 are much more exaggerated and abstracted in the gold versions.

Fig. 17a,b *see page 58*

Effigy of a Squatting Woman Wearing a Woven Headdress. Greater Nicoya, Nicaragua. c. 800-1350 CE. Papagayo Polychrome. Moldmade earthenware. 27 cm. NMAI191416. Photography by Laura Wingfield, included with permission of the National Museum of the American Indian.

Note too that the figure is depicted wearing a frog pendant with gold feet, seen in the abstract red squares "hanging" from her neck, and a gold nose piece, depicted as red marks on the lower portion of the face (Day 1993).

Fig. 18 *see page 59*

Half Celt Pendant in the Form of a Frontal Standing Man Holding Saurian Staffs. Central Highlands/Atlantic Watershed, Costa Rica. c. 1-500 CE. Semiprecious stone. 11.8 x 6.7 x .3 cm. DAMPTL-1096. Proposed gift of Jan and Frederick R. Mayer. Purchased from Spencer Throckmorton c. 2002. Photography by Kevin Hester, included with permission of the Denver Art Museum.

Central Region lapidary artists seem to have had more access to jade through their chiefs' trade connections with the Maya (Mora-Marín n.d. [2005]) and advanced Costa Rican jade carving to delicate openwork in order to depict shamans with staffs, bird helpers, and felines under foot.

Fig. 19 *see page 59*

Footed Vessel Depicting Writhing Serpent with Arms. Greater Nicoya, Nicaragua. c. 1000-1300 CE. Papagayo Polychrome, Serpiente Variety. Handmade earthenware. 24.1 x 13.2 diam. cm. DAMPTL-1097. Proposed gift of Jan and Frederick R. Mayer. Purchased from Spencer Throckmorton October 18, 1984. Photography by Bill O'Connor, included with permission of the Denver Art Museum.

The segmented, cross-hatched, two-armed, possibly feathered, crowned, and fire-breathing serpentine creature seen here has precedents in Mesoamerica and Greater Nicoya. The creature is usually identified as Quetzalcoatl (a Nahuatl or Aztec name) or Kukulcan (a Maya name), both meaning "feather serpent." Depictions of similar creatures date to Olmec times (Taube 1995). In Greater Nicoya, Galo pieces, as early as c. 500 CE, depict a similar creature with perhaps more crocodilian characteristics. Nicoyans likely merged Mesoamerican versions of a feathered serpent with their supernaturals, more saurian in nature (see Stone and Balser 1964 for an early scholarly assertion of combined saurian and serpentine motifs in Costa Rican art). (See also Hoopes and McCafferty n.d. [c. 1989] and Day 1984. Note that similar Papagayo pieces were found traded as far north as Tula, Mexico [Snarskis 1981a: 35]).

Fig. 20 *see page 60*

Plate Depicting the Nicoyan Universe. Greater Nicoya, Nicaragua, Santa Isabel, Rivas. c. 1000-1350 CE. Pataky Polychrome, Pataky Variety. Handmade earthenware. RI.44.04.5.7.106.1. Excavated by Geoffrey McCafferty and his crew from the University of Calgary and the Nicaraguan government, summer 2005. Photography by Laura Wingfield, included with permission of Geoffrey McCafferty.

The repetition of eight in the images of felines and interlocking serpents (s-shapes) suggest the eight clans of the Talamancan peoples and their feline origins. (See Brannen n.d.a [2006] for a line-up of plates from Rosales through Luna ceramics that show themes relating to the Nicoyan universe.)

Fig. 21 *see page 60*

Plate Depicting the Nicoyan Universe. Greater Nicoya, Nicaragua/Costa Rica. c. 500 BCE-300 CE. Rosales Zoned Engraved, Rosales Variety. Incised handmade earthenware with burnished red slip and black pigment. 7 x 26 diam. cm. M1785. Collection of Jan and Frederick R. Mayer. Purchased from Robert Huber August 1982. Photography by Jeff Wells, included with permission of the Denver Art Museum.

The unslipped interior square indicative of the earth in finish and its quadrangular shape is surrounded by the circular-cyclical red spirit world of jaguars and uterine spaces, land of Namasia (see Tillett 1988a: 71-75 and 1988b for an analysis of this plate).

Fig. 22a,b *see page 62*

Effigy and Mold of a Standing Woman with Basketry Crown. Greater Nicoya, Nicaragua. c. 1000-1350 CE. Papagayo Polychrome. Moldmade earthenware. On display at the Museo Nacional de Nicaragua. Photography by Laura Wingfield, with permission of the Museo Nacional de Nicaragua.

Fig. 23 *see page 62*

Rattling Tripod Vessel in the Form of a Jaguar. Greater Nicoya, Nicaragua. c. 1000-1350. Pataky Polychrome, Pataky Variety. Handmade earthenware. 30.5 x 13.3 diam. cm. MCCM1991.4.337. Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University. (See also Stone n.d. [2009], Stone-Miller 2004, and Stone-Miller 2002a: 108-110, cat. no. 222.)

Fig. 24 *see page 62*

Bowl with Abstract Jaguar-Flowers. Greater Nicoya, Nicaragua. c. 1000-1350 CE. Pataky Polychrome, Pataky Variety. Handmade earthenware. MNN 0974. Collection of Museo Nacional de Nicaragua. Photography by Laura Wingfield, with permission of the Museo Nacional de Nicaragua.

Fig. 25a,b,c *see page 63*

Effigy of an Enthroned Woman Wearing a Woven Headdress. Greater Nicoya, Costa Rica. c. 800-1350 CE. Mora Polychrome, Guabal Variety. Handmade earthenware with burnished slip and pigments. 29.8 x 24.6 x 17.5 cm. M1826. Collection of Jan and Frederick R. Mayer, M1826. In the Mayer Collection prior to 1983. Photography by Bill O'Connor, included with permission of the Denver Art Museum.

Fig. 26 *see page 64*

Effigy of a Woman Enthroned and Wearing a Conical Hat. Greater Nicoya, Costa Rica. c. 1000-1350 CE. Birmania Polychrome. Handmade earthenware with burnished slip and pigments. 32.2 x 20.6 x 15.9 cm. M1868. Collection of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Bill O'Connor, included with permission of the Denver Art Museum.

Fig. 27 *see page 64*

Effigy of a Kyphotic Individual. Central America, Nicaragua. Greater Nicoya. Papagayo Polychrome. 1000-1350 CE. Moldmade earthenware. MNN 3144. Collection of the Museo Nacional de Nicaragua. Photography by Laura Wingfield, with permission of Edgar Espinoza, museum director.

Fig. 28 *see page 64*

Effigy of a Woman Standing with Basket at Back. Greater Nicoya, Costa Rica. c. 1000-1350 CE. Jicote Polychrome, Lunita Variety. Handmade earthenware. 22.8 x 12.7 x 17.2 cm. MCCM1991.4.269. Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University.

Note the markings around the mouth in red: these likely represent gold adornment (Day 1993).

Fig. 29 *see page 65*

Female Effigy Whistle. Greater Nicoya, Costa Rica. c. 800-1200 CE. Mora Polychrome, Guabal Variety. Moldmade earthenware with burnished slip and pigments. 14 x 10.8 x 10.8 cm. MCCM1991.4.291. Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University. (See also Stone-Miller 2002a: 101-102, cat. no. 206.)

Fig. 30 *see page 65*

Female Effigy. Greater Nicoya, Costa Rica. c. 800-1200 CE. Mora Polychrome. Moldmade earthenware with burnished tan slip and black pigment. 5.7 x 2.8 x 1.5 cm. MCCM1991.4.511. Ex coll. William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Michael McKelvey, included with permission from the Carlos Museum of Emory University.

Fig. 31a,b *see page 73*

Tripod Vessel in the Form of a Coatimundi. Greater Nicoya, Costa Rica. c. 1000-1350. Jicote Polychrome, Pataky Variety. Handmade earthenware. 25.7 x 17.5 x 21.6 cm. DAM1993.481. Gift of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 32 *see page 74*

Effigy of a Feline-Woman. Greater Nicoya, Nicaragua, Ometepe Island (?). c. 1350-1522 CE. Luna Polychrome. Moldmade earthenware with burnished slip and pigments. 12.7 x 25 x 5.6 cm. NMNH-A380806-0. Photography by Laura Wingfield, included with permission of the National Museum of Natural History.

Fig. 33 *see page 74*

Bowl. Greater Nicoya, Nicaragua, Ometepe Island (?).c. 1350-1522 CE. Luna

Polychrome. Handmade earthenware. 10.3 x 25 diam. cm. M1986. Collection of Jan and Frederick R. Mayer. In the Mayer Collection by 1988. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 34 *see page 74*

Vessel. Greater Nicoya, Nicaragua. c. 1350-1522 CE. Vallejo Polychrome. Handmade earthenware. 12.7 x 21 diam. cm. DAM1993.569. Gift of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Note red triangles below the neck which represent the feet of a gold frog pendant or the tail feathers of a gold avian pendant.

Fig. 35 *see page 75*

Vessel. Greater Nicoya, Nicaragua/Costa Rica. c. 1350-1522 CE. Castillo Engraved. Handmade earthenware. 7.6 x 14.6 diam. cm. DAM1993.584. Gift of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 36 *see page 75*

Vessel. Greater Nicoya, Costa Rica, c. 1350-1522 CE. Murillo Applique. Handmade earthenware. 26.7 x 26.4 x 26.7 cm. M1296. Collection of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 37 *see page 76*

Womb-Shaped Urn. Greater Nicoya, Nicaragua/Costa Rica. c. 1350-1522 CE. Sacasa Striated. Handmade earthenware. MCCM1991.004.565. Collection of the Michael C. Carlos Museum, Emory University. Gift of William C. and Carol W. Thibadeau. In the Thibadeau Collection prior to 1983. Photography by Laura Wingfield, included with permission from the Carlos Museum of Emory University.

Fig. 38 *see page 76*

Miniature Womb-Shaped Urn. Greater Nicoya, Costa Rica. c. 1000-1350 CE. Jicote Polychrome. Handmade earthenware. On display at the Museo Nacional de Costa Rica. Photography by Laura Wingfield, with permission from the Museo Nacional de Costa Rica.

Fig. 39 *see page 76*

Double Womb-Shaped Vessel. Greater Nicoya, Nicaragua. c. 1350-1522 CE. Luna Polychrome. Handmade earthenware with burnished slip and pigments. 9.2 x 15.9 x 19.1 cm. DAM1993.797. Gift of Jan and Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

Fig. 40 *see page 80*

Nicaraguan Ceramicist and Proprietor. San Juan de Oriente Gutiérrez Family

workshop, Nicaragua, August 2005. Photography by Laura Wingfield.

Fig. 41 *see page 80*

Mueblería Juan Carlos (Juan Carlos's Furniture Factory). Monimbó, Nicaragua, Summer 2004. Photography by Laura Wingfield.

Fig. 42 *see page 91*

Guaimí Girl with Long, Black Hair. Ngöbegüe (Guaimí) Reservation, southeastern Costa Rica, January 2005. Photography by Laura Wingfield.

Fig. 43 *see page 91*

Chorotega Woman Making Vessel Bases at the San Vicente Grupo de Ceramica Chorotega Cooperative Workshop, Founded in 1984. San Vicente, Nicoya Peninsula, Costa Rica, August 2004. Photography by Laura Wingfield.

Fig. 44 *see page 91*

Boruca Man. Boruca, Costa Rica, January 2005. Photography by Dana Haugaard.

Fig. 45 *see page 95*

Feline Mask. Greater Nicoya(?), Costa Rica. c. 1-500 CE. Handmade earthenware. Collection Felix Wiss, N-HG. W6711. In the Wiss Collection by 1907. Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft.

Fig. 46 *see page 97*

Margarita Lázaro Holding a Mask She Carved. Boruca, Costa Rica, January 2005. Photography by Laura Wingfield.

Fig. 47 *see page 98*

Maleku Wooden Masks. Arenal region, Costa Rica, March 2007. Photography by Laura Wingfield.

Fig. 48 *see page 101*

Maleku Performance for Tourists. Arenal region, Costa Rica, March 2007. Photography by Laura Wingfield.

Fig. 49 *see page 102*

Marina Lázaro Morales Putting on a Mantle-Skirt She Made. Boruca, Costa Rica, January 2005. Photography by Laura Wingfield.

Fig. 50 *see page 146*

Dameres Canales Cabraca Holding a Cacao Pod on the Land of the Shiroles Women's Cacao Cooperative. Shiroles, Costa Rica, summer 2005. Photography by Laura Wingfield.

Fig. 51 *see page 146*

Damara Canales Cabrera Holding Cacao Nibs and Finished Cacao Balls in the Community Center Kitchen. Shirole, Costa Rica, summer 2005. Photography by Laura Wingfield.

Fig. 52 *see page 147*

Gretel Lázaro Weaving on a Backstrap Loom. Boruca, Costa Rica, January 2005. Photography by Laura Wingfield.

Note the plants below used in yarn dyes and the balls of yarn.

Fig. 53 *see page 147*

Proprietor Showing Off Her Family's Ceramics in Her Store. San Juan de Oriente, Nicaragua, August 2005. Photography by Laura Wingfield.

Fig. 54 *see page 149*

Funeral Bier with Felines and Crustaceans. Central Highlands/Atlantic Watershed, Costa Rica. c. 1000-1522 CE. Vesicular andesite with red pigment in vesicles. 129.5 x 44.5 x 5.1 cm. DAM1995.385. Gift of Jan and Frederick R. Mayer. Originally in the Minor C. Keith Collection. Photography by Kevin Hester, included with permission of the Denver Art Museum.

Fig. 55 *see page 198*

Rock Art and Compass. Isla del Muerto, Nicaragua, Summer 2005. Photography by Laura Wingfield.

Fig. 56 *see page 427*

Weaver's Box? Greater Nicoya, Nicaragua/Costa Rica. c. 500 BCE-300 CE. Rosales Zoned Engraved, Rosales Variety. Incised handmade earthenware with burnished paints (dark red 10R 3/6, reddish brown 2.5YR 4/4, dark reddish gray 10R 3/1), infill (white 10YR 8/1) and paste (pale brown 10YR 6/3); exterior black areas likely due to reduced oxygen during firing. 12.1 x 17.1 x 48 cm. DAM1995.726. Gift of Jan and Frederick R. Mayer. In the Mayer Collection prior to 1983. Photography by Jeff Wells, included with permission of the Denver Art Museum.

This large box is now missing its lid, but two pairs of holes at each end suggest it once had one that could have been secured with cords. The box has been decorated in the Rosales style with six panels, two on each of the long sides and one each on the short ends. Each panel has a black background with incised rectangular outline filled with white pigment. The panels are divided from each other by red slipped strips, and the rim of the box and its base are also painted in red slip. The longer side panels repeat the same pattern: each depicts two “right-side-up” triangles flanking an inverted triangle. In several cases, the artist converted the triangles into trapezoids, seemingly in order to fit them into the larger rectangular space. These triangles (or trapezoids) were painted in dark red slip and outlined with incised lines filled with white pigment (possibly modern from the restoration). Each triangle or trapezoid also has at its center a piercing red slipped projection, whether coming from the top or bottom. The end panels have designs similar to those of the side panels, but at each

end there is only one central triangle motif in an incised rectangle. This triangle motif is outlined once again with another triangle, and at one end the black slip did not entirely fill the space between the inner and outer triangular incisions, leaving the tan paste exposed in firing. Each end triangle also has a piercing central projection.

These geometric forms are probably abstractions of triangular female and linear male anatomy interlocked in sexual union, a fitting motif for what was probably a weaver's box (see Tillett 1988a: 131, Appendix F for similar Rosales procreative patterns). Throughout the ancient Americas creating textiles was linked to the creation of humans. Usually women spent their time spinning the threads of life, and then men or women wove these threads into cloths with patterns that told the story of Amerindian creation (Stone-Miller 2002a: 46-47, 50-52, 258-272; Stone-Miller et al 1992; Schevill et al 1991). Although early Nicoyans did not wear long tunics, mantles, or huipils prominent in the Andes and Mesoamerica, they did wear *tangas*, represented on Rosales figures in the fertile colors of red and black (see cat. nos. 13, 17, 28) and seen on later Galo women in these same colors but with more elaborate patterning (see cat. nos. 202-214, 217, 219, 220, 224-235, 240, 244, 246, 250-255, 261-264, 267). The importance of textiles to indigenous Costa Ricans is evident from excavated spindles and whorls at Nicoyan sites (Tillett 1988: 14; McCafferty and McCafferty n.d. [2006], n.d. [2004]) and can still be seen in the work of the Boruca of southeastern Costa Rica, a people who claim their ancestors came from the west of Costa Rica centuries ago (Stone 1975; see **Ch. 3 Clothing**). The shape of this box and its motifs suggest it was owned by a weaver, although without the original contents we cannot be certain of its intended use (see Stone-Miller 2002a: 271 and 1992: 68-69 for similar South American examples in wood and basketry).

Fig. 57 *see page 432*

Necklace. Greater Nicoya, Costa Rica, Nicoya, El Viejo bei Sandinal. Spondylus shell. Collection Felix Wiss, N-HG. W0731. In the Wiss Collection by 1907. Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft.

Fig. 58 *see page 666*

Roller Stamp Impressions on Modern Legs. Denver Art Museum, Denver, Colorado. May 2007. (Plaster casts of cat. nos. 292 and 298 were used). Photograph courtesy of Polly Nordstrand.

Chapter 1 Introduction

Chibchan¹ artists in the tropical lowland region of Central America known as Greater Nicoya, now southwestern Nicaragua and northwestern Costa Rica, produced thousands of images of humans from c. 800 BCE to the time of the Spanish Conquest. Scholars of Greater Nicoya have virtually ignored the predominantly female or gender-ambiguous nature of the majority of these figures,² created primarily in clay but also stone, gold, and now-lost resin and wood. Anna Roosevelt, pioneering archaeologist in the Amazon, has argued that conventional understanding of gender-power relations in early cultures needs revision, based on recent findings that early humans developed in tropical lowland settings, where, worldwide, women traditionally hold more authority.³ This dissertation, a diachronic study of human effigies from key early periods in the Greater Nicoya region, should help shed light on how power relations between the genders developed over time in an Amerindian tropical lowland environment. The dissertation analyzes approximately three hundred representative ceramic effigies of 800

¹ Chibchan is the language family that early inhabitants of the Americas from Honduras to Colombia are believed to have spoken as early as 10,000 years ago (Hoopes 2005; John Hoopes, personal communication 2004; Hoopes and Fonseca Z. 2003: 51; Day and Tillett 1996; Constenla Umaña 1981: 348-358; Viviani 1978). See **Ch. 3**.

² Most male scholars publish images that are either gender-ambiguous or clearly male, and they discuss the human figures as "bat-priests" or "crocodile men," even though they note that the modern indigenous words for such characters are not gender specific (Hoopes and Fonseca Zamora 2003). One male scholar believes Costa Rican female figures are merely symbolic of female fertility for a society controlled by men (Graham 1985). Another finds the high numbers of images of seemingly strong women curious, but he does not connect the elaborate patterning on these effigies to similar designs connoting spiritual and political power in neighboring Amerindian cultures (Snarskis 1981b: 192). On the other hand, several female scholars contend in short articles, catalogue entries, or book chapters that many of the figures are potent shamanesses (Stone n.d. [2009]; Stone-Miller 2002a: 70-74, 76, 77, 86, 87, 101-107; Day 1997; Day and Tillett 1996). Note in particular Stone-Miller's comment: "...an extensive study of figurines and cross-cultural practices is in order to substantiate. . .ideas [regarding female figures, body decoration, and the meanings embedded in both]" (Stone-Miller 2002a: 87).

³ Roosevelt 2002.

BCE-800 CE from the earliest period of ranked societies (800 BCE-300 CE) through a transitional period (300-500 CE) to a peak period of Chibchan elite stratification (500-800 CE).⁴ Through formal art historical analyses of these effigies, characteristics such as anatomical features, hairstyles, headwear, jewelry, clothing, body decoration, animal associations, furniture, other accoutrements, and body poses are assessed in light of archaeological excavations in the region in the last century, political theory developed by anthropologists on the rise of chieftaincies and chiefdoms in the Americas, Spanish Colonial records for Central and South America, recent ethnographic studies of contemporary Chibchans, and cross-cultural studies of the religious complex of shamanism. As a result, possible roles for politico-religious leaders depicted in these artworks have emerged and allow us to begin to envision how art and politics interdigitated in ancient Greater Nicoya.

The earliest effigies (800 BCE-300 CE), primarily household-manufactured figural vessels, depict simply adorned fertile or pregnant females, a few males with kyphosis or scoliosis, at least one intersexed individual (previously referred to by the antiquated term of "hermaphrodite"),⁵ and several gender-ambiguous characters (humans whose sex is not clearly defined). This early production of figures was followed (from 300-800 CE) by increasingly standardized manufacture of handmade effigies. These mid-millennium effigies were produced in large quantities but continued to depict the gendered figures seen in the early art. These effigies were also rendered in various stages

⁴ See the Baudez, Coe, Guerrero Miranda, Healy, Hoopes, Lange, McCafferty, and Salgado publications in the annotated bibliography for a thorough assessment of Nicoyan archaeology. Note: these periods and the social ranking or stratification associated with each are well established in the archaeological record and are not based on the figures.

⁵ Rosemarie Garland-Thomson has introduced the term "intersexed individuals" into the literature as a replacement for the more common "hermaphrodite," a term she believes is steeped in obsolete 19th-century notions of sexuality (Rebecca Stone, personal communication 2009).

of maturity from youth to old age. And they were portrayed wearing diverse headwear, jewelry, clothing, and body decoration, sometimes seated upon small thrones, or alternatively engaged in activities such as midwifery or warfare. After 800 CE, the effigies were manufactured through the use of molds and belie an even more diverse range of character types. When Nicoyan figures are studied against a background of archaeological evidence and later Colonial and ethnographic reports of related indigenous peoples, as are presented in the following two chapters, not only can specific societal roles for Greater Nicoyan culture be strongly suggested going as far back as 800 BCE, but also perhaps the changes visible in the effigies can be understood in relation to social, economic, and political changes in Greater Nicoya over time.

Ethnographers have recorded key politico-religious roles for modern Chibchan women and men in Costa Rica through interviews with living indigenous peoples, particularly the Boruca, Bribri, Cabécar, and Tèrraba.⁶ These peoples today reside primarily in southern Costa Rica, where reservations were established for remaining native groups after the Spanish invasion, some of whom are known to have lived prior to the invasion farther to the west and were possibly connected to ancient Nicoyan Chibchans.⁷ In the last two centuries among the Bribri and Cabécar, the primary politico-religious role is that of *rey* ("king" or more appropriately "chief" or "chieftain"⁸), a

⁶ Cervantes Gamboa 2003; Jara Murrillo and García Segura 2003; Fernández Esquivel 2003; Salazar S. 2002; Bozzoli de Wille 1982a, 1982b, 1978, 1977, 1975; Stone 1975, 1962.

⁷ Stone 1975: 3-5.

⁸ According to anthropological terminology, "kings" rule over city-states and larger politically organized societies than chieftaincies or chiefdoms. The term *rey* here is merely the word used by Costa Rican indigenous persons based on the intervention of the Spanish-speaking Costa Rican government in their own government. Chiefs govern ranked villages generally of 1000 or more persons with lesser village chiefs/chieftains below them, while chieftains preside over one or several villages generally not totaling over 1000 persons. Chieftaincies are much more difficult to ascertain from the archaeological record than chiefdoms, because in chieftaincies control is not as centralized as in chiefdoms. Chiefdoms require more organized labor and, resultingly, less individualized creativity from artists working for the chief. Pre-

Spanish-language title held only by men in recorded history.⁹ The *rey* was known by his feathered basketry crown and gold harpy eagle pendants (see Quilter and Hoopes, eds. 2003: frontispiece). In the late nineteenth to early twentieth centuries, even more powerful than the Costa Rican government-appointed *rey* were the *usékölpa*, perhaps best translated as sorceresses or sorcerers, dark shamanesses or dark shamans and often considered warriors too. These figures are remembered as mostly male, rarely female, and as purveyors of warfare and agriculture, although none exist today due to Catholic and Evangelical Christian missions to eliminate indigenous religious leaders. Still-living Colombian Chibchan politico-religious leaders, perhaps somewhat comparable to Bribri *usékölpa*, are recognized by their cone-shaped hats (see Hoopes and Fonseca Z. 2003: 66, fig. 2g).¹⁰ Below the *usékölpa* are *awapa* or village level shamanesses and shamans responsible for recounting oral tradition, and conducting healings, weddings, birthings, and so forth.¹¹ Below the *awapa* are pregnant or birthing women (procreators), often associated in myths with felines, although in some versions of Chibchan stories the procreator role is attributed to an intersexed being.¹² Their male counterparts are the *óköpa*, male burial specialists associated with scavengers such as vultures, armadillos,

Columbian Costa Rica likely evolved from chieftaincies to chiefdoms by the time of the Spanish invasion, but perhaps as late as c. 1000 CE, chieftaincy level society was predominant. For a fuller discussion of the rise of a "chiefdom" from a "chieftaincy," see Redmond 1998 and Redmond, ed. 1998, and specifically the Carneiro essay. See also **Ch. 2**.

⁹ Hoopes n.d. [2006]; Fernández Esquivel and González 1997.

¹⁰ See also Hoopes n.d. [2006].

¹¹ Cervantes Gamboa 2003.

¹² Oddly both anthropologists who discuss the importance of the role of birther to southern Costa Rican Chibchan groups, Doris Stone and María Eugenia Bozzoli de Wille, do not provide a translation of a Bribri, Cabécar, or Tèrraba word for this position, perhaps because the role of pregnant woman is ubiquitous and does not require training as does the post of burier (*óköm*). See Bozzoli de Wille 1982a, 1982b, 1978, 1977, 1975 and Stone 1962. The association of the birthing women with felines relates to Bribri and Cabécar creation stories involving an Earth Grandmother Jaguar (or Sacred Stone Jaguar/First Grandmother) who resides in the underworld. Sometimes this character is confused/conflated with Sula', the procreation deity of the underworld, alternatively gendered female or both sexes (see Bozzoli de Wille 1982a particularly).

opossoms, coatimundi, and raccoons.¹³ Among the Boruca are *curanderas/os* or low-level healers who carry out minor duties when a Bribri or Cabécar *awa* is not required or not available. In modern times both *usékölpa* and *awapa* are remembered as using stools for seats of authority, often adorned with carved feline heads (see Stone 1975: fig. 7c1). Female politico-religious leaders of the Guaimí, another Chibchan-speaking group in eastern Costa Rica and western Panamá, today are also known by their ceremonial face paint (see Salazar S. 2002: 16, 136-139, Pictures 30, 31). Sixteenth-century ethnohistoric records also attest to the presence of Chibchan female leaders.¹⁴ For modern Chibchans of Costa Rica the various politico-religious posts described above are achieved partially by birth into a particular clan, primarily by calling (making most posts gender-neutral), and also according to age.¹⁵ The rigid requirements for these posts suggest years of regulation and perhaps tradition that goes far back in time and space.

In fact, these same politico-religious symbols – basketry crowns, conical headdresses, avian pendants, feline-headed stools, animal affiliations, and body decoration – proliferate in the ancient ceramic corpus, especially on female and gender-ambiguous effigies. Could the ancient Nicoyan effigies portray a world in which not only males but also females or gender-ambiguous humans, sometimes clearly marked as intersexed individuals, held positions of chief, chieftain, sorceress, sorcerer, shamaness, shaman, birther, burier, healer?

While these ceramic images reflect idealized versions of the elite in ancient Nicoyan society and cannot tell us exactly how ancient Nicoyans truly lived, they can

¹³ Stone 1962: 30.

¹⁴ Espinoza Pérez n.d. (c. 2004); Werner c. 2004; Lothrop 1926: 50; Falchetti 1998: 173-178.

¹⁵ Bozzoli de Wille 1975; Stone 1975, 1962. The Quichua of the Napo River in Ecuador also select shamans based on family affiliation, calling and, for women, generally by age -- female shamans often take up the call after child-rearing (personal observation 2002).

provide a glimpse of how ancient Nicoyan artists and their patrons envisioned their lives and the intended social rules and hierarchies. A similar study of pre-Columbian cultural continuity as gleaned through art historical, archaeological, anthropological, ethnohistoric, and ethnographic analogies was recently presented on the Olmecs and Maya in the 2005/6 exhibition and catalogue *Lords of Creation: The Origins of Sacred Maya Kingship* and discussed as a model for studying the creation of theocratic hierarchies by ancient elite.¹⁶ The Nicoyan effigy corpus presents a body of art suitable to a comparable study because contemporary Chibchan speakers in Costa Rica and related regions from Honduras to Colombia have maintained tropical lowland traditions and have well-studied beliefs related to gender and power to be considered in depth. No such similar study of Greater Nicoya has been attempted to date, but one seems necessary to discern possible gender roles in the ancient chiefly societies of Greater Nicoya and their consistencies and divergences through time. Such an example from ancient Central America may serve to further understanding of gender-power relations in developing cultures worldwide.

The key questions that this dissertation seeks to address are: what roles can be inferred from the ceramic evidence of accoutrements and can these be associated with ancient Nicoyan ideas of gender through determination of sex of the figures? Can a framework of sex and gender concepts for ancient Greater Nicoya be established or even

¹⁶ See Fields and Reents-Budet 2005 for the catalogue; see Joyce 2006 and Cheatham 2005 for reviews of the exhibition. This show opened at the Los Angeles County Museum of Art in fall 2005, then traveled to the Dallas Museum of Art for spring 2006 and closed with a summer 2006 run at the Metropolitan Museum of Art. See also Joyce 1986[1982-1983] for her own attempt to connect a living indigenous group, the Lenca of Honduras, to the ancient creators of ceramics in Honduras, and see Joyce 2000 for her second attempt but this time with Mesoamerican Formative cultures through the Aztecs. See Labbé et al. 1998 for a similar approach to understanding ancient Colombian art and Weinstein 1999 for another on ancient Ecuadorian art of the Chorrera phase. Lastly, see Renfrew 1994 for an argument supporting the ability of archaeologists (and art historians?!) to interpret ancient thought based on methodical evaluations of the past.

suggested through an analysis of the effigies in comparison to ethnohistoric and ethnographic practices and those of related Amerindian cultures? Is change over time reflected in the effigy corpus? Can significance for this change be established or suggested through an analysis of the effigies in comparison to ethnohistoric and ethnographic practices and those of related Amerindian cultures and particularly as assessed in light of anthropological theory on the political development of tropical lowland environments and chieftaincies to chiefdoms? Is it possible to separate political and religious power for pre-Hispanic times? Do the effigies show key traits of shamanic

Fig. 1



power (entranced eyes, mouth ajar, meditation poses, elite attire, shaman's stools, animal transformation) as well as chiefly or political power?

The dissertation corpus of approximately three hundred earthenware effigies is supplemented by a few related objects, such as jade or greenstone celts, volcanic stone *metates*, body decorating stamps, spindle whorls, non-figural ceramics, and gold-copper alloy pendants

(e.g., figs. 1, 2). I have built this corpus over the last eight years through research in North and Central America and Europe at eleven major institutions.¹⁷ The effigies and

¹⁷ The corpus built over the last eight years, through pre-dissertation grants from the Art History Department of Emory University, a fellowship at the Denver Art Museum, and personal and family funds, consists in its final form, as published here, of c. 800 BCE-800 CE ceramic effigies from the Michael C. Carlos Museum, the Denver Art Museum, the Nürnberg Natur-Historisches Gesellschaft, the Museo Nacional de Costa Rica, the Museos Banco Central de Costa Rica, the Instituto Nacional de Seguridad de Costa Rica, the Museo Nacional de Nicaragua, the National Museum of the American Indian, the National Museum of Natural History, the Anthropological Research and Cultural Collections of the University of Kansas, and the Anthropology Department of Georgia State University as well as the private collection of Frederick and Jan Mayer. The corpus is supplemented by my assessment of additional pieces in the collections above (pieces of different media and time periods from those in the corpus), in the Granada and Rivas museums in Nicaragua, and from the University of Calgary expedition of Santa Isabel, Rivas led by Geoffrey McCafferty, and some supplemental works from published catalogues and books. These approximately three hundred artworks represent the major early and middle periods of Greater Nicoya, with a few related ceramic types from each relevant Nicoyan time period. I have tried to include every

Fig. 2



related objects date to the earliest period of elite stratification in ancient Greater Nicoya, early Period IV (800 BCE-300 CE), through what is believed to be a transitional period, late Period IV (300-500 CE), and into early Period V (500-800 CE), the peak of early Nicoyan society (before Mexican migrations into the region

beginning c. 800 CE).¹⁸ Within these periods, I selected representative pieces from the major ceramic types: for the 800 BCE-300 CE period, Santiago Appliqué, Bocana Incised Bichrome, and Rosales Zoned Engraved; for 300-500 CE, Red on Cream Transitional (a previously unnamed type), Guinea Incised, Marbella Punctate Incised, Tola Trichrome, and Carrillo Polychrome; for 500-800 CE, Potosí Appliqué and Galo Polychrome.¹⁹ The

dissertation, thesis, book, museum catalogue, and article in the fields of art history, archaeology, and ethnology written on northern Costa Rican and southern Nicaraguan cultures (see annotated bibliography), although I am sure I have missed a few, especially ones produced in Costa Rica and not readily available in the States and difficult to uncover in Costa Rica. Also, I have developed relationships with Costa Rican, Nicaraguan, North American, and European art historians, archaeologists, and museum curators and researchers focusing on Greater Nicoya (a relatively small number of people). Through travel grants from Emory University and the Denver Art Museum, I have visited museums and archaeological sites throughout Nicoyan Nicaragua and Costa Rica in order to try to personally understand the environment in which the ancient Nicoyans lived and to speak with living indigenous and *mestizo* (mixed-blood) artists who are the descendants of the makers of the ancient effigies. For over a decade, I have taken ceramics courses in order to better understand the manufacturing techniques used to create the effigies. I believe my experiences and research of the archaeology and ethnography of the regions and hands-on clay working enhance my ability to interpret the figurines in question. In determining the locations for the works in my corpus, I undertook lengthy investigations into various collections around the world known to house pre-Columbian art and made the necessary contacts to determine if these museums did indeed hold objects pertinent to my research. In **Appendix M** there are summaries of the various collections assessed for this dissertation corpus.

¹⁸ Period names and their corresponding dates have changed several times through the course of the development of Costa Rican archaeology, and even today revisions continue to be suggested (Hoopes personal communication 2005). The period names and corresponding dates used here (e.g. "Period V, 500-1000 CE") were established in 1987 after several Greater Nicoya conferences (see Lange et al. 1987). They are the current standard, although rather clumsy. In the following chapter on archaeological background information to the figures, I introduce new terms for the periods of Greater Nicoyan art history and archaeology with footnotes explaining each new term; these new terms are based on terms already introduced by other scholars but not yet solidified into a system of names and dates. Also, **Appendix N** provides a revised Greater Nicoyan ceramic typology.

¹⁹ Potosí Appliqué has been dated to 500-1000 CE (Lange et al. 1987), but its manufacture and decoration so closely resembles Tola Trichrome in many cases that there must have been some overlap in time for manufacture. Elsewhere, I have included it in the slightly earlier time period to mate it with Tola Trichrome (Wingfield 2007).

dissertation catalogue consists primarily of formal art historical analyses of this representative group of Nicoyan ceramic effigies, utilizing basic information such as size, media, function, and specific characteristics and accoutrements. Especially significant objects receive longer treatments in the catalogue entries than other less important or common pieces. The analyses from the catalogue entries form the basis of discussions of each key period in their respective chapters.

A mandatory first step in the analyses of the figures is determining the characteristics of sex: distinguishing between the female, male, and possibly a third sex, that of the intersexed individual. Sex is generally considered to be a physical designation, while gender is culturally construed.²⁰ The Nicoyan figures exhibit clear indicators of female and male sex and possibly those of the intersexed individual. Female sex is denoted on the figures through clearly delineated, protruding breasts, sometimes pregnant bellies, and either female genitalia or a *tanga* or pubic apron²¹ -- the *tanga*, in particular, was noted at the time of Conquest as female attire for Chibchan speakers in northern Costa Rica (e.g., cat. no. 205).²² Male sex is marked on the sculptures sometimes by facial hair, almost always by male genitalia, and by one or both of those traits combined with an absence of clearly delineated, protruding breasts (e.g., cat. no. 271). The third sex is shown in the combination of clearly delineated, protruding breasts and male genitalia

²⁰ Burgh 2006; Bachand, Joyce, and Hendon 2003; Arden, ed. 2002; Looper 2002; Nelson and Rosen-Ayalon, eds. 2002; Joyce 2000.

²¹ *Tanga* is a Spanish word seemingly taken from the Middle English for "thong" (strap) (Wikipedia 2009). The term is used throughout Caribbean and Lower Central American scholarship for the triangular cloth covering of a woman's pubic area; straps from each of the three corners of the triangle meet at the small of the back, where they are tied together (Guerrero Miranda and Solís Del Vecchio 1997: 47; Snarskis 1981b: 192). The term pubic apron can also be used for a *tanga*, although it is more confusing because it can also infer a square or rectangular cloth which hangs over a woman's genitalia and is strapped on at the waist and tied at back (see cat. no. 51). It is also possible that the cloth which hangs down and appears to be a rectangle covering the genitalia could be wrapped around the waistband to keep it from hanging down and gives us the impression of a mere *tanga*; thus, the two -- *tanga* and pubic apron could be the same item of clothing just worn two different ways.

²² Oviedo as cited in Lothrop 1926: 37.

and/or facial hair (e.g., cat. nos. 180, 196). This third sex is presumed to be an actual portrayal of the physical characteristics of certain members of the ancient Nicoyan population, but an intersexed figure could be a symbolic portrait of a person able to cross certain boundaries, suggesting a culturally gendered role of shaman. Figures which do not clearly show traits of either sex I label as gender-ambiguous. Cross-cultural comparisons among shamanic cultures from Siberia to Polynesia and throughout the Americas support the interpretation of an intersexed or a gender-ambiguous character as shamanic.²³ The significance of the high quantity of intersexed and gender-ambiguous images in the Greater Nicoyan effigy corpus to gender-power relations is further explored below; preliminarily, this suggests a society somewhat balanced in terms of gender and power. For each period in the dissertation, the numbers of male, female, intersexed, and gender-ambiguous figures are detailed.

After sex is determined for each figure, the gendered characteristics²⁴ of hairstyle and clothing are analyzed. Certain differences exist between the two primary sexes for these features. Male Nicoyan figures, if not wearing a hat, seem to have a sweep of hair at the forehead and none elsewhere or a special haircut designating an esteemed warrior,²⁵ while female figures exhibit long, flowing black hair running down their necks and backs, often visible with or without headwear, or they appear to wear their hair rolled in buns on the sides of their heads. Male figures wear no clothing, while female figures usually wear *tangas*. The corpus includes over twenty key pieces of headwear, with the

²³ In many shamanic cultures worldwide, the "third gender," whether designated so by birth, choice, or ritual dress, is considered special or privileged in a positive way -- one who is "in between" has been divinely selected for the shaman's path (Balzer 2003; D'Anglure 2003; Looper 2002; Brumfiel 2001; Merkur 1992: 202; Lepowsky 1990: 173). See the last section of **Ch. 3**.

²⁴ Some scholars refer to hairstyle and clothing as "secondary sexual characteristics" (Rebecca Stone-Miller, personal communication 2004; Roosevelt 1988), but I prefer to call these "gendered characteristics" because I do believe they are culturally gendered and not anatomically sexual.

²⁵ Although this "sweep" could be the front knot of a headwrap (see cat. nos. 270, 271).

highest variety surfacing from 300-800 CE. Other accoutrements or adornments include, but are not limited to: earspools, necklaces, body decoration (painted, stamped, and possibly tattooed), furniture, clubs, children, and vessels. These are noted according to gender affiliation, with special consideration of animal associations. Changes over time with regard to the different sexes and accoutrements have been assessed and analyzed from earliest to latest in comparison to ethnographic practices. Attempts to assign roles to the various distinct figures have been made based on ethnohistoric and ethnographic comparisons, taking into account later Spanish gender biases and possible Costa Rican governmental interference in separating political and religious roles. Reasons for the changes observed in the effigies over time have been suggested based on gender-power theories²⁶ and political theories regarding chiefdom developments.²⁷

Based on population figures, Spanish Colonial accounts, and contemporary indigenous comparisons, archaeologists studying Central America believe societal structure from Honduras to Colombia was altered through time from the tribe (an economically independent egalitarian kin unit tied to neighboring tribes through cultural affiliation) to the chieftaincy (a political system in which small villages have one primary merit-based leader for that village alone) to the chiefdom (a political system in which one hereditary chief presides over several small villages which maintain their own local leaders).²⁸ This hypothesis has not been proven for Nicaragua or Costa Rica, but has been

²⁶ Burgh 2006; Bachand, Joyce, and Hendon 2003; Arden, ed. 2002; Looper 2002; Nelson and Rosen-Ayalon, eds. 2002; Stone-Miller 2002a: 70-74; Joyce 2000.

²⁷ Please see Carneiro 1998, Creamer and Haas 1998, Creamer and Haas 1985, Keegan, Maclachlan, and Byrne 1998, Kurella 1998, Redmond 1998, Spencer 1998.

²⁸ Although Redmond et al. in Redmond, ed. 1998 note that "chieftaincies" can be any size while "chiefdoms" are the larger manifestations of "chieftaincies," I have chosen to use the term "chieftaincy" only for the pre-chiefdom stage for the sake of clarity. Kurella uses the following terms instead of tribe, chieftaincy, and chiefdom respectively: family or kin group, *parcialidades* or *capitanías*, *cacicazgo* (Kurella 1998). See Creamer and Haas 1985 for a discussion of tribe versus chiefdom – they do not discuss

considered a strong possibility for political development in the various regions within the two modern-day countries.

Based on mitochondrial DNA analyses, archaeological excavations, ethnohistoric records, and ethnographic investigations scholars also hypothesize that the ancient cultures of Greater Nicoya, and indeed much of Lower Central America and northern South America, were largely matrilineal and matrilocal. In other words, kin descent, inheritance, and rank in rulership were calculated along the female line (matrilineal).²⁹ It is thought property was owned by females. Mothers and daughters usually remained in the same household while men moved to their wives' villages, likely having several wives in different villages. Recent anthropological DNA research for Chibchan Colombia has shown women of the same family line remained in the same village for centuries (matrilocal).³⁰ This residential pattern gives a certain power to women over their homes and as a group within villages, while it also allows men the freedom to pursue their hunting and trading endeavors and garner power and prestige for themselves outside the women's realm of the home and small village and to have wives in multiple villages.³¹ This arrangement perhaps provided a balance of power between the sexes and seems to

chieftaincies but instead pit the tribe against the chieftom and do not allow for an intermediate stage such as the chieftaincy, suggesting merely that somewhere between the two there is a transitional stage, which I label as a chieftaincy based on the work of Redmond et al. in Redmond ed. 1998 and my analysis of Greater Nicoyan culture over time. See **Ch. 2**.

²⁹ Hoopes 2005; Melton 2004; John Hoopes, personal communication 2004; Herlihy 2002; Lange 1993: 317; Lange, ed. 1993; Bozzoli de Wille 1975; Stone 1975, 1962; Guardia 1913: 18. The leading scholar of ancient Central American art and cultures, Frederick Lange, goes as far as to characterize "the Central American worldview as local autonomy, largely matrilineal, unencumbered, equal distribution of resources, and animism. In short, Central America was a kinder and gentler place to live" (Lange 1993: 317). Note too that Herlihy 2002 uses the term "matrifocal" instead of "matrilocal," while I have chosen to stick with the latter.

³⁰ John Hoopes, personal communication 2004; Melton 2004.

³¹ John Hoopes stressed the last point to me in a discussion of the matrilocality of Greater Chibcha at the Leiden Chibchan Specialist Seminar of June 2007 (personal communication 2007).

have remained important in the beliefs of living indigenous Costa Ricans.³² I will argue this concern with symmetry and balance extended into the art of ancient Greater Nicoya, as visualized in the effigies.

In any discussion of power in the ancient Americas, it is necessary to consider the religious component of indigenous authority because to Amerindians the two Western concepts of religion and power are not easily separated, nor should they be. Amerindian cultures are theocratic, whether ruled by a council of elders, a king, a queen, a chieftain, or a chief.³³ For example, Maya leaders are often termed "shaman-kings" by archaeologists.³⁴ Throughout the indigenous Americas, the basis of the shamanic spiritual tradition is the perceived transformation of religious or politico-religious leaders into animals. For the most powerful politico-religious leaders these animals are usually top predators: a jaguar or mountain lion, crocodilian, raptor, snake, or all four at once.³⁵ This mystical transformation signifies the power of the specialist visionary to traverse time and space freely in a potent new form in order to cure and to ensure natural fertility at all levels. This power would have been extremely important in the small-scale agricultural communities that thrived in Greater Nicoya, beginning as early as the second millennium BCE. Lower-level politico-religious leaders were likely associated with lesser animals, as was the case, for example, with the Olmec and ducks, or the Moche and ocelots.³⁶ Though less intensively studied to date, the intertwining of political and religious power in Greater Nicoya also must be reconsidered; such a combination of spiritual and political

³² Bozzoli de Wille 1982a, 1982b, 1978, 1977, 1975.

³³ Salazar S. 2003: 54; Miller 2001; Schele and Miller 1986; Halifax 1979. Salazar S. particularly notes that for the Guaimí of Costa Rica and Panamá that "the *cacique* [chief] is also the healer, (as the author has observed)" (2002: 54).

³⁴ Schele and Miller 1986.

³⁵ Stone-Miller 2004; Stone-Miller 2002a: xv-xxvi; Seaman and Day 1994; Halifax 1979: 157-192.

³⁶ Regarding the Olmec, see Stuart 1993, and ocelots Stone n.d. [2009].

control seems to be expressed in these hundreds of high-status, spiritually-potent, transformative, frequently female and gender-ambiguous figures. Current anthropological and art historical scholarship on the distribution of spiritual power in the shamanic cultures of the ancient Americas, and specifically in Central America and northern South America, supports the idea that women were often religious and political leaders in both ancient and modern times.³⁷ My analysis of the Nicoyan effigy corpus shows a predominance of female effigies in the earliest ranked period (800 BCE-300 CE), a slightly more balanced presentation of female, male, and gender-ambiguous effigies by 500 CE, and an increasingly gender-balanced artistic record by 800 CE, perhaps suggesting a progression of power from villages with minimal ranking run by a shamaness or shamaness-chieftain to increasingly ranked societies with shamaness-chieftains, shaman-chieftains, low-level healers of both genders, warriors, and midwives to even more ranked societies with shamaness-chiefs, shaman-chiefs, sorceresses, sorcerers, low-level healers of both genders, and warriors.

Can the artistic record help us see that the power shift from chieftaincies to chiefdoms evident in the archaeological record was accompanied by a shift from female rulership to gender-balanced rulership? Were women more dominant when ancient Nicoyan society was based in smaller villages of low-level chieftaincies? Did power relations between the genders reach equilibrium once chiefdoms presiding over several

³⁷ Robin 2006; Herlihy 2002; Ardren 2002; Stone-Miller 2002a: 70-74,76-77, 86-87, 101-102, 128; Brannen n.d.b [2002]; personal observation in Ecuador 2002; Klein, ed. 2001; Miller 2001; Klein 2000, 1994, 1993; Glass-Coffin 1998; Guillén 1998; Hays-Gilpen and Whitley, eds. 1998; Labbé 1998a,b; Labbé et al. 1998, 1986; Claasen and Joyce, eds. 1997; Day 1997; Joyce and Claasen 1997; Redmond 1997; Day and Tillett 1996; Guevara-Berger 1994; McCafferty and McCafferty 2004, 1994, 1991, 1988; Seaman and Day, eds. 1994; Joralemon and Sharon 1993; Joyce 1993b; Lange 1993; Tate 1992: 88-91; Watson-Franke 1992; Roosevelt 1991, 1988; Silverblatt 1991, 1987; Ehrenberg 1989; Miller 1988; Miller, ed. 1988; Morgan 1988; Tillett 1988a,b; Dransart 1987; Schele and Miller 1986: 174-209; Stahl 1986; Stone 1983; Bozzoli de Willi 1982a, 1982b, 1978, 1977, 1962; Dahlberg 1981; Gero and Conkey 1981; Halifax 1979; Lyon 1978; Stone 1975, 1962; Hellbom 1967; Eliade 1964 [1951]: 325.

villages were established? Did authority gradually shift from female-dominated to more gender-balanced as the region experienced greater trade with the outside world? I argue that the in-depth consideration of these figures which follows helps us answer these questions more authoritatively and suggests a transition in time of gender-power relations in Greater Nicoya from female-dominated small village chieftaincies to increasingly gender-power-balanced chiefdoms by c. 800 CE with a view forward to a combination of more militaristic, male-dominated Mesoamerican-Chibchan chieftaincies and smaller female-dominated Mesoamerican-influenced Chibchan chieftaincies during the century and a half before Spanish domination.³⁸

³⁸ See Creamer and Haas 1985 for their assessment of the last two centuries before Conquest in northern and southern Greater Nicoya as "tribal." The subtle nuances of the differences in Nicoya groups during this period is the topic of a paper I have been working on for several years and hope to publish after the dissertation is complete, perhaps in *Ancient Mesoamerica*, as I promised to then-editor William Fowler in 2006!

Chapter 2 Beginning to Envision Greater Nicoya: An Archaeological Assessment

To contextualize the Nicoyan figural art considered in depth in the following chapters, a brief history³⁹ of the region is needed. This background chapter presents an archaeological overview of Greater Nicoya, including assertions from political theory of developing chieftaincies and chiefdoms. The archaeological overview is followed in the next chapter by an ethnographic summary of Nicaraguan and Costa Rican indigenous groups from their encounter with Spaniards in the early sixteenth century through the Colonial Period to our most recent knowledge of their practices and beliefs. Interwoven throughout both background chapters are cross-cultural comparisons to other shamanic societies, particularly in the Americas and Siberia, the homeland of shamanism.⁴⁰

³⁹ I realize that the term "history" may sound out of place to some here, but I prefer to use the word "history" when discussing the archaeological and ethnographic periods instead of the term "prehistory" (meaning before writing was used by a specific culture to record its key cultural events) because the connotation of "prehistory" is that nothing significant occurred, while this is patently untrue for cultures without writing. Extremely significant events happened, and they were recorded archaeologically, artistically, and orally. These records need to be uncovered and deciphered to create "histories" for peoples without writing.

⁴⁰ The words "shaman," "shamanic," and "shamanism" have taken on new connotations today through New Age "shamanic" experiences and perhaps overuse or misuse in current literature. See Klein et al. 2002, Kehoe 2000, Furst 1994, and Ripinsky-Naxon c. 1993 for a discussion of problems these authors believe relate to the use of these words in non-Siberian cultures. In contrast, see Whitehead's and Wright's introduction to their 2003 volume on "dark shamans," in which they impress upon the reader the relevance of shamanism to indigenous cultures in the Americas, Asia, and the South Pacific and particularly ambivalence of good and bad in the shamans of these cultures, especially within Amazonia. It seems, however, "shaman" (a Tungusic word of Eastern Siberia, possibly of the Altaic language phylum [Wikipedia 2006; Eliade 1964 (1951): 4]) is still the best word to describe a religious leader who is able to shape-shift and visit the spirit realm on behalf of his or her people, whether for good or vindictive purposes. Recent DNA research by the Genographic Project of the National Geographic Society is confirming scientifically what anthropologists and historians of religion already surmised: the indigenous cultures of the Americas were settled at least 15,000-20,000 years ago by Siberians of the Altai region (Shreeve 2006). In the mid twentieth century, Religious Historian Mircea Eliade suggested the Altai region as the source of shamanic religions in the Americas (1964 [1951]: xi). Linguist Constenla Umaña analyzed three Guatuso (a Chibchan group of northern Costa Rica) tales of the marriages of animals, which he asserts originated in Siberia (1991: 102). (See **Ch. 3** for a fuller treatment of these ideas.) Ideally, however, an Amerindian word for "shaman" should be used if applicable and will be for this paper where appropriate.

Beginnings of Human Occupation in Greater Nicoya

As many as 12,000 years ago groups probably speaking an early Chibchan language roamed through Central America.⁴¹ By 7,000 years ago people and animals left footprints near Lake Managua in what is now the country of Nicaragua and what was the far northern sector of ancient Greater Nicoya (for a photograph of these footprints, see Salgado 2000: 51, fig. 8). By 5000-2000 BCE Chibchan speakers settled in the region around Lake Arenal in modern-day Costa Rica⁴² and began domesticating plants, such as manioc, palms, arrowroot, squash, breadnut fruit, and maize.⁴³ Much food preparation was likely carried out on a three-legged grinding stone, known as a *metate* in Mesoamerica,⁴⁴ and likely introduced to Chibchans in Central America by Mesoamericans along with the first maize, *Zea mays*, believed to have been originally cultivated in Central Mexico around 7,000 years ago.⁴⁵ After 2000 BCE, the more sedentary lifestyle afforded by crop cultivation encouraged social stratification and specialization of tasks, such as leadership, trading, and art production. Tools and some roles associated with these tasks seem to have taken shape by perhaps as early as 800 BCE.

⁴¹ Lange 2006: 25; Hoopes 2005: 17, 1987: 60; Sheets and McKee 1994: 20-21; Lange 1984: 169; Stone 1977: 29; Lothrop 1966.

⁴² Hoopes 1987: 7, 8.

⁴³ Hoopes 2005; Cooke 1997: 142ff; Linares 1997: viii; Sheets and McKee 1994: 16ff; Lange and Stone 1984: 5; Stone 1984: 76-79.

⁴⁴ Hoopes 1987: 70-71 suggests a find of a *metate* leg (unknown whether tripod). For early evidence of three-legged *metates* in Guanacaste-Nicoya see Coe and Baudez 1961.

⁴⁵ Bird 1984: 44, fig. 1. Note that maize was important for the Atlantic Watershed, Central Region, and Diquís region of Costa Rica but not necessarily for Greater Nicoya, where a mixture of subsistence patterns, including agriculture but maize has not been encountered there. No maize has been uncovered at the recent excavations at Santa Isabel, Rivas, Nicaragua, the largest archaeological dig to date in Nicaragua (Geoffrey McCafferty, personal communication 2005, 2006). Frederick Lange also reinforced that Greater Nicoya had no maize in his 2006 book.

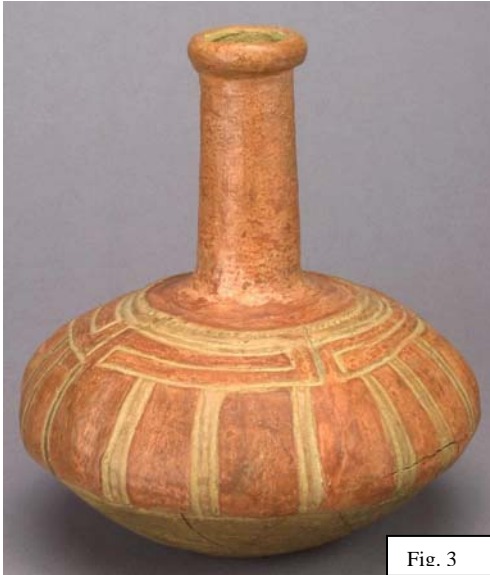
Early Period, c. 800 BCE-300 CE⁴⁶

Archaeologists make hypotheses about early Nicoyan life based on the few remains they have found that date back over two millennia. The tropical environment of southwestern Nicaragua and northwestern Costa Rica makes long-term preservation difficult, particularly for human remains, but some Early Period sites, such as those near Lake Nicaragua, Lake Arenal, the Pacific Coast of the Nicoya Peninsula, and the Tempisque River, were near sources of water but far enough inland to cultivate soil. These sites seem to have been so well-populated over the centuries that remains are inevitably discovered there by archaeologists, even after looters may have ravaged the ruins (see Abel-Vidor et al. 1981: 13, fig. 2).⁴⁷ Finds tend to reflect domestic and funerary sites of commoners or high-status graves known primarily by the sherds and broken *metate* fragments left by tomb raiders. Few intact early elite tombs have been scientifically excavated by archaeologists, but with the archaeologists' scant finds and the numerous elite ceramic, jade,⁴⁸ semiprecious stone, volcanic stone, shell, and resin pieces recovered by grave robbers over the last century and a half and now housed in the world's

⁴⁶ I prefer to use the term "Early Period" because it is a basic descriptor without cultural affiliations or biases, although it is more descriptive than the barebones "Period IV" and the like as set out in Lange et al. 1987 and fits better with the term "Florescent Period" for 300-800 CE as named by Guerrero Miranda and Solís Del Vecchio 1997. The early time period 800 BCE-300 CE matches the Middle to Late Formative, also known as the pre-Classic in Mesoamerica and the so-called Zoned Bichrome Period throughout Mesoamerica to the Andes. Because the ceramics of Greater Nicoya during this early period are not purely bichrome, I find "Zoned Bichrome" a misnomer and do not use it.

⁴⁷ For Lake Nicaragua see Healy 1980; for Lake Arenal Sheets and McKee 1994 and Hoopes 1987; for Pacific Nicoya Sweeney 1976, 1975, Baudez and Coe 1962, and Coe and Baudez 1961, and for the Tempisque Lange et al. 1987, Guerrero Miranda and Blanco Vargas 1987, Baudez and Coe 1962, and Coe and Baudez 1961.

⁴⁸ Frederick Lange, a leading Costa Rican archaeologist, labels "true jade" as one of a few rare geological materials (such as jadeite, nephrite, omphacite, chloromelanite), thus far found in Central America only in the Motagua Valley of Guatemala, while "social jade" is locally-procured green-colored stones, often serpentinite, slate, quartz, or other weaker stones (Lange 2006: 29; Lange, ed. 1993). Throughout this dissertation, I use the term jade to refer to objects of "true jade" and the terms "semiprecious stone," "green-colored stones," and "green stones" for stones not known to be true jade.



museums and wealthy private residences,⁴⁹ a sketch of early ancient Nicoyan life from top to bottom can be presented.

Perhaps as early as 800 BCE but more assuredly by 500 BCE, Nicoyan populations were small and concentrated in villages of perhaps fifty to one hundred people.⁵⁰

Archaeological evidence points to early native Chibchan practices, such as round or elliptical homes,⁵¹ elite ridgetop cemeteries,⁵² and a mixture of riverine and lacustrine subsistence, gathering, and root crop and maize cultivation.⁵³ Evidence of rank and of burgeoning chieftaincies is found in the varying

⁴⁹ For authors lamenting the lack of scientific excavations in Costa Rica and Nicaragua, see Snarskis 1981a, Lange and Scheidenhelm 1972, and Coe and Baudez 1961.

⁵⁰ The earliest dates for ceramics from this time could be 800 BCE with 300 BCE being the most concrete date. See Lange et al. 1987; Lange and Scheidenhelm 1972; Lange 1971: 129ff.

⁵¹ Steinbrenner n.d. [2006]; Guerrero Miranda and Solís Del Vecchio 1997: 53-64; Ereira 1990; Sheets and McKee 1994: 19; Hoopes 1987: 34x, fig. 2.2, 68, 118; Healy, Baudez, Tillett, and Stroessner, n.d. [1985]; Snarskis 1981b: 219-238; Healy 1980: 41 (Healy does not state whether the possibly Period IV mounds of Puerto San Jorge, Rivas, Nicaragua are circular, elliptical, rectangular, or square, but the term mound tends to imply rotundity); Gollhofer 1977: 145-163.

⁵² Lange 2006: 27; Ryder 1986a [1982-1983]; Sweeney 1975; Lange and Scheidenhelm 1972; Coe and Baudez 1961: 505.

⁵³ These traits are considered typical of colonial and some modern Chibchan peoples. These Chibchan traits are more frequently uncovered in the southern sector of Greater Nicoya, but their presence, even if to a lesser extent, still suggests Chibchan heritage for ancient southwestern Nicaraguans. At a public lecture I gave at the Universidad de Costa Rica in March 2007 (thanks to Silvia Salgado's invitation) and at the Leiden Chibchan Specialist Seminar in summer 2007 (thanks to Alex Geurds' invitation), I began to work out the idea of the "country cousin" analogy for the Nicaraguan Nicoyans, the poorer kin to the north who may have specialized in ceramic manufacture and traded ceramics southward to Costa Rican Nicoyans but were not wealthy enough to import great quantities of celts, *metates*, and maceheads or the raw materials to make such items. This somewhat unbalanced relationship seems to have been the norm for the two sectors until perhaps the last few hundred years before the Spanish invasion, when the North was still able to produce high-quality ceramics but the south no longer had the wealth, due to a drought, to participate in their previous commercial networks to the same degree. The topic will be further explored in a paper tentatively titled, "Chibchan Cultural Continuity in Greater Nicoya," to be published in a volume coming out of the Leiden seminar and the Chibchan session at the 2008 SAA conference in Vancouver. More in-depth research into the exact nature of the ceramic workshops of both regions -- which objects were made where (much like the Smithsonian Maya Ceramic Project run by Dorie Reents-Budet and Ron Bishop) -- is necessary to further assess my hypotheses and assertions. I hope to pursue this research after completion of

types and quantities of grave goods, particularly within the rarer ceramic arts.⁵⁴ The earliest Nicoyan ceramic high-status art styles, known as Santiago Appliqué and Bocana Incised, while not as abundant in early Nicoyan tombs as stone goods, point to shared forms, techniques, and symbolism with South American and Mesoamerican ceramics (figs. 3, 4).⁵⁵ The foreign influences evident in the ceramic arts, particularly the Bocana Incised style, associated their elite Chibchan owners with a network of authorities in the Amerindian world who likely shared esoteric knowledge for power and rooted that in their own native cultures through the handiwork of their own artists.⁵⁶

By 300 BCE villages increased in size to perhaps one hundred persons, and the number of villages in the region also grew.⁵⁷ Archaeologists and anthropologists assert that organization of greater numbers of people required centralized authority within each village, perhaps under the rule of a local chieftain, who would have coordinated trade and communications with neighboring settlements. Discerning rule by chieftains in the ancient records is difficult, but this type of rule is marked by smaller societies with

the dissertation. With regard to the dissertation, the differences between northern and southern Greater Nicoya are not the primary issue and will be discussed only in terms of ceramic manufacture; the effigies seem to have been produced in both sectors and help strengthen the tie between the two. Regarding ancient root crop, or manioc, cultivation see Stone 1977: 31 for discussion of such at La Bocana cave on the Nicoya Peninsula in the mid first millennium BCE. For maize cultivation from perhaps as early as 2000 BCE in eastern Greater Nicoya, see Hoopes 1987: 74. For continued maize cultivation during the Early Period, see Lange and Norr, eds. 1986[1982-1983]: 15-18 and Coe and Baudez 1961. See also Lange and Scheidenhelm 1972: 244 regarding the forest growth system of gathering and some cultivation.

⁵⁴ Lange and Scheidenhelm 1972; Haberland 1966, 1961. See also Carneiro 1998 for a discussion of the beginnings of chieftaincies in Central America, with their emphasis on creativity in the arts as a sign of status for rising leaders.

⁵⁵ Regarding Bocana Incised, see Hoopes 1987: 346-357; Lange 1980; Haberland 1966. See Lathrap 1975: 89, cat. no. 311 for Ecuadorian parallels to Bocana bowls. Regarding Santiago Appliqué, see Lange et al. 1987: 52-53; Lothrop 1926: 345. For a general overview of the early ceramics, see Snarskis 1981a: 25 and Coe and Baudez 1961.

⁵⁶ See Helms 1998, 1993, 1979 for an argument for the power of objects and ideas imported from distant lands, particularly when utilized in chiefdoms such as those of Central America and northern South America. Carneiro 1998 also supports these ideas. Lange 1971: 144 asserts that Early Period (Zoned Bichrome in his terminology) ceramics reflect styles of "general Nuclear America Late Formative, with a considerable amount of local elaboration."

⁵⁷ Snarskis 1981a: 25ff; Lange 1971: 129-150.

evidence of rank yet less standardized art styles. Because preservation of human remains is not good for these early tombs and because so many tombs have been ravaged by looters, we do not have an accurate picture of exactly who was buried with what archaeologists have termed the typical complex of elite grave goods c. 300 BCE-300 CE: high-status ceramics, *metates*, celts, maceheads, and jewelry.⁵⁸ However, due to the population numbers and relatively standardized artistic production of the Early Period, we can assert that there likely were chieftains in charge of "small autonomous village societies,"⁵⁹ i.e. that there were chieftaincies in Early Period Greater Nicoya.

Fig. 4



Based on the work of Elsa Redmond, Neil Whitehead, and Robert Carneiro, among others who participated in the 1991 International Congress of Americanists symposium on "Chieftoms and Chieftaincy: An Integration of Archaeological, Ethnohistorical, and Ethnographic Paradigms,"⁶⁰ I define the term *chieftaincy* as a system of governance over a small village in which a leader rises to authority based on his leadership skills, or as Redmond would say, "prestige" -- "[p]restige is acquired through one's success at hunting, prowess as an athlete, talents as an orator, curing and bewitching skills as a shaman, access to trade goods, or exploits in warfare, among many other personal qualities, including charisma."⁶¹ The chieftain directs village activities and is respected by her constituents and is rewarded with some high-status

⁵⁸ Lange 2006: 27, 30ff; Snarskis 1981a: 26ff; Sweeney 1976, 1975; Baudez and Coe 1962.

⁵⁹ Redmond 1998: 3.

⁶⁰ Redmond, ed. 1998.

⁶¹ Redmond 1998: 4.

goods. Members of the chieftain's family may also reap the rewards of her control over the village, but the chieftain, her family, and the villagers continue to work together on agricultural and subsistence projects as well as art production. There are no separate workshops dedicated to specific art endeavors. This freer system of governance allows for creativity and individuality of art objects, as is evident in Early Period ceramic, volcanic stone, and semiprecious stone objects (see below). The tomb of the chieftain would likely hold some of the art objects produced during her rulership, although some such objects may also have been interred with elders in the village, healers (who may be the same person as the chieftain due to respect in Amerindian cultures for healing powers),⁶² or members of the chieftain's family. Because the role of chieftain is not hereditary but merit-based, new leaders rise to prominence after the death of his

⁶² One unusual tomb unearthed at the site of Los Hornos, Ometepe Island, Lake Nicaragua (Haberland 1961) held the remains of an extended skeleton (sex undetermined) with an incense ladle (see Haberland 1961: 157, fig. 4), which appears to be a cross in style between Bocana and Rosales Zoned Engraved, suggesting a date of c. 400-200 BCE. (The image illustrated by Haberland and his description lead me to this type assessment; the rectilinear patterning along the rim of the bowl appear to be similar to those on a Rosales weaving box in the Denver Art Museum (see fig. 56). I would need to see the Los Hornos incense ladle in person to discern precisely its style.) The deceased was also buried with a hollow bone tube, an egg-shaped green stone, and a ceramic ring formed from an old sherd, burnt at the ring, and placed under the right hand of the corpse. These items were identified by their excavator, Wolfgang Haberland, as the tools of a shaman or curer. The bone tube is a spirit tube for sucking illness or unwanted spirits from a patient. The egg-shaped green stone is a typical "*sukia* stone," or special healing stone from a distant land used by shamans throughout Lower Central America, commonly known as *sukias* today (Haberland uses the term *sukia*, as it is used throughout Lower Central America for a village shaman [see Snarskis 1981b: 216, cat. nos. 217-219 also]. This term is likely comparable to the Bribri and Cabécar word *awa* and the use of the Spanish word *curandera* by the Boruca.) The ring is of unknown but clearly ceremonial use based on its blackened state and privileged placement in the grave. This tomb suggests specialization of tasks, including spiritual leadership and healing by this early date. Its location near the shore of the large double-volcano island in the middle of Lake Nicaragua also differentiates it from the more typical elite tombs in ridgetop cemeteries. These other tombs, found in elite ridgetop cemeteries and filled with the combination of *metate*, celt, macehead, jewelry, and Bocana or Rosales ceramics, surely held high-status figures within the society, but specific roles for those interred cannot be determined from the tombs alone, mostly ravaged first by looters. I can only merely suggest that those deceased were elite and possibly represented chieftains or their family. Further excavations are needed in areas untouched by grave robbers (see Lange 2006; Ryder 1986a,b[1982-1983]; Snarskis 1981a regarding the problems posed by grave robbers).

predecessor. Again, because the position is achieved due to skill, the sex or gender of the chieftain seems not to be prescribed.⁶³

It is highly significant to consider these early chieftaincies throughout Lower Central America and northern South America, which arose during the spread of maize and manioc agriculture in the area. These chieftaincies may have indeed been ruled by women, or power within these chieftaincies may have at least spread through the female line.⁶⁴ Recent feminist scholars have suggested a worldwide trend in the rise of representations of female figures during the transition from a nomadic lifestyle to an agriculture-based, sedentary society.⁶⁵ The health of pregnant females seems to have deteriorated in sedentary societies due to jungle diseases and more unsanitary conditions in enclosed communities, both giving cause to higher instances of death in childbirth. Thus, according to social scientists, greater need arose for spiritual aids to ensure successful births in these newly-forming agricultural communities. Also, the males likely were continuing to supplement the food supply through hunting and consequently spent less time at the homestead, allowing the females to control communal practices and gain power. The spread of "fertility" figurines throughout the world occurred at different

⁶³ Redmond 1998: 5.

⁶⁴ Carneiro 1998: 18-42; Whitehead 1994: 36; Roosevelt 1991: 2, 7; Roosevelt 1988: 1ff.

⁶⁵ Ehrenberg 1989; Roosevelt 1988; Dahlberg 1981. Females have just begun to be recognized in the art and archaeological remains of the ancient Americas in the wake of feminist efforts. As a case in point, in a lecture for the Atlanta Chapter of the Archaeological Institute of America in fall 2001, Payson Sheets of the University of Colorado at Boulder, recounted an experience during an excavation in El Salvador. He had identified a shaman's shrine and had assumed that the shaman was male. A female graduate student on site with him examined the materials associated with the shaman and determined that the shaman was female (I believe he stated that there were women's weaving instruments there). Dr. Sheets stated that he recognized it was necessary to have members of both genders present at excavations to examine more thoroughly and accurately ancient remains. There is, of course, great debate over how to determine gender in archaeological settings. Does the presence of spindle whorls confirm the grave is that of a woman? Such issues are to be grappled with (see McCafferty and McCafferty 1994 for just such a discussion). One rather unfortunate problem with Costa Rican graves is their humid environment: most skeletons disintegrate upon exposure to air when a tomb is open, if they even survived this many years (Lange and Norr 1986; Ryder 1982/1983b: 126; Mattsson 1980; Lange and Murray 1972; Haberland 1961: 155, 160).

times, but in each case during the rise of agriculture. Indeed, the spread of agriculture in ancient Greater Nicoya in the first millennium BCE seems to parallel the appearance of images of powerful, regenerative females, possibly also early chieftains.

The ceramic arts of 300 BCE-300 CE seem to attest to the theory above of how an artist's work should appear under a chieftain. The new earthenware style to emerge c. 300 BCE, known as Rosales Zoned Engraved,⁶⁶ is a mixture of outside influences, likely touting the chieftain's prowess at procuring trade items, *and* what seem to be Chibchan cultural traits: the *tanga*, often avian-themed celt- or blade-shaped jewelry, and extensive body decoration on female effigies; specialized headwear, specifically basketry crowns and conical hats; feline, avian, saurian, simian, and scavenger animal imagery; and placement of Rosales vessels in tombs alongside agricultural implements for grinding foodstuffs, felling trees, and clearing brush (these Chibchan traits to be further elaborated below in this chapter and in **Ch. 3**).

Specifically regarding international influences, the Rosales style shared effigy and vessel forms with Chorrera, Ecuador ceramics⁶⁷ and iconographic elements with later Panamanian and South American groups.⁶⁸ The Rosales style also clearly shared affinities with Middle Formative Mesoamerican⁶⁹ ceramics, which must have been traded

⁶⁶ See Lange 1971: 129 for a discussion of the rise to prominence of the Rosales style over Bocana by the middle of the Early Period.

⁶⁷ For example, compare the Rosales Tibás monkey (Abel-Vidor et al. 1981: 20, pl. 4, cat. no. 6) and an Ecuadorian Chorrera monkey vessel (Lathrap 1975: 45, fig. 58, cat. no. 360) or the Mayer Collection Rosales fish (DAM48.1993) to two Ecuadorian Chorrera fish vessels (Lathrap 1975: 96, cat. nos. 381, 382).

⁶⁸ Tillett 1988a: 131, Appendix F.

⁶⁹ "Middle Formative Mesoamerican" is the term preferred for "Olmec" by today's scholars (Reilly 1995; Tate et al. 1995); it is also broader, covering areas perhaps under "Olmec" control but also possibly just trading partners with the Olmec of the Gulf Coast of Mexico (ibid.). A green stone celt like the type manufactured by Costa Ricans by this time, 500-300 BCE, (for the Costa Rican example see Guerrero Miranda 1998: 27, fig. 11) has been found in Belize dating to as early as 1200 BCE (see Easby 1981) -- such an example would not necessarily be Olmec but would certainly be Formative Mesoamerican. When I use the term "Olmec" I refer to pieces in the scholarly literature traditionally described as Olmec, such as were-jaguars and the so-called spoons or pieces specifically from the Gulf Coast of Mexico.

Fig. 5



into the region along with Middle Formative Mesoamerican jade or green-colored semiprecious stone celts by 300 BCE.⁷⁰ The Rosales style also clearly shows high-status women, gender-ambiguous individuals, and a few men wearing celt-shaped jewelry (cat. nos. 11, 15, 19, 20, 21, 33) (see below for a description of actual celts for this time period). The women and gender-ambiguous effigy vessels are also

variously depicted wearing a headband or headwear (cat. nos. 19, 28), a *tanga* (cat. nos. 13, 15, 17a,b, 28), curvilinear body decoration (either painting or tattooing) (cat. nos. 12, 15-30), and seated, squatting, or kneeling in poses of trance, although not on stools (cat. nos. 11-30). Other human figures are shown in transformation to felines (cat. nos. 35, 36), predatory birds (cat. nos. 37, 38, 45), a saurian (cat. no. 34), monkeys (cat. nos. 41, 42), armadillos (cat. nos. 43, 44), a vulture (cat. no. 39), and possibly a bat (cat. no. 45). One male figural vessel is portrayed in kneeling pose and wearing a small conical hat (cat. no. 31).

Perhaps as a result of the rise in status of chieftains over these small agricultural villages in tropical Nicoya, one of the finest art forms to emerge was the tripod *metate*. By 300 BCE Nicoyan artists carved volcanic stone tripod *metates* (low tables for grinding foodstuffs) into elaborate artworks with various uses and messages within the Nicoyan world. The three-legged *metate* was a Mesoamerican form related to Mesoamerican ideas of the three hearth stones of Mesoamerican creation stories, a belief not shared by

⁷⁰ Mora-Marín n.d. [2005]. See also Wingfield n.d. [2008]. The Olmec were not likely participants in this trade but later Formative peoples in Mesoamerica working as merchants and trading Olmec heirlooms or later Formative Period Mesoamerican ceramics with affinities to earlier Olmec styles.

Chibchan groups.⁷¹ Nicoyans seem to have used the tripod form for over fifteen hundred years for its primary purpose of grinding food substances. They did not transform this basic food preparation tool into an artwork until c. 300 BCE, with the rise of a seemingly more stratified society. Likely at the instruction of these rising political stars, Nicoyan stonecarvers enlarged and elevated the basic *metate* form and added decorative elements, such as fine incising of frontal high-status figures with arms upraised (fig. 5). The larger *metates*, although used in ceremonies for their original purpose of grinding cacao, other

Fig. 6



foods, or medicinal plants, are argued by scholars to have been used also as stools by Nicoyan leaders during their lifetimes and as funeral biers for the afterlife.⁷² Peter Furst also documents the potential usage of the *metate* as a birthing bed. See his illustration of an ancient West Mexican ceramic sculpture depicting a woman giving birth on a three-legged table or *metate* (Furst 1998: 176, fig. 14).

At the same time Mesoamerican ceramic and volcanic stone forms were being transformed by Nicoyan artists for Nicoyan messages, so were jade and other semiprecious stone objects. Mesoamerican jades were traded into Greater Nicoya,

⁷¹ Graham 1985: 136-182; for importance of three hearth stones, see Fields and Reents-Budet 2005:48.

⁷² Snarskis 1981a: 26, 51; Lange 1971: 210-222; Hartman 1907: 38-47, pls. X-XXI, especially pl. XIII: 4 for an upraised-arms figure. Regarding substances ground on these *metates*, I worked on a project to sample and test residues from Costa Rican objects while at the Denver Art Museum, and even though our efforts were not carried through to completion, we did learn that there was plant material rubbed deep into the vesicles of a related Atlantic Watershed *metate*, dating to c. 300-500 CE. If the project were to be resumed, the residue would be further tested for exact plant identification. Geoffrey McCafferty of the University of Calgary Archaeology Department is also currently testing residues of later Greater Nicoyan grinding stones, c. 1000 CE (personal communication 2009).

probably through the Atlantic Watershed, from the Maya in Belize and later at Copán, Honduras. They were recarved by Costa Ricans to conform to their needs.⁷³ Costa Ricans also began searching for local green-colored stones to carve when Maya jade was not available. The jade and semiprecious stone celts of Costa Rica before 300 CE were simply carved into a long, smooth axe blade, decorated at top with two small drill holes for eyes and two drilled lines forming a downward-pointing chevron, which can be read as a pointed chin of a human or the beak of a bird (see Guerrero Miranda 1998: 27, fig. 11). A biconically-drilled suspension hole runs horizontally behind the "neck" of the bird-human. As early as 500 BCE, this type avian-human celt pendant was interred in Greater Nicoyan tombs.⁷⁴ In contrast, the Olmec carved agricultural hand axes into standing effigies in poses receptive to shamanic meditation with hands turned outward and hanging limply at the sides.⁷⁵ Or they transformed oversized hand axes into sculptures of humans in various stages of transforming into jaguars (see Diehl and Coe 1995: 21, fig. 17a,b for an image of the famous Middle Formative Mesoamerican "Kunz Axe," a standing human transforming into a feline and holding a miniature axe). The Maya fashioned jade river cobbles into effigies of seated, meditating shaman-kings (fig. 6). The Costa Rican semiprecious stone celts were quite distinct from Mesoamerican examples.⁷⁶

In addition to carving celt pendants from Mesoamerican jade blanks⁷⁷ or from locally procured green stones, Costa Rican lapidary artists imported old Olmec so-called

⁷³ Mora-Marín n.d. [2005]; Reents-Budet and Fields 2005: 196-197 and n.d.[1989]; Bishop et al 1988, 1987.

⁷⁴ Guerrero Miranda 1998.

⁷⁵ See Tate 1995.

⁷⁶ See footnote 10 above above for the distinction between jade and semiprecious stone.

⁷⁷ Because the only true jadeite in the Americas is found in the Motagua Valley of Guatemala it has been presumed this precious material was formed into axes there and shipped southward, but some larger blocks

spoons, Olmec effigies, or Maya celt-shaped belt ornaments and effigies and converted them into pendants.⁷⁸ Some of these trade items often retained their original forms, such as the "spoons" (e.g., see DAM1994.642 and DAM1994.942 on display on the fourth floor of the Denver Art Museum Ponti Building). The Maya belt celts were pared down to spread the wealth among several Nicoyan chieftains in the Bagaces region of Greater Nicoya (fig. 7).⁷⁹ The Maya-incised images of kings and glyphs were indecipherable to the Nicoyans. Seeing but a fraction of a glyph was irrelevant. The pieces' reference to Maya elite and the Nicoyan leaders' connection to that distant group was of primary

importance.⁸⁰ While the Nicoyans and their neighbors in the Central Highlands and Atlantic Watershed appreciated Mesoamerican jade pieces, they established their own tradition of jade and green stone art forms, carved from imported Mesoamerican whole celts or jade



Fig. 7



Fig. 8

blocks or from local river cobbles and usually intended as pendants or beads, uses again distinctly different from those of Mesoamerica.

A uniquely Chibchan element in early ancient Nicoyan elite tombs was the macehead. These stone ceremonial staff heads, likely originally mounted on wood or stiff fiber bundles, perhaps reflected a practice of attacking an enemy on the battlefield with a

have been found in Costa Rica, indicating that the celt form was carved in Costa Rica independently from imported blocks of jadeite from Guatemala (Garver, Grobe, Hirth, and Hoopes 1993: 220).

⁷⁸ Billie Follensbee informed me at the 2008 SAA meetings that she believes Olmec "spoons" were actually weaving battens (personal communication 2008).

⁷⁹ Reents-Budet and Fields n.d. [c. 1990].

⁸⁰ See Helms 1993 for a discussion of the value of goods acquired from afar in Central America.

mace, but the maceheads found in Nicoyan graves of this time were works of art and probably not actually used to capture enemies.⁸¹ It is believed they symbolized such acts carried out by warriors under a leader who held the ceremonial mace.⁸² Nicoyan maceheads were carved in shapes ranging from bird, jaguar, monkey, vampire bat, and coyote to human heads or skulls. Often maceheads depict combinations of these creatures (fig. 8). The images could represent clan affiliations for particular leaders⁸³ or the animal or supernatural alterego thought to give the most power to a particular leader. The mace would have been carried as a symbol of office and interred with its owner upon death. Its presence in the tomb with power-filled ceramics, *metates*, and ceremonial axes almost completes the picture of authority of early Nicoyan leaders over trade, agriculture, and life and death (to be further interpreted in **Ch. 3**). The last element in the tombs was usually jade, stone, or shell earspools or necklaces, further signs of the power of the owner to procure rare, precious items. The shell often used for Nicoyan jewelry was the rich red-purple spondylus shell, prized by native peoples throughout the Americas, and found only in deep waters off the coasts.⁸⁴

Chibchan chieftains and their people likely valued green-colored stones for many of the same reasons Mesoamericans did: the symbolic color of green as verdant vegetation; the emergence of the green stones out of rivers and the earth, the source of growing life; the sparkling brilliance of many of the rocks, composed of various minerals

⁸¹ In my opinion, the most logical material for the macehead rod would be wood, but Christiane Clados suggested the fiber bundles idea to me (personal communication 2004-2005).

⁸² De La Cruz 1981. Lange 2006: 31 suggests that maceheads were the Lower Central American version of the South American digging stick weight, which would further tie these to the agricultural/fertility theme of the celts, *metates*, and female figural vessels in the tombs. However, the sacrificial nature of the theme (see **Ch. 3 Bats and Mother** for more on sacrifice) might be diminished if Lange's interpretation of the maceheads were correct. I have not yet seen other scholars support his point of view.

⁸³ De La Cruz 1988, 1981.

⁸⁴ Cordy-Collins 2001, 1999; Anawalt 1998. See also Wingfield n.d. [2008], regarding the trade of spondylus shell along the Pacific Coast and its relevance to ancient Greater Nicoya.

that reflected light, a signal of the spirit world beyond;⁸⁵ its contradictory brittle hardness, making it difficult to destroy or to control in carving; and its rarity, especially for the Costa Ricans whose only proven source of true jade (e.g. jadeite, nephrite, omphacite, chloromelanite), the hardest and most beautiful of the green semiprecious stones, was in Mayaland.⁸⁶ But when political problems arose in Mesoamerica that began to stifle commerce with their long-term trading partners, the Costa Rican chieftains looked southward for a prestige good and found it in gold (see below). In fact, the period of peak jade trade between Costa Rica and Mesoamerica, 300-500 CE, was the transitional phase for Greater Nicoya from its Early Period, 800 BCE-300 CE, to its Florescent Period, 300-800 CE. The first two hundred years of this new period were dramatically transitional -- they were characterized by a population explosion (presumably accompanied by increasing stratification of the social structure and the initiation of the slow move from chieftaincies to chiefdoms),⁸⁷ a switch from agricultural dependence to marine resources,⁸⁸ and much greater variety in the ceramic arts.

⁸⁵ See Saunders 2003 for a full discussion of reflective light as representative of spirits throughout the Americas.

⁸⁶ See footnote 48 above for the distinction between jade and local green-colored stones of a semiprecious nature.

⁸⁷ See Guerrero Miranda and Solís Del Vecchio 1997 for an excellent, thorough presentation of their archaeological work in a key region of Greater Nicoya, the Cañas-Liberia corridor from 300-1522 CE; they delineate the key differences between the Chibchan Florescent Period (300-800 CE) and the later periods of mixed Chibchan and Mexican cultures (800-1522 CE). They discuss the rise in population in Greater Nicoya for the Florescent Period and the reduction and shift in sites once the Mexican migrations begin c. 800 CE; for example 11 of the 178 sites in their study were from the post 800 CE period, perhaps due to a combination of overuse of the soil and the foreign migrations (1997: 49). See also Finch and Swartz 1986[1982-1983] for a survey of sites which arose c. 300 CE near the Sardinal River in Greater Nicoya,

⁸⁸ Guerrero Miranda and Blanco Vargas 1987: 111ff; Snarskis 1981a: 31; Bonilla, Calvo, and Salgado 1986[1982-1983]: 44-66; Finch and Swartz 1986[1982-1983]: 39; Lange 1971: 219.

Florescent Period, c. 300-800 CE⁸⁹

Transitional Period, c. 300-500 CE⁹⁰

By 300 CE, Nicoyan peoples were experiencing drastic changes in lifestyle. Some sites inhabited during the Early Period remained viable, but due to growth in population new villages were established, increasingly near the seaside. Nicoyans began to rely more and more on marine mollusks for sustenance. An increasing number of cases of rickets (*osteomalacia*), illustrated in the ceramic record (cat. nos. 82, 83, 92-94, 108-110, 128, 266) suggests a degree of malnutrition,⁹¹ perhaps due to overuse of the land by larger populations, and hints at a reason for the shift to marine subsistence during this Transitional Period. Trade with Chibchan neighbors in the Central Region and Atlantic Watershed boomed, as did commerce with the Maya via the Atlantic, while Pacific Coast trade to Mesoamerica and South America seems to have trailed off compared to Atlantic Coast trade.⁹² Ceramics became increasingly standardized, likely due to greater authority on the part of village chieftains and possibly rising chiefs. Archaeologists generally label villages with under one thousand people chieftaincies,⁹³ but Oscar Fonseca Zamora, a leading Costa Rican scholar, has suggested that chiefdoms may exist in villages with as

⁸⁹ This period has been termed the Early Polychrome Period in the older literature on Greater Nicoya (Lange et al. 1987; Lange 1971), but by the late 1990s, it was increasingly replaced with "Florescent Period" (Hoopes and Fonseca Zamora 2003; Guerrero Miranda and Solís Del Vecchio 1997). As with "Early Period," I find "Florescent Period" to be a more basic descriptor and not a misnomer: monochrome, bichrome, and trichrome ceramics were also prominent in this period, not just polychromes. The terms Periods IV and V, primarily used in the archaeological literature on Costa Rica in the 1980s and early '90s, cut the Florescent Period in two – Period IV ends c. 500 CE and V begins then. Thus, the numerically designated periods are not very helpful.

⁹⁰ This time frame was called "Linear Decorated" by early scholars and then dismissed as an unnecessary divider, although Lange was uncertain about its abolishment (Lange 1971: 148-150). I believe that there should be some nominal division here between the Early Period and the peak of the Florescent Period (500-800 CE), particularly as ceramic styles underwent fairly dramatic changes from 300-500 CE.

⁹¹ My assertion of osteomalacia in the 300-500 CE population comes from my analyses of the ceramic effigies of this time period and research into the physical traits of the disease. Ideally, I would like to have scientific proof of this disease through forensic anthropology, but that is a project for another day.

⁹² See Wingfield n.d. [2008].

⁹³ Carneira 1998; Creamer and Haas 1998.

few as five hundred people, based on the degree of standardization within the society. By 500 CE, in some regions of Greater Nicoya, where villages reached five hundred persons, the standardization of the arts, particularly ceramics but also volcanic and semiprecious stone, suggests the rise of chiefdoms.⁹⁴

Nicoyan ceramics of the Early Period were fired to a finish of red, light brown, black, and cream, highly burnished, finely incised pre-firing or post-firing, and adorned with fluidly modeled or appliqué forms (see cat. nos. 1-47) (see also the beginning of the following chapter for an explanation of the ceramic techniques employed in Greater Nicoya). For the Early Period, clearly defined ceramic styles were evident, but within each style no two pieces were exactly alike. The hands of many local artists are evident in the remaining bowls, plates, urns, drums, and effigy vessels made before 300 CE. In contrast, by 300-400 CE Nicoyan artists followed standards for figural proportions, features, and types. Discerning different artists' hands is increasingly difficult for this Transitional Period. The new ceramic styles also broke from the old in terms of color accents, color combinations, and exterior decoration, but even with these innovations, standardization was the norm (cat. nos. 48-172).

These 300-500 CE ceramics too showed a growing split between northern and southern Greater Nicoya ceramics. The Early Period styles of Bocana and Rosales ceramics seem to have been manufactured on a smaller scale throughout Greater

⁹⁴ Lange 2006: 11; Fonseca Zamora 1981. See also Carneiro 1998 for a discussion of the Amazonian Shuar and Achuar cultures which he believes should have developed into chiefdoms but never did due to their abundant resources and, therefore, less need to merge with nearby villages to attack other regions for supplies. Carneiro includes a militaristic component in his definition of a chiefdom – i.e. the chief must be a highly skilled warrior and the villages he [sic] presides over must be in need of acquiring greater resources. Lange has argued that Greater Nicoya was "kinder and gentler place to live" and may not have been as militaristic as other Lower Central American regions (1993: 317), but as Fonseca Zamora points out chiefdoms may have developed in Greater Nicoya for other reasons – consolidation of trade activities primarily.

Nicoya,⁹⁵ but by the fourth century CE, with populations rising, more established workshops must have evolved.⁹⁶ A preference for cream slip foundations versus orange appears to have arisen between the northern or Nicaraguan sector and the southern or Costa Rican sector, respectively (cat. nos. 180, 185, 264).⁹⁷ This preference is seen in both the Tola Trichrome and Carrillo Polychrome styles, which were manufactured with either a cream slip or an orange slip (e.g. cat. nos. 169, 170, 180, 264) (although it should be noted that Tola has been found archaeologically in both the north and the south, while Carrillo has only been found in the south⁹⁸ -- even so, this does not mean Carrillo was not manufactured in or traded to the north, only that no archaeological proof of these two possibilities has been uncovered). Potosí Appliqué, which arose out of Tola towards the end of the Transitional Period (but was more prominent in the Fully Florescent Period), was manufactured in the north and south, but because its slip is often missing today (likely due to the use of Potosí objects as incense burners), I cannot state with certainty that the base slip for Potosí was consistently cream or tan or both.⁹⁹ Guinea Incised ceramics are only painted with the tan-orange-salmon slip and never cream. The Guinea Variety has been found throughout Greater Nicoya, while the other varieties are only

⁹⁵ Tillett 1988a: 24; Hoopes 1987: 356; Lange et al. 1987.

⁹⁶ No definitive workshops have been found for this time yet, but Ron Bishop of the National Museum of Natural History in D.C. and Frederick Lange hope to secure these within the next decade (personal communication 2005). Kay March (1971) believes she uncovered one from late Period V (800-1000 CE) in a survey of Playa Panamá. In 2004, I tried to find her workshop, but a new road to the beach seems to have covered and destroyed it.

⁹⁷ This cream slip differentiation at such an early date as the Galo ceramics has not yet been scientifically proven, as it has for the later Papagayo, Pataky, Vallejo, and Luna cream slips of Nicaragua versus the Mora and other tan or salmon slips of Costa Rica. Nuclear activation compositional analyses of Galo ceramics curiously did not find them to match well to Mora ceramics, as was hypothesized at the time of the testing (Ron Bishop, personal communication 2005). I believe the reason for this might be that those tests included cream-slipped Galo ceramics likely manufactured in the Nicaraguan sector. Further research is needed for clarification of not only the Galo ceramics and their split into cream-slipped northern manufacture and tan-slipped southern manufacture but also those styles that preceded Galo: Tola and Carrillo in particular.

⁹⁸ Lange et al. 1987: 79, 96-105, 117-121.

⁹⁹ Lange et al. 1987: 123, 125-135.

known in the southern (Costa Rican) sector, suggesting the primary locus of manufacture for Guinea Incised is the Costa Rican sector.¹⁰⁰ Thus, the division of cream and orange slips as northern and southern, respectively, was just emerging during this Transitional Period and needs further investigation archaeologically and scientifically.¹⁰¹

Both the northern and southern sectors of Greater Nicoya produced their own versions of the same images -- a few examples from the many detailed in **Ch. 5** are standing men (cat. nos. 74-77), standing women (cat. nos. 70-74, 83, 105, 107, 113, 114, 119), standing intersexed humans (cat. nos. 86, 162), standing gender-ambiguous figures (cat. nos. 66-68, 78, 79, 81, 82, 84, 85, 87-90, 97, 98, 103, 106, 108, 109, 111, 112), females or intersexed individuals seated on round stools (cat. nos. 180, 185, 264), males or females seated on four-legged stools (cat. nos. 121-124) or slab-legged stools (cat. nos. 120, 147), scavengers such as vultures or armadillos (cat. no. 157; see also Stone-Miller 2002a: 80, cat. no. 149), crocodilians (cat. nos. 144-149, 166, 168, 169, 171, 185; see also Stone-Miller 2002a: 90, cat. nos. 173a,b, 174a,b), and bats or bat-humans (cat. nos. 150-158, 167, 169, 170, 172, 186-191; see also Stone-Miller 2002a: 80, cat. no. 146). Each sector traded these products to the other and out to the southern and eastern parts of Costa Rica, where the imagery would have been understood and appreciated by neighboring Chibchan speakers. Key imagery for these ceramics is powerful humans, mostly female and gender-ambiguous but also increasingly more male and intersexed. The figures are in various stages of trance or transformation and are often seated on stools. Many of the female figures continue to wear the *tanga* (cat. nos. 49, 50, 51, 161, 173, 264), as seen on the earlier Rosales effigy vessels, although there is a preference for exposed genitalia of

¹⁰⁰ Lange et al. 1987: 68-89.

¹⁰¹ By scientifically, I mean through neutron activation analysis, especially of excavated pieces -- see Bishop, Lange, Abel-Vidor, and Lange 1992 and Bishop, Lange, and Lange 1988.

Fig. 9



females as well as males during the Transitional Period.¹⁰² This artistic focus on reproductive anatomy expresses wished-for increased fertility in this time of cultural expansion and strain on resources (as discussed above regarding rickets and marine exploitation). Figures also wear crowns (cat. nos. 63, 99, 118, 127, 128, 144, 150, 156, 158, 162, 166-171, 174, 176-178, 180-185, 187), conical hats (cat. nos. 55, 95, 96, 151, 154, 186, 190), and celt-shaped pendants (cat. nos. 78, 96, 118, 153, 170). Almost all figures in the Guinea, Tola, and Carrillo styles are decorated with repetitive rectilinear patterns, suggesting body stamping (see cat. nos. 280-337 for flat and roller stamps for the Florescent Period). These are just the highlights of the ceramics for this time, but these characteristics are the most prominent for Transitional Period ceramic figural art.

One disparity in the art at this time is the shape of actual stone *metates* versus stools depicted in the ceramic effigies. During this Transitional Period, the volcanic stone tripod *metate* maintained its prominence, but its legs became slab-like, and overall forms embodied animals such as jaguars, tapirs, or birds (fig. 9). The carved geometric patterns of Nicoyan *metates* were no longer concentric rectangles or rectilinear double spirals (fig. 5), as matched the earlier Bocana and Rosales ceramics, but instead were mat and twisted (or serpentine) strands patterns (as on the underside of fig. 9), also seen in rectilinear incisions on Guinea Incised ceramics and as painted patterns on Tola Trichrome and Carrillo Polychrome effigies and vessels (cat. nos. 137, 171, 188).¹⁰³ These worked

¹⁰² Stone-Miller 2002a: 76-77.

¹⁰³ The twisted strands pattern is also found on some Early Period conical-legged *metates* but seemingly not

fiber¹⁰⁴ patterns are seen not only on vessel rims and as body decoration in these Transitional ceramics but also on representations of stools in the effigies. However, the miniature stools depicted in the ceramics are not tripod, as are the actual unearthed *metates*, but instead are either tetrapod, round, or are supported by two slabs (cat. nos. 120, 123, 264). During this Transitional Period, the stool forms seem versatile, but any version -- tripod, tetrapod, round, or two-legged slab -- needed adornment of a worked fiber, be it a mat pattern or twisted strands.¹⁰⁵

The association of a mat with a seat of authority is common in Mesoamerica, where Maya rulers are known as 'He of the Mat.'¹⁰⁶ The Mesoamerican mat, denoted by a grid design in the arts, was interchangeable with a jaguar's pelt, and both were metaphors for authority. These power symbols -- the mat and the pelt -- likely traveled south c. 300 CE with the intensification of trade with the Maya into Costa Rica. Also, the holes in basket weaves are believed to reference a jaguar's spots in at least one Amazonian culture, the Yaminahua of southeastern Peru,¹⁰⁷ making the mat or weave motif symbolic in not only Mesoamerican but also South American cultures and Lower Central America, a likely middle ground for incorporating the pattern into the ideology of its peoples. Both symbols, the mat and the jaguar skin, became completely interchangeable in Nicoyan art and a mainstay for the powerful for at least the next twelve hundred years, through the changes in trade and contacts north and south, long after the emergence of the Florescent

the mat pattern (see Hartman 1907: 38-47, pls. X-XXI).

¹⁰⁴ In discussions with Rebecca Stone and Geoffrey McCafferty it was decided that the words "textile" and "woven" suggest only cloth and not also basketry or mats, while the phrase "worked fiber" encompasses cloth, baskets, mats, and nets (personal communication 2009).

¹⁰⁵ Research and analysis of these *metate* differences would likely be fruitful for teasing out cultural distinctions during this time. Emory graduate student Jennifer Siegler may write her dissertation on Greater Nicoyan *metates* and hopefully will tackle such issues.

¹⁰⁶ Fash 1991: 130-134; Miller and Taube 1993: 110-111; Robiscek 1975: 108-190.

¹⁰⁷ Townsley 1987. Mary Frame also discusses the importance of a "woven grid" in her seminal work on Andean textile production (1986).

Period.

The worked fiber motif known as "twisted strands" to Andeanists,¹⁰⁸ a "heliacal vine" in Rebecca Stone's work,¹⁰⁹ the "cosmic umbilicus" or "vision serpent" to Mesoamericanists,¹¹⁰ and "serpentine" to Costa Rican scholars¹¹¹ is related to the mat motif conceptually. The twisted strands motif consists of two undulating lines tangled together, often with round or diamond-shaped openings visible in the interstices of the two lines, much like the image of two pieces of thread twisted together loosely or two vines in the forest grown entangled or an umbilical cord doubled up on itself or serpents bound together. It, like the mat motif, is associated with power, particularly the power of a shaman or shaman-king (for the Maya). Its connection to worked fibers confers privilege, for those adorned with the most elaborate worked fibers were the most powerful in ancient Andean and Mesoamerican cultures, where cloth textiles were exquisitely woven and embellished.¹¹² Its resemblance to jungle vines references some of the most potent hallucinogens, morning glory (*Ipomoea alba*) and *ayahuasca* ("ghost vine" in Kechwa, *Banisteriopsis caapi*), both used by Amerindian shamans to induce

¹⁰⁸ Frame 1986.

¹⁰⁹ Stone n.d. [2009]: 11, 42, 45, 47, 253ff. See also Harner 1973 for a discussion of hallucinogen visions involving intertwined serpents "like rolls of thick cable."

¹¹⁰ Looper and Kappelman 2001.

¹¹¹ Fernández Esquivel 2004, 2003; Fernández Esquivel and González 1997.

¹¹² Stone-Miller 1994. Also, I believe an Early Period Rosales Zoned Engraved style box with lid in the Denver Art Museum (fig. 56) is a weaver's box and its exterior decoration is likely an early more rectilinear version of the serpentine strands. The importance of textiles to later Chibchan peoples in Costa Rica and a find such as this rare, high-status weaver's box suggest the importance of cloth textiles to ancient Nicoyans (and not just worked fiber). Other ceramic evidence of ancient Nicoyan cloth textile production may be seen in cat. no. 264, where a clear depiction of over and under warps and wefts is seen in the *tanga*, colored red, black, and cream; perhaps this is a *tanga* woven of fibers other than cotton, but because the tradition of getting purple dye is so important still today for the Boruca and because it is recorded for Nicoyans as well (Lange and Norr, eds. 1982/1983 [1986]), I think that with more archaeological work, we will uncover evidence of woven cloth for ancient Costa Ricans. I examined a few spindle whorls in the Wiss Collection in Nuremberg (W0806, W0844); these were recorded as coming from San Vicente de Bolson, Nicoya Peninsula and dating to the Transitional Period, 300-500 CE (N-HG archives). I also photodocumented a grouping of spindle whorls said to come from ancient Costa Rica in the collection of the National Museum of the American Indian.

trance, transform from the human self into a predatory alterego, and communicate with the ancestors and the spirit world.¹¹³ That the symbol was simultaneously seen as or associated with a twisted celestial umbilical cord, a flowering vine, a vision serpent, and the Milky Way by the ancient Maya and their neighbors, particularly the Zapotec, imbues it with universal life-giving power from the celestial realm of the spirits to earthly leaders.¹¹⁴ Finally, that Costa Rican scholars most often see the pattern enmeshed with snake skin motifs or seemingly writhing across the surfaces of ancient vessels, *metates*, and celts associates it with serpents. Serpents are one of the first visions in an hallucinogenic trance, and they are known for their annual renewal of themselves, their molting.¹¹⁵ What the symbol meant precisely to ancient Nicoyans is probably a combination of these various explanations of serpentine strands, as it was for one of Greater Nicoya's major trading partners beginning in the first millennium BCE: the Chorrera of Ecuador (or merchants from Manabí, Ecuador peddling their goods and, likely, ideas also). For the Chorrera and their modern-day descendants, the motif symbolizes the intertwined vines of *Banisteriopsis caapi* or *inebrians*, ceramic coils, the first visions of a shaman's trance, the uterus, snakes -- specifically the anaconda -- and the Milky Way. The anaconda and the Milky Way are metaphorically linked as both are the "subterranean river of death [and] rebirth," a "mediator," "transformer," and "ladder" of communication between worlds.¹¹⁶ Whatever message the motif conveyed for and by ancient Chibchans in Nicaragua and Costa Rica, it was prominent in Nicoyan art

¹¹³ Stone n.d. [2009]: 11, 25, 42, 45, 47, 253ff; Tarkanian and Hostler 2001.

¹¹⁴ Looper and Guernsey Kappelman 2001 (Maya); Stross 1996 (Zapotec).

¹¹⁵ Stone n.d. [2009]: 85, 88, 182; note that Stone points out that geometric patterns, such as diamond shapes or twisted strands, give way to serpent imagery in shamanic visions and constantly morph between the two, geometry and animal.

¹¹⁶ Weinstein 1999.

beginning c. 300 CE.

Mat and serpentine strands motifs were also a preferred adornment on semiprecious stone celts of the Transitional Period (see headband of fig. 1). These elaborate celts were a far cry from the simple avian-human celt pendants of the Early Period. The abundance of celts found in Greater Nicoya during the Transitional Period suggests intensified commerce with the Maya for the precious material of true jade as well as increased exploitation of Nicoyan natural green stone resources. Chieftains and rising chiefs profiting from trade (in salt, rare tropical feathers such as the quetzal's, or cacao for jade¹¹⁷) with the Central Highlands and Atlantic Watershed of Costa Rica and with the Maya could afford to commission specialists in the lapidary arts to carve these elaborate celts. The celts depict high-status effigies squatting atop a ceremonial knife blade. These compact images were likely a symbol of power over successful agriculture under the chieftain's or chief's control, interwoven with metaphors of tree-felling, human sacrifice, and death and rebirth (see **Ch. 3 Axes**).

High-status tombs of this Transitional Period continued to follow patterns established earlier with the combination of *metate*, celt, macehead, and now even more ceramics, although each of these grave components was more richly decorated than the Early Period examples.

¹¹⁷ Suggestions for what the ancient Costa Ricans traded to the Maya or other Mesoamerican merchants representing Maya interests include cacao (inferred from Abel-Vidor 1981), feathers (Rebecca Stone personal communication 2002), and salt (a possibility I infer from Bonilla, Calvo, and Salgado 1986[1982-1983]). See also Mora-Marín n.d. [2005], Stone-Miller 2002a: 29-31, cat. no. 35, and Reents-Budet and Fields n.d. [c. 1990] for the jade trade back and forth between Mayaland and Costa Rica.

Fully Florescent, c. 500-800 CE

By 500 CE, the growing pains of the Transitional Period seem to have dissipated. Images of survivors of rickets disappeared, suggesting a triumph over this disease and the food procurement problems it betrayed. Due to an increased food supply perhaps spurred on by improved root crop cultivation in Greater Nicoya,¹¹⁸ populations expanded and new villages, with upwards of five hundred persons,¹¹⁹ were established in Greater Nicoya. Archaeologists have uncovered numerous examples of the typical Chibchan round house form and ridgetop cemeteries throughout southern Greater Nicoya.¹²⁰ Particularly in the southern sector there is evidence for increased wealth based on gold importation from the south and the beginnings of local manufacture of golden jewelry.¹²¹ Ceramics maintained many of the figural types developed in the Transitional Period, but the fully Florescent ceramic styles burst with bright colors, rich tones, and much greater detail than we have seen before in Nicoyan ceramics. It is as if Florescent Period artists were commissioned to document their more prosperous times in clay. The archaeological evidence of more villages with larger populations, intensified trade with peoples to the South in addition to established Mesoamerican trade partnerships,¹²² and increasingly

¹¹⁸ Hoopes 2005, 1987: 72, 74, 92ff.; Melton 2005; Herlihy 2002; Roosevelt 2002; Cooke 1997: 142ff; Linares 1997: viii; Sheets and McKee 1994: 16ff; Lange 1993: 317; Lange, ed. 1993; Constenla Umaña 1992/1993, 1991, 1981; Lange and Stone, eds. 1984: 5; Stone 1984: 76-79; Snarskis 1978: 22-26, 287, 291-298; Bozzoli de Wille 1975; Stone 1975: 22, 23; Lange 1971; Stone 1962: 28, 35ff; Oviedo as cited in Lothrop 1926: 58ff; Fernández Guardia 1913: 18.

¹¹⁹ Lange 2006: 11.

¹²⁰ Guerrero Miranda and Solís Del Vecchio 1997. The Costa Rican government has more funding to disperse for archaeological projects, such as the one from Cañas to Liberia, led by Guerrero Miranda and Solís Del Vecchio. Based on preliminary work for this period and excavations for the later periods in the Nicaraguan sector of Greater Nicoya, I believe that with more archaeological work in the northern sector, such similar round house remains will be found for this time period.

¹²¹ Quilter and Hoopes, eds. 2003.

¹²² Wingfield n.d. [2008]; Mora-Marín n.d. [2005]; Hoopes 2005; Lange et al. 1987: 52-53; Stone 1985, 1977; Lothrop 1926: 345.

conventional stone and earthenware artworks suggests the gradual development of chiefdoms in Greater Nicoya.

Chiefdoms, a hereditary-based political system, have the advantage of providing stability to a society through inheritance of the position of chief -- this one family line could maintain control over multiple villages, trade routes, and art production.¹²³ With increased population growth, greater numbers of males likely remained in the burgeoning villages and assumed leadership roles.¹²⁴ Because ancient Chibchan societies are presumed to have been matrilineal (based on contemporary Chibchan patterns -- see **Ch. 3 Chibchan Concepts of the Female...**) males who were selected for greater responsibilities probably were uncles and nephews of powerful women in the clans, thus introducing avunculocal inheritance for rulership, which may have become increasingly more standardized and paved the way for typically more bellicose chiefdoms. This trend towards avunculocal chiefdoms occurred in the nearby Caribbean cultures of the Taino as well as the distant Northwest Coast cultures of the Americas.¹²⁵ In these cases, previously matrilineal and matrilineal societies became avunculocal chiefdoms once population growth strained resources.¹²⁶ We cannot be certain for Greater Nicoya that this pattern of matrilineality and matrilocality toward avunculocal chiefdoms occurred, because later migrations of Central Mexican groups to Nicoya altered social patterns, but there is the possibility that this shift occurred, and the conditions for it suggest it as a possibility.

¹²³ Carneiro 1998; Redmond 1998.

¹²⁴ Redmond, ed. 1998.

¹²⁵ Keegan, Maclachlan, and Byrne 1998.

¹²⁶ Carneiro 1998.

Fig. 10



Polychrome (cat. nos. 193-278).¹²⁷ Over several centuries, the stiff forms of Guinea ceramics (cat. nos. 66-160) gave way to more organic vessels in the later Belén style (figs. 10, 11),¹²⁸ and the salmon slip of Guinea seems always to be fired to a rich brown, almost black in Belén. The persistent geometric crocodilian motifs in red, black, and cream in Tola Trichrome (cat. nos. 166, 168, 169, 171) were coeval but then eventually replaced by the more three-dimensional crocodilian-humans of Potosí Appliqué (cat. nos. 197-200). And the often more cursorily executed designs of Carrillo Polychrome (cat. nos. 173-192) were refined in the esteemed Galo Polychrome (cat. nos. 202-278), a trade item found as far south as Greater Chiriquí (now southeastern Costa Rica and southwestern Panamá).

Fig. 11



¹²⁷ It should be noted that dating for some of these styles covers vast ranges, e.g. Carrillo is said to last from 300-700 CE, Potosí from 500-1350 (although I argue based on art historical analysis that is likely started as early as 400 as an offshoot of Tola Trichrome), and Belén from 700-1350 CE. With more excavations, some of these dates should be narrowed.

¹²⁸ Belén Incised dates from 700 to 1250 CE.

As in the Transitional Period, figural art of the Fully Florescent Period consists primarily of figures in various poses from standing (cat. nos. 202-221, 274, 277) to kneeling (cat. nos. 269-272) to squatting or birthing (cat. nos. 265-268, 276) to seated (cat. nos. 222-262) to enthroned (cat. nos. 194-198, 263, 264), often also portrayed in states of transformation into an animal self, primarily feline and/or saurian (cat. nos. 197-201, 274-277). All three sexes are represented, although most of the images are female or gender-ambiguous. Again, as in the Early Period and the Transitional Period, figures wear crowns (cat. nos. 211-215, 218, 219, 232, 233, 236, 237, 239, 240, 242, 244, 245, 247, 249, 254, 255, 261-264, 273, 277), conical hats (cat. nos. 193, 195, 201, 276), celt- or blade-shaped jewelry (see below for an explanation of the difference between celt-shaped and blade-shaped pendants) (cat. nos. 193, 201, 205), and body decoration (cat. nos. 202-277), which vividly records in pigments fired onto these clay sculptures the same patterns found on stamps from this period (cat. nos. 280-337) (see **Ch. 5** for a full discussion of all of the Fully Florescent figures in this dissertation corpus). *Tangas* are also graphically detailed on female figures (cat. nos. 202-213, 217, 219, 224-235, 240, 244, 250-255, 261, 262, 264, 267).

The bold colors of Galo reflect continued trade with Mesoamericans to the north from 500-800 CE, even after the fall of some of the major superpowers in Mayaland.¹²⁹ The forms and colors reflect Maya Belizean and Lenca Honduran cylinder vessels with black or cream ground, profile figures, and upper registers with glyph-like patterns (figs. 12, 13).¹³⁰ Some Nicoyan artists at this time began to use a very fine slip that did not

¹²⁹ The Tikal hiatus of the sixth century seems to have impacted trade between Mayaland and Costa Rica; see Mora-Marín n.d. [2005].

¹³⁰ Ron Bishop, personal communication 2005; Stone-Miller 2002a: xvii, 7, 8, 11, 12, 13, 57, 97, 98; Calvin 2001.

Fig. 12



require burnishing for its sheen, known today as *terra sigillata* (because of its prominence in ancient Mediterranean ceramic art but perfected in the New World by the Maya).¹³¹

Maya and Costa Rican elite clearly shared prestige goods and customs to show power to their subjects and the ability to acquire fancy trade items.¹³² However, the iconography on the Galo vessels, even though similar to that seen on Maya and Honduran works, reflects only a fraction of the scenes on Maya or Honduran vessels.¹³³ As with the

earlier imported jades, Nicoyans chose to sample only certain elements of the imported goods. In the case of Galo ceramics, Nicoyan artists referenced only certain Maya

Fig. 13



or Honduran imagery: dancing or entranced humans wearing feather headdresses; jaguars in a black, dark underworld; double-headed saurians, and leaping monkeys. The fascination with Maya trade items may have begun to wane beginning in the sixth century in part due to new trade goods entering from the south. By 500 CE, the south of Costa Rica had a new prestige item to offer the market: gold.

¹³¹ Dorie Reents-Budet, personal communication 2004; Dorie Reents-Budet, personal communication with Stone-Miller 1999, as cited in Stone-Miller 2002a: 88.

¹³² See Mora-Marín 2005 for precise connections between Copán's shaman-king Smoke Imix to Costa Rican-carved jade celts, and see Sharer and Martin in Fields and Reents-Budet 2005 for a possibly similar relationship between the Maya and Teotihuacanos.

¹³³ See Joyce 1993 for a comparison of Maya, Ulúa, and Nicoyan ceramics in the Classic Period. See Salgado González 1992 for archaeological connections between the regions.

Nicoya's Chibchan neighbors in Costa Rica's Central Region and Diquís had been in contact with South American Chibchans for several centuries by the mid first millennium CE.¹³⁴ South Americans had slowly developed metalworking technologies and began to pass that information northward to Costa Rican chieftains and budding chiefs, who may have seen a special magic in this new technology. Gold working required specific skills, and those initiated in this metallurgical magic could work wonders inside a ceramic cavity: these goldsmiths transformed both an original wax model nestled inside hardened clay (the ceramic cavity) and a stone-like nugget of crude gold (melted and poured into the cavity) into a shimmering work of art.¹³⁵ Semiprecious stone carving, on the other hand, was an arduous task, but one any Costa Rican could master given enough practice because all the materials needed to manufacture a semiprecious stone pendant were locally available -- river cobbles, hard wood, sand, and water -- and the technology was visible to any who watched another carver.¹³⁶ There was no mystery to carving stone. Gold working technology, on the other hand, was not so easily learned, and the various necessary materials were more abundant in certain parts of Costa Rica than others, especially in the waters running down to the Pacific at the Gulf of Nicoya from the mainland,¹³⁷ and particularly throughout the Diquís region.¹³⁸ Also, the wax needed for the models was sometimes difficult to procure, and the best source seems to have been ground beeswax found on Caño Island at the mouth of the Diquís Delta.¹³⁹

¹³⁴ Hoopes 2005, 2003; Bray 2003.

¹³⁵ Falchetti 2003, 2001; Quilter and Hoopes, eds. 2003; Snarskis 2003; Stone-Miller 2002a: 160-163; Sharer and Hearn 1992.

¹³⁶ Mora-Marín n.d. [2005]; Reynoard de Ruenes 1993.

¹³⁷ Creamer 1983, 1982/1983.

¹³⁸ Snarskis 2003; Fernández Esquivel 2000, 1987; Aguilar 1996.

¹³⁹ Stone 1975; Brannen n.d.e [2001].

Fig. 14



Trade connections to the south strengthened as access to the jade source in Mesoamerica became less tenable for Costa

Fig. 15



Rican chieftains and chiefs due to the political struggles of the Maya and the eventual downfall of Classic Maya culture c. 800 CE. Nicoyan chieftains and rising chiefs and Central Region Costa Rican chiefs commissioned artworks in gold and semiprecious stone for a time together, and they were likely trained as metallurgists too.¹⁴⁰ Parallel forms exist (figs. 14-16). By 800 CE jade

Fig. 16



was no longer *the* status symbol, and gold, although manufactured in modest amounts in Nicoya,¹⁴¹ was probably imported in finished form from Diquís, Panamá, and Colombia for Nicoyan elite. Gold jewelry is depicted

clearly on ceramics, from transitional Galo ceramics (see cat. no. 205) to all the new polychromes of Later Greater Nicoya after 800 CE (fig. 17a,b).¹⁴² This new medium allowed for fresh ideas and a divergence from the constricting jade celt form, one Nicoya's trading partners in Costa Rica, the Central Region, had been trying to alter for some time (fig. 18). The celt form is still referenced in the golden versions in the curved blade-like splayed "feet" of frogs or abstract "talons and tail feathers" of raptors. The base of these golden pendants suggests their symbolic use as ceremonial knives, and their form

¹⁴⁰ See Lange, Ryder, Accola 1986[1982-1983] for locally-made gold in Greater Nicoya and Stone n.d. [2009]: 120, 160, 247, and Ch. 8 for the concept of the shaman-chieftain as artist.

¹⁴¹ Hoopes and McCafferty n.d.; Day 1988: 207; Lothrop 1926: 3-86.

¹⁴² Christiane Clados noted this depiction on DAM1993.477 when we were working for the Denver Art Museum on an illustration of a c. 500-800 CE shamanic chocolate drinking ceremony depicting Galo Polychrome ceramics as they were likely used in ancient Greater Nicoya.

Fig. 17a



can be seen in the South American *tumi* (knife) form known to have entered Costa Rica during the Florescent Period in the form of "axe-money" from Ecuadorian merchants (see cat. no. 279 for a Nicoyan ceramic version).¹⁴³ Thus, the Central American Chibchan

Fig. 17b



goldsmiths merged an ancient jade celt (axe) form with the new metal axes of the south. But even though gold gave these artists the chance to innovate and create synthetic forms which brought together the old and the new, at the same time it limited the artists to the elite and bolstered chiefs' ties to materials and production. New ideologies of gold with maize seem to have evolved, particularly in Chibchan areas south of Greater Nicoya, whose chiefs tried to keep up with southern Chibchan advances but never reached the size and wealth of those regions.¹⁴⁴ Still compared to previous centuries in Greater Nicoya populations continued to grow and larger villages emerged and chiefdoms continued to develop.¹⁴⁵ There were setbacks, however, with the growing power vacuum in Mesoamerica, beginning as early as the seventh century and peaking in the ninth and tenth centuries.¹⁴⁶ By 800 CE, populations throughout Mesoamerica and Lower Central America were in serious flux,¹⁴⁷ as immigrants from Mesoamerica began to settle in Greater Nicoya.

¹⁴³ See Wingfield n.d. [2008].

¹⁴⁴ Falchetti 2003, 2001. See Wingfield 2007.

¹⁴⁵ Redmond, ed. 1998.

¹⁴⁶ Miller 2001.

¹⁴⁷ Guerrero Miranda and Blanco Vargas 1987: 111ff.

Fig. 18



Later Greater Nicoya, c. 800-1522 CE

At the time of the Spanish invasion, Nahuatl, a Central Mexican language, was spoken near Lake Nicaragua, and Chorotegan, an Oto-Manguéan language related to Zapotec, was spoken on the Nicoya Peninsula. Spanish documents record that the Chibchan groups to the north of the Nicoya Peninsula in the Guanacaste Mountains fought viciously after the Spanish arrival to "reclaim their land" taken by the

Fig. 19



Chorotega centuries earlier.¹⁴⁸ The Chorotega claim ancestry from Central Mexico and that they originally moved to the Lake Nicaragua area but were banished by the Nahuatl-speaking group, who arrived perhaps as early as the ninth century. Archaeologists have not found evidence of a complete displacement of the original groups in Nicaragua, although ceramics do show a fairly strong northern influence from 800-1350 CE. It seems that as with earlier Mesoamerican Olmec and Maya influences, control of the region was not in the hands of Mesoamericans. The group or groups who migrated out of Central Mexico c. 800 CE and brought with them matte-finished surfaces and "plumed serpent," "wind god," and "man/jaguar" themes seem to have mixed with the local Chibchan populations (e.g., fig. 19). By the time of the Conquest the two Mesoamerican groups, the Oto-Manguéans (known as Chorotegans) and the Nahuatl-speaking group (known as the Nicaraos and living on and around Lake Nicaragua) were distinct from pure Chibchan groups (known as the Corobicí, Voto, Rama, and Huetar -- see **Ch. 3** for more on these indigenous

¹⁴⁸ Lothrop 1926: 23; Fernández Guardia 1913.

Fig. 20



groups). But, particularly for the Chorotega in Nicoyan Costa Rica, their cultural practices, specifically their ceramics, headwear, body decoration, stools, and certain rituals, seem to have been more Chibchan than Mesoamerican.¹⁴⁹

The cultural traits of the Nicaraguan Nicoyans are being

reassessed in light of recent excavations at the site of Santa Isabel, Rivas, Nicaragua by Geoffrey McCafferty and his team from the University of Calgary. Their findings suggest a possible mixture of cultures but not a mass migration of Mexicans into Greater Nicoya, as was once believed.¹⁵⁰ Specifically, they



Fig. 21

¹⁴⁹ Hoopes and McCafferty n.d. [c. 1989]; Lange 1993; Lothrop 1926: 3-86, particularly page 25 for specific insights into the mixture of cultures in Greater Nicoya, and Lothrop was making these assertions almost a century ago, long before recent more extensive archaeology in the region.

¹⁵⁰ McCafferty and Steinbrenner 2005; McCafferty n.d. [2005]; McCafferty et al. n.d. [2004]; Geoffrey

are finding that the typical Mesoamerican food and food preparation tool -- maize and the griddle -- were not used by Nicaraguan Nicoyans even after supposed Mexican migration to the region. Also, their recent find of a Rivas, eleventh-century plate, possibly depicting the "Nicoyan universe" (fig. 20) in a manner similar to that of a plate made in the first millennium BCE (fig. 21) in Greater Nicoya, likely furthers the idea that Chibchan speakers remained in northern Greater Nicoya after Central Mexican migrations c. 800 CE and probably merged with the Central Mexican groups.¹⁵¹

Whatever their exact cultural make-up, the Nicoyans of the ninth century onward inhabited much larger villages up to one thousand persons.¹⁵² The large villages, frequent interaction with Mesoamerican groups to the north and rejuvenated trade with Ecuadorians,¹⁵³ as well as the intensified standardization of the arts, particularly through mold usage in ceramics, suggest high functioning chiefdoms.¹⁵⁴ During the last seven hundred or so years in pre-Hispanic Greater Nicoya, polychrome ceramics were the premier form of artistic expression, while gold jewelry and volcanic stone or wooden stools can be seen illustrated on these ceramics, although neither are prominent in the archaeological record for this time. Some celts remain as grave goods, but rather than being fashioned from high-status jade are made from more commonly found materials such as local green stones or flint.¹⁵⁵

McCafferty, personal communication 2005-present.

¹⁵¹ Tillett 1988b: 71-75 for the Early Period Rosales Zoned Engraved plate depicting the "Nicoyan Universe" and see Brannen n.d.a[2006]. I have been invited to submit this paper to the University of Costa Rica Anthropology Department's online journal for publication by late 2009 or early 2010.

¹⁵² Guerrero Miranda and Blanco Vargas 1987; Snarskis 1981a.

¹⁵³ See Wingfield n.d. [2008].

¹⁵⁴ See Carneiro 1998 and Redmond 1998 for how chiefdoms develop from chieftaincies.

¹⁵⁵ Snarskis 1981: cat. no. 110; Geoffrey McCafferty, personal communication 2005.

Fig. 22a



As seems to have been the case with the earlier Florescent Period styles, polychrome ceramics produced in Nicaragua were cream-slipped.¹⁵⁶ The first style to emerge was Papagayo Polychrome and then

Fig. 22b



Pataky Polychrome (figs. 17a,b, 19, 20, 22a,b, 23, 24, 27), and in the two centuries before the Spanish invasion Luna and Vallejo Polychromes were dominant (figs. 32-34, 39). Typically, the ceramics of Nicoyan Costa Rica were tan to orange in foundation color and are known today as Mora, Cabuyal, Palmira, Gillen, Jicote, Birmania, and Altiplano Bichromes and Polychromes (figs. 25a,b,c, 26, 28-31). Although

Fig. 24



Nicoyan chiefs were looking to the south for gold, their ceramics evidence even more northerly techniques, forms, and images, reflecting the influence of the Oto-Manguean or Nahuatl migrations

Fig. 23



from Central Mexico. Moldmaking technology, preferred for Mesoamerican figurines, was paramount for figurine production in Papagayo Polychromes (fig. 22a,b). Full and elongated pear-shaped footed vessels, anthropomorphic tripod legs, and wide bowls are forms borrowed from Central Mexico but manufactured locally.¹⁵⁷ The saurians of Galo times become more snake-like (see fig. 19), suggesting Mesoamerican plumed serpents. Crouching jaguars, known in Greater Nicoya since Rosales days, absorb some Central

¹⁵⁶ Hoopes and McCafferty n.d. [c. 1989] and Ron Bishop, personal communication 2005 both suggest a closer connection to white-slipped Las Vegas Polychromes of Honduras and cream-slipped cylinder vessels of the Maya as the Nicoyan inspiration for cream-slipped wares, which seems likely with the Galo adoption of other Maya and Honduran forms, styles, and techniques from an early date.

¹⁵⁷ Day 1984; Lothrop 1926.

Fig. 25a



Mexican traits and are reduced to abstracted rosettes on jaguar effigies and bowls (figs. 23, 24).¹⁵⁸

Even with these Mesoamerican innovations to 800-1350 CE Nicoyan ceramics, images of shamanesses (possibly also chiefs) atop *metate*-stools and wearing body paint and *tangas* -- not typical Mesoamerican *huipiles* (woven shirt-dresses) -- abound in domestic refuge and funerary settings in both northern and southern Greater

Fig. 25b



Nicoya (figs. 17a,b, 22a, 25a,b,c, 26). Imagery of humans with kyphosis and scoliosis, prevalent in early Nicoyan art,

continues (fig. 27) (see **Ch. 3 Disease Survivors...**), as does a propensity for feline and saurian imagery (figs. 11, 17a,b, 19, 20, 23-26, 28-30). There is



Fig. 25c

clearly a mixture of cultures emerging in Greater Nicoya after 800 CE with a growth in ceramic forms based on

northern shapes¹⁵⁹ and appropriated symbols.¹⁶⁰ However, in both northern and southern Greater Nicoya, many art motifs seem to relate to traditional Chibchan ideas. Humans represented continue to be either fairly evenly divided into male and female depictions or, per usual for Greater Nicoya, are gender-ambiguous. Powerful humans are most often related to the top animal alterego, the jaguar, and the worked fiber/pelt metaphor and/or

¹⁵⁸ See Stone n.d. [2009]: second half of Ch. 5 for a full discussion of a Pataky jaguar shaman effigy and its rosettes.

¹⁵⁹ See Noguera 1954 for Cholula ceramics with similar shapes, especially pages 147 and 211.

¹⁶⁰ See Day 1994, 1985, 1984 for detailed comparison of designs found on Cholula and Nicoyan pottery from the turn of the first millennium CE. See Middelberg 2005 for "plumed serpent" imagery comparisons.

Fig. 26



serpentine strands motif proliferate in styles on both sides of the Nicaragua-Costa Rica border (figs. 10, 17a,b, 22a, 23, 25a,b,c, 26, 28-30).

A new era began c. 800 CE with the Oto-Manguean and/or Nahuatl migrations, yet old Chibchan



Fig. 27

ideas were not obliterated but rather adapted to the new ceramic styles and realized in traditional ceramic sculptures alongside new forms from Central Mexico, both with the new imagery and the old. For example compare



Fig. 28

cat. no. 36, a Rosales musical effigy vessel of a human almost completely transformed into a feline, to fig. 23, a Pataky musical effigy vessel of a human squatting with hands on thighs as it turns into its feline self from the waist up. The pieces are both simultaneously musical instruments and vessels, and both depict a human almost fully feline, but the Early Period piece is decorated with a highly burnished red slip, black

Fig. 29



pigment accents, and incisions highlighting key designs, while the Pataky piece is painted in the post-800 CE typical matte finish of cream (the color choice of the northern sector) with key designs painted in



Fig. 30

black and red over and over very repetitively and in a stylized or very consistent manner. The matte finish mimics the flat effect of

plaster on Mesoamerican books, an art form brought into Nicaragua by immigrating Central Mexicans and recorded as seen by the Spanish but lost to us today. These books were painted with glyph-like images (set forms which all artist-scribes had to learn) and more figural or narrative scenes in brown-black and red-orange pigments.¹⁶¹ Figure 23 exemplifies how the Nicoyan artist could take a new art style (the matte cream finish with standardized brown-black and red painted decoration) and incorporate it into an established figural type, that of musical feline-human effigy vessel. This merging of cultural ideas, known as syncretism, is analogous to the acceptance of the Latin cross of Christianity as the Amerindian world tree.¹⁶² Only the Nicoyan syncretic synthesis was a pre-Columbian example of the phenomenon, which likely paved the way for later cultural mergers in Colonial times (see **Ch. 3**).

Specifically within Later Greater Nicoya ceramics, we can see a trajectory of Chibchan cultural continuity even in the face of Mexican migration through a key transitional style: Belén Incised (figs. 10, 11). This style emerged out of the tradition of Guinea Incised¹⁶³ (cat. nos. 66-160) but was most prominent from 700-1350 CE. It is a brownware (sometimes tending toward black) which continues the tradition of Nicoyan

¹⁶¹ Miller 2001.

¹⁶² Christenson 2005: 90-96 in Fields and Reents-Budet 2005.

¹⁶³ Sweeney 1976, 1975.

brown- and blackwares dating back to Santiago Appliqué and Bocana Incised, the earliest elite ceramics in the region (see **Ch. 4**). The imagery of Belén is clearly related to that of Galo Polychrome, the premier ceramic style of the Fully Florescent Period (cat. nos. 202-278). When one compares fig. 10 to a Galo effigy (e.g., cat. no. 205) and to a Galo bowl with mammiform feet (cat. no. 278), the similarities in forms are striking. While the Belén piece may be monochromatic and the Galo pieces brilliantly polychromatic, the faces, designs, and forms within the two styles are almost identical. Within the faces of fig. 10 and cat. no. 205, the eyes are formed in identical fashion, each eye with an appliqué strip above for upper eyelid and one below for lower eyelid and an almond-shaped appliqué for each eyeball, painted black in the polychromatic Galo but left dark in the monochrome of the Belén. The noses are both somewhat narrow, slightly pointed and upturned with flaring nostrils clearly visible. The lips are both fairly thick and turned down at the corners with a thin space separating upper and lower lips, suggesting the trance state (see **Ch. 3 Body Poses** for a discussion of body poses, including eye and mouth forms, during shamanic trance). The incised face decoration on the Belén vessel (fig. 10) is somewhat similar to that painted on Galo effigies (cat. nos. 250, 251). The vessel designs incised along the neck and middle of the Belén piece (fig. 10) and painted around the Galo tripod bowl (cat. no. 278) are serpentine strands. Both of these pieces are tripods supported by legs shaped as erect human breasts. Belén was a very imaginative, creative style that arose during the very end of the Florescent Period and continued throughout the first five hundred years of Later Greater Nicoya (and would make an excellent topic for a dissertation; see Stone n.d. [2009] for an examination of just a few Belén vessels).

After 800 CE, when Mexican immigrants had visibly influenced Nicoyan arts, Belén was more of a mainstay of traditional Nicoyan styles, as seen particularly in fig. 11, a brownware effigy vessel depicting a woman transforming into a feline or saurian, with her ferocious maw bared. Her sex is clearly expressed through her prominent breasts and exposed pubic region. She wears a basketry crown and sits atop a bench with two feline heads, one at each end, and four legs, each in the shape of a feline's leg with an abstract clawed paw. The elements of this sculpture that connect it to past Nicoyan ceramic traditions are the darkened surface, achieved through reduction firing (as in cat. nos. 38, 72, 81, 82, 84, 87-90, 93, 96-103, 108, 111, 117, 120, 128, 133, 144, 148, 149, 156, 159, 160); the stiff headwear (likely a basketry crown) with geometric decoration evincing worked fiber (as in cat. nos. 19, 144, 150, 156, 158, 176, 183, 211-215, 218, 219, 232, 233, 236, 237, 239, 240, 242, 244, 245, 247, 249, 254, 255, 261-264, 273, 277); the appliqué and modeled eyes similar to those of fig. 10 and cat. no. 205 among many other Galo examples (cat. nos. 202-263, 267); the large earspools seen on many earlier figures (e.g., cat. nos. 16, 19, 23, 24, 26, 28, 33, 51, 55, 58, 63, 68, 73-75, 77, 79, 80, 83, 85, 89, 90, 93, 97, 98, 101, 102, 105-107, 109, 112, 114, 120, 126, 129, 130, 133, 144-149, 151, 153, 155, 156, 160, 162, 163, 166, 169, 176, 178, 180, 182, 183, 193, 194, 196, 198, 201-204, 206, 209-211, 214-216, 218-221, 224, 226, 227, 229, 230, 232-234, 236, 237, 239, 241, 243, 245-264, 266-271, 273, 276); the bared breasts and female genitalia, as seen from Rosales figural vessels through Galo effigies (e.g., cat. nos. 27, 28, 48, 69, 70-73, 80, 83, 89, 90, 94, 107, 114, 129, 130, 132, 133, 135, 145, 265-267); and her seated position atop a four-legged stool with two animal heads, akin to those seen in Guinea effigies (cat. nos. 121, 123, 124). These traits are maintained with a few changes

in the Later Periods in the polychrome styles of Papagayo and Luna Polychromes of Nicaragua and Mora, Birmania, and Jicote Polychromes of Costa Rica. Two prime examples are figs. 25a,b,c, a Mora seated female effigy, and 17a,b, a Papagayo seated female effigy.

The Mora effigy was manufactured in the Costa Rican sector of Greater Nicoya and is closer in conception to the Belén and to earlier Nicoyan enthroned female effigies than to the Papagayo. The Mora effigy retains the tan slip of southern Greater Nicoya, a detailed worked fiber crown, a propensity for rectilinear body decoration, two pairs of earspools (seen on only the most elite Nicoyan effigies, as in cat. nos. 165, 219, 261, 263, 264, 276), a *tanga*, and a slab-legged stool with two feline heads, one on each end. The artistic style of Mora is different from Galo and Belén in the construction of features, particularly in the exaggeration of the eyes through fine lines. Instead of the fairly realistic appliquéd and modeled eyelids and eyeballs of the Galo and Belén styles, Mora effigy eyes are painted as oversized almonds, formed from two thin brown lines, running under the forehead and dipping just below the center of the forehead, and two thin brown lines echoing the upper pair in reverse under the wide, oblong brown-painted eyeballs. Mora noses are appliquéd but wider than those of Galo or Belén. Along the effigy's chin and under the nose run red-painted lines, perhaps suggesting lower face decoration or a gold nosepiece wide enough to obscure the mouth and chin; such nosepieces are known for southern Chibchan groups in Colombia.¹⁶⁴ As exemplified here, a Mora basketry crown often flares out to the sides instead of rising straight up from the sides of the head (see in particular cat. no. 264 for an earlier example of an elite enthroned female effigy

¹⁶⁴ Labbé et al. 1998.

for comparison).¹⁶⁵ The body decoration on the Mora effigy covers the legs, arms, breasts, and back. The patterning on the legs is a weave or mat pattern, similar to a stamp in the collection of the Jade Museum in Costa Rica (cat. no. 282), while the design on the arms is the serpentine strands motif. The serpentine strands on the arms end where the arms end, but the brown border of the strands continues from each arm around each breast, which is encircled in brown with the center painted dark red. The brown border also continues around the back to its center. These brown lines possibly indicate a cloth wrap for the upper body, as Sharisse McCafferty has suggested for Papagayo female effigies.¹⁶⁶ The figure does appear to be wearing a worked fiber *tanga* as well, known by the red triangle covering the pubic region and its brown edges (see the sections on **Clothing in Chs. 3-5**).

The largest known Papagayo version of this character, the crowned, enthroned female (fig. 17a,b), is more detailed than the Belén or Mora examples in some respects and more abstract in others. The Papagayo worked fiber crown rises up almost straight but with a slight flare and is painted with varying panels of geometric patterns, painted in dark brown on the matte cream slip typical of northern Nicoyan ceramics. At each side of the head at the base of the headdress emerges a bump or nodule, decorated with what appears to be abstract animal heads. These knobs could reference shaman's horns known for earlier Nicoyan effigies (cat. nos. 21, 22, 32, 56, 60, 101, 102, 191) (see **Ch. 3 Heads, Hairstyles, and Headwear**). Below the "horns" are painted representations of two pairs of earspools, as seen on the Mora and earlier elite effigies. The eyebrows are modeled

¹⁶⁵ I make this generalized statement about Mora crowns based on viewing at least one hundred different Mora effigies during the course of my research; the dissertation corpus originally included several hundred more figures (from the Later Periods), but these were cut due to time restraints.

¹⁶⁶ Sharisse McCafferty, personal communication 2006.

and painted with dark brown, as are the eyes, almost triangular in shape and accented atop with short brushstrokes indicating eyelashes. The nose is softly modeled as are the lips. Red-orange paint runs along the chin and under the nose, as in the Mora example, but here creating a loop under each nostril. The Papagayo effigy also wears a necklace with a pendant which resembles the stylized frogs of gold pendants from this time and particularly their splayed feet (see fig. 16). The necklace clasp at back matches such a clasp depicted on a Colombian gold effigy of an enthroned male ruler from this time period.¹⁶⁷ The body decoration, if any, seems limited to the red-orange horizontal stripes on the legs and the black rectilinear "spotting" around the ankles. The clothing depicted seems to be the same as that of the Mora effigy, although more clearly shown as a cloth wrap for the upper body and less explicitly for the *tanga*, which is here known primarily by the red-orange edges of the triangle covering. The stool of the Papagayo piece is also much more abstract than the large, three-dimensional throne in the Mora example. The Papagayo stool is tripod and painted at rear. Samuel Lothrop examined hundreds, if not thousands, of Later Greater Nicoyan ceramics for his two volumes on the subject, and he noted in his work for George Heye, founder of the American Indian Museum (now the National Museum of the American Indian and the institution where this Papagayo effigy is housed), that Papagayo figures were seated on painted tripod stools.¹⁶⁸ (NMAI159362 shows an even clearer depiction of the tripod stool [in storage at the NMAI].) While the Mora and Papagayo enthroned females are not overtly predatory, like the Belén example

¹⁶⁷ In 2004 John Hoopes shared with me some ideas on Costa Rican and Colombian exchange, including an image of the Colombian gold effigy mentioned here. When I was researching Nicoyan effigies at the NMAI later that year and saw the rear of fig. 17, I immediately recalled the image John Hoopes had shown me and emailed him for his opinion of the similarity of the two. He agreed that they were almost identical (personal communication 2004).

¹⁶⁸ NMAI archives.

with its ferocious snarl, the feline heads of the Mora stool and the serpentine strands and mat patterns on both figures associate the two with the mat-pelt metaphor of politico-religious power in the ancient Americas. While both the Papagayo and the Mora versions reference this Mesoamerican power symbol, the Papagayo piece is more northern, i.e. Mesoamerican, in its matte cream slip (based on Mesoamerican book plaster), its clearly represented woven textile body wrap (likely recalling the importance of large woven textiles to Mesoamerican peoples), and its tripod stool (possibly referencing the three hearth stones of Mesoamerican beliefs). The two regions of northern and southern Greater Nicoya maintained Chibchan culture to an extent, but especially in the Nicaraguan sector there was a stronger Mesoamerican bent. As Frederick Lange, leading Costa Rican archaeologist, describes the phenomenon, there is a "wedge" coming from Mesoamerica southward, narrowing as it enters Costa Rica.¹⁶⁹ The Nicaraguan Nicoyans, in a wider part of the wedge, could be called Mesoamerican-Chibchans, while the Costa Rican Nicoyans, in the narrowest part, may more aptly be termed Mesoamerican-influenced Chibchans.

These large effigies tell us much more about ancient Nicoyan practices than the numerous smaller versions produced quickly with molds (figs. 22a,b, 29, 30). Archaeologists Juan Vicente Guerrero Miranda and Ricardo Vázquez of the Museo Nacional de Costa Rica have tried to find a large prototype in the Galo or Mora styles during their digs in Costa Rica, but looters get to the high-status tombs first. Archaeologists, like these two, are left with broken bits of the small moldmade versions (cat. nos. 238, 239) along with other lower-status items. These findings suggest that the

¹⁶⁹ At the 2008 Vancouver Society for American Archaeology conference John Hoopes read a paper written by Frederick Lange on the mixture of cultures in Greater Nicoya; it was in this read paper that the term "wedge" was used by Lange for Greater Nicoya.

larger effigies were interred with elite persons, while the smaller versions were intended for the commoners, as miniature reflections of the larger, more powerful sculptures. Most such small examples in the Galo and Mora styles are also pendant whistles, and they are found in the graves encircling the necks of the deceased.¹⁷⁰ The larger effigies of the Galo, Mora, and Papagayo styles are not musical, but their size must imbue them with great power. (Papagayo smaller effigies are also not musical, again suggesting a more Chibchan bent to southern Greater Nicoya, where the importance of music for communication in tombs was likely paramount to a Chibchan worldview; see **Ch. 3 Musical Instruments.**)

This division of status in Nicoyan society seems to have reached its peak with the Mora and Papagayo styles, although it was certainly growing from the inception of the Florescent Period c. 300 CE onward. During the Early Period, figures ranged from approximately eight centimeters high at the smallest (cat. no. 31) to over sixty-three centimeters for the tallest (cat. no. 34), but generally these figures rose to around twenty centimeters, and the majority of the effigy vessels fell into this general category. From 300 through 1350 CE, the largest effigies, at approximately 29 centimeters (fig. 25a,b,c), were rare, while the small versions, at approximately 10 centimeters, were ubiquitous (e.g., fig. 30). When Nicoyan society began to change drastically in the last two centuries before the Spanish invasion, effigies seem to have begun to return to the slight size differentiation of the earlier periods of Nicoyan history, suggesting a change in political structure from less ranked society in the Early Period to a highly stratified society in the Florescent Period and back to a less hierarchical system in the Later Periods.

¹⁷⁰ Ricardo Vázquez Leiva and Juan Vicente Guerrero Miranda, personal communication 2005.

Fig. 31a



Chibchan culture may also be traced over time in Greater Nicoya not only through images of powerful, predatory women from c. 500 CE on but also through the key Talamancan role of burier or *óköm*, identified by association with scavenging animals, such as the armadillo, opossum, coatimundi, raccoon, and vulture. In the Early Period and the Florescent Period, the armadillo and then the coatimundi are depicted in tomb art (cat. nos. 43, 44, and Stone-Miller 2002a: 80, cat. no. 149). By 800 CE, the coatimundi finds form in the ceramic figural art of the Belén, Papagayo, and Jicote styles, (e.g., fig. 31a,b).

By the end of the thirteenth century, a drought reaching as far north as the American Southwest and down southward into Costa Rica seems to have affected life in Greater Nicoya.¹⁷¹ Populations dwindled, as is evident in the archaeological record for residential areas as well as burials, which increased dramatically for fetuses, infants, and children.¹⁷² Drought survivors settled near water sources, such as Lake Nicaragua in the northern sector and the Tempisque River and the Gulf of Nicoya in the southern. Artists in the northern sector continued their tradition of cream-slipped polychromes and a monochrome style (figs. 32-35, 39), while those in the south mainly produced a blackware, known as Murillo Appliqué, in the tradition of Rosales Oscuro, Guinea

Fig. 31b



¹⁷¹ Lange 2006; Abel-Vidor 1981: 90-91.

¹⁷² See Brannen n.d.a [2006] Chacmool paper. This paper is scheduled to be published within the next year and a half through the Anthropology Department of the University of Costa Rica in their online journal *Cuadernos de Antropología*.

Fig. 32



Incised, and Belén Incised (fig. 36).¹⁷³ However, these new styles, especially in the southern sector, were inferior to those produced during the Florescent Period of Greater Nicoya. The reduction in population, trade, and art prowess infers a consolidation of power into the hands of a few chiefs or possibly merely chieftains trying to maintain control over a debilitated culture, one which may have succumbed to more militaristic or protectionist policies, as were attested by the Spanish at the time of the invasion (see **Ch. 3**).¹⁷⁴

Within this new era of increased poverty and cultural tensions, the art of these last

Fig. 34



two centuries before Conquest became quite simple, while maintaining the high gloss of burnishing popular in

Fig. 33



earlier periods. The decoration on fourteenth- and fifteenth-century Luna Polychrome cream-slipped ceramics was reduced to lines and dots (figs. 32, 33, 39), while on burnished black- or brownwares the décor was crude geometric incisions (fig. 35) or simple punctated appliquéés (fig. 36). Human, feline, and saurian forms and patterns persist but are highly abstracted (figs. 32-34, 36). Forms seen in earlier Nicoyan vessels of Sacasa Striated and Jicote Polychromes (figs. 37, 38) persist

¹⁷³ Lange et al. 1987: 273, 297ff, 314-417.

¹⁷⁴ See Creamer and Haas 1985 for their take on the political situation of the Gulf of Nicoya from 1300 to the time of Contact – they propose inhabitants of the Gulf had reverted to tribe status. See Abel-Vidor 1981 for another discussion of the larger chiefdoms in the more abundant Nicaraguan sector in the last two centuries before invasion, as opposed to the devastated Nicoyan Peninsula and Guanacaste mountains region, where a return to chieftaincies or perhaps even tribes, as Creamer and Haas suggest, may have indeed been the case.

in smaller sizes in the new Luna (1350-1522 CE) and Vallejo Polychrome (1200-1522 CE), pottery found on and around Lake Nicaragua.¹⁷⁵ As discussed, the designs on these vessels, although delicate compared to those of earlier times, appear to perpetuate previous ideas. Some scholars have suggested the new abstracted style and heightened gloss reflect influence from South America, especially Brazil,¹⁷⁶ and while it is possible late Brazilian pieces could have been traded into the Nicoyan area via the San Juan River from the Atlantic, the motifs are consistent with Nicoyan ideas -- fierce jaguars (see Stone-Miller 2002a: 110-112, cat. no. 228), feathered serpents with saurian attributes (see Stone-Miller 2002a: 110-112, cat. no. 227), body painting (fig. 32), predatory women (fig. 32; see also accession number BAC8E of the Lowe



Fig. 35

Museum at the University of Miami), even enthroned on double animal-headed stools (see again accession number



Fig. 36

BAC8E of the Lowe Museum at the University of Miami), and shamans in action wearing a conical hat (fig. 26). These new styles, made during difficult times in Greater Nicoya, maintain Chibchan ideas but also show a preferred abstraction at this late date in Nicoyan pre-Hispanic history.¹⁷⁷

¹⁷⁵ Lothrop states archaeological association of Luna Polychromes to Sacasa Striated (1926: 195ff) as well as form similarities between the two; this latter comparison is seen in a small owl-like bulbous small vessel in the Luna style (Snarskis 1981: 56, pl. 22, cat. no. 114) and a recently unearthed Sacasa similar vessel from Geoffrey McCafferty's 2005 Rivas dig, RI.44.04.5.119 (personal observation 2005).

¹⁷⁶ Snarskis 1981: 38; Stone 1977: 82. See Roosevelt 1991 for the Brazilian art in question.

¹⁷⁷ See Lothrop 1926: 195 for a discussion of the distribution of Luna Polychromes, found on Ometepe Island and to the east and north of Lake Nicaragua, where trade with Brazil via the Caribbean would have been possible. He insists, however, that local inhabitants created Luna Polychromes and infused them with local iconography.

Fig. 37



It seems that because so many groups had infiltrated once densely populated Chibchan territory, the local inhabitants were forced to blend with the immigrants or move to neighboring areas where their kin lived. Through the two millennia of trade with foreigners and various immigrations, Nicoyan art adapted, and by the Conquest was minimalist. Throughout most of Nicoyan history, however, the key figures of a powerful woman with predator features persists as do the gender-ambiguous shaman wearing a conical hat and the burier. Evidence of cultural continuity observed in the

Fig. 38



Chibchan world from the Colonial Period to the present, even in the face of hardships, is presented in the

Fig. 39



following chapter. This persistence of Chibchan traits in the last five hundred years attests to the strength of Chibchan culture from the first millennium BCE onward in these regions. In the face of criticism of the direct historical approach that this dissertation takes, I hope that the archaeological overview presented here in addition to the following chapter detailing similar Chibchan cultural trends from the Colonial Period to the present and the two chapters after that and the data presented in the catalogue entries, which carefully scrutinize approximately three hundred Nicoyan artworks, will attest to the viability of such an approach in some cases, as in this one.

Chapter 3 Toward a Clearer Vision of Greater Nicoya: Indigenous Groups of Nicaragua and Costa Rica from the Contact Period to the Present

Christopher Columbus landed on the Atlantic Coast of Costa Rica in 1502 and was followed by other conquistadors, their chroniclers, and evangelizing Catholic priests and friars from the sixteenth century onward. They encountered various ethnic groups throughout Costa Rica and Nicaragua, but the majority were Chibchan speakers, particularly in Costa Rica and along the Atlantic Coast of Nicaragua. The origin stories of some of the Chibchans along the Atlantic Coast of Nicaragua suggest their primal homeland was farther west in Nicaragua in what is today Greater Nicoya. As mentioned in the previous chapter, the main groups living in Greater Nicoya at the time of Contact¹⁷⁸ were fairly large militaristic chiefdoms of Mexican origin: Nahuatl speakers, known as the Nicarao, and Oto-Manguean speakers, often referred to as Chorotegans in common parlance today in Costa Rica and Nicaragua. From Spanish Colonial accounts and linguistic studies of the nineteenth century through the present, we can begin to identify the cultural groups who likely lived in Greater Nicoya beginning as early as three thousand years ago and their movements throughout time, as well as other related groups in Nicaragua and Costa Rica whose customs and traditions today can help shed light on ancient Nicoyan practices.¹⁷⁹

From north to south in Greater Nicoya and the surrounding area, Spaniards recorded encounters with over ten different groups. In Costa Rica the indigenous

¹⁷⁸ Gil González Dávila traveled along the Pacific Coast by land and sea from Panamá to Nicaragua in 1522; his expedition is considered the first visit to Greater Nicoya by Europeans, although the Gulf of Nicoya had been spotted by one of Vasco Nuñez de Balboa's ships in 1519 (Abel-Vidor 1981: 85).

¹⁷⁹ The information on indigenous groups here is taken primarily from the work of Samuel Lothrop in his seminal book on the indigenous cultures of Nicaragua and Costa Rica (1926: 3-25), the ethnographic fieldwork of Rodrigo Salazar S. 2002, and the linguistic research of Adolfo Constenla Umaña, unless otherwise noted. See Abel-Vidor 1981 for a summary of ethnohistoric sources for Greater Nicoya.

population at Contact has been estimated at 400,000, while that of the richer lands of sixteenth-century Nicaragua, particularly around Lake Nicaragua, has been estimated at 500,000.¹⁸⁰ Northeast of the far northern boundary of Greater Nicoya -- the southern shores of Lake Managua -- the Spaniards met the Matagalpa, a possibly Chibchan-speaking group (see maps in Lothrop 1926: insert and Constenla Umaña 1992-1993: 193, fig. 1).¹⁸¹ To the northwest, west, and southeast of Lake Managua, the indigenous inhabitants were Oto-Manguean speakers related to the Otomi, Mazahua, Pirinda, and Trique of central and southern Mexico.¹⁸² In Nicaragua these people were known as Mangué, but when grouped together with other Oto-Manguean speakers in Greater Nicoya, they were all referred to as Chorotegan, likely due to the name of the "*cacique*" (leader, perhaps a chief)¹⁸³ known as Chorotega, encountered by the Spanish in the lands of these Oto-Manguean speakers. (Groups were often named by the Spanish according to the name of the local leader.) The Oto-Mangueans/Chorotegans living in Costa Rica on the Nicoya Peninsula were known as the Orotiña, after their *cacique* Gurutina.¹⁸⁴ The Chorotegans north and south, in Nicaragua and Costa Rica, were separated by the

¹⁸⁰ Fundación Museos Banco Central 2005: 12; Abel-Vidor 1981: 90. Note too that Abel-Vidor points out specifically how much wealthier and highly populated the Nicaraguan sector of Greater Nicoya was at this time, due to a severe drought in the Costa Rican sector, which had left it barren.

¹⁸¹ Costa Rican linguistic scholar Constenla Umaña puts the Matagalpa into the Misumalpan language family but suggests that it may be related to Chibchan; he believes there are connections between the two but has yet to work them out precisely (1992/1993: 197). Hoopes and Fonseca Zamora call the general area from Honduras to Colombia Macro-Chibchan because of the seeming presence of Chibchan in so many languages within the region (2003).

¹⁸² Lehmann (1915) as cited in Lothrop 1926: 22. Constenla Umaña notes that the Oto-Manguean speakers were either from Chiapas or from Nicaragua and the Nicoya Peninsula and that the two groups split c. 600-700 CE, suggesting a beginning point in time for Chorotegan migration overland from Chiapas southward (1992/1993: 200).

¹⁸³ The term *cacique* comes from the Caribbean and means local leader or chief. The Spanish applied this term to indigenous rulers throughout the Americas, and, thus, its designation for a "chief" can be misleading, for the Spaniards did not necessarily have the modern definition of the term chief in mind when labeling a leader a *cacique*. See especially Creamer and Haas 1985 for an assessment of this term for Lower Central America. Lothrop also discusses the possible lack of organized central authority among Chibchans prior to the Spanish invasion (1926: 15).

¹⁸⁴ Gil González Dávila, as cited in Lothrop 1926: 23.

Nicarao, a Nahuatl-speaking group, who inhabited the Isthmus of Rivas (the lands at the southwestern shores of Lake Nicaragua to the Pacific Ocean). The inhabitants of the islands in the lake may or may not have been Nahuatl speakers. In the mid 1800s, U.S. naval officer Ephraim Squier recorded a Nahuatl vocabulary on Ometepe Island, the large double volcano island at the center of the lake; however, the chronicler of Alonso Ponce in the 1500s "states that a tongue related neither to Nahuatl nor to Mangue was spoken on the Lake Nicaragua islands."¹⁸⁵ Possibly Nahuatl, non-Nahuatl, and non-Mangue groups inhabited the island together before Conquest, or perhaps Nahuatl speakers moved to the islands after the Spanish invasion and maintained their language through the centuries, to be recorded by Squier in the nineteenth century. This latter option would make the island non-Nahuatl and non-Mangue before Contact.

Unfortunately, due to the almost complete destruction of native cultures in Nicaragua by Spanish diseases and enslavement (Nicaragua's population declined from c. 500,000 to c. 35,000 within thirty years of invasion),¹⁸⁶ no Nahuatl speakers remain in Greater Nicoya today to help answer these linguistic mysteries, and the modern-day inhabitants of Ometepe Island speak Spanish.¹⁸⁷ A small group near Rivas who claimed Nicarao ancestry was interviewed by Geoffrey McCafferty and his excavation crew in 2005, but they were not knowledgeable of any concrete history connecting them to the ancient Nahuatl speakers of northern Greater Nicoya and spoke no Nahuatl.¹⁸⁸

Similarly in southern Greater Nicoya, there are no remaining Orotiña (or Chorotegan) speakers. There is a small community called Matambú in Guanacaste

¹⁸⁵ Alonso Ponce (I, p. 369) as cited in Lothrop 1926: 5-6.

¹⁸⁶ Abel-Vidor 1981: 90.

¹⁸⁷ Personal observation 2005.

¹⁸⁸ Geoffrey McCafferty, personal communication 2005.

Fig. 40



Province, Costa Rica who try to maintain some cultural continuity with their Orotiñan past, but they speak Spanish and do not remember many ancient traditions.¹⁸⁹ Primarily, the remaining Orotiñans have continued running a seemingly syncretic festival to the Virgin of Tepeyac (see **Heads, Hairstyles, and Headwear** below) and have worked in the last few decades to revive their ceramic heritage for the tourist market -- to sell their vessels they

have established the Grupo Chorotega in the towns of San Vicente and Guatfíl on the Nicoya Peninsula. The Mangué (or Chorotegan) groups remaining in Nicaragua speak mostly Spanish and live near Masaya, a town between Lake Managua and Lake Nicaragua. They have

Fig. 41



established ceramic workshops at nearby San Juan de Oriente and a fiber weaving industry at another nearby community, Monimbó, where they produce rocking chairs with woven seats among other similar products (figs. 40, 41).¹⁹⁰

The lands to the north and east of Lake Nicaragua were populated by the Southern Sumo, also known as the Chondal, Chontal, Ulúa, Ulva,¹⁹¹ or Sumo-Miskito ("Sumo-Mosquito" in older texts). This group's language is believed to be a Misumalpan language

¹⁸⁹ Salazar S. 2002.

¹⁹⁰ Personal observation 2005.

¹⁹¹ This is the name used by Lothrop (1926: 3-25), while Constenla Umaña (1992/1993) uses Ulúa (the same?).

and is thought by scholars to be similar to Chibchan or even a part of the Chibchan language family.¹⁹² Farther east and living along the Atlantic Coast were the Miskito people, another possibly Misumalpan group, again likely linked to Chibchan.¹⁹³ South of the Miskito and stretching from the far southeastern edge of Lake Nicaragua to the Atlantic Coast were the Rama, a Chibchan group. Southeast of the Rama and spreading into the Guanacaste mountains of Costa Rica and down to the Tempisque River at the Gulf of Nicoya were the Corobicí, yet another Chibchan group, believed to have merged with the Rama during the Colonial Period.¹⁹⁴ Today, these groups maintain some ancient Chibchan culture and remnants of their language, although the Miskito in particular have mixed with persons of European and African descent to a large extent, thereby diminishing their probable Chibchan heritage.¹⁹⁵

Thus, Greater Nicoya, the lands along the Pacific Coast from southern Lake Managua through the Gulf of Nicoya, may have been inhabited by Mexican speaking groups at the time of Contact, but the culture abutting them to the east in an arc from north to south out to the Atlantic was Chibchan or related to Chibchan. John Hoopes and Oscar Fonseca Zamora call this area part of the "Macro-Chibchan" world or "Greater Chibcha," stretching from Honduras to Colombia, where specific cultural traits and some

¹⁹² Like Matagalpa, this language has been placed in the Misumalpan family by Constenla Umaña but was considered Chibchan by earlier scholars (Lothrop: 1926: 3-25) and is believed by today's linguists to be related to Chibchan -- just how is unknown (Constenla Umaña 1992/1993: 195-196).

¹⁹³ According to Constenla Umaña, Miskito is in the Misumalpan family with Northern Sumo, Southern Sumo, Matagalpa, and Cacaopera (Constenla Umaña 1992/1993: 195-196). Laura Hobson Herhily researched Miskito culture for her dissertation from the University of Kansas and after living among the Miskito of Honduras suggested that their language is Chibchan (2002).

¹⁹⁴ Constenla Umaña 1992/1993: 199.

¹⁹⁵ Herhily 2002; Lothrop 1926: 19.

clear linguistic evidence tie ancient peoples of the region together with a Chibchan base.¹⁹⁶

Pure Chibchan culture was predominant in Costa Rica from the edge of Greater Nicoya through to Panamá, with the Voto just south of the Corobicí and running along the San Juan River (the main waterway leading out of Lake Nicaragua to the Atlantic). South of the Voto at the mouth of the San Juan were the Suerre, and south of the Voto at their western border were the Garabito. The territory of the Garabito was adjacent to the lands the Orotiña held on the east coast of the Gulf of Nicoya, making the Garabito landlocked and perhaps dependent on their Chibchan kin, the Corobicí, for access to the waters of the Gulf at its northern end or to their other Chibchan brethren, the Huetar, for such access at the southern end of the Gulf of Nicoya. The Huetar were the largest indigenous group in Costa Rica which the Spaniards encountered.¹⁹⁷ Their territory stretched throughout the Central Valley of Costa Rica, arable land highly coveted by the Spanish and, therefore, quickly conquered by them. South of the Huetar, Costa Rica was populated by several Chibchan groups living in or near the Talamanca mountains: the Bribri, Cabécar, Térraba, Boruca, and Guaimí.¹⁹⁸ The language of the Voto, the Huetar, and most of these Talamancan groups was said to be almost identical.¹⁹⁹

These various groups encountered by the Spanish claimed different origin stories, some of which are still under investigation by archaeologists. The Nicaraos claim to have left central and southern Mexico seven to eight generations earlier and perhaps, after a

¹⁹⁶ Hoopes and Fonseca Zamora 2003.

¹⁹⁷ Lothrop 1926: 14. Lothrop spells the culture group "Guetar" and the chief for whom the group was named "Huetare," but Salazar S. chooses "Huetar" for the group, and because his work is more current I use his spelling. The same goes for Miskito.

¹⁹⁸ Guaimí is also spelled Guaymí, but Salazar S. uses the former in his 2002 text.

¹⁹⁹ Lothrop 1926: 16; Fernández (Documentos, v, p. 218) as cited in Lothrop 1926: 14.

long migration southward, entered the Lake Nicaragua area about a century before the Spanish invasion. This claim has been assessed and reassessed by archaeologists and linguists trying to make sense of Central Mexican iconography in Nicoyan art as early as c. 800 CE. Meanwhile, the Chorotegans of Greater Nicoya were also said to have come from central and southern Mexico several centuries prior to the Nicaraos. Current archaeological and linguistic hypotheses suggest that the Chorotegans did enter Greater Nicoya at least by the end of the ninth century and that several smaller migrations of Chorotegans and possibly also Nahuatl speakers over the centuries altered populations in the region, leaving the demographic pattern eventually encountered by the Spanish in the sixteenth century.²⁰⁰

The Miskito of the Atlantic Coast of Nicaragua claim they lived until the tenth century along the Isthmus of Rivas but were forced out of their homeland by "invaders from the north."²⁰¹ According to Lothrop, in the early twentieth century the Miskito referred to themselves as "Kiribis, a name which has an alluring similarity to Corobicí."²⁰² However, the linguist Adolfo Constenla Umaña refutes this theory and places the Miskito in his Misumalpan family.

The Rama, however, may indeed be a splinter group of the Chibchan Corobicís from southwestern Lake Nicaragua. The Rama now live in the Bluefields of Nicaragua, but they claim they once lived along the northern bank of the San Juan River and were said by early chroniclers and linguists to have been "identical in language and speech" to

²⁰⁰ Steinbrenner n.d. [2006]; McCafferty and Steinbrenner 2005; McCafferty n.d. [2005]; McCafferty and McCafferty n.d. [2004]; McCafferty et al. n.d. [2004]; Constenla Umaña 1992/1993; Fowler 1989; Hoopes and McCafferty n.d. [c. 1989]; Lothrop 1926: 3-25.

²⁰¹ Lehmann (1910, p. 715), as cited in Lothrop 1926: 19.

²⁰² Lothrop 1926: 19.

the Corobicí.²⁰³ Constenla Umaña's recent assessment of the Rama and Corobicí languages also points to their shared heritage.

Lothrop believed the Corobicís were so overrun by Spanish colonists that some of the Corobicí were forced to migrate to lands near Lake Arenal in Costa Rica and became known as the Guatuso during Colonial times (but today refer to themselves as Maleku). Based on his experiences with Maleku oral traditions, Constenla Umaña does not believe the Corobicí and Maleku are the same; however, he does admit the two languages are related. When I visited the Maleku in 2007, one of their elders told me that they had come from south of their present-day very small territory, suggesting this particular elder and his ancestors may have come from nearer the Gulf of Nicoya than Lake Nicaragua (still within previous Corobicí territory according to Lothrop). He also stated that their language is dying out and their traditions are not well remembered because there are no advanced shamans anymore, merely healers who try to maintain some ancient knowledge, particularly of their medicinal plants and most important dances and ceremonies. Rodrigo Salazar S., an ethnographer from Costa Rica, notes that by the late 1800s the Maleku had twelve "palenques"²⁰⁴ or large round houses with conical roofs, as was common among most Talamancan groups.²⁰⁵ Today, however, he states that they maintain only three of these large communal residences and instead live mainly in tin-roofed, rectangular, wooden houses, typical of peasant homes built by the government throughout Costa Rica.²⁰⁶ The Maleku were ravaged by *huleros* ("rubber men") of the

²⁰³ Lothrop 1926: 17, citing the linguistic work of Bell, Squier, and Lehmann.

²⁰⁴ Salazar S. 2002: 18.

²⁰⁵ Stone 1962.

²⁰⁶ Salazar S. 2002: 18. See also Bransford 1884 for a brief description of the Maleku in the late 1800s; note that Bransford states the Guatuso, as he called the Maleku, were also known as "Pranzos, or Rio Frio Indians" (677).

nineteenth century who captured many men, women, and children and sold them into slavery into the rubber industry in Nicaragua, thus further reducing their numbers beyond the decimation of the original Spanish occupation.²⁰⁷

The Huetars are recorded as having taken advantage of the mayhem caused by the Spanish invasion to eradicate the Orotiñans on the east coast of the Gulf of Nicoya, whom they claimed were their ancestral enemies and had stolen their land along the Gulf of Nicoya and on the Nicoya Peninsula centuries earlier.²⁰⁸ Likewise, the Huetar have been almost completely wiped out by the Spanish. Rodrigo Salazar S. believes two small communities near San José -- Quitirissí and Zapatón -- represent what remains of the Huetar. These communities maintain some craft-making traditions (selling woven mats, baskets, and hats at San José markets) and some ancient herbal remedies.²⁰⁹

It is presumed that any remaining Suerre, Voto, or Garabito escaped to Maleku or Talamancan lands. The natives were regarded as quite warlike by the Spanish and many were said to have escaped to the Talamanca mountains.²¹⁰ The other alternative for their survival today is that some mixed with Spanish colonists. The physical features of rural people in Costa Rica are similar in appearance to those of indigenous peoples living on Costa Rican reservations today.²¹¹

In contrast, the Bribri, Cabécar, Térraba, Boruca, and Guaimí peoples in eastern Costa Rica have managed to maintain a number of their traditions and their languages, even in the face of various intrusions into their lands through the centuries, particularly

²⁰⁷ Bransford 1884; Fernández 1884.

²⁰⁸ Lothrop 1926: 23; Fernández Guardia 1913.

²⁰⁹ Salazar S. 2002: 18ff.

²¹⁰ Ferrero 1981: 94; Lothrop 1926: 51; Bransford 1884.

²¹¹ Personal observation 1996-present.

that of the United Fruit Company in the twentieth century.²¹² The Bribri, Cabécar, and Guaimí have been particularly successful in these endeavors, while the Boruca and Térraba speak primarily Spanish and look to the Bribri and Cabécar for many of their traditions and for high-level shamans when in need of cures or the administration of special rites. The Guaimí in far southeastern Costa Rica number only approximately two thousand, but their kin in Panamá are almost 100,000 in number, and they are in "close contact" with them.²¹³ Unfortunately, destruction of indigenous reservations in Costa Rica -- due to logging, cattle ranching, land encroachment by squatters, drug trafficking, hydroelectric projects, and ecotourism -- and continued evangelical efforts on the part of the Catholic Church as well as Protestant missions are threatening the preservation of native cultures.²¹⁴

In sum, the indigenous cultures of ancient Greater Nicoya, while thought to be primarily of Mexican descent at the time of the Spanish, were more likely Chibchan from earliest permanent habitation in the region, c. 3,000-2,000 BCE, through c. 800 or 900 CE, when "invaders from the north" -- the Chorotegans -- migrated into Greater Nicoya. These Mexican immigrants either blended with or displaced local Chibchan populations. Specifically, the linguistic expert Adolfo Constenla Umaña asserts that "If the Corobicís were Ramas, they represent, moreover, one of the divisions of the Chibchan lineage: the Voto Family, into which also falls the Guatuso and, probably, the Huetar, a language also extinct and adjoining Greater Nicoya....[T]he presence of these members of the [Chibchan] lineage [Corobicí, Rama, Guatuso, and Huetar] in the isthmus [of Costa Rica

²¹² For longer testimony of this destruction to the Talamancan peoples and their territories see Salazar S. 2002: 23, Fernández Esquivel and González 1997, and Stone 1975 and 1962.

²¹³ Salazar S. 2002: 15-17; Stone 1975, 1962.

²¹⁴ Fundación Museos Banco Central, 2005: 13; Salazar S. 2002: 20ff.

and Panamá] is very ancient. The fragmentation of Proto-Chibchan was initiated probably in Costa Rican or Panamanian territory in the third millennium before Christ."²¹⁵ His work on ancient Macro-Chibchan languages may help bolster some of the Chibchan migration legends: that the Huetars were pushed out of the Nicoya Peninsula to the Central Highlands of Costa Rica, and the Rama were forced from the northern banks of the San Juan River to the Bluefields of Nicaragua, while the Miskito may have had to relocate from the Isthmus of Rivas to the eastern side of Lake Nicaragua. Unfortunately, none of these groups has been able to maintain their ancient traditions beyond basic language, mask making, a few dances, herbal healing, and some chants and stories. The other related Chibchan groups in Costa Rica who better survived the Spanish invasion, the Bribri, Cabécar, Boruca, Térraba, and Guaimí, hold fast to what remains of their lands and traditions and offer more clues to ancient Chibchan and likely ancient Nicoyan culture, pre-800 CE.

Even more clues to ancient Nicoyan culture can be found in cross-cultural comparisons to other Amerindian groups as well as to Siberian shamanic societies. Constenla Umaña recorded one of the Maleku primal tales, that of the marriage of the animals, specifically, jaguars, monkeys, and tapirs (also known as dantas). As Constenla Umaña points out, this tale (with different animals for different cultures) is one the renowned anthropologist Claude Lévi-Strauss has found among other Amerindian peoples and has linked to origins in shamanic Siberia.²¹⁶ An expert in shamanism, particularly within Siberia, Mircea Eliade wrote a groundbreaking book on the topic in the middle of the twentieth century. Through historical analysis of religions worldwide,

²¹⁵ Constenla Umaña 1992/1993: 199 (my translation).

²¹⁶ Constenla Umaña 1991.

Eliade traced the origins of shamanism to the Altay region of Siberia.²¹⁷ Lévi-Strauss's and Eliade's assessment of Siberia as the Ice Age homeland for Amerindian peoples presaged the findings of *National Geographic* Genographic Project scientists. Under Spencer Wells, this project team has analyzed human DNA worldwide and determined from Native American and Asian genetic material that the most significant migrations across Beringia into the Americas during the last Ice Age -- approximately fifteen thousand to twenty thousand years ago -- began with peoples from the Altay region of Siberia.²¹⁸

Not only are genes and origins tales, such as the marriage of the animals, shared among Chibchan groups, other Amerindian peoples, and Siberian cultures, but so are perceptions about the human body and how to adorn it, specific meditative body postures, the value of precious materials such as stones and shells and bones, respect for physically challenged individuals and acceptance of their privileged position as spiritualists, reverence for predatory animals and other creatures considered wise, and the interchangeability of genders for religious leaders. What follows is an analysis of these traits from Chibchan groups to other Amerindians to Siberians. These traits will be picked up on in the following chapters in the descriptions and analyses of the ancient Nicoyan effigies, but emphasis will be placed on specific Chibchan ideas and how they are realized in the effigies over time.

²¹⁷ Eliade 1964 [1951].

²¹⁸ Shreeve 2006a.

Heads, Hairstyles, and Headwear

Perceptions about the head are critical in shamanic cultures from Greater Chibcha to Siberia. The head is the locus of spiritual power for shamanic leaders and its protection key to maintaining a balance of powers in the spirit world, for when the shaman's head is exposed he may be rendered incapable of communicating with spirits.²¹⁹ As Peter Furst has suggested in his interpretations of ancient West Mexican ceramics:

"There is clearly a relationship between...headbands in West Mexican funerary art and the headdresses and headbands many shamans, in the Americas as well as Asia, wore or still wear -- indeed, *must* wear -- when shamanizing, lest their performances be ineffective. Here again there are some striking parallels between the Americas and North and East Asia. According to Eliade, among certain Siberian peoples, as, for example, the Yurak-Samoyed, the shamanic cap or helmet is considered the most important part of the shamanic costume, containing as it does a great, if not the greatest, portion of the shaman's power. As Eliade has pointed out, it is for this reason that Asian shamans frequently leave off their caps or headbands when asked to perform for strangers, since without it they have no real power and their ceremony is only a parody. Some Samoyed shamans wore headband-like iron rings around their heads to contain their powers, which they believed might otherwise burst the bounds of their skull."²²⁰

Shamans throughout Costa Rica and the lands south and north up to Siberia use their hair and headwear such as headbands, hats, crowns, and masks to signal not only protection of the head, site of spiritual communication, but also their level of prowess as a shamanic leader -- from low-level healer to ritual specialist to sorcerer to shaman-chief or shaman-king. Elaborately woven hats and crowns and carved masks can suggest the visions inside a shaman's head as she traverses the spirit world, while an enlarged head, whether bare or adorned, implies the capacity for power and visions within. Certainly too,

²¹⁹ See Stone n.d. [2009]: 173ff, Ch. 4 for a discussion of what she terms "cephalocentrism" in shamanic cultures from Siberia to the Americas.

²²⁰ Furst 1998: 180.

hairstyles and headwear of other characters of the Chibchan world, such as those of a warrior, can signal their status in society.

At the time of Contact, various hairstyles in Nicaragua and Costa Rica were documented by Spanish officials.²²¹ For the Nicaraos, men wore their hair shaved with a lock from ear to ear at "just back of the crown."²²² Among the Nicaraos, Chorotega, and Southern Sumo, highly esteemed warriors had their hair cut in a distinctive style for all to know of their bravery: the hair was shaved all over except for a "three-cornered crown on the top, the hair of this crown being about as long as the space between the middle and tip of one's forefinger, so as to denote his rank by its length; in the center of this crown is a still longer tuft of hair, which resembles a tassel."²²³ For the Huetar, men's hair was braided and wound about their heads, while the women kept their hair short "like the Spaniards."²²⁴

By the twentieth and twenty-first centuries, hairstyles of the Maleku, Bribri, Cabécar, Guaimí, and Boruca seem simple. Most women wear their hair long, straight, parted in the middle, and sometimes pulled back; however, some women keep their hair shorter, particularly if their hair is curly, as is the case for many indigenous people with African blood. The general hairstyle for men is short, as Western men wear their hair (figs. 42-44).²²⁵ There is a photograph in Doris Stone's 1975 ethnographic survey of the Boruca which documents a unique hairstyle for one female: large almost conical hairbuns

²²¹ The hairstyles and headwear I point out here should help to identify styles in the ancient ceramic record of Greater Nicoya 800 BCE - 800 CE. I do not include Lothrop's mention of cranial reshaping as carried out by the Nicaraos (1926: 38ff) because the pre-800 CE effigies I consider in this dissertation do not appear to document this practice, but for future research and analysis of Later Period effigies this information may prove useful.

²²² Oviedo (lib. XLII, cap. I) as cited in Lothrop 1926: 37-38.

²²³ *ibid.*

²²⁴ *ibid.*

²²⁵ Personal observation 2001-present; Fundacion Museos del Banco Central 2005; Salazar S. 2002; Viviani 1984; Laurencich de Minelli 1976a, 1976b; Stone 1975, 1962.

Fig. 42

on either side of the head (see Stone 1975: fig. 7d).

Although Doris Stone does not divulge any meaning behind the hairstyle, the photograph she published shows that the woman wearing the large hairbuns was prominent in the group: she is the tallest and wears a



fancy hand-woven Boruca mantle-skirt (see **Clothing** below), and she stands among three other, slightly older perhaps higher-status women (also wearing the special skirts), while other seemingly lesser women in cheaper Western clothing stand off to the side behind these four.²²⁶ In light of shared Amerindian and Siberian shamanic traits, I suggest this

Fig. 43



Boruca woman's hairbuns could represent double horns or head emanations, signs of a shaman or shamaness. Head emanations, whether a single or double

Fig. 44



"horn," from ancient West Mexico to Mississippian cultures to

twentieth-century Sioux have been tied to the power of a shaman to communicate with the spirit world inside his head. Sometimes this power "emerges" from the head, and some shamans choose to emphasize this emergence with physical representations of the power, in the form of hairbuns shaped as horns or actual horns attached to the head or symbolic horns, made of shell or copper, also worn on the head.

²²⁶ While in Boruca, Costa Rica in 2005 I did purchase such a hand-woven mantle-skirt from one of the leading women in the community and learned of its dual functionality as mantle or skirt and its status within the culture. Unfortunately, at the time I was not prepared to discuss ancient and perhaps 20th-century Chibchan hairstyles with them. Hopefully in the future I will be able to return and discuss my theory regarding hairbuns with them.

As cited in Peter Furst's essay on West Mexican "horned" shamans, Edward Curtis, famed photographer of nineteenth-century Native Americans, documented a Sioux "medicine man" who styled his hair into a forward-projecting horn and was, in fact, known as "One Horn."²²⁷ Furst also interpreted curled horn-shaped emanations seemingly strapped to the heads of ancient West Mexicans, as depicted in their ceramic effigies, as symbolic horns or possibly agave spikes.²²⁸ Mark Miller Graham believes many West Mexican effigies portray politico-religious leaders wearing conch shells strapped to their heads. Graham also asserts that Teotihuacano and Maya leaders of the same time period, the Late Formative through the Early Classic in Mesoamerica, wore similar conch shell/horn headwear as symbols of their high status in society.²²⁹ The association of the "horn" with a conch shell ties it to music, another element of shamanic rites, to be discussed below. Kent Reilly suggests that rounded copper "cups" with a swirling pattern, found in elite Mississippian graves, were worn over twisted hairbuns as more permanent, shiny, highly visible head emanations or "horns."²³⁰ The glinting copper would also associate these faux hairbuns with shamanic communication with the spirits, believed to have been called by flashes of light in Amerindian cultures, especially those of the Circum-Caribbean world and into mainland North America.²³¹

Beyond hairstyles, various hat shapes have been noted in the ethnohistoric and anthropological records. Among the few remaining indigenous people in the Nicoya Peninsula in the late twentieth century, Kay March, an archaeology student working

²²⁷ Furst 1998: 180.

²²⁸ Furst 1998: 183 -- Furst does not state explicitly that the emanations may have been agave spikes but this is implied by his comparison to a similar practice among today's Hopi.

²²⁹ Graham 1998b.

²³⁰ See also Reilly 2004 for a discussion of a Mississippian Period mythistorical character known as "Red Horn."

²³¹ Falchetti 2001: 126; Saunders 1998.

under leading Costa Rican expert Frederick Lange, noted that the women were known as indigenous by their signature close-fitting caps, what we might call a small cap or skullcap.²³² A larger and more elaborate cap thought to have been worn by nineteenth-century Talamancan dark shamans and shamanesses is the conical cap (see Hoopes and Fonseca Z. 2003: 66, fig. 2g), still worn today by a related group in Colombia, the Kogi of the Sierra Madre de Santa Marta. John Hoopes has presented and written a comparison of nineteenth- and twentieth-century Bribri and Kogi "magic workers," known as *usékölpa* and *mamas*, respectively. Hoopes argues for the existence of these shamanic figures in ancient times for Chibchans in Costa Rica and for those in Colombia, specifically the Tairona, the direct ancestors of today's Kogi.²³³

While the conical hats worn by the Kogi today are not very elaborate -- merely small cone-shaped hats with minimal patterning and a fairly tight-fitting brim, woven from local reeds or other fibers used for mats and baskets -- another Macro-Chibchan woven headdress of the nineteenth and twentieth centuries is far fancier. The basketry crown known for the Bribri of Costa Rica and the Emberá of Panamá is cylindrical and rises from the forehead to above the crown of the head. The basketry crown is woven with different colored fibers to create designs, such as interlocking hooks, and it is adorned with feathers, real or imitation, emanating from the top edge of the crown and encircling the head. Two specific figures documented as wearing this type hat, Antonio

²³² March n.d. [1971].

²³³ See Hoopes n.d.b [2006] and Wingfield 2007. Hoopes' paper was supposed to be published in the same *Acta Americana* volume, but he informed me that he was unable to submit that paper before the deadline (personal communication 2007). He did give me a copy of his manuscript after his original presentation at the International Congress of Americanists symposium in which we both participated. See also Hoopes 2005 and Hoopes and Fonseca Z. 2003 on the connections between Chibchan Costa Ricans and Colombians. He also presented further evidence for ancient relations between these two kin groups at the 2008 Society for American Archaeology symposium on Pan-Caribbean connections; hopefully this paper will be included in the upcoming Alabama Press publication from that symposium.

Saldaña of the Bribri of Costa Rica in the late nineteenth century (see Quilter and Hoopes, eds. 2003: frontispiece) and Celia of the Parara Para Community of the Emberá in Chagres, Panamá at the close of the twentieth century (see Snarskis 2000a: 34-45, figs. 22, 24), were known as *rey* and *reina* ("king" and "queen") respectively, although politically their societal positions were more akin to that of a chief or chieftain.²³⁴ Being Bribri, Saldaña was certainly a Chibchan speaker, while Celia speaks a language in the Chocoan family, a group within the Macro-Chibchan world but not necessarily Chibchan.²³⁵ Other Bribri politico-religious leaders of the nineteenth century and earlier, the dark shamans or shamanesses known as *usékölpa*, were also said to have worn feathered headdresses.²³⁶ (See **Recurring Roles....**)

Beyond the simple and increasingly more elaborate headwear described above, modern-day indigenous peoples of Nicaragua, Costa Rica, and Chibchan Colombia also don masks for colorful festivals. While most of the festivals performed today were not pre-Hispanic in origin, native beliefs have been interwoven into the European and African festival practices imported from across the Atlantic. Many festival dancers make their own masks, particularly in Costa Rica and especially among the Boruca. Central American mask experts Vania Solana Laclé, Johnny Cartín Quesada, and Alexandro Tosatti Franza state, "The artisan-dancer role is particularly common in the case of the shamanic tradition, in which the process of making the mask is in itself part of the ritual: the dance or game which follows is the ritual's most visible and powerful manifestation."²³⁷ Such a practice harkens back to the arguments by Mary Helms and

²³⁴ Snarskis 2000a: 34-45, figs. 22, 24; Fernández Esquivel and González 1997.

²³⁵ Wikipedia 2009.

²³⁶ Salazar S. 2002: 42ff.

²³⁷ Solano Laclé, Cartín Quesada, and Tosatti Franza 2005: 23-24. Note that Tosatti Franza's first name is

Rebecca Stone that ancient Central American shamans were goldsmiths and stonecarvers.²³⁸ The Bribri believe that one of their main creator spirits and a powerful shaman, Sula', was "an artisan and a smith who created human beings."²³⁹ Likely too the ancient shamans, believed to have been taught by Sula', were woodcarvers, skilled in creating elaborate masks. Their mask making expertise was perhaps handed down to indigenous mask makers during the Colonial era for Spanish-inspired festivals. Evidence of ancient mask making remains in a few rare ceramic masks (e.g., fig. 45; see also

Stone-Miller 2002a: 155 and Abel-Vidor pl. 13, cat. no. 64).

In Nicaragua festivals are carried out along the strip of land between Lake Nicaragua annually, been heavily influenced by European traditions and the insertion of Goethe's



Fig. 45

82-83, cat. nos. 154, et al. 1981: 34, 188,

several Nahuatl festivals were carried out along the strip of land between Lake Managua and Lake Nicaragua annually, although they have been heavily influenced by European traditions (including an insertion of Goethe's *Faust* by nineteenth

century literature enthusiasts into the performance known as "Los Diablitos"!)." ²⁴⁰ Still, one Nicaraguan festival may have retained more indigenous character than others: the dance of "Los Agüizotes" ("ghosts" in Nahuatl). ²⁴¹ This dance takes place during a

listed as Alejandro on the jacket cover of this book, but that within the book, twice it is spelled Alexandro. I choose to go with Alexandro because its Italian spelling seems to fit better with his Italian last names.

²³⁸ Stone n.d. [2009]: 120 (in Ch. 3), 160 (in Ch. 4), 247 (in Ch. 6), and Ch. 8; Helms 1998, 1993.

²³⁹ Jara Murillo and Garcia Segura 2003: xxv (my translation).

²⁴⁰ Solano Laclé, Cartín Quesada, and Tosatti Franza 2005.

²⁴¹ See Stone n.d. [2009]: 13-15, 28ff for the difficulty in teasing out ancient indigenous practices from Western influences but also the need to do so to understand native cultures.

festival in Monimbó and relays visions of men and women transforming into animals and of the dead arisen from the grave and interacting with the living. One scholar describes the dance as a "death-carnival" and suggests that its power involved magic, a magic so great that it threatened Catholic missionary efforts in Colonial Nicaragua.²⁴² The ability of a politico-religious leader to die and be reborn in the spirit world during trance is a crucial characteristic of pan-American and Siberian shamanism. The shaman must possess this power in order to travel to the land of the dead, deal with forces there, and return to the living.²⁴³ That this characteristic lived on, even if in "play," through these festivals suggests the strength of the indigenous beliefs in shamanism prior to the Spanish invasion.

One Nicaraguan festival is also celebrated in Costa Rica on the Nicoya Peninsula and may retain a hint of ancient native beliefs and practices regarding female leadership. The "Yeguita" in its various forms depicts an indigenous female intervening in male fighting, mediating disputes.²⁴⁴

Another festival run on the Nicoya Peninsula of Costa Rica is dedicated to the Virgin of Guadalupe, also known since the mid 1500s as the Virgin of Tepeyac. This festival is organized by a confraternity ("cofradía" in Spanish). Spanish friars began confraternities in the Americas to spur on a sense of Catholic community in their territories. The native peoples were roped into these "brotherhoods" and through the years have continued the festivities on their own. The only one remaining in Costa Rica is this one celebrating the Virgin of Tepeyac. The selection of the confraternity's board

²⁴² Vega. A. 1996 as cited in Solano Laclé, Cartín Quesada, and Tosatti Franza 2005: 76.

²⁴³ Stone n.d. [2009]: 133ff, Ch. 3; Halifax 1979; Eliade 1964 [1951].

²⁴⁴ Solano Laclé, Cartín Quesada, and Tosatti Franza 2005: 124-125.

members is made by women over fifteen years of age. The emphasis on the female in this organizational structuring of confraternity's and its spiritual focus on a female deity perhaps mirror such organizational and spiritual practices in pre-Hispanic times.



Fig. 46

One of the most popular festivals held in Costa Rica is "Los Diablitos," which takes

place annually at the turn of the new year in Boruca. This festival is noted for its elaborately carved and often brilliantly painted masks depicting human-animal transformations and horned creatures, some with bull's horns and others deer antlers. The Spanish interpreted the horns as those of the devil, hence the festival's name,²⁴⁶ but more likely the indigenous intended them to represent powerful shamans of old and perhaps hoped these magic workers would return again to defeat their European overlords (fig. 46).

The Maleku of northeastern Costa Rica also produce masks similar to those made by the Boruca for "Los Diablitos" (as well as for the tourist market today). The Maleku masks are more narrative in their carving approach, with what could be called two wooden panels angled together with animals and plants swirling together on their planes, sometimes with human faces in the lower portion of the masks and at other times with

²⁴⁵ Solano Laclé, Cartín Quesada, and Tosatti Franza 2005: 55.

²⁴⁶ See Stone n.d. [2009]: 20, 26ff for a discussion of problematic terminology for Amerindian spirituality and practices, e.g. monsters and devils instead of spirits. Such continued usage by modern day scholars (as we will see below in Jara Murillo and Garcia Seguro 2003 in **Felines and Recurring Roles in Bribri spirituality**) "continues 16th-century discourse of European vilification of Amerindian spirituality" (ibid.).

one animal as the dominant image (fig. 47). Both Boruca and Maleku masks, however, are carved of wood, brightly painted, highly figural, and meant to be worn directly in front of the face.²⁴⁷ When I visited some Maleku in 2007, I was informed that the masks were sometimes used in dances but primarily were carved today for sale to tourists. Even if for tourists, the mask makers continue to carve sacred animals, such as the jaguar, macaw, and coral snake, for their importance in Maleku traditional stories.



Fig. 47

Jewelry

Throughout the indigenous Americas, jewelry made from precious materials, such as jade, gold, bone, and rare shells, was usually worn by male and female high-status figures, while adornment of lesser materials and of smaller size was sometimes worn by lower-status persons.²⁴⁸ Nicaragua and Costa Rica were no exception to this rule. Spaniards encountered Nicarao men with their tongues and ears pierced, while Nicarao women wore earpools and necklaces.²⁴⁹ Chorotega wore either white bones or gold lip plugs, which could be so large that they needed to be removed to eat.²⁵⁰ Spaniards

²⁴⁷ As opposed to a "helmet mask" which fits over the entire head or is worn atop the head, almost as if it is an extra head.

²⁴⁸ See Stone n.d. [2009]: 170ff, Ch. 4 for a discussion of the use of accoutrements such as jewelry to denote status in Amerindian shamanic cultures. Note that Inka male warriors were known by the term *orejon* or "big ear," likely for their large ear adornments (Classen 1993: 39).

²⁴⁹ Lothrop 1926: 38.

²⁵⁰ Lothrop 1926: 39 -- whether men or women wore these lip plugs is not mentioned.

recorded that Huetar men of Costa Rica wore gold figural pendants around their necks but also sometimes on their arms or legs.²⁵¹

The last chief of the Bribri, Antonio Saldaña, mentioned above for his basketry crown with feathers, wore multiple pre-Hispanic gold-copper alloy pendants of harpy eagle shamans with splayed tail feathers; these had been handed down to him from his ancestors.²⁵² Other Talamancan powerful leaders, the *usékölpa* or dark shamans or shamanesses, are remembered as having "sporting small gold eagles inherited from their relatives."²⁵³

Today, certain members of a specific Bribri clan, Tékiwak, the clan which kills *dinamu*, or water felines (see **Felines** below), wear a necklace called *tàu*. This necklace was the sacred necklace of *usékölpa* (now extinct) and was made of miniature clay animal effigies, each with its own significance. The necklace cannot be exposed to the sun. In its original form, the necklace was made from bones of crab and little birds which Sibö, the Bribri male creator spirit, had eaten. When Sibö set out to make the current world, the necklace was worn by *namàlama*, jaguars in the spirit world who morph into humans. Male hunters of the Tékiwak clan also wear necklaces made from jaguar teeth, and only those men may hunt because they are believed to be jaguars too. Members of the clan are said to have jaguar blood because in the distant past some sisters in the clan mated with jaguars who turned into humans.²⁵⁴

Celia, the Panamanian queen also mentioned above for her basketry crown with faux feathers, wore many strands of black beads and necklaces with sparkling coin-like

²⁵¹ Lothrop 1926: 38.

²⁵² Fernández Esquivel and González 1997.

²⁵³ Salazar S. 2002: 42ff.

²⁵⁴ Jara Murillo and Garcia Segura 2003: 212.

attachments, laid atop an elaborate pectoral of intricately woven green and white beadwork, while under the pectoral she wore multiple strands of yellow beads crisscrossing her chest.²⁵⁵

Clothing

The differences between "Mexican" and Chibchan clothing in Nicaragua and Costa Rica at the time of Contact were quite apparent. Among the Nicaraos, the men wore "sleeveless tunics of white cotton with many colors interwoven, and thin girdles of white cotton as wide as one's hand, which they twist till they are as thick as, or thicker than, one's thumb; this girdle they wind many times round the body, from the breast down to the hips; and the end of which is left over they put between the buttocks, bringing it up in front..."²⁵⁶ The men also were noted as wearing deerskin sandals. Nicarao high-status women wore ankle-length skirts with a neck-cloth over their breasts, while lower-status females wore knee-length skirts (and presumably no breast cover).²⁵⁷ No mention was made of women's footwear. The Mangués (Chorotegans of Nicaragua) wore attire like that of the Nicaraos. In contrast, in Costa Rica among the Huetars the men wore breech cloths and mantles made of bark, while the women "wrapped themselves in a piece of bark without troubling to fashion a garment."²⁵⁸ Chibchan speaking men near Cartago (in the Central Valley of Costa Rica near the present-day capitol of San José) wore only penis

²⁵⁵ Snarskis 2000a: 34, fig. 22.

²⁵⁶ Oviedo as cited in Lothrop 1926: 36.

²⁵⁷ *ibid.*

²⁵⁸ *ibid.*

strings, common in South America.²⁵⁹ Corobicí women wore "breech-clouts" while the rest of their bodies remained bare.

Curiously in the Nicoya Peninsula, some of the Orotiña men wore clothes like the Nicarao and their Chorotegan brothers in Nicaragua, while others wore penis strings. Orotiña women wore "breech-clouts" like those of the Chibchan-speaking Corobicí:

"The women wear an elaborately worked breech-clout, which is an apron about three spans wide on a single string, at the back; and this string being tightened, they bring the cloth between the legs, covering the privy parts, and insert the end beneath the string in front. All the remainder of their bodies is unclothed...."²⁶⁰

Today in Nicaragua the remaining Mangué people wear Western clothing, as do the Orotiña in the Nicoya Peninsula and most of the Chibchan speaking peoples in Costa Rica. However, for ceremonial purposes or for show to tourists, some groups try to continue ancient clothing practices. For example, the Maleku still wear bark cloth material (or an imitation thereof)



Fig. 48

but use modern paints to mark symbols on the cloth, and the clothing style does not much resemble the description of ancient Chibchan attire. The women today wear tunics and skirts (likely due to Western mores regarding covering the body in public), while the young men wear skirts with raffia and the older men skirts and shirts with additional raffia and feather headdresses (probably to fulfill tourists' expectations) (fig. 48).²⁶¹

²⁵⁹ *ibid.*

²⁶⁰ Oviedo as cited in Lothrop 1926: 37.

²⁶¹ Personal observation 2007. When I studied among the Quichua of Venecia on the Napo River in Ecuador in 2002, they informed us that for public presentations they wear raffia and other Polynesian-style materials and clothing tourists have come to expect, based out of a tropical paradise fantasy.

Fig. 49



The Boruca seem to maintain ancient traditions more consistently than the Maleku. Annually the Boruca set sail for Caño Island off the Osa Peninsula of southeastern Costa Rica to dye cotton cloth with the excretions from a mollusk (*Muricanthus* sp., *Hexaples* sp., *Purpura* sp., *Purpura columellares*, or *Purpura pansa*), which turn purple with exposure to the air.²⁶² Once home in Boruca, the women weave long cloths with various colors, including the rare purple. The long narrow cloths can double as a mantle or a skirt, their more typical attire.²⁶³ This purple dye is said to have been prized throughout the pre-Hispanic era and used only for chiefs and shamans. Today the women in charge of a small make-shift museum in Boruca where they try to preserve their heritage wear the purple-dyed cloths for special occasions or offer such cloths for sale to tourists (fig. 49).²⁶⁴ Lastly, the Bribri *óköpa* (see **Burier** below) are known not to wear clothing from the waist up while they perform their funeral duties.²⁶⁵

Body Decoration

Body decoration among ancient Nicaraguans could either be permanent or temporary. The Nicaraos were noted for permanent tattoos that signaled their affiliations to a certain *cacique*. The tattoos were made by cutting into the skin with flint knives and

²⁶² Fernández Esquivel 2003; Salazar S. 2002: 126ff.

²⁶³ Personal observation 2005; Stone 1975: fig. 7d.

²⁶⁴ Personal observation 2005. I purchased a small purse striped in white (natural cotton) and purple (the dye). The Boruca woman who made it said that it took her a month to complete the piece (Yamileth Lázaro, personal communication 2005). Also, Fernández Esquivel 2003; Salazar S. 2002: 126ff.

²⁶⁵ Bozzoli de Wille 1982a: 159.

pressing "black coal" into the cuts. The Nicaraos also used body painting for ceremonial occasions.²⁶⁶ The men of the Huetar of Costa Rica were known for their black and red body paint and "the brilliant feathers on their bodies."²⁶⁷ According to the chronicler Oviedo, the red was achieved through the use of annatto (also called achiote), a pod with red seeds which are crushed and mixed with an adhesive to stick to the skin.²⁶⁸ Costa Rican scholar Patricia Fernández Esquivel also argues for the use of the fruit of the *guatíl* tree for black by ancient Costa Ricans.²⁶⁹

Today's indigenous of Nicaragua and Costa Rica rarely use body decoration. However, body painting is still practiced by the Maleku, Cabécar, and Guaimí for special occasions (see Salazar S. 2002: 16, 136-139, Pictures 30, 31). Rodrigo Salazar S. has traveled and lived among the indigenous of Costa Rica for decades, and his documentation of Guaimí body painting practices is worth quoting in full:

"Among the Guaimí, painting the face is quite usual for men, women and children. They paint their faces in different ways depending on their physical and psychic state. I have had the opportunity to observe the many ways in which this is done; generally it is during festivals and in gatherings of great importance. The men wear black stripes on the forehead, cheekbones, nose and chin. With women the designs vary according to their physical state: whether they are menstruating, ill, with child, celebrating or soon to be married. The colors used are black, ochre red, yellow, brown and, rarely, blue. Marcelina Palacio, priestess of the Mamachí cult paints her face, generally at festivals, with three small red triangles with a thin line beneath them on the cheekbones. The wife of the *cacique* usually paints three small triangles on each cheekbone with a line below them, with another curved line that runs from the center of each cheekbone down to the chin.... It is worth noting that when a Guaimí woman paints her face, she becomes the center of attention for the whole family, visitors, and the whole community."²⁷⁰

²⁶⁶ Oviedo as cited in Lothrop 1926: 38.

²⁶⁷ *ibid.*

²⁶⁸ Oviedo as cited in Fernández Esquivel 2004: 10.

²⁶⁹ Fernández Esquivel 2004: 10.

²⁷⁰ Salazar S. 2002: 138.

The meanings behind the patterns of body decoration today lack further documentation by scholars. Much of the decoration is geometric, and Rebecca Stone has argued that in shamanic cultures geometric patterns depict initial visions in shamanic trance.²⁷¹ Also, because of the primal significance of animals in indigenous Nicaraguan and Costa Rican cultures, it is possible that some patterns represent animal spots or other markings (see **Animals** below); however, without further ethnographic fieldwork this hypothesis cannot be proven.

Body Poses

While body decoration is perhaps more difficult to decode, body poses in the ancient effigies can be clearly connected to modern practices. Several years ago I toured a Peruvian shaman from the Amazon through the ancient Americas galleries at the Carlos Museum of Emory University. Without prompting, in the first gallery, of early Andean art, he immediately was drawn to sculptures of seated and squatting shamans, which he called by the name of *chamán* and noted their pose gave their societal position away. The seated or squatting position is the first in the stages from shamanic trance to transformation, where curing and conflict resolution can take place.²⁷²

During the summer of 2002, I witnessed four shamans' ceremonies in Ecuador, those of an elderly woman in the highlands near Quito, an elderly man in the Sierra near Salasaca, another elderly woman along the Napo River in the Amazon, and a young man

²⁷¹ Stone n.d. [2009]: 79, 88; Stone n.d. [2007].

²⁷² The standard poses of shamanism have been seen and documented in ancient Mesoamerican art, where there is writing and a proven history of cultural continuity for three millennia (Fields and Reents-Budet 2005; Tate 1999; Reilly 1989). They are also noted in Stone n.d. [2009]. Throughout this section I have used these texts and my own experiences with shamans to outline trance and transformation poses, unless otherwise noted.

in his twenties also along the Napo. Within each of these ceremonies, the standard poses of shamanism played out, from being seated or squatting to slowly rising with hands on knees to standing and being active within the fully entranced state, seemingly transformed into an alternate self, capable of detecting illnesses in patients -- physical and emotional -- through implements such as sacred stones and organic materials, and of healing those in need with the appropriate chants and herbs and purifying smoke and sometimes violent action.

Among the Bribri too the need for the *awa* to be seated before he can begin his rite has been recorded by Laura Cervantes Gamboa in her 2003 dissertation on the ritual chants of Bribri *awapa*. The seated or squatting position can be with or without a stool, but is more often with (see **Tools of the Shaman's Trade...** below). This position has been likened by shamans to parturition, the typical pose for birthing in the Americas. The shaman must birth her other self during trance in order to transform and be able to deal with the spirits and heal. Then the shaman must die in the spirit world and rebirth herself to reenter the land of the living. The beginning pose can be that of universal meditation, cross-legged with hands on thighs or knees and often upturned to receive spiritual guidance.²⁷³ If the shaman is not seated cross-legged on the ground, he is elevated on a small stool. It is in the seated or squatting pose that he begins the trance state, often with eyes closed or slit (see Stone n.d. [2009] for a full discussion of the internal visual experience of shamans during the trance state). If eyes are opened, they are looking outward without focus -- glazed over and seeing only visions in the spirit world. Within Bribri spirituality, the soul of the eyes is image, reflection, and shadow (*diököl*) and is what permits vision. The soul of the eyes travels in this world and the other. The right eye

²⁷³ John Hoopes, personal communication 2007; Halifax 1979.

sees better than the left; it registers all and is much stronger. "The right eye always wants to return to the world of Sula' and away from illnesses [and] falsehoods...in this world."²⁷⁴ When in trance the soul of the eyes is allowed to return where it wishes most to be, the spirit world.

The mouth too reflects the trance state. It is often left slightly open to emit soft chants. These chants recall oral histories of old and reify Amerindian cyclical beliefs.²⁷⁵ Each time a chant is repeated its story is relived.²⁷⁶ The mouth is a portal for the cycle of spirits -- who are the subject of the chants -- in and out of this world and the other world. Within Bribri spiritual practices, an *awa* repeatedly cleans the mouth of a pregnant woman after birth. A pregnant woman is one of the two key figures in Bribri beliefs who has the power to open the portal to the spirit world (see **Recurring Roles...** below). Her mouth is also symbolic of such an opening. The mouth may be ajar from beginning trance through transformation.

Once a shaman has fully entered trance, she will place her hands on her knees and begin to rise up, sometimes placing one knee down on the ground and the other up, or if strong enough to stand without kneeling first, she does so. Once standing the shaman may begin to act like her animal self, mimicking the movements of a fierce predator or a modern acrobat and will do battle with dangerous spirits of other animals, sorcerers, or illnesses,²⁷⁷ or she may proceed into healing, selecting specific sacred stones or tools, such as blowing tubes, which she has collected or inherited through the years to help her

²⁷⁴ Jara Murillo and Garcia Segura 2003: 52. I deleted the words "and evil" after "falsehood" in the quotation because of the emphasis on evil and devils throughout their 2003 translation of Bribri words; as mentioned above, Stone n.d. [2009]: 20, 26ff noted such words and misinterpretations of indigenous culture "[continue] 16th-century discourse of European vilification of Amerindian spirituality."

²⁷⁵ See Stone n.d. [2009] for a discussion of cyclical beliefs throughout the native Americas.

²⁷⁶ Jara Murillo and Garcia Segura 2003: xix-xx.

²⁷⁷ Such movements are vividly recorded in rare footage of Yanomamo shamans turning into jaguars, as I saw on a documentary on the Nasca Lines of Peru.

identify and remove ailments (see **Sacred Stones** below). After identifying an illness and then providing some type of cure, possibly a medicinal brew and/or advice accompanied by a discussion with the appropriate spirits,²⁷⁸ the shaman will purify her patient by blowing tobacco smoke or spraying sacred liquid (in the cure near Quito I witnessed, this liquid was aguardiente, the "poor man's rum"). Sometimes this purification occurs before the administration of the cure. The shaman will decide the order based on his discussion with the spirits. After the diagnosis, healing, and purification are complete, the shaman may move on to other patients or return to his earthly state, leaving trance.

Tools of the Shaman's Trade: Stools, Staffs, Musical Instruments, Sacred Stones, Axes, and Sucking Tubes

Stools

Since Colonial times, shaman's or chief's stools -- also called benches, seats, or thrones -- have been recorded throughout Central America, the Caribbean, and Amazonia. The stool is usually low, small, wooden, and four-legged. The Spanish first encountered these in the Caribbean and used the Taino term *dujo* for any such stool in the Americas.²⁷⁹ Oviedo, key chronicler of Central America in the early sixteenth century, recorded for the Nicarao that the chiefs and elite women who served him sat on stools and mats while they ate, although it is unclear if the women sat on stools or mats. After the chief ate, he would walk around his portico and then return to his spot, where he

²⁷⁸ See Stone n.d. [2009]: 104, Jara Murillo and Garcia Segura 2003 (throughout), and Morgan 1988, and for reference to "mothers," "masters," "owners," and "kings" of plants, animals, or illnesses accessed by shamans during trance.

²⁷⁹ Hartford-hwp.com 2009.

would lie down and use his small stool as a headrest.²⁸⁰ In 1528 Chief Don Alonso or Nambi (his Orotiñan name) of the Orotiña of the Nicoya Peninsula sat on a *dujo* in a plaza along with approximately eighty other elite to watch the dances of the three thousand or so villagers.²⁸¹ By the end of the Colonial Period and into the Modern, an *uséköl* of the Talamancan peoples of Costa Rica is remembered as having sixty men attend to him and a "special bench just for him."²⁸² In the early twentieth century, a missionary recorded a Bribri *sukia* (another name for *awa*) as a "witch/warlock, healer, or sorcerer/sorceress" who diagnoses illnesses by sitting outside the home of the ailing on a bench at nighttime, singing, and divining with a *sukia* stone, preferably from a deer.²⁸³ For their 2003 dictionary of Bribri spirituality, Carla Victoria Jara Murillo and Alí Garcia Segura included a story of Alàbulu, a helper of Sibö, one of the creator spirits of the Talamancan peoples today,²⁸⁴ who offered Bóknama, chief of the jaguars and chief of the clan of the *usékölpa*, a stool because Bóknama was such a great healer.²⁸⁵ In 1975, the scholar Doris Stone published a photograph of a Boruca small, wooden, four-legged stool with a feline head at one end and a tail at the other (see Stone 1975: fig. 7c1). Stone also noted that, among the Bribri, buriers "sat on a low bench" to prepare items for burial.²⁸⁶ The stool, thus, seems clearly a sign of the elevated status and power of a shaman, chief, or shamanic actor -- or a combination of such positions.

²⁸⁰ Oviedo as cited in Lothrop 1926: 46-47.

²⁸¹ Oviedo as cited in Lothrop 1926: 55-56.

²⁸² Salazar S. 2002:

²⁸³ Blessing 1921: 99-101; the translation and paraphrasing are mine.

²⁸⁴ See **Felines** and **Recurring Roles...** below for a discussion of the likely displacement of the earlier female creator spirits by the male creator Sibö in Bribri spirituality by perhaps the middle of the Florescent Period.

²⁸⁵ Jara Murillo and Garcia Segura 2003: 25ff.

²⁸⁶ Stone 1962: 32-22, as cited in Bozzoli de Wille 1982a: 156.

Staffs

Staffs are a sign of high office round the world and certainly within the ancient Americas.²⁸⁷ While they may be known by various names -- scepter,²⁸⁸ club, mace, rainstick, cane, stick, staff -- their function as a symbol of power in the hand of a chieftain, shaman, shamaness-chief, or her assistant is unmistakable. Within Costa Rica and Nicaragua, staffs of office were recorded by Europeans upon first meeting local leaders. Oviedo recorded a "fan of feathers" for a Nicaraguan leader (what culture is unclear) and a wooden "rainstick" for an Orotiñan *cacique's* assistant, who would carry this rainstick staff and place it at a town center before decreeing messages from the *cacique*.²⁸⁹ Anthropologist Rodrigo Salazar S. records that "In the past the great shamans of Talamanca and Chirripó held the rank of *usekar*...; they carried a cane."²⁹⁰ Doris Stone published a photograph of a mid-twentieth-century Cabécar *awa* holding his staff (see Stone 1962: fig. 11c).

Among the Bribri there are chants sung by today's *awapa* specifically for staffs and staffbearers in Bribri spirituality and society.²⁹¹ One Bribri staffbearer is Bukùbulu, a spirit person²⁹² at the door of the west, who holds a staff and burns a pipe with the rainbow.²⁹³ One of the most important Bribri staffs is the *jkëköl* or "chief tree," the staff of the *awa* or the *bikákala*, who is simultaneously an interpreter, an event organizer, and one who prepares sacred cacao beverages (see **Recurring Roles...** below).²⁹⁴ Another

²⁸⁷ See Stone n.d. [2009]: 118ff, Ch. 3 for a discussion of staffs in the Andes.

²⁸⁸ See Stone n.d. [2009] for her disavowal of this word because of its connection to European royalty.

²⁸⁹ Oviedo as cited in Lothrop 1926: 49.

²⁹⁰ Salazar S. 2002: 42; note that *usékar* is another way of saying and spelling *uséköl*.

²⁹¹ Cervantes Gamboa 2003.

²⁹² The word used in the Spanish text is "personaje," but the authors note that the figure is larger than life and in the spirit world; I translate the term as "spirit person" (Jara Murillo and Garcia Segura 2003: 33).

²⁹³ *ibid.*

²⁹⁴ Jara Murillo and Garcia Segura 2003: 91.

important Bribri staff is that of Shuläkama, chief of the serpents; this staff, known as *tkököl*, is believed to have the property of turning into a snake.²⁹⁵

Buriers, or *ököpa*, also carry staffs. María Eugenia Bozzoli de Wille, ethnographer among the Bribri for over forty years, records that a novice burier and an experienced burier go to the forest to cut staffs:

"One of the tests [for the novice's training] is for the novice to go with the teacher at three o'clock in the morning and cut a staff. Both put a string around one wrist and around each staff. Then the master sticks his pole in the ground and attaches the string to a nearby tree. The aspirant copies this act. If both cuttings grow it is a sign that the novice will live long and bury many people. If one dies, it is taken for a bad omen."²⁹⁶

The *kuka' ököm* (macaw burier), a special funeral singer (*tsököl*) among the Bribri also makes his own staff of office. At each funeral after sacrificing a macaw, he attaches the feathers to a stick and dances and drums with it (see **Birds** and **Funeral Singer** below).²⁹⁷

Within Bribri society and spirituality it is clear that carrying a staff of power is almost required for the varying shamanic roles of the past and present.

Musical Instruments

Music too is an integral part of shamanic rites and Chibchan culture, from chanting to drumming to the sounds of whistles, flutes, and rattles. Citing Jonathan Hill, Rebecca Stone notes that "shamanism...is at once psychological, medical, **musical**, social, economic, and more."²⁹⁸ Peter Furst, in his work on ancient West Mexican

²⁹⁵ *ibid.*: 223.

²⁹⁶ Bozzoli de Wille 1982a: 156.

²⁹⁷ Jara Murillo and Garcia Segura 2003: 111.

²⁹⁸ Hill (1992: 208) as cited in Stone n.d. [2009]: 19; note that bolding is mine.

ceramics, asserts that "from Siberia to indigenous North and South America, these instruments [drums and rattles] belonged preeminently, if not exclusively, to the shaman as healer and intermediary between this world and that of gods and spirits."²⁹⁹ Such musical instruments have been recorded in writing for Costa Rica and Nicaragua since Colonial times and in the archaeological record for millennia, through finds of drums, whistles, flutes, and rattles, that, once cleaned and repaired, continue to emit ethereal sounds (see **Appendix I**).³⁰⁰

Salazar S. cites a sixteenth-century illustration of a flute by the Italian explorer Benzoni, who traveled through northern Costa Rica: "A shaman, according to a print by Benzoni (1542), healing with the help of a flute, possibly a *talacabé* -- aerophone -- used today by the *Cabécar Sukias* of Chirripó."³⁰¹ In Bribri spirituality Sibö, one of the creator spirits, revived a dried opossum (Bikili'), and it began to play a drum and to sing (*tsököl*) and to play a maraca [rattle].³⁰² This opossum, Bikili', became the "interpreter" in Bribri culture (see **Recurring Roles...** below). Today the Bribri funeral singers (*tsökölpa*) use a specific instrument, the *siáköl*, in the funeral dance.³⁰³ Bozzoli de Wille recorded that at a Bribri funeral there can be twenty to thirty drums and twenty men dancing.³⁰⁴ In her 2003 dissertation entitled, "Sounds Like Music: Ritual Speech Events among the Bribri Indians of Costa Rica," Laura Cervantes Gamboa explained that music, and especially the play of

²⁹⁹ Furst 1998: 170.

³⁰⁰ I prepared a paper on ancient Costa Rican music for a music and gender conference at Emory in 2007 but was unable to present it due to a severe case of the flu; hopefully within the next year I can finalize it for publication.

³⁰¹ Salazar S. 2002: 41, Drawing 1; note that the italics are those of the original author and that "*sukias*" is another word for *awapa*, used commonly among Macro-Chibchan groups in the Circum-Caribbean world and taught to the Costa Ricans by trading Miskito during "the period of European conquest. In the Miskito language *sukia* mean healer or doctor" (Salazar S. 2002: 38).

³⁰² Jara Murillo and Garcia Segura 2003: 170.

³⁰³ Jara Murillo and Garcia Segura 2003: 164.

³⁰⁴ Bozzoli de Wille 1982a: 158.

whistles and flutes, is the exclusive purview of *awapa* and other high level shamanic ritualists in Bribri culture; these instruments call the spirits to this world when needed and must only be used by the highly trained.³⁰⁵ Some shamans of the Warao of northeastern Venezuela use rattles for curing: "He makes his inquiries and pleas by plaintive chant, accompanied by a sacred rattle that contains a family of tutelary spirits in the form of quartz pebbles. When applied to a patient's body, these helpers leave the rattle and effect a cure inside the ailing person."³⁰⁶ Thus, musical instruments are specialized tools for shamans.

Sacred Stones

No shaman's bundle of tools is without her sacred stones, gathered at special places and from cherished mentors throughout her life.³⁰⁷ Each stone has its own purpose or purposes, be they for divining, healing, resolving conflicts, communicating with distant spirits or people, presiding over specific rites of passage, or other needs. Shaman's stones have been recorded in the archaeological record of ancient Nicaragua and Costa Rica³⁰⁸ and in paper documents for the indigenous Americas since the time of the Spanish invasion. In Rodrigo Salazar S.'s writings on Bribri and Cabécar *usékölpa* of old, he states, "[T]hey carried...a small pouch in which they kept their magic stones."³⁰⁹ In Bribri spirituality, shamans' stones are known as *Sia'*, the sister of *Sibö*.³¹⁰ One of the preferred

³⁰⁵ According to Cervantes Gamboa (2003), flutes & whistles call the spirits and can only be played by the highly trained. Terence Grieder, as cited in Tillet 1988a: 70ff for music calling the spirits, also makes a similar claim, as does Stone-Miller in her 2002a: 81.

³⁰⁶ Wilbert 2004: 25.

³⁰⁷ Stone n.d. [2009]: 118ff; Scher 2007; Bozzoli de Wille 1982a: 150.

³⁰⁸ Haberland 1961.

³⁰⁹ Salazar S. 2002: 42ff.

³¹⁰ Jara Murillo and Garcia Segura 2003: xix.

materials for such "stones" is deer.³¹¹ Those who hold such stones in the Bribri world have great powers.

The stones are also known by the Bribri name *dikúswa*, meaning female divining or sacred stones used by *awapa* for healing. These female stones are flat and round: "At first Dikúswa was a bird [a typical shaman's animal helper³¹²]. Sibö made himself sick and asked the bird whether he would live or die. The bird replied that Sibö was pretending and that Sibö would never die. Sibö was so pleased by this answer that he turned the bird into stones for healing."³¹³ Male curing stones, *duwàlk*, are similar to female sacred stones but are spherical and associated with animals.³¹⁴ Some stones can be used for healing but also for causing illnesses; these are known as *kús* and only used by dangerous healers, the *kòkama*.³¹⁵ Another malevolent stone today was once powerful and good: "*kús alàki*, a female divining stone, lives in lakes and seashores and is related to *wiköl*, the soul of dreams. It was the first healer and the first intermediary (*bikili*' [the opossum]) between Sibö and humans. However, today it is always considered to cure by way of malevolence."³¹⁶

Kerwa is the name of the *sia'* (the sacred stones) in ritual speech of the Bribri, and Sibö is also called by this name in ritual speech.³¹⁷ The Bribri believe that Sibö was a sacred healing stone before becoming human. It is told that the father of Sibö, Sibökomo, accompanied by his niece, Siitami, went to work as an *awa* and arrived in the fourth

³¹¹ Blessing 1921: 99-101.

³¹² Jara Murillo and Garcia Segura 2003: 11-13.

³¹³ Jara Murillo and Garcia Segura 2003: 47 (my translation).

³¹⁴ Jara Murillo and Garcia Segura 2003: 67.

³¹⁵ Jara Murillo and Garcia Segura 2003: 113.

³¹⁶ Jara Murillo and Garcia Segura 2003: 113; note that this is yet another female or old spirit turned into something malevolent after Sibö took over the universe -- I will discuss this concept further in **Felines and Recurring Roles in Bribri Spirituality** below.

³¹⁷ Jara Murillo and Garcia Segura 2003: 101.

world. There Sibökomo lost his masculine healing stone. It had magically found its way inside the belly of Siitami, mother of the moon,³¹⁸ where it was born as a human but all along was really Sibö, a male creator spirit. Soon after birth Sibö began to build the world.³¹⁹

In one Bribri story, Bóknama, chief of the jaguars and chief of the clans of the *usékölpa*, was ordered by Sibö to go to the area between Buenos Aires (a town in southeastern Costa Rica) and San José Cabécar (a town farther north in the Talamanca mountains near the Caribbean coast):

"Before the creation of human beings, Sibö sent Bóknama to eliminate all the malignant beings near Buenos Aires...Each time Bóknama killed, he took the little stone (*sia'*) out of the throat of the deceased because all the beings³²⁰ which existed before had such a stone. He arrived at the place of the Owner of the Rivers....Bóknama killed [this spirit person],³²¹ cut its throat, took out the stone, and then he and his companions...turned into great jaguars between Buenos Aires and San José Cabécar....Bóknama created an impression of a jaguar in a rock [near Boruca], and when one walks by it, it is turned into a great jaguar. [Bóknama] has the power to change into a jaguar, a saurian, a serpent, or a human being....[Because] Bóknama took all those stones from the malignant beings he killed, he almost has as much power as Sibö. Those stones can darken the day and cure any sickness. Bóknama still exists in Yon [a place given to him by Sibö], however no one can get there and [no one tries to get in touch with him there] because the respect of the past no longer exists. Bóknama, great chief of the *usékölpa*, great healer, speaks and cures almost the same as Sibö. He is...the god of the *usékölpa* because when they existed they believed more in Bóknama -- he was the one god they used."³²²

³¹⁸ Jara Murillo and Garcia Segura 2003: 182; note that the authors call Siitami "dueña de la luna" which can be interpreted as owner or master, or because Siitami is female, mother of the moon.

³¹⁹ Jara Murillo and Garcia Segura 2003: 165ff; it should be noted that the authors point out that Sibö had no real father or mother but managed to find a womb and be born on his own. Like many cultures worldwide, Sibö, the male creator god, was born miraculously of a virgin (Campbell 1970).

³²⁰ Jara Murillo and Garcia Segura 2003: 26 use the word "diablitos" for the beings which existed before humans in Bribri spirituality; as mentioned above several times, I choose not to continue this negative, medieval European notion of the spirituality of indigenous cultures and refuse to translate such words as "diablitos" into "little devils."

³²¹ See note 115 above for an explanation of the translation of "spirit person."

³²² Jara Murillo and Garcia Segura 2003: 25-28 (my translation); here too it seems a powerful spirit of old has been overshadowed in today's Bribri beliefs by Sibö, a god which better fits Western ideas of spirituality: a male creator god born of a virgin.

Today these sacred stones, *sia'*, are found in Kátsipatsipa, the "Green Place," high in the mountains where the clan of the *usékölpá* live.³²³ Modern-day Bribri shamans use them for various cures and rites, with each stone tied to specific uses. In the recounting of a birth, Bozzoli de Wille recorded, "The shaman also relies on his 'helper,' one of the stones given to him when he was initiated, and it is used only for this purpose."³²⁴

Axes

Ceremonial axes and knives are known in the archaeological record for Costa Rica dating back as far as 500 BCE. Their meaning beyond use in ritual sacrifices has not been explored in the scholarly literature today. The following brief expose of the meaning and use of axes in Bribri spirituality should shed light on the usage of ancient Chibchan blades and their association in tombs with images of mothers and buriers (*óköpa*).

The Bribri creation story of the ocean and the sky is critical for understanding the importance of buriers (*óköpa*) and pregnant women in Bribri society and the skill of buriers with axes and woodworking tools. In the story the ocean is formed by the death of the pregnant sister of Sibö. She disobeyed his commands and was turned into a great new tree that arose and became the world tree which holds up the sky, but then she fell and was transformed into the ocean. Only those with good axes were capable of properly burying her. Bozzoli de Wille, who recorded this story on paper, notes that it is "the charter myth for those who dispose of the remains" (i.e., the buriers or *óköpa*) and "[t]he efficiency of the axes [in this story] is stressed because buriers are thought of as good axe

³²³ Jara Murillo and Garcia Segura 2003: 101.

³²⁴ Bozzoli de Wille 1982a: 150.

handlers. They are supposed to be skilled in handling woodworking tools."³²⁵ In this story, as throughout Bribri spirituality and society, buriers and pregnant mothers are interrelated, and each fulfills the role of door opener to the spirit world. They are critical in assuring that new life enters this world successfully and that old life, the dead, properly exit the earth and enter the spirit world and remain there. The Bribri believe that the first birth of a mother must be paralleled by the death of an elder.³²⁶ The cycle of human life is metaphorically explained by the Bribri through the sowing of a seed and its growth as a tree (human birth through adult life) to its felling and return to the ground and to seed (human death and burial as bones/seeds inside the earth):

"When a child is born, it is said a tree has been born. A dead person is spoken of as a dead tree, but dead trees leave their seeds. *Okob* means literally 'one who handles an axe,' that is, one who knows how to work on trees, how to make them fall correctly, how to keep the 'seeds' in their proper place like the bones in the maternal grave and the souls below. Buriers and mothers handle trees and seed."³²⁷

The ancient axes -- jade or greenstone celts or golden pendants with splayed blades (figs. 14-16) -- were worn by top shamans, chiefs, pregnant women (sometimes one and the same; e.g., see cat. nos. 22, 29, 205) and likely buriers too. These ancient axes may also have been used as "sacred stones" (the celts were actual stone objects, and the gold pieces likely perceived as created from hard, stone-like gold nuggets) for presiding over burial rituals.

³²⁵ Bozzoli de Wille 1982a: 155.

³²⁶ Bozzoli de Wille 1982a: 147.

³²⁷ Bozzoli de Wille 1982a: 145-146, 163 (quotation).

Sucking Tubes

Stone, bone, shell, or wood tubes, another key shamanic tool of indigenous Nicaragua and Costa Rica, are known in the archaeological record dating back to the Early Period³²⁸ and in the ethnographic literature today.³²⁹ These are used to suck out illnesses from a shaman's patient. Some shamans today do not have sucking tubes but form their hands into "tubes" or put their mouths directly on patients and suck out the illness that way. Salazar S. records that a Bribri shaman, after determining an illness and chanting, "sucks the body of the ill person on the spot where he thinks the sickness is lodged until he has swallowed it, on occasion leaving the dwelling to vomit it out."³³⁰ The tubes may also be used for blowing onto patients; the tubes better direct the air or other substances the shaman blows. For example, *tsirik* are handfuls of plants used by *awapa* for medicinal healing purposes, and the key to administering them properly is "blowing to clear the infirmity and to reach the spirits of the infirmity who are far away."³³¹ It is possible also that indigenous flutes may be used as sucking or blowing tubes in healing rituals (see **Musical Instruments** above). As Rebecca Stone noted in her catalogue of the Carlos Museum collection of ancient American art: "Blowing tubes, flutes, whistles, and whistling without an instrument are stock features of ancient and modern Amerindian shamanic curing (Katz and Dobkin de Rios 1971)."³³²

The use of the shaman's tools of the trade is nicely illustrated in an excerpt from Rodrigo Salazar S.'s text on the Bribri and Cabécar cultures of Costa Rica:

³²⁸ Haberland 1961.

³²⁹ Jane Day (DAM archives).

³³⁰ Salazar S. 2002: 48.

³³¹ Jara Murillo and Garcia Segura 2003: 230 (my translation).

³³² Stone-Miller 2002a: 275, cat. nos. 585-586.

"One of the most important activities of the shaman is to cure the sick; the ritual is carried out during night by order of Sibö. If the patient is ambulatory he goes to the shaman's house; if not, the shaman visits the patient at home. Before commencing the ritual, the shaman asks the patient where he became sick; this is important because illnesses come from the cardinal directions. The chants are then directed by the shaman toward the point in which the patient became sick. The shaman cuts a piece of wood (*Ochroma* sp.) of approximately 80 cm in length and 8 cm in diameter; he removes the bark and leaves it to dry. He then paints it with natural dyes; he draws figures such as Sibö, Sura, Be or Bi, a kind of demon [sic], plants and animals, the outline of the conical oval dwelling. In 1979, the author observed in Chirripó a shaman paint a cane, which he called *ulu*, in three sections, each of which, he explained, corresponded to one generation. At nightfall the shaman chanted, reading the cane from bottom to top; this chant is called *siböcte* (Song of the God) and its purpose is to petition Sibö for permission and at the same time to enter into a state of ecstasy. An important function of the shaman is the collection of medicinal plants and the water that will serve to prepare the medicine.

"Another important step for the shaman is 'to know the division of the human body in three parts: the upper which includes the chest, the neck and the head; the center part which corresponds to the trunk; and the lower part that extends from the trunk to the feet. In the stories, the classification of illnesses goes according to the location in each one of the three parts'. (Garcia, 1994:16).

"At nightfall, solitary and cautious, the shaman begins the curing ritual with magical movements with plants such as the *sahinillo* and *sirik* (the latter a kind of dwarf palm). He rubs the cane and passes it over the patient's body. In similar fashion he uses an artifact called the *setecue* which is made up of pieces of otter skin (*Lutra annecteu*), of armadillo, buzzard (*Cabassus centralis*), opossum (*Didelphis marsupialis*), howler monkey (*Alouatta palliata*), *bécquer* (*Boa constrictor*), iguana (*Iguana iguana*), tortoise (*Knosternon* sp.), alligator [sic]³³³ (*Cocodrylus acutus*), jaguar's paw (*Felix onca*),³³⁴ marten (*Potos fla*), honey badger (*Mimecophagidae* sp.), *zorro de balsa* or *ceibita* (*Caluromys derbianus*), and other animals; the *setecue* is also adorned with the feathers of different birds: parrot, hawk, toucan, woodpecker, red-breasted cacique, and bits of balsa and *surá* wood (*Terminalia chiriquensis*), etc.

"Once the magical movements with the command cane and the *setecue* are finished, the shaman lights a cigar and blows smoke over the body of the patient; he then takes in his hand the sacred stones (*jac*) which he jealously guards in a small pouch, and passes them over the body of the

³³³ See Stone n.d. [2009]: 17 for the need in scholarly texts on the Americas to use the correct names for animals; there are no alligators in the Americas south of Florida. The animal referred to here is, in fact, a crocodile, and the scientific name should be spelled *Crocodylus acutus*.

³³⁴ The scientific name here should be *Pantera onca*.

sick person. He finds the exact place where the spirits, who are causing the patient's illness, are hiding. The sacred stones are of different sizes, color and composition: there are river stones and animal stones (possibly kidney stones), but each *sukia* has a main stone.

"The use of the sacred stones, as we can see, is fundamental in the curing ritual; by this means the shaman can detect the illness or he can predict, using the principal stone, how much longer the patient has to live in cases of grave illness. As observed by Bozzoli in Talamanca the *awapá* [sic] 'consult the little circular smooth principal stone to know whether the patient will get up. If he is going to die, the stone remains immobile in the palm of his hand. It is said that according to the angle of the stone some *sukias* can predict how much longer the patient will live. It has been said of some *awapá* that they announced their own death one or two weeks before the event.' (Bozzoli, 1979:122).

"Once the shaman has detected the illness, he draws a representation of it on the cane of balsa wood. He chants, reading the cane, sucks the body of the ill person on the spot where he thinks the sickness is lodged until he has swallowed it, on occasion leaving the dwelling to vomit it out. He prepares the medicine, blesses it with chants, and administers it to the patient. The following morning the *sukia* places around the neck of the ill person a *muacle*, a kind of collar made of selected materials from the *setecue*, for the purpose of repelling the evil spirits or negative influences that may bring about new illness to the patient. Once the ritual is ended, he proceeds carefully to burn any leftover medicines and the painted canes of balsa wood; this is done far away from the dwelling in some place not used by humans or domestic animals.

"The healing rituals are secret and are carried out, as was said earlier, only at night; this is the time when the spirits are resting and it is then that the shaman can capture and dispose of them.

"In order to cure the patient, the shaman uses not only medicines. The healer must know also that the cure is not only corporal; he must also demonstrate to the mythological character of the illness the superiority of the doctor where knowledge of the illness is concerned. In this way the indigenous doctors gain respect from the creatures of illnesses; this is what it means to cure well'. (Guevera, 1994:14).

"In addition to curing individuals, the *sukia* is also called upon to cure an entire family in cases of general illness as, for instance, when the family has come down with colds, diarrhea, or stomach pains. In such cases the ritual procedures vary somewhat.

"When a *sukia* is conducting a cure, he is watched closely by an apprentice; the following day, the apprentice, while the *sukia* is resting in a hammock, will repeat the chants and other elements that he observed during the night, under the guidance of the master.

"The disciples take several years to train; some, consulted by the author, had spent twelve years in training. Once the master has determined that the pupil is capable of curing and of performing other activities, he is

taken, after having fasted, in the presence of various *sukias*, to certain sacred places where a kind of sacred wood which has been buried for some time is dug up and from it is made the cane, which in Chirripó is called *cle clic*, the cane of the *cacique*, which is the representation of Sibö. Before being delivered to the pupil, it is blessed by means of a chant called *seima*. Everyone then goes to the *Sa Zen* river or the Estrella river to dig and prepare the sacred stones. These rituals are secret and the implements used must not be touched by other persons; if by chance this should happen, the person involved will suffer nose bleeds. The *sukias* must intervene and cure the illness."³³⁵

Disease Survivors as Powerful Shamans

Perhaps the best healers are those who know first hand how to survive physical anomalies or diseases, such as dwarfism, kyphosis, scoliosis, osteomalacia, leishmaniasis, conjoined twinning, strabismus, or illnesses or accidents which leave one blind or limbless. In her forthcoming book on envisioning shamanism in the arts of ancient Central and South America, Rebecca Stone refers to these healers as an archetype in the indigenous Americas and Siberia, known as the "wounded healer," a shaman with a "physical distinction."³³⁶ In ancient Maya art, dwarves are often seen within the courts of shaman-kings aiding them in their ecstatic dances and communication with the spirits.³³⁷ A similar assistant, this time a female dwarf, possibly also with a protrusion at her back, is seen in a Colonial Inka painting from Cuzco at the Denver Art Museum (accession number 1996.18) -- she holds a fan over the head of an Inka princess. Possibly this scene is a vestige of pre-Hispanic patterns similar to those of the Maya, where the female dwarf would aid the princess in more than just mundane activities but also those not of this world. Mary Ellen Miller and Karl Taube, two leading Mesamerican experts, have suggested that dwarves, kyphotic figures (previously referred to by the old-fashioned

³³⁵ Salazar S. 2002: 44-51.

³³⁶ See Stone n.d. [2009]: 123ff, Ch. 3.

³³⁷ Reents-Budet 1994.

term "hunchback"), or survivors of scoliosis (also called "hunchbacks" in the past) are shaman's apprentices or aides,³³⁸ but more recent scholarship has promoted the idea that disease survivors are shamans in their own right. (To clarify, the spine of kyphotic figures curves outward but not laterally, as the spine of scoliosis survivors does.³³⁹ Kyphosis can occur in childhood for unknown reasons, but more often it is a result of the aging process. The term kyphosis can also be used when discussing osteomalacia [rickets], although only with regard to the back protrusion; osteomalacia survivors have a protrusion at the chest as well [see **Ch. 5 Anatomical Characteristics**].)

In her catalogue of the Carlos Museum's collection of ancient American art, Rebecca Stone (previously Stone-Miller) identifies a Moche effigy as a survivor of leishmaniasis (see Stone-Miller 2002a: 227-228, cat. no. 518). Through his pose, he can also be identified as a meditating shaman (see cat. nos. 27 and 52 in this dissertation for two possible examples of leishmaniasis survivors from ancient Greater Nicoya). Stone also identified a small Nicoyan female effigy of the Florescent Period as a survivor of scoliosis, due to her clearly undulating spine (see Stone[-Miller]'s cat. no. 159 and cat. nos. 258 and 259 in this dissertation).³⁴⁰ The squatting pose of this figure, like that of meditation in the Moche effigy, suggests she is a shamaness. While not all disease survivors accept the call to become a healer, within the arts identification of the disease accompanied by identification of other key shamanic traits, such as pose, likely indicates the depiction of a shaman.

Within Bribri society, the clan of the howler monkeys, Sàlkwak, is said to have come from humans with two heads. While this may be metaphorical for persons with the

³³⁸ Miller and Taube 1993: 82.

³³⁹ Scoliosis is technically "lateral curvature of the spine" (Farlex 2007b; Stone-Miller 2002a: 87.)

³⁴⁰ Stone-Miller 2002a: 86-87, cat. no. 159.

ability to see and know in dual dimensions (see **Monkeys** below), the existence of a conjoined twin at some point during Chibchan history is probable,³⁴¹ and two Nicoyan three-dimensional effigies and two painted two-dimensional figures (cat. nos. 85, 86, 274, 275) seem to show this physical anomaly. Perhaps the memory of such a person/persons in one body was incorporated into Chibchan beliefs as a special human imbued with abilities of sight like no other humans and affiliated with the most powerful shamanic leaders within their worlds.

Among the Guaimí of Costa Rica and Panamá the "wounded healer" is still revered today: "persons born with physical defects are generally elected as shamans. Currently, the principal *cacique* of the Guaimíes, Pedro Bejarano, was born with strabismus; although he has lost his sight, he continues healing and carrying out other activities."³⁴²

Animals

Within Bribri society, perceptions and beliefs about animals are integrated into everyday life and form the basis of Bribri spirituality.³⁴³ What humans see on land is the opposite of how things are viewed in the underground spirit world of Namàsia, the first grandmother and a jaguar (see **Felines, Recurring Roles...**, and **Chibchan Concepts of the Female...** below). The world of original creation is Namàsia's dark underworld where the sun is born, called Nopátkuo.³⁴⁴ In that world, a plant can stand for an animal in the

³⁴¹ Mayo Clinic staff 2009.

³⁴² Salazar S. 2002: 54.

³⁴³ See Stone n.d. [2009]: 19 for a discussion of the misleading use of words such as mythology, deities, and gods when discussing Amerindian spirituality.

³⁴⁴ Jara Murillo and Garcia Segura 2003: 206ff. Also, Jara Murillo and Garcia Segura 2003 make reference to this original world of creation and the first grandmother, Namàsia, who still resides there (50) along with her daughter Namàitami, yet in other parts of their dictionary of Bribri mythology, they refer to Sula' as the

earthly realm and vice versa; e.g. yucca (*Manihot sculenta*) on earth is fish in the water in the spirit world. Also, owners (or masters or mothers)³⁴⁵ of illnesses (*dawèwak*), who dwell in the spirit world, are "a drink, a bird, a plant, or an edible animal" on earth. For example, Tuàlia, the owner of the flu, is a fish on earth, and one could say if someone has the flu on earth that Tuàlia is eating fish in the underworld.³⁴⁶ The animals selected below will be discussed in ways that the Bribri would consider them.

Another key to Bribri concepts about animals is that their words for the animals of the Costa Rican rain forest do not directly match up to English words and particularly not to our taxonomical system of genera and species. For instance, the Bribri word *namu* means feline and can encompass jaguars, mountain lions, jaguarundi, ocelots, margays, and the little spotted cat (*Felis tigrina*); i.e., *namu* refers to multiple species of cats ranging from the largest to the smallest of wild felines in the Americas.³⁴⁷ That the Bribri could use the same word for animals similar in appearance but vastly different in size may be explained by the perception of vision in shamanic trance, where the size of an

primary deity in that world (192), and they call Sula' male (193, 197), while Bozzoli de Wille, a leading anthropologist of the Bribri since the 1970s, notes that Sula' is usually female and the first grandmother but sometimes referred to as hermaphroditic (1982a: 145, n. 3 and 161). These spirits will be further discussed below, but it should be noted here that oral traditions of the Bribri which have recorded these stories are remembered by multiple shamans who may have different versions from other shamans. I will attempt to tease out key information on animals, sex and gender, and recurring roles in Bribri spirituality from these various versions. It should certainly be noted that Spanish ideas of masculine superiority have strongly influenced language and beliefs among indigenous groups in the last half millennium (see **Ch. 1** for references to gender disparity among Amerindian groups).

³⁴⁵ In another instance of gender disparity, Jara M. and Garcia S. 2003 often use the word *rey* (king) for major spirits in the underworld who control animals, plants, illnesses, and other forces. This term is clearly masculine, yet we know from most other Amerindian cultures that such powerful spirits are often "mothers" and not only "kings" or "masters" (Stone n.d. [2009]: 104; Morgan 1988). Because I have not had the opportunity to interview multiple Bribri informants regarding the gender of the various *reyes* in their spirit world, I will use the gender-neutral word "owner" instead.

³⁴⁶ Jara M. and Garcia S. 2003: xvii.

³⁴⁷ The Kechwa word *puma* is comparable the Bribri *namu* (personal observation among Quichua/Kechwa speakers in Ecuador, 2002). Puma is particularly misleading because in English today it has come to mean mountain lion (*Felis concolor*), also known as a panther or cougar in English. I do not use puma for this reason; instead I use mountain lion, panther, or cougar or the species name. See Brannen n.d.f [2001] and Tinsley 1987: 7.

object may remain the same whether near or far; in trance, size does not always matter.³⁴⁸ Also, the spiritual connotation of animals will overlap in some cases with the discussion of spirits and Bribri characters in **Recurring Roles...** below. In general in the Amerindian world, as Rebecca Stone has noted, "animals communicate 'on a deep intuitive level' with those in trance,"³⁴⁹ and, likewise, the Bribri experience of animals seen in trance or known through trance and spirit communication will be presented below.

Felines

Arguably the most important and most powerful type of animal in shamanic Siberian and Amerindian cultures, and specifically here that of the Bribri, is the feline (see, for example, cat. nos. 35 and 36, and recall that motifs such as the mat pattern and serpentine strands are also associated with the feline).³⁵⁰ The Bribri chief of the jaguars, Bóknama, was also the chief of the clan of the *usékölpa*,³⁵¹ the feared and respected war-shaman-chiefs of old who controlled the weather and inter-cultural conflicts, were considered the greatest healers of all Talamancan shamans, and could transform into jaguars (see **Recurring Roles...** below). Bóknama was their chief spirit, but with the *usékölpa* no longer practicing today, Bóknama is relegated to stories of the past (see **Sacred Stones** above). Almost all the Bribri stories of powerful felines recall a past in which the felines were the leaders and most respected creatures of all, but through five hundred years of Spanish Colonial and Costa Rican government domination in the region these creatures have been transformed, at least in words, into "monsters," "evil spirits,"

³⁴⁸ See Stone n.d. [2009] for a discussion of size in trance visions.

³⁴⁹ Stone n.d. [2009]: 85 citing "(Metzner 2006: 139)."

³⁵⁰ Saunders 1998; Halifax 1979; Eliade 1964 [1951].

³⁵¹ Jara Murillo and Garcia Segura 2003: xxiv.

and "devils." To understand ancient thought about these creatures such medieval European negativity must be stripped from a reading of their powers and their full ferociousness be held in awe, as the ancients would have perceived them.

The first grandmother of the Bribri is Namàsia (the sacred stone feline).³⁵² She existed before Sibö and Sula',³⁵³ and she lives inside or under the earth in the place where the sun is born, Nopátkuo. She was living inside this world with her daughter, Namàitami, the tapir, and her granddaughter, Irìria, the Little Girl Earth, when Sibö invited³⁵⁴ her to a party for the inauguration of his new world and asked her to bring her granddaughter. Only Namàsia had the power to carry heavy loads and children and to take her granddaughter, the Little Girl Earth, to the party. At the party, Sibö took some large straps of bark for carrying the girl over his back so that she could dance with him. After four turns dancing, the straps broke and the little girl fell to the ground.³⁵⁵ The helpers of Sibö began to sing (likely as birds who would become funeral singers). The Little Girl Earth died, and the grandmother began to cry and to search for her, but the granddaughter had become the earth of today, the land, in Sibö's new world.³⁵⁶ Dakur, the

³⁵² Elsewhere I have called her Earth Grandmother Jaguar (Wingfield 2007), based on reading Bozzoli de Wille 1982a and 1975, but with the Jara Murillo and Garcia Segura 2003 text in hand I believe Sacred Stone Feline and First Grandmother are more accurate or perhaps Stone Grandmother Jaguar. Earth Grandmother Jaguar probably conflates her granddaughter, Little Girl Earth, partially into the grandmother's identity, which in Amerindian cyclical thinking makes sense. Either name would probably be understood by the Bribri.

³⁵³ Based on the descriptions of Namàsia and Sula' from various readings, it is possible the two are one with different names within Talamancan society (Jara Murillo and Garcia 2003; Bozzoli de Wille 1982a); see **Chibchan Concepts of the Female...** below.

³⁵⁴ One interpretation here could be that Sibö "tricked" Namàsia into bring the Little Girl Earth in order to make the land for his new world; perhaps she was a sacrificial victim.

³⁵⁵ In another version, the grandmother (or the girl's mother) was making a chocolate beverage and dropped the girl, causing her death (Bozzoli de Wille 1982a: 154). In yet another version, the grandmother was carrying her, and when she arrived at the party the straps holding the girl broke (Jara Murillo and Garcia Segura 2003: 74).

³⁵⁶ Jara Murillo and Garcia Segura 2003: 128-129.

bat, sucked the blood of the Little Girl Earth and when he defecated herbs grew.³⁵⁷ Sibö also used her blood to nourish the land and make it suitable for sowing the "seed," or *ditsö*, the Talamancan peoples.³⁵⁸ For Sibö had brought humans, as maize kernels, up out of the womb of the earth, the underworld, land of Namàsia, and acting as the first mother or grandmother, Sibö carried the humans up out of the underworld in a basket, a metaphorical womb for Chibchans.³⁵⁹

From Namàsia's tears, at the death of her granddaughter, were born four groups of felines and four groups of raptors. One of the feline groups is the *dulëkolo*, who are aggressive because they remember that the Little Girl Earth was murdered.³⁶⁰ A second is the *jkönú*, small spotted felines, either ocelots (*Leopardus pardalis*), margays (*Leopardus wiedii*), or the littlest one (*Felis tigrina*).³⁶¹ A third is the *siàlu*, a species of small feline, of dark color, likely the jaguarundi (*Herpailurus yagouaroundi*).³⁶² A fourth is the *dinamu*,³⁶³ the water felines, who are large and vicious and may be jaguars (*Pantera onca*) or mountain lions (*Felis concolor*). (See **Birds** below for the raptors created from Namàsia's tears.) (Due to their connection to the First Grandmother, felines and hawks play uncle and in-law roles in stories³⁶⁴ [see **Chibchan Concepts of the Female...** below.])

After Sibö had used Namàsia's granddaughter to make the earth, he enlisted the help of various animals to continue constructing "his house," the new world. One of the animals who helped him raise one of the eight posts for the house was a representative of

³⁵⁷ Jara Murillo and Garcia Segura 2003: 74.

³⁵⁸ Bozzoli de Wille 1982a: 154.

³⁵⁹ Falchetti 2001: 128; Bozzoli de Wille 1982, 1975: 129.

³⁶⁰ Jara Murillo and Garcia Segura 2003: 59.

³⁶¹ Jara Murillo and Garcia Segura 2003: 90.

³⁶² Jara Murillo and Garcia Segura 2003: 181.

³⁶³ Jara Murillo and Garcia Segura 2003: 49, 128ff.

³⁶⁴ Bozzoli de Wille 1982a: 155.

the *namu*.³⁶⁵ Some of the *namu* of past glory live on in tales of fear of water crossings and of hunting in the dark rain forest. *Dìnamu*, the feline of the water, is said to live near the disembarking point of the river Dapáli. *Dìnamu* is believed to have the ability to change the water levels and trap humans. It is a feline of great stature and can be grey, dark brown, black, or very yellow -- it is believed *Dìnamu* changes its color to be camouflaged in the water. *Dìnamu* has two tails, red eyes, and red, bloodied fangs, which protrude over both sides of its maw. *Dìnamu*'s body is hot. Its permanent home is in a canal under Nopátkuo, the place where the sun is born, where it puts together the waters of the earth in its solitary river.³⁶⁶ The *áknamu*, "stone felines," are considered dangerous spirits that torment hunters,³⁶⁷ although hunters look to the *namu* for proper techniques in stalking prey.³⁶⁸ The *namàlama* are spirits which live under the mountains and can shape-shift from human to feline. They existed before Sibö constructed his house.³⁶⁹ These spirits today are called "devils" in Spanish, and to receive such a name from conquering Europeans they must have been very potent beings. The *ísnamu* are small felines related to *namàlama* who eat the remains of deceased persons when the funeral service is not properly conducted.³⁷⁰

Among the Bribri today, the most important clans are still those associated with felines and monkeys.³⁷¹ *Túbölwak*, the clan of the yams, is associated particularly with jaguars and with war, and this clan appoints Bribri war chiefs; its women can marry

³⁶⁵ Jara Murillo and Garcia Segura 2003: 142.

³⁶⁶ Jara Murillo and Garcia Segura 2003: 48ff.

³⁶⁷ Jara Murillo and Garcia Segura 2003: 3-4; here again is an example of the author's use of the words "diablo" and "malignant," which I translated as "dangerous spirit."

³⁶⁸ Jara Murillo and Garcia Segura 2003: 129.

³⁶⁹ Jara Murillo and Garcia Segura 2003: 127.

³⁷⁰ Jara Murillo and Garcia Segura 2003: 75.

³⁷¹ Jara Murillo and Garcia Segura 2003: 53ff.

usékölpa.³⁷² Tékibiwak is a clan closely tied to jaguars, for their members are said to have jaguar blood in their veins: in early time sisters of the clan mated with jaguars who transformed into humans. The men of the clan wear jaguar fang necklaces and are allowed to hunt jaguars because "they are jaguars too" (see **Jewelry** above).³⁷³

Birds

The wide variety of birds in Costa Rica has provided the Bribri with many characters and avian associations in their notions of spirituality.³⁷⁴ In general, birds are considered to be the helpers of shamans: "Each song of the *awa* is symbolized as a bird which travels away to converse with the spirit of the illness."³⁷⁵ Some birds are considered malevolent and therefore acceptable to hunt: "The powerful devil [sic] Bukulú goes to see humans as a bird and humans shoot them with blowguns."³⁷⁶ Certain birds are associated with specific shamanic duties and/or may also be affiliated with particular positions and spirits in Bribri culture; these birds are discussed below.

The *a's* is a small blackbird with red feathers at the neck, known as the cacique bird (but presumably having nothing to do with a chief) and scientifically as *Icteridae*; this bird is used by shamans for healing.³⁷⁷ The sacred stones of shamans are said to have originally been a bird (see the story of Dikúswa above in **Sacred Stones**). Hummingbirds (*batsù*) are considered the messengers of Sibö.³⁷⁸ The quetzal (Kabék; *Pharomachrus*

³⁷² Jara Murillo and Garcia Segura 2003: 215.

³⁷³ Jara Murillo and Garcia Segura 2003: 212.

³⁷⁴ Note that the Bribri incorporate more birds into their ideas of spirituality than I cite here, but I have chosen only birds relevant to the Greater Nicoyan effigies in the corpus of this dissertation -- for example, hummingbirds have been for the most part excluded from the discussion here as have herons.

³⁷⁵ Jara Murillo and Garcia Segura 2003: 11-13 (my translation).

³⁷⁶ Jara Murillo and Garcia Segura 2003: xvii.

³⁷⁷ Jara Murillo and Garcia Segura 2003: 15.

³⁷⁸ Jara Murillo and Garcia Segura 2003: 17.

nocinno costarricensis), along with the green parrot (Pà; *Ara ambigua*), the scarlet macaw (Kuka'; *Ara macao*), and the chestnut-mandibled toucan (Tsiö; *Ramphastos swainsonii*), "forms the group of seeds that gave origin to Bribri funeral singers."³⁷⁹ The macaw is singled out by a special funerary ritualist, the *kuka' ókôm*, who sacrifices a macaw at funerals of important persons and dances and drums with macaw feathers in hand (See **Staffs** and **Recurring Roles...** below).³⁸⁰ Bribri elderly and shamans put parrot body parts near children when they are young so that they gain intelligence and the ability to see and grasp well because they have been "touched by the parrot."³⁸¹

While the quetzal, green parrot, scarlet macaw, and chestnut-mandibled toucan may be associated with burial through their funeral chants, vultures (*ölö*; *Catharistes atrata*) are more closely tied to the actual burial process in Bribri spirituality. In the Bribri story of the revival of Sibö by Sula', vultures are one of the animals which deflesh Sibö's corpse so that only bones remain. At the death of a human, the defleshed bones, also known as seed to the Bribri, would be completely cleaned, wrapped in fibers, and buried in the earth for rebirth in the spirit world anew.³⁸² But for Sibö, Sula' was instructed by Sibö's father to gather the organs taken from the animals, which he did -- after forcing the animals to regurgitate them -- and then to blow on the body and the organs and rinse them in river water. After Sula' did these things, Sibö was revived. In one version of the story a regular vulture ate Sibö's left eye, and the chief of the vultures (known as either Ölöbulu or Bëkuli) ate his right eye.³⁸³ In another version, the vulture

³⁷⁹ Jara Murillo and Garcia Segura 2003: 93ff; the translations are mine.

³⁸⁰ Jara Murillo and Garcia Segura 2003: 111; Bozzoli de Wille 1982a: 158.

³⁸¹ Bozzoli de Wille 1982a: 149-150.

³⁸² Jara Murillo and Garcia Segura 2003: 135; MacCurdy 1976 [1911]: 48, 49; Bozzoli de Willi 1962: 79, 82; Stone 1962: 25ff; Lothrop 1926: 80-81; note that this process is known as secondary burial and takes place usually one year after the death date, at a time by which the body should have completely dried out.

³⁸³ Jara Murillo and Garcia Segura 2003: 107.

ate Sibö's liver.³⁸⁴ In both versions, the vulture was not said to have completely defleshed the bones and prepared them for the next life, but still he is associated with that process and, thereby, presumably with buriers (*óköpa*). In fact, Doris Stone noted in her ethnographic work on Talamancans that the only two animals *óköpa* may touch are vultures and opossums.³⁸⁵ In some Bribri stories, Sibö is a king vulture who flies highest in the sky and watches over his creation,³⁸⁶ making the vulture a complex animal character associated with a shamanic burier and one of the top shamans in Bribri culture, Sibö, one of the creator spirits.

Raptors (*pù*), birds one would expect to be very important in Bribri spirituality as they are throughout Amerindian cultures,³⁸⁷ are referred to by the Bribri as some of the oldest of birds, created before humans. The Bribri term *pù* includes eagles (*salpù*; *Harpia harpija*) and falcons and hawks (*tsikita* and *köl*; *Falco* and *Accipitrianae*).³⁸⁸ They are said to have been born in the tears of the first grandmother Namàsia (see **Felines** above). In the distant past, they are believed to have eaten indigenous people. However, the Bribri outwitted the ancient raptors by blowing the shaman's sacred tobacco smoke in their eyes.³⁸⁹ (This assertion of shamanic control over raptors could be interpreted as the dissolution of the power of raptors, offspring of Namàsia, a powerful female feline spirit of old, at the hands of a new power, Sibö and his shamans [see **Chibchan Concepts of the Female...** below].)

³⁸⁴ Jara Murillo and Garcia Segura 2003: 141.

³⁸⁵ Stone 1962: 30.

³⁸⁶ Aguilar Piedra 1996. Other shamanic cultures seem to emphasize the sensation of flying like a bird while in trance (Stone n.d. [2009]: 100-103, Ch. 2) more than do the Talamancans; this mention of Sibö as a king vulture is a rare instance -- perhaps scholars have not raised this question much yet.

³⁸⁷ Stone n.d. [2009]: 85.

³⁸⁸ Jara Murillo and Garcia Segura 2003: 107, 157, 229; note that no specific species were provided for the falcons or hawks.

³⁸⁹ Jara Murillo and Garcia Segura 2003: 152-153.

Owls are not included in the term *pù* but are singled out for special posts within Bribri spirituality. The owl known as Sùla (not to be confused with Sula') is one of two wives of the sun, Dalàbulu.³⁹⁰ The owl known as Alàmok converted itself into one of the eyes of Itsa', a powerful principal spirit known as the Chief Grandmother.³⁹¹ The clan of the owl, Mòjkwak, can produce *bikili'* (interpreters), and its members may marry *usékölpa*.³⁹²

Saurians

In the Latin American Spanish language there is one word used for lizards, iguanas, caimans, and crocodiles: *lagarto*. This word is used by the Bribri in the same manner and relates to several top spirits. Olòmisa is the chief of the saurians, and his maternal grandfather and maternal uncle are the *sèrkèpa* (spirits of storms and hurricanes).³⁹³ Olòmisa lives in Nopátkuo, where the sun is born, and where he is guardian of the door of the sun. Olòmisa is revered by humans because he protects them from the dangers of the Dìnamu (see **Felines** above).³⁹⁴ Buà is the original iguana spirit who was one of the animals who helped Sibö build his house (see **Scavengers** below), but Buà along with Kirë, gecko (*Esphacrodactylus*), were not fully respectful of Sibö, so

³⁹⁰ Jara Murillo and Garcia Segura 2003: 42-43.

³⁹¹ Jara Murillo and Garcia Segura 2003: 6; note that Itsa' is called a "diablo" or "devil" by these authors. See **Chibchan Concepts of the Female...** below for a discussion of the reasons for these changes in terminology and perhaps also perception of earlier principal powerful spirits, particularly felines and birds of prey. See also Jara Murillo and Garcia Segura 2003: 117, 118 for entries on Míkubulu, Chief Grandmother, also known as Itsa' and Míkuchake, Major Grandmother, an "evil spirit" who killed Rain, the wife of Kikílma, Thunder.

³⁹² Jara Murillo and Garcia Segura 2003: 118.

³⁹³ Jara Murillo and Garcia Segura 2003: xxiv, 146; note that in the first page referenced the authors call Olòmisa the grandfather of the storms, but the information on the second page referenced is clearer and seems to be the more accurate of the two; however, the difference could be in oral history sources.

³⁹⁴ Jara Murillo and Garcia Segura 2003: 146.

Sibö made them almost deaf and easy prey for humans to eat.³⁹⁵ Bóknama, chief of the jaguars and chief of the clan of the *usékölpa*, has the power to turn into a saurian.³⁹⁶ Lan is a dangerous spirit force capable of shape-shifting into a saurian or a human.³⁹⁷ Talók is a caiman (*Caiman crocodilus*) spirit person who eats in one gulp persons who have committed incest; this creature was eliminated by the *usékölpa*.³⁹⁸ (One could interpret this last story to mean that an old enforcer of Bribri law, a threatening caiman, disappeared when the powerful shamans who controlled such creatures were eliminated by the Costa Rican government in the early to mid 1900s.³⁹⁹)

Serpents

Writhing, undulating serpents are one of the first animals seen in shamanic trance, forming out of geometric patterns.⁴⁰⁰ Their role as shape-shifters and symbols of shamanic power permeates Bribri spirituality, as it does Amerindian belief. Serpents are thought of as stars by the Bribri, and they helped create the sky, led by the chief of the snakes, Shulákama, a powerful *awa*. The snakes in the earth today protect the Bribri.⁴⁰¹ However, the caretaker of snakes, Shulákama, shoots arrows in the spirit world, which are venomous snakes on earth.⁴⁰² Bóknama, chief of the jaguars and chief of the clan of *usékölpa*, has the power to turn into a serpent.⁴⁰³ Sibö and other powerful shamans

³⁹⁵ Jara Murillo and Garcia Segura 2003: 31, 104.

³⁹⁶ Jara Murillo and Garcia Segura 2003: 25ff.

³⁹⁷ Jara Murillo and Garcia Segura 2003: 115; again in this reference the authors refer to the spirit as a "devil" which I denounce.

³⁹⁸ Jara Murillo and Garcia Segura 2003: 210.

³⁹⁹ John Hoopes discusses the use by dark shamans (such as the Bribri *usékölpa*) of such dangerous spirits in controlling the population (personal communication 2007).

⁴⁰⁰ Stone n.d. [2009] importance of snakes in vision.

⁴⁰¹ Jara Murillo and Garcia Segura 2003: 206ff.

⁴⁰² Jara Murillo and Garcia Segura 2003: xix.

⁴⁰³ Jara Murillo and Garcia Segura 2003: 25ff.

possess staffs which turn into snakes.⁴⁰⁴ Tkabëköl is a snake who ate the ancients.⁴⁰⁵ In the afterlife, those persons who have mistreated animals or plants or other spirits must contend with a snake protector of that spirit; these are known as *ijitkabë*.⁴⁰⁶ Snakes and Shulàkama live in Nopátkuo, where the sun is born, home to Namàsia/Sula'.⁴⁰⁷

Some *awapa* are associated with serpents specifically: those of the clan of the serpents, Tkabëriwak. In general, serpents are both protective and dangerous in the minds of the Bribri, much like the *usékölpa* (see also **Monkeys** and **Dark Shamans** below).

Monkeys

Simians, so close to humans in appearance and behavior, are used throughout native Central American stories as doubles for humans.⁴⁰⁸ For the Bribri the clans associated with monkeys produce many of their leaders and officials. These clans are the most powerful, along with the jaguar and serpent clans. In Bribri creation stories, monkeys are associated with females and help orchestrate funeral services.

The last chiefs of the Bribri belonged to Sàlkwak, the clan of the spider monkey (Sàl; *Ateles geoffroyi*). This clan is said to have come from progenitors with two tails (one at front and one at back) and with eyes in the face and in the back of the head or with two heads. This clan not only produced chiefs (*bulu'*) but also interpreters (*bikili'*).⁴⁰⁹ While the progenitors of this clan may sound like fantastical beings, their form was probably meant to engender fear and respect in the Bribri for their leaders and officials,

⁴⁰⁴ Jara Murillo and Garcia Segura 2003: 206ff, 223.

⁴⁰⁵ Jara Murillo and Garcia Segura 2003: xix.

⁴⁰⁶ Jara Murillo and Garcia Segura 2003: 84.

⁴⁰⁷ Jara Murillo and Garcia Segura 2003: 133, 206ff.

⁴⁰⁸ The most famous example being the monkey-artists twins of the Mesoamerican "Bible," the *Popol Vuh* (Tedlock 1996).

⁴⁰⁹ Jara Murillo and Garcia Segura 2003: 36.

who had "eyes in the back of their heads" to see all, in this world and in the world of the spirits. These leaders are remembered as being "very exacting. They passed by all the houses for reviewing their state [of cleanliness]: if they found trash, they sent to death all those within the house."⁴¹⁰ *Awapa* also come from clans associated with monkeys (see **Recurring Roles...** below).

In Bribri stories, the female red squirrel (Bità; *Sxiurus hoffmani*), the spider monkey (Sàl; *Ateles geoffroyi*), the white-faced monkey (Ök; *Cebus capucinus*), and the howler monkey (Wîm; *Alouata villosa*) play a key role at funerals: they must touch and raise the corpse and prepare and serve the cacao beverage.⁴¹¹ They are remembered as having been *bikákala*, event organizers, for the funerary ritual of the sun.⁴¹² (See **Event Organizer** below.)

Deer

Recall that deer antlers are one of the "horns" shown on "diablo" masks at the annual Boruca festival "Los Diablitos." In a shamanic worldview such horns refer to the visions of the seer emanating from within her head (see **Heads, Hairstyles, and Headwear** above). Deer in the stories of the Bribri take on fantastical qualities. The *tulíbetkala* are deer with only one leg at the center of the belly and are said to punish incest.⁴¹³ Sulì, the original deer spirit person, was so fast that it was able to measure the world in four leaps. Sibö had asked the deer to do this before the tree which became the ocean fell (see **Axes** above). After the tree fell, the deer picked up the canopy and placed

⁴¹⁰ Jara Murillo and Garcia Segura 2003: 156.

⁴¹¹ Jara Murillo and Garcia Segura 2003: 24, 267.

⁴¹² Jara Murillo and Garcia Segura 2003: 140, 155, 251.

⁴¹³ Jara Murillo and Garcia Segura 2003: 217.

it on the trunk in a circle.⁴¹⁴ These stories of Sulì seem to show respect for the deer's speed and resourcefulness and possibly allude to its diet of green leaves.

The Bribri societal position directly associated with a deer is the funeral singer (*tsököl*): members of the clan of the valley of the deer, Sulìsuwak, may become funeral singers.⁴¹⁵ In an early twentieth-century ethnographic account Bribri *awapa* are noted for using sacred healing stones, preferably from a deer.⁴¹⁶

Frogs and Toads

In the Western mind, all toads are frogs, but not all frogs are toads. But in Bribri spirituality, they are generally one and the same and are considered female. The Bribri call them *bukuë'* and believe that "[i]n the beginning, Sibö made these women for they sing in December, during the rainy season."⁴¹⁷ Likely related, Bukulú, a very powerful guardian spirit of certain animals protects menstruating women or those who break taboos.⁴¹⁸ Menstruation is perceived by the Bribri as something out of the norm and therefore a taboo.⁴¹⁹ Among the Chibchan peoples of Colombia, frogs are known to be directly associated with menstruating women and the color red. The ancient Chibchan frog-shaped pendants made of gold and copper alloy (see **Ch. 2 Florescent Period and Jewelry** above) were said to smell like menstrual blood, and their reddish coppery color, also likened to menstrual blood, was prized.⁴²⁰

⁴¹⁴ Jara Murillo and Garcia Segura 2003: 200-201.

⁴¹⁵ Jara Murillo and Garcia Segura 2003: 201.

⁴¹⁶ Blessing 1921: 99-101.

⁴¹⁷ Jara Murillo and Garcia Segura 2003: 34.

⁴¹⁸ Jara Murillo and Garcia Segura: 2003: 34. The authors do not state whether specific animals in their statement about Bukulú.

⁴¹⁹ Bozzoli de Wille 1982a.

⁴²⁰ John Hoopes, personal communication 2006-present; Bray 2003; Falchetti 2003.

Scavengers: Armadillos, Vultures, and Opossums

Armadillos and opossums are both scavenging and burrowing animals common in Central America. In Costa Rica, the nine-banded armadillo (*Dasypus novemcinctus*) is frequently encountered in the forest. In most Bribri stories today, the two creatures, armadillos (*tsawi*) and opossums (*bikili'*; *Didelphis marsupialis*), have slightly different roles in Bribri spirituality, but some accounts point to the two as being almost interchangeable, likely due to their scavenging nature (see **Recurring Roles...** below). Coatimundi (*Nasua narica*) and raccoon (*Procyon lotor*) may also fall into this category of scavenging animals, and they are well represented in the ancient ceramic corpus,⁴²¹ but direct mention of these two animals is not prevalent in Bribri stories.

Totobe is the name of the original armadillo spirit⁴²² who was charged with guarding the basket of maize seeds (the original human beings). But Totobe ate the seeds, and Buà, the original iguana spirit, was his ally. When Sibö asked Buà if he smelled toasted maize, Buà answered, "No." Then Sibö asked Buà if he heard someone toasting maize, and Buà again answered, "No." At this insolence, Sibö made Buà almost deaf and edible for humans.⁴²³ In the story the armadillo is not caught, but perhaps because he was still associated with the death of some of these first humans (by eating them), he came to be associated with burial. Another story more closely ties the armadillo to burial, that of the revival of Sibö, as told above in **Birds**. In one version of the story the vultures ate Sibö's eyes, and armadillos ate Sibö's liver and his heart. The names for the armadillo

⁴²¹ Personal observation of the ancient Costa Rican ceramic collections used to build my dissertation corpus.

⁴²² Jara Murillo and Garcia Segura 2003: xxvi-xxx.

⁴²³ Jara Murillo and Garcia Segura 2003: 31.

who ate Sibö's liver are *tsawi'* (Bribri) and *armadillo cusuco* (Spanish), and the names for the armadillo who ate Sibö's heart are *bulür* (Bribri) and *armadillo zopilote* (Spanish), even though the scientific name for both armadillos is the same (*Dasyopus novemcinctus*).⁴²⁴ That the second armadillo's name in Spanish includes the word for "vulture" (*zopilote*) is intriguing; the two animals are both considered defleshers in the story of Sibö's revival and perhaps are seen almost as one in Bribri thought.

Bikili' is the original opossum spirit.⁴²⁵ In the beginning, Bikili' was a divining stone, the first healer, and the first intermediary between Sibö and humans (see **Sacred Stones** above). In an early creation story the opossum is the funeral singer (*tsököl*) (see **Musical Instruments** above). In one version of the story, Sibö revived the opossum from near death by making the opossum sing itself back to life with the creator's help.⁴²⁶ Since then, Bikili' speaks for the Bribri people before the *usékölpa* and is known as the "interpreter."⁴²⁷ Interpreters in Bribri society may come from Mòjkwak, clan of the owl, whose members are permitted to marry *usékölpa*.⁴²⁸ As mentioned above in **Birds**, Doris Stone noted in her ethnographic account of the Bribri that the opossum was associated with burying.⁴²⁹

As scavengers, all three animals -- the armadillo, the vulture, and the opossum -- have been associated with funerals. The armadillo ate the first humans and helped deflesh Sibö. The vulture also helped deflesh Sibö, and one of the names of the chief of the vultures, Bekuli, is similar in sound to that of the original opossum spirit, Bikili'. The

⁴²⁴ Jara Murillo and Garcia Segura 2003: 109-110; this issue needs further investigation.

⁴²⁵ Jara Murillo and Garcia Segura 2003: xxxiv.

⁴²⁶ Jara Murillo and Garcia Segura 2003: 23-24.

⁴²⁷ Jara Murillo and Garcia Segura 2003: xxxiv, 23ff.

⁴²⁸ Jara Murillo and Garcia Segura 2003: 118.

⁴²⁹ Stone 1962: 30.

opossum has played the role of funeral singer and is one of two animals the *óköm* (burier) is allowed to touch (the other being the vulture; see below).⁴³⁰ These three animals seem almost interchangeable in the minds of the Bribri. While they are not as obviously associated with each other visually as are the eagle, hawk, and falcon, which all fall under the category of raptor (*pù*), or as the jaguar, mountain lion, ocelot, margay, and jaguarundi are, which all fall under the category of feline (*namu*), perhaps the overarching term "scavenger" encapsulates the key quality of these three animals, even if they do not resemble each other in appearance.

Bats

Nocturnal creatures that dwell in dark caves, bats by their very nature could be considered shamanic (recall that Bribri *awapa* rites only take place at night).⁴³¹ That one bat native to Costa Rica, the vampire bat (*Desmodus rotundus*), also sucks blood makes the creature a potent symbol for an underworld of spirits who need human blood for their own renewal.⁴³² This symbolism is found in one of the most important Bribri stories, the creation of the land from the offspring of the First Grandmother (see **Felines** above). In the story, Dakur, the bat spirit person, is sent by Sibö

"to suck the blood of the Little Girl Earth. After completing this mission, the bat defecated over some rocks, and days after there began to grow some herbs. After the fourth time Dakur began to suck the blood of the Little Girl Earth, the spirit person of pita [*Furceaea cabuya*], the fiber used by the Bribri for nets and traps,] cut Dakur in two. The upper part of the animal (head and wings) turned to where Sibö was and claimed he had

⁴³⁰ Stone 1962: 30.

⁴³¹ See **Tools of the Shaman's Trade** above and Salazar S. 2002: 11-13, 41.

⁴³² The sun in particular must have human blood (chocolate) to continue its route over the earth and back under/through the spirit world to be reborn anew each day (Jara Murillo and Garcia Segura 2003: 42). Note that in their "dictionary of Bribri mythology" Jara Murillo and Garcia Segura only list the following species of bat: *Artibeus jamaicensis* (2003: 41).

succeeded; then the gods...advised him to hang himself head down to cure more rapidly."⁴³³

The bat's ability today to hang upside-down to rest gives it a different perspective on the world, a sense appropriate for a shamanic worldview which features an emphasis on seeing in unusual ways, as the monkeys above do. The fact that the bat was tricked by a trap (the pita spirit person), yet survived mutilation, imbues this animal with power of life over death, another quality needed in a shaman.

The bat, like the other animals above, is seen repeatedly in the art of ancient Costa Rica. Hopefully the stories and interpretations of these animals in Bribri thought will enlighten our understanding of the ancient effigies in the following chapters.

Recurring Roles in Bribri Spirituality and Chibchan Culture

Amerindian thought is cyclical.⁴³⁴ Each person or event has come before in its original form. A grandmother births a mother who births a daughter, but at the same time that original mother becomes the next grandmother, and the original daughter becomes a mother and so on and so on. The first grandmother was the original of all women. In this type of thinking, each person takes on a role previously inhabited by someone else. All roles are recurring.⁴³⁵ This is so in Bribri thought for all creatures, not just humans. The opossum is known by its proper name, *Bikili'*, as the original opossum spirit, but each opossum that walks the earth is also *bikili'* and can play the part of the original opossum spirit, or each *dìnamu* (water feline) encountered in Bribri rivers is a version of the

⁴³³ Jara Murillo and Garcia Segura 2003: 41.

⁴³⁴ Stone n.d. [2009]; Miller 2001; Tedlock c1982.

⁴³⁵ See Eliade 2005 [1954] for a similar explanation of recurring roles in shamanic cultures worldwide.

Also, I would like to credit John Hoopes for helping me work out some of these thoughts in a discussion we had in November 2004, when I first met him.

original Dìnamu. The roles discussed below are ones repeated over and over in Bribri culture. They began in the distant past as spirits and continue today as human after human after human takes on the role, but that human embodies the ancient spirit who performed the role originally. Many of the roles are also associated with animals/animal spirits. As with other Amerindian cultures, the world of the spirits is the "real world," and life on earth is but a mere reflection of that original world.⁴³⁶ As the anthropologists Carla Victoria Jara Murillo and Alí Garcia Segura note for the Bribri, "The forms that we see in this world are as doubles or projections of their true origin, which is permanently in the place where the sun is born, where the sun sets, under the earth."⁴³⁷ Each new life form on earth will eventually return to the "real world" of spirits, and the next version will replace it here on earth.

Over time certain roles seem to have been divided into multiple roles, likely as society expanded and grew. During times of contraction for Bribri society, particularly in the last two centuries, the Bribri have been forced to consolidate some of these roles. For example, the Bribri admit that today the *awapa* must perform duties previously carried out by the *usékölpa*, the funeral singers, and the buriers. Also today, a *bikákala* must take on the tasks of interpreter, chocolate preparer, and event organizer. Thus, the roles appear to be fluid over time, and determining their exact identification within the ancient effigies is, therefore, somewhat subjective, but with enough information about the various roles to pinpoint key traits still a viable route of inquiry.

⁴³⁶ Stone n.d. [2009]; Jara Murillo and Garcia Segura 2003: 198.

⁴³⁷ Jara Murillo and Garcia Segura 2003: 198.

The major roles of Bribri society are discussed below with a backdrop of cyclical thinking and the understanding that the roles have expanded and contracted throughout time.

Mother of Sacred Stones

Siàtami is one who protects the sacred healing stones, literally "mother of the sacred healing stones."⁴³⁸ The living Bribri woman who takes on this role must train as an *awa*, and she must be a member of the same clan as the *awa* whose stones she guards. The *siatami* keeps the stones (*sia'*) within a small bag and in a special place in her home where no one can touch them. When the *awa* dies, the stones, which are female, are said to be "widowed," but the *siatami* must continue to watch over them to prevent any harm they may cause without the *awa*.⁴³⁹

Burier

The Bribri post of burier, or mortician, is known as *óköm* (*óköpa* in plural form)⁴⁴⁰ and is affiliated with the armadillo, opossum, vulture, and macaw (see **Scavengers and Birds** above). It is also spelled *okob*⁴⁴¹ in some texts. In the hierarchy of Bribri positions, the role of burier falls between mother of the sacred stones and funeral singer.⁴⁴² The position is specifically designated as a "specialist in charge of handling cadavers."⁴⁴³ For the death of a pregnant woman, an experienced burier is required. If

⁴³⁸ Jara Murillo and Garcia Segura 2003: 182; note that in Spanish the words "piedras curativas sagradas" (sacred curing stones) and "*dueña*" (female owner) are the two parts of her name; "sia" and "tami."

⁴³⁹ Jara Murillo and Garcia Segura 2003: 182.

⁴⁴⁰ Jara Murillo and Garcia Segura 2003: 138.

⁴⁴¹ Bozzoli de Wille 1982a: 154.

⁴⁴² Jara Murillo and Garcia Segura 2003: 138.

⁴⁴³ Jara Murillo and Garcia Segura 2003: 138.

none can be found, a man must cut the deceased's house posts down so that the roof collapses on her, and her home becomes her burial place.⁴⁴⁴ Buriers and pregnant women are both considered potent humans in this world because they hold the power to open and close the door to the spirit world: they receive similar training from elders, are kept separate from society, cannot touch others in the society, and eat special diets because of their privileged positions.⁴⁴⁵

The burier is able to open the door to the spirit world and send the deceased there, after he has successfully prepared the body for the afterlife. *Óköpa* are skilled at handling axes and at woodworking (see **Tools of the Shaman's Trade** above) and are said to "fell" the deceased, a tall living tree upon death, in order to return its seed to the land of Namàsia for nurturing there.

Today, the position of burier seems to be no longer practiced. The burier's duties have been passed on to the *awa*, the only powerful shamanic post left and one that seems to try to carry as many responsibilities of the past as possible.⁴⁴⁶

Funeral Singer

The role of funeral singer (*tsököl* and *tsökölpa* in plural form)⁴⁴⁷ is also no longer held in Bribri society but is remembered as having been extremely important because the singers memorized and retold the ancient history of the Talamancans through their funeral chants.⁴⁴⁸ Now the *awapa* try to recall these stories and pass them on to future

⁴⁴⁴ Bozzoli de Wille 1982a: 159.

⁴⁴⁵ Bozzoli de Wille 1982a: 163.

⁴⁴⁶ Jara Murillo and Garcia Segura 2003: 231.

⁴⁴⁷ Jara Murillo and Garcia Segura 2003: 149.

⁴⁴⁸ Jara Murillo and Garcia Segura 2003: 231.

generations, while ethnographers frantically attempt to record them for posterity.⁴⁴⁹ The *tsökölpa* are thought of as four tropical birds: the green parrot, toucan, quetzal, and macaw (see **Birds** above). The macaw in particular has two roles: that of *tsököl* and *kuka' ókóm* (macaw burier). *Kuka' ókóm* is the funeral singer who sacrifices a macaw and wraps the red feathers around a stick to dance and drum, wielding the brilliantly decorated staff he has just made (see **Staffs** above). As part of the ceremony, the funeral singers also play a special musical instrument known as the *siáköl* (see **Musical Instruments** above).⁴⁵⁰

In the distant past opossum (Bikili') was a funeral singer, and in the more recent past the deer clan produced funeral singers (see **Scavengers** and **Deer** above).⁴⁵¹

Interpreter

In original spirit form Opossum, Bikili', was the interpreter between Sibö and humans at the beginning of humankind, but after creation of the earth Bikili' and then subsequent *bikili'* became the interpreters between humans and *usékölpa*.⁴⁵² For the Bribri *bikili'* can come from the same clan as do chiefs, the Salkwak or spider monkey clan (see **Monkeys** above).⁴⁵³ They can also come from Mòjkwak, clan of the owl; members of this clan may marry *usékölpa*.⁴⁵⁴ (See also **Musical Instruments**, **Sacred Stones**, and **Scavengers** above.)

⁴⁴⁹ Cervantes Gamboa 2003; Jara Murillo and Garcia Segura 2003; Salazar S. 2002; Guevara-Berger 1993; Bozzoli de Wille 1982a, 1982b, 1978, 1977, 1975; Stone 1962; Blessing 1921.

⁴⁵⁰ Jara Murillo and Garcia Segura 2003: 164; unfortunately, the authors do not elaborate on the instrument.

⁴⁵¹ Jara Murillo and Garcia Segura 2003: 201.

⁴⁵² Jara Murillo and Garcia Segura 2003: 23-24.

⁴⁵³ Jara Murillo and Garcia Segura 2003: 36-37, 156.

⁴⁵⁴ Jara Murillo and Garcia Segura 2003: 118.

Preparer of Chocolate

Among the Bribri, there is a post held by women who are charged with cacao preparation at celebrations or ceremonies, often funerals. This position is known as *tsuru' ókòm* (*tsuru' óköpa* in plural form) or *tsiru ókòm* or *tsuru' namàbata*.⁴⁵⁵ As evidence of the cyclical nature of these positions, Bozzoli de Wille states, "The woman who cooked that food, *tsiru ókòm*, had been trained by an older woman with that title. Both women roasted the cacao beans for the four feasts at the same time and held hands while they were stirring the beans."⁴⁵⁶ The *tsuru' ókòm* is associated with the female red squirrel and monkeys, who orchestrated the funeral service for the sun (see **Monkeys** above). The sun and other spirits in the world of Namàsia consume chocolate drinks there, but here in the earthly realm, that chocolate is human blood.⁴⁵⁷ As a symbol of this gift of human life to the spirits, Bribri drink chocolate at funeral services. Death is a sacrifice to humans but a boon to the spirit world -- old life returns to the spirit world and makes way for a new life here on earth, a return gift from the land of Namàsia.

Event Organizer

For Bribri events, and especially funerals, at least one woman is charged with organizing the event, the *Bikákala* or *Namàbata*. The woman who holds such a title is in charge of doing whatever is necessary for ceremonial work. She is the living version of the tapir *Namaitami*, the daughter of *Namàsia*, the sister of *Sibö*, and the mother of *Iriria*,

⁴⁵⁵ Jara Murillo and Garcia Segura 2003: 233; Bozzoli de Wille 1982a: 154.

⁴⁵⁶ Bozzoli de Wille 1982a: 158; note that on p. 150 of her text she also states these women can be trained by the signers, perhaps another sign that the roles are sometimes interchangeable and/or going through a period of flux as their society contracts.

⁴⁵⁷ Bozzoli de Wille 1982a: 145.

the Little Girl Earth.⁴⁵⁸ She helped organize the first Bribri funeral feast, the one held for her daughter the Little Girl Earth, when she was dropped while dancing at the party for the beginning of the earth (see **Felines** above).

The *bikákala* position can incorporate multiple roles: interpreter, feast organizer, funeral organizer, and cacao drink preparer and/or distributor.⁴⁵⁹ In its barebones form, the position of *bikákala* is emcee for the funeral with help from *óköpa*, *tsökölpa*, *bikili'*, *tsuru' óköpa*, and *awapa*. But even in distant times it seems the positions have been in flux: in the story of the female red squirrel spirit and the three monkey spirits, they must touch and raise the corpse and prepare and serve the cacao beverage (see **Monkeys** above). In fact, in the title for the squirrels and monkeys, *tsuru' óköpa*, the second word is "buriers," and in the story, they are charged with touching and raising the corpse in addition to preparing and serving the cacao. They are acting as *óköpa* or buriers in addition to fulfilling the usual role of the *tsuru' óköm*, that of cacao provider. In some accounts, the *bikákala* is recorded as being required to serve cacao individually to guests at funeral services. In these instances, the *bikákala* is taking on the duties of the *tsuru' óköm*. In sum, the position of *bikákala* seems to be somewhat of a catch-all for Bribri women capable of multitasking.⁴⁶⁰

Manager

The position of female manager in Chibchan society was noted by outsiders from Spanish Colonial times to the present. It requires the same skills as that of Event Organizer (*bikákala*), and the two positions likely overlap. Today among the Bribri, the

⁴⁵⁸ Jara Murillo and Garcia Segura 2003: 124.

⁴⁵⁹ Jara Murillo and Garcia Segura 2003: 91; Bozzoli de Wille 1982a: 154.

⁴⁶⁰ Also, Sibö can transform himself into the *bikákala* (Jara Murillo and Garcia Segura 2003: 165ff).

Fig. 50



positions of *bikákala* and the related *tsuru' óköpa* seem to be transitioning into cooperative managers of cacao farms and a chocolate production facility. In the Bribri town of Shiroles above the foothills of the Talamancan mountains on the Atlantic side, Bribri women have begun a cacao cooperative,

and they sell their cooperative-grown and cooperative-made products to tourists and at local festivals throughout the region (figs. 50, 51). In the current times of economic hardship for the Bribri, these innovative efforts are starting to pay off for these Bribri women and their community.⁴⁶¹

Fig. 51



Similar efforts at reinventing female management roles have been undertaken by Boruca women (figs. 46, 49, 52). In the town of Boruca, several women have joined together to establish a small museum of ancient Diquís art (ceramic, stone, and gold objects made by Boruca ancestors) and a locale for selling their community's carvings and weavings (see **Heads, Hairstyles, and Headwear** and **Clothing** above). When I interviewed one of the group's leaders, Margarita Lázaro, she emphasized the idea that Boruca women have had to struggle to regain positions of authority in their community but are gradually attaining more power (see **Elder** below).

⁴⁶¹ Personal observation and communication with one of the Bribri cacao cooperative members Damares Canales Cabrera, Shiroles, Costa Rica, summer 2005.

Fig. 52



Among the remaining Chorotega of Costa Rica and Nicaragua today, women run arts cooperatives and ceramics workshops in the towns of Guatíl and San Vicente in the Nicoya Peninsula and at San Juan de Oriente, south of Lake Managua, with both women and men working as artists (figs. 40, 53). Spanish records note the presence of female market managers in these regions in the sixteenth century, particularly among the

Chorotega and Sumo-Miskito.⁴⁶² Unlike in Mexico, homeland of the Nicarao and Chorotega of Greater Nicoya, only females and boys were allowed into Nicarao and Chorotega markets which were the domain of women/mothers.⁴⁶³

Fig. 53



Mother

Motherhood trains females to be good multitaskers and event planners. Recent anthropological studies have shown that female brains are better skilled at handling several jobs at once, due to millennia of needing to manage the care of the house, garden, children, and aging family members simultaneously in addition to community activities.⁴⁶⁴ Women begin learning these skills as daughters in their mothers' homes, but they particularly hone their own skills when pregnant and running their own households.

⁴⁶² Werner, c. 2004; Incer Barquero 1990.

⁴⁶³ Lothrop 1926: 51-52..

⁴⁶⁴ Sharpe 2000.

That the woman is managing so many duties and is seemingly creating human life from her own body is a magical phenomenon revered and feared in many cultures the world over and no less so in Chibchan culture (so much so that men seem to have tried to co-opt this power over time; see **Chibchan Concepts...** below).

This magical power of birthing is used by shamans in their trance, as they die and are reborn in the spirit world and must again birth themselves back into the earthly realm. In shamanic visions, the spiraling visions at beginning of trance transition from geometric patterns to snakes to a tunnel to a birth canal.⁴⁶⁵ As discussed above in **Body Poses**, the starting position of shamanic meditation is that of the birthing pose used by Amerindians, squatting. A ceramic effigy from a tomb in ancient West Mexico, trading partner of ancient Pacific Nicaragua and Costa Rica, shows a woman lying on her back on a three-legged, lipless, curved *metate* (much like those manufactured in Greater Nicoya in the Early and Transitional Periods), in what appears to be the position of parturition (see fig. 14 in Furst 1998: 176). These ideas and images taken together with the Bribri concept of the Mother or Pregnant Woman as a door opener to the spirit world (see **Axes** and **Burier** above) show an understanding of birthing as a way to send life to the spirit world -- a shaman traveling to the spirit realm, mimicking a pregnant woman, or a burier sending the dead on to the next world -- or to bring life in to this world -- a woman giving birth to a baby. The *metate* form is used as a birthing table in the West Mexican image but as a funeral bier in ancient Costa Rica from the Nicoya Peninsula to the Central Highlands and Atlantic Watershed to the Diquís region, ancestral land of the Boruca and Talamancans (fig. 54; see also Snarskis 1981a: 51, fig. 18).⁴⁶⁶ Maybe these *metate*/biers

⁴⁶⁵ Stross 1996.

⁴⁶⁶ Snarskis 1981a: 51, fig. 81.

can be seen as the seat of parturition in the tomb, a place for being reborn or reseeded. *Metates* in daily life are the surface upon which seeds are ground, and among the Bribri maize kernels or cacao beans⁴⁶⁷ are *ditsö*, the human seed brought to life by Sibö when he planted the grains in the Little Girl Earth and watered them with her blood. Thus, within an ancient Chibchan grave, there were entombed axes for felling the dead, *metates* for grinding the seed of the dead to be reborn, to grow anew in the spirit world, and effigies of mothers and shamans capable of birthing and guiding the deceased into the underworld.



Fig. 54

Warrior

Birthing mothers are also likened to warriors in some Amerindian cultures, and John Hoopes has written of the violence of the birthing process and how mothers were looked upon like warriors, particularly in Aztec culture.⁴⁶⁸ The struggle to birth is indeed warlike, full of blood and pain. The shaman too exhibits warlike qualities in his quest to be reborn into the spirit world, where he then battles illnesses and dangerous spirits. In Central America top shamans, the *usékölpa*, are said to have been warriors, and some women are noted as having been warriors too in sixteenth century Nicaragua, although the most esteemed warriors in Nicaragua were men who sported a special

⁴⁶⁷ In some Bribri accounts humans are cacao beans when born and cacao trees upon death (Bozzoli de Wille 1982a: 145).

⁴⁶⁸ Tate 1993.

haircut as a sign of the skill on the battlefield (see **Heads, Hairstyles, and Headwear** above).⁴⁶⁹

Shaman

Among Talamancans in Costa Rica the typical shaman today is called an *awapa* (*awapa* in plural form) by the Bribri and a *jawá* (*jawás* in plural form) by the Cabécar, is a healer and also a keeper of traditions, and is usually male.⁴⁷⁰ There is some confusion regarding the terms *awapa*, *sukias*, and *usékölpa*. *Awapa* and *sukia* are used interchangeably by Talamancans; *sukia* is a term in Miskito that means "healer" or "doctor." It is borrowed from their neighbors the Guaimí, who picked up the name through trade along the Atlantic with the Miskito.⁴⁷¹ The term *sukia* is also often used by scholars of Central American art and cultures for the stone sculptures of emaciated, contemplative seated shamans, often depicted smoking cigars (see Stone-Miller 2002a: 140-142, cat. no. 307). Because the term is not originally Talamancan, I prefer to use *awapa* instead of *sukia*. Rarely, a Bribri or Cabécar informant refers to an *uséköl* as a *sukia*; in those cases context is crucial for understanding which level shaman the speaker means.

The *usékölpa*, discussed below in **Dark Shaman**, were eliminated by the Catholic Church and the Costa Rican government by the twentieth century, and what could be salvaged of their duties became the responsibility of *awapa*. Thus, there is some overlap in duties of *usékölpa* and *awapa* in the last century or so. One case in particular suggests that the *awapa* had had enough training from remaining *usékölpa* to carry out more than

⁴⁶⁹ Fernández Guardia 1913.

⁴⁷⁰ Salazar S. 2002: 38ff.

⁴⁷¹ Salazar S. 2002: 38.

just the duties of a healer, that they were capable of powers once held only by dark shamans:

"Upon the death of Saldaña, Talamanca was without a king; no one dared succeed him for fear of assassination. Later, in 1914, the United Fruit Company planted bananas in Talamanca, a project of short duration; several reasons are adduced for its failure. Some *sukias* (shamans) believe that the great *awapas* (holy men) with their power caused the cultivation of the banana in indigenous territory to fail, forcing the Company to leave their territories. This idea is known among the greater part of the adult *Bribri-Cabécar* population."⁴⁷²

Here the term "*sukias*" seems to refer to a lower level shaman, while "*awapas*" probably suggests *awapa* who have taken on *usékölpa* powers in the wake of the eradication of the *usékölpa*.

Today, however, the primary duties of an *awa* are to recount through oral tradition the history and spirituality of the Talamancans, purify newborns and newly menstruating girls, bless new buildings and fishing expeditions, cure illnesses, prevent attacks from *Dinamu*, and guide the souls of the deceased into the spirit world.⁴⁷³ Regarding the primary duty of storytelling: "The transmission of *suwo'* [concepts of the spirit world] comes through recitations and chants Bribri storytellers who not only remember the tales of old but relive them anew each time they tell them -- the new vitality brought to the old stories by new storytellers presents the subtle changes in oral tradition throughout Bribri history."⁴⁷⁴ In the past, the *awapa* did not have the duty of storytelling; it was the charge of the funeral singers (see **Funeral Singers** above). Also today *awapa* must take on the tasks of the buriers because that post has also died out (see

⁴⁷² Salazar S. 2002: 24 (original author's italics).

⁴⁷³ Salazar S. 2002: 40, 51; Bozzoli de Wille 1982a: 150.

⁴⁷⁴ Jara Murillo and Garcia Segura 2003: xix-xx (my translation).

Burier above).⁴⁷⁵ Bribri *awapa* are also thought of as "indigenous doctors," who know a cure with a song or chant for each illness; these can last two, four, or eight nights, but usually four.⁴⁷⁶

The Bribri have a special name for dangerous *awapa*, *kòkama*, or healers who can not only cure illnesses but can also send illnesses to others.⁴⁷⁷ In the distant past in Bribri spirituality, there were *awapa* who existed before Sibö, but he tested them once he rose to power, and they failed his tests and were condemned to deal with bad omens; they are known as *shpö*. The Bribri also have a special name for a shaman's apprentice: "*siànamabata*" or one who accompanies the *awapa* in the ceremonies of the initiation of the healers in order to learn; the *siànamabata* must be of the same clan as the *awa* he is following.⁴⁷⁸ The apprentices have been compared to "male nurses."⁴⁷⁹

According to the Bribri, Sibö can transform himself into an *awa* at will: "God made the land, the mountain, the trees; he made them for us. Later he made the animals so that we could eat them. He also left many plants for remedies; all these things Sibö made for us the *Bribri* and *Cabécar* natives, because he was a great *Sukia*.' -- Francisco Figueroa, *awa* of Talamanca...."⁴⁸⁰

In addition to Sibö, several other powerful Bribri spirits are said to be *awapa*: Sibökomo, father of Sibö;⁴⁸¹ Sula', female, male, or intersexed creator spirit;⁴⁸² Kikíлма,

⁴⁷⁵ Jara Murillo and Garcia Segura 2003: 231.

⁴⁷⁶ Jara Murillo and Garcia Segura 2003: 11-13.

⁴⁷⁷ Jara Murillo and Garcia Segura 2003: 109.

⁴⁷⁸ Jara Murillo and Garcia Segura 2003: 181.

⁴⁷⁹ Salazar S. 2002: 42.

⁴⁸⁰ Salazar S. 2002: 37 (original author's italics and capitalization); regarding Sibö as an *awa*, see pgs. 165ff.

⁴⁸¹ Jara Murillo and Garcia Segura 2003: 158.

⁴⁸² Jara Murillo and Garcia Segura 2003; Bozzoli de Wille 1982a: 145, n.3 (regarding the gender of Sula').

lord of thunder and guide of hunters;⁴⁸³ Shulàkama, chief of the snakes (see **Serpents** above).⁴⁸⁴

Awapa come from certain Bribri clans: Kòlkwak; Kóswak, the clan of the oak tree which produces *awapa* who are potentially dangerous (see **Monkeys** above);⁴⁸⁵ and Tkabëriwak, clan of the serpents and associated with monkeys.⁴⁸⁶

Within Guaimí society healers are *sukias*,⁴⁸⁷ some of whom are their chiefs.⁴⁸⁸ For the Boruca, female curers run in families and are known simply as *curanderas*. For major rituals and difficult illnesses, the Boruca turn to Talamancan *awapa* for cures.

The great Chibchan tradition of multiple levels of shaman has been pushed almost to the point of extinction by foreign influences in Lower Central America, but the remaining *awapa*, *sukias*, and *curanderas* and the memories and stories of the indigenous attest to the positions once prevalent, as do a few accounts of Spanish chroniclers. According to Oviedo, "Both sexes are greatly addicted to witchcraft....If gifted, [they] could turn into 'tigers, and lions, and turkeys, and fowls, and lizards.'"⁴⁸⁹ Among the Huetar, no deities were known, but there were "priests" who were "witches" who would speak to spirits and "know of what is passing in other regions distant and remote from their own."⁴⁹⁰

⁴⁸³ Jara Murillo and Garcia Segura 2003: 103.

⁴⁸⁴ Jara Murillo and Garcia Segura 2003: 206ff.

⁴⁸⁵ Jara Murillo and Garcia Segura 2003: 106-107; the authors use the word "peligrosos" and not "malignos." Still the persistent medieval European bias in their work in general forces me to be cautious in my translation.

⁴⁸⁶ Jara Murillo and Garcia Segura 2003: 220.

⁴⁸⁷ Salazar S. 2002: 38.

⁴⁸⁸ Salazar S. 2002: 54.

⁴⁸⁹ Oviedo as cited in Lothrop 1926: 79.

⁴⁹⁰ Agustín de Zevallos as cited in "Fernández, Colección de Documentos, v, p. 156" in Lothrop 1926: 80-81.

Artist

Among the Talamancans, the great creators were called artists, artisans, smiths, and potters. Specifically, Sibö, the male creator deity, is called "an artisan and a smith who created human beings."⁴⁹¹ Sula', the female, male, or intersexed creator deity, is the "one who formed human beings...an artisan and a potter, because he [sic] makes us [humans] as he makes a basket or a vase."⁴⁹² Talamancan shamans, in the tradition of their creators, those who trained them,⁴⁹³ are known to have been artists too. The traditional arts of woodcarving, pottery, and textile manufacture are still practiced among the Boruca, Maleku, Guaimí, Bribri, Cabécar, and Chorotega (see **Heads, Hairstyles, and Headwear, Clothing, and Manager** above).

Dark Shaman

Talamancan dark shamans, or powerful sorcerers and sorceresses, were known by the name of *uséköl* (*usékölpa* in plural form) or *usekar* (*usekares* in plural form).⁴⁹⁴ They were warrior-shamans or -shamanesses, were respected and feared, kept order, ended droughts, and managed conflicts among the Bribri, Cabécares, and their neighbors, primarily through magical warfare.⁴⁹⁵ During the war between the Bribri and the Térraba, the *usékölpa* were also known as *kapá* or *kapé* (likely taken from the Italian "capo" ["head" or "chief"], meaning highest authority, señor, or lord.⁴⁹⁶ When describing Talamancan *usékölpa*, Rodrigo Salazar S. says,

⁴⁹¹ Jara Murillo and Garcia Segura 2003: xx.

⁴⁹² Jara Murillo and Garcia Segura 2003: 191, 197.

⁴⁹³ Jara Murillo 2003: 165ff.

⁴⁹⁴ Aguilar 1996; Bozzoli de Wille 1982a; 1975.

⁴⁹⁵ Hoopes n.d. [2006]; Cervantes Gamboa 2003; Bozzoli de Wille 1975.

⁴⁹⁶ Jara Murillo and Garcia Segura 2003: 95.

"These shamans were so respected and admired that they were the constant recipients of gifts. They were distinguishable by their dress; they carried a cane and a small pouch in which they kept their magic stones. They wore feather headdresses, and some sported small gold eagles inherited from their relatives. Their prestige was such that they were offered contributions. The usekar was given tribute. He would come down from Talamanca with some 60 men to collect alms: animals and fruits of the harvest. It was a form of blessing. No one sat where he sat, a special bench just for him. He visited only family and no others could enter the house. He returned home with many things, things which he had blessed and kept for himself. He would order us to fast.' (*Autobiografías campesinas*, 1985:18)."⁴⁹⁷

Usékölpa lived separately from society where they could psychologically keep a distance from the mundane activities of commoners and could focus on maintaining balance in the spirit world and preserving a high level of respect for their position in order to enforce the laws of the Talamancans, sometimes through seemingly vicious attacks carried out in the spirit world but made manifest on earth.⁴⁹⁸ They were believed to have the power to transform into the most dangerous predators: felines, saurians, and serpents (see **Animals** above). This is key to many ancient images which commemorate this transformation. The spiritual chief of the clan of the *usékölpa* was Bóknama, also chief of the jaguars (see **Sacred Stones** and **Felines** above).⁴⁹⁹ The clan of the *usékölpa* were said to live in Nopátkuo, the land of Namàsia, before Sibö made "his house."⁵⁰⁰ The *usékölpa* were the old guard of Bribri authority, before Sibö. Their god was Bóknama, not Sibö (a male creator deity born of a virgin and now mostly accepted in Bribri society as their top god).

⁴⁹⁷ Salazar S. 2002: 43.

⁴⁹⁸ John Hoopes, personal communication 2007 (in Leiden at the Chibchan Specialist Seminar); Hoopes n.d. [2006].

⁴⁹⁹ Jara Murillo and Garcia Segura 2003: xx.

⁵⁰⁰ Jara Murillo and Garcia Segura 2003: 133.

Usékölpa came from certain Bribri clans: Kokuwak and Suwëütöwak.⁵⁰¹ Other Bribri clans are allowed to marry *usékölpa*: Túbölwak, clan of the yams, associated with jaguars and war and charged with naming war-chiefs;⁵⁰² and Mòjkwak, clan of the owl.⁵⁰³

John Hoopes has compared *usékölpa* to other dark shamans of the Circum-Caribbean world, such as the *yea* of the Desana of Colombia,⁵⁰⁴ the practitioners of *kanaimà* among the Patamuna and Makushi (Cariban speakers and manioc farmers) of the Guyana Highlands,⁵⁰⁵ the dark shamans (*hoaratu*) of the Warao of northeastern Venezuela,⁵⁰⁶ and the Parakanã of eastern Amazonia. Carlos Fausto, who has written on this last group, provides an idea of the abilities of dark shamans in Amazonia, particularly by citing an eighteenth-century missionary's report of Guarani dark shamans:

"The association of the shaman and the jaguar, whose capacity for killing measures only with that of humans, has been known since the first centuries of colonization. Consider that 'the [Guarani] magicians...who arrogate to themselves full power of warding and inflicting disease and death, of predicting future events, of raising floods and tempests, of transforming themselves into tigers, and performing I know not what other preternatural feats, they religiously venerate' (Dobrizhoffer 1970 [1784]: vol. 1, 63)."⁵⁰⁷

The missionary efforts in Amazonia as well as Central America have almost completely destroyed the ranks of the dark shamans. Any remaining ones have been forced underground and are even more secretive today about their activities than during their heyday. Whereas in the past dark shamans' mystery and distance was a prerequisite for exhibiting their power, now isolation is required to preserve any vestiges of earlier

⁵⁰¹ Jara Murillo and Garcia Segura 2003: 106.

⁵⁰² Jara Murillo and Garcia Segura 2003: 215.

⁵⁰³ Jara Murillo and Garcia Segura 2003: 118.

⁵⁰⁴ Buchillet 2004.

⁵⁰⁵ Whitehead 2002.

⁵⁰⁶ Wilbert 2004.

⁵⁰⁷ Fausto 2004: 158.

authority. Buchillet reports that the Desana dark shamans, the *yea*, were essentially eradicated by Catholic missionaries, while the lower-level curing shamans, *kumua*, survived due to their less public role.⁵⁰⁸ This has certainly been the case among the Talamancan *usékölpa* and *awapa*. Our understanding of Talamancan dark shamans must come from the recollections of living Bribri and Cabécares and comparison to dark shamans in other parts of the Circum-Caribbean world.

War Chief

This position is not clearly outlined for modern-day Chibchans in Costa Rica, likely because it has not been a functioning role for many years. It is mentioned, however, that the Bribri clan of the yams, Túbölwak, is charged with naming war chiefs when they are needed. The position was known among sixteenth-century Nicaraos as well. According to the Spanish, the Nicaraos were highly developed and very Mexicanized except in the case of the war chief. In Central Mexico the *cacique* and the war chief were the same person, but within Nicarao society, the position of war chief was separate and was appointed by the *cacique* or the council of elders.⁵⁰⁹ Perhaps the Nicarao appointment of war chiefs was borrowed from Chibchan groups with whom the Nicaraos likely mixed.

Chief

Within indigenous Nicaragua, Costa Rica, and Colombia, the Spanish encountered some *caciques* (male chiefs) and *cacicas* (female chiefs) and some councils

⁵⁰⁸ Buchillet 2004.

⁵⁰⁹ Oviedo as cited in Lothrop 1926: 50-51.

of elders which they replaced with *caciques*, because they did not wish to deal with more than one person and particularly not with women.⁵¹⁰ Indigenous government was essentially stripped of power by the invading Spaniards. Some groups tried to retain some semblance of their previous ruling structures, but many did not survive.

Nicarao and Chorotega had three social classes: nobles, including the "priesthood" (shamans), commoners, and slaves. Positions in society were hereditary, but one could gain status through war or in council.⁵¹¹ According to Oviedo, the Nicarao were more "despotic," while the Chorotega were more "democratic." The Nicarao had a male chief at the time of European Contact and a council of elders to which the *cacique* reported.⁵¹² According to Oviedo, the Chorotega were ruled by a council of elders before Europeans arrived, but the Spanish replaced councils with *caciques*.⁵¹³ However, more recent research into Colonial documents has revealed the names of a number of female chiefs among the the Chorotega of both northern and southern Greater Nicoya, as well as among the Sumo-Miskito living along the Atlantic Coast of Nicaragua.⁵¹⁴

In Costa Rica, the Huetar also had the same three classes as the Nicarao and Chorotega. Within the slave class, females and boys were taken captive in war, while male captives were sacrificed.⁵¹⁵ Also, in response to Spanish attack, Huetar government became patriarchal and much more militant.⁵¹⁶ The Voto, however, were led by a *cacica* (female chief).⁵¹⁷

⁵¹⁰ Silverblatt 1987.

⁵¹¹ Lothrop 1926: 39.

⁵¹² Lothrop 1926: 32, 50-51.

⁵¹³ Oviedo as cited in Lothrop 1926: 47-48.

⁵¹⁴ Werner c. 2004.

⁵¹⁵ Lothrop 1926: 47.

⁵¹⁶ Oviedo as cited in Lothrop 1926: 50.

⁵¹⁷ Oviedo as cited in Lothrop 1926: 50.

When describing the 16th-century Colombian Chibchan-speaking town of Finzenú, Ana María Falchetti quotes Fray Pedro Simón from 1625: "[The town was]...the court of the Great *Cacique* or rather that of the Great *Cacica* and lady of many villages, her subjects, which she had in her province (Simón 1625/1981, vol. 5, 121)."⁵¹⁸

Beyond the Colonial Period, the Bribri and Cabécares were perhaps the indigenous groups in Costa Rica most successful in continuing some form of native autonomy, although even that was eliminated by the twentieth century. Not only were there no more *usékölpa* but also the last chief or "king" of the Talamancans was murdered. Antonio Saldaña was the last person to hold that position; he had been appointed by the Costa Rican government as a point person for communication between the natives and the country's officials, but in the eyes of the Talamancans, his authority was second to that of the *usékölpa*.⁵¹⁹ He held fast to his belief in the sacredness of Talamancan land and was assassinated "mysteriously" in 1910, likely by order of the United Fruit Company, who wanted to take control of the region to grow bananas (see **Shaman** above).⁵²⁰

The role of chief in Bribri culture is called *bulu'* and is defined as, "King, chief, person who has many possessions." The clan of the last Bribri kings is the clan Salkwak or the people of the spider monkey and is known for maintaining order in the society (see **Monkeys** above). The chiefs gave work orders within the community: the cleaning of the

⁵¹⁸ Falchetti 1998: 173-178.

⁵¹⁹ Fernández Esquivel and González 1997.

⁵²⁰ Salazar S. 2002: 23.

roads, the construction of hammock bridges, etc.⁵²¹ Another clan to which Bribri chiefs can be born is Chēliwak.⁵²² Neither of these clans produces chiefs today, though.

One Costa Rican Chibchan group still led by a chief is the Guaimí, whose *cacique* in the early twenty-first century was also known to be a healer (see **Disease Survivors as Powerful Shamans** above).⁵²³ Lastly but importantly, a Macro-Chibchan culture, the Emberá are led today by a *reina* or female chief (see **Heads, Hairstyles, and Headwear** above).

Elder

Government through a council of elders is known today for some Chibchan cultures, but its presence in the pre-Hispanic era is not clear.⁵²⁴ The Boruca are led by a council of elders today, the aforementioned Margarita Lázaro noting that while Boruca government in the twentieth century was led by a council composed of men only (influenced by Spanish Costa Rican officials), now in the twenty-first century Boruca government is run by both male and female elected officials.⁵²⁵ The Kogi of Colombia today are led by a council of male elders, known as *mamas*.⁵²⁶ As mentioned above in **Chief**, the Nicarao were led by a male chief and a council of elders.⁵²⁷

⁵²¹ Jara Murillo and Garcia Segura 2003: 36-37.

⁵²² Jara Murillo and Garcia Segura 2003: 39.

⁵²³ Salazar S. 2002: 54.

⁵²⁴ It can be suggested for Florescent Period culture on the basis of the find of a large circle made of stone stools in the form of a crocodile's head, thought to be a space for a council of elders (Stone-Miller 2002a: 136-137, cat. no. 297).

⁵²⁵ Margarita Lázaro, personal communication 2005.

⁵²⁶ Wingfield 2007.

⁵²⁷ Oviedo as cited in Lothrop 1926: 50-51.

Persistence of Chibchan Societal Roles

Nicaraguan and Costa Rican Chibchan societal positions clearly experienced many centuries of expansion to reach such levels of complexity and hierarchy, but since the Spanish invasion they have disappeared or have been subsumed within other roles. Contraction of Nicaraguan and Costa Rican Chibchan cultures due to population loss and pressures from Catholic missions, Costa Rican government removal to reservations, and Evangelical Protestant proselytizing has further eradicated or consolidated Chibchan societal positions. Still some key roles persist: those of mother, event organizer (which now includes interpreter, emcee, feast organizer, funeral organizer, and cacao preparer), female manager, shaman (which now includes burier, funeral singer, and dark shaman), artist, chief, and elder.

Chibchan Concepts of the Female, the Male, the Intersexed, and the Gender-Ambiguous

Chibchan conceptions of sex and gender have been mired in medieval European notions of the masculine and feminine since the Spanish invasion. Knowing this masking of original indigenous gender perceptions has been a trend throughout the Americas since Colonial times and that the Spanish and English languages constantly reinforce *machismo* through the custom of using "he," "his," and "man" for both genders, we can sift through Chibchan stories and physical records for a better idea of Chibchan beliefs about sex and gender. As with other Amerindian cultures there is evidence (beyond the effigies) that in the pre-Hispanic past, Chibchan concepts of sex and gender seem to have allowed for three sexes: female, male, and intersexed. If any one of the three was seen as more

powerful, it was likely the female or the intersexed. This evidence comes in the form of ethnohistorical records of gendered roles and societal structure (property ownership, marriage practices, hereditary posts), mitochondrial DNA evidence (from the mother's line), creation stories recalling original female power, knowledge that indigenous gender concepts have been altered through exposure to strict Catholic beliefs and European mores, modern and contemporary roles and practices, and cross-cultural comparisons to like groups throughout the shamanic Americas and Siberia.

Matrilineal and Matrilocal Practices in Greater Chibcha

In Greater Chibcha, society was matrilineal and matrilocal (or matrifocal)⁵²⁸ and sometimes matriarchal. Inheritance of property, including one's grave, marriage alliances, and position or role in society was related to one's matrilineal clan. Multiple examples of matrilineal and matrilocal practices have been recorded for modern, colonial, and ancient Greater Chibcha, while fewer instances are known of matriarchies or female chieftaincies or chiefdoms.

For Talamancan Chibchans, property remains within the matrilineal clans. Even graves are established based on the clans: in fact, graves are called "mothers" and are thought of as wombs.⁵²⁹ The land, owned by women and their clans, is worked by women and children, with men helping during large agricultural projects.⁵³⁰

Marriage is forbidden among members of the same maternal Talamancan clan. Clan members know into which other clans they are permitted to marry. Ethnographer María Eugenia Bozzoli de Wille notes that "In the Bribri system, the grandmother,

⁵²⁸ Melton 2004; Herlily 2002.

⁵²⁹ Bozzoli de Wille 1982a: 146.

⁵³⁰ Stone 1962: 28, 35ff.

through her male children's children, provides the marriage partners for her female children's children."⁵³¹ Women have the power to reject suitors for marriage. According to the Reverend Blessing in his 1921 report "Formalidades en un Matrimonio de Indios," the formal acceptance of a groom into a bride's family takes place over cacao drinking for several days and with petitions by the mother of the bridegroom to the bride's father, ending in the groom becoming the husband by staying in his new wife's hammock over night, drinking cacao in the morning and then the couple visiting his parents.⁵³² Before and after marriage, Talamancan women are in control of their bodies and practice birth control with medicinal herbs.⁵³³ They are also known to self-administer a tea of boiled tree barks for purging unwanted pregnancies, and at times they refuse their husbands sex.⁵³⁴ At the time of birth, Talamancan women go off to a special hut to give birth on their own.⁵³⁵ In the middle of the twentieth century, men could have more than one wife and usually would marry sisters. Their large round houses, *palenques*, were arranged for the first wife or the mother to have authority. Also, according to ethnographer Doris Stone, mothers could beat their sons, "as the Chibcha of Colombia do."⁵³⁶ Societal positions, such as the **Recurring Roles** described above, are also passed through maternal clans.⁵³⁷

⁵³¹ Bozzoli de Wille 1982a: 155.

⁵³² Blessing 1921.

⁵³³ Bozzoli de Wille 1982a: 149.

⁵³⁴ Bozzoli de Wille 1982a: 149.

⁵³⁵ Bozzoli de Wille 1982a.

⁵³⁶ Stone 1962: 28, 35ff.

⁵³⁷ Bozzoli de Wille 1982a: 145ff.

For the Boruca of southeastern Costa Rica, couples live in the girl's parents' house until they can afford their own.⁵³⁸ Boruca property belongs to the matrilineal family, but the oldest son can divide some of it up at the death of an owner.⁵³⁹

In a Macro-Chibchan culture hit hard by the Spanish invasion and inter-mixing with Europeans and Caribbean islanders of African descent, the Miskito along the Río Plátano in Honduras have struggled to maintain a Chibchan identity. According to Laura Hobson Herlihy, who researched gender roles among this group, the society is once again matrifocal, although Herlihy notes that such a societal structure has its pros and cons.⁵⁴⁰

Farther south along the Atlantic Coast live another Macro-Chibchan people, the Kuna of San Ignacio de Tupile Island in the San Blas archipelago off the Caribbean coast of eastern Panamá. The Kuna were forced to relocate to this island from the mainland due to pressures to eradicate their native heritage. Even in the face of such hardship, the San Blas Kuna have managed to maintain traditional matrilocal practices.⁵⁴¹

Among the Chibchan groups encountered by invading Spaniards throughout the Circum-Caribbean world, matrilineal and matrilocal practices -- and sometimes matriarchy itself -- were documented in writing. Recent digging into Spanish Colonial records in Nicaragua by Patrick Werner has revealed that there were many female property owners and market managers as well as chiefs (see **Chief** above) among the Sumo-Miskito along the Atlantic Coast of Nicaragua and the Chorotega of both northern and southern Greater Nicoya.⁵⁴² Also as mentioned above in **Chief**, the Voto, a Chibchan group in the Central Region of Costa Rica not far from Greater Nicoya, were led by a

⁵³⁸ Stone 1975: 22.

⁵³⁹ *ibid.*: 23.

⁵⁴⁰ Herlihy 2002.

⁵⁴¹ Holloman 1976.

⁵⁴² Werner c. 2004.

cacica or female chief at the time of Conquest. A *cacica* also ruled over 16th-century Finzenú, Colombia.⁵⁴³ For the Muisca of Colombia, all the leadership positions were "inherited by the leader's oldest sister's son....Thus, the Muisca practiced a sort of matrilineal inheritance, which is characteristic of tribes belonging to the Chibchan language family."⁵⁴⁴ Among today's Chibchan-speaking Kogi of Colombia, marriages are arranged to preserve matrilineal clans; rulership runs through matrilineal blood lines, but property is passed via patrilineage. In the written records, these traditions are known to run back at least to the time of Contact, when the Kogi were known as the Tairona.⁵⁴⁵

The Mexican-influenced cultures of Greater Nicoya, the Nicarao and Chorotega exhibited more signs of male domination, yet practices likely more Chibchan in origin are still detectable in the Spanish accounts, particularly for the Chorotega (mentioned above as part of Werner's research). Among the Nicarao and Chorotega the chiefs had many wives, the commoners only one. Marriages were arranged by fathers for the Nicarao, and the groom could reject the bride if she were not a virgin. According to Oviedo, Nicarao marriage ceremonies and arrangements were similar to those of the Aztecs.⁵⁴⁶ Among the Chorotega, women were free to be with any men they chose and could stay at their parents' home until they decided to wed, at which point they could get land from their fathers to have a competition for suitors to build a house on the property for her. The bride-to-be could choose a husband from this lot, many of whom according to custom she probably already had relations with.⁵⁴⁷

⁵⁴³ Falchetti 1998: 173-178; Lothrop 1926: 50.

⁵⁴⁴ Kurella 1998: 195.

⁵⁴⁵ John Hoopes, personal communication 2004-present; Reichel-Dolmatoff 1999, 1998, 1990.

⁵⁴⁶ Oviedo as cited in Lothrop 1926: 58-59.

⁵⁴⁷ Oviedo as cited in Lothrop 1926: 58ff.

Once married, Nicarao women bartered and dealt with acquiring goods for the home, while the men hunted, fished, and oversaw agriculture. Illicit affairs were not acceptable after marriage. Citing the Spaniard Andagoya, Lothrop notes, "The husbands were so much under subjection that if they made their wives angry, they were turned out of doors, and their wives even raised their hands against them. The husband would go to his neighbors and beg them to ask his wife to let him come back, and not to be angry with him. The wives made their husbands attend to them and do everything like servant lads."⁵⁴⁸

Using mitochondrial DNA, linguistic, and archaeological research for Chibchan peoples in Lower Central America and northern South America, Phil Melton has argued that matrilineality and matrifocality for Chibchan speakers in this region goes back approximately ten thousand years.⁵⁴⁹ As the basis for his study, he primarily tested mitochondrial DNA in living Chibchan speakers from three groups in the Sierra Nevada de Santa Marta area of Colombia: the Kogi, Arsario, and the Ijka, as well as a neighboring Arawakan (Wayuú) group. The findings not only suggest matrilineality and matrifocality for Chibchan speakers in this region for approximately ten thousand years but also a break between Central American and northern South American Chibchan speakers during the peopling of the Americas: "one unit of mutational time with linguistically related populations from lower Central America and not with other indigenous South American groups. Phylogenetic reconstruction of these populations using median-joining networks indicates that all sampled Chibchan speaking populations

⁵⁴⁸ Lothrop 1926: 60-61.

⁵⁴⁹ Melton 2004.

had undergone a bottleneck and were highly influenced by a founder effect within the last 10,000 years."⁵⁵⁰

Matrilineal inheritance of property, burial plot, marriage alliance, and societal position does not necessarily make all women powerful in such a society, as Maria-Barbara Watson-Franke has deftly pointed out in her work on gender relations.⁵⁵¹ For instance, when some women may be forced to live in the home of their husband's mother and with other wives, as was the case with twentieth-century Talamancans. It should be noted, however, that the ethnohistoric records for Greater Nicoya point to a system in which women did retain their own homes and were not forced to move to the husband's mother's or first wife's home. This practice within twentieth-century Talamanca may have resulted from exposure to European patriarchal and patrilineal practices. Also, for Greater Chibcha the DNA evidence suggests matrilocality for the region, furthering the idea that women did maintain their own property and that of their lineage. Still, within the ranked societies of Greater Chibcha, one would not expect power to be distributed evenly among men or women; some individuals of either sex will rise to certain levels of authority, while other men and women will remain at lower-status levels. Yet, in comparison to other cultures of patriarchy, patrilineality, and patrilocality, Chibchan cultures have notably empowered women through the millennia. Other evidence below further attests to this empowerment.

⁵⁵⁰ Melton 2004.

⁵⁵¹ Watson-Franke 1992.

Chibchan Creation Stories and Syncretism

Throughout world history, when different cultures mix together, for whatever reason, vestiges of both remain, even if one is dominant or perceived as dominant. While teasing out the strands of the original traditions and ideas is difficult, particularly for the subordinate culture, it is not impossible. The merging of two or more cultures, and particularly their beliefs about spirituality, is known as syncretism. Some well-known examples include Isis and Horus being subsumed into the identities of the Virgin Mary and Jesus, when Christianity entered Egypt in the first few centuries after the death of Jesus of Nazareth, or in the Americas the substitution of an Aztec earth goddess with the Virgin of Guadalupe in Central Mexico after the Spanish invasion.

In the beliefs of the Bribri and Cabécares, the old creation spirits are remembered as being female and/or feline- or avian-related. These spirits were very powerful and controlled the Talamancan universe through acts of both nurturing and destruction, achieving balance for the cosmos. The "god" worshipped as the primary creator today among the Talamancans is a male creator spirit known as Sibö. Sibö was born of a father and a virgin miraculously through his own powers as a masculine sacred stone (see **Sacred Stones** above). He is called "a benign spirit to whom is attributed all the good of the world. He is omnipresent, speaks all the languages and teaches the people how to do everything. He designed the world and created the human beings through Sula', the artisan." Regarding the virgin birth of Sibö: "Sibö spoke to his dad Sibökomo through Sibökomo's niece Siitami and said he would arise from her. Then the next thing the niece Siitami knows is that she has a dream in which she was united with her uncle Sibökomo,

a great *awa*, and nine months later Sibö was born."⁵⁵² By contrast, the old spirits of females, felines, raptors, and owls are now referred to as "evil" and "devils" and have been banished to distant worlds, somewhere they cannot be accessed (see **Sacred Stones** and **Felines** and **Birds** above). The most powerful of these spirits were Namàsia (First Grandmother Sacred Stone Feline), Itsa' (Chief Grandmother), and Bóknama (Chief of the Jaguars and the *Usékölpa*). Namàsia is still credited with creating felines and raptors, although because they are now labeled "evil" they do not receive the same respect they likely once did.

Some accounts suggest that Sibö and Sula' are the same. By some, Sula' is called a male and the father of Iriia, the Little Girl Earth, whom Sibö sacrificed to create the current earth, yet by others Sula' is a female or an intersexed being and most likely the same as Namàsia, grandmother of the Little Girl Earth: "SuLa is the deity of the underworld who takes care of souls. Some Bribri describe her as a female character (first grandmother, first mother, God's sister), while others say that SuLa and Sibö are the same deity. Here SuLa is interpreted as a hermaphrodite. Most likely SuLa is feminine."⁵⁵³

Could it be that, after half a millennium of European subjugation of their government, their society, and their spirituality, Talamancans have adopted some Christian tenets into their practices and beliefs, placing a male born of a virgin (like the Christian god Jesus) above the first grandmother but still giving her some credit in creation as "the artisan" even if she is now male too? Or did the preference for a male-dominated religion enter Talamancan culture prior to the Spanish invasion? Was the shift to Sibö merely further emphasized by European influence? Warwick Bray, expert in

⁵⁵² Jara Murillo and Garcia Segura 2003: 158.

⁵⁵³ Bozzoli de Wille 1982a: 15, n. 3.

ancient Colombian cultures, suggests that the shift from greenstone to gold in Colombia was paralleled by a shift from images of powerful females to those of powerful males,⁵⁵⁴ and we know for the Kogi, descendants of ancient Colombian Chibchans, that they are now ruled by male elders who curiously call themselves "*mamas*" and revere the "Universal Mother."⁵⁵⁵ Among Chibchan ancestors in Costa Rica the shift from jade to gold is well documented for the Florescent Period, and as we will see with the effigies in the following chapters there does seem to be a shift from images of powerful females to more potent males during that time. A question regarding the effigies is whether felines are integral to the presentation of the female prior to that date and if and how that may change over time.

What of other possible gendered spirits that might have existed in pre-Hispanic times for the Chibchans of Greater Nicoya? In his early twentieth-century assessment of Nicaraguan and Costa Rican religions, Samuel Lothrop suggested that the Chorotega were more South American than Mexican but that their beliefs and spirits had a Nahuatl veneer. He stated that their main deities were the sun and the moon and that "a belief in local spirits is exhibited by the tales of the old woman who lived in the crater of Masaya [a volcano between Lake Managua and Lake Nicaragua]."⁵⁵⁶ Lothrop also noted that while the Nahuatl sacrificed more human victims than did the Chorotega, the Chorotega also cast victims into the crater at Masaya to get the old woman inside to "prophecy or give counsel."⁵⁵⁷ The woman is described as having long sagging breasts, fanged teeth, dark skin, and glowing, sunken eyes with hair bristling atop her head. Especially after

⁵⁵⁴ Bray 2003.

⁵⁵⁵ Wingfield 2007.

⁵⁵⁶ Lothrop 1926: 81.

⁵⁵⁷ Lothrop 1926: 82.

earthquakes, the Chorotega left offerings of sometimes smashed earthenware vessels filled with food and drink to the old woman of the crater. This description of an older woman with fangs may be significant in the interpretation of such imagery in the corpus of ancient figures, particularly for cat. nos. 193-201.

Modern and Contemporary Roles and Practices

As mentioned above in **Recurring Roles...**, duties among contemporary Chibchans seem to be gendered. For example, today *awapa* are mostly male, as are buriers and funeral singers, while *bikákala*, *tsuru' óköpa*, and *siatami* are female. No *usékölpa* remain, but, although most are remembered as being male, some are recalled as being female.⁵⁵⁸ Chiefs among the Nicarao and Bribri are recalled as male, while chiefs of the Sumo-Miskito, Chorotega, Voto, and today's Emberá are recalled as female. Managers of markets, cooperatives, and museums from the Nicarao southward to the Boruca have been and are females. Warriors and war chiefs were mostly male with the few rare female exceptions.⁵⁵⁹ Within the Chibchan world it seems there may have been a balance of power between the genders with men focused on the performative aspects of a funeral and on warring and hunting in society, while women managed their homes, communal projects, and sometimes the entire community, village, or several villages. Healing was a calling and fell to either males or females and, as we will see below, the third sex as well.

⁵⁵⁸ Cervantes Gamboa 2003; Bozzoli de Wille 1975.

⁵⁵⁹ Fernández Guardia 1913.

The Third Sex in the Amerindian Tradition: Cross-Cultural Comparisons

Within shamanic cultures worldwide the ability of the spiritualist to cross all types of boundaries is key to his success. These boundaries include, for example, those between young and old, hot and cold, living and dead, earth and sky, and female and male.⁵⁶⁰ Shamans throughout Siberia are known to cross-dress as part of their shamanic training and their transformation into someone able to be "between" worlds and genders. Marjorie Balzer has documented the importance of crossing genders for northeastern Siberian shamans among the Chukchi, Koryak, Itelmen (Kamchadal), Siberian Eskimo (Iupik), the Northeastern Yukagir, the Amur Region Nivkh (Gilyak), and Nanai (Gold). According to these groups, shamans, whether female or male, need to harness the sexual power of both the male and the female to be fully effective. The most powerful male shamans do so through braiding their hair in the style of women's hair, wearing women's clothes, and most dramatically by "throw[ing] away the rifle and the lance, the lasso of the reindeer herdsman, and the harpoon of the seal-hunter, and tak[ing] to the needle and the skin-scraper," and occasionally taking on male lovers or husbands, but these men do not undergo "a complete sex change."⁵⁶¹ Strong shamanesses may also "become" men through change of hairstyle, dress, and skills, and choosing female lovers or wives.⁵⁶²

Likewise, according to Joan Halifax, a student of Joseph Campbell's, an Eskimo female "wizard" is remembered to have "transformed herself into a man":

"There was once an old foster mother and her adoptive daughter. Nobody cared about them, and when people were moving to new hunting places they left them behind in the empty snow huts. Hunting was bad, and

⁵⁶⁰ Balzer 2003; D'Anglure 2003; Looper 2002; Brumfiel 2001; Merkur 1992: 202; Lepowsky 1990: 173; Halifax 1979: 22-28.

⁵⁶¹ Balzer 2003: 244.

⁵⁶² Balzer 2003; Burgh 2006; Bachand, Joyce, and Hendon 2003; Ardren, ed. 2002; Looper 2002; Nelson and Rosen-Ayalon, eds. 2002; Joyce 2000.

people were hungry and in distress, and no one would have the old woman and her adoptive daughter with them. It mattered nothing if they stayed behind and died of hunger. But the old foster mother was a great shaman and, when they had been left alone, all her neighbors had gone their way, she turned herself into the form of a man and married her adoptive daughter. With a willow branch she made herself a penis so that she might be like a man, but her own genitals she took out and made magic over them and turned them into wood, she made them big and made a sledge of them. Then she wanted a dog, and that she made out of a lump of snow she had used for wiping her end; it became a white dog with a black head; it became white because the snow was white, but it got the black head because there was shit on one end of the lump of snow. Such a great shaman was she that she herself became a man, she made a sledge and a dog for hunting at the breathing holes."⁵⁶³

Thus, it seems that in shamanic cultures in order to administer to constituents, each shaman needs to be able to represent and, indeed, *be* fully empathetic towards each gender (of which there are often more than two in non-Western cultures).⁵⁶⁴ This might be particularly important in an early village where men are believed to have often been away on hunting or trading missions and women, consequently, were charged with representing both the male and the female within the village. Understanding that shamanic cultures respect and in fact prefer shamans capable of being both sexes might explain the existence of effigies clearly exhibiting female and male anatomical parts or exhibiting neither and remaining gender-ambiguous.

Now with the archaeological, ethnographic, and cross-cultural contextualization of this chapter and the last, analysis and proposed interpretation of the effigies in the following chapters is possible.

⁵⁶³ Halifax 1979: 25-27.

⁵⁶⁴ Harvey, ed. 2003; Sanday and Gallagher Goodenough, eds. 1990.

Chapter 4 A View into Early Period Life in Greater Nicoya through Art

Early Period life in Greater Nicoya saw the beginnings of ranked society with small villages of perhaps fifty to one hundred persons consolidated under the leadership of a local shamaness-chieftain who rose to authority based on merit and whose family would not retain authority at her death. Trade was inter-village with evidence of exchange of goods with other parts of Costa Rica, the Caribbean, South America, and Mesoamerica. Some ideas were likely spread through this long-distance commerce, but focus was still on the local community. Artistic production was home-based, yet styles shared within the region of Greater Nicoya did arise c. 800 BCE and were dominant by the late first millennium BCE. The primary materials sculpted in Greater Nicoya were semiprecious stones, volcanic stone, shell, bone, wood, and clay. Ceramic manufacture developed beyond simple handmade forms and crude impressions to volumetric human and animal effigies decorated with one of three standard base colors -- red, light brown, and dark brown-black -- and embellishments ranging from painting to pre-fired or post-fired incising to appliquéd and/or modeled three-dimensional forms. An explanation of Greater Nicoyan ceramic manufacture, beginning c. 800 BCE, is presented below, followed by descriptions of the three main Early Period Nicoyan styles selected for this dissertation -- Santiago Appliqué, Bocana Incised, and Rosales Zoned Engraved -- and then a discussion of the effigies from head to toe.

Ceramic Manufacture in Greater Nicoya

Throughout the ancient Americas, ceramics were fired at low temperatures (950-1150°C or 1742-2102°F), often in pit kilns instead of enclosed, above-ground ovens. This mode of manufacture made for porous final products subject to fairly quick deterioration or destruction. This type of ceramic is called earthenware, as opposed to porcelain, for example, where a much finer clay is necessary and firing temperatures rise to 1450°C (2642°F).⁵⁶⁵ Indigenous Costa Rican artists, in the past and still today, gathered clay and mineral pigments in pits and streams near their homes, likely utilizing a particularly favored spot until the resource dried up.⁵⁶⁶ They had to refine the clay themselves, manually removing impurities, such as iron pellets, that would cause the sculptures to explode when fired.⁵⁶⁷ They also added temper, ground pot sherds and minerals such as quartz, that would allow moisture to escape and not burst the vessel in the kiln.⁵⁶⁸

After preparing the clay, these artists made serpentine coils to wind into rounded vessels or whatever shape they could imagine. The first ceramic forms in the Americas were based on squash, gourds, double-gourds, or baskets with ring stands.⁵⁶⁹ These forms continued over time, referencing ancient origins and continued artistic traditions of engraving gourds and weaving baskets (cat. nos. 7, 9, 10, 142, 151-156, 159, 178, 179, 190, 275, 276, 278 and figs. 3, 4, 24, 34).⁵⁷⁰ Once the form for the piece at hand was selected and shaped, the coils were pressed together, and after hardening slightly, the

⁵⁶⁵ Sentance 2004: 92, 98.

⁵⁶⁶ Personal observation and communication with artists of the San Vicente and Guatfl workshops of the Nicoya Peninsula, 2001 and 2004, and the San Juan de Oriente workshops of Nicaragua, 2004 and 2005.

⁵⁶⁷ Sentance 2004: 28; personal observation in the work of an Amazonian potter, Ana Shihuango, along the Napo River of Ecuador, 2002.

⁵⁶⁸ Sentance 2004: 30-31; Lange et al. 1987; Healy 1980.

⁵⁶⁹ Lathrap 1975.

⁵⁷⁰ See Fernández Esquivel 2003 for images of contemporary basket weaving.

excess clay was scraped away. Additional parts to a piece, appliqués, could be made separately and later slipped and scored to attach them to the base form or added in process if the artist were swift enough (as are contemporary native artists who learn these skills from a very early age). The artist could also reshape the vessel as she worked, modeling it, to give it, for example, human or animal body parts which appear to emerge from the vessel form.

Handbuilding was the norm in ancient Costa Rica for centuries, but by 800 CE at the latest, the technique of moldmaking was introduced into the Greater Nicoya region (fig. 22a,b). During the ninth century CE, when immigrants from Central Mexico familiar with moldmade figures seem to have moved to the northern sector of Greater Nicoya, the use of molds became widespread in both northern and southern Greater Nicoya. Papagayo Polychrome (northern) and Mora Polychrome (southern) human effigies, in particular, were primarily made from molds (especially the smaller, lower-status effigies). Even though most figural art in these styles was moldmade, they were hand-painted with different designs, allowing each piece to retain its individuality. They were traded north and south out of southwestern Nicaragua, but the technique did not seem to catch on in the Central Region or Diquís (with the exception of what appears to be a moldmade female figure in the shape of a late Galo Polychrome figurine painted with Diquís Buenos Aires Polychrome slips and found in that area).⁵⁷¹

Whether handmade or moldmade, once the final form of the piece was completed, if deeply marked designs were desired, lines would be incised into the surface of the still

⁵⁷¹ Personal observation of a piece on display in the diorama with map and object at the Museo del Jade, San José, Costa Rica, 2004. Another one of these Galo female figures seems also to have been made from such a mold and painted in almost garishly bright orange and red slips indicative of a northern Nicaraguan ceramic tradition; it is in the collection of the Museo Nacional de Nicaragua and said to be from the north of that country by the Museum's director, Edgar Espinoza (personal communication 2004).

wet clay (i.e. cut into the clay with a sharp tool). Otherwise, the piece would be allowed to dry to the leather-hard stage. At that stage, the artist could choose to burnish (rub with a small stone to make smooth) the paste, if she wanted that surface to remain roughly "as is" after firing (see the central square of fig. 21).⁵⁷² She could incise patterns at this stage and then paint colored clay slip (a thin watery clay with added mineral pigments, such as iron, or charcoal, for color) onto the surface and then burnish (not a very commonly selected option in this corpus). Or she could coat the leather-hard object with a colored slip. Once this clay slip dried, the artist would often burnish it to a high shine (e.g., cat. no. 21), or if the slips were fine enough (*terra sigillata* slips) no burnishing was necessary (e.g., cat. no. 275). Additional pigments could be added for designs and then incised at their edges to highlight them (e.g., cat. no. 21). The artist could cut out sections of the clay, creating an elaborate openwork ceramic (e.g., cat. nos. 151-155). Or, the artist could choose to fire the piece before outlining the designs; this technique is known as engraving or post-fired incision. Post-fired incisions tend to be slightly rougher and less deep than pre-fired incisions, because they were carved into the surface of the fired clay and not the softer pre-fired, wet or leather-hard clay. The final surface finish could also be affected by the method of firing. If the piece was exposed to sufficient levels of oxygen while firing, the clay paste would bake to a warm brown depending on the materials or temper in it, and the clay slips and pigments would fire to their desired colors (red for iron-tinted and black for carbon-tinted, for example). If the oxygen levels in the kiln were reduced, the surface of the clay paste and any slips would darken, giving it a

⁵⁷² Based on current traditions, it is believed the ceramicists were primarily female, although men are known to incise or paint the objects (personal observation in Nicoyan Costa Rican and Nicaraguan workshops, 2004 and 2005).

black hue in areas that received the smallest amounts of oxygen or a brownish cast in regions with more oxygen. This is known as blackware or brownware.

Most of these various techniques were used in ancient Greater Nicoya beginning c. 800 BCE with the Bocana Incised Bichrome style in Greater Nicoya. Bocana Incised includes four varieties, Bocana, Toya, Palmar, and Diria Varieties (although Diria was not introduced until c. 100 BCE). The Bocana Variety is either salmon-red with light-colored incisions or has been fired to a deep black with light-colored incisions, while Toya is a monochromatic light or dark tan/salmon, sometimes accented with dark red (cat. nos. 6, 8). Palmar is cream-based with black and dark red decoration, and Diria is a monochromatic salmon or brown, depending on the amount of oxygen introduced into the firing. Within this one early type, the three base colors of Greater Nicoya -- red, cream, and black -- are represented.

The Rosales Zoned Engraved type which followed and was contemporaneous with Bocana Incised ceramics is also a comprehensive type. It includes three varieties that allowed the ancient Nicoyan artist to express himself quite diversely, with red, cream, white, black, or brown slips, pre-fired incising or post-fired incising (engraving), and oxidized or reduced firing atmospheres.⁵⁷³ Of course, early Nicoyan artists did not refer to these objects as one of these varieties, but instead worked independently in a general style which was recognized by his peers and extended from the shores of Lake Nicaragua south to the tip of the Nicoya Peninsula.⁵⁷⁴ The different varieties depicted certain animals and/or levels of the ancient society, but no object was identical to another,

⁵⁷³ See Stone-Miller 2002a: 76-77, 80-82 for a discussion of ceramic manufacture during Rosales times and following.

⁵⁷⁴ Lange et al. 1987: 54ff.

and quality ranged from poorly crafted pieces (cat. nos. 12, 15, 16) to exquisitely shaped, painted, and pre-fired or post-fired incised examples (cat. nos. 11, 21, 28).

The practice of manufacturing similarly shaped objects in different colors continued throughout Nicoyan history. At the close of the Early Period, the first styles of the Transitional Period evidence this trend. Guinea Incised vessels and effigies range from a soft salmon to a dark brown to almost black, but the dark brown-black is just the salmon slip fired in a reduced oxygen atmosphere. Tola Trichrome and the emerging Potosí Appliqué share design elements and key colors: red, black, and cream, but Tola's base coat is generally red, while that of Potosí is cream (see **Ch. 5**). By the middle of the Florescent Period, the Galo Polychrome style shared facial features with the monochromatic brown or black Belén Incised (compare cat. nos. 205, 217, 231 and fig. 10; see also **Ch. 2 Later Greater Nicoya**). Into the Later Periods, Mora Polychrome shared accoutrements such as crowns and stools with the continuing Belén style (figs. 11, 25a,b,c). The type names are merely labels for categorizing archaeological finds and helping us to create a better picture of the ancient world, but they have their limitations (see **Appendix N**). Throughout this chapter and the one following, the type names established within archaeology for Greater Nicoya will be used to label ancient Nicoyan art, but I hope that the discussion of the figural art made in these styles, be the pieces three-dimensional or two-dimensional, goes beyond such modern typology to expand our understanding of ancient Nicoyan art and culture.

Santiago Appliqué

Santiago Appliqué (c. 800 BCE-800 CE) is perhaps the oldest ceramic style

known in Greater Nicoya (cat. nos. 1-5). The type seems to have persisted for many centuries, although no extensive study has been made. Its roots perhaps lie in vessel forms shared by the Recuay culture of Peru.⁵⁷⁵ The style is characterized by tripod vessels with long, flaring necks and projecting appliqués on each leg. The middle of the bowls are obviously seamed to join top and bottom halves. This form differs from tripod vessels common in Costa Rica's Atlantic Watershed and Central Highlands, where vessel bowls are slightly rounded and rise directly into the neck, sometimes with a band providing minimal visual differentiation between bowl and neck (see Stone-Miller 2002a: 121-124).

Slip decoration on Santiago Appliqué includes burnished cream, light brown, dark red, and black, usually featuring cream in the lower half of the piece and one of the darker colors at the top. Appliqués on the bowls are generally round pellets, likely representative of the mountainous surface of the earth and the scutes of crocodilians, which live at that intermediary surface. At this same middle ground, where the supports meet the bowl, large appliqués sit atop the legs. They are often of squatting shamans with elite headwear, similar bound captives, or key animals such as birds and monkeys.

Bocana Incised Bichrome

Bocana Incised Bichrome (c. 800 BCE-300 CE) and its four varieties are a hallmark for the Zoned Bichrome period of Greater Nicoya and the ancient Americas. The vessels are slipped in two color zones, usually red and cream (Bocana, Palmar, and Toya Varieties), or brown-black and cream (Toya and Diria Varieties). These zones are

⁵⁷⁵ Lothrop 1926: 345.

demarcated by incised and/or black or white painted lines. Ecuadorian and Mesoamerican parallels are abundant (cat. nos. 6-10 and see **Ch. 2 Early Period**).

The Bocana and Toya varieties are generally decorated simply with one or two slip colors and incised lines running vertically on bowls and in geometric patterns on drums. A unique Toya drum is decorated on both sides with a modeled standing bat shaman (cat. no. 8),⁵⁷⁶ presaging later Florescent Period bat figures on Guinea Incised ceramics and jade pendants. Both the Palmar and Diria varieties exhibit boldness in decoration and form, ranging from a large, lipped bowl with incised and painted with what appears to be Olmecoid duck imagery (cat. no. 9) to a tall drum with incised concentric rectangles and modeled slithering serpents at the waist (see Mayer Collection 1728) to a mushroom effigy with a shaman under its cap (cat. no. 6).⁵⁷⁷

Rosales Zoned Engraved

The Rosales Zoned Engraved ceramic type is one of the earliest in Greater Nicoya, includes all the key design elements of Nicoyan art -- three main base slips, pre-fired or post-fired incising, and reduction and oxidation -- and is one of the most expressive of early Chibchan ideas in Central America (cat. nos. 11-47).

In the Rosales style, Alice Tillett has suggested that in the northern sector of Greater Nicoya (southwestern Nicaragua) the patterns were incised post-firing. In contrast, she argues that in the southern sector (northwestern Costa Rica) the designs were incised pre-firing. There, the artists would sometimes apply paint before incising

⁵⁷⁶ See Stone 1977: 40, fig. 45.

⁵⁷⁷ For cat. no. 6, see also Stone 1977: 34, fig. 31.

but more often afterwards, when the vessel was leather-hard.⁵⁷⁸ Sometimes it is clearly evident whether the patterns were incised pre-firing or post-firing, but oftentimes it is very difficult to discern between the two, unless fired slip is visible over the incisions. Rebecca Stone has suggested that the quality of post-fired incisions on Rosales pieces is so high that it is not as rough as typical post-fired incisions and,⁵⁷⁹ therefore, more difficult to distinguish from pre-fired incisions. Whether incised pre- or post-firing, the patterns were executed in a smooth curvilinear fashion and seem to have signaled clan affiliations and other animal associations through their twisting feline or simian tails or abstract animal silhouettes.

The type has three varieties: Rosales (reddish), Claro (meaning "light brown" in Spanish), and Oscuro (meaning "dark"). The Rosales variety consists primarily of human or human-animal effigy vessels (cat. nos. 11-34, 35, 37, 40, 43, 44) but also includes bowls, large vessels, uniquely shaped vessels (cat. nos. 46, 47), and bridge-and-spout whistling vessels, usually in the form of animals (cat. no. 35). Claro Variety pieces are generally smaller than Rosales Variety vessels and are more often in the shapes of animals, frequently made with the bridge-and-spout whistling mechanism (cat. nos. 36, 39, 41, 42). Oscuro Variety vessels tend to be smaller than Rosales or Claro and represent animals associated with burrowing (see Tillett 1988a: 108, cat. no. 19) or scavenging (cat. no. 38). The type and its three varieties, with their multiplicity of designs, shapes and sizes, provide a wide corpus for understanding ancient Nicoyan beliefs and practices.

Within the type, representations of humans range from a saurian warrior-shaman who probably embodied one of the top Chibchan spiritualist, an *uséköl* (cat. no. 34), to a

⁵⁷⁸ Tillett 1988a: 25, 26.

⁵⁷⁹ Rebecca Stone, personal communication 2009.

bat shaman (cat. no. 45), to meditating pregnant or fertile shamanesses (cat. nos. 11-29), acrobatic shamanesses (cat. no. 29), and kyphotic shamans or shamans' apprentices (cat. nos. 15, 16, 30-33), to decapitated humans (see Tillett 1988a: 120) and the armadillo-buriers who disposed of such corpses (cat. nos. 43, 44)⁵⁸⁰ to human body parts, primarily phalluses (cat. nos. 46, 47). The top spirits and the humans who embodied them or traversed worlds to talk to them are found in this style along with the sacrificial victims offered to these divinities and those responsible for handling their remains. The animals sculpted in this style are fairly realistically portrayed and include jaguars (cat. nos. 35, 36), predatory birds (cat. nos. 37, 38), ducks (cat. no. 40), monkeys (cat. nos. 41, 42), rabbits (see DAM1993.882 in the pre-Columbian study gallery on the fourth floor of the Denver Art Museum Ponti Building), fish (see Tillett 1988a: 114, cat. no. 47), turtles (see Tillett 1988a: 105, cat. no. 8), peccaries (see Tillett 1988: 115, cat. no. 53), and scavengers such as vultures (cat. no. 39) and armadillos (cat. nos. 43, 44; see Tillett 1988a: 108, cat. no. 19). These animals are important players in Chibchan stories of their environment and spirit world, and even though ceramic styles changed over time in Greater Nicoya due to outside influences and aesthetic trends, the humans and animals seen in this style persist in later Nicoyan art.

Early Period Ceramic Figural Art

Anatomical Characteristics

From head to foot, Early Period ceramic effigies have distinct anatomical characteristics. Starting from the top, the head is oversized in every human effigy. Each

⁵⁸⁰ Regarding cat. no. 43, see Tillett 1988a: cat. no. 75 and Snarskis 1981: 179, cat. no. 10.

figure is approximately five heads high, while the average human measures seven to seven-and-one-half heads tall.⁵⁸¹ The emphasis on the head in Nicoyan figures could be explained by the Amerindian belief that spiritual visions stem from the head: an enlarged cranium could be the mark of a spiritually powerful person (see **Ch. 3 Heads...**).

The facial features of most Early Period Nicoyan effigies were modeled to reflect a human skull with eyebrow ridges, eye sockets, firm cheek bones, and fine jaw bones, while appliqués were added for eyeballs, noses, and sometimes for the lips (if not modeled).

Below the head, the neck is often short, merely a means to an end for connecting the head to the body. The shoulders, however, are often broad, whether the effigy depicts a male, female, intersexed, or gender-ambiguous individual. Nicoyan artists may have intentionally wished to confuse viewers regarding the sex or gender of the person portrayed or may have intended to represent strength no matter the sex or gender.⁵⁸² Frederick Lange has observed that among modern native Nicoyan women in Greater Nicoya, shoulders are often broad from hard work.⁵⁸³ Below these wide shoulders, bellies are softly modeled and range from flat to bulging slightly to clearly pregnant.

The figures represented in the key Early Period styles encompass at least three different sexes: female, male, and intersexed. Female sex is denoted on the figures through clearly delineated, protruding breasts, sometimes pregnant bellies, and either female genitalia or a *tanga*, noted at the time of Conquest as female attire for Chibchan

⁵⁸¹ http://en.wikipedia.org/wiki/Body_proportions, 2008-07-30.

⁵⁸² See Stone-Miller 2002a: 71-74 for a discussion of the intended ambiguity of this piece regarding its nude female form, yet one obscured by the placement of the figure's legs.

⁵⁸³ Frederick Lange, personal communication 2006.

speakers in northern Costa Rica (see **Ch. 3 Clothing**).⁵⁸⁴ Male sex is marked on the sculptures sometimes by facial hair, almost always by male genitalia, and by one or both of those traits combined with an absence of clearly delineated, protruding breasts. The intersexed individual is shown in the combination of clearly delineated, protruding breasts and male genitalia and/or facial hair. Some images do not clearly express any of these three sexes and are, therefore, gender-ambiguous.

The genders represented are perhaps even more complex. As discussed in the introductory and the ethnographic chapters, sex is generally considered by scholars to be anatomical, while gender is cultured. Within Amerindian cultures, genders are multiple, with males adopting female characteristics in certain situations or females taking on male attributes and forms in others (see **Ch. 3 Chibchan Concepts of the Female...**). It is difficult to know from art alone whether depictions of males with female attributes, females with male forms, or intersexed individuals are portrayals of actual people or the product of artistic imagination stemming from a cultural belief in gender duality of religious leaders. Even without express knowledge of the intent of the artists, we can at least identify what is visible in the art, and through ethnographic and cross-cultural comparisons we can attempt to contextualize the depictions and interpret their meaning and perhaps their function(s) for the ancient societies in which they were created.

Within the Nicoyan figural art corpus assembled for this dissertation for the period from 800 BCE-300 CE, there are eighteen female figures (cat. nos. 11, 13-18, 20-30), seven male figures⁵⁸⁵ (cat. nos. 31-33, 39, 41, 43, 44), nineteen gender-ambiguous

⁵⁸⁴ Oviedo as cited in Lothrop 1926: 37.

⁵⁸⁵ Three of these "male figures" are not clearly male but presumed male due to affiliation with a scavenger animal (associated with males in later Bribri and Cabécar cultures of southern Costa Rica) (cat. nos. 39, 43, 44).

figures (cat. nos. 1, 3-10, 12, 19, 34-38, 40, 42), one intersexed human (cat. no. 2), and two ceramic vessels in the form of a phalluses (cat. nos. 46, 47).

Of the eighteen female figures, six appear as young, fertile women (cat. nos. 11, 13, 14, 17a,b, 18, 27), three appear clearly pregnant (cat. nos. 21, 26, 28), while five could be in the early stages of pregnancy (cat. nos. 20, 23-25, 29), and two appear to be post-menopausal (cat. nos. 22, 30). Even within the gender-ambiguous figures, several appear perhaps to be pregnant or in a birthing pose (see **Ch. 3 Body Poses**) (cat. nos. 1, 6, 12). The intersexed human (cat. no. 2) appears also to be a captive with one leg over the other as in the depiction of captives on cat. no. 3. The clearly male figures are all kyphotic (cat. nos. 31-33), while three of the female figures are also kyphotic (cat. nos. 15, 16, 30).

Beyond the implied disease of kyphosis, which causes a humped back to form (see **Ch. 3 Disease Survivors...**), another disease is perhaps portrayed on the figure of a fertile, young woman (cat. no. 27): leishmaniasis. This skin disease, caused by parasitic protozoa transmitted by bloodsucking sandfleas, can develop into the mucocutaneous form, which causes permanent damage to the nose and mouth area, leaving large open sores, as seems to be depicted for the nose of cat. no. 27, while the black face paint over her mouth and chin region perhaps were intended to mask such an affliction in that region of the face. It is also possible that the sculptor was merely taking artistic license here and chose to depict the nose extremely upturned, but no other noses in the Rosales corpus appear like this, and Nicoyan artists were usually careful about depicting anatomical features clearly.

A third Rosales effigy has also been identified as represented with a disease. Michael Snarskis described the creamy yellow-colored disc covering the mouth of cat. no. 30 as "a mask representing a pouched bird, or an infirmity such as a tumor, a goiter, or some congenital defect."⁵⁸⁶ As discussed below in **Jewelry**, I am more inclined to consider the disc a representation of gold jewelry, but it is possible that it portrays an affliction such as goiter.

Rebecca Stone has written about the importance of looking for cultural contextual meaning for such imagery, particularly with regard to figures Westerners would consider "diseased" or "disabled," such as someone with scoliosis or leishmaniasis or a congenital effect in the lips, as she has recently asserted for cat. no. 21 and which would apply as well to cat. no. 19, the Claro Variety variant of cat. no. 21.⁵⁸⁷ In an Amerindian worldview these people are not disabled but rather *more abled* than the average human being precisely because they had the ability to overcome a difficult disease, to survive it, to triumph over death, a key trait of a shamanic leader who is required to conquer death every time he enters into the world of the spirits, of the dead. The shaman has to be able not only to enter that world but also to exit it successfully at will. Any human who has survived death on the earth would naturally be more likely to survive death in the spirit realm, due to prior experience in defeating death in this terrestrial world (see **Ch. 3 Disease Survivors...**).

⁵⁸⁶ 1981b: 180, cat. no. 13. See also Tillett1988a for her assessment of the disc as the pouch of a frigate bird.

⁵⁸⁷ The "split lip" is known as Van der Woude syndrome (Simone Topal, personal communication 2006, as cited in Stone n.d. [2009]: 200). See also Stone n.d. [2007] and Stone-Miller 2002a: 87, 227.

Hairstyles and Headwear

The variety of hairstyles and headwear for early Nicoyan peoples does not seem as elaborate as during later periods, although some of the forms considered distinctly Chibchan by the twentieth century are already known at this early date, particularly the skullcap (cat. nos. 7, 11, 12-27, 29, 30, 36, 40, 41),⁵⁸⁸ the conical hat (cat. nos. 1, 3, 31) and worked fiber decoration along the forehead (cat. no. 19), suggesting either the skullcap, a headband, or the basketry crown (see **Ch. 3 Heads...**). Also, women's coiffures at this early date seem to be in the same styles as later hairdos. Women's hair tends to be pulled back, by headbands or skullcaps (see below), and then flows down the back of the head to the shoulders (cat. nos. 11, 19-26). In some cases, there may be single or double "knobs" or "knots" of hair at the front or sides of the head, respectively (cat. nos. 21, 22). These double "knobs" are also seen on at least one male figure (cat. no. 32). These could indicate hairbuns, as seen on Boruca women of the twentieth century, also interpreted as pedicels of does (female deer) or budding deer antlers by Rebecca Stone⁵⁸⁹ (see **Ch. 3 Heads...**). The hair, when depicted, is colored black. For Rosales pieces, the headband or cap from which the hair flows, is also the vessel rim. Because the vessel is open at top, I cannot say for certain if the decoration around the rim/forehead is intended to be the rim of a skullcap or even a basketry headdress worn in later times or merely a headband. If we are to believe in continuity over time, we could presume that the bands are the lower portion of a cap, but that identification cannot be stated definitively. Whether the headwear depicted is a headband or skullcap, it can be firmly associated with the power of a shaman (see **Ch. 3 Heads...**).

⁵⁸⁸ March 1971.

⁵⁸⁹ Stone n.d. [2009]: 199-201.

On the smaller Rosales human effigy vessels, overall decoration is limited to a base coat of burnished red slip covering the entire piece, while painted or incised decoration was either never originally applied or is no longer extant (cat. nos. 13, 14). For these figures, I would presume that either there once was black hair painted under the rim/band at the forehead and down the back of the neck, as well as some body decoration at key points, such as shoulders, wrists, hands, breasts, buttocks, knees, and ankles, as on other better-preserved and/or more elaborate pieces. On the other hand, these versions may not have been decorated in like manner because they were of lower status, more quickly made, and referred to the higher-class versions in their form only and not also in decoration. However in this latter case, the designs would have been inferred from the form by an ancient Nicoyan viewer (see **Ch. 2 Later Greater Nicoya** and **Ch. 5** for clear examples of large prototypes being repeated in hurried form for lower-status customers).

The decoration of the bands/cap rims on female, male, and gender-ambiguous figures varies from solid red or black (cat. nos. 13, 14, 18, 20, 29, 30, 33, 36, 41) to simple horizontal lines of red and black (cat. nos. 12, 15-17, 40) to more elaborate geometric motifs of vertical lines and/or stepped frets (cat. nos. 19, 27). The most intricate pattern on a vessel rim was likely created by an expert Rosales ceramicist, possibly the maker of two pieces in the corpus (cat. nos. 19, 21).⁵⁹⁰ The pattern consists of a lower register of horizontal red rectangles juxtaposed against smaller black squares. Above this strip is a wider register of nested frets (rectilinear s-shapes) alternating in

⁵⁹⁰ I make this assertion based on like artistry in the two vessels: near perfect symmetry for a handmade ceramic sculpture; fine, thin walls; stepped patterns in the rim area; similar eyes; nearly identical lips and chins, and creativity beyond that of other Nicoyan artists of the time. Rebecca Stone has reviewed images of cat. no. 19 (a photograph taken from outside the gallery case and my drawing) and does not feel cat. nos. 19 and 21 were made by the same hand (personal communication 2009). Only compositional paste analysis would more accurately answer this question.

color from red to black with incisions into the red slip echoing the fret pattern on either side of each fret. Above this central wide register is an uppermost thin band of cream slip that forms the lip of the vessel opening. Such patterning mimics textile designs, limited to rectilinear movement by the warp and weft grid of a loom. The warps are the threads anchored to the loom vertically (see fig. 52), while the weft threads are manipulated manually through the warp threads to create an interlocking set of threads, i.e. a fabric -- over, under, over, under for each weft thread as it goes through the series of vertically anchored warp threads on the loom. Patterns are created in stepped form through changes in colors of the threads throughout the weaving process (see Frame 1986 for a discussion of the relevance of textile patterns to artistic designs across media for the ancient Americas). A ceramic artist in a small village would likely have been familiar with the weaving process either through seeing the work of a neighbor or knowing the art intimately herself. That the patterns painted and incised on this Rosales-Claro vessel are rectilinear stepped designs, typical motifs created during the weaving process, strongly suggests that the painted patterns represent a woven headband or the lower portion of a woven cap (see **Ch. 5** for multiple examples of woven headdresses on ceramic effigies). Unfortunately, we do not have examples of ancient textiles due to poor preservation of fibers in tropical climates, but images such as these headbands, spindle whorls from the Nicoya Peninsula dating to c. 300 CE, and contemporary Costa Rican Chibchan weavings (see **Ch. 3 Clothing**) suggest a long-standing tradition of textile manufacture.⁵⁹¹

The most complex headdresses belong to perhaps the most active figures depicted in the Rosales corpus: the birthing woman (cat. no. 28), the ejaculating kyphotic man (cat. no. 33), and the axe-wielding, gender-ambiguous saurian-human (cat. no. 34). The

⁵⁹¹ Personal observation of Costa Rican spindles whorls at the N-HG and NMAI.

headdress of the woman in childbirth appears to be a diadem of jade or shell jewels, with each individual pendant in the shape of a vertical rectangle or an L, forms identified throughout the Rosales corpus as indicating "jewelry," likely celt pendants or axes (cat. nos. 11, 15, 16, 19-21, 30, 33, 34),⁵⁹² while the central pendant is slightly rounded, perhaps reflecting a larger, higher-status, more complete jade whole or half celt (see fig. 1). The large kyphotic male (cat. no. 33) also wears a jade celt on his forehead, although his celt is not accompanied by other pendants but is instead strapped simply to his head with a thin headband, presumably representing cloth. The celt, however, is more clearly a representation of a stone handaxe. It has been sculpted in three dimensions in clay and appliquéd onto the forehead and then slipped black to represent the dark green color of jade, both green and black would be considered colors of rich fertility in Central America -- green, the lush vegetation, and black, the nutrient-rich, volcanic soil. His hand gesture of ejaculation also clearly suggests fertility as does the effigy's red slip, symbolic of menstrual and sacrificial blood.

The largest headdress in the Early Period ceramic corpus is the three-dimensional headdress of cat. no. 34. It projects out into space and its motion outward and its size are further emphasized by the strips appliquéd to its outer edges and shaped into outward-turning volutes. Their lighter rosy red color contrasts with the dark black, painted on the smoothed, downward-turning surfaces of the headdress. This color contrast allows the light edges of the headdress to "pop" out for the viewer, while the black paint visually recedes into space, providing a sense of even greater depth to the headdress than is actually there. The black planar surfaces lead from inside the volutes down the sides of

⁵⁹² Other scholars have also identified celts as jewelry on ceramic effigies (Jane Day in DAM archives; Stone-Miller 2002a: 70-74; Snarskis 1981b: 180, cat. nos. 12, 13).

the head to flaps next to the ears. These "sideflaps" perhaps represent actual feathers or cloth versions of feathers arching over the sides of the head, as seen in carved *metates* of the same period (fig. 5) and later Chibchan art from Nicaragua to Colombia.⁵⁹³ Below the large projecting headdress, the Rosales artist has sculpted a curled snout and a wide, ferocious mouth filled with teeth that span the entire opening of the mouth top to bottom and side to side. This combination of facial features suggests the depiction of a crocodile mask with a superstructure, as seen also on carved Nicoyan *metates* and later Chibchan art in the Isthmo-Colombian region (see Stone-Miller 2002a: 140-142, cat. no. 306). This vessel may be the first three-dimensional version of a crocodile-human figure known throughout much of the ancient Chibchan world, a character first clearly noted by John Hoopes and Oscar Fonseca Zamora.⁵⁹⁴ From my research of Talamancan Chibchan beliefs, I assert that the character here is an early *uséköl* transforming into his saurian self (see **Ch. 3 Saurians** and **Dark Shaman**).

Three figures from this Early Period corpus appear to wear a cone-shaped hat, discussed in the previous chapter as typical headwear for Kogi *mamas* and possibly a pan-Chibchan signifier of the status of a top politico-religious leader. Here the hat is seen on a squatting Santiago Appliqué figure (cat. no. 1), a Rosales-Oscuro man perhaps rising from meditation to action (cat. no. 32), and possibly on a Santiago Appliqué captive with arms raised over his/her head, slightly obscuring full identification of the hat as conical, although its visibly tapering edges lead to that conclusion (cat. no. 3). The most unusual of these three is that worn on cat. no. 1, which is appliquéd onto the small head of the figure attached to the vessel leg. Its base is a ring topped by a cone. The sides of the cone

⁵⁹³ See Hoopes n.d.b [2006] for more images. Also, several such *metates* are on permanent display in the archaeology gallery of the Museo Nacional de Costa Rica.

⁵⁹⁴ Hoopes and Fonseca Zamora 2003.

each have an appliqué strip running vertically. At the top of the cone above the two vertical side strips are round clay pellets, and between the pellets is a downward-pointing triangular appliqué, facing the viewer. This triangle is topped with a horizontal disc. Taken together the flat horizontal disc at top, the two clay pellets, and the downward-turning triangle could represent the frontal view of a long-beaked bird, such as a vulture. These birds are revered in modern-day Chibchan cultures and figure prominently in later Chibchan and Circum-Caribbean art (see Stone-Miller 2002a: 116, 117, cat. nos. 240, 241).⁵⁹⁵ The designs are perhaps too abstract on this piece to be certain of this interpretation, but it should not be discounted, considering the significance of the long-beaked bird later in Greater Nicoya and points southward and its possible depiction in cat. no. 9.

Jewelry

The most prominent form of jewelry in the Early Period corpus are earspools, depicted on at least fifteen figures (cat. nos. 3, 6, 11, 13-17, 22-24, 26, 28, 30, 32, 33). These represent wooden, ceramic, or jade originals worn by Nicoyan politico-religious leaders. Because so few elite tombs holding Early Period artifacts have been recovered scientifically, we cannot at present be certain of the original media of the ear ornaments represented, but jade or greenstone versions are known for Greater Nicoya from unexcavated collections (see Snarskis 1981b: 184, cat. no. 41), and undated ceramic

⁵⁹⁵ Stone-Miller 2002a: 116-117, cat. nos. 240, 241; Snarskis 1981b: 224, cat. no. 266; Reniel Rodriguez, personal communication 2007.

versions from Greater Nicoya and Costa Rica in general also exist (see Stone-Miller 2002a: 78-79, cat. nos. 142, 144a,b).⁵⁹⁶

The other most frequently depicted jewelry are necklaces, either painted in black and pre-fired or post-fired incised (cat. nos. 11, 12, 16, 17, 19-22, 30, 33, 34, 40) or modeled in clay and appliquéd to the chest of the figure (cat. nos. 3, 15). Black bands at wrists, ankles, upper arms, and calves could also reflect physical objects of adornment, but more likely they represent body painting, a practice still in use today by Chibchan peoples in Central America (see **Ch. 3 Body Decoration**) and more in keeping with archaeological finds (I do not know of any bracelets or anklets of jade uncovered archaeologically for Early Period Greater Nicoya).

Two figures may also be depicted wearing mouth coverings (cat. nos. 27, 30), an Amerindian adornment perhaps used to keep figures "in character" when transforming into their animal selves.⁵⁹⁷ Both of these figures have been discussed above in **Anatomical Characteristics** because the face painting has also been identified as possibly representing diseases: for cat. no. 27 mucocutaneous leishmaniasis and for cat. no. 30 a goiter or congenital defect. For the former, I am less inclined to believe that the black paint represents a jade or greenstone mouth covering because the lips are clearly sculpted and visible through the black paint, while for cat. no. 30, I argue the creamy yellow disc painted in the mouth region is probably a representation of a gold disc, fastened to the cheeks (directly into the skin?) with black hooks at each upper edge of the disc and connected to each other through the black line running across the top of the disc. The lips are not present at all on this piece but completely obscured by the disc. Large

⁵⁹⁶ Also, personal observation of the DAM jade collection and the Wiss Collection in Nuremberg, Germany.

⁵⁹⁷ John Hoopes, personal communication 2007.

gold disc-shaped nose ornaments were being manufactured in the southern Chibchan area by c. 300 CE (see Labbè et al. 1998: 159, cat. no. 127 and 198, cat. no. 164), the late date for when this piece could have been manufactured. It is possible that this piece is a late Rosales sculpture which depicts the emergence of metalworking imports into the Nicoya region, a trademark of the following Florescent Period.

Clothing

The climate of Greater Nicoya, particularly within the lower lying regions near water sources, does not require inhabitants to wear much clothing. Ancient Nicoyans understood this well and wore very little, choosing to decorate their skin with body paint and ornaments rather than clothes, other than the modest pubic covering worn by women and noted as Chibchan attire by Oviedo in the early 16th century. This article of clothing, which has come to be known as a *tanga* in Spanish and Portuguese from the English word "thong," merely covers the pubic region with a triangular piece of cloth with straps that attach to triangular points at the waists and below the vulva. At the back, the three straps meet (see **Ch. 3 Clothing**). Rosales artists at times clearly depicted this covering (cat. nos. 13, 15, 17, 28), but most often they obscured the pubic region through appliquéd or painted legs and feet. The men depicted appear to be wearing no more than headwear, jewelry, and body painting.

Body Decoration

The majority of painted body designs for Early Period ceramics are swirls or circles located at key points of the body, such as the shoulders, breasts, navel, buttocks,

and knees, or circular bands painted around cylindrical body parts, such as the upper arm, elbows, wrists, calves, and ankles. Rebecca Stone has discussed the body decoration of cat. no. 21 as helping to direct the eye's movement when viewing the figure, leading it from key point to key point to the center of the figure, its pubic region and pregnant belly, the source of a pregnant shamaness's powers. Jane Day has labeled these "power points" as "chakras."⁵⁹⁸ While the latter might have some relevance to the Rosales pieces stemming from far ancient shared paths, they come from a culture distant in time and space from Greater Nicoya. Also, chakras do not match up visually to the power points on Rosales figures: they spin as they go up and down the head and spine, not the shoulders, elbows, navel, knees, buttocks, and ankles.⁵⁹⁹ Alice Tillett suggested in her M.A. on Rosales ceramics that the spirals are tails of howler monkeys or jaguars,⁶⁰⁰ animals associated with the two clans from which the top shamans in Bribri and Cabécar society, the *usékölpa*, are selected (see **Ch. 3 Dark Shaman**).

While all of these interpretations may hold some truth, they can be pushed further. The spirals and circles probably also can be connected to shared Amerindian beliefs in these symbols, with spirals signaling journey from the spirit world to this world and vice versa.⁶⁰¹ A spiral is a two-dimensional representation of a twisting road or tunnel, and it is one of the first visions seen by spiritualists as they enter trance, their path to the spirit world.⁶⁰² The spiraling tunnel is often associated with the "heliacal vine" or *Banisteriopsis caapi* or *inebrians* (*ayahuasca*), a powerful hallucinogen used to induce trance in many Amerindian cultures (see **Ch. 2 Transitional Period**). Once in trance, a

⁵⁹⁸ Jane Day, DAM archives.

⁵⁹⁹ Rebecca Stone, personal communication 2009.

⁶⁰⁰ Tillett 1988a.

⁶⁰¹ Stone n.d. [2009]; Stone 2007; National Park Service n.d.

⁶⁰² Siegel 1992; Siegel and Jarvik 1975; Klüver 1966 [1928/1942]; Reichel-Dolmatoff 1999, 1998, 1990.

three-dimensional spiral is associated with a twisting umbilical cord or birth canal, which actually helps a seedling human make the trip from the spirit realm to the earth through the nourishment it provides (see **Ch. 3 Body Poses and Mother**). Then the infant enters this world through an opening, a tunnel-like portal with a round entrance/exit, the vagina. Amerindian cultures often associate circles with the female,⁶⁰³ and the circles and spirals on these figures, mostly fertile or pregnant women, are likely intertwined with beliefs of spiritual journeys as analogous to human births. Thus, the patterns do serve to direct the eye to key points of the figures, which could be related to the concept of chakras. However, from an Amerindian and here specifically Nicoyan perspective, the symbols seem more likely to be power points designed as visual cues for shamanic birthing. They also seem to be affiliated with the clans into which Costa Rican Chibchan today shamans are *born*, the jaguar and monkey clans.

Other patterns on the figures are lines emanating from the circles suggesting energy radiating from the circles or the power points or the openings they emphasize (cat. nos. 10, 21, 23, 27, 30, 41). The circles or dots with four lines radiating outward at right angles to each other suggest a compass or diagram of the cardinal directions. On Isla del Muerto in Lake Nicaragua, such an equilateral cross is carved into a rock, and I laid a compass down next to it to confirm that the rays are aligned with the cardinal directions (fig. 55). Rebecca Stone has argued that the navel of cat. no. 21, which is the center of the cardinal directions marker, is a metaphorical substitute for the axis mundi, a fitting interpretation because the umbilical cord ends there at birth and the umbilical cord is seen as a maize plant or tree by Mesoamericans, their version of the axis mundi. Stone also sees the inner navel pattern of cat. no. 21 as "an abstracted pregnant woman" with head,

⁶⁰³ Furst 1998.

belly, and legs.⁶⁰⁴ With so many similar ideas of the geometric spiralling visions in trance and birthing analogies found in cultures throughout Amerindia, it is probable that these meanings were understood clearly by ancient Nicoyans too.

Most of the face painting depicted on the Early Period figures consists of vertical lines running down or through the forehead, eyes, nose, cheeks, lips, and/or chin (cat. nos. 20, 21, 23, 24, 26, 28, 29, 33?). Michael Snarskis has suggested that these lines symbolize rain, although he does not explain his assertion.⁶⁰⁵ This interpretation would seem fitting for objects placed in a tomb to ensure renewed life for the deceased in the spirit world. Consider the Chibchan conception of humans as seeds in the mother's womb, grown to trees as adults, and felled at death to be defleshed and returned to bone-seed for reentry into the womb of the earth. Those bone-seeds will need not only mother's milk but also rain to grow again in the land of



the spirits. It is possible the black lines on the faces are rain, while the stepped lines on some of the figures could also represent lightning (cat. nos. 17, 21), a common interpretation for that symbol in the U.S. Southwest.

Another face pattern repeated on several effigy vessels is a C or E shape, which can face any direction on the examples where it is found (cat. nos. 18, 29). Its meaning is unknown. A design possibly related to this pattern is an extended E form or bracket, seen on cat. no. 21 and formed in black with incised marking, reemphasizing the black

⁶⁰⁴ Rebecca Stone, personal communication 2009.

⁶⁰⁵ Snarskis 1981b: 178, cat. no. 2.

patterning. Another form is fitted into this bracket, a symbol perhaps abstractly referencing a phallus and testicles (see cat. no. 21 images in the catalogue) (see also Alice Tillett's 1988 M.A. thesis on Rosales ceramics for illustrations of phallic-yonic imagery, especially page 131, Appendix F). A similar incised symbol is seen at the base of the spout and start of the tail on the mostly feline vessel cat. no. 35 (see cat. no. 35 images in the catalogue). A more clearly delineated, incised phallus with testicles is depicted on the simian-human effigy cat. no. 41 (see cat. no. 41 images in the catalogue and its entry text). Perhaps, the Rosales-Rosales figure of the ejaculating kyphotic man (cat. no. 33) and the realistic earthenware effigy vessel of phallus made in the Rosales-Rosales style and covered in interlocking spiral and zigzagging flowing liquid imagery (cat. no. 45) help support the interpretation of these other incised motifs as abstract male genitalia. Certainly the role of these body parts in procreation, in bringing life to the earth, is directly related to the female images of fertility, pregnancy, birthing, and the post-menopausal state. That they are combined or interchangeable -- with phallic imagery on the face of a pregnant shamaness or the hind of a jaguar -- should be expected for Rosales art when it is interpreted in light of the metaphorical nature of Amerindian cultures and the symbolism of birth, death, and shamanism in related Chibchan cultures.

One human figure seems to depict whiskers through the use of horizontal lines on the cheeks, suggesting feline affiliation (cat. no. 22). This same pattern is also seen on a mostly feline Rosales-Rosales effigy at the Jade Museum in Costa Rica.⁶⁰⁶

Two Rosales faces appear to be covered in one primary color as face paint, one with white everywhere but the nose, mouth, and chin (cat. no. 27) and the other in black except for the nose (cat. no. 34). The former figure has been discussed above as young,

⁶⁰⁶ Personal observation 2007.

possibly a survivor of mucocutaneous leishmaniasis, and possibly wearing a greenstone or jade mouth covering. The black paint covering the face of cat. no. 34 is perhaps merely the color choice selected by the artist of this vessel to portray a dangerous human-crocodilian figure, for the entire figure is painted in black and outlined in cream slip and incised lines. The background color of the vessel is red, perhaps leaving only black or cream as the choices left for the artist to depict the figure, without making it difficult to read (as red on red would be if only depicted through incised lines).

Cat. no. 30 could also be wearing a large swath of paint across the lower portion of her face as decoration, as has been suggested by Michael Snarksis.⁶⁰⁷ However, her lips are not visible under the paint, and the swath extends outward from her cheeks unnaturally, suggesting to me the depiction of a gold disc (see **Jewelry** above).

Several Rosales female figures also sport what appear to be feline heads on their chests and shoulder regions (cat. nos. 23, 24, 29). These icons are somewhat similar to Mesoamerican representations of jaguar heads.⁶⁰⁸ and suggests these pieces may have been manufactured towards the end of the Early Period in Greater Nicoya, when trade between the region and Mesoamerica intensified (see **Ch. 2 Florescent Period**). (See also **Animal Affiliations** below.)

An important artistic feature of these body designs is that they are mostly free form -- curving and expressive of Chibchan ideas with little repetition of design on each figure. In contrast, body decoration depicted on later Nicoyan ceramic effigies is rectilinear and repetitive. The later Nicoyan patterns are thought to reflect designs from small body stamps, which were used repeatedly on the body and often made rectilinear

⁶⁰⁷ Snarksis 1981b: 180, cat. no. 13.

⁶⁰⁸ Miller 2001.

patterns (see **Ch. 5** and cat. nos. 280-337). It should also be noted that no stamps with Rosales style patterns have been found to date, furthering the assertion that the body designs on Rosales figures were reflective of freehand body painting or tattooing.⁶⁰⁹ Lastly, the swirls at the shoulders, thighs, and buttocks could be merely artistic cues to connote the strength of the muscles at those points of the body, while the circles, often radiating, could represent artistic emphasis on important joints, such as the knees and elbows and openings such as the navel. They do not necessarily signal actual body painting designs on living humans, as we have no proof through remaining tattooed corpses or body stamps. However, tattooing is characteristic of Colonial and contemporary Chibchan cultures (see **Ch. 3 Body Decoration**) and to the slightly later pre-Columbian culture of the Moche of Peru (c. 450 CE), where the body of female warrior, preserved by the dry climate there, was recently found covered in tattoos.⁶¹⁰

Animal Affiliations

Much of human figural art from the Early Period depicts humans as humans (cat. nos. 1-3, 6, 11-17, 19, 31, 32), with some headwear or body decoration possibly connecting a few figures to felines, birds, serpents, or monkeys (cat. nos. 1, 18, 20-30, 33). Other figures are more clearly in transformation to felines (cat. nos. 10, 35, 36), birds (cat. nos. 4, 5, 9, 37-40), a saurian (cat. no. 34), monkeys (cat. nos. 41, 42), deer (cat. no. 21),⁶¹¹ armadillos (cat. nos. 43, 44), and bats (cat. nos. 7, 8, 45).

⁶⁰⁹ Rebecca Stone has suggested that the incised designs represent tattooing and the painted patterns are indicative of freehand body painting (personal communication 2009).

⁶¹⁰ Tarko 2006.

⁶¹¹ Stone n.d. [2009].

Body Poses

The catalogue objects are ordered according to body pose, from beginning meditation through rising to action to complete transformation, and within Early Period figural art, these poses are all represented. The majority of human effigies are in the beginning stages of trance and are seated in meditation (cat. nos. 11, 13-27, 30), while one kneels as if readying to stand (cat. no. 12), and two can be seen rising with one knee up and one knee down (cat. nos. 31, 32). Others are in between sitting and standing with knees bent slightly in a squatting pose (cat. nos. 1, 4-6, 37-39), and some are in other active poses such as trying to break free from binds, birthing, contorting, or ejaculating (cat. nos. 2, 3, 28, 29, 33). Still others are almost fully transformed into their animals selves, also in some of the above poses (cat. nos. 4, 5, 7-10, 34-45).

Accoutrements

Early Period figural art does not include many accoutrements, as seen in Florescent Period art. There are no stools of authority, merely seated figures. There are a few objects of interest: the axes worn as jewelry (see **Jewelry** above), in the headband of cat. no. 33 and hafted to shafts for a deadly weapon or a destructive tool (cat. no. 34), and the purported incense bag of cat. no. 40. These few items suggest power over agriculture and sacrifice and the importance of smoke as a shaman's communication tool with the spirits.⁶¹²

⁶¹² Stone-Miller 2002a: 3-6, cat. nos. 1, 2.

Potential Roles and Spiritual Associations

For the Early Period of Greater Nicoya, key Costa Rican Chibchan characters seem evident, but because we are dealing with small villages where multiple roles were likely consolidated into the figure of one person, it is difficult to determine if a depiction of a shaman is that of an *uséköl*, an *awa*, or a shaman- or shamaness-chieftain. The following breakdown of character types offers a possible view of early ancient Nicoyan roles: *uséköl* (cat. nos. 1-5, 7-10, 34-38, 40-42); *awa* and/or shaman- or shamaness-chieftain (cat. nos. 6, 11-30, 32, 33); *óköm* (cat. nos. 39, 43, 44). The gender breakdowns for these figures (*usékölpa* are all gender-ambiguous except for one intersexed figure, cat. no. 2, and two males, cat. nos. 31 and 41, and the *awapa* are all female except for three gender-ambiguous figures, cat. nos. 6, 12, and 29, and two males, cat. nos. 32 and 33) present a picture of gender-ambiguous characters primarily as *usékölpa*, females as *awapa* and/or shamaness-chieftains, and *óköpa* as male. The *óköpa* (cat. nos. 39, 43, 44), noted by association with vultures or armadillos, are considered male because the position is male in today's Talamancan cultures, but this could have been different in the ancient past. The position of *uséköl* is denoted by a conical hat and the association with top predators or other animals connected to *usékölpa* by modern-day Talamancans: felines, raptors, saurians, serpents, and monkeys (see **Ch. 3 Animals** and **Dark Shaman**). The position of *awapa* is difficult to separate from that of shaman- or shamaness-chieftain at this early stage because the headwear of basketry crown and the *metate* throne of Chibchan shaman- and shamaness-chiefs are not depicted in any of the effigies (see **Ch. 3 Heads..., Stools, and Chief**). The shamanic poses of the "*awapa*" figures, their scant body decoration, and their jewelry, if any, suggest a highly revered individual in the

society and one combining religious and political power in the ability to procure elite goods and be permitted to wear these in these small communities. Whether the three roles of *uséköl*, *awa*, and shaman- or shamaness-chieftain were one or separate during this time period is nearly impossible to state for certain, but the question of gender for these roles or one encompassing all three seems to be answered by the figures, which are overwhelmingly female or gender-ambiguous.

Function of Figural Art Objects in the Early Period

The majority of objects with Early Period figural art are vessels, although a few were probably drums (cat. nos. 7, 8) and some vessels were likely also musical, whether rattles (cat. nos. 1, 3-5) or whistles (cat. nos. 35, 36, 41, 44). One piece is a fragment (cat. no. 2), an appliqué separated from its original host, which was likely a rattling tripod vessel. Another piece, cat. no. 6, appears to be merely an effigy with no function, but because ancient Nicoyan artworks, particularly early pieces, rarely have but one purpose, I would imagine this piece is also a rattle or drum (because I was only permitted to view the piece in its case, I cannot be certain). Another "effigy" (cat. no. 32) has holes in its neck, suggesting it is also a pendant. Cat. no. 34 is listed as an "urn" on its DAM gallery label -- was this name applied because a gravedigger found the vessel with bones inside or was it just a dealer's description for the piece and made its way into the files and onto the DAM label? What did all these vessels hold? Residue testing to determine ancient remains has, thus far, been inconclusive, but hopefully in the future such tests will yield helpful results.⁶¹³ Possibly the figural vessels held entheogenic substances designed to aid

⁶¹³ While working at the DAM in 2004 and 2005, I led an effort to examine residues in the Costa Rican and Nicaraguan collections, but the results only got to the preliminary stages of general type identification (e.g.

in a shaman's trance and transformation, such as a brew from a sacred vine (see **Ch. 2 Florescent Period**), psilocybin mushrooms, powdered milk from the *Bufo alvarius* or *Bufo marinus* toads, a beverage fermented from yucca or maize.⁶¹⁴ The vessels are most obviously images of humans and animals, ones we now hopefully understand a little more deeply. Rebecca Stone has recently suggested that shamanic figural art throughout the Americas serves the primary purpose of providing a "shaman double." The art object resembles a particular shaman closely enough that the spirit of that shaman would recognize the object when traveling out of body, and in the case of these effigies, into the tombs where they were interred. Once inside the tomb the shaman's spirit would know this is the new home of a recently deceased member of her community and would then be able to aid the dead on its journey to the next world. Within Talamancan thought, the people most capable of traveling back and forth to the spirit world are shamans, dark shamans, mothers/pregnant women, and buriers. These are the characters in the tombs of Early Period Greater Nicoya, although perhaps with a few rolled into one role.

plant or human material) before I left to return to Emory. Perhaps those tests will resume at some point in the future.

⁶¹⁴ See Stone n.d. [2009], Stone-Miller 2002a: 124-125, cat. no. 262, and Schultes and Hofmann 1992 for a discussion of the use of these substances in promoting shamanic visions. Also, in 2003 I worked under Curator Rebecca Stone and with Conservator Renée Stein at the Carlos Museum and Jeffrey Hurst of Hershey's to analyze residue from a c. 500-800 CE Galo Polychrome vessel from Greater Nicoya. Hurst determined that the residue contained cacao and high levels of caffeine not consistent with cacao only, suggesting the mixture of cacao and a caffeinated substance. In South America, caffeinated beverages are often drunk in conjunction with other shamanic brews (personal observation in Ecuador, 2002). The caffeine in the Galo vessel was probably imbibed with a shamanic concoction including cacao and an entheogen for trance induction.

Chapter 5 Seeing Greater Nicoyans Grow and Change in the Florescent Period through Art

Roles which developed during the eleven hundred years of the Early Period in Greater Nicoya seem to expand in the five hundred years of the Florescent Period. These roles are well represented in the hundreds of effigies produced from 300-800 CE in southwestern Nicaragua and northwestern Costa Rica. The ceramic styles of the effigies also proliferate, from seven types in the Early Period (three of which have figures) to twelve in the Florescent Period (six of which have prominent figures) (see **Ch. 4 Ceramic Manufacture...** and **Appendix N**). These six ceramic types are discussed below in addition to a previously unnamed type (which I now call Red on Cream Transitional), which was transitional between the Early Period and the Florescent Period. An analysis of Florescent Period figural art in those types follows.

Red on Cream Transitional (A Previously Unnamed Type)

The earliest ceramic type to show a break from the Early Period ceramic styles is an unnamed type of red on cream or red on buff (cat. nos. 48-65).⁶¹⁵ It clearly stems from the Rosales Zoned Engraved style in coloration and figural pose. The decoration is often solely the two colors of red and cream, with a buff or cream-slipped base accented by red slip; on at least one example, the red slip seems to act as the base with the cream as the accent (cat. no. 56). Some pieces, however, are further elaborated with black line designs or possibly striations in the clay (cat. nos. 53, 54). The majority of figures are effigy vessels (more typical of the Early Period) or merely effigies (more common for the

⁶¹⁵ Jane Day, DAM archives; Snarskis 1981b: 189, cat. nos. 67-69; Sweeney 1975.

Florescent Period, as we shall see), depicting plump and possibly pregnant women, kyphotic individuals, and humans in transformation to an alternate self. Some of these humans are seated, as most Rosales human figures were, but many figures in the unnamed type appear to be rising from a kneeling stance to a standing pose or actually stand with feet firmly planted on the earth. The most spectacular are the large effigy vessel of a standing mature woman wearing an apron (cat. no. 51), the effigy of a large, enthroned mature woman holding a vessel (cat. no. 63), the effigy vessel of a seated human with long, large, extended tongue (cat. no. 57), and the more-abled figures who survived kyphosis and scoliosis (cat. nos. 58-60, 62). Some pieces in this type clearly paved the way for the named Florescent Period types. The depiction of a reclining pregnant woman that becomes very popular in the Guinea Incised and Galo Polychrome styles is seen in cat. no. 64. The depiction of a survivor of osteomalacia so sensitively portrayed in cat. no. 60 is translated into a more standardized form in Guinea Incised examples (cat. nos. 82, 83, 92-94, 108-110, 128, 266). The choice of cream on red seen on cat. no. 56 plays out in Tola Trichrome pottery, and the openwork and scalloped edges of the vessel held in the arms of cat. no. 63 seems to reference the forms of Potosí Appliqué incense burners, some early examples of which were possibly made contemporaneously.

Guinea Incised and Marbella Punctate Incised

Guinea Incised is perhaps the most recognizable of Nicoyan types with its bold, often abstract appliqué facial features, stiff and thick representations of the human body, salmon base slip (whether fired in a rich or reduced oxygen atmosphere or with resist),

and rigid incised and punctate designs (cat. nos. 66-81, 83, 85-96, 104-107, 109, 110, 112-159).⁶¹⁶ The type has been divided into three varieties: Guinea Variety, Resist Variety, and Unincised Variety (see **Appendix E**). The base slip can be fired in an oxidizing or reducing environment for any of the three varieties. The majority of Guinea Incised effigies, however, fall into the category of Guinea Variety with a brightly burnished salmon slip.⁶¹⁷

By 300 CE, Nicoyan artists altered the softly modeled and carefully crafted forms of the earlier Rosales Zoned Engraved style into the Guinea Incised quickly-manufactured, perhaps mass-produced (yet still handmade) miniatures (cat. no. 67). Yet, Nicoyan artists, even in the new Guinea Incised style, created rarer large, higher quality, and therefore higher-status, versions (cat. no. 73) of the mass-produced effigies; these high quality effigies were presumably reserved for the upper crust of the growing 300-500 CE Nicoyan population. Guinea Incised sculptures include the range of characters seen in the Florescent Period: fertile young woman, pregnant woman, birthing woman, mother and child, figure with vessel, woman using *metate* and *mano*, virile man, enthroned shamaness-chieftain (with or without child), enthroned shaman-chieftain, shaman's apprentice(?), metalsmith(?), warrior(?), couple participating in foreplay, midwife, survivor of scoliosis or rickets, conjoined twin, avian sorcerer, crocodilian sorceress, and bat sorcerer. The facial features of the human figures are remarkably similar to the actual physical features of modern-day Maleku people in the Lake Arenal region. The familial relationship between Chibchan peoples in Costa Rica seems almost

⁶¹⁶ Stone-Miller asserts that all incisions on Guinea pieces are post-fire incisions (engravings) due to their roughness (2002a: 76-77).

⁶¹⁷ See Lange 2006: 32 for a brief discussion of the roots of Guinea Incised, Resist Variety. See also Lange et al. 1987 and Sweeney 1975.

visualized for us in these effigies, through the uncanny resemblance of the ceramic versions to the human.⁶¹⁸

A kindred type, Marbella Punctate Incised, made also between 300-500 CE in the Nicoyan Peninsula, is almost identical to Guinea Incised. The only difference between the two is that Marbella effigies (most often effigy whistle or flute pendants) are always fired in a reduced oxygen atmosphere to darken the originally salmon colored slip or the buff clay, and they are often further decorated with a white wash, either over the burnished brown surface and/or pressed into the incised or punctate designs.⁶¹⁹ The Marbella effigies tend to portray survivors of osteomalacia and animals, such as armadillos, bats, and other small birds (see Stone-Miller 2002a: 80),⁶²⁰ perhaps associated with the ethereal sounds these whistles and flutes produce (visit http://carlos.emory.edu/bat_flute to hear the recorded sounds of the Carlos Museum's bat flute).

Objects in both of these styles are thought to have been manufactured in pairs, often male and female, although because so few pairs have been found archaeologically, it is not possible to state definitively that this was always the case.⁶²¹

⁶¹⁸ See Laurencich de Minelli 1976a, 1976b and Viviani 1984 for analyses of Maleku (Guatuso) physiognomy. Much older scholarship (Hartman 1907 and Jane Day in DAM archives) describes Guinea Incised effigies as "simian" or sometimes goes as far as labeling the figures "monkeys." However, one look at modern Maleku people confirms the human nature of the figures. Although it should be noted that among Chibchan groups, monkeys are highly respected and believed to be almost human so such a comparison of human to monkey would be an honor to a Chibchan (Bozzoli de Wille 1975). Rebecca Stone also argues this point in a more general sense in Stone n.d. [2007].

⁶¹⁹ Stone-Miller states that all incisions in Marbella pieces are pre-fire (2002a: 80-82).

⁶²⁰ See Stone-Miller 2002a: 80-82, cat. nos. 146, 149-151 for a more detailed discussion of Marbella animal ocarinas.

⁶²¹ Stone-Miller 2002a: 76-77; Guerrero Miranda and Solís Del Vecchio 1997.

Tola Trichrome

Concomitant with the rise of Guinea Incised and Marbella Punctate Incised earthenwares, was the style known today as Tola Trichrome for its red, black, and cream designs (cat. nos. 161-172). The colors used in Tola match Early Period Rosales-Rosales hues, but the manner of application of these colors follows Guinea incisions in its rectilinearity (although there is an emphasis in Tola designs on "X" shapes and less focus on the serpentine strands motif so common in Guinea figures). The Tola effigies tend toward representations of elite human-animal transformative beings. The style seems to be a chromatic variation on Guinea Incised of high-status sculpture for 300-500 CE. Tola artists also used appliqué eyes, noses, mouths, ears, arms, hands, and genitalia, but, as with high-status Guinea Incised figures, they spent more time modeling the human form, particularly the face (compare cat. nos. 73 and 162). This emphasis on a more refined face carried over to the later Galo Polychrome style of 500-800 CE, the second half of the Florescent Period.

Carrillo Polychrome

Carrillo Polychrome pottery (cat. nos. 173-192) resembles Tola Trichrome in color choices (red, black, and cream), rectilinearity of painted designs, and emphasis on representation of elite figures -- shamans, shamanesses, shamanic apprentices, dark shamans, dark shamanesses. Carrillo Polychrome differs from Tola Trichrome in that the base slip is not red but cream or orange. The choice of cream or orange base slip may depend on location of manufacture: it is known that post-800 CE Nicoyan ceramics with a cream slip were made in northern Nicoya, while those with a tan-orange-salmon slip

were made in southern Nicoya.⁶²² This same correlation has not been definitively proven for pre-800 CE Nicoyan ceramics but is a possibility (further ceramic paste analysis is needed). Also, the painted designs on Carrillo ceramics include radiating circles, Amerindian crosses, directional markers, stepped mountains, and hooks/spirals in addition to typical Tola serpentine strands (conjoined diamonds) and "X" shapes.

Potosí Appliqué

A sixth pottery style that arose in the middle of the first millennium CE in Greater Nicoya, Potosí Appliqué (cat. nos. 193-201), is known for its incense burners. These were found in abundance along the shores of Lake Nicaragua, including the beaches of the islands in the lake, particularly Ometepe Island, home to two volcanoes, referenced in the mounded shape of the incense burners (see cat. nos. 194, 196-199). Potosí Appliqué appears at first glance to be buffware, but closer examination reveals that, like other Nicoyan ceramics, Potosí pottery was usually slipped with a cream or tan base color and then decorated with red and black accents. (Perhaps the action of burning incense inside these objects caused the slip to erode more often than for other Nicoyan pottery types?) Potosí sculptures were handbuilt with the lid created to resemble a rising volcano and a matching, upside-down version for the incense bowl, supported by a ring base, attached to the bowl bottom. Atop the lid, Potosí artists usually sculpted an effigy of an enthroned shaman- or shamaness-chieftain, sometimes transforming into a crocodilian, and other times fully transformed into a crocodilian or even a double crocodilian (see Stone-Miller 2002a: 90-91). Some Potosí sculptures depict felines atop the volcanoes (again, see Stone-Miller 2002a: 90-91), but crocodilians seem more numerous (although the number

⁶²² Day 1984.

of examples in this corpus does not permit an accurate breakdown of these differences). The surface of Potosí sculptures is usually decorated with appliqué bumps, resembling the scutes of a crocodilian. These usually cover the volcanic forms only. The headdresses, facial features (including animal), the body poses, jewelry, and the stools match those of the other contemporaneous Nicoyan ceramic types, although in Potosí Appliqué examples, the sculpting seems to be less refined. A possible explanation for this artistic discrepancy would be the manufacture of these pieces at Lake Nicaragua as a specialty site, related to pilgrimages to this sacred spot (see Day and Tillett 1996, although further investigation of this hypothesis is needed). According to Doris Stone, this ceramic style was possibly influenced by Mesoamerican "cylindrical smokestack animal effigy incense burners of Chiapas."⁶²³ Even if so, Nicoyans took the form and manipulated it for their own needs, as they did with so many other examples of artistic influences (see **Ch. 3**).

Galo Polychrome

Probably the most beloved (and replicated) of Nicoyan ceramic types is Galo Polychrome,⁶²⁴ a style with brilliantly chromatic and extremely refined slip paints coating dramatically modeled effigies, well-formed cylinders, or thin-walled gourd-shaped bowls (cat. nos. 202-278). Galo Polychromes came to the fore of Nicoyan art around 500 CE. The figural forms and basic color scheme of Galo -- orange (or cream), black, and red -- follow earlier Nicoyan examples, particularly those of the immediately preceding era of 300-500 CE, but innovations in ceramic manufacture and new vessel forms set this style

⁶²³ Stone 1977: figs. 58-59, as cited in Healy 1980: 199.

⁶²⁴ Personal observation of replicas made for sale to tourists in San Vicente, Costa Rica.

apart from the early Florescent Period ceramics. The highly refined slip paints, which did not need to be burnished to lie against the clay surface smoothly, are known as *terra sigillata* and are a technological innovation known for the ancient Maya.⁶²⁵ Objects of Costa Rican manufacture have been found in Mayaland around the end of the fifth century CE,⁶²⁶ and objects of Maya manufacture have been found in Greater Nicoya around this same time.⁶²⁷ Perhaps ceramic technologies were also transferred via the elite or their ambassadors or merchants. Galo Polychrome vessel forms new to Greater Nicoya c. 500 CE included cylinder vases and half-gourd-shaped bowls, both found in Mesoamerica.⁶²⁸ In addition to the new *terra sigillata* slips and the new vessel forms, Galo artists also innovated by alternating between a light background with black and red decoration and a black background with red and cream (or orange) decoration. This use of two main painting styles (dark on light versus light on dark) is a decorative variation used by ancient Maya artists as well (see Reents-Budet 1994). (The cream/orange base slip differentiation for Galo may also relate to a north/south divide in Greater Nicoya [see **Carrillo Polychrome** above]).

Galo figural forms generally follow Guinea and Carrillo examples, including seated, kneeling, and standing humans, birthing women, women with children, warriors, enthroned shamanesses, and survivors of scoliosis -- with perhaps two exceptions. The two most innovative Galo Polychrome figural forms in this corpus include a "four-legged human" (cat. no. 277) and a "human with a donut-shaped body" (cat. no. 273). The first is a unique human-animal transformation figure with a human head and animal body --

⁶²⁵ Dorie Reents-Budet, personal communication 1999, as cited in Stone-Miller 2002a: 88-89.

⁶²⁶ Mora-Marín n.d. [2005].

⁶²⁷ Reents-Budet and Fields n.d. [c. 1990].

⁶²⁸ Stone-Miller 2002a: 88-89.

other Nicoyan transformative examples depict human bodies with animal heads. The second is a figure whose body seems to wrap around itself; the unique shape may also stem from Mesoamerican shamanistic forms, often referred to by scholars of Mesoamerica as "acrobats" or "contortionists" (see entry for cat. no. 273). Whatever the figures' forms, Galo artists chose to sculpt more naturalistically than had been seen before in Nicoyan art. Galo can be called the most documentary or "realistic" of Nicoyan styles:⁶²⁹ looking at a Galo effigy can explain how certain stamps were used on the body, how hairdos were shaped, how hats or *tangas* were woven, how children or clubs were held, or how and where earspools pierced the ears. As with Guinea ceramics, there is a range of quality from exquisitely sculpted (cat. no. 210) to expertly designed (cat. no. 203) to quickly executed (cat. no. 248). As the styles of Guinea Incised, Tola Trichrome, and Carrillo Polychrome⁶³⁰ faded in popularity c. 500 CE, they were replaced by the polychromatic Galo and Galo's "monochromatic mirror image" style: Belén Incised. Belén Incised probably was first manufactured as early as the seventh century CE and continued to predominate monochrome Nicoyan ceramics through the thirteenth century CE, when drought throughout the region altered life there. The trend in polychrome styles gave way from Galo to Mora, Birmania, Jicote, and Papagayo Polychromes by the ninth century.

⁶²⁹ Snarskis 1981b: 192.

⁶³⁰ Some scholars suggest that Carrillo Polychrome persisted to c. 700/800 CE (Lange et al. 1987), but I would like to see more evidence (actual sherds) for that assertion because I think that sometimes Carrillo and Galo are so similar that they are confused.

Florescent Period Ceramic Figural Art

Anatomical Characteristics

As with Early Period Nicoyan effigies, the heads of Florescent Period effigies are disproportionately large -- for tall figures a head to body ratio is approximately one to five. For almost all of the smaller, lower-status, "shorthand" versions, the heads are extremely large with a ratio of between one to three and one to four. Florescent Period Nicoyan effigy facial features were also formed similarly to those of Early Period Nicoyan effigies, with a modeled skull and painted appliqué features (as opposed to Later Period effigies whose features were lightly modeled and embellished with paint, not appliqués). Also like Early Period Nicoyan effigies, the shoulders of both males and females are broad, and breasts and both male and female genitalia are often prominent appliqués. These carefully applied traits suggest great care and time committed to the hand manufacture of these artworks.

Questions regarding sex and gender, raised earlier for the art of the Early Period, persist in the Florescent Period. Because the corpus of objects for the Florescent Period is larger than that of the Early Period, those questions now seem to be playing out on a greater scale with more explicit details presented in the new art styles. More complicated characters exist, such as a two-headed intersexed human (cat. no. 266). One sculpture alone combines multiple special conditions: pregnancy, osteomalacia, an intersexed nature, and a human with a tail (cat. no. 128). Another sculptural vessel similar in concept yet artistically superior to cat. no. 128 is cat. no. 165, a pregnant, kyphotic, intersexed human.

In general for Nicoyan ceramic figural art in this corpus, dating from 300 CE to 800 CE, there are 122 female figures, four figures most likely female, thirty male figures, four figures most likely male, sixty-one gender-ambiguous figures, one figure most likely gender-ambiguous, four intersexed humans, six possibly intersexed humans, one effigy of a male and female couple, and six phallic objects.

Of the 122 female figures, eight appear as young, fertile women, three possibly as young women, thirty-five as adults of undetermined age, seventy-one as mature adults (women who have given or are about to give birth) with ten holding their offspring and twenty-five pregnant, three figures most likely representing mature adults with one of those pregnant, and three considered "unknown" due to high abstraction or due to their nature as too physically challenged or too transformed into an other self to tell. The thirty representations of males seem to be of mature adults with possibly two elders, with their age expressed in their wrinkled faces (see cat. no. 271 in particular; see also cat. no. 270, which is uncannily similar to cat. no. 271 and may be a copy). Within the gender-ambiguous figures, two hold infants, and several appear perhaps to be pregnant or in a birthing pose. Four of the intersexed characters appear to be pregnant, and one appears to be an old wizened woman-man sporting a wide backside, large drooping breasts, and a beard (cat. no. 196) (see **Ch. 3 Chibchan Creation Stories and Syncretism**).⁶³¹ (See **Appendix G** for a concordance of these traits to catalogue numbers). A man posing as a woman who could take on the power of birth, of procreation, would be a mighty figure indeed in ancient Nicoya. On the other hand, a woman, already powerful enough to create

⁶³¹ As a caveat, I should mention that some of the figures are so abstract in their modeling and overall design that specifics such as age, stage of pregnancy, or other anatomical characteristics are impossible to pinpoint. The numbers presented here are not to be considered steadfast, and it should also be noted that a larger corpus might present a slightly different picture, but at present such a corpus is out of reach.

life anew with a partner, but who also possesses male reproductive capacity and/or masculine facial hair -- s/he would be almost omnipotent in ancient Nicoyan eyes. The effigies here cannot tell us precisely what gender was intended by the artist, only the inclusive anatomical characteristics she or he wished to include in the artworks. The fluidity of changing gender perceived when viewing these pieces was likely intentional on the part of the artists: the figures represented were believed to have the ability to shift from sex to sex or gender to gender, to be male, female, or both at once, to have intimate relations with a male or a female. To be labeled with a modern gender term such as a lesbian or a transvestite would be nonsensical to an ancient Nicoyan. The capacity to be intersexed was privileged and held only by the sacred and most powerful, the shamans and their apprentices. These intersexed or gender-ambiguous effigies suggest just such a capacity. Their full interpretation and, therefore, our deep understanding of ancient Nicoyan culture remain with us and are speculative, but these are based on acceptance of Amerindian thought and belief systems and deep familiarity with these objects and the lands where they were made.

Nicoyan artists also pushed the envelope beyond pregnant intersexed humans to more-abled intersexed people. People of the third sex, the intersexed, are already more abled than the average human being because they are capable of living with two sets of reproductive organs, but Nicoyan artists of the Florescent Period created sculptures of the *even more abled*: intersexed humans who are also disease survivors. Within this corpus there are four very special figures: a two-headed, intersexed human (cat. no. 86); a survivor of osteomalacia who is also possibly pregnant *and* an intersexed human with a

tail (cat. no. 128); a pregnant, kyphotic, intersexed individual (cat. no. 165); and a crowned, enthroned, kyphotic, intersexed human (cat. no. 180).

The first special effigy (cat. no. 86) depicts a conjoined twin with two heads, two necks, two arms, two sternums, two breasts, two buttocks, one phallus, and two legs. Conjoined twins are rare in society, occurring ten times out of every million births, although the condition is more prevalent today in India and Africa.⁶³² Its exact rate of occurrence is presently unknown for ancient Nicoyans, but such a human would have been extremely rare and deemed very special and likely apprenticed to a shaman as a young child. In this effigy, each head is donned with an elaborately incised ("woven") skullcap, suggesting a fairly high status for this character but not one as elevated as that of full-fledged shaman, sorcerer, or shaman-chief who are all known by their fancier headdresses (see below).

The effigy of the pregnant intersexed survivor of rickets (cat. no. 128), however, could depict a shaman at a higher level of expertise. This figure is not only sculpted with an everted navel (suggesting pregnancy), *genu valgum* ("knock-knees"),⁶³³ and a projecting rib cage and spine (indicative of rickets), but also a tail, symbolizing the figure's transformation into his or her animal self, a shamanic prerogative. Although this vessel is not of the highest quality of artistry and was likely made in a more remote Nicoyan village, its subject matter suggests strong shamanic potency and perhaps reverence for a local healer who possessed all the qualities expressed in this effigy.

The third even more-abled figure (cat. no. 165) appears pregnant through its everted navel, kyphotic through its clearly arched row of vertebrae, and intersexed, as

⁶³² Mayo Clinic staff 2009.

⁶³³ Wheaton Resource Corporation 2009.

evidenced in the prominent breasts and male genitalia. The figure also squats in parturition/shaman's starting pose and wears two pairs of earspools, both clear signs of prominence in Nicoyan culture. The style of this vessel, Tola Trichrome, is powerful with its bold red base slip and black rectilinear designs of spirals, symbolic of trance and rebirth (although damage to the piece over time has lessened the color impact of the piece; one must imagine its original visual effect). The piece is a vivid representation of Nicoyan respect for special humans and belief in their ability to effect change in the earthly realm and the spirit realm through their different qualities, here numerous.

With its finely delineated curved spine, the intersexed person depicted in cat. no. 180 appears to be a survivor of kyphosis. Its intersexed characteristics are also well sculpted and clear, unlike many Nicoyan effigies. The figure seems to sit atop a round stool (its ring base) and perhaps to wear a large headdress (its vessel opening). These features and its elaborate body decoration place it within upper class status and suggest that the figure portrayed was a high ranking intersexed shaman-chief. This is a rare effigy indeed.

The portrayal of disease survivors was more common among single sex or gender-ambiguous individuals. While conjoined twinning seems to have been extremely rare, rickets (osteomalacia) unfortunately was not as unusual (see the fourteen examples in this corpus: cat. nos. 60, 62, 81-84, 92-94, 108-110, 175, 266). Its depiction in Nicoyan art seems to have peaked in the middle of the first millennium CE, when there was a high strain on the local people, who were overbreeding and overutilizing their resources.⁶³⁴ Rickets stems from an insufficient supply of Vitamin D and/or calcium in the diet, which softens the bones during the developmental years, causing the victim to develop one or

⁶³⁴ Lange 2006; Snarskis 1981a.

more of the following: wide wrists, *genu varum* (bowed legs) or *genu valgum* (knock-knees), a protrusion at back and one at front (ribs attached to the sternum through excess growth of cartilage instead of bone growth), and a square-shaped head with blue coloring. Also, rickets causes one to be hyperactive and to have uncontrolled muscle spasms all over the body (due to lack of calcium in the blood so the nerves shut down).⁶³⁵ The production of effigies depicting figures with rickets suggests increased malnutrition c. 300 CE, a time when it seems mothers continued to have children and to overlactate, not supplying their young with enough calcium and inducing osteomalacia.⁶³⁶ In mid-millennium Nicoya, these traits would have been seen as different and other worldly and certainly made those who possessed them candidates for shaman's apprentices and eventually shamans. The blue coloring of some rickets survivors, in particular, may have been associated with precious blue-green jades imported from Mayaland and may have given those figures even greater standing in society.⁶³⁷ The front protrusions of osteomalacia survivors may also have been likened in the Nicoyan mind to a pregnant female belly and associated these more-abled humans with a key Chibchan figure, the pregnant woman or mother. The protrusions, at front and back (for kyphosis and scoliosis survivors too), may also have been seen by Nicoyans as analogous to crocodilian scutes, mountains or volcanoes, pouncing felines, crouching toads, and squatting women in the birthing pose. These associations would have further connected more-abled persons with Nicoyan images of power and fertility.

⁶³⁵ This could be similar to what the Tedlocks call "body lightning" for the modern Maya (Rebecca Stone, personal communication 2009).

⁶³⁶ Mayo Clinic staff 2009; Wheaton Resource Corporation 2009.

⁶³⁷ Thanks to Rebecca Stone for suggesting this connection (personal communication 2009).

A few other effigies also have protruding backs, but these do not have front protrusions (cat. nos. 55, 58, 60, 62, 70, 80, 81, 84, 99, 100, 104, 105, 111, 112, 123, 148, 149, 160, 165, 175, 218, 222, 265). These are kyphotic individuals, who either survived the rare version of kyphosis that occurs in childhood or their backs curved naturally with age.

There seem to be three examples in the corpus of effigies likely depicting humans suffering from scoliosis (cat. nos. 59, 258, 259). One example is from the Red on Cream Transitional style (cat. no. 59), and the other two are quite similar examples in the Galo Polychrome. These three figures empathetically portray survivors of scoliosis from c. 200-800 CE. Their spines are curved laterally, unlike those of survivors of rickets or kyphosis.

Hairstyles and Headwear

The importance of headwear, as mentioned above in the Early Period chapter (**Ch. 4**) as well as the preceding section of this chapter, cannot be underemphasized. The head in Amerindian thought is the locus of not only thoughts but internal visions, visions of the realm of the ancestors, of the spirits who regularly influence earthly activities.⁶³⁸ Amerindian headwear simultaneously protects this sacred spot of the body and draws attention to its power, particularly through Amerindian cross symbols, pointed crowns, or projecting feathers. The projections seem to relate to the idea of the shaman's horns (see **Ch. 3 Heads, Hairstyles, and Headwear** and **Ch. 4 Hairstyles and Headwear**), but perhaps their size, number, and suggested material of manufacture (hair, cloth, basketry, or wooden superstructure) place the wearer at a certain rank in society. I contend that

⁶³⁸ Stone n.d. [2009]; Tate 1993.

simple straight black hair conveys lower-status women; hairbuns on a young, fertile woman or a more mature woman denotes one who will not attain the rank of shamaness-chieftain; a front-to-back mohawk-like adornment may suggest a warrior;⁶³⁹ hair swept forward or a headwrap knot on an elderly male states his prominence in society; a basketry crown indicates a shamaness- or shaman-chieftain, and a conical hat or stacked headdress identifies an *uséköl*. While these hairstyles and headdresses, whether simple flowing hair or elaborate three-tiered hats, are increasingly difficult to portray with handmade clay appliqués and earth-toned slips, ancient Nicoyan artists attempted to present a full array from straight hair to hairbuns to headbands to skullcaps to short crowns to conical hats to stacked headdresses.⁶⁴⁰ (See **Appendix H**.)

As with Early Nicoyan effigies (e.g., cat. no. 22), hair for women generally remained shoulder length or longer, black, and flowing down the back of the head (e.g., cat. no. 220) or pulled to the sides in hairbuns with the center possibly shaved (e.g., cat. no. 229).⁶⁴¹ The simple hairstyle of long, flowing, straight hair is seen as the only hair or head ornamentation on approximately one-fifth of the female effigies, the majority of which appear to be of child-bearing age and free from disease or animal affiliations⁶⁴² (there are six who appear to have protruding backs; see above regarding anatomical characteristics). This same hairstyle is seen also flowing out from under headwear (e.g., cat. no. 234). The style is also depicted on two gender-ambiguous figures, one of whom

⁶³⁹ See **Ch. 3 Heads, Hairstyles, and Headwear** for a description of a warrior's haircut at the time of the Spanish invasion.

⁶⁴⁰ A few rare effigies seem to have bare heads, but this is more likely due to abstraction on the part of the artist (see **Appendix H**).

⁶⁴¹ Christiane Clados suggested to me that the head was shaved at center based on her work on Costa Rican pieces in Germany and continued scholarship in the States on Mesoamerican cultures (personal communication 2004).

⁶⁴² Cat. no. 266 may have a tail, making her part feline or simian, but the "tail" is too abstract for exact determination.

is kyphotic (cat. nos. 259, 257). The female figures with this hairstyle do not seem to differ greatly in pose or activity from those who wear some of the fancier styles or hats (hairbuns, skullcaps, crowned hats with brims, and basketry crowns), although none of the effigies with the simple straight hairstyle are depicted enthroned. Further, the women who wear even higher-status headwear, such as conical hats or stacked headdresses, are almost always depicted enthroned. Possibly this simple hairstyle indicates a woman in society who has not attained certain privileges or ranking yet or perhaps who never will.

The more elaborate hairstyle of buns and a shaved part seems to represent a rank above the straight hairstyle. The figures with hairbuns in this corpus (cat. nos. 72, 131, 202, 203, 205, 207, 209, 229, 231) are all female, disease-free, not associated with any particular animal, and mostly young in appearance. The shaved part running through the center of the head seems to have remained "free" and, therefore, perhaps open to receptivity of information in and out from the spirit world. The hairbuns, off to the sides of this open central channel, perhaps referenced budding horns made manifest, i.e. visualized by this specific hairstyle. As discussed in the previous chapters, modern Amerindians wear their hair in buns to represent horns of power and transformation. Also, Rebecca Stone has recently suggested that the Early Period Rosales Zoned Engraved Effigy cat. no. 21 sports pedicels, the permanent buds of deer antlers (which only grow into large antlers on males while remaining small on females), emerging from the sides of her head under her black hair.⁶⁴³ No matter whether these head protrusions reference actual hairbuns worn in real life by a human, a doe's pedicels, or imaginary antlers, or all of these, the point is the same, that the head is the locus for shamanic alteration to another self in the spirit world and that the visions of that other self in that

⁶⁴³ Rebecca Stone, personal communication 2008, 2009.

other world take place during trance in the head, site of transformative power and of power over one's self and over this world and that world of the spirits. The hairstyle may have been an aid in getting the person who wore it to enter trance and induce self-transmogrification. The effigies who wear hairbuns/horns are more often fertile, more youthful women, some standing in a power pose with eyes blazing forward and inward simultaneously, while others sit and stare inside themselves. Perhaps these were women in training to become greater leaders in their society.

Hairstyles for men are not, in general, distinctive. However, a couple of male effigies are adorned with either hair or a head piece that runs from front to back on the head (cat. nos. 216, 260). This central section of hair possibly indicates a specific rank in society, but due to its abstraction and rarity in depictions and the lack of written documentation for the Florescent Period, we cannot be certain. This hairstyle or head piece could be an abstract version in ceramic of the warrior's hairstyle described by Oviedo in the sixteenth century (see **Ch. 3 Heads, Hairstyles, and Headwear**).

One of the highest-status effigy vessels from Florescent Period Greater Nicoya is that of a kneeling older male shaman, possibly depicted with his hair swept forward or with a headwrap knot atop his forehead (cat. no. 271). A "lip" of clay projects out from his upper forehead and has been striated with grooves and painted in stripes, either suggesting hair strands or vertical patterning with woven dyed cloth. The vessel opening serves as the "open" crown of his head for visions to come and go freely. A comparable figure (cat. no. 272), in the same ceramic style and taking on the same pose, is not a vessel but an effigy, and his headwrap is clearly visible. Another comparable figure (cat.

no. 270) also sports such a forehead "knot," but its paint is too fugitive to be certain whether the artist intended to depict hair or cloth.

One other hairstyle worth mentioning, the squared hairline, is probably not a chosen hairstyle but an effect of osteomalacia, as seen in cat. nos. 128 and 175. This trait further indicates their status as survivors of that disease (see **Anatomical Characteristics** above). The "hairstyle" results from a squared reshaping of the head due to the disease, which the hairline then follows.

The simplest headwear worn by ancient Nicoyans, beyond a headwrap, seems to be the skullcap. In the effigies, skullcaps are often clearly depicted as almond-shaped and resting on the crown of the head. They are usually decorated, whether incised (as in the Guinea and Marbella styles) or painted (as in the Carrillo, Galo, and Tola styles), with four quadrants, created by two crossed lines or what I prefer to call "an Amerindian cross" (one with equidistant arms). This Amerindian cross is centered over the crown of the head. The quadrants and directional axes were often further embellished with mat or serpentine strands patterns (e.g., cat. no. 130). Typically, a set of parallel lines or a set of serpentine strands runs from front brim to back brim across the crown of the head, creating one axis of the Amerindian cross, while another set of parallel lines or of serpentine strands runs side to side over the crown of the head, creating the other axis (e.g., cat. no. 112). Within the resulting quadrants, Nicoyan artists either left the base slip as the sole decoration (e.g., cat. nos. 86, 234) or used hatch lines to create a mat or grid pattern (e.g., cat. no. 130), suggesting the weave of the skullcap as well as signaling the importance of textiles to Amerindian cultures throughout time. They also punched or painted dots, likely indicating the spots of felines, a symbol interchangeable with woven

designs throughout the ancient Americas (e.g., cat. nos. 108, 111, 123) (see **Ch. 2 Florescent Period** and **Ch. 3 Clothing**).⁶⁴⁴

Other patterns, such as hatched triangles were also an option for artists decorating the axes of Amerindian crosses, as well as within the quadrants formed by Amerindian crosses. The hatched triangles are formed with two incised, equidistant lines, which touch an axis; the section of the axis between these two lines is the third side of the equilateral triangle. As detailed above, axes can be formed by double parallel lines, and hatched triangles abutting these axes can appear to be "inside" the axes. These hatched triangles inside axes, when viewed with an eye toward negative space, seem to represent abstract outlines of serpentine strands, twisted vines, and so forth (see **Ch. 2 Transitional Period**) (e.g., cat. no. 80). Hatched triangles can also be formed pointing out from axes into the quadrants. These hatched triangles provide visual dynamism. They lead the viewer's eye across each axis, further emphasizing the cardinal directions (e.g., cat. nos. 71, 129). Sometimes the hatched triangles project inward or outward from the brim of skullcaps and create more, or at least different, visual movement around the head (e.g., cat. no. 70). Rebecca Stone calls these hatched triangle patterns "serrated" or "power" edges and connects them to the shaman's energy and radiating light.⁶⁴⁵ They also could represent crocodilian scutes in rectilinear form.

Less powerfully, the skullcaps on some smaller effigies only include one axis, likely due to space restraints (e.g., cat. no. 105). Still in keeping with the four directions motif, some artists chose to incise or paint only an Amerindian cross at the very top of the crown (e.g., cat. no. 109) or a square with four projecting pointers (e.g., cat. no. 179).

⁶⁴⁴ See Stone n.d. [2009] for a discussion of these patterns on Belén Incised vessels of c. 700-1350 CE in Greater Nicoya.

⁶⁴⁵ Stone n.d. [2009].

Rarely, Nicoyan artists used merely stripes running from front brim to back brim for the entire decoration -- some more elaborate (e.g., cat. no. 107) than others (e.g., cat. no. 268). It should be noted that the designs on skullcaps echo the belly decoration and that of other power points/power joints on these figures, signaling the importance of key body portals for Amerindians (see **Body Decoration** below).

In all of these variations of skullcap design, the primary emphasis is on the crown of the head as a place to be simultaneously covered (i.e. protected) *and* highlighted by a *centering* design, again signaling the importance of the head as a locus for power over the four corners, over the known world of the earth and beyond. These skullcaps seem to have been worn primarily by women and gender-ambiguous humans but not often by men; they also are worn more frequently by women holding infants than was the case for women with hair swept back or wearing hairbuns. Skullcap wearers also seem to be adults and not youths, suggesting that once a woman in training to be a shamaness had passed through her training, she no longer wore hairbuns but instead a skullcap and perhaps eventually headwear of even higher status. Skullcaps are also seen on disease survivors, further associating this headwear with shamans (cat. nos. 70, 81-83, 86, 108, 109, 111, 112, 130, 160).

Lastly, on three skullcap-wearing effigies the figures are associated with an animal: a bat (cat. nos. 121, 157) and possibly a monkey (cat. no. 160). The use of a skullcap on a figure transforming into a bat or a monkey again further connects this piece of headwear to shamans, politico-religious figures closely associated with these strong, fierce, and human-like animals. As Rebecca Stone has noted for a Marbella bat flute (Stone-Miller 2002a: 80, cat. no. 146), bats are excellent hunters...

"with a special ability to locate prey (by complex echolocation, as we describe it [Fenton 1983: 26-39]). Surely the ancients would have seen their prodigious hunting skills as the result of magical, nonseeing sight. Bat vision makes a perfect metaphor for the kind of sight a shaman experiences in nocturnal trance: not seeing this world with normal eyes, but using another mode of sight in another place where she or he is an effective hunter of souls, spirits, truth, and so no."⁶⁴⁶

Stone also relates a particularly human trait seen in native Costa Rican vampire bats (a subspecies of *Phyllostomidae*): "the curiously humanlike ability of vampire bats to walk on their hindlegs when approaching their sleeping prey (Whitaker 1980: 309)."⁶⁴⁷ Simians, like vampire bats, can walk like humans; they even look similar to humans. Also, both animals were integral to Talamancan spiritual beliefs in the modern Chibchan world (see **Ch. 3 Animals**).

I suggest that next in order of status would be the crowned hat with brim. These hats seem to be a slightly embellished version of the skullcap. On these crowned hats (e.g., cat. nos. 155, 212, 243, 246, 250-253), the center of the hat has been raised for even greater prominence than the Amerindian cross at the center of the skullcaps. As on the skullcaps, the incised or painted patterns surrounding the central projection on the crowned hat suggest weaving. However, unlike the skullcaps, where additional decoration filled the quadrants formed by the central Amerindian cross, the additional decoration on the crowned hats with brims are generally lines -- whether plain (e.g., cat. no. 212) or with projecting triangles (e.g., cat. no. 248) or rectangles (cat. no. 246) -- which seem to flank the raised crown, highlighting its importance. Cat. no. 253 is a particularly key example because the crown rises up out of a small Amerindian cross, clearly connecting the raised crown of this type hat with the central crossing of the

⁶⁴⁶ Stone-Miller 2002a: 81.

⁶⁴⁷ Stone-Miller 2002a: 81.

skullcaps. The crowned hats with brims appear to have been worn predominately by mature, disease-free adults, who were mostly women, with one male bat transformation figure donning one also (cat. no. 155). These characteristics suggest the crowned hat with brim is the next step in high-status headwear for Nicoyan shamanic leaders.

The subsequent status level would be the basketry crown, seemingly worn mostly by women, frequently holding infants, and by one gender-ambiguous figure and possibly by one intersexed being. The basketry crown is a sign of office worn in the modern era by a Bribri king of Costa Rica (named to the office by male-biased, Spanish-speaking, Costa Rican government officials in the nineteenth century)⁶⁴⁸ and by an Emberá queen of Panamá (see **Ch. 3 Heads...** and **Chief**). Its depiction in the ancient art consists of clay formed with vertical walls, which encircle and rest on the top of the head. Ancient artists either incised or painted long flowing hair under the basketry crown, visible both above and below it (e.g., cat. no. 211). The vertical walls of the basketry crown were incised or painted to portray patterns, which Michael Snarskis sees as those woven into the basketry of actual crowns.⁶⁴⁹ The most common motifs were serpentine strands (which I also call "conjoined triangles" or "figure-8 shapes" in their simplest forms) (e.g., cat. no. 244), "X" patterns (a.k.a., rotated Amerindian crosses) (e.g., cat. no. 213), mat patterns (e.g., cat. no. 261), and feline spots (e.g., cat. no. 245), all of which are versions of the same basic iconographic cluster (see discussion of worked fiber motifs in **Ch. 2 Transitional Period**).

⁶⁴⁸ See Silverblatt 1987 for Spanish bias against women from invasion to the present.

⁶⁴⁹ Michael Snarskis made the connection between the Emberá queen's crown and those of ancient Nicoyan figures in his essay for a 2000 exhibition of Central American art for the Barbier-Mueller collection (2000b).

Some basketry crowns are painted with highly elaborate designs, likely representative of the increasingly complex belief systems in Florescent Period Greater Nicoya, as well as growing ranks within the burgeoning society. The best examples are cat. nos. 263 and 264. The basketry crown of cat. no. 264, like the examples on smaller effigies, has only one register (or horizontal level of design), filled with alternating panels of 1) interlocking rectilinear spirals and 2) a vertical black rectangle flanked by lines with projecting triangles. These patterns likely represent the interlocking of the earthly realm and the spirit realm (#1, the spirals) and an abstraction of the back of a crocodilian with its projecting scutes (#2, the rectangle with triangles).⁶⁵⁰ The enthroned and crowned woman here could be a crocodilian-shamaness-chieftain engaged in the early stages of trance; her crocodilian nature only hinted at through the abstract patterns in her headdress and her trance through her downward-gazing, large eyes and steady, even, squatting pose. Even though the artistry of this piece overall is far superior to most of the other effigies in this corpus, the designs within this crown, while clearly delineated and masterfully painted, do not compare in complexity to those of cat. no. 263.

The basketry crown worn by cat. no. 263 includes in its top and tallest register not only panels of stacked chevrons alternating with four-cornered knots, all painted in brilliant colors – orange, maroon, and black (although modern restorers have retouched some of the paint, enlivening the color more than perhaps was intended in ancient times).⁶⁵¹ In the crown are frontal faces at the front center and at the back central panel

⁶⁵⁰ Stone also sees these as "visionary spirals" and "power edges of shamanic pulsing life force" (Rebecca Stone, personal communication 2009).

⁶⁵¹ Rebecca Stone has questioned the authenticity of the painting on this piece after examining photographs and observing some asymmetrical sections. Indeed, some overpainting was visible after examination by Denver Art Museum conservators (DAM archives), but this seems to have been mostly "touch up" paint to enhance the designs previously painted on the piece. The images and their arrangement appear authentic to me with the exception of the eyes, which are not fully black within the almond-shaped appliqué, as is

(see below for more on these). The crown's lower register at front is a masterpiece of interlocking stepped hooks, alternating direction from panel to panel and painted in black and the base slip of tan-orange. At back in the lower register, the artist chose to paint sideways interlocking stepped mountains in red and the base slip of tan-orange with black outlining. The designs on this headdress can be read as a message that the wearer possesses the power to see from the upper world through the middle world to the lower world (upward pointing chevrons in the top register) and throughout the four corners of the world (four-cornered knots of the top register). This ability is further emphasized by the wave-like interlocking stepped hooks at the front of the lower register, likely symbolizing the watery underworld (black) intertwined with the earthly realm (tan), and the interlocking stepped mountains at the back of the lower register, perhaps suggestive of this world (tan) and the upper world (red, often used by Chibchan cultures to connote gold or the sun and the upper world⁶⁵²). Unlike the typical black hair of cat. no. 264 and most other Florescent Period Nicoyan effigies, the hair on the back of the head of this figure has been "artistically" replaced with a visionary scene of dual beings, merging at the center of the back of the head, certainly suggesting that the woman here enthroned was a powerful shamaness capable of conjuring such a vision in her head and being both here in this world and there in the spirit world when needed. The frontal faces in the top register of her crown at center front and at center back also likely send this same message of her duality, looking forward and backward as needed, with her physical body in between the two.

normal for Galo effigies. Also, the edges of designs (e.g., at the rim of the vessel) are slightly retouched. However, the only way to know definitively would be to backlight the piece.

⁶⁵² Hoopes and Fonseca Zamora 2003; Saunders 1998; Day 1996, 1994; Christiane Clados, personal communication 2004-5.

That the basketry crown, one of the most intricately embellished headdresses in the Nicoyan corpus, is most commonly depicted on effigies of mature women, often holding children or enthroned, suggests it was only worn when a mature woman attained the rank of shamaness-chieftain of her village, as the Emberá queen of Panamá did in the twentieth century. See also **Jewelry, Clothing, and Body Decoration** below for further status symbols for the rank of shamaness-chieftain, known not only by the basketry crown but also by her earspools, expertly woven *tanga*, and intricate body stamping designs.

Before turning to the conical hat, it should be noted that some effigies, manufactured by less skilled artists or those in a hurry to execute the final product, have more abstract decoration on the head that cannot be distinguished as a cloth headwrap, a skullcap, the crowned hat with brim, or the basketry crown. These are described in the catalogue entries as "abstract" but with a complete description of what features are visible and their possible interpretations. These "abstract" headdresses are predominantly worn by women mature in age and free of disease, and, I believe that if they had been more clearly represented, they would only serve to bolster the assessments of headwear made above.

What seems to be the next tier of headwear, in terms of status, is the conical hat, which can be either small (e.g., cat. no. 186) or with a rather tall projecting cone (cat. no. 201), which Rebecca Stone has suggested represents the bell-shaped flower of *Datura sp.*, a strong hallucinogenic plant used in many parts of Amerindia.⁶⁵³ Conical hats are known in the modern era as a sign of high status for Kogi *mamas*, the male elders of an extant Chibchan society in Colombia (see **Ch. 3 Heads...**). The conical hat is also

⁶⁵³ Rebecca Stone, personal communication 2005-present.

prominent in stone sculptures from the Central Highlands/Atlantic Watershed region of Costa Rica during the Florescent Period. John Hoopes has hypothesized that the role of *uséköl* in Costa Rican Chibchan culture, specifically the Bribri and Cabécar cultures of southern and eastern Costa Rica parallels that of the *mama* in Colombian Chibchan cultures, and that these two parallel roles existed earlier in Chibchan society in the Central Highlands/Atlantic Watershed and Diquís regions of Costa Rica and possibly within Greater Nicoya (although his work tends to focus on the Atlantic side of Costa Rica) and in the earlier Colombian Chibchan cultures of the Tairona and other pre-Hispanic cultures there (see **Ch. 3 Dark Shaman**).

Within the Greater Nicoyan ceramic effigy corpus for this dissertation, the conical hat, whether small or large, is seen in sixteen examples, suggesting its rarity and special standing as a headdress. The hat closest in style to that of a modern Kogi *mama* is seen on cat. nos. 55, 79, 88, 95, 96, 154, and 196. These are small and rise up from the brim in a conical form to a rounded point above the crown of the head. The other styles include 1) a conical hat much like the Kogi *mama*'s but with horizontal rows of bumps at the brim (cat. nos. 89, 90, 151), 2) a conical hat with a ridge of bumps running from front to back and another from side to side, forming an Amerindian cross centered on the crown of the head (cat. nos. 186, 190, 276),⁶⁵⁴ 3) a stacked headdress with a conical point (cat. no. 195), and 4) a hat with a flaring brim and a large cone projecting straight up out of the brim (cat. nos. 193, 201). These hats are worn by women, men, gender-ambiguous figures, and intersexed beings, all past youth with one likely elderly and three perhaps afflicted with kyphosis (cat. nos. 55, 195) or some other physical challenge (cat. no. 193).

⁶⁵⁴ I have not been able to examine cat. no. 186 in person but only in a photograph, so I cannot be certain that its conical hat also has a ridge running side to side, but based on its form's similarity to that of cat. nos. 190 and 276, I would guess it does.

The need for increasingly higher-level politico-religious leaders in the ancient Nicoyan world to be intersexed or gender-ambiguous seems visualized for us here by these effigies. The best example is perhaps the elderly, enthroned "bearded lady" atop a "volcanic" incensario (cat. no. 196; see the entry for cat. no. 196) (see **Ch. 3 Chibchan Creation Stories and Syncretism**). Most of the conical hat-wearing effigies are associated with bats or crocodilians, two of the most revered animals in Chibchan thought and ones connected with key Talamancan spirits (see **Ch. 3 Saurians and Bats**) This hat seems a sign of high office worn only by the most skilled, mature shamans and shamanesses, possibly dark wizards.

What seems to be a variation on the conical hat is a hat with flared brim, topped by a tall cylindrical central protrusion (cat. nos. 148, 149, 152) instead of a conical one, as in cat. nos. 193 and 201. The three figures in the corpus wearing this cylindrical headdress were all created by expert artists in the Guinea Incised style. All clearly exhibit male genitalia, while two (a matching pair, cat. nos. 148 and 149) appear also to have female breasts. The clearly male effigy (cat. no. 152) appears to have an upturned bat nose and bat wings as flanges on the vessel behind his human arms and human body. The mated, perhaps intersexed ocarinas (cat. nos. 148 and 149) have crocodilian snouts. All three figures are depicted wearing fancy beads, likely intended to represent jade beads imported from Mayaland and carved in Costa Rica and used as shamanic sucking tubes (see **Ch. 2 Florescent Period** and **Ch. 3 Sucking Tubes**). The high quality of these pieces, their rarity, their association with bats and crocodiles and elite jewelry, and their donning of a special version of the conical hat seems to place them in a stratum superior to other effigies discussed thus far.

Another very rare headdress is the asymmetrical hat (cat. nos. 60, 85, 97, 98, 104, 189, 191, 216, 269). These are not identical in any examples, making each truly unique, except for the mated pair (cat. nos. 97, 98), perhaps indicating twins, unique to themselves. The Nicoyan penchant for symmetry in art is clear after any examination of a collection of Costa Rican art.⁶⁵⁵ The pieces from the northwest of Costa Rica, while sometimes slightly lopsided from hand manufacture, were intended to be mostly identical from side to side. Some exceptions would be images of women holding an infant in one arm or a vessel on her shoulder, but in those cases the artist balanced the piece visually with the other hand at eye level to the head of the babe (e.g., cat. no. 123) or curving in toward the body to point the eye up to the arm reaching for the vessel atop the shoulder (e.g., cat. no. 108). One other key exception is the unusual stance of one knee up and one knee down, a pose indicating one is rising from sitting or squatting to stand (see **Ch. 3 Body Poses**). In fact, two of the effigies in this corpus wearing asymmetrical hats also assume this pose. Several other asymmetrical hat-wearing effigies were also sculpted with further asymmetry: cat. no. 104 reaches around his/her back to hold the hump there; cat. no. 216 holds a mace with a trilobed macehead across his chest, and his body decoration is not symmetrical on both sides of his body, which is highly unusual for Nicoyan effigies, and the proper right head of the conjoined twin in cat. no. 85 wears an asymmetrical hat, while the other head wears a stacked headdress (see below). Thus, this whole figure is also asymmetrical and doubly special. Other traits associated with asymmetrical hat wearers are that five out of the eight examples in this corpus are adult males, while the other three are gender-ambiguous; two are associated with bats while the rest appear fully human, and three are disease survivors (cat. no. 104, mentioned above

⁶⁵⁵ The Nicaraguan collector Alfonso Robelo Callejas first pointed this out to me in 2001.

with one hump at back for kyphosis, cat. no. 85 mentioned above as a conjoined twin, and cat. no. 60, who exhibits the telltale signs of osteomalacia in his large front and back humps). The varying asymmetrical hats do not suggest one specific rank or role for their wearers but perhaps a status of "unusual" or "special," as each figure wearing an off-center headdress is in some way different from the norm of ancient Nicoyan society, be he or s/he a shaman in the beginning stages of trance, from squatting to standing (cat. nos. 60, 269), humans transforming into bats (cat. nos. 191, 189), twins (cat. nos. 97, 98), disease survivors (cat. nos. 60, 85, 104), or a man privileged enough to hold a macehead, perhaps a leading warrior or warrior-shaman-chieftain (cat. nos. 216).

The most exceptional hat in the corpus belongs to both cat. nos. 74 and 153. The hat is not overly large but instead is similar in overall shape to a small conical hat, with the exception that what would be the cone has been replaced with backward spiraling projections, perhaps indicating feathers atop a worked fiber hat. The figure wearing this hat in cat. no. 74 is a male with large, prominent genitalia who wields a club, shaped like a leg bone.⁶⁵⁶ This effigy is diminutive yet potent and perhaps represents a chief or war chief. The other artwork with a figure wearing this unique headdress is cat. no. 153, also a power-filled image depicting a human transforming into a bat. Like several similar effigies also in the Guinea style, parts of the figure have been appliquéd to the exterior of a ring-based vessel. The surface of the vessel and figure's body, merged in to one, have been exquisitely formed of latticework clay and embellished with fine incisions. The piece is of the highest quality and seems to depict a top figure in ancient Nicoyan beliefs. His unique headdress further elevates his status, although without written documentation we cannot be certain that this figure would have been considered higher in rank than a

⁶⁵⁶ See also Stone-Miller 2002a: 76-77, cat. no. 135.

bat-shaman wearing a more typical conical headdress and likely an *uséköl*. However, the special headdress, as seen on two strong males, could signal an *uséköl* who attained war chief status (see **Ch. 3 Dark Shaman and War Chief**).

Perhaps slightly above conical, cylindrical, asymmetrical, and feathered headdresses were the stacked headdresses prominently worn by figures in transformation. Although it could be that all these headdresses were of the same societal value but used for certain occasions or depicted in the art to cue viewers to the stage of transformation of the wearer. In any case, the exact forms of the stacked headdresses, like those of the asymmetrical hats, are not identical to each other. Also, many effigies were shaped with what appear to be stacked headdresses which doubled as a vessel opening. These dual purpose headdress/openings are more difficult to analyze because some could instead have been intended to represent basketry crowns or other headwear. The vessel openings/headwear of these effigies is described fully in the catalogue entries for those pieces and will not be included in the following discussion of stacked headdresses.

The stacked headdress is slightly different on each effigy (cat. nos. 85, 144-146, 189, 194, 197, 198). Generally, however, it consists of at least two tiers decreasing in size as they rise up. Often the upper tier has concave walls. Some headdresses are further embellished with punctuate dots, appliqué strips, or scalloping. The wearers are adults, mostly women, several gender-ambiguous humans, and one male, and if associated with an animal, they are crocodilian and a bat by association with a related figure on the same effigy (cat. no. 189). The only more-abled individual wearing a stacked headdress is the left head of the conjoined twin of cat. no. 85.

Animal headdresses are rare in the corpus with only three clear examples: cat. nos. 76, 84, and 147. Cat. nos. 76 and 147 each sport a feline atop the head and cat. no. 84 what appears to be a fish.⁶⁵⁷ The feline headdress of cat. no. 147 is worn by an enthroned male holding a shield or round sign of office, while the fish headdress is worn by a survivor of osteomalacia, both special figures in ancient Nicoyan society. Cat. no. 76 shows no obvious signs of special status beyond the feline headdress. Rebecca Stone suggests that an alterego on head and headdress are analogous in role and position to the figure.⁶⁵⁸

Animals are also referenced in horns, as in cat. nos. 56, 101, 102, and tufts, as in cat. nos. 141-143. These figures seem to be humans far along in their transformation to their animal selves, so much so that the artists who created them merged human and animal traits to a point where physical headwear indicating rank or chosen animal, as in the headwear described above, was irrelevant and replaced by purely animal features.

Jewelry

Jewelry during the Florescent Period includes not just shell, bone, and ceramic items but also both semiprecious stones and gold, possibly worn together at the peak of the period, c. 500 CE, as seen in cat. no. 271, who may be wearing long jade crocodilian-human beads (for an image of such a bead, see Abel-Vidor et al. 1981: frontispiece, cat. no. 158) on either side of the chest, gold discs at the center of the chest and on his arms

⁶⁵⁷ Rebecca Stone (personal communication 2009) has questioned the authenticity of cat. no. 84, and while it is crudely made, so are many other pieces in the Guinea and Marbella styles. I would want to run a thermoluminescence test on the piece to be certain of its age before deciding definitively about the authenticity.

⁶⁵⁸ Rebecca Stone, personal communication 2009.

and legs (recall that Huetar men are recorded wearing gold pendants at all three of these locations -- see **Ch. 3 Jewelry**), and either jade, gold, or ceramic earspools.⁶⁵⁹

The majority of jewelry seen in the Florescent Period are earspools (at least 131 pairs), worn by females, males, intersexed individuals, and the ambiguously gendered. As in Early Period examples, because the depictions of earspools are in clay, what the Florescent Period artist intended the material of earspools seen on individual effigies to be is almost impossible to state with certainty. How they were worn, however, is evident in cat. nos. 178 and 234, for example, where the spools can be seen piercing the earlobes. Ceramic, semiprecious stone, and gold versions have been found in Costa Rica and a few pairs in Greater Nicoya, but, as mentioned in **Ch. 4 Jewelry**, generally their dates of manufacture cannot be determined precisely at this point (because the pieces were not excavated archaeologically). The size of the earspools depicted in the effigies ranges from small to quite large to rare double pairs, only seen on the most powerful images: women, men, and the gender-ambiguous wearing basketry crowns, conical hats, or animal headdresses (cat. nos. 60, 163, 219, 261, 263, 264, 276). Thus, those who appear to have a double-sized head (head and headdress) have double earspools and indeed represent the duality of earthly realm and spirit realm in their being.⁶⁶⁰

Pendants range from celts (cat. nos. 78, 153, 168-170, 193, 201), sucking tubes in the shape of bamboo or crocodilian-humans (cat. nos. 148, 149, 189, 270, 271), and jade or shell beads (cat. nos. 150-153, 155, 156, 158, 187-189, 191, 193) to gold pendants (cat. no. 205) and discs (cat. nos. 270, 271). The predominance of the celt pendant in the Early

⁶⁵⁹ John Hoopes identified these depictions on cat. no. 271 as jade and gold jewelry (personal communication 2004).

⁶⁶⁰ Thanks to Rebecca Stone for reinforcing this message of duality to me in her comments on the dissertation.

Period is replaced by variety in the Florescent and eventually by gold, which becomes the norm for elite wear in the Later Periods (figs. 17a,b, 28) (see **Ch. 3 Florescent Period and Later Greater Nicoya**).

John Hoopes has argued that cat. no. 271 (and presumably also its near twin, cat. no. 270) wears crocodilian-headed amulets on his chest, associating him with one of the most revered animals in ancient Lower Central America (see **Animal Affiliations and Potential Roles...** below). At the Denver Art Museum one such amulet (DAM PTL-1522) was tested for human blood and red pigment and determined to have a protein material (possibly blood) and a metallic red powder rubbed into the incisions.⁶⁶¹ These two substances could justify the red coloring of the animal figures on the chest of cat. no. 271. However, another interpretation of the chest images could be body stamping, made from a stamp such as cat. no. 337 dipped in red ink. The imagery on the stamp is of a large crested bird with exaggerated beak, ending in a spiral. Likewise, the crocodile pendant (see Abel-Vidor et al. 1981: frontispiece) has a long snout with a curled upper end, but its head is not bifurcated like that of the bird's. Also, the modeled nipples of the male effigy emerge from the vessels walls and serve as the eyes of the animal heads, further suggesting body decoration and not jade jewelry.

Clothing

As in the Early Period, men are depicted nude, while women wear *tangas*. In the Florescent Period, *tangas* are depicted in red and whitish (cream or orange) (and

⁶⁶¹ I organized residue analysis of Denver Art Museum and Mayer Collection pieces while a Mayer Fellow at the DAM. The results we obtained before my departure were preliminary. Were they to be resumed further detailed analyses should pinpoint precisely the type of protein (if human or animal blood, for example) and the exact type of red pigment.

sometimes black, likely also signaling the fertile, dark spirit world) and appear to represent worked fiber patterns. Based on related Chibchan color symbolism and the importance of cotton to other Chibchan peoples (cotton was the likely material of Nicoyan *tangas* as it is native and still woven today by native Costa Rican Chibchans), the woven cotton *tangas* depicted on Florescent Period Nicoyan effigies are filled with fertility. The colors of Nicoyan *tangas*, red, black, and cream, are symbolic to the Uwa, a Chibchan-speaking group in Colombia today. For the Uwa these colors signify protection by males (white),⁶⁶² fertile menstrual blood and the dark fecund earthy Underworld from whence comes rebirth after death, or new growth from seeds planted in the dark soil of the Earth (red).⁶⁶³ The cotton itself is also ritually charged. For the Uwa, "cotton thread is used to wrap ritual offerings because it is believed that this element favors incubation for the 'germination' of the offering which symbolizes a 'seed.'"⁶⁶⁴ Thus when an Uwa woman wears "germinating" cotton with fertilizing white and red accent colors over her genitalia, she encourages her own fertility.⁶⁶⁵ Could Nicoyan *tangas* in red, white/cream, and black have been so charged?

Body Decoration

Body decoration becomes much more elaborate and sophisticated in the Florescent Period, from the loose, curvilinear designs of the Early Period to compact, repeated patterns -- rectilinear for the Transitional Period and combined rectilinear and

⁶⁶² Falchetti 2001: 117ff.

⁶⁶³ Falchetti 2003: 351ff and 2001: 129.

⁶⁶⁴ Falchetti 2001: 118.

⁶⁶⁵ See Falchetti 2001 for her interpretation of the Uwa myth of the bees and its significance for understanding indigenous conceptions of fertility within the levels of the universe and regarding ancient gold-copper alloy manufacture and trade and marriage alliances.

curvilinear for the Fully Florescent. The designs expand from Early Period circles and spirals and simple Amerindian crosses (equilateral crosses or "Greek crosses" in Western art history) and a few feline heads to Florescent Period double knots, four-cornered knots ("guilloches"), serpentine strands in curvilinear and rectilinear form, complex cardinal directions markers (e.g., markers with hatched triangles; see **Hairstyles and Headwear** above), interlocking spirals, interlocking hooks, interlocking mountains, flowing precious liquid (zigzags or squiggles), sunbursts/feline spots, birds (see **Jewelry** above), monkeys, frogs, humans, decapitated humans, and decapitated humans with blood gushes. The body decoration incised or painted on the effigies is found in the hundreds of known flat and roller stamps for the period (cat. nos. 280-337). The patterns seem to express the increasingly complex belief system of ancient Nicoyans (see **Ch. 3**).⁶⁶⁶

Animal Affiliations

As with the Early Period figural art, that of the Florescent Period expresses the Chibchan affinity for animals and reverence for predators especially. The highest-status figures are associated with felines, raptors, saurians, serpents, and monkeys (see **Ch. 3 Animals**). Felines are best represented in the abstract patterns of mat-pelt designs (see **Ch. 2 Transitional Period**), almost ubiquitous on female effigies, probably tying these women to feline authority figures in Chibchan thought, particularly the Stone Grandmother Jaguar (see **Ch. 3 Felines**). Raptors and owls (e.g., cat. nos. 101, 102) are seen sparingly in body art (cat. nos. 271 and 337) but are more prevalent in figural art as therianthrope effigies. As with raptors, saurians may be seen also in body art (see

⁶⁶⁶ After the dissertation is complete, I hope to write a separate, considerably more detailed paper on body decoration and its relation to stamps of the period.

discussion above in **Jewelry** regarding cat. no. 271 as well as the reference to hatched triangles in **Body Decoration** and **Hairstyles and Headdresses** above). However, saurians are most prominent as effigies, especially in the style known as Potosí Appliqué, where they often seem to merge with the old female of the volcano (cat. nos. 193-200) (see **Ch. 3 Chibchan Creation Stories and Syncretism**).

The frog is seen in abstract form as a pendant on cat. no. 205 and as a stamp (cat. no. 286). The modern Chibchan consideration of the frog as a symbol of female fertility (see in particular **Ch. 3 Frogs...**) seems expressed too by cat. no. 205, a young, fertile woman with perky breasts, firm abdomen, buttocks, and thighs and a painted ("stamped") pattern of flowing precious liquid, metaphorically mother's milk, semen, menstrual and sacrificial blood, and water.

Images of scavengers are not found as clearly associated with human transformation as in the Early Period, although numerous effigies of armadillos and coatimundi were created during the Florescent Period and presumably interred in tombs alongside human effigies, celts, and *metates* (see Stone-Miller 2002a: 80-82, cat. no. 149 and Stone-Miller 2002a: 130-131, cat. nos. 279, 282).

Bats too are found frequently in the art of the Florescent Period, in ceramics and semiprecious stone (see especially Stone-Miller 2002a: 152-153, cat. nos. 355-357). Bats are most often seen in the Transitional Period and as males (e.g., cat. no. 88), suggesting perhaps a particular cult to the bat at this time. Recall that this period, c. 300-500 CE, was a time of great strain on an ever increasing population, where we have seen several examples of portraits of rickets survivors. Recall also that the bat is a bringer of fertility and especially verdant new growth (see **Ch. 3 Bats**). Perhaps Transitional Period

Nicoyans called on the bat spirit for renewed fecundity during this time of need and honored this animal in the powerful images of bat-shamans from this era.

Body Poses

Like Early Period figural art, shamanic body poses (see **Ch. 3 Body Poses**) were sculpted creatively by Florescent Period artists, from seated inward meditation through squatting or kneeling to the first stages of death, rebirth, and transformation to outward active transformation, although during the Florescent Period much seated meditation occurs on a stool. (Recall too that the catalogue entries are arranged chronologically by ceramic type and then by pose from beginning trance through transformation: looking through each type in the catalogue provides a visual experience of transformation.)

Accoutrements

Shamanic tools (see **Ch. 3 Tools of the Shaman's Trade**) are more clearly represented in the Florescent Period than during the Early Period, from stools, whether round, four-legged, or slab-legged (cat. nos. 63, 120-124, 142, 147, 155, 180, 182, 190, 194-196, 198, 201, 263, 264), to staffs, whether pikes, clubs, or unidentified implements (cat. nos. 74, 115, 145, 146, 150, 158, 169, 170, 216), to musical instruments, whether rattles, whistles, or flutes (see **Appendix I**), to celts (cat. nos. 78, 153, 168-170, 193, 201) to sucking tubes (cat. nos. 148, 149, 189, 270, 271). (Note that celts and sucking tubes were worn as pendants and are also above in **Jewelry**).

Potential Roles and Spiritual Associations

Roles of the Florescent Period seem more stratified than during the Early Period with more positions evident, from mothers or potential mothers, i.e. fertile or pregnant women, to midwife to fornicating couple to warrior to shaman to dark shaman to chief. While the roles of burier, funeral singer, and opossum are not clearly depicted as transformational human effigies, I argue they are referenced in the effigies of these animals in flute or whistle form (see **Animal Affiliations** above for scavengers as the burier) or in *metate* adornments (e.g. see Stone-Miller 2002a: 134-136, cat. nos. 295, 296 for parrot imagery) or in small "animalito" jade or greenstone pendants (see Graham et al. 1998). These animal images appear to be completely transformed effigies. (In my initial selection for this dissertation corpus, I chose only images with obvious human traits to limit the number assessed here, but I am confident that were I to give the same analytical treatment to an equivalent number of what appear at first glance to be fully animal, subtle human characteristics would become evident to further the argument that the effigies are shamans completely transformed into their animal selves.)

Function of Figural Art Objects in the Florescent Period

The functions of ceramic art objects mentioned for the Early Period apply in the Florescent Period with the addition of the effigy, an object made solely as an image of a human, an animal, a combination of both, or body parts of either (cat. nos. 278, 279). The effigy alone is a work without other function, such as a rattle, whistle, flute, drum, or vessel. The development of the pure effigy by the Florescent Period furthers Stone's argument that such objects were placed in tombs as "shaman doubles," this being their

only function. Flutes and whistles evolved from the whistling vessel of the Early Period to small "ocarinas" or pendant flutes and whistles with the unique Amerindian scale system.⁶⁶⁷ Most of the smaller objects in the corpus are pendant whistles, flutes, or rattles or a combination thereof, including the small human effigies and particularly the female figures. Many larger objects are also musical, with rattles placed in their legs or bases. (Unfortunately because a number of pieces were encased when I examined them, I was not able to determine whether they were musical or not; also, many others were so dirt-filled after years entombed that if they were once musical, they are no longer so. Even with these limitations, I am able to state with certainty that twenty-five of the 231 Florescent Period objects in this corpus (not including stamps) were musical [cat. nos. 70-72, 76, 78, 79, 82, 84, 96-103, 112, 148, 149, 170, 233, 243, 247, 249, 253] and eighty-two appear to be musical [based on similarity of form to proven musical objects] [cat. nos. 48, 51, 59, 66, 68, 73, 74, 81, 83, 106, 108, 111, 115, 117, 121, 122, 124, 137, 141, 144-146, 152, 154, 156, 157-162, 166, 169, 171, 174, 175, 186-188, 202, 203, 205-207, 211-215, 217, 219, 221, 222, 227-229, 231, 232, 234-240, 244-246, 248, 250-252, 256-258, 260-262, 265, 269, 272].) I believe the number should be much higher, but further research is needed. The musical nature of Florescent Period figural art connects it more closely to the spirit realm, reached through percussion and wind instruments (see **Ch. 3 Musical Instruments**).

⁶⁶⁷ See Salazar S. 2002: 111ff for an explanation of the difference in notes between this system and the Western one.

Conclusion

Chibchan beliefs and practices evident in the Early Period proliferate in the Florescent Period and take on new forms -- as effigies and pendant musical instruments, objects used to call on the spirit world and further embody shamanic spirits from this world. Men and women are depicted more graphically at different ages but in roles similar to those seen for the Early Period: female or male shaman, dark shaman, shaman-chief. There are more images of males as potent players in the Florescent Period than during the Early Period, but females continue to wield power from their new thrones. Perhaps a balance of authority between females and males is more evident within this era, with women as shamaness-chieftains or -chiefs and men more often as *usékölpa* and possibly war chiefs.

Chapter 6 Examining Cultural Change in Greater Nicoya: A Conclusion

During the earliest period in Costa Rican art, beginning c. 800 BCE and developing more fully by 500 BCE with the Rosales Zoned Engraved style, the figures of women greatly dominate the corpus at this time compared to figures of men. As we have seen, the women depicted in these figural vessels wear a plain headwrap or simple jeweled diadem, jade and shell jewelry, and simple hand-painted body decoration possibly depicting abstract feline patterns (cat. nos. 11-30). They are modeled with firm, projecting breasts, and some are shown pregnant or squatting in parturition. All gaze into the distance as if looking into another world, and almost all rest their hands on their knees in a universal pose of meditation.⁶⁶⁸ These women do not sit or squat on stools of any shape. It appears these earliest human figures in Greater Nicoya were made by individual household-level artists at local villages, as implied by the differing quality of each piece and the distinctly different physical features depicted on each. The artists also do not seem to tie specific ages to specific societal roles as seems evident in later styles. The Rosales style depicts women as young and fertile, pregnant or birthing, but all are shown wearing similar accoutrements. These status symbols, poses, and entranced eyes suggest the role of shamaness. Within this corpus, three Rosales male figures of unknown age fall into the possible category of shaman's apprentice or perhaps full-fledged shamans due to their protruding backs (cat. nos. 31-33), often an indicator in Amerindian cultures to that

⁶⁶⁸ Stone-Miller 2002a: 70-74; Tate 1999.

calling.⁶⁶⁹ Three other gender-ambiguous (but not intersexed) depictions show a crocodile-related figure (possibly an early *uséköl*), an armadillo-person (possibly suggesting an *óköm*), and a duck-person. The lack of great complexity evident in the corpus of human effigies for this early period of 800 BCE-300 CE coupled with the relatively small size of villages for this period suggests a low-level ranking among Nicoyan elite, likely led by village shamanesses or shamaness-chieftains aided by apprentices and perhaps a few warrior-sorcerers.

Through time the manufacture of the ceramic effigies appears to have become more standardized and more complex (possibly suggesting more consolidated village workshops rather than home-based workspaces). The corpus also is increasingly more balanced in representations of females and males. In the transitional period of Nicoyan art between 300-500 CE, for the first time there are representations of females, males, and intersexed individuals as very high-status figures, shown wearing elaborate headdresses (the small woven skullcap, the basketry crown, and the conical hat among others), jade and gold jewelry, and increasingly elaborate stamped body decoration (cat. nos. 129, 148-150, 154). For the first time, some figures, only female or gender-ambiguous however, are depicted sitting atop small thrones (cat. nos. 180). During this transitional period, there are images of humans in new roles, such as vessel carrier and midwife (cat. nos. 105, 126). These transitional 300-500 CE sculptures, in the Guinea Incised, Tola Trichrome, and Carrillo Polychrome styles, continue to be manufactured by hand but

⁶⁶⁹ In the ancient Americas, dwarves and what Westerners would call "deformed" persons but who today prefer to be known as having physical "anomalies" (Stone n.d. [2009]; Stone-Miller 2002a: 227), such as someone with scoliosis or osteomalacia, were marked by the spirits as chosen for the shaman's life, frequently as an assistant to a top shaman, although Stone n.d. [2009] has asserted higher level positions for such figures (Salazar S. 2003: 54; Stone-Miller 2002a: 86-87, fig.159; Miller and Taube 1993, 82). See **Disease Survivors as Powerful Shamans in Ch. 3.**

exhibit some standardization in manufacture, particularly regarding facial features and body decoration. This transitional period is noted in the archaeological record by growing populations and increased trade within Costa Rica and outward to Mesoamerica and South America.⁶⁷⁰ The growing interaction with other groups and cultures also likely necessitated changes in societal structure that would allow for more organized production of goods and control of trade, producing the need for more powerful chieftains or chiefs presiding over several villages, as opposed to a chieftain over one village.⁶⁷¹ Males who had perhaps been more itinerant in earlier Nicoyan society – if current tropical lowland societal patterns and the earlier (pre-300 CE) low number of images of males are any indication – could maybe better fill the role of a chief over several villages to which they traveled, while at the same time women who had held such power at the small village level were likely reluctant to relinquish authority. Is it possible that this transitional period perhaps witnessed an emerging trend from female-dominated, small village-level, matrilineal societies to consolidated chiefdoms under some male but mostly still female control? Perhaps these figures are matrilineal shamaness-chieftains or the first matrilineal shamaness-chiefs, while saurian male figures could represent powerful militaristic sorcerers (*usékölpa*) working with these women and intersexed individuals? The existence of images of specialized roles such as midwife and the seemingly more mundane water bearer further suggests division of labor within Nicoyan society and the need for rulers, such as shamaness-chieftains and *usékölpa*, to organize village and inter-village tasks and projects.

⁶⁷⁰ Wingfield n.d. [2008]; Hoopes 2005.

⁶⁷¹ *ibid.*

Beginning c. 500 CE, Nicoyan ceramics, specifically within the Galo Polychrome type (cat. nos. 202-278), were increasingly standardized and appear to have been manufactured in workshops (although to date no workshops have been excavated in Greater Nicoya).⁶⁷² These workshops in the burgeoning Nicoyan villages between 500 and 800 CE probably operated under the direction of a chieftain or rising chief, who perhaps introduced trade items and new techniques from afar into the artistic repertoire.⁶⁷³ In the case of these Nicoyan ceramics, the Maya ceramic technique of *terra sigillata* was newly employed by Nicoyan artists, and jewelry depicted on the figures is identified either as jade imported from Mayaland or gold from South America, with both media seemingly evident on some figures (cat. no. 271). These foreign introductions to the ceramic record imply increased international trade presumably controlled by prominent politico-religious leaders.

Looking to the ceramic record for images of such politico-religious leaders, we see that the ratio of female to male figures is roughly 1:1,⁶⁷⁴ but the images of enthroned personages donning basketry crowns remains consistently female (cat. no. 263). Males are shown as transformative figures, with elite jewelry, body decoration, and implements, suggesting strong spiritual and political power was held by males as well (cat. no. 216, 270, 271). During this time, some women are portrayed as young and fertile but lack headwear or wear only small skullcaps, while others appear plumper and older, wear woven basketry crowns, and sit atop stools, suggesting increased power with age for

⁶⁷² Bishop, Lange, Abel-Vidor, and Lange 1992; Bishop, Lange, and Lange 1988.

⁶⁷³ See Helms 1998, 1993, 1982, and 1979 for discussion of the importance of a chieftain or chief providing goods and ideas from faraway lands to maintain prestige and power.

⁶⁷⁴ This ratio is based on Galo and Belén ceramics, but for this dissertation I removed the Belén from the final analyses and only discuss them as a style emerging from Guinea and finding greatest prominence after 800 CE. Were I to write a "dissertation part 2," I would pick up with Belén as the transitional style from the eighth century up to the thirteenth and continue with full art historical analyses of Belén Incised through Luna Polychrome.

some women in Nicoyan society (cat. nos. 197, 210). Stamped body decoration on fertile females is almost always associated with feline imagery, known throughout the Americas to be symbolic of politico-religious power, while depictions of body stamping on male figures may be avian-or avian-saurian during this time (cat. nos. 270, 271). Throughout this period, there seems to have been an established trend towards more ranked, age-based hierarchy and increasingly balanced authority for females and males with spiritual power fully intertwined with the political. The shift in the ceramic effigies from depictions of jade jewels to gold parallels a shift from the use of jade to gold throughout the Chibchan world from 500-800 CE, as evidenced in the archaeological record.⁶⁷⁵ The jade and gold jewelry specimens of Greater Chibcha also provide a body of imagery useful for comparison: on greenstone or jade celts (fig. 1) depictions of elite are more frequently female or gender-ambiguous and often show humans transforming into animals, while elite portrayals in gold pendants are more clearly males, often in the process of animal transformation or associated with animals (fig. 2).⁶⁷⁶ Perhaps the proposed trend in the Nicoyan effigies, which seems to show predominantly female leadership giving way to more gender-balanced rule, is mirrored in other ancient Chibchan societies, who produced the gold pendants imported into Greater Nicoya. The 500-800 CE period encapsulated an era of extensive population growth and external trade which likely spurred greater development of ranked, age-based hierarchy in Greater Nicoya and increasing numbers of specific societal roles, varyingly filled by women, men, and intersexed individuals, suggesting a society with gender-balanced authority for

⁶⁷⁵ Mora-Marín n.d. [2005]; Snarskis 2003.

⁶⁷⁶ Hoopes n.d. [2006]; Bray 2003; Hoopes and Fonseca Z. 2003. Regarding the gender analysis of greenstone and jade celts, I examined a collection of over seven hundred such pieces at the Denver Art Museum and made those determinations while working there on a fellowship.

Chibchan Greater Nicoya at its peak. After this date a number of cultural shifts, primarily related to Mexican migrations into the region beginning c. 800 CE, significantly altered Nicoyan life. The topic of this important later period remains for future study, particularly regarding how it relates to the earlier periods.

Through my analysis of these varying styles of figures from c. 800 BCE-800 CE, I suggest a shifting presentation of female, male, intersexed, and gender-ambiguous figures, increasingly shown through time by distinct ages and prescribed roles for females and males. The archaeological record seems to show a power shift from low-level chieftaincies to more complex chieftaincies/emerging chiefdoms to increasingly complex and militaristic chiefdoms. The artistic record seems to help us see that the power shift from chieftaincies to chiefdoms evident in the archaeological record was accompanied by a shift from female rulership to gender-balanced rulership. Women seem to have been more dominant when ancient Nicoyan society was based in smaller villages of low-level chieftaincies. Power relations between the genders may have reached equilibrium once chiefdoms presiding over several villages were established. Authority appears to have gradually shifted from female-dominated to more gender-balanced as the region experienced greater trade with the outside world. I argue that the in-depth consideration of these figures in this dissertation helps make these assertions more authoritatively and suggests a transition in time of gender-power relations in Greater Nicoya from female-dominated small village chieftaincies to increasingly gender-power-balanced chiefdoms by c. 800 CE with a view forward to a combination of more militaristic, male-dominated Mesoamerican-Chibchan chieftaincies and smaller female-dominated Mesoamerican-

influenced Chibchan chieftaincies during the century and a half before Spanish domination.

The nuanced reconstruction of Greater Nicoyan art and power would be greatly improved with the addition of more media to this study, including an assessment of the jade and other semiprecious stone celts, volcanic stone *metates* and figural sculptures, remaining resin, bone, and shell pieces, and gold jewelry. For example, a cursory analysis of *metates* already hints at greater representation of the roles considered in **Ch. 3**. For example, the Early Period *metate* (fig. 5) is decorated with a frontal figure which appears to wear an elaborate headdress, one almost doubling the figure's height, possibly signaling this gender-ambiguous individual's status as an early *uséköl* or dark shaman. The complex imagery carved on the undersides of Early Period grinding tables needs to be examined in light of current research. The Florescent Period *metate* of fig. 9 is in the form of a parrot, one of the key figures in Talamancan funeral rites and spirituality, the funeral singer. These stone *metates* were interred in tombs along with the ceramic effigies considered in this dissertation. The two, *metates* and ceramics, should be thoroughly contextualized with each other and the other elements of the tomb: celts, shell and/or bone implements, and deceased humans. All of these media would need to be considered thoroughly for 800 BCE through 1522 CE with an eye to the Colonial and Modern periods in the Macro-Chibchan world and within related cultures for comparison and insight into ancient Nicoyan cultures.

To deepen our understanding of Greater Nicoya, we also need further research of Nicoya's neighbors throughout modern-day Costa Rica and to the north in Nicaragua, Honduras, El Salvador, and throughout Mesoamerica, to the east in the Caribbean and

northern South America, and to the south in Panamá and South America.⁶⁷⁷ The cultural practices of these regions need to be assessed in a similar manner to that undertaken here in this dissertation -- art historically, archaeologically, ethnohistorically, ethnographically, and cross-culturally -- and then those practices should be compared and contrasted to those of Greater Nicoya to tease out shared or differentiated cultural traits. Lastly, all of this research and analysis should be even more thoroughly critiqued and vetted in light of gender theory and theory of the development of chiefdoms worldwide, theory of tropical lowland development across the globe, and criticism of the direct historical approach. Still, I hope that this dissertation has provided a window into ancient Nicoyan life with the possibility of an even greater view with further research.

⁶⁷⁷ See Wingfield n.d. [2008] for the beginnings of an understanding of the connections Nicoyans had to these regions. Much further analysis is needed still, beyond this brief paper.

Appendix A. List of Abbreviations

ACM - Associated Colleges of the Midwest
 AARC - Anthropological Research and Cultural Collections of the University of Kansas (formerly KUMA), Lawrence, Kansas
 AMS - Arthur M. Sackler Collection, Washington, D.C.
 BCBS - *Between Continents/Between Seas* catalogue (Abel-Vidor et al. 1981)
 BCCR - Museo Banco Central de Costa Rica (Gold Museum), San José, Costa Rica
 c. - circa
 cat. no. - catalogue number
 ch. - chapter
 CMNH - Carnegie Museum of Natural History, Pittsburgh, Pennsylvania
 DAM - Denver Art Museum, Denver, Colorado
 DMA - Dallas Museum of Art, Dallas, Texas
 DMNH - Denver Museum of Natural History (now DMNS), Denver, Colorado
 DMNS - Denver Museum of Nature and Science, Denver, Colorado
 DR - María Eugenia deRoy Collection, Costa Rica
 DZS - Doris Zemurray Stone Collection, Costa Rica
 fig. - figure
 G - Guillen Collection, Costa Rica
 GMSD - Juan Vicente Guerrero Miranda and Felipe Solís del Vecchio (regarding their 1997 publication)
 GSANTH - Georgia State University Anthropology Department, Atlanta, Georgia
 ill. - illustration
 INS - Instituto Nacional de Seguridad (Jade Museum), San José, Costa Rica
 KUMA - University of Kansas Museum of Anthropology, Lawrence, Kansas
 M - Jan and Frederick R. Mayer Collection, Denver, Colorado
 MBM - Museo Barbier-Mueller, Spain
 MCCM - Michael C. Carlos Museum of Emory University, Atlanta, Georgia
 MCSF - Museo del Convento de San Francisco, Granada, Nicaragua
 MNCR - Museo Nacional de Costa Rica, San José, Costa Rica
 MNN - Museo Nacional de Nicaragua, Managua, Nicaragua
 MRG - Museo Regional de Guanacaste, Daniel Oduber Collection, Costa Rica
 N-HG - Natur-Historisches Gesellschaft, Nürnberg (Nuremberg), Germany
 NMAI - National Museum of the American Indian, Smithsonian Institution, Washington, D.C.
 NMNH - National Museum of Natural History, Smithsonian Institution, Washington, D.C.
 P - Paéz Collection
 pl. - plate
 p.l. - proper left
 PMNH - Peabody Museum of Natural History, Yale University, New Haven, Connecticut
 p.r. - proper right
 SAA - Society for American Archaeology
 SI - Smithsonian Institution
 SIN - Santa Isabel, Nicaragua archaeological collection
 W - Collection Felix Wiss at the N-HG
 YUAG - Yale University Art Gallery, New Haven, Connecticut

Appendix B. Concordance of Collection Accession Numbers to Dissertation Catalogue Numbers

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
AMS-N-0888	171.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
AMS-N-0910	172.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
AMS-N-1106	114.	Female Effigy	Guinea Incised, Guinea Variety
AMS-N-1124	162.	Intersexed Effigy Vessel	Tola Trichrome, Lopez Variety?
AMS-N-1128	151.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety
AMS-N-1129	083.	Female Effigy Whistle?	Guinea Incised, Guinea Variety
AMS-N-1139	092.	Human Effigy Vessel	Guinea Incised, Resist Variety?
AMS-N-1143	269.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
AMS-N-1150	155.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety
AMS-N-1152	071.	Female Effigy Whistle?	Guinea Incised, Guinea Variety
AMS-N-1157	176.	Female Effigy Vessel	Carrillo Polychrome? Mora Polychrome?
AMS-N-1177	187.	Therianthrope Effigy Vessel	Carrillo Polychrome
AMS-N-1179	184.	Anatine Effigy Vessel	Carrillo Polychrome
AMS-NN-14	175.	Female Effigy Whistle?	Charco Black on Red?
ARCC-A0079-0197	138.	Male Effigy Vessel	Guinea Incised, Guinea Variety
ARCC-A0134-0197	131.	Female Effigy Vessel	Guinea Incised, Guinea Variety
ARCC-A0189-0593	222.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
ARCC-A2064-81	319.	Roller Stamp w/Cross and Spirals	Unnamed type
ARCC-A2065-81	316.	Roller Stamp w/Cross and Spirals	Unnamed type
BCBS cat. no. 11	017.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
BCBS cat. no. 2	007.	Vessel	Bocana Incised, Palmar Variety
BCBS cat. no. 8	032.	Male Effigy Vessel	Rosales Zoned Engraved?
BCCR-c#	301.	Roller Stamp with Knot	Unnamed type
BCCR-c-1273	328.	Roller Stamp w/Crosses and Spiral	Unnamed type
BCCR-c1276	285.	Flat Stamp with Emanating Circles	Unnamed type
BCCR-c13	305.	Roller Stamp w/Serpentine Strands	Unnamed type

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
BCCR-c1313	326.	Roller Stamp w/Steppes & Spirals	Unnamed type
BCCR-c1552	052.	Female Effigy	Red on Cream Transitional
BCCR-c1575	119.	Tripod Vessel	Guinea Incised, Resist Variety
BCCR-c1598	255.	Female Effigy Vessel	Galo Polychrome, Figura Variety
BCCR-c1608	173.	Female Effigy	Carrillo Polychrome?
BCCR-c1645	213.	Female Effigy	Transitional from Galo to Mora?
BCCR-c1646	221.	Female Effigy	Galo Polychrome, Figura Variety
BCCR-c1651	228.	Female Effigy	Galo Polychrome, Figura Variety
BCCR-c1658	251.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
BCCR-c1659	250.	Female Effigy	Galo Polychrome, Figura Variety
BCCR-c1665	256.	Human Effigy Whistle?	Galo Polychrome, Figura Variety
BCCR-c168	324.	Roller Stamp with Steppes	Unnamed type
BCCR-c204	304.	Roller Stamp w/Serpentine Strands	Unnamed type
BCCR-c205	303.	Roller Stamp w/Serpentine Strands	Unnamed type
BCCR-c207	288.	Roller Stamp with Cross	Unnamed type
BCCR-c213	327.	Roller Stamp with Crosses	Unnamed type
BCCR-c34	281.	Flat Stamp w/Concentric Squares	Unnamed type
BCCR-c80	286.	Flat Stamp with Abstract Frog	Unnamed type
BCCR-c83	302.	Flat Stamp with Knot	Unnamed type
BCCR-c90	315.	Flat Stamp with Amerindian Cross	Unnamed type
CMNH#	123.	Female Effigy	Guinea Incised, Unincised Variety
DAM1984.662	230.	Female Effigy	Galo Polychrome, Figura Variety
DAM1986.591	025.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
DAM1986.659	111.	Human Effigy Whistle?	Marbella Punctate Incised
DAM1989.89	248.	Female Effigy	Galo Polychrome, Figura Variety
DAM1993.456	211.	Female Effigy Rattle	Galo Polychrome, Figura Variety
DAM1993.457	206.	Female Effigy Whistle?	Galo Polychrome, Figura Variety

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
DAM1993.459	332.	Flat Stamp w/Decapitated Human	Unnamed type
DAM1993.473a&b	088.	Human Effigy Vessel with Lid	Guinea Incised, Guinea Variety?
DAM1993.477	205.	Female Effigy	Galo Polychrome, Figura Variety
DAM1993.485	107.	Female Effigy	Guinea Incised, Guinea Variety
DAM1993.486	118.	Tripod Vessel	Guinea Incised, Guinea Variety
DAM1993.494	337.	Roller Stamp	Unnamed type
DAM1993.495	101.	Human Effigy Flute	Marbella Punctate Incised
DAM1993.496	102.	Human Effigy Flute	Marbella Punctate Incised
DAM1993.501	153.	Therianthropic Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.504a&b	087.	Human Effigy Vessel with Lid	Guinea Incised, Guinea Variety
DAM1993.507	309.	Flat Stamp with Crosses	Unnamed type
DAM1993.512	334.	Flat Stamp w/Decapitated Human	Unnamed type
DAM1993.513	336.	Flat Stamp with Simian Figure	Unnamed type
DAM1993.514	333.	Flat Stamp w/Decapitated Human	Unnamed type
DAM1993.517	042.	Simian Effigy Tripod Vessel	Rosales Zoned Engraved, Claro
DAM1993.531	085.	Conjoined Twin Effigy	Guinea Incised, Unincised Variety
DAM1993.536	108.	Human Effigy Whistle?	Marbella Punctate Incised
DAM1993.538	116.	Human Effigy	Guinea Incised, Guinea Variety
DAM1993.542	036.	Feline Effigy Vessel	Rosales Zoned Engraved, Claro
DAM1993.543	014.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales?
DAM1993.619	244.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
DAM1993.622	321.	Roller Stamp w/Cross w/Flourishes	Unnamed type
DAM1993.633	310.	Flat Stamp with Crosses	Unnamed type
DAM1993.634	280.	Flat Stamp with Circles	Unnamed type
DAM1993.635	331.	Flat Stamp with Human Torsos	Unnamed type
DAM1993.640	313.	Flat Stamp with Amerindian Cross	Unnamed type
DAM1993.654	084.	Human Effigy Whistle	Guinea Incised?

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
DAM1993.660	306.	Flat Stamp with Crosses	Unnamed type
DAM1993.684	165.	Intersexed Effigy Vessel	Tola Trichrome, Lopez Variety?
DAM1993.685	139.	Female Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.698	157.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety?
DAM1993.703	163.	Female Effigy	Tola Tri. or Charco Black on Red?
DAM1993.714	185.	Therianthrope Effigy Vessel	Carrillo Polychrome?
DAM1993.716	056.	Double-Spouted Vessel	Red/Cream Trans. or Las Palmas ?
DAM1993.718	323.	Roller Stamp with Stepped Frets	Unnamed type
DAM1993.719	130.	Female Effigy	Guinea Incised, Guinea Variety
DAM1993.728	191.	Therianthrope Effigy Vessel	Carrillo Polychrome
DAM1993.749	317.	Roller Stamp with Crosses	Unnamed type
DAM1993.752	065.	Phallic Effigy Vessel	Unnamed transitional style
DAM1993.757	224.	Female Effigy	Galo Polychrome, Figura Variety
DAM1993.762	033.	Male Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1993.765	128.	Therianthrope Effigy Vessel	Guinea Incised, Unincised Variety?
DAM1993.766	064.	Female Effigy Vessel	Red on Cream Transitional
DAM1993.768	190.	Therianthrope Effigy Vessel	Carrillo or Galo Polychrome?
DAM1993.771	134.	Male Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.786	218.	Female Effigy Pendant?	Galo Polychrome, Figura Variety
DAM1993.790	292.	Roller Stamp with Squiggles	Unnamed type
DAM1993.802	325.	Roller Stamp with Steppes	Unnamed type
DAM1993.809	126.	Lid	Guinea Incised, Unincised Variety
DAM1993.811	093.	Human Effigy Vessel	Guinea Incised, Resist Variety
DAM1993.823	082.	Human Effigy Whistle	Marbella Punctate Incised
DAM1993.831	277.	Therianthrope Effigy	Galo Polychrome, Figura Variety
DAM1993.832	273.	Human Effigy Vessel	Galo Polychrome, Figura Variety
DAM1993.834	278.	Tripod Bowl	Galo Polychrome

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
DAM1993.835	295.	Roller Stamp w/Coiled Serpents?	Unnamed type
DAM1993.836.1	312.	Flat Stamp with Amerindian Cross	Unnamed type
DAM1993.836.2	314.	Flat Stamp with Crosses	Unnamed type
DAM1993.837	183.	Human Effigy Vessel	Carrillo or Galo Polychrome?
DAM1993.846	279.	Phallic Effigy Axe	Unnamed type
DAM1993.847	261.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
DAM1993.849	133.	Female Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.852	096.	Male Effigy Pestle	Guinea or Marbella?
DAM1993.854	015.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1993.856	044.	Tolypeutine Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1993.857	143.	Avian Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.867	287.	Roller Stamp with Saurians	Unnamed type
DAM1993.874	091.	Human Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.912	229.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
DAM1993.913	010.	Ring-Based Vessel	Bocana Incised, Palmar or Toya?
DAM1993.924	109.	Human Effigy	Guinea Incised, Guinea Variety
DAM1993.929	086.	Intersexed Conjoined Twin Effigy	Guinea Incised, Guinea Variety
DAM1993.931	212.	Female Effigy	Galo Polychrome, Figura Variety
DAM1993.932	225.	Female Effigy	Galo Polychrome, Figura Variety
DAM1993.943	140.	Human Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.944	072.	Female Effigy	Guinea Incised, Guinea Variety
DAM1993.945	046.	Phallic Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1993.947	029.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1993.948a&b	197.	Incense Burner	Potosí Appliqué
DAM1993.958	170.	Therianthropic Effigy Vessel	Tola Trichrome, Lopez Variety?

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
DAM1993.968	094.	Female Effigy Vessel	Guinea Incised, Guinea Variety
DAM1993.969	266.	Female Effigy Vessel	Galo Polychrome, Figura Variety
DAM1993.975	004.	Tripod Vessel	Santiago Appliqué
DAM1995.390	034.	Large Vessel	Rosales Zoned Engraved, Rosales
DAM1995.437	201.	Therianthrope Effigy Lid	Potosí Appliqué
DAM1995.440	193.	Human Effigy Lid	Potosí Appliqué
DAM1995.442a&b	194.	Incense Burner	Potosí Appliqué
DAM1995.451	276.	Therianthrope Tripod Vessel	Galo Polychrome
DAM1995.461	110.	Human Effigy	Guinea Incised, Resist Variety
DAM1995.478.1	099.	Human Effigy Flute	Marbella Punctate Incised
DAM1995.478.2	100.	Human Effigy Flute	Marbella Punctate Incised
DAM1995.480	104.	Human Effigy	Guinea Incised, Unincised Variety
DAM1995.490	103.	Human Effigy Pendant Whistle	Marbella Punctate Incised?
DAM1995.491	125.	Fragment	Guinea Incised, Unincised Variety
DAM1995.518a&b	198.	Incense Burner	Potosí Appliqué
DAM1995.682	270.	Male Effigy Vessel	Galo Polychrome, Figura Variety
DAM1995.683	299.	Roller Stamp w/Interlocked Spirals	Unnamed type
DAM1995.684	298.	Roller Stamp w/Interlocked Spirals	Unnamed type
DAM1995.685	296.	Roller Stamp w/Interlocked Spirals	Unnamed type
DAM1995.687	274.	Tripod Cylinder Vessel	Galo Polychrome
DAM1995.698	167.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
DAM1995.701.1	097.	Human Effigy Flute	Marbella Punctate Incised
DAM1995.701.2	098.	Human Effigy Flute	Marbella Punctate Incised
DAM1995.704	247.	Female Effigy Rattle	Galo Polychrome, Figura Variety
DAM1995.707	016.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
DAM1995.735	129.	Female Effigy	Guinea Incised, Guinea Variety
DAM1995.753	018.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
DAM1995.760	195.	Female Effigy Lid	Potosí Appliqué
DAM1995.761	003.	Tripod Vessel	Santiago Appliqué
DAM1995.778	150.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety
DAM1995.786	160.	Therianthrope Effigy Whistle	Marbella Punctate Incised
DAM1995.790	311.	Roller Stamp with Crosses	Unnamed type
DAM1995.791	335.	Roller Stamp w/Crosses & Human	Unnamed type
DAM1995.802	168.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
DAM1995.810	054.	Female Effigy	Red on Cream Transitional
DAM1995.819	253.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
DAM1995.882	289.	Roller Stamp with Zigzag Pattern	Unnamed type
DAM1995.883	297.	Roller Stamp w/Interlocked Spirals	Unnamed type
DAM1995.884	300.	Roller Stamp w/Interlocked Spirals	Unnamed type
DAM1995.885	234.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
DAM2005.080a&b	120.	Female Effigy Vessel with Lid	Guinea Incised, Guinea Variety
DAM2005.081	207.	Female Effigy	Galo Polychrome, Figura Variety
DAM2005.083	267.	Female Effigy Vessel	Galo Polychrome, Figura Variety
DAM2005.087	263.	Female Effigy Vessel	Transitional from Carrillo to Galo?
DAM2005.088a&b	142.	Avian Effigy Vessel	Guinea Incised, Guinea Variety
DAMP TL-1123	028.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
DR#	121.	Male Effigy	Guinea Incised, Guinea Variety
DR#	135.	Female Effigy Vessel	Guinea Incised, Guinea Variety
DR#	147.	Therianthrope Effigy	Guinea Incised, Unincised Variety?
DR#	164.	Simian Effigy	Tola Trichrome?
G#	217.	Female Effigy	Galo Polychrome, Figura Variety
GM SD-1997-ill.6a	124.	Female Effigy	Guinea Incised, Guinea Variety
GSANTH#	159.	Simian Effigy Vessel	Guinea Incised, Guinea Variety?
GSANTH#	243.	Female Effigy Pendant Whistle	Galo or Mora?

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
GSANTH#	249.	Female Effigy Pendant Whistle	Galo Polychrome, Figura Variety
INS#	013.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
INS#	019.	Human Effigy Vessel	Rosales Zoned Engraved, Claro Variety
INS#	058.	Human Effigy Vessel	Red on Cream Transitional
INS#	059.	Female Effigy	Red on Cream Transitional
INS#	106.	Human Effigy	Guinea Incised, Guinea Variety
INS#	113.	Female Effigy	Guinea Incised, Unincised Variety
INS#	117.	Human Effigy	Guinea Incised, Guinea Variety
INS#	122.	Female Effigy	Guinea Incised, Unincised Variety
INS#	127.	Female Effigy Vessel	Guinea Incised, Unincised Variety?
INS#	136.	Female Effigy Vessel	Guinea Incised, Unincised Variety?
INS#	141.	Aquiline Effigy Vessel	Guinea Incised, Guinea Variety
INS#	282.	Flat Stamp with Mat Pattern	Unnamed type
INS240	182.	Female Effigy Vessel	Carrillo Polychrome
INS241	158.	Therianthropic Effigy Vessel	Guinea Incised, Unincised Variety?
INS2499	031.	Male Effigy Vessel	Rosales Zoned Engraved, Oscuro Variety?
INS255	245.	Female Effigy Whistle?	Galo or Mora?
INS258	026.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
INS286	186.	Therianthropic Effigy Vessel	Carrillo Polychrome
INS2947	275.	Bowl	Galo Polychrome
INS3921	210.	Female Effigy	Galo Polychrome, Figura Variety
INS4067	202.	Female Effigy	Galo Polychrome, Figura Variety
INS452	252.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
INS477	006.	Mushroom Effigy	Bocana Incised, Toya Variety
INS4858	062.	Male Effigy Vessel	Red on Cream Transitional
INS4895	047.	Phallic Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
INS4907	027.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
INS5998	192.	Phallic Effigy Vessel	Carrillo Polychrome
INS6512	030.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
M TL-3034	169.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
M1327	005.	Tripod Vessel	Santiago Appliqué
M1435	154.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety
M1447	156.	Therianthrope Effigy Vessel	Guinea Incised, Guinea Variety
M1511	022.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
M1555	166.	Therianthrope Effigy Vessel	Tola Trichrome, Lopez Variety
M1601	001.	Tripod Vessel	Santiago Appliqué
M1618	180.	Intersexed Effigy Vessel	Carrillo Polychrome
M1786	035.	Feline Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
M1794	329.	Roller Stamp w/Crosses & Human	Unnamed type
M1852	264.	Female Effigy Vessel	Transitional from Carrillo to Galo
M1862a&b	089.	Human Effigy Vessel with Lid	Guinea Incised, Guinea Variety
M1865a&b	090.	Human Effigy Vessel with Lid	Guinea Incised, Guinea Variety
M1875	148.	Therianthrope Musical Pendant	Guinea Incised, Guinea Variety
M1894	149.	Therianthrope Musical Pendant	Guinea Incised, Guinea Variety
M1910	209.	Female Effigy	Galo Polychrome, Figura Variety
M1920	189.	Therianthrope Effigy Vessel	Carrillo Polychrome
M1963	039.	Avian Effigy Vessel	Rosales Zoned Engraved, Claro Variety
M2005	009.	Bowl	Bocana Incised, Palmar Variety
MBM521-16	073.	Female Effigy	Guinea Incised, Guinea Variety
MBM521-36	199.	Incense Burner	Potosí Appliqué
MC157	208.	Female Effigy	Galo Polychrome, Figura Variety
MC165	231.	Female Effigy	Galo Polychrome, Figura Variety
MC377	174.	Intersexed(?) Effigy Vessel w/Lid	Carrillo Polychrome
MCCM1991.4.14	038.	Aquiline Effigy Vessel	Rosales Zoned Engraved, Oscuro Variety

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
MCCM1991.004.015	070.	Female Effigy Whistle	Guinea Incised, Guinea Variety
MCCM1991.004.022	259.	Human Effigy	Galo Polychrome, Figura Variety
MCCM1991.004.023	215.	Female Effigy	Galo Polychrome, Figura Variety
MCCM1991.004.177	283.	Roller Stamp with Squiggles	Unnamed type
MCCM1991.004.178	293.	Roller Stamp with Scutes	Unnamed type
MCCM1991.004.179	318.	Roller Stamp w/Cross and Spirals	Unnamed type
MCCM1991.004.180	290.	Roller Stamp with Squiggles	Unnamed type
MCCM1991.004.181	308.	Flat Stamp with Crosses	Unnamed type
MCCM1991.004.182	291.	Roller Stamp with Squiggles	Unnamed type
MCCM1991.004.185	330.	Flat Stamp with Human Figure	Unnamed type
MCCM1991.004.186	284.	Flat Stamp with Radiating Circles	Unnamed type
MCCM1991.004.283	294.	Roller Stamp w/Squares & Scutes	Unnamed type
MCCM1991.004.289	232.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
MCCM1991.004.292	233.	Female Effigy Whistle	Galo Polychrome, Figura Variety
MCCM1991.004.294	257.	Human Effigy Whistle?	Galo Polychrome, Figura Variety
MCCM1991.004.309	076.	Male Effigy Flute	Marbella Punctate Inc., Unincised
MCCM1991.004.321a,b	077.	Saurian Male Effigy Vessel w/Lid	Guinea Incised, Guinea Variety
MCCM1991.004.334	178.	Female Effigy Vessel	Carrillo Polychrome
MCCM1991.004.335	105.	Tripod Female Effigy Whistle	Guinea Incised, Guinea Variety
MCCM1991.004.338	204.	Female Effigy	Galo Polychrome, Figura Variety
MCCM1991.004.340	075.	Male Effigy	Guinea Incised, Guinea Variety
MCCM1991.004.343	080.	Female Effigy	Guinea Incised, Guinea Variety
MCCM1991.004.344	021.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
MCCM1991.004.505	078.	Human Effigy Flute	Marbella Punctate Inc., Unincised?
MCCM1991.004.510	227.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
MCCM1992.015.092	079.	Human Effigy Flute	Marbella Punctate Incised
MCCM1992.015.106	074.	Male Effigy	Guinea Incised, Guinea Variety

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
MNCR#	023.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
MNCR#	050.	Female Effigy	Red on Cream Transitional
MNCR#	066.	Human Effigy Whistle(?)	Guinea Incised, Unincised Variety
MNCR#	095.	Female Effigy Pestle	Guinea Incised, Unincised Variety
MNCR#	240.	Female Effigy	Galo or Mora?
MNCR#	241.	Female Effigy	Galo or Mora?
MNCR#	242.	Female Effigy	Galo or Mora?
MNCR#	268.	Large Male Effigy Vessel	Galo Polychrome, Figura Variety
MNCR1.5(26)	041.	Simian Effigy Vessel	Rosales Zoned Engraved, Claro Variety
MNCR14505	271.	Male Effigy Vessel	Galo Polychrome, Figura Variety
MNCR20079	181.	Female Effigy Vessel	Carrillo Polychrome
MNCR20099	069.	Female Effigy	Guinea Incised, Guinea Variety
MNCR20950	040.	Anatine Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
MNCR23083	152.	Therianthropic Effigy Vessel	Guinea Incised, Guinea Variety
MNCR23175	115.	Female Effigy	Guinea Incised, Guinea Variety
MNCR23600	226.	Female Effigy	Galo Polychrome, Figura Variety
MNCR23607	235.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
MNCR23827	132.	Female Effigy Vessel	Guinea Incised, Guinea Variety
MNCR24059	043.	Tolypeutine Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
MNCR24174	051.	Female Effigy	Red on Cream Transitional
MNCR25265	203.	Female Effigy	Galo Polychrome, Figura Variety
MNCR27710	262.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
MNCR27711	223.	Female Effigy	Galo Polychrome, Figura Variety
MNCR27712	258.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
MNCR27715	265.	Female Effigy Whistle?	Galo Polychrome, Figura Variety?
MNCR9518	020.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety
MNCR9519	011.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales Variety

Coll. Acc. No.	Cat. No.	Brief Title	Ceramic Type
MNCR-G-89Na26a2b?	239.	Fragment	Galo Polychrome, Figura Variety
MNCR-G-89Na26c	238.	Fragment	Galo Polychrome, Figura Variety
MNN#	049.	Female Effigy	Red on Cream Transitional
MNN#	161.	Female Effigy	Tola Trichrome?
MNN#	200.	Therianthrope Effigy Lid	Potosí Appliqué
MNN#	322.	Flat Stamp w/Stpd. Frets & Spirals	Unnamed type
MNN0849	061.	Human Effigy	Unnamed transitional style
MNN1997	063.	Female Effigy	Red on Cream Transitional
MNN2398	048.	Female Effigy	Red on Cream Transitional
MNN	024.	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
MNN	037.	Strigine Effigy Vessel	Rosales Zoned Engraved, Rosales
MRG#	081.	Human Effigy Whistle(?)	Guinea or Marbella?
MRG#	145.	Saurian Effigy	Guinea Incised, Guinea Variety
MRG#	146.	Therianthrope Effigy	Guinea Incised, Guinea Variety
MRG#	188.	Therianthrope Effigy Vessel	Carrillo Polychrome
MRG#	272.	Human Effigy	Galo Polychrome, Figura Variety
NMAI025118	236.	Female Effigy Whistle?	Galo Polychrome, Figura Variety
NMAI071807	177.	Female Effigy Vessel	Carrillo Polychrome
NMAI071833	260.	Intersexed Effigy Whistle?	Galo Polychrome, Figura Variety
NMAI194984	219.	Female Effigy	Galo Polychrome, Figura Variety
NMAI229100	012.	Human Effigy Vessel	Rosales Zoned Engraved, Rosales
NMAI232603	307.	Roller Stamp with Crosses	Unnamed type
NMAI233874	216.	Male Effigy Pendant	Galo Polychrome, Figura Variety
NMAI234160	112.	Human Effigy Pendant Whistle	Guinea Incised, Guinea Variety
NMAI234165	214.	Female Effigy Pendant Whistle(?)	Galo Polychrome, Figura Variety
NMAI234166	179.	Human Effigy	Carrillo or Galo Polychrome?
NMAI235562	068.	Female(?) Effigy	Guinea Incised, Guinea Variety

<u>Coll. Acc. No.</u>	<u>Cat. No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
NMAI236304	057.	Therianthroptic(?) Effigy Vessel	Unnamed transitional style
NMAI236308	246.	Female Effigy Whistle?	Galo or Mora?
NMAI236309	196.	Incense Burner	Potosí Appliqué
NMAI239910	220.	Female Effigy	Galo Polychrome, Figura Variety
NMAI241146	254.	Female Effigy Vessel	Galo Polychrome, Figura Variety
NMAI248246	320.	Roller Stamp w/Cross & Spirals	Unnamed type
NMAI252508	002.	Fragment	Santiago Appliqué
NMNH-A364926	053.	Female Effigy	Red on Cream Transitional
P#	060.	Male Effigy Vessel	Unnamed transitional style
Stone1977-pg.40-fig.45	008.	Drum	Bocana Incised, Toya Variety
Tillett 1988a: cat. no. 73	045.	Pteropine Vessel	Rosales Zoned Engraved, Rosales
W0502	055.	Human Effigy	Red on Cream Transitional
W0507	067.	Human Effigy	Guinea Incised, Unincised Variety
W0610	144.	Therianthroptic Effigy Pendant	Guinea Incised, Guinea Variety
W0723	137.	Female Effigy Vessel	Guinea Incised, Guinea Variety
W0831	237.	Female Effigy Whistle?	Galo Polychrome, Figura Variety

Appendix C. Concordance of Dissertation Catalogue Numbers to Collection Accession Numbers

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
001.	M1601	Tripod Vessel	Santiago Appliqué
002.	NMAI252508	Fragment	Santiago Appliqué
003.	DAM1995.761	Tripod Vessel	Santiago Appliqué
004.	DAM1993.975	Tripod Vessel	Santiago Appliqué
005.	M1327	Tripod Vessel	Santiago Appliqué
006.	INS477	Mushroom Effigy	Bocana Incised, Toya Variety
007.	BCBS cat. no. 2	Vessel	Bocana Incised, Palmar Variety
008.	Stone1977-pg.40-fig.45	Drum	Bocana Incised, Toya Variety
009.	M2005	Bowl	Bocana Incised, Palmar Variety
010.	DAM1993.913	Ring-Based Vessel	Bocana Incised, Palmar or Toya V.
011.	MNCR9519	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
012.	NMAI229100	Human Effigy Vessel	Rosales Zoned Engraved, Rosales
013.	INS#	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
014.	DAM1993.543	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
015.	DAM1993.854	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
016.	DAM1995.707	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
017.	BCBS cat. no. 11	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
018.	DAM1995.753	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
019.	INS#	Human Effigy Vessel	Rosales Zoned Engraved, Claro
020.	MNCR9518	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
021.	MCCM1991.004.344	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
022.	M1511	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
023.	MNCR#	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
024.	MNN	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
025.	DAM1986.591	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
026.	INS258	Female Effigy Vessel	Rosales Zoned Engraved, Rosales

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
027.	INS4907	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
028.	DAMPTL-1123	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
029.	DAM1993.947	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
030.	INS6512	Female Effigy Vessel	Rosales Zoned Engraved, Rosales
031.	INS2499	Male Effigy Vessel	Rosales Zoned Engraved, Oscuro
032.	BCBS cat. no. 8	Male Effigy Vessel	Rosales Zoned Engraved?
033.	DAM1993.762	Male Effigy Vessel	Rosales Zoned Engraved, Rosales
034.	DAM1995.390	Large Vessel	Rosales Zoned Engraved, Rosales
035.	M1786	Feline Effigy Vessel	Rosales Zoned Engraved, Rosales
036.	DAM1993.542	Feline Effigy Vessel	Rosales Zoned Engraved, Claro
037.	MNN	Strigine Effigy Vessel	Rosales Zoned Engraved, Rosales
038.	MCCM1991.004.014	Aquiline Effigy Vessel	Rosales Zoned Engraved, Oscuro
039.	M1963	Avian Effigy Vessel	Rosales Zoned Engraved, Claro
040.	MNCR20950	Anatine Effigy Vessel	Rosales Zoned Engraved, Rosales
041.	MNCR1.5(26)	Simian Effigy Vessel	Rosales Zoned Engraved, Claro
042.	DAM1993.517	Simian Effigy Tripod Ves.	Rosales Zoned Engraved, Claro
043.	MNCR24059	Tolypeutine Effigy Vessel	Rosales Zoned Engraved, Rosales
044.	DAM1993.856	Tolypeutine Effigy Vessel	Rosales Zoned Engraved, Rosales
045.	Tillett 1988a: cat. no. 73	Pteropine Vessel	Rosales Zoned Engraved, Rosales
046.	DAM1993.945	Phallic Effigy Vessel	Rosales Zoned Engraved, Rosales
047.	INS4895	Phallic Effigy Vessel	Rosales Zoned Engraved, Rosales
048.	MNN2398	Female Effigy	Red on Cream Transitional
049.	MNN#	Female Effigy	Red on Cream Transitional
050.	MNCR#	Female Effigy	Red on Cream Transitional
051.	MNCR24174	Female Effigy	Red on Cream Transitional
052.	BCCR-c1552	Female Effigy	Red on Cream Transitional
053.	NMNH-A364926	Female Effigy	Red on Cream Transitional

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
054.	DAM1995.810	Female Effigy	Red on Cream Transitional
055.	W0502	Human Effigy	Unnamed transitional style
056.	DAM1993.716	Double-Spouted Vessel	Red on Cream Transitional or Las Palmas Red over Beige?
057.	NMAI236304	Therianthrope(?) Eff. V.	Unnamed transitional style
058.	INS#	Human Effigy Vessel	Red on Cream Transitional
059.	INS#	Female Effigy	Red on Cream Transitional
060.	P#	Male Effigy Vessel	Unnamed transitional style
061.	MNN0849	Human Effigy	Unnamed transitional style
062.	INS4858	Male Effigy Vessel	Red on Cream Transitional
063.	MNN1997	Female Effigy	Red on Cream Transitional
064.	DAM1993.766	Female Effigy Vessel	Red on Cream Transitional
065.	DAM1993.752	Phallic Effigy Vessel	Unnamed transitional style
066.	MNCR#	Human Effigy Whistle(?)	Guinea Incised, Unincised Variety
067.	W0507	Human Effigy	Guinea Incised, Unincised Variety
068.	NMAI235562	Female(?) Effigy	Guinea Incised, Guinea Variety
069.	MNCR20099	Female Effigy	Guinea Incised, Guinea Variety
070.	MCCM1991.004.015	Female Effigy Whistle	Guinea Incised, Guinea Variety
071.	AMS-N-1152	Female Effigy Whistle?	Guinea Incised, Guinea Variety
072.	DAM1993.944	Female Effigy	Guinea Incised, Guinea Variety
073.	MBM521-16	Female Effigy	Guinea Incised, Guinea Variety
074.	MCCM1992.015.106	Male Effigy	Guinea Incised, Guinea Variety
075.	MCCM1991.004.340	Male Effigy	Guinea Incised, Guinea Variety
076.	MCCM1991.004.309	Male Effigy Flute	Marbella Punctate Inc., Unincised
077.	MCCM1991.004.321a,b	Saurian Male Effigy Ves.	Guinea Incised, Guinea Variety
078.	MCCM1991.004.505	Human Effigy Flute	Marbella Punctate Inc., Unincised
079.	MCCM1992.015.092	Human Effigy Flute	Marbella Punctate Incised

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
080.	MCCM1991.004.343	Female Effigy	Guinea Incised, Guinea Variety
081.	MRG#	Human Effigy Whistle(?)	Guinea Incised, Guinea V. or MPI
082.	DAM1993.823	Human Effigy Whistle	Marbella Punctate Incised
083.	AMS-N-1129	Female Effigy Whistle?	Guinea Incised, Guinea Variety
084.	DAM1993.654	Human Effigy Whistle	Guinea Incised?
085.	DAM1993.531	Conjoined Twin Effigy	Guinea Incised, Unincised Variety
086.	DAM1993.929	Intersexed Conjoined Twin	Guinea Incised, Guinea Variety
087.	DAM1993.504a&b	Human Effigy Ves. w/Lid	Guinea Incised, Guinea Variety
088.	DAM1993.473a&b	Human Effigy Ves. w/Lid	Guinea Incised, Guinea Variety?
089.	M1862a&b	Human Effigy Ves. w/Lid	Guinea Incised, Guinea Variety
090.	M1865a&b	Human Effigy Ves. w/Lid	Guinea Incised, Guinea Variety
091.	DAM1993.874	Human Effigy Vessel	Guinea Incised, Guinea Variety
092.	AMS-N-1139	Human Effigy Vessel	Guinea Incised, Resist Variety?
093.	DAM1993.811	Human Effigy Vessel	Guinea Incised, Resist Variety
094.	DAM1993.968	Female Effigy Vessel	Guinea Incised, Guinea Variety
095.	MNCR#	Female Effigy Pestle	Guinea Incised, Unincised Variety
096.	DAM1993.852	Male Effigy Pestle	Guinea Incised? or Marbella?
097.	DAM1995.701.1	Human Effigy Flute	Marbella Punctate Incised
098.	DAM1995.701.2	Human Effigy Flute	Marbella Punctate Incised
099.	DAM1995.478.1	Human Effigy Flute	Marbella Punctate Incised
100.	DAM1995.478.2	Human Effigy Flute	Marbella Punctate Incised
101.	DAM1993.495	Human Effigy Flute	Marbella Punctate Incised
102.	DAM1993.496	Human Effigy Flute	Marbella Punctate Incised

Cat. No.	Collection Accession No.	Brief Title	Ceramic Type
103.	DAM1995.490	Human Effigy Pendant Whistle	Marbella Punctate Inc.?
104.	DAM1995.480	Human Effigy	Guinea Incised, Unincised
105.	MCCM1991.004.335	Tripod Female Effigy Whistle	Guinea Incised, Guinea V.
106.	INS#	Human Effigy	Guinea Incised, Guinea V.
107.	DAM1993.485	Female Effigy	Guinea Incised, Guinea V.
108.	DAM1993.536	Human Effigy Whistle?	Marbella Punctate Incised
109.	DAM1993.924	Human Effigy	Guinea Incised, Guinea V.
110.	DAM1995.461	Human Effigy	Guinea Incised, Resist V.
111.	DAM1986.659	Human Effigy Whistle?	Marbella Punctate Incised
112.	NMAI234160	Human Effigy Pendant Whistle	Guinea Incised, Guinea V.
113.	INS#	Female Effigy	Guinea Incised, Unincised
114.	AMS-N-1106	Female Effigy	Guinea Incised, Guinea V.
115.	MNCR23175	Female Effigy	Guinea Incised, Guinea V.
116.	DAM1993.538	Human Effigy	Guinea Incised, Guinea V.
117.	INS#	Human Effigy	Guinea Incised, Guinea V.
118.	DAM1993.486	Tripod Vessel	Guinea Incised, Guinea V.
119.	BCCR-c1575	Tripod Vessel	Guinea Incised, Resist V.
120.	DAM2005.080a&b	Female Effigy Vessel with Lid	Guinea Incised, Guinea V.
121.	DR#	Male Effigy	Guinea Incised, Guinea V.
122.	INS#	Female Effigy	Guinea Incised, Unincised
123.	CMNH#?	Female Effigy	Guinea Incised, Unincised
124.	GMSD-1997-ill.6a	Female Effigy	Guinea Incised, Guinea V.
125.	DAM1995.491	Fragment	Guinea Incised, Unincised
126.	DAM1993.809	Lid	Guinea Incised, Unincised
127.	INS#	Female Effigy Vessel	Guinea Inc., Unincised?
128.	DAM1993.765	Therianthropic Effigy Vessel	Guinea Incised, Unincised
129.	DAM1995.735	Female Effigy	Guinea Incised, Guinea

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
130.	DAM1993.719	Female Effigy	Guinea Incised, Guinea
131.	ARCC-A0134-0197	Female Effigy Vessel	Guinea Incised, Guinea
132.	MNCR23827	Female Effigy Vessel	Guinea Incised, Guinea
133.	DAM1993.849	Female Effigy Vessel	Guinea Incised, Guinea
134.	DAM1993.771	Male Effigy Vessel	Guinea Incised, Guinea
135.	DR#	Female Effigy Vessel	Guinea Incised, Guinea
136.	INS#	Female Effigy Vessel	Guinea Incised, Unincised
137.	W0723	Female Effigy Vessel	Guinea Incised, Guinea
138.	ARCC-A0079-0197	Male Effigy Vessel	Guinea Incised, Guinea
139.	DAM1993.685	Female Effigy Vessel	Guinea Incised, Guinea Variety
140.	DAM1993.943	Human Effigy Vessel	Guinea Incised, Guinea Variety
141.	INS#	Aquiline Effigy Vessel	Guinea Incised, Guinea Variety
142.	DAM2005.088a&b	Avian Effigy Vessel	Guinea Incised, Guinea Variety
143.	DAM1993.857	Avian Effigy Vessel	Guinea Incised, Guinea Variety
144.	W0610	Therianthropic Eff. Pend.	Guinea Incised, Guinea Variety
145.	MRG#	Saurian Effigy	Guinea Incised, Guinea Variety
146.	MRG#	Therianthropic Effigy	Guinea Incised, Guinea Variety
147.	DR#	Therianthropic Effigy	Guinea Incised, Unincised Variety?
148.	M1875	Therianthropic Mus. Pend.	Guinea Incised, Guinea Variety
149.	M1894	Therianthropic Mus. Pend.	Guinea Incised, Guinea Variety
150.	DAM1995.778	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
151.	AMS-N-1128	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
152.	MNCR23083	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
153.	DAM1993.501	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
154.	M1435	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
155.	AMS-N-1150	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety
156.	M1447	Therianthropic Eff. Vessel	Guinea Incised, Guinea Variety

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
157.	DAM1993.698	Therianthroptic Eff. Vessel	Guinea Incised, Guinea Variety?
158.	INS241	Therianthroptic Eff. Vessel	Guinea Incised, Unincised Variety?
159.	GSANTH#	Simian Eff. Vessel	Guinea Incised, Guinea Variety?
160.	DAM1995.786	Therianthroptic Eff. Whist.	Marbella Punctate Incised
161.	MNN#	Female Effigy	Tola Trichrome?
162.	AMS-N-1124	Intersexed Effigy Vessel	Tola Trichrome, Lopez Variety?
163.	DAM1993.703	Female Effigy	Tola Tri. or Charco Black on Red?
164.	DR#	Simian Effigy	Tola Trichrome?
165.	DAM1993.684	Intersexed Effigy Vessel	Tola Trichrome, Lopez Variety?
166.	M1555	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
167.	DAM1995.698	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
168.	DAM1995.802	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
169.	M TL-3034	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
170.	DAM1993.958	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety?
171.	AMS-N-0888	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
172.	AMS-N-0910	Therianthroptic Eff. Vessel	Tola Trichrome, Lopez Variety
173.	BCCR-c1608	Female Effigy	Carrillo Polychrome?
174.	MC377	Intersexed(?) Eff. Ves. w/Lid	Carrillo Polychrome
175.	AMS-NN-14	Female Effigy Whistle?	Charco Black on Red?
176.	AMS-N-1157	Female Effigy Vessel	Carrillo or Mora Polychrome?
177.	NMAI071807	Female Effigy Vessel	Carrillo Polychrome
178.	MCCM1991.004.334	Female Effigy Vessel	Carrillo Polychrome
179.	NMAI234166	Human Effigy	Carrillo or Galo Polychrome?
180.	M1618	Intersexed Effigy Vessel	Carrillo Polychrome
181.	MNCR20079	Female Effigy Vessel	Carrillo Polychrome
182.	INS240	Female Effigy Vessel	Carrillo Polychrome
183.	DAM1993.837	Human Effigy Vessel	Carrillo or Galo Polychrome?

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
184.	AMS-N-1179	Anatine Effigy Vessel	Carrillo Polychrome
185.	DAM1993.714	Therianthropic Eff. Vessel	Carrillo Polychrome?
186.	INS286	Therianthropic Eff. Vessel	Carrillo Polychrome
187.	AMS-N-1177	Therianthropic Eff. Vessel	Carrillo Polychrome
188.	MRG#	Therianthropic Eff. Vessel	Carrillo Polychrome
189.	M1920	Therianthropic Eff. Vessel	Carrillo Polychrome
190.	DAM1993.768	Therianthropic Eff. Vessel	Carrillo or Galo Polychrome?
191.	DAM1993.728	Therianthropic Eff. Vessel	Carrillo Polychrome
192.	INS5998	Phallic Effigy Vessel	Carrillo Polychrome
193.	DAM1995.440	Human Effigy Lid	Potosí Appliqué
194.	DAM1995.442a&b	Incense Burner	Potosí Appliqué
195.	DAM1995.760	Female Effigy Lid	Potosí Appliqué
196.	NMAI236309	Incense Burner	Potosí Appliqué
197.	DAM1993.948a&b	Incense Burner	Potosí Appliqué
198.	DAM1995.518a&b	Incense Burner	Potosí Appliqué
199.	MBM521-36	Incense Burner	Potosí Appliqué
200.	MNN#	Therianthropic Effigy Lid	Potosí Appliqué
201.	DAM1995.437	Therianthropic Effigy Lid	Potosí Appliqué
202.	INS4067	Female Effigy	Galo Polychrome, Figura Variety
203.	MNCR25265	Female Effigy	Galo Polychrome, Figura Variety
204.	MCCM1991.004.338	Female Effigy	Galo Polychrome, Figura Variety
205.	DAM1993.477	Female Effigy	Galo Polychrome, Figura Variety
206.	DAM1993.457	Female Effigy Whistle?	Galo Polychrome, Figura Variety
207.	DAM2005.081	Female Effigy	Galo Polychrome, Figura Variety
208.	MC157	Female Effigy	Galo Polychrome, Figura Variety
209.	M1910	Female Effigy	Galo Polychrome, Figura Variety
210.	INS3921	Female Effigy	Galo Polychrome, Figura Variety

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
211.	DAM1993.456	Female Effigy Rattle	Galo Polychrome, Figura Variety
212.	DAM1993.931	Female Effigy	Galo Polychrome, Figura Variety
213.	BCCR-c1645	Female Effigy	Transitional from Galo to Mora?
214.	NMAI234165	Fem. Eff. Pend. Whistle?	Galo Polychrome, Figura Variety
215.	MCCM1991.004.023	Female Effigy	Galo Polychrome, Figura Variety
216.	NMAI233874	Male Effigy Pendant	Galo Polychrome, Figura Variety
217.	G#	Female Effigy	Galo Polychrome, Figura Variety
218.	DAM1993.786	Female Effigy Pend.?	Galo Polychrome, Figura Variety
219.	NMAI194984	Female Effigy	Galo Polychrome, Figura Variety
220.	NMAI239910	Female Effigy	Galo Polychrome, Figura Variety
221.	BCCR-c1646	Female Effigy	Galo Polychrome, Figura Variety
222.	ARCC-A0189-0593	Female Effigy Whistle?	Galo Polychrome, Figura
223.	MNCR27711	Female Effigy	Galo Polychrome, Figura Variety
224.	DAM1993.757	Female Effigy	Galo Polychrome, Figura Variety
225.	DAM1993.932	Female Effigy	Galo Polychrome, Figura Variety
226.	MNCR23600	Female Effigy	Galo Polychrome, Figura Variety
227.	MCCM1991.004.510	Female Effigy Whistle?	Galo Polychrome, Figura Variety
228.	BCCR-c1651	Female Effigy	Galo Polychrome, Figura Variety
229.	DAM1993.912	Female Effigy Whistle?	Galo Polychrome, Figura Variety
230.	DAM1984.662	Female Effigy	Galo Polychrome, Figura Variety
231.	MC165	Female Effigy	Galo Polychrome, Figura Variety
232.	MCCM1991.004.289	Female Effigy Whistle?	Galo Polychrome, Figura Variety
233.	MCCM1991.004.292	Female Effigy Whistle	Galo Polychrome, Figura Variety
234.	DAM1995.885	Female Effigy Whistle?	Galo Polychrome, Figura Variety
235.	MNCR23607	Female Effigy Whistle?	Galo Polychrome, Figura Variety
236.	NMAI025118	Female Effigy Whistle?	Galo Polychrome, Figura Variety
237.	W0831	Female Effigy Whistle?	Galo Polychrome, Figura Variety

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
238.	MNCR-G-89Na26c	Fragment	Galo Polychrome, Figura Variety
239.	MNCR-G-89Na26a2b?	Fragment	Galo Polychrome, Figura Variety
240.	MNCR#	Female Effigy	Galo or Mora Polychrome?
241.	MNCR#	Female Effigy	Galo or Mora Polychrome?
242.	MNCR#	Female Effigy	Galo or Mora Polychrome?
243.	GSANTH#	Female Eff. Pend. Whistle	Galo or Mora Polychrome?
244.	DAM1993.619	Female Effigy Whistle?	Galo Polychrome, Figura Variety
245.	INS255	Female Effigy Whistle?	Galo or Mora Polychrome?
246.	NMAI236308	Female Effigy Whistle?	Galo or Mora Polychrome?
247.	DAM1995.704	Female Effigy Rattle	Galo Polychrome, Figura Variety
248.	DAM1989.89	Female Effigy	Galo Polychrome, Figura Variety
249.	GSANTH#	Female Eff. Pend. Whistle	Galo Polychrome, Figura Variety
250.	BCCR-c1659	Female Effigy	Galo Polychrome, Figura Variety
251.	BCCR-c1658	Female Effigy Whistle?	Galo Polychrome, Figura Variety
252.	INS452	Female Effigy Whistle?	Galo Polychrome, Figura Variety
253.	DAM1995.819	Female Effigy Whistle?	Galo Polychrome, Figura Variety
254.	NMAI241146	Female Effigy Vessel	Galo Polychrome, Figura Variety
255.	BCCR-c1598	Female Effigy Vessel	Galo Polychrome, Figura Variety
256.	BCCR-c1665	Human Effigy Whistle?	Galo Polychrome, Figura Variety
257.	MCCM1991.004.294	Human Effigy Whistle?	Galo Polychrome, Figura Variety
258.	MNCR27712	Female Effigy Whistle?	Galo Polychrome, Figura Variety
259.	MCCM1991.004.022	Human Effigy	Galo Polychrome, Figura Variety
260.	NMAI071833	Intersexed Effigy Whistle?	Galo Polychrome, Figura Variety
261.	DAM1993.847	Female Effigy Whistle?	Galo Polychrome, Figura Variety
262.	MNCR27710	Female Effigy Whistle?	Galo Polychrome, Figura Variety
263.	DAM2005.087	Female Effigy Vessel	Transitional from Carrillo to Galo?
264.	M1852	Female Effigy Vessel	Transitional from Carrillo to Galo?

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
265.	MNCR27715	Female Effigy Whistle?	Galo Polychrome, Figura Variety?
266.	DAM1993.969	Female Effigy Vessel	Galo Polychrome, Figura Variety
267.	DAM2005.083	Female Effigy Vessel	Galo Polychrome, Figura Variety
268.	MNCR#	Large Male Effigy Vessel	Galo Polychrome, Figura Variety
269.	AMS-N-1143	Female Effigy Whistle?	Galo Polychrome, Figura Variety
270.	DAM1995.682	Male Effigy Vessel	Galo Polychrome, Figura Variety
271.	MNCR14505	Male Effigy Vessel	Galo Polychrome, Figura Variety
272.	MRG#	Human Effigy	Galo Polychrome, Figura Variety
273.	DAM1993.832	Human Effigy Vessel	Galo Polychrome, Figura Variety
274.	DAM1995.687	Tripod Cylinder Vessel	Galo Polychrome
275.	INS2947	Bowl	Galo Polychrome
276.	DAM1995.451	Therianthroic Trip. Ves.	Galo Polychrome
277.	DAM1993.831	Therianthroic Effigy	Galo Polychrome, Figura Variety
278.	DAM1993.834	Tripod Bowl	Galo Polychrome
279.	DAM1993.846	Phallic Effigy Axe	Unnamed type
280.	DAM1993.634	Flat Stamp with Circles	Unnamed type
281.	BCCR-c34	Flat Stamp with Squares	Unnamed type
282.	INS#	Flat Stamp w/Mat Pattern	Unnamed type
283.	MCCM1991.004.177	Roller Stamp w/Squiggles	Unnamed type
284.	MCCM1991.004.186	Flat Stamp with Circles	Unnamed type
285.	BCCR-c1276	Flat Stamp with Circles	Unnamed type
286.	BCCR-c80	Flat Stamp with Frog	Unnamed type
287.	DAM1993.867	Roller Stamp w/Saurians	Unnamed type
288.	BCCR-c207	Roller Stamp w/Cross	Unnamed type
289.	DAM1995.882	Roller Stamp with Zigzag	Unnamed type
290.	MCCM1991.004.180	Roller Stamp w/Squiggles	Unnamed type
291.	MCCM1991.004.182	Roller Stamp w/Squiggles	Unnamed type

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
292.	DAM1993.790	Roller Stamp with Flowing Liquid Pattern	Unnamed type
293.	MCCM1991.004.178	Roller Stamp with Crocodilian Scute Pattern	Unnamed type
294.	MCCM1991.004.283	Roller Stamp with Squares and Scutes	Unnamed type
295.	DAM1993.835	Roller Stamp with Coiled Serpents?	Unnamed type
296.	DAM1995.685	Roller Stamp with Interlocking Spirals	Unnamed type
297.	DAM1995.883	Roller Stamp with Interlocking Spirals	Unnamed type
298.	DAM1995.684	Roller Stamp with Interlocking Spirals	Unnamed type
299.	DAM1995.683	Roller Stamp with Interlocking Spirals	Unnamed type
300.	DAM1995.884	Roller Stamp with Interlocking Spirals	Unnamed type
301.	BCCR-c#	Roller Stamp with Knot	Unnamed type
302.	BCCR-c83	Flat Stamp with Knot	Unnamed type
303.	BCCR-c205	Roller Stamp with Serpentine Strands	Unnamed type
304.	BCCR-c204	Roller Stamp with Serpentine Strands	Unnamed type
305.	BCCR-c13	Roller Stamp with Serpentine Strands	Unnamed type
306.	DAM1993.660	Flat Stamp with Amerindian Crosses	Unnamed type
307.	NMAI232603	Roller Stamp with Amerindian Crosses	Unnamed type
308.	MCCM1991.004.181	Flat Stamp with Amerindian Crosses	Unnamed type
309.	DAM1993.507	Flat Stamp with Amerindian Crosses	Unnamed type
310.	DAM1993.633	Flat Stamp with Amerindian Crosses	Unnamed type
311.	DAM1995.790	Roller Stamp with Amerindian Crosses	Unnamed type
312.	DAM1993.836.1	Flat Stamp with Amerindian Cross	Unnamed type
313.	DAM1993.640	Flat Stamp with Amerindian Cross	Unnamed type
314.	DAM1993.836.2	Flat Stamp with Amerindian Crosses	Unnamed type
315.	BCCR-c90	Flat Stamp with Amerindian Cross	Unnamed type
316.	ARCC-A2065-81	Roller Stamp with Cross and Spirals	Unnamed type
317.	DAM1993.749	Roller Stamp with Amerindian Crosses	Unnamed type
318.	MCCM1991.004.179	Roller Stamp with Cross and Spirals	Unnamed type

<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>	<u>Ceramic Type</u>
319.	ARCC-A2064-81	Roller Stamp with Cross and Spirals	Unnamed type
320.	NMAI248246	Roller Stamp with Cross and Spirals	Unnamed type
321.	DAM1993.622	Roller Stamp with Cross with Flourishes	Unnamed type
322.	MNN#	Flat Stamp with Stepped Frets and Spirals	Unnamed type
323.	DAM1993.718	Roller Stamp with Stepped Frets	Unnamed type
324.	BCCR-c168	Roller Stamp with Steppes	Unnamed type
325.	DAM1993.802	Roller Stamp with Steppes	Unnamed type
326.	BCCR-c1313	Roller Stamp with Steppes and Spirals	Unnamed type
327.	BCCR-c213	Roller Stamp with Amerindian Crosses	Unnamed type
328.	BCCR-c-1273	Roller Stamp with Crosses and Spiral	Unnamed type
329.	M1794	Roller Stamp with Crosses and Human	Unnamed type
330.	MCCM1991.004.185	Flat Stamp with Human Figure	Unnamed type
331.	DAM1993.635	Flat Stamp with Human Torsos	Unnamed type
332.	DAM1993.459	Flat Stamp with Decapitated Human Figure	Unnamed type
333.	DAM1993.514	Flat Stamp with Decapitated Human Figure	Unnamed type
334.	DAM1993.512	Flat Stamp with Decapitated Human Figure	Unnamed type
335.	DAM1995.791	Roller Stamp with Crosses and Human	Unnamed type
336.	DAM1993.513	Flat Stamp with Simian Figure	Unnamed type
337.	DAM1993.494	Roller Stamp	Unnamed type

Appendix D. Concordance of Animal Identifications to Dissertation Catalogue Numbers

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Animal-Human	128.	DAM1993.765	Therianthropic Effigy Vessel
Armadillo-Human	044.	DAM1993.856	Tolypeutine Effigy Vessel
Bat-Human	008.	Stone1977-pg.40-fig.45	Drum
Bat-Human	151.	AMS-N-1128	Pteropine Effigy Vessel
Bat-Human	153.	DAM1993.501	Pteropine Effigy Vessel
Bat-Human	155.	AMS-N-1150	Pteropine Effigy Vessel
Bat-Human	157.	DAM1993.698	Pteropine Effigy Vessel
Bat-Human	187.	AMS-N-1177	Pteropine Effigy Vessel
Bat-Human	188.	MRG#	Pteropine Effigy Vessel
Bat-Human	190.	DAM1993.768	Pteropine Effigy Vessel
Bat-Human	191.	DAM1993.728	Pteropine Effigy Vessel
Bat-Human	201.	DAM1995.437	Pteropine Effigy Lid
Bat-Human?	088.	DAM1993.473a&b	Human Effigy Vessel with Lid
Bat-Human?	172.	AMS-N-0910	Pteropine Effigy Vessel
Bird	009.	M2005	Bowl
Bird	141.	INS#	Aquiline Effigy Vessel
Bird-Human	004.	DAM1993.975	Tripod Vessel
Bird-Human	005.	M1327	Tripod Vessel
Bird-Human	037.	MNN	Strigine Effigy Vessel
Bird-Human	038.	MCCM1991.004.014	Aquiline Effigy Vessel
Bird-Human	039.	M1963	Avian Effigy Vessel
Bird-Human	040.	MNCR20950	Anatine Effigy Vessel
Bird-Human	142.	DAM2005.088a&b	Avian Effigy Vessel
Bird-Human	143.	DAM1993.857	Strigine Effigy Vessel
Duck-Human	184.	AMS-N-1179	Anatine Effigy Vessel
Feline	010.	DAM1993.913	Ring-Based Vessel

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Feline-Human	035.	M1786	Feline Effigy Vessel
Feline-Human	036.	DAM1993.542	Feline Effigy Vessel
Feline-Human	277.	DAM1993.831	Feline Effigy
Frog	286.	BCCR-c80	Flat Stamp with Abstract Frog
Human	001.	M1601	Tripod Vessel
Human	002.	NMAI252508	Fragment
Human	003.	DAM1995.761	Tripod Vessel
Human	006.	INS477	Mushroom Effigy
Human	011.	MNCR9519	Female Effigy Vessel
Human	012.	NMAI229100	Human Effigy Vessel
Human	013.	INS#	Female Effigy Vessel
Human	014.	DAM1993.543	Female Effigy Vessel
Human	015.	DAM1993.854	Female Effigy Vessel
Human	016.	DAM1995.707	Female Effigy Vessel
Human	017.	BCBS cat. no. 11	Female Effigy Vessel
Human	018.	DAM1995.753	Female Effigy Vessel
Human	019.	INS#	Human Effigy Vessel
Human	020.	MNCR9518	Female Effigy Vessel
Human	021.	MCCM1991.004.344	Female Effigy Vessel
Human	022.	M1511	Female Effigy Vessel
Human	023.	MNCR#	Female Effigy Vessel
Human	024.	MNN	Female Effigy Vessel
Human	025.	DAM1986.591	Female Effigy Vessel
Human	026.	INS258	Female Effigy Vessel
Human	027.	INS4907	Female Effigy Vessel
Human	028.	DAMPTL-1123	Female Effigy Vessel
Human	029.	DAM1993.947	Female Effigy Vessel

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	030.	INS6512	Female Effigy Vessel
Human	031.	INS2499	Male Effigy Vessel
Human	032.	BCBS cat. no. 8	Male Effigy Vessel
Human	033.	DAM1993.762	Male Effigy Vessel
Human	046.	DAM1993.945	Phallic Effigy Vessel
Human	047.	INS4895	Phallic Effigy Vessel
Human	048.	MNN2398	Female Effigy
Human	049.	MNN#	Female Effigy
Human	050.	MNCR#	Female Effigy
Human	051.	MNCR24174	Female Effigy
Human	052.	BCCR-c1552	Female Effigy
Human	054.	DAM1995.810	Female Effigy
Human	055.	W0502	Human Effigy
Human	056.	DAM1993.716	Double-Spouted Vessel
Human	058.	INS#	Human Effigy Vessel
Human	059.	INS#	Female Effigy
Human	060.	P#	Male Effigy Vessel
Human	061.	MNN0849	Human Effigy
Human	062.	INS4858	Male Effigy Vessel
Human	063.	MNN1997	Female Effigy
Human	064.	DAM1993.766	Female Effigy Vessel
Human	065.	DAM1993.752	Phallic Effigy Vessel
Human	066.	MNCR#	Human Effigy Whistle(?)
Human	067.	W0507	Human Effigy
Human	068.	NMAI235562	Female(?) Effigy
Human	069.	MNCR20099	Female Effigy
Human	070.	MCCM1991.004.015	Female Effigy Whistle

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	071.	AMS-N-1152	Female Effigy Whistle?
Human	072.	DAM1993.944	Female Effigy
Human	073.	MBM521-16	Female Effigy
Human	074.	MCCM1992.015.106	Male Effigy
Human	075.	MCCM1991.004.340	Male Effigy
Human	076.	MCCM1991.004.309	Male Eff. Flute w/Animal Hat
Human	078.	MCCM1991.004.505	Human Effigy Flute
Human	079.	MCCM1992.015.092	Human Effigy Flute
Human	080.	MCCM1991.004.343	Female Effigy
Human	081.	MRG#	Human Effigy Whistle(?)
Human	082.	DAM1993.823	Human Effigy Whistle
Human	083.	AMS-N-1129	Female Effigy Whistle?
Human	085.	DAM1993.531	Conjoined Twin Effigy
Human	086.	DAM1993.929	Intersexed Conjoined Twin Effigy
Human	087.	DAM1993.504a&b	Human Effigy Vessel with Lid
Human	089.	M1862a&b	Human Effigy Vessel with Lid
Human	090.	M1865a&b	Human Effigy Vessel with Lid
Human	091.	DAM1993.874	Human Effigy Vessel
Human	092.	AMS-N-1139	Human Effigy Vessel
Human	093.	DAM1993.811	Human Effigy Vessel
Human	094.	DAM1993.968	Female Effigy Vessel
Human	095.	MNCR#	Female Effigy Pestle
Human	096.	DAM1993.852	Male Effigy Pestle
Human	097.	DAM1995.701.1	Human Effigy Flute
Human	098.	DAM1995.701.2	Human Effigy Flute
Human	099.	DAM1995.478.1	Human Effigy Flute
Human	100.	DAM1995.478.2	Human Effigy Flute

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	103.	DAM1995.490	Human Effigy Pendant Whistle
Human	104.	DAM1995.480	Human Effigy
Human	105.	MCCM1991.004.335	Tripod Female Effigy Whistle
Human	106.	INS#	Human Effigy
Human	107.	DAM1993.485	Female Effigy
Human	108.	DAM1993.536	Human Effigy Whistle?
Human	109.	DAM1993.924	Human Effigy
Human	110.	DAM1995.461	Human Effigy
Human	111.	DAM1986.659	Human Effigy Whistle?
Human	112.	NMAI234160	Human Effigy Pendant Whistle
Human	113.	INS#	Female Effigy
Human	114.	AMS-N-1106	Female Effigy
Human	115.	MNCR23175	Female Effigy
Human	116.	DAM1993.538	Human Effigy
Human	117.	INS#	Human Effigy
Human	118.	DAM1993.486	Tripod Vessel
Human	119.	BCCR-c1575	Tripod Vessel
Human	120.	DAM2005.080a&b	Female Effigy Vessel with Lid
Human	122.	INS#	Female Effigy
Human	123.	CMNH#	Female Effigy
Human	124.	GMSD-1997-ill.6a	Female Effigy
Human	125.	DAM1995.491	Fragment
Human	126.	DAM1993.809	Lid
Human	127.	INS#	Female Effigy Vessel
Human	129.	DAM1995.735	Female Effigy
Human	130.	DAM1993.719	Female Effigy
Human	131.	ARCC-A0134-0197	Female Effigy Vessel

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	132.	MNCR23827	Female Effigy Vessel
Human	133.	DAM1993.849	Female Effigy Vessel
Human	134.	DAM1993.771	Male Effigy Vessel
Human	135.	DR#	Female Effigy Vessel
Human	136.	INS#	Female Effigy Vessel
Human	137.	W0723	Female Effigy Vessel
Human	138.	ARCC-A0079-0197	Male Effigy Vessel
Human	139.	DAM1993.685	Female Effigy Vessel
Human	161.	MNN#	Female Effigy
Human	163.	DAM1993.703	Female Effigy
Human	165.	DAM1993.684	Intersexed Effigy Vessel
Human	173.	BCCR-c1608	Female Effigy
Human	174.	MC377	Intersexed(?) Effigy Vessel w/Lid
Human	175.	AMS-NN-14	Female Effigy Whistle?
Human	176.	AMS-N-1157	Female Effigy Vessel
Human	177.	NMAI071807	Female Effigy Vessel
Human	178.	MCCM1991.004.334	Female Effigy Vessel
Human	179.	NMAI234166	Human Effigy
Human	180.	M1618	Intersexed Effigy Vessel
Human	181.	MNCR20079	Female Effigy Vessel
Human	182.	INS240	Female Effigy Vessel
Human	192.	INS5998	Phallic Effigy Vessel
Human	193.	DAM1995.440	Human Effigy Lid
Human	195.	DAM1995.760	Female Effigy Lid
Human	202.	INS4067	Female Effigy
Human	203.	MNCR25265	Female Effigy
Human	204.	MCCM1991.004.338	Female Effigy

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	205.	DAM1993.477	Female Effigy
Human	206.	DAM1993.457	Female Effigy Whistle?
Human	207.	DAM2005.081	Female Effigy
Human	208.	MC157	Female Effigy
Human	209.	M1910	Female Effigy
Human	210.	INS3921	Female Effigy
Human	211.	DAM1993.456	Female Effigy Rattle
Human	212.	DAM1993.931	Female Effigy
Human	213.	BCCR-c1645	Female Effigy
Human	214.	NMAI234165	Female Effigy Pendant Whistle(?)
Human	215.	MCCM1991.004.023	Female Effigy
Human	216.	NMAI233874	Male Effigy Pendant
Human	217.	G#	Female Effigy
Human	218.	DAM1993.786	Female Effigy Pendant?
Human	219.	NMAI194984	Female Effigy
Human	220.	NMAI239910	Female Effigy
Human	221.	BCCR-c1646	Female Effigy
Human	222.	ARCC-A0189-0593	Female Effigy Whistle?
Human	223.	MNCR27711	Female Effigy
Human	224.	DAM1993.757	Female Effigy
Human	225.	DAM1993.932	Female Effigy
Human	226.	MNCR23600	Female Effigy
Human	227.	MCCM1991.004.510	Female Effigy Whistle?
Human	228.	BCCR-c1651	Female Effigy
Human	229.	DAM1993.912	Female Effigy Whistle?
Human	230.	DAM1984.662	Female Effigy
Human	231.	MC165	Female Effigy

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	232.	MCCM1991.004.289	Female Effigy Whistle?
Human	233.	MCCM1991.004.292	Female Effigy Whistle
Human	234.	DAM1995.885	Female Effigy Whistle?
Human	235.	MNCR23607	Female Effigy Whistle?
Human	236.	NMAI025118	Female Effigy Whistle?
Human	237.	W0831	Female Effigy Whistle?
Human	238.	MNCR-G-89Na26c	Fragment
Human	239.	MNCR-G-89Na26a2b?	Fragment
Human	240.	MNCR#	Female Effigy
Human	241.	MNCR#	Female Effigy
Human	242.	MNCR#	Female Effigy
Human	243.	GSANTH#	Female Effigy Pendant Whistle
Human	244.	DAM1993.619	Female Effigy Whistle?
Human	245.	INS255	Female Effigy Whistle?
Human	246.	NMAI236308	Female Effigy Whistle?
Human	247.	DAM1995.704	Female Effigy Rattle
Human	248.	DAM1989.89	Female Effigy
Human	249	GSANTH#	Female Effigy Pendant Whistle
Human	250.	BCCR-c1659	Female Effigy
Human	251.	BCCR-c1658	Female Effigy Whistle?
Human	252.	INS452	Female Effigy Whistle?
Human	253.	DAM1995.819	Female Effigy Whistle?
Human	254.	NMAI241146	Female Effigy Vessel
Human	255.	BCCR-c1598	Female Effigy Vessel
Human	256.	BCCR-c1665	Human Effigy Whistle?
Human	257.	MCCM1991.004.294	Human Effigy Whistle?
Human	258.	MNCR27712	Female Effigy Whistle?

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human	259.	MCCM1991.004.022	Human Effigy
Human	260.	NMAI071833	Intersexed Effigy Whistle?
Human	261.	DAM1993.847	Female Effigy Whistle?
Human	262.	MNCR27710	Female Effigy Whistle?
Human	263.	DAM2005.087	Female Effigy Vessel
Human	264.	M1852	Female Effigy Vessel
Human	265.	MNCR27715	Female Effigy Whistle?
Human	267.	DAM2005.083	Female Effigy Vessel
Human	268.	MNCR#	Large Male Effigy Vessel
Human	269.	AMS-N-1143	Female Effigy Whistle?
Human	270.	DAM1995.682	Male Effigy Vessel
Human	272.	MRG#	Human Effigy
Human	278.	DAM1993.834	Tripod Bowl
Human	279.	DAM1993.846	Phallic Effigy Axe
Human	329.	M1794	Roller Stamp w/Crosses & Human
Human	330.	MCCM1991.004.185	Flat Stamp with Human Figure
Human	331.	DAM1993.635	Flat Stamp with Human Torso
Human	332.	DAM1993.459	Flat Stamp w/Decapitated Human
Human	333.	DAM1993.514	Flat Stamp w/Decapitated Human
Human	334.	DAM1993.512	Flat Stamp w/Decapitated Human
Human	335.	DAM1995.791	Roller Stamp w/Crosses & Human
Human-Animal?	057.	NMAI236304	Therianthropic(?) Effigy Vessel
Human-Animal?	160.	DAM1995.786	Simian Effigy Whistle
Human-Armadillo	043.	MNCR24059	Tolypeutine Effigy Vessel
Human-Bat	007.	BCBS cat. no. 2	Vessel
Human-Bat	121.	DR#	Male Effigy
Human-Bat	152.	MNCR23083	Pteropine Effigy Vessel

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human-Bat	154.	M1435	Pteropine Effigy Vessel
Human-Bat	156.	M1447	Pteropine Effigy Vessel
Human-Bat	158.	INS241	Pteropine Effigy Vessel
Human-Bat	170.	DAM1993.958	Pteropine Effigy Vessel
Human-Bat	186.	INS286	Pteropine Effigy Vessel
Human-Bat	189.	M1920	Pteropine Effigy Vessel
Human-Bat	276.	DAM1995.451	Pteropine Tripod Vessel
Human-Bat?	150.	DAM1995.778	Pteropine Effigy Vessel
Human-Bat?	162.	AMS-N-1124	Intersexed Effigy Vessel
Human-Bat?	167.	DAM1995.698	Pteropine Effigy Vessel
Human-Bat-Saurian	169.	M TL-3034	Therianthropic Effigy Vessel
Human-Bird?	045.	PMNH209954	Therianthropic Vessel
Human-Bird?	101.	DAM1993.495	Human Effigy Flute
Human-Bird?	102.	DAM1993.496	Human Effigy Flute
Human-Feline	140.	DAM1993.943	Human Effigy Vessel
Human-Feline?	266.	DAM1993.969	Female Effigy Vessel
Human-Feline?	275.	INS2947	Bowl
Human-Fish?	084.	DAM1993.654	Human Effigy Whistle
Human-Monkey	159.	GSANTH#	Simian Effigy Vessel
Human-Monkey?	053.	NMNH-A364926	Female Effigy
Human-Saurian	034.	DAM1995.390	Large Vessel
Human-Saurian	077.	MCCM1991.004.321a,b	Saurian Male Effigy Vessel w/Lid
Human-Saurian	144.	W0610	Saurian Effigy Pendant
Human-Saurian	145.	MRG#	Saurian Effigy
Human-Saurian	146.	MRG#	Saurian Effigy
Human-Saurian	147.	DR#	Saurian Effigy
Human-Saurian	148.	M1875	Saurian Musical Pendant

<u>Animal Designation</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Human-Saurian	149.	M1894	Saurian Musical Pendant
Human-Saurian	166.	M1555	Saurian Effigy Vessel
Human-Saurian	168.	DAM1995.802	Saurian Effigy Vessel
Human-Saurian	194.	DAM1995.442a&b	Incense Burner
Human-Saurian	196.	NMAI236309	Incense Burner
Human-Saurian	271.	MNCR14505	Male Effigy Vessel
Human-Saurian?	171.	AMS-N-0888	Saurian Effigy Vessel
Human-Saurian?	274.	DAM1995.687	Tripod Cylinder Vessel
Monkey	336.	DAM1993.513	Flat Stamp with Simian Figure
Monkey-Human	041.	MNCR1.5(26)	Simian Effigy Vessel
Monkey-Human	042.	DAM1993.517	Simian Effigy Tripod Vessel
Monkey-Human	164.	DR#	Simian Effigy
Saurian	199.	MBM521-36	Incense Burner
Saurian	287.	DAM1993.867	Roller Stamp with Saurians
Saurian	293.	MCCM1991.004.178	Roller Stamp with Scutes
Saurian	294.	MCCM1991.004.283	Roller Stamp w/Squares & Scutes
Saurian-Human	185.	DAM1993.714	Saurian Effigy Vessel
Saurian-Human	197.	DAM1993.948a&b	Incense Burner
Saurian-Human	198.	DAM1995.518a&b	Incense Burner
Saurian-Human	200.	MNN#	Saurian Effigy Lid
Snake?	295.	DAM1993.835	Roller Stamp with Coiled Serpents?
Snake-Human	183.	DAM1993.837	Human Effigy Vessel
Snake-Human	273.	DAM1993.832	Human Effigy Vessel

Appendix E. Concordance of Ceramic Types to Dissertation Catalogue Numbers

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Bocana Incised, Palmar Variety	007.	BCBS cat. no. 2	Vessel
Bocana Incised, Palmar Variety	009.	M2005	Bowl
Bocana Incised, Palmar or Toya?	010.	DAM1993.913	Ring-Based Vessel
Bocana Incised, Toya Variety	006.	INS477	Mushroom Effigy
Bocana Incised, Toya Variety	008.	Stone1977-pg.40-fig.45	Drum
Carrillo Polychrome	174.	MC377	Intersexed(?) Effigy Vessel w Lid
Carrillo Polychrome	177.	NMAI071807	Female Effigy Vessel
Carrillo Polychrome	178.	MCCM1991.004.334	Female Effigy Vessel
Carrillo Polychrome	180.	M1618	Intersexed Effigy Vessel
Carrillo Polychrome	181.	MNCR20079	Female Effigy Vessel
Carrillo Polychrome	182.	INS240	Female Effigy Vessel
Carrillo Polychrome	184.	AMS-N-1179	Anatine Effigy Vessel
Carrillo Polychrome	186.	INS286	Therianthropic Effigy Vessel
Carrillo Polychrome	187.	AMS-N-1177	Therianthropic Effigy Vessel
Carrillo Polychrome	188.	MRG#	Therianthropic Effigy Vessel
Carrillo Polychrome	189.	M1920	Therianthropic Effigy Vessel
Carrillo Polychrome	191.	DAM1993.728	Therianthropic Effigy Vessel
Carrillo Polychrome	192.	INS5998	Phallic Effigy Vessel
Carrillo Polychrome?	173.	BCCR-c1608	Female Effigy
Carrillo Polychrome?	185.	DAM1993.714	Therianthropic Effigy Vessel
Carrillo to Galo Polychrome	263.	DAM2005.087	Female Effigy Vessel
Carrillo to Galo Polychrome	264.	M1852	Female Effigy Vessel
Carrillo or Galo Polychrome?	179.	NMAI234166	Human Effigy
Carrillo or Galo Polychrome?	183.	DAM1993.837	Human Effigy Vessel
Carrillo or Galo Polychrome?	190.	DAM1993.768	Therianthropic Effigy Vessel
Carrillo or Mora Polychrome?	176.	AMS-N-1157	Female Effigy Vessel

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Charco Black on Red?	175.	AMS-NN-14	Female Effigy Whistle?
Galo Polychrome	274.	DAM1995.687	Tripod Cylinder Vessel
Galo Polychrome	275.	INS2947	Bowl
Galo Polychrome	276.	DAM1995.451	Therianthrope Tripod Vessel
Galo Polychrome	278.	DAM1993.834	Tripod Bowl
Galo Polychrome, Figura Variety	202.	INS4067	Female Effigy
Galo Polychrome, Figura Variety	203.	MNCR25265	Female Effigy
Galo Polychrome, Figura Variety	204.	MCCM1991.004.338	Female Effigy
Galo Polychrome, Figura Variety	205.	DAM1993.477	Female Effigy
Galo Polychrome, Figura Variety	206.	DAM1993.457	Female Effigy Whistle?
Galo Polychrome, Figura Variety	207.	DAM2005.081	Female Effigy
Galo Polychrome, Figura Variety	208.	MC157	Female Effigy
Galo Polychrome, Figura Variety	209.	M1910	Female Effigy
Galo Polychrome, Figura Variety	210.	INS3921	Female Effigy
Galo Polychrome, Figura Variety	211.	DAM1993.456	Female Effigy Rattle
Galo Polychrome, Figura Variety	212.	DAM1993.931	Female Effigy
Galo Polychrome, Figura Variety	214.	NMAI234165	Female Effigy Pendant Whistle(?)
Galo Polychrome, Figura Variety	215.	MCCM1991.004.023	Female Effigy
Galo Polychrome, Figura Variety	216.	NMAI233874	Male Effigy Pendant
Galo Polychrome, Figura Variety	217.	G#	Female Effigy
Galo Polychrome, Figura Variety	218.	DAM1993.786	Female Effigy Pendant?
Galo Polychrome, Figura Variety	219.	NMAI194984	Female Effigy
Galo Polychrome, Figura Variety	220.	NMAI239910	Female Effigy
Galo Polychrome, Figura Variety	222.	ARCC-A0189-0593	Female Effigy Whistle?
Galo Polychrome, Figura Variety	223.	MNCR27711	Female Effigy
Galo Polychrome, Figura Variety	224.	DAM1993.757	Female Effigy
Galo Polychrome, Figura Variety	225.	DAM1993.932	Female Effigy

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Galo Polychrome, Figura Variety	226.	MNCR23600	Female Effigy
Galo Polychrome, Figura Variety	227.	MCCM1991.004.510	Female Effigy Whistle?
Galo Polychrome, Figura Variety	228.	BCCR-c1651	Female Effigy
Galo Polychrome, Figura Variety	229.	DAM1993.912	Female Effigy Whistle?
Galo Polychrome, Figura Variety	230.	DAM1984.662	Female Effigy
Galo Polychrome, Figura Variety	231.	MC165	Female Effigy
Galo Polychrome, Figura Variety	232.	MCCM1991.004.289	Female Effigy Whistle?
Galo Polychrome, Figura Variety	233.	MCCM1991.004.292	Female Effigy Whistle
Galo Polychrome, Figura Variety	234.	DAM1995.885	Female Effigy Whistle?
Galo Polychrome, Figura Variety	235.	MNCR23607	Female Effigy Whistle?
Galo Polychrome, Figura Variety	236.	NMAI025118	Female Effigy Whistle?
Galo Polychrome, Figura Variety	237.	W0831	Female Effigy Whistle?
Galo Polychrome, Figura Variety	238.	MNCR-G-89Na26c	Fragment
Galo Polychrome, Figura Variety	239.	MNCR-G-89Na26a2b?	Fragment
Galo Polychrome, Figura Variety	244.	DAM1993.619	Female Effigy Whistle?
Galo Polychrome, Figura Variety	247.	DAM1995.704	Female Effigy Rattle
Galo Polychrome, Figura Variety	248.	DAM1989.89	Female Effigy
Galo Polychrome, Figura Variety	249.	GSANTH#	Female Effigy Pendant Whistle
Galo Polychrome, Figura Variety	250.	BCCR-c1659	Female Effigy
Galo Polychrome, Figura Variety	251.	BCCR-c1658	Female Effigy Whistle?
Galo Polychrome, Figura Variety	252.	INS452	Female Effigy Whistle?
Galo Polychrome, Figura Variety	253.	DAM1995.819	Female Effigy Whistle?
Galo Polychrome, Figura Variety	254.	NMAI241146	Female Effigy Vessel
Galo Polychrome, Figura Variety	255.	BCCR-c1598	Female Effigy Vessel
Galo Polychrome, Figura Variety	256.	BCCR-c1665	Human Effigy Whistle?
Galo Polychrome, Figura Variety	257.	MCCM1991.004.294	Human Effigy Whistle?
Galo Polychrome, Figura Variety	258.	MNCR27712	Female Effigy Whistle?

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Galo Polychrome, Figura Variety	259.	MCCM1991.004.022	Human Effigy
Galo Polychrome, Figura Variety	260.	NMAI071833	Intersexed Effigy Whistle?
Galo Polychrome, Figura Variety	261.	DAM1993.847	Female Effigy Whistle?
Galo Polychrome, Figura Variety	262.	MNCR27710	Female Effigy Whistle?
Galo Polychrome, Figura Variety	266.	DAM1993.969	Female Effigy Vessel
Galo Polychrome, Figura Variety	267.	DAM2005.083	Female Effigy Vessel
Galo Polychrome, Figura Variety	268.	MNCR#	Large Male Effigy Vessel
Galo Polychrome, Figura Variety	269.	AMS-N-1143	Female Effigy Whistle?
Galo Polychrome, Figura Variety	270.	DAM1995.682	Male Effigy Vessel
Galo Polychrome, Figura Variety	271.	MNCR14505	Male Effigy Vessel
Galo Polychrome, Figura Variety	272.	MRG#	Human Effigy
Galo Polychrome, Figura Variety	273.	DAM1993.832	Human Effigy Vessel
Galo Polychrome, Figura Variety	277.	DAM1993.831	Therianthropic Effigy
Galo Polychrome, Figura Variety	221.	BCCR-c1646	Female Effigy
Galo Polychrome, Figura Variety?	265.	MNCR27715	Female Effigy Whistle?
Galo to Mora?	213.	BCCR-c1645	Female Effigy
Galo to Mora?	240.	MNCR#	Female Effigy
Galo to Mora?	241.	MNCR#	Female Effigy
Galo to Mora?	242.	MNCR#	Female Effigy
Galo to Mora?	243.	GSANTH#	Female Effigy Pendant Whistle
Galo to Mora?	245.	INS255	Female Effigy Whistle?
Galo to Mora?	246.	NMAI236308	Female Effigy Whistle?
Guinea Incised, Guinea Variety	068.	NMAI235562	Female(?) Effigy
Guinea Incised, Guinea Variety	069.	MNCR20099	Female Effigy
Guinea Incised, Guinea Variety	070.	MCCM1991.004.015	Female Effigy Whistle
Guinea Incised, Guinea Variety	071.	AMS-N-1152	Female Effigy Whistle?
Guinea Incised, Guinea Variety	072.	DAM1993.944	Female Effigy

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Guinea Incised, Guinea Variety	073.	MBM521-16	Female Effigy
Guinea Incised, Guinea Variety	074.	MCCM1992.015.106	Male Effigy
Guinea Incised, Guinea Variety	075.	MCCM1991.004.340	Male Effigy
Guinea Incised, Guinea Variety	077.	MCCM1991.004.321a,b	Saurian Male Effigy Vessel w Lid
Guinea Incised, Guinea Variety	080.	MCCM1991.004.343	Female Effigy
Guinea Incised, Guinea Variety	083.	AMS-N-1129	Female Effigy Whistle?
Guinea Incised, Guinea Variety	086.	DAM1993.929	Intersexed Conjoined Twin Effigy
Guinea Incised, Guinea Variety	087.	DAM1993.504a&b	Human Effigy Vessel with Lid
Guinea Incised, Guinea Variety	089.	M1862a&b	Human Effigy Vessel with Lid
Guinea Incised, Guinea Variety	090.	M1865a&b	Human Effigy Vessel with Lid
Guinea Incised, Guinea Variety	091.	DAM1993.874	Human Effigy Vessel
Guinea Incised, Guinea Variety	094.	DAM1993.968	Female Effigy Vessel
Guinea Incised, Guinea Variety	105.	MCCM1991.004.335	Tripod Female Effigy Whistle
Guinea Incised, Guinea Variety	106.	INS#	Human Effigy
Guinea Incised, Guinea Variety	107.	DAM1993.485	Female Effigy
Guinea Incised, Guinea Variety	109.	DAM1993.924	Human Effigy
Guinea Incised, Guinea Variety	112.	NMAI234160	Human Effigy Pendant Whistle
Guinea Incised, Guinea Variety	114.	AMS-N-1106	Female Effigy
Guinea Incised, Guinea Variety	115.	MNCR23175	Female Effigy
Guinea Incised, Guinea Variety	116.	DAM1993.538	Human Effigy
Guinea Incised, Guinea Variety	117.	INS#	Human Effigy
Guinea Incised, Guinea Variety	118.	DAM1993.486	Tripod Vessel
Guinea Incised, Guinea Variety	120.	DAM2005.080a&b	Female Effigy Vessel with Lid
Guinea Incised, Guinea Variety	121.	DR#	Male Effigy
Guinea Incised, Guinea Variety	124.	GMSD-1997-ill.6a	Female Effigy
Guinea Incised, Guinea Variety	129.	DAM1995.735	Female Effigy
Guinea Incised, Guinea Variety	130.	DAM1993.719	Female Effigy

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. No.</u>	<u>Acc. No.</u>	<u>Brief Title</u>
Guinea Incised, Guinea Variety	131.	ARCC-A0134-0197		Female Effigy Vessel
Guinea Incised, Guinea Variety	132.	MNCR23827		Female Effigy Vessel
Guinea Incised, Guinea Variety	133.	DAM1993.849		Female Effigy Vessel
Guinea Incised, Guinea Variety	134.	DAM1993.771		Male Effigy Vessel
Guinea Incised, Guinea Variety	135.	DR#		Female Effigy Vessel
Guinea Incised, Guinea Variety	137.	W0723		Female Effigy Vessel
Guinea Incised, Guinea Variety	138.	ARCC-A0079-0197		Male Effigy Vessel
Guinea Incised, Guinea Variety	139.	DAM1993.685		Female Effigy Vessel
Guinea Incised, Guinea Variety	140.	DAM1993.943		Human Effigy Vessel
Guinea Incised, Guinea Variety	141.	INS#		Aquiline Effigy Vessel
Guinea Incised, Guinea Variety	142.	DAM2005.088a&b		Avian Effigy Vessel
Guinea Incised, Guinea Variety	143.	DAM1993.857		Avian Effigy Vessel
Guinea Incised, Guinea Variety	144.	W0610		Therianthropic Effigy Pendant
Guinea Incised, Guinea Variety	145.	MRG#		Saurian Effigy
Guinea Incised, Guinea Variety	146.	MRG#		Therianthropic Effigy
Guinea Incised, Guinea Variety	148.	M1875		Therianthropic Musical Pendant
Guinea Incised, Guinea Variety	149.	M1894		Therianthropic Musical Pendant
Guinea Incised, Guinea Variety	150.	DAM1995.778		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	151.	AMS-N-1128		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	152.	MNCR23083		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	153.	DAM1993.501		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	154.	M1435		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	155.	AMS-N-1150		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety	156.	M1447		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety?	088.	DAM1993.473a&b		Human Effigy Vessel with Lid
Guinea Incised, Guinea Variety?	157.	DAM1993.698		Therianthropic Effigy Vessel
Guinea Incised, Guinea Variety?	159.	GSANTH#		Simian Effigy Vessel

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Guinea Incised, Resist Variety	093.	DAM1993.811	Human Effigy Vessel
Guinea Incised, Resist Variety	110.	DAM1995.461	Human Effigy
Guinea Incised, Resist Variety	119.	BCCR-c1575	Tripod Vessel
Guinea Incised, Resist Variety?	092.	AMS-N-1139	Human Effigy Vessel
Guinea Incised, Unincised Variety	066.	MNCR#	Human Effigy Whistle(?)
Guinea Incised, Unincised Variety	067.	W0507	Human Effigy
Guinea Incised, Unincised Variety	085.	DAM1993.531	Conjoined Twin Effigy
Guinea Incised, Unincised Variety	095.	MNCR#	Female Effigy Pestle
Guinea Incised, Unincised Variety	104.	DAM1995.480	Human Effigy
Guinea Incised, Unincised Variety	113.	INS#	Female Effigy
Guinea Incised, Unincised Variety	122.	INS#	Female Effigy
Guinea Incised, Unincised Variety	123.	CMNH#?	Female Effigy
Guinea Incised, Unincised Variety	125.	DAM1995.491	Fragment
Guinea Incised, Unincised Variety	126.	DAM1993.809	Lid
Guinea Incised, Unincised Variety?	127.	INS#	Female Effigy Vessel
Guinea Incised, Unincised Variety?	128.	DAM1993.765	Therianthrope Effigy Vessel
Guinea Incised, Unincised Variety?	136.	INS#	Female Effigy Vessel
Guinea Incised, Unincised Variety?	147.	DR#	Therianthrope Effigy
Guinea Incised, Unincised Variety?	158.	INS241	Therianthrope Effigy Vessel
Guinea Incised?	084.	DAM1993.654	Human Effigy Whistle
Guinea or Marbella Incised?	081.	MRG#	Human Effigy Whistle(?)
Guinea or Marbella Incised?	096.	DAM1993.852	Male Effigy Pestle
Marbella Punctate Incised	079.	MCCM1992.015.092	Human Effigy Flute
Marbella Punctate Incised	082.	DAM1993.823	Human Effigy Whistle
Marbella Punctate Incised	097.	DAM1995.701.1	Human Effigy Flute
Marbella Punctate Incised	098.	DAM1995.701.2	Human Effigy Flute
Marbella Punctate Incised	099.	DAM1995.478.1	Human Effigy Flute

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Marbella Punctate Incised	100.	DAM1995.478.2	Human Effigy Flute
Marbella Punctate Incised	101.	DAM1993.495	Human Effigy Flute
Marbella Punctate Incised	102.	DAM1993.496	Human Effigy Flute
Marbella Punctate Incised	108.	DAM1993.536	Human Effigy Whistle?
Marbella Punctate Incised	111.	DAM1986.659	Human Effigy Whistle?
Marbella Punctate Incised	160.	DAM1995.786	Therianthrope Effigy Whistle
Marbella Punctate Incised	076.	MCCM1991.004.309	Male Effigy Flute
Marbella Punctate Incised?	078.	MCCM1991.004.505	Human Effigy Flute
Marbella Punctate Incised?	103.	DAM1995.490	Human Effigy Pendant Whistle
Potosí Appliqué	193.	DAM1995.440	Human Effigy Lid
Potosí Appliqué	194.	DAM1995.442a&b	Incense Burner
Potosí Appliqué	195.	DAM1995.760	Female Effigy Lid
Potosí Appliqué	196.	NMAI236309	Incense Burner
Potosí Appliqué	197.	DAM1993.948a&b	Incense Burner
Potosí Appliqué	198.	DAM1995.518a&b	Incense Burner
Potosí Appliqué	199.	MBM521-36	Incense Burner
Potosí Appliqué	200.	MNN#	Therianthrope Effigy Lid
Potosí Appliqué	201.	DAM1995.437	Therianthrope Effigy Lid
Red on Cream Transitional	048.	MNN2398	Female Effigy
Red on Cream Transitional	049.	MNN#	Female Effigy
Red on Cream Transitional	050.	MNCR#	Female Effigy
Red on Cream Transitional	051.	MNCR24174	Female Effigy
Red on Cream Transitional	052.	BCCR-c1552	Female Effigy
Red on Cream Transitional	053.	NMNH-A364926	Female Effigy
Red on Cream Transitional	054.	DAM1995.810	Female Effigy
Red on Cream Transitional	055.	W0502	Human Effigy
Red on Cream Transitional	058.	INS#	Human Effigy Vessel

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Red on Cream Transitional	059.	INS#	Female Effigy
Red on Cream Transitional	062.	INS4858	Male Effigy Vessel
Red on Cream Transitional	063.	MNN1997	Female Effigy
Red on Cream Transitional	064.	DAM1993.766	Female Effigy Vessel
Red on Cream Transitional?	056.	DAM1993.716	Double-Spouted Vessel
Rosales Zoned Engraved, Claro	019.	INS#	Human Effigy Vessel
Rosales Zoned Engraved, Claro	036.	DAM1993.542	Feline Effigy Vessel
Rosales Zoned Engraved, Claro	039.	M1963	Avian Effigy Vessel
Rosales Zoned Engraved, Claro	041.	MNCR1.5(26)	Simian Effigy Vessel
Rosales Zoned Engraved, Claro	042.	DAM1993.517	Simian Effigy Tripod Vessel
Rosales Zoned Engraved, Oscuro	038.	MCCM1991.004.014	Aquiline Effigy Vessel
Rosales Zoned Engraved, Rosales	011.	MNCR9519	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	012.	NMAI229100	Human Effigy Vessel
Rosales Zoned Engraved, Rosales	013.	INS#	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	015.	DAM1993.854	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	016.	DAM1995.707	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	017.	BCBS cat. no. 11	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	018.	DAM1995.753	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	020.	MNCR9518	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	021.	MCCM1991.004.344	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	022.	M1511	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	023.	MNCR#	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	024.	MNN	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	025.	DAM1986.591	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	026.	INS258	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	027.	INS4907	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	028.	DAMPTL-1123	Female Effigy Vessel

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Rosales Zoned Engraved, Rosales	029.	DAM1993.947	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	030.	INS6512	Female Effigy Vessel
Rosales Zoned Engraved, Rosales	033.	DAM1993.762	Male Effigy Vessel
Rosales Zoned Engraved, Rosales	034.	DAM1995.390	Large Vessel
Rosales Zoned Engraved, Rosales	035.	M1786	Feline Effigy Vessel
Rosales Zoned Engraved, Rosales	037.	MNN	Strigine Effigy Vessel
Rosales Zoned Engraved, Rosales	040.	MNCR20950	Anatine Effigy Vessel
Rosales Zoned Engraved, Rosales	043.	MNCR24059	Tolypeutine Effigy Vessel
Rosales Zoned Engraved, Rosales	044.	DAM1993.856	Tolypeutine Effigy Vessel
Rosales Zoned Engraved, Rosales	045.	Tillett 1988a, cat. no. 73	Pteropine Vessel
Rosales Zoned Engraved, Rosales	046.	DAM1993.945	Phallic Effigy Vessel
Rosales Zoned Engraved, Rosales	047.	INS4895	Phallic Effigy Vessel
Rosales Zoned Engraved?	014.	DAM1993.543	Female Effigy Vessel
Rosales Zoned Engraved?	031.	INS2499	Male Effigy Vessel
Rosales Zoned Engraved?	032.	BCBS cat. no. 8	Male Effigy Vessel
Santiago Appliqué	001.	M1601	Tripod Vessel
Santiago Appliqué	002.	NMAI252508	Fragment
Santiago Appliqué	003.	DAM1995.761	Tripod Vessel
Santiago Appliqué	004.	DAM1993.975	Tripod Vessel
Santiago Appliqué	005.	M1327	Tripod Vessel
Tola Trichrome, Lopez Variety	166.	M1555	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety	167.	DAM1995.698	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety	168.	DAM1995.802	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety	169.	M TL-3034	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety	171.	AMS-N-0888	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety	172.	AMS-N-0910	Therianthropic Effigy Vessel
Tola Trichrome, Lopez Variety?	162.	AMS-N-1124	Intersexed Effigy Vessel

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Tola Trichrome, Lopez Variety?	165.	DAM1993.684	Intersexed Effigy Vessel
Tola Trichrome, Lopez Variety?	170.	DAM1993.958	Therianthrope Effigy Vessel
Tola Trichrome?	161.	MNN#	Female Effigy
Tola Trichrome?	163.	DAM1993.703	Female Effigy
Tola Trichrome?	164.	DR#	Simian Effigy
Unnamed transitional style	057.	NMAI236304	Therianthrope(?) Effigy Vessel
Unnamed transitional style	060.	P#	Male Effigy Vessel
Unnamed transitional style	061.	MNN0849	Human Effigy
Unnamed transitional style	065.	DAM1993.752	Phallic Effigy Vessel
Unnamed type	279.	DAM1993.846	Phallic Effigy Axe
Unnamed type	280.	DAM1993.634	Flat Stamp with Circles
Unnamed type	281.	BCCR-c34	Flat Stamp w Concentric Squares
Unnamed type	282.	INS#	Flat Stamp with Mat Pattern
Unnamed type	283.	MCCM1991.004.177	Roller Stamp w Squiggles
Unnamed type	284.	MCCM1991.004.186	Flat Stamp with Radiating Circles
Unnamed type	285.	BCCR-c1276	Flat Stamp with Emanating Circles
Unnamed type	286.	BCCR-c80	Flat Stamp with Abstract Frog
Unnamed type	287.	DAM1993.867	Roller Stamp with Saurians
Unnamed type	288.	BCCR-c207	Roller Stamp w Amerindian Cross
Unnamed type	289.	DAM1995.882	Roller Stamp with Zigzag Pattern
Unnamed type	290.	MCCM1991.004.180	Roller Stamp with Squiggles
Unnamed type	291.	MCCM1991.004.182	Roller Stamp with Squiggles
Unnamed type	292.	DAM1993.790	Roller Stamp with Squiggles
Unnamed type	293.	MCCM1991.004.178	Roller Stamp with Scutes
Unnamed type	294.	MCCM1991.004.283	Roller Stamp w Squares & Scutes
Unnamed type	295.	DAM1993.835	Roller Stamp with Coiled Serpents?
Unnamed type	296.	DAM1995.685	Roller Stamp w Interlocked Spirals

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
Unnamed type	297.	DAM1995.883	Roller Stamp w Interlocked Spirals
Unnamed type	298.	DAM1995.684	Roller Stamp w Interlocked Spirals
Unnamed type	299.	DAM1995.683	Roller Stamp w Interlocked Spirals
Unnamed type	300.	DAM1995.884	Roller Stamp w Interlocked Spirals
Unnamed type	301.	BCCR-c#	Roller Stamp with Knot
Unnamed type	302.	BCCR-c83	Flat Stamp with Knot
Unnamed type	303.	BCCR-c205	Roller Stamp w/ Serpentine Strands
Unnamed type	304.	BCCR-c204	Roller Stamp w/ Serpentine Strands
Unnamed type	305.	BCCR-c13	Roller Stamp w/ Serpentine Strands
Unnamed type	306.	DAM1993.660	Flat Stamp w/ Amerindian Crosses
Unnamed type	307.	NMAI232603	Roller Stamp with Crosses
Unnamed type	308.	MCCM1991.004.181	Flat Stamp w/ Amerindian Crosses
Unnamed type	309.	DAM1993.507	Flat Stamp w/ Amerindian Crosses
Unnamed type	310.	DAM1993.633	Flat Stamp w/ Amerindian Crosses
Unnamed type	311.	DAM1995.790	Roller Stamp with Crosses
Unnamed type	312.	DAM1993.836.1	Flat Stamp with Amerindian Cross
Unnamed type	313.	DAM1993.640	Flat Stamp with Amerindian Cross
Unnamed type	314.	DAM1993.836.2	Flat Stamp w/ Amerindian Crosses
Unnamed type	315.	BCCR-c90	Flat Stamp with Amerindian Cross
Unnamed type	316.	ARCC-A2065-81	Roller Stamp w/ Cross and Spirals
Unnamed type	317.	DAM1993.749	Roller Stamp with Crosses
Unnamed type	318.	MCCM1991.004.179	Roller Stamp w/Cross and Spirals
Unnamed type	319.	ARCC-A2064-81	Roller Stamp w/ Cross and Spirals
Unnamed type	320.	NMAI248246	Roller Stamp w/ Cross and Spirals
Unnamed type	321.	DAM1993.622	Roller Stamp w/Cross w/Flourishes
Unnamed type	322.	MNN#	Flat Stamp w/Stpd. Frets & Spirals
Unnamed type	323.	DAM1993.718	Roller Stamp with Stepped Frets

<u>Ceramic Types</u>	<u>Cat. No.</u>	<u>Coll. No.</u>	<u>Acc. No.</u>	<u>Brief Title</u>
Unnamed type	324.	BCCR-c168		Roller Stamp with Steppes
Unnamed type	325.	DAM1993.802		Roller Stamp with Steppes
Unnamed type	326.	BCCR-c1313		Roller Stamp w Steppes and Spirals
Unnamed type	327.	BCCR-c213		Roller Stamp with Crosses
Unnamed type	328.	BCCR-c-1273		Roller Stamp w/ Crosses and Spiral
Unnamed type	329.	M1794		Roller Stamp w Crosses & Human
Unnamed type	330.	MCCM1991.004.185		Flat Stamp with Human Figure
Unnamed type	331.	DAM1993.635		Flat Stamp with Human Torsos
Unnamed type	332.	DAM1993.459		Flat Stamp w/ Decapitated Human
Unnamed type	333.	DAM1993.514		Flat Stamp w/ Decapitated Human
Unnamed type	334.	DAM1993.512		Flat Stamp w/ Decapitated Human
Unnamed type	335.	DAM1995.791		Roller Stamp w/ Crosses & Human
Unnamed type	336.	DAM1993.513		Flat Stamp with Simian Figure
Unnamed type	337.	DAM1993.494		Roller Stamp

Appendix F. Concordance of Disease Identifications to Dissertation Catalogue Numbers

<u>Disease Survivor?</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
maybe	061.	MNN0849	Human Effigy
maybe	068.	NMAI235562	Female(?) Effigy
maybe	080.	MCCM1991.004.343	Female Effigy
maybe	104.	DAM1995.480	Human Effigy
maybe	105.	MCCM1991.004.335	Tripod Female Effigy Whistle
maybe	106.	INS#	Human Effigy
maybe	112.	NMAI234160	Human Effigy Pendant Whistle
maybe	160.	DAM1995.786	Simian Effigy Whistle
maybe	174.	MC377	Intersexed(?) Effigy Vessel with Lid
maybe	193.	DAM1995.440	Human Effigy Lid
maybe	265.	MNCR27715	Female Effigy Whistle?
probably kyphosis	078.	MCCM1991.004.505	Human Effigy Flute
probably kyphosis	079.	MCCM1992.015.092	Human Effigy Flute
probably kyphosis	099.	DAM1995.478.1	Human Effigy Flute
probably kyphosis	100.	DAM1995.478.2	Human Effigy Flute
probably kyphosis	111.	DAM1986.659	Human Effigy Whistle?
probably kyphosis	222.	ARCC-A0189-0593	Female Effigy Whistle?
mucocutaneous leishmaniasis?	027.	INS4907	Female Effigy Vessel
mucocutaneous leishmaniasis?	052.	BCCR-c1552	Female Effigy
yes - osteomalacia	062.	INS4858	Male Effigy Vessel
yes - conjoined twins	085.	DAM1993.531	Conjoined Twin Effigy
yes - conjoined twins	086.	DAM1993.929	Intersexed Conjoined Twin Effigy
yes - kyphosis	015.	DAM1993.854	Female Effigy Vessel
yes - kyphosis	016.	DAM1995.707	Female Effigy Vessel
yes - kyphosis	030.	INS6512	Female Effigy Vessel
yes - kyphosis	031.	INS2499	Male Effigy Vessel
yes - kyphosis	033.	DAM1993.762	Male Effigy Vessel
yes - kyphosis	070.	MCCM1991.004.015	Female Effigy Whistle
yes - kyphosis	130.	DAM1993.719	Female Effigy
yes - kyphosis	180.	M1618	Intersexed Effigy Vessel
yes - kyphosis	195.	DAM1995.760	Female Effigy Lid
yes - kyphosis	218.	DAM1993.786	Female Effigy Pendant?
yes - kyphosis	268.	MNCR#	Large Male Effigy Vessel
yes -- kyphosis	055.	W0502	Human Effigy
yes - osteomalacia	060.	P#	Male Effigy Vessel
yes - osteomalacia	081.	MRG#	Human Effigy Whistle(?)
yes - osteomalacia	082.	DAM1993.823	Human Effigy Whistle
yes - osteomalacia	083.	AMS-N-1129	Female Effigy Whistle?
yes - osteomalacia	084.	DAM1993.654	Human Effigy Whistle
yes - osteomalacia	092.	AMS-N-1139	Human Effigy Vessel
yes - osteomalacia	093.	DAM1993.811	Human Effigy Vessel
yes - osteomalacia	094.	DAM1993.968	Female Effigy Vessel
yes - osteomalacia	108.	DAM1993.536	Human Effigy Whistle?
yes - osteomalacia	109.	DAM1993.924	Human Effigy
yes - osteomalacia	110.	DAM1995.461	Human Effigy
yes - osteomalacia	128.	DAM1993.765	Therianthropic Effigy Vessel
yes - osteomalacia	175.	AMS-NN-14	Female Effigy Whistle?
yes - osteomalacia	266.	DAM1993.969	Female Effigy Vessel
yes - scoliosis	059.	INS#	Female Effigy
yes - scoliosis	258.	MNCR27712	Female Effigy Whistle?
yes - scoliosis	259.	MCCM1991.004.022	Human Effigy
yes - scoliosis or kyphosis	032.	BCBS cat. no. 8	Male Effigy Vessel
yes - scoliosis or osteomalacia	058.	INS#	Human Effigy Vessel

Appendix G. Concordance of Gender Identifications to Dissertation Catalogue Numbers

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	011.	MNCR9519	Female Effigy Vessel
Female	013.	INS#	Female Effigy Vessel
Female	014.	DAM1993.543	Female Effigy Vessel
Female	015.	DAM1993.854	Female Effigy Vessel
Female	016.	DAM1995.707	Female Effigy Vessel
Female	017.	BCBS cat. no. 11	Female Effigy Vessel
Female	018.	DAM1995.753	Female Effigy Vessel
Female	020.	MNCR9518	Female Effigy Vessel
Female	021.	MCCM1991.004.344	Female Effigy Vessel
Female	022.	M1511	Female Effigy Vessel
Female	023.	MNCR#	Female Effigy Vessel
Female	024.	MNN	Female Effigy Vessel
Female	025.	DAM1986.591	Female Effigy Vessel
Female	026.	INS258	Female Effigy Vessel
Female	027.	INS4907	Female Effigy Vessel
Female	028.	DAMPTL-1123	Female Effigy Vessel
Female	029.	DAM1993.947	Female Effigy Vessel
Female	030.	INS6512	Female Effigy Vessel
Female	048.	MNN2398	Female Effigy
Female	049.	MNN#	Female Effigy
Female	050.	MNCR#	Female Effigy
Female	051.	MNCR24174	Female Effigy
Female	052.	BCCR-c1552	Female Effigy
Female	053.	NMNH-A364926	Female Effigy
Female	054.	DAM1995.810	Female Effigy
Female	059.	INS#	Female Effigy

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	063.	MNN1997	Female Effigy
Female	064.	DAM1993.766	Female Effigy Vessel
Female	066.	MNCR#	Human Effigy Whistle(?)
Female	069.	MNCR20099	Female Effigy
Female	070.	MCCM1991.004.015	Female Effigy Whistle
Female	071.	AMS-N-1152	Female Effigy Whistle?
Female	072.	DAM1993.944	Female Effigy
Female	073.	MBM521-16	Female Effigy
Female	080.	MCCM1991.004.343	Female Effigy
Female	083.	AMS-N-1129	Female Effigy Whistle?
Female	093.	DAM1993.811	Human Effigy Vessel
Female	094.	DAM1993.968	Female Effigy Vessel
Female	095.	MNCR#	Female Effigy Pestle
Female	105.	MCCM1991.004.335	Tripod Female Effigy Whistle
Female	107.	DAM1993.485	Female Effigy
Female	113.	INS#	Female Effigy
Female	114.	AMS-N-1106	Female Effigy
Female	115.	MNCR23175	Female Effigy
Female	119.	BCCR-c1575	Tripod Vessel
Female	120.	DAM2005.080a&b	Female Effigy Vessel with Lid
Female	122.	INS#	Female Effigy
Female	123.	CMNH#	Female Effigy
Female	124.	GMSD-1997-ill.6a	Female Effigy
Female	125.	DAM1995.491	Fragment
Female	126.	DAM1993.809	Lid
Female	127.	INS#	Female Effigy Vessel
Female	129.	DAM1995.735	Female Effigy

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	130.	DAM1993.719	Female Effigy
Female	131.	ARCC-A0134-0197	Female Effigy Vessel
Female	132.	MNCR23827	Female Effigy Vessel
Female	133.	DAM1993.849	Female Effigy Vessel
Female	135.	DR#	Female Effigy Vessel
Female	136.	INS#	Female Effigy Vessel
Female	137.	W0723	Female Effigy Vessel
Female	139.	DAM1993.685	Female Effigy Vessel
Female	145.	MRG#	Saurian Effigy
Female	161.	MNN#	Female Effigy
Female	163.	DAM1993.703	Female Effigy
Female	167.	DAM1995.698	Pteropine Effigy Vessel
Female	173.	BCCR-c1608	Female Effigy
Female	175.	AMS-NN-14	Female Effigy Whistle?
Female	176.	AMS-N-1157	Female Effigy Vessel
Female	177.	NMAI071807	Female Effigy Vessel
Female	178.	MCCM1991.004.334	Female Effigy Vessel
Female	181.	MNCR20079	Female Effigy Vessel
Female	182.	INS240	Female Effigy Vessel
Female	193.	DAM1995.440	Human Effigy Lid
Female	194.	DAM1995.442a&b	Incense Burner
Female	195.	DAM1995.760	Female Effigy Lid
Female	197.	DAM1993.948a&b	Incense Burner
Female	198.	DAM1995.518a&b	Incense Burner
Female	202.	INS4067	Female Effigy
Female	203.	MNCR25265	Female Effigy
Female	204.	MCCM1991.004.338	Female Effigy

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	205.	DAM1993.477	Female Effigy
Female	206.	DAM1993.457	Female Effigy Whistle?
Female	207.	DAM2005.081	Female Effigy
Female	208.	MC157	Female Effigy
Female	209.	M1910	Female Effigy
Female	210.	INS3921	Female Effigy
Female	211.	DAM1993.456	Female Effigy Rattle
Female	212.	DAM1993.931	Female Effigy
Female	213.	BCCR-c1645	Female Effigy
Female	214.	NMAI234165	Female Effigy Pendant Whistle(?)
Female	215.	MCCM1991.004.023	Female Effigy
Female	217.	G#	Female Effigy
Female	218.	DAM1993.786	Female Effigy Pendant?
Female	219.	NMAI194984	Female Effigy
Female	220.	NMAI239910	Female Effigy
Female	221.	BCCR-c1646	Female Effigy
Female	222.	ARCC-A0189-0593	Female Effigy Whistle?
Female	223.	MNCR27711	Female Effigy
Female	224.	DAM1993.757	Female Effigy
Female	225.	DAM1993.932	Female Effigy
Female	226.	MNCR23600	Female Effigy
Female	227.	MCCM1991.004.510	Female Effigy Whistle?
Female	228.	BCCR-c1651	Female Effigy
Female	229.	DAM1993.912	Female Effigy Whistle?
Female	230.	DAM1984.662	Female Effigy
Female	231.	MC165	Female Effigy
Female	232.	MCCM1991.004.289	Female Effigy Whistle?

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	233.	MCCM1991.004.292	Female Effigy Whistle
Female	234.	DAM1995.885	Female Effigy Whistle?
Female	235.	MNCR23607	Female Effigy Whistle?
Female	236.	NMAI025118	Female Effigy Whistle?
Female	237.	W0831	Female Effigy Whistle?
Female	238.	MNCR-G-89Na26c	Fragment
Female	239.	MNCR-G-89Na26a2b?	Fragment
Female	240.	MNCR#	Female Effigy
Female	241.	MNCR#	Female Effigy
Female	242.	MNCR#	Female Effigy
Female	243.	GSANTH#	Female Effigy Pendant Whistle
Female	244.	DAM1993.619	Female Effigy Whistle?
Female	245.	INS255	Female Effigy Whistle?
Female	246.	NMAI236308	Female Effigy Whistle?
Female	247.	DAM1995.704	Female Effigy Rattle
Female	248.	DAM1989.89	Female Effigy
Female	249.	GSANTH#	Female Effigy Pendant Whistle
Female	250.	BCCR-c1659	Female Effigy
Female	251.	BCCR-c1658	Female Effigy Whistle?
Female	252.	INS452	Female Effigy Whistle?
Female	253.	DAM1995.819	Female Effigy Whistle?
Female	254.	NMAI241146	Female Effigy Vessel
Female	255.	BCCR-c1598	Female Effigy Vessel
Female	256.	BCCR-c1665	Human Effigy Whistle?
Female	258.	MNCR27712	Female Effigy Whistle?
Female	261.	DAM1993.847	Female Effigy Whistle?
Female	262.	MNCR27710	Female Effigy Whistle?

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Female	263.	DAM2005.087	Female Effigy Vessel
Female	264.	M1852	Female Effigy Vessel
Female	265.	MNCR27715	Female Effigy Whistle?
Female	266.	DAM1993.969	Female Effigy Vessel
Female	267.	DAM2005.083	Female Effigy Vessel
Female	269.	AMS-N-1143	Female Effigy Whistle?
Female	278.	DAM1993.834	Tripod Bowl
Female?	055.	W0502	Human Effigy
Female?	068.	NMAI235562	Female(?) Effigy
Female?	144.	W0610	Saurian Effigy Pendant
Gender-Ambiguous	001.	M1601	Tripod Vessel
Gender-Ambiguous	003.	DAM1995.761	Tripod Vessel
Gender-Ambiguous	004.	DAM1993.975	Tripod Vessel
Gender-Ambiguous	005.	M1327	Tripod Vessel
Gender-Ambiguous	006.	INS477	Mushroom Effigy
Gender-Ambiguous	007.	BCBS cat. no. 2	Vessel
Gender-Ambiguous	008.	Stone1977-pg.40-fig.45	Drum
Gender-Ambiguous	009.	M2005	Bowl
Gender-Ambiguous	010.	DAM1993.913	Ring-Based Vessel
Gender-Ambiguous	012.	NMAI229100	Human Effigy Vessel
Gender-Ambiguous	019.	INS#	Human Effigy Vessel
Gender-Ambiguous	034.	DAM1995.390	Large Vessel
Gender-Ambiguous	035.	M1786	Feline Effigy Vessel
Gender-Ambiguous	036.	DAM1993.542	Feline Effigy Vessel
Gender-Ambiguous	037.	MNN	Strigine Effigy Vessel
Gender-Ambiguous	038.	MCCM1991.004.014	Aquiline Effigy Vessel
Gender-Ambiguous	040.	MNCR20950	Anatine Effigy Vessel

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Gender-Ambiguous	042.	DAM1993.517	Simian Effigy Tripod Vessel
Gender-Ambiguous (2) and Male (1)	045.	PMNH209954	Therianthroptic Vessel
Gender-Ambiguous	056.	DAM1993.716	Double-Spouted Vessel
Gender-Ambiguous	057.	NMAI236304	Therianthroptic(?) Effigy Vessel
Gender-Ambiguous	058.	INS#	Human Effigy Vessel
Gender-Ambiguous	061.	MNN0849	Human Effigy
Gender-Ambiguous	067.	W0507	Human Effigy
Gender-Ambiguous	078.	MCCM1991.004.505	Human Effigy Flute
Gender-Ambiguous	079.	MCCM1992.015.092	Human Effigy Flute
Gender-Ambiguous	082.	DAM1993.823	Human Effigy Whistle
Gender-Ambiguous	084.	DAM1993.654	Human Effigy Whistle
Gender-Ambiguous	085.	DAM1993.531	Conjoined Twin Effigy
Gender-Ambiguous	087.	DAM1993.504a&b	Human Effigy Vessel with Lid
Gender-Ambiguous	088.	DAM1993.473a&b	Human Effigy Vessel with Lid
Gender-Ambiguous	091.	DAM1993.874	Human Effigy Vessel
Gender-Ambiguous	092.	AMS-N-1139	Human Effigy Vessel
Gender-Ambiguous	099.	DAM1995.478.1	Human Effigy Flute
Gender-Ambiguous	100.	DAM1995.478.2	Human Effigy Flute
Gender-Ambiguous	101.	DAM1993.495	Human Effigy Flute
Gender-Ambiguous	102.	DAM1993.496	Human Effigy Flute
Gender-Ambiguous	103.	DAM1995.490	Human Effigy Pendant Whistle
Gender-Ambiguous	104.	DAM1995.480	Human Effigy
Gender-Ambiguous	106.	INS#	Human Effigy
Gender-Ambiguous	108.	DAM1993.536	Human Effigy Whistle?
Gender-Ambiguous	109.	DAM1993.924	Human Effigy
Gender-Ambiguous	110.	DAM1995.461	Human Effigy
Gender-Ambiguous	111.	DAM1986.659	Human Effigy Whistle?

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Gender-Ambiguous	112.	NMAI234160	Human Effigy Pendant Whistle
Gender-Ambiguous	116.	DAM1993.538	Human Effigy
Gender-Ambiguous	117.	INS#	Human Effigy
Gender-Ambiguous	118.	DAM1993.486	Tripod Vessel
Gender-Ambiguous	140.	DAM1993.943	Human Effigy Vessel
Gender-Ambiguous	141.	INS#	Aquiline Effigy Vessel
Gender-Ambiguous	142.	DAM2005.088a&b	Avian Effigy Vessel
Gender-Ambiguous	143.	DAM1993.857	Strigine Effigy Vessel
Gender-Ambiguous	150.	DAM1995.778	Pteropine Effigy Vessel
Gender-Ambiguous	156.	M1447	Pteropine Effigy Vessel
Gender-Ambiguous	157.	DAM1993.698	Pteropine Effigy Vessel
Gender-Ambiguous	159.	GSANTH#	Simian Effigy Vessel
Gender-Ambiguous	160.	DAM1995.786	Simian Effigy Whistle
Gender-Ambiguous	164.	DR#	Simian Effigy
Gender-Ambiguous	166.	M1555	Saurian Effigy Vessel
Gender-Ambiguous	170.	DAM1993.958	Pteropine Effigy Vessel
Gender-Ambiguous	171.	AMS-N-0888	Saurian Effigy Vessel
Gender-Ambiguous	172.	AMS-N-0910	Pteropine Effigy Vessel
Gender-Ambiguous	179.	NMAI234166	Human Effigy
Gender-Ambiguous	183.	DAM1993.837	Human Effigy Vessel
Gender-Ambiguous	184.	AMS-N-1179	Anatine Effigy Vessel
Gender-Ambiguous	185.	DAM1993.714	Saurian Effigy Vessel
Gender-Ambiguous	186.	INS286	Pteropine Effigy Vessel
Gender-Ambiguous	188.	MRG#	Pteropine Effigy Vessel
Gender-Ambiguous	190.	DAM1993.768	Pteropine Effigy Vessel
Gender-Ambiguous	191.	DAM1993.728	Pteropine Effigy Vessel
Gender-Ambiguous	199.	MBM521-36	Incense Burner

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Gender-Ambiguous	200.	MNN#	Saurian Effigy Lid
Gender-Ambiguous	201.	DAM1995.437	Pteropine Effigy Lid
Gender-Ambiguous	257.	MCCM1991.004.294	Human Effigy Whistle?
Gender-Ambiguous	259.	MCCM1991.004.022	Human Effigy
Gender-Ambiguous	273.	DAM1993.832	Human Effigy Vessel
Gender-Ambiguous	274.	DAM1995.687	Tripod Cylinder Vessel
Gender-Ambiguous	275.	INS2947	Bowl
Gender-Ambiguous	276.	DAM1995.451	Pteropine Tripod Vessel
Gender-Ambiguous	277.	DAM1993.831	Feline Effigy
Gender-Ambiguous?	081.	MRG#	Human Effigy Whistle(?)
Intersexed	002.	NMAI252508	Fragment
Intersexed	086.	DAM1993.929	Intersexed Conjoined Twin Effigy
Intersexed	162.	AMS-N-1124	Intersexed Effigy Vessel
Intersexed	165.	DAM1993.684	Intersexed Effigy Vessel
Intersexed	180.	M1618	Intersexed Effigy Vessel
Intersexed?	128.	DAM1993.765	Therianthropic Effigy Vessel
Intersexed?	174.	MC377	Intersexed(?) Effigy Vessel w/Lid
Intersexed?	196.	NMAI236309	Incense Burner
Intersexed?	260.	NMAI071833	Intersexed Effigy Whistle?
Intersexed? Female?	090.	M1865a&b	Human Effigy Vessel with Lid
Intersexed? Male?	089.	M1862a&b	Human Effigy Vessel with Lid
Male	031.	INS2499	Male Effigy Vessel
Male	032.	BCBS cat. no. 8	Male Effigy Vessel
Male	033.	DAM1993.762	Male Effigy Vessel
Male	041.	MNCR1.5(26)	Simian Effigy Vessel
Male	046.	DAM1993.945	Phallic Effigy Vessel
Male	047.	INS4895	Phallic Effigy Vessel

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection</u>	<u>Accession No.</u>	<u>Brief Title</u>
Male	060.	P#		Male Effigy Vessel
Male	062.	INS4858		Male Effigy Vessel
Male	065.	DAM1993.752		Phallic Effigy Vessel
Male	074.	MCCM1992.015.106		Male Effigy
Male	075.	MCCM1991.004.340		Male Effigy
Male	076.	MCCM1991.004.309		Male Effigy Flute with Animal Headdress
Male	077.	MCCM1991.004.321a,b		Saurian Male Effigy Vessel with Lid
Male	096.	DAM1993.852		Male Effigy Pestle
Male	098.	DAM1995.701.2		Human Effigy Flute
Male	121.	DR#		Male Effigy
Male	134.	DAM1993.771		Male Effigy Vessel
Male	138.	ARCC-A0079-0197		Male Effigy Vessel
Male	146.	MRG#		Saurian Effigy
Male	147.	DR#		Saurian Effigy
Male	151.	AMS-N-1128		Pteropine Effigy Vessel
Male	152.	MNCR23083		Pteropine Effigy Vessel
Male	153.	DAM1993.501		Pteropine Effigy Vessel
Male	154.	M1435		Pteropine Effigy Vessel
Male	155.	AMS-N-1150		Pteropine Effigy Vessel
Male	158.	INS241		Pteropine Effigy Vessel
Male	168.	DAM1995.802		Saurian Effigy Vessel
Male	169.	M TL-3034		Therianthropic Effigy Vessel
Male	187.	AMS-N-1177		Pteropine Effigy Vessel
Male	189.	M1920		Pteropine Effigy Vessel
Male	192.	INS5998		Phallic Effigy Vessel
Male	216.	NMAI233874		Male Effigy Pendant
Male	268.	MNCR#		Large Male Effigy Vessel

<u>Gender</u>	<u>Cat. No.</u>	<u>Collection Accession No.</u>	<u>Brief Title</u>
Male	270.	DAM1995.682	Male Effigy Vessel
Male	271.	MNCR14505	Male Effigy Vessel
Male	279.	DAM1993.846	Phallic Effigy Axe
Male	125.	DAM1995.491	Fragment
Male?	039.	M1963	Avian Effigy Vessel
Male?	043.	MNCR24059	Tolypeutine Effigy Vessel
Male?	044.	DAM1993.856	Tolypeutine Effigy Vessel
Male?	097.	DAM1995.701.1	Human Effigy Flute
Male?	272.	MRG#	Human Effigy
Male? Intersexed?	148.	M1875	Saurian Musical Pendant
Male? Intersexed?	149.	M1894	Saurian Musical Pendant

Appendix H. Concordance of Head, Hair, or Headwear Descriptions to Dissertation Cat. Nos.

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
abstract	002.	NMAI252508	Fragment
abstract	048.	MNN2398	Female Effigy
abstract	052.	BCCR-c1552	Female Effigy
abstract	054.	DAM1995.810	Female Effigy
abstract	057.	NMAI236304	Therianthropic(?) Effigy Vessel
abstract	061.	MNN0849	Human Effigy
abstract	063.	MNN1997	Female Effigy
abstract	069.	MNCR20099	Female Effigy
abstract	099.	DAM1995.478.1	Human Effigy Flute
abstract	100.	DAM1995.478.2	Human Effigy Flute
abstract	113.	INS#	Female Effigy
abstract	115.	MNCR23175	Female Effigy
abstract	118.	DAM1993.486	Tripod Vessel
abstract	119.	BCCR-c1575	Tripod Vessel
abstract	138.	ARCC-A0079-0197	Male Effigy Vessel
abstract	150	DAM1995.778	Pteropine Effigy Vessel
abstract	156.	M1447	Pteropine Effigy Vessel
abstract	161.	MNN#	Female Effigy
abstract	172.	AMS-N-0910	Pteropine Effigy Vessel
abstract	177.	NMAI071807	Female Effigy Vessel
abstract	187.	AMS-N-1177	Pteropine Effigy Vessel
abstract	215.	MCCM1991.004.023	Female Effigy
abstract	232.	MCCM1991.004.289	Female Effigy Whistle?
abstract	233.	MCCM1991.004.292	Female Effigy Whistle
abstract	240.	MNCR#	Female Effigy
abstract	242.	MNCR#	Female Effigy

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
abstract	247.	DAM1995.704	Female Effigy Rattle
abstract	249.	GSANTH#	Female Effigy Pendant Whistle
abstract	272.	MRG#	Human Effigy
abstract	273.	DAM1993.832	Human Effigy Vessel
animal head	004.	DAM1993.975	Tripod Vessel
animal head	005.	M1327	Tripod Vessel
animal head	009.	M2005	Bowl
animal head	039.	M1963	Avian Effigy Vessel
animal head	141.	INS#	Aquiline Effigy Vessel
animal head	142.	DAM2005.088a&b	Avian Effigy Vessel
animal head	143.	DAM1993.857	Strigine Effigy Vessel
animal head	188.	MRG#	Pteropine Effigy Vessel
animal head	199.	MBM521-36	Incense Burner
animal headdress	076.	MCCM1991.004.309	Male Effigy Flute with Animal Headdress
animal headdress	084.	DAM1993.654	Human Effigy Whistle
animal headdress	147.	DR#	Saurian Effigy
animal headdress?	200.	MNN#	Saurian Effigy Lid
asymmetrical headdress?	060.	P#	Male Effigy Vessel
asymmetrical headdress?	097.	DAM1995.701.1	Human Effigy Flute
asymmetrical headdress?	098.	DAM1995.701.2	Human Effigy Flute
asymmetrical headdress?	104.	DAM1995.480	Human Effigy
asymmetrical headdress?	191.	DAM1993.728	Pteropine Effigy Vessel
asymmetrical headdress?	216.	NMAI233874	Male Effigy Pendant
asymmetrical headdress?	269.	AMS-N-1143	Female Effigy Whistle?
asymmetrical headdress?	189.	M1920	Pteropine Effigy Vessel
bare	006.	INS477	Mushroom Effigy
bare	008.	Stone1977-pg.40-fig.45	Drum

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
bare	010.	DAM1993.913	Ring-Based Vessel
bare	043.	MNCR24059	Tolypeutine Effigy Vessel
bare	044.	DAM1993.856	Tolypeutine Effigy Vessel
bare	064.	DAM1993.766	Female Effigy Vessel
bare	066.	MNCR#	Human Effigy Whistle(?)
bare	139.	DAM1993.685	Female Effigy Vessel
bare	159.	GSANTH#	Simian Effigy Vessel
bare	164.	DR#	Simian Effigy
bare?	087.	DAM1993.504a&b	Human Effigy Vessel with Lid
bare?	134.	DAM1993.771	Male Effigy Vessel
bare?	140.	DAM1993.943	Human Effigy Vessel
bare?	165.	DAM1993.684	Intersexed Effigy Vessel
basketry crown	218	DAM1993.786	Female Effigy Pendant?
basketry crown	261	DAM1993.847	Female Effigy Whistle?
basketry crown?	174	MC377	Intersexed(?) Effigy Vessel with Lid
basketry crown?	211.	DAM1993.456	Female Effigy Rattle
basketry crown?	213.	BCCR-c1645	Female Effigy
basketry crown?	214.	NMAI234165	Female Effigy Pendant Whistle(?)
basketry crown?	219.	NMAI194984	Female Effigy
basketry crown?	236.	NMAI025118	Female Effigy Whistle?
basketry crown?	237.	W0831	Female Effigy Whistle?
basketry crown?	239.	MNCR-G-89Na26a2b?	Fragment
basketry crown?	244.	DAM1993.619	Female Effigy Whistle?
basketry crown?	245.	INS255	Female Effigy Whistle?
basketry crown?	262.	MNCR27710	Female Effigy Whistle?
basketry crown?	263.	DAM2005.087	Female Effigy Vessel
basketry crown?	264.	M1852	Female Effigy Vessel

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
basketry crown?	277.	DAM1993.831	Feline Effigy
black hair	027.	INS4907	Female Effigy Vessel
conical hat-large cone	001.	M1601	Tripod Vessel
conical hat-large cone	151.	AMS-N-1128	Pteropine Effigy Vessel
conical hat-large cone	190.	DAM1993.768	Pteropine Effigy Vessel
conical hat-large cone	193.	DAM1995.440	Human Effigy Lid
conical hat-large cone	201.	DAM1995.437	Pteropine Effigy Lid
conical hat-small cone	003.	DAM1995.761	Tripod Vessel
conical hat-small cone	031.	INS2499	Male Effigy Vessel
conical hat-small cone	055.	W0502	Human Effigy
conical hat-small cone	079.	MCCM1992.015.092	Human Effigy Flute
conical hat-small cone	088.	DAM1993.473a&b	Human Effigy Vessel with Lid
conical hat-small cone	089.	M1862a&b	Human Effigy Vessel with Lid
conical hat-small cone	090.	M1865a&b	Human Effigy Vessel with Lid
conical hat-small cone	095.	MNCR#	Female Effigy Pestle
conical hat-small cone	154.	M1435	Pteropine Effigy Vessel
conical hat-small cone	186.	INS286	Pteropine Effigy Vessel
conical hat-small cone	195.	DAM1995.760	Female Effigy Lid
conical hat-small cone	196.	NMAI236309	Incense Burner
conical hat-small cone	276.	DAM1995.451	Pteropine Tripod Vessel
conical hat-small cone?	096.	DAM1993.852	Male Effigy Pestle
crowned hat	155.	AMS-N-1150	Pteropine Effigy Vessel
crowned hat	212.	DAM1993.931	Female Effigy
crowned hat	243.	GSANTH#	Female Effigy Pendant Whistle
crowned hat	246.	NMAI236308	Female Effigy Whistle?
crowned hat	248.	DAM1989.89	Female Effigy
crowned hat	250.	BCCR-c1659	Female Effigy

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
crowned hat	251.	BCCR-c1658	Female Effigy Whistle?
crowned hat	252.	INS452	Female Effigy Whistle?
crowned hat	253.	DAM1995.819	Female Effigy Whistle?
cylindrical headdress	148.	M1875	Saurian Musical Pendant
cylindrical headdress	149.	M1894	Saurian Musical Pendant
cylindrical headdress	152.	MNCR23083	Pteropine Effigy Vessel
diadem?	028.	DAMPTL-1123	Female Effigy Vessel
double-mouthed head	275.	INS2947	Bowl
feathered headdress?	034.	DAM1995.390	Large Vessel
feathered headdress?	074.	MCCM1992.015.106	Male Effigy
feathered headdress?	153.	DAM1993.501	Pteropine Effigy Vessel
hairbuns	072.	DAM1993.944	Female Effigy
hairbuns	131.	ARCC-A0134-0197	Female Effigy Vessel
hairbuns	202.	INS4067	Female Effigy
hairbuns	203.	MNCR25265	Female Effigy
hairbuns	205.	DAM1993.477	Female Effigy
hairbuns	207.	DAM2005.081	Female Effigy
hairbuns	209.	M1910	Female Effigy
hairbuns	229.	DAM1993.912	Female Effigy Whistle?
hairbuns	231.	MC165	Female Effigy
headband	033.	DAM1993.762	Male Effigy Vessel
headwrap?	270.	DAM1995.682	Male Effigy Vessel
headwrap?	271.	MNCR14505	Male Effigy Vessel
horned?	021.	MCCM1991.004.344	Female Effigy Vessel
horned?	022.	M1511	Female Effigy Vessel
horned?	032.	BCBS cat. no. 8	Male Effigy Vessel
horned?	037.	MNN	Strigine Effigy Vessel

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
horned?	056.	DAM1993.716	Double-Spouted Vessel
horned?	077.	MCCM1991.004.321a,b	Saurian Male Effigy Vessel with Lid
horned?	101.	DAM1993.495	Human Effigy Flute
horned?	102.	DAM1993.496	Human Effigy Flute
long hair	025.	DAM1986.591	Female Effigy Vessel
long hair	053.	NMNH-A364926	Female Effigy
long hair	059.	INS#	Female Effigy
long hair	120.	DAM2005.080a&b	Female Effigy Vessel with Lid
long hair	127.	INS#	Female Effigy Vessel
long hair	204.	MCCM1991.004.338	Female Effigy
long hair	206.	DAM1993.457	Female Effigy Whistle?
long hair	210.	INS3921	Female Effigy
long hair	217.	G#	Female Effigy
long hair	220.	NMAI239910	Female Effigy
long hair	222.	ARCC-A0189-0593	Female Effigy Whistle?
long hair	224.	DAM1993.757	Female Effigy
long hair	225.	DAM1993.932	Female Effigy
long hair	226.	MNCR23600	Female Effigy
long hair	227.	MCCM1991.004.510	Female Effigy Whistle?
long hair	230.	DAM1984.662	Female Effigy
long hair	241.	MNCR#	Female Effigy
long hair	259.	MCCM1991.004.022	Human Effigy
long hair	265.	MNCR27715	Female Effigy Whistle?
long hair?	132.	MNCR23827	Female Effigy Vessel
long hair?	135.	DR#	Female Effigy Vessel
long hair?	136.	INS#	Female Effigy Vessel
long hair?	208.	MC157	Female Effigy

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
long hair?	223.	MNCR27711	Female Effigy
long hair?	228.	BCCR-c1651	Female Effigy
long hair?	257.	MCCM1991.004.294	Human Effigy Whistle?
long hair?	258.	MNCR27712	Female Effigy Whistle?
long hair?	266.	DAM1993.969	Female Effigy Vessel
long hair?	267.	DAM2005.083	Female Effigy Vessel
long hair?	268.	MNCR#	Large Male Effigy Vessel
long hair?	126.	DAM1993.809	Lid
missing	238.	MNCR-G-89Na26c	Fragment
mohawk?	260.	NMAI071833	Intersexed Effigy Whistle?
power point	035.	M1786	Feline Effigy Vessel
skullcap	038.	MCCM1991.004.014	Aquiline Effigy Vessel
skullcap	067.	W0507	Human Effigy
skullcap	070.	MCCM1991.004.015	Female Effigy Whistle
skullcap	071.	AMS-N-1152	Female Effigy Whistle?
skullcap	078.	MCCM1991.004.505	Human Effigy Flute
skullcap	080.	MCCM1991.004.343	Female Effigy
skullcap	081.	MRG#	Human Effigy Whistle(?)
skullcap	082.	DAM1993.823	Human Effigy Whistle
skullcap	083.	AMS-N-1129	Female Effigy Whistle?
skullcap	086.	DAM1993.929	Intersexed Conjoined Twin Effigy
skullcap	091.	DAM1993.874	Human Effigy Vessel
skullcap	105.	MCCM1991.004.335	Tripod Female Effigy Whistle
skullcap	106.	INS#	Human Effigy
skullcap	107.	DAM1993.485	Female Effigy
skullcap	108.	DAM1993.536	Human Effigy Whistle?
skullcap	109.	DAM1993.924	Human Effigy

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
skullcap	111.	DAM1986.659	Human Effigy Whistle?
skullcap	112.	NMAI234160	Human Effigy Pendant Whistle
skullcap	114.	AMS-N-1106	Female Effigy
skullcap	116.	DAM1993.538	Human Effigy
skullcap	122.	INS#	Female Effigy
skullcap	123.	CMNH#	Female Effigy
skullcap	124.	GMSD-1997-ill.6a	Female Effigy
skullcap	126.	DAM1993.809	Lid
skullcap	130.	DAM1993.719	Female Effigy
skullcap	157.	DAM1993.698	Pteropine Effigy Vessel
skullcap	173.	BCCR-c1608	Female Effigy
skullcap	221.	BCCR-c1646	Female Effigy
skullcap	234.	DAM1995.885	Female Effigy Whistle?
skullcap or headband?	011.	MNCR9519	Female Effigy Vessel
skullcap or headband?	013.	INS#	Female Effigy Vessel
skullcap or headband?	014.	DAM1993.543	Female Effigy Vessel
skullcap or headband?	016.	DAM1995.707	Female Effigy Vessel
skullcap or headband?	017.	BCBS cat. no. 11	Female Effigy Vessel
skullcap or headband?	018.	DAM1995.753	Female Effigy Vessel
skullcap or headband?	019.	INS#	Human Effigy Vessel
skullcap or headband?	020.	MNCR9518	Female Effigy Vessel
skullcap or headband?	023.	MNCR#	Female Effigy Vessel
skullcap or headband?	024.	MNN	Female Effigy Vessel
skullcap or headband?	026.	INS258	Female Effigy Vessel
skullcap or headband?	029.	DAM1993.947	Female Effigy Vessel
skullcap or headband?	030.	INS6512	Female Effigy Vessel
skullcap or headband?	036.	DAM1993.542	Feline Effigy Vessel

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
skullcap or headband?	040.	MNCR20950	Anatine Effigy Vessel
skullcap or headband?	041.	MNCR1.5(26)	Simian Effigy Vessel
skullcap or headband?	042.	DAM1993.517	Simian Effigy Tripod Vessel
skullcap?	007.	BCBS cat. no. 2	Vessel
skullcap?	012.	NMAI229100	Human Effigy Vessel
skullcap?	015.	DAM1993.854	Female Effigy Vessel
skullcap?	049.	MNN#	Female Effigy
skullcap?	050.	MNCR#	Female Effigy
skullcap?	068.	NMAI235562	Female(?) Effigy
skullcap?	073.	MBM521-16	Female Effigy
skullcap?	103.	DAM1995.490	Human Effigy Pendant Whistle
skullcap?	117.	INS#	Human Effigy
skullcap?	121.	DR#	Male Effigy
skullcap?	125.	DAM1995.491	Fragment
skullcap?	129.	DAM1995.735	Female Effigy
skullcap?	133.	DAM1993.849	Female Effigy Vessel
skullcap?	137.	W0723	Female Effigy Vessel
skullcap?	160.	DAM1995.786	Simian Effigy Whistle
skullcap?	163.	DAM1993.703	Female Effigy
skullcap?	179.	NMAI234166	Human Effigy
skullcap?	235.	MNCR23607	Female Effigy Whistle?
squared hairline	128.	DAM1993.765	Therianthropic Effigy Vessel
squared hairline	175.	AMS-NN-14	Female Effigy Whistle?
stacked headdress	085.	DAM1993.531	Conjoined Twin Effigy
stacked headdress	144.	W0610	Saurian Effigy Pendant
stacked headdress	189.	M1920	Pteropine Effigy Vessel
stacked headdress	198.	DAM1995.518a&b	Incense Burner

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
stacked headdress?	045.	PMNH209954	Therianthroptic Vessel
stacked headdress?	075.	MCCM1991.004.340	Male Effigy
stacked headdress?	145.	MRG#	Saurian Effigy
stacked headdress?	146.	MRG#	Saurian Effigy
stacked headdress?	194.	DAM1995.442a&b	Incense Burner
trilobed hat	256.	BCCR-c1665	Human Effigy Whistle?
trilobed hat?	274.	DAM1995.687	Tripod Cylinder Vessel
vessel opening/stacked headdress?	051.	MNCR24174	Female Effigy
vessel opening/stacked headdress?	058.	INS#	Human Effigy Vessel
vessel opening/stacked headdress?	062.	INS4858	Male Effigy Vessel
vessel opening/stacked headdress?	092.	AMS-N-1139	Human Effigy Vessel
vessel opening/stacked headdress?	093.	DAM1993.811	Human Effigy Vessel
vessel opening/stacked headdress?	094.	DAM1993.968	Female Effigy Vessel
vessel opening/stacked headdress?	110.	DAM1995.461	Human Effigy
vessel opening/stacked headdress?	158.	INS241	Pteropine Effigy Vessel
vessel opening/stacked headdress?	162.	AMS-N-1124	Intersexed Effigy Vessel
vessel opening/stacked headdress?	166.	M1555	Saurian Effigy Vessel
vessel opening/stacked headdress?	167.	DAM1995.698	Pteropine Effigy Vessel
vessel opening/stacked headdress?	168.	DAM1995.802	Saurian Effigy Vessel
vessel opening/stacked headdress?	169.	M TL-3034	Therianthroptic Effigy Vessel
vessel opening/stacked headdress?	170.	DAM1993.958	Pteropine Effigy Vessel
vessel opening/stacked headdress?	171.	AMS-N-0888	Saurian Effigy Vessel
vessel opening/stacked headdress?	176.	AMS-N-1157	Female Effigy Vessel
vessel opening/stacked headdress?	178.	MCCM1991.004.334	Female Effigy Vessel
vessel opening/stacked headdress?	180.	M1618	Intersexed Effigy Vessel
vessel opening/stacked headdress?	181.	MNCR20079	Female Effigy Vessel
vessel opening/stacked headdress?	182.	INS240	Female Effigy Vessel

<u>Head Desc.</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
vessel opening/stacked headdress?	183.	DAM1993.837	Human Effigy Vessel
vessel opening/stacked headdress?	184.	AMS-N-1179	Anatine Effigy Vessel
vessel opening/stacked headdress?	185.	DAM1993.714	Saurian Effigy Vessel
vessel opening/stacked headdress?	197.	DAM1993.948a&b	Incense Burner
vessel opening/stacked headdress?	254.	NMAI241146	Female Effigy Vessel
vessel opening/stacked headdress?	255.	BCCR-c1598	Female Effigy Vessel

Appendix I. Concordance of Musical Instrument Identifications to Dissertation Cat. Nos.

<u>Musical Instrument?</u>	<u>Cat. No.</u>	<u>Coll. Acc. No.</u>	<u>Brief Title</u>
maybe	006.	INS477	Mushroom Effigy
maybe	032.	BCBS cat. no. 8	Male Effigy Vessel
maybe	042.	DAM1993.517	Simian Effigy Tripod Vessel
maybe	048.	MNN2398	Female Effigy
maybe	051.	MNCR24174	Female Effigy
maybe	059.	INS#	Female Effigy
maybe	068.	NMAI235562	Female(?) Effigy
maybe	073.	MBM521-16	Female Effigy
maybe	074.	MCCM1992.015.106	Male Effigy
maybe	106.	INS#	Human Effigy
maybe	108.	DAM1993.536	Human Effigy Whistle?
maybe	115.	MNCR23175	Female Effigy
maybe	117.	INS#	Human Effigy
maybe	121.	DR#	Male Effigy
maybe	122.	INS#	Female Effigy
maybe	124.	GMSD-1997-ill.6a	Female Effigy
maybe	137.	W0723	Female Effigy Vessel
maybe	144.	W0610	Saurian Effigy Pendant
maybe	145.	MRG#	Saurian Effigy
maybe	146.	MRG#	Saurian Effigy
maybe	152.	MNCR23083	Pteropine Effigy Vessel
maybe	154.	M1435	Pteropine Effigy Vessel
maybe	156.	M1447	Pteropine Effigy Vessel
maybe	166.	M1555	Saurian Effigy Vessel
maybe	169.	M TL-3034	Therianthropic Effigy Vessel
maybe	174.	MC377	Intersexed(?) Effigy Vessel with Lid
maybe	175.	AMS-NN-14	Female Effigy Whistle?
maybe	188.	MRG#	Pteropine Effigy Vessel
maybe	202.	INS4067	Female Effigy
maybe	203.	MNCR25265	Female Effigy
maybe	205.	DAM1993.477	Female Effigy
maybe	207.	DAM2005.081	Female Effigy
maybe	212.	DAM1993.931	Female Effigy
maybe	217.	G#	Female Effigy
maybe	227.	MCCM1991.004.510	Female Effigy Whistle?
maybe	231.	MC165	Female Effigy
maybe	235.	MNCR23607	Female Effigy Whistle?
maybe	238.	MNCR-G-89Na26c	Fragment
maybe	240.	MNCR#	Female Effigy
maybe	248.	DAM1989.89	Female Effigy
maybe	272.	MRG#	Human Effigy
probably	002.	NMAI252508	Fragment
probably	008.	Stone1977-pg.40-fig.45	Drum
probably	035.	M1786	Feline Effigy Vessel
probably	036.	DAM1993.542	Feline Effigy Vessel
probably	041.	MNCR1.5(26)	Simian Effigy Vessel
probably	044.	DAM1993.856	Tolypeutine Effigy Vessel
probably	066.	MNCR#	Human Effigy Whistle(?)
probably	081.	MRG#	Human Effigy Whistle(?)
probably	083.	AMS-N-1129	Female Effigy Whistle?
probably	111.	DAM1986.659	Human Effigy Whistle?
probably	141.	INS#	Aquiline Effigy Vessel

<u>Musical Instrument?</u>	<u>Cat. No.</u>	<u>Coll. No.</u>	<u>Acc. No.</u>	<u>Brief Title</u>
probably	157.	DAM1993.698		Pteropine Effigy Vessel
probably	158.	INS241		Pteropine Effigy Vessel
probably	159.	GSANTH#		Simian Effigy Vessel
probably	160.	DAM1995.786		Simian Effigy Whistle
probably	162.	AMS-N-1124		Intersexed Effigy Vessel
probably	171.	AMS-N-0888		Saurian Effigy Vessel
probably	186.	INS286		Pteropine Effigy Vessel
probably	187.	AMS-N-1177		Pteropine Effigy Vessel
probably	206.	DAM1993.457		Female Effigy Whistle?
probably	211.	DAM1993.456		Female Effigy Rattle
probably	213.	BCCR-c1645		Female Effigy
probably	214.	NMAI234165		Female Effigy Pendant Whistle(?)
probably	215.	MCCM1991.004.023		Female Effigy
probably	219.	NMAI194984		Female Effigy
probably	221.	BCCR-c1646		Female Effigy
probably	222.	ARCC-A0189-0593		Female Effigy Whistle?
probably	228.	BCCR-c1651		Female Effigy
probably	229.	DAM1993.912		Female Effigy Whistle?
probably	232.	MCCM1991.004.289		Female Effigy Whistle?
probably	234.	DAM1995.885		Female Effigy Whistle?
probably	236.	NMAI025118		Female Effigy Whistle?
probably	237.	W0831		Female Effigy Whistle?
probably	239.	MNCR-G-89Na26a2b?		Fragment
probably	244.	DAM1993.619		Female Effigy Whistle?
probably	245.	INS255		Female Effigy Whistle?
probably	246.	NMAI236308		Female Effigy Whistle?
probably	250.	BCCR-c1659		Female Effigy
probably	251.	BCCR-c1658		Female Effigy Whistle?
probably	252.	INS452		Female Effigy Whistle?
probably	256.	BCCR-c1665		Human Effigy Whistle?
probably	257.	MCCM1991.004.294		Human Effigy Whistle?
probably	258.	MNCR27712		Female Effigy Whistle?
probably	260.	NMAI071833		Intersexed Effigy Whistle?
probably	261.	DAM1993.847		Female Effigy Whistle?
probably	262.	MNCR27710		Female Effigy Whistle?
probably	265.	MNCR27715		Female Effigy Whistle?
probably	269.	AMS-N-1143		Female Effigy Whistle?
yes	001.	M1601		Tripod Vessel
yes	004.	DAM1993.975		Tripod Vessel
yes	005.	M1327		Tripod Vessel
yes	070.	MCCM1991.004.015		Female Effigy Whistle
yes	071.	AMS-N-1152		Female Effigy Whistle?
yes	072.	DAM1993.944		Female Effigy
yes	076.	MCCM1991.004.309		Male Effigy Flute with Animal Headdress
yes	078.	MCCM1991.004.505		Human Effigy Flute
yes	079.	MCCM1992.015.092		Human Effigy Flute
yes	082.	DAM1993.823		Human Effigy Whistle
yes	084.	DAM1993.654		Human Effigy Whistle
yes	096.	DAM1993.852		Male Effigy Pestle
yes	097.	DAM1995.701.1		Human Effigy Flute
yes	098.	DAM1995.701.2		Human Effigy Flute
yes	099.	DAM1995.478.1		Human Effigy Flute
yes	100.	DAM1995.478.2		Human Effigy Flute
yes	101.	DAM1993.495		Human Effigy Flute

<u>Musical Instrument?</u>	<u>Cat. No.</u>	<u>Coll. No.</u>	<u>Acc. No.</u>	<u>Brief Title</u>
yes	102.	DAM1993.496		Human Effigy Flute
yes	103.	DAM1995.490		Human Effigy Pendant Whistle
yes	112.	NMAI234160		Human Effigy Pendant Whistle
yes	148.	M1875		Saurian Musical Pendant
yes	149.	M1894		Saurian Musical Pendant
yes	170.	DAM1993.958		Pteropine Effigy Vessel
yes	233.	MCCM1991.004.292		Female Effigy Whistle
yes	243.	GSANTH#		Female Effigy Pendant Whistle
yes	247.	DAM1995.704		Female Effigy Rattle
yes	249.	GSANTH#		Female Effigy Pendant Whistle
yes	253.	DAM1995.819		Female Effigy Whistle?

Appendix J. Concordance of Flat and Roller Stamps to Figural Art Objects in the Dissertation

<u>Stamps</u>	<u>Dissertation Catalogue Numbers of Figural Art Objects</u>
cat. no. 281	205.
cat. no. 282	276.
cat. no. 283	051, 175, 210, 255
cat. no. 284	132, 187, 255
cat. no. 285	162, 204, 209, 231
cat. no. 286	206.
cat. no. 287	130, 142, 169, 171, 172, 177, 178, 179, 180, 188, 191, 196, 202, 206, 216, 220, 226, 231, 234, 252, 254, 255, 273
cat. no. 287?	183.
cat. no. 289	083, 086, 112, 204, 205, 216, 217, 221, 245, 246
cat. no. 289?	269.
cat. no. 290	145, 202, 204
cat. no. 291	145.
cat. no. 292	204, 205
cat. no. 293	070, 075, 112, 211, 230
cat. no. 294	080.
cat. no. 295	190.
cat. no. 296	238.
cat. no. 298	074.
cat. no. 301	155, 156, 211
cat. no. 302	068, 071, 194, 197, 211, 220, 233, 264, 271
cat. no. 303	072, 073, 077, 081, 094, 097, 098, 105, 107, 110, 114, 116, 119, 129, 133, 134, 138, 143, 146, 148, 149, 153, 154, 203, 204, 220, 232, 252, 254, 255, 264, 277, 278
cat. no. 303?	139.
cat. no. 304	077, 151, 264
cat. no. 305	137, 202
cat. no. 306	083, 226, 231, 247, 255
cat. no. 306?	192.
cat. no. 307	247.
cat. no. 310	203, 205, 206, 252, 253
cat. no. 311	215, 235
cat. no. 312	087, 088, 169, 219, 224, 227, 228, 230, 234, 243, 244, 249, 250, 253, 255, 261, 262, 267, 278
cat. no. 313	087, 088, 169, 204, 219, 224, 227, 228, 230, 234, 243, 244, 249, 250, 253, 255, 261, 262, 267, 278
cat. no. 316	063, 073, 180, 199, 204, 205, 206, 213, 214, 231, 248, 259
cat. no. 318	178, 179.
cat. no. 319	176, 178, 179, 205, 231
cat. no. 319 (end)	073, 204, 206
cat. no. 320	178, 179
cat. no. 321	130, 173.
cat. no. 322	177.
cat. no. 324	178, 181.
cat. no. 326	178.
cat. no. 327	208, 209, 210
cat. no. 329	263.
cat. no. 330	263.
cat. no. 332	263.

Appendix K. List of Key Artworks in the Dissertation Catalogue

Cat. No.

001
002
021
027
028
031
033
034
043
060
074
077
079
080
082
085
086
093
120
121
123
124
125
126
128
129
140
148
149
153
154
165
180
189
190
196
198
204
205
216
231
259
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268
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274
277

Appendix L. Summary of Previous Publications on Ancient Costa Rica and Nicaragua

Costa Rican Art History

Despite the many lines of evidence supporting striking female power in ancient Costa Rica, only three brief preliminary articles have been written specifically on these figures.¹ Even including these three brief articles, little art historical work has been done on Costa Rican art *period*. To date only four Master's theses (Watkins 1994; Castillo-Barquero 1989; Tillett 1988b; Leibsohn 1981) and two doctoral dissertations (Lingen 1986; Graham 1985) have been written on Costa Rican art from an art historical point of view. The most recent Master's thesis examined the collection of greenstone² jewelry from the Greater Nicoyan and the Atlantic regions of Costa Rica at the Michael C. Carlos Museum of Emory University. Castillo-Barquero situated ancient stone sculptures on Lake Nicaragua's Zapatera Island in the trajectory of stonework in the Americas and reconstructed the ancient arrangement of 12 stone columns at the base of a sacrificial mound, around which she argues that the sculptures possibly functioned as calendrical markers in the Chorotegan calendar.³ Her work emphasized the importance of male and female fertility in ancient Chorotegan culture and its expression in this highly figural art. Tillett's thesis concerned but one ceramic style from Greater Nicoya, while Leibsohn analyzed a sculptural tradition, that of effigy heads, in Greater Nicoya over time. Finally, the dissertations (over 20 years old) focused solely on stone sculptures from throughout Costa Rica, as compared to Panamanian sculptures.⁴

Reasons for this marginalization of the lands connecting North and South America in the scholarly discourse have been suggested, such as an overemphasis on "cradles of civilization" in Western thought and, therefore, a focus solely on Mesoamerica and the Andes, and decried by a leading archaeologist of the

¹ Espinoza Pérez n.d. (c.2004); Day 1997; Day and Tillett 1996.

² "Greenstone" is the more accepted term today for "jade," because "jade" is a jeweler's term and implies jadeite or nephrite, but ancient American artists used other stones, such as quartz and serpentinite, in addition to jadeite and nephrite, although the much harder jadeite does appear to have been reserved for the most intricate carvings and the highest elite in the society (Stone-Miller 2002a: 149-160; Jones, ed. 1998; Chenault 1988: 91-92, 1986: 8; Lange 1993, ed.; Watkins 1994).

³ The Chorotegans were an Oto-Manguean speaking group from Mexico who are believed to have migrated to Lake Nicaragua c. 800 CE (Fowler 1989), although their cultural dominance in the region after this time is being questioned by current archaeological and art historical scholarship (Hoopes and McCafferty n.d.; this dissertation).

⁴ His focus on the one medium of stone, likely worked by male artists, perhaps influenced Graham's opinion of Costa Rican women as controlled by men. A study of ceramics, believed to be crafted primarily by females, hopefully will provide balance to Graham's dissertation.

"Intermediate Area," Payson Sheets of the University of Colorado at Boulder.⁵ One of the most recent appellations for the region, "The Intermediate Area" -- marked by a northwestern limit at the Maya city of Copán in western Honduras and a southeastern limit at the northernmost capital of the Inka in Quito, Ecuador -- implies the region lacks presence in and of itself. The region has also been labeled by archaeologists the "buffer zone" between the two American cradles of civilization, Mesoamerica and the Andes.⁶ This label too takes away its autonomy, its individuality, and its status as a subject worthy of study. Most recently scholars have emphasized the pan-regional shared language of Chibchan or Macro-Chibchan, spoken from southern Honduras to Colombia, and call the area the "Chibchan World" or the "Macro-Chibchan World."⁷ One other name is used to describe the region, "Circum-Caribbean," which encompasses the Atlantic or Caribbean coasts from Honduras to Venezuela, but by its name seems to exclude the Pacific Coast, which is problematic for including Greater Nicoya and the rest of the Pacific coastal communities from Honduras south to Ecuador, although certainly traits were shared between the two coasts.⁸ Even though the most recent scholarship has pointed out the widespread bias against the area and has tried to give it an identity of its own as "Chibchan,"⁹ still so little art historical research has been undertaken that it remains almost entirely outside the canon -- the sole exception is a gold pendant included in Marilyn Stokstad's *Art History*.¹⁰ The published art historical texts, mostly added in the last decade and a half (Stone-Miller 2004, 2002a; Graham 1998, 1992, 1981; Jones, ed. 1998; Day and Tillett 1996; Wray 1981; Jones and Mitchell 1985; Jones, coord. 1981) constitute an excellent beginning, but they do not do justice to Costa Rica, a region rich in artistic production and ripe for art historical investigation.

⁵ Sheets 1992.

⁶ Lange and Stone 1984: 9.

⁷ Hoopes and Fonseca Z. 2003: 49-89; Bray 2003: 327-332; Falchetti 2001: 109-142. There is some debate as to its extent into Ecuador (see Hoopes 2005; Constenla Umaña 1981: 8-11); because of this debate, at present I will retain its southern limit as Colombia.

⁸ See Harlow 1993 for "circumcaribbean" as a name for the area.

⁹ Hoopes and Fonseca Z. 2003: 51; Graham, ed. 1993; Graham 1992: 165; Sheets 1992. Interestingly, Hoopes and Fonseca Z. berate scholars for not giving due credit to Costa Rican creativity, yet they both foster an idea of male domination in the region through their exclusive use of images of male shaman figures and reference to "him" and "his" with regard to the "Bat-priest" they discuss in their article, when they explicitly cited the Chibchan meaning of the word for "Bat-Priest" to be gender neutral and there are numerous images of bat-priestesses or gender-neutral bat-shamans in the Costa Rican artistic corpus (-- many will be included in this dissertation).

¹⁰ Stokstad 2005: 417, fig. 12-14. Surely this inclusion is the byproduct of her working at the University of Kansas, where John Hoopes, a leading Costa Rican anthropologist, also teaches.

Costa Rican Archaeology

The situation is similar in archaeology, in which "Lower Central America" (yet another name for the region minus Colombia and Ecuador) is also treated as the stepchild of Mesoamerica and the Andes. Nevertheless, to date a number of key archaeological surveys have been published and are useful as background to art historical research. The primary examples for Greater Nicoya are: E. G. Squier's *Nicaragua* (1856), C. V. Hartman's *Archaeological Researches on the Pacific Coast of Costa Rica* (1907), Samuel K. Lothrop's dissertation and later two-volume *Pottery of Costa Rica and Nicaragua* (1926), J. Alden Mason's monograph *Costa Rican Stonework: The Minor C. Keith Collection* (1945), Doris Stone's several archaeological and ethnographic texts (1940s through '70s), Frederick W. Lange's collaborative archaeological investigations with the Museo Nacional de Costa Rica (MNCR) from the 1970s-1990s (see **Annotated List of Sources**) and later with Wolfgang Haberland of Hamburg in Nicaragua (1992), the MNCR's annual journal *Vínculos*¹¹ and the published reports of the top Costa Rican archaeologists at the Museo Nacional de Costa Rica and the University of Costa Rica and those of their Nicaraguan counterparts,¹² Jeanne Sweeney's dissertation on the excavated ceramics of three sites in Greater Nicoya (1975), Winifred Creamer's dissertation on her excavation of Period VI ceramics from two islands in the Gulf of Nicoya (1983), Jane Stevenson Day's dissertation on Period VI ceramics found at Hacienda Tempisque, Greater Nicoya (1984), Silvia Salgado's dissertation on pre-Columbian ceramics in the Granada, Nicaragua area (1996), Ellen Hardy's dissertation on the mortuary practices at the site of Nacascolo, Greater Nicoya (1992), and Geoffrey McCafferty and crew's recent excavations at Santa Isabel, Rivas, Nicaragua (2004 onward). Of these, Lothrop, Day, and McCafferty and his team notably delved into iconographic analysis, and Day even introduced the art historical methods of Erwin Panofsky into her

¹¹ Volume 13 of *Vínculos* is a complete typology of the ceramics of Greater Nicoya. Prior to its publication, scholars presented like material with different categorical names. Frederick Lange and other researchers met at several conferences in the 1980s under the auspices of Frederick and Jan Mayer of Denver and systematized Greater Nicoyan scholarship. Their efforts are found in *Vínculos* 13 as well as the many other texts authored and/or edited by Lange (see **Annotated List of Sources**).

¹² Salgado González 2000; Snarskis 2000; Guerrero Miranda and Solís Del Vecchio 1997; Fletcher, Salgado, and Espinoza Pérez 1992; Guerrero Miranda and Blanco Vargas 1987.

research.¹³ Nevertheless, these texts remain predominantly scientific in approach and, for the early texts, their use of art historical approaches tentative and outdated in many ways.¹⁴

Costa Rican Art and Archaeology Exhibitions and Catalogues

Moving beyond the almost purely archaeological treatments of Nicoyan art, in the late twentieth century, museums in the United States and in Costa Rica began publishing catalogues of their collections or a handful of small traveling exhibitions of ancient Costa Rican art: The Detroit Institute of Art's *Between Continents/Between Seas: Precolumbian Art of Costa Rica* (1981), the lavishly illustrated *Art of Costa Rica from the Arthur M. Sackler Collections* (1985), the MNCR's *Costa Rica: Gold, Jade, Forests* (1995),¹⁵ the Costa Rican Gold Museum's *Los Usekares del Oro [Shamans of Gold]* (1996), The Metropolitan Museum of Art's *Jade in Ancient Costa Rica* (1998), and the recent *Seeing with New Eyes: Highlights of the Michael. C. Carlos Museum Collection of Art of the Ancient Americas* (2002). Several of the essayists in these catalogues diverged from strictly archaeological assessments of ancient Costa Rican art and offered art historical approaches that can enrich our understanding of ancient American cultures previously considered "mysterious" and "marginal." Graham and Snarskis in *Between Continents/Between Seas (BC/BS)*, Graham, Snarskis, and Guerrero Miranda in *Jade in Ancient Costa Rica*, Aguilar in *Los Usekares del Oro*, and Stone-Miller in *Seeing with New Eyes (SWNE)* broke scholarly ground by moving away from archaeological typologies, resituating Lower Central American objects in relation to their grave contexts, and offering interpretations of the imagery based on ethnographic studies. The recent publications of the jade and gold museums of Costa Rica (Soto Méndez 2002, 2000; Fernández Esquivel 2004, 2003) continue this trend.

¹³ Day 1984: 125.

¹⁴ The art historical methods of Erwin Panofsky, though seminal, are rather antiquated, dating to the mid twentieth century (e.g. *Meaning in the Visual Arts: Papers in and on Art History by Erwin Panofsky*. Garden City, NY: Doubleday Anchor Books, 1955).

¹⁵ This catalogue accompanied an exhibition of works from the National Museum of Costa Rica that toured the U.S. in the mid 1990s. The show and text were designed and written by the leading archaeologists at the MNCR, but even their expert eyes failed to see the shamanic significance of key works. One ceramic sculpture was published two out of three times "upside down" (fig. 52) to privilege the human sculpted on the underside of a mushroom cap (Calvo Mora et al. 1995: 57, 85). In the Western mind the human needed to be upright, but in the ancient Costa Rican mind the human was inverted through the ingestion of a powerful hallucinogenic mushroom. His view was now that of the "under"-world, and he should be upside down under the protection of the mushroom while the plant should remain rooted (see Stone-Miller 2004: 53, n. 7).

Appendix M. Summary of Nicoyan Collections Presented in Catalogue

The new National Museum of the American Indian (NMAI) in Washington, D.C., houses hundreds of objects from Nicaragua collected for E.G. Squier's mid-nineteenth-century survey for the proposed inter-American canal through Nicaragua. These have received very little consideration since their removal to the U.S. well over a century ago. Also at the NMAI are the Costa Rican and Nicaraguan items in the collections of George Heye, the famous New York collector of Native American material culture (See J. Alden Mason's biography of Heye [1958]). The vast, though unscientifically excavated, finds of Minor C. Keith of the United Fruit Company from the Central Highlands and Atlantic Watershed regions are now at the American Museum of Natural History (AMNH) in New York City and the NMAI. Only the stonework has been given full archaeological presentation in a monograph (Mason 1945).

Carl Vilhelm Hartman of Sweden excavated in the Central Highlands and Atlantic Watershed for the Royal Ethnographic Museum in Stockholm and reported his discoveries in *Archaeological Researches in Costa Rica* (1901). After this venture he was hired in 1903 by the Carnegie Museum of Natural History (CMNH) in Pittsburgh, Pennsylvania as curator of archaeology and ethnology. He immediately led an excavation in the southern region of the Nicoya Peninsula at the Late Period IV site of Las Huacas (formerly Las Guacas). He returned to Pittsburgh with hundreds of objects and published his findings along with some of those of his workmen in *Archaeological Researches on the Pacific Coast of Costa Rica* (1907). In the 1970s and '80s, Oscar Fonseca Zamora of the University of Costa Rica and David Watters, associate curator of anthropology at the CMNH, revived interest in this collection and have continued to write articles on its and Hartman's history at the CMNH. Watters also worked with Michael J. Heckenberger, research associate in anthropology at the CMNH, to produce a descriptive analysis of the ceramics excavated by Hartman and his team, as Hartman had paid little attention to the terracotta objects, focusing instead on volcanic and greenstone carvings. Heckenberger and Watters counted three figurines in Hartman's excavations and sixteen in his workmen's, but the authors chose to discuss only the three already published by Hartman in his 1907 report, although they did present these three in greater detail (Heckenberger and Watters 1993). The sixteen other figurines await analysis. I was not able to travel to Pennsylvania for research, but I do include one illustration from Hartman (cat. no. 123).

The Duke University Museum of Art in Durham, North Carolina (DUMA, now the Nasher Museum of Art), the Denver Art Museum (DAM), and the Michael C. Carlos Museum of Emory University, Atlanta, Georgia (MCCM) all received Costa Rican art from a single dealer, Enrique Vargas, working in the 1960s and 1970s, among other sources. Enrique Vargas, of San José, Costa Rica, sold his wares to Paul Clifford at the Duke University Museum of Art in Durham, North Carolina; Frederick and Jan Mayer of Denver, Colorado; Robert Stroessner, the curator of New World Art at the Denver Art Museum; and William and Carol Thibadeau of Atlanta, Georgia (personal knowledge from having worked at all three museums). The former curator of pre-Columbian art at DUMA, Dorie Reents-Budet, never published the collection (personal communication 1998); however, most of the Nicoyan art at DUMA is not purely figural and was not included in this dissertation. Robert Stroessner, curator of the New World Department at the DAM from the late 1960s to 1991, published two small pamphlets, one on Costa Rican sculptures and the other on pre-Columbian figural art (1977, 1990). Frederick Lange, head of the Center for Latin American Art and Archaeology at the DAM in the early 1990s, analyzed some of the Denver works and published several compilations of essays and pamphlets with the help of other researchers (Bishop, Lange, Abel-Vidor, and Lange 1992; Bishop, Lange, and Lange 1988; Lange, ed. 1996, 1993, 1992, 1990, 1988, 1984; Lange et al. 1987; Lange and Haberland 1992; Lange, Bishop, and Lange 1987; Lange and Norr, eds. 1986; Lange and Stone, eds. 1984). The curator of art of the ancient Americas at the Carlos Museum of Emory University, Rebecca Stone, has published approximately two hundred works of ancient Nicoyan art in the Thibadeau collection in her catalogue (2002a: 70-115 [cat. nos. 131-239], 144-145 [cat. nos. 314-325], 147-148 [cat. nos. 338, 340, 344], 149-155 [cat. nos. 345-367], 156-160 [cat. nos. 369, 376-384] -- I use the word "approximately" here because many pieces most likely were of Nicoyan manufacture but were exported to the Atlantic Watershed [Lange et al. 1987: 59-65; Snarksis 1981a; Hartman 1907, 1901; Natur-Historisches Gesellschaft Nürnberg e.V. archives]. Conversely, art originating in Mesoamerica was uncovered in Nicoyan graves (Haberland 1995/7), often after some reworking by Nicoyan artists [Reents-Budet and Fields, n.d.]). Stone has also published nine Costa Rican pieces in a recent article for *Res* (2004: 47-64, figs. 2-4, 8-12), and she plans to include Central American art in a forthcoming book, *Flowers in the Dark: Trance and Transformation in Ancient Central and South American Art* (Stone n.d. [2009]).

The National Museum in Costa Rica (MNCR) contains extensive collections of both looted and archaeologically excavated objects from throughout the country, the majority from the Troyo family who "collected" the pieces in the late 1800s and donated them after the government established the National Museum on May 4, 1887 (Museo Nacional de Costa Rica 2000). As mentioned in **Appendix L**, the MNCR publishes an annual archaeological journal, has collaborated on the publication of several traveling exhibition catalogues, and through the years has published several basic guidebooks to the collection. Juan Vicente Guerrero Miranda, an MNCR lead archaeologist, reports boxes of excavated material at their off-site storage, including some figurines of females (personal communication 2001); unfortunately, due to renovations I was not able to access these collections when in Costa Rica for research. Also in Costa Rica's capital of San José, the Jade and Gold Museums house complementary collections of ceramic effigies and stamps, mostly unprovenanced. As mentioned also in **Appendix L**, the publications of those two museums have been invaluable to my research.

The Museum für Volkerkunde in Hamburg, Germany, holds materials Wolfgang Haberland excavated on Ometepe Island in the middle of Lake Nicaragua (Haberland 1982-1983, 1978, 1969/1972, 1966, 1961). Also, Haberland and the government of Nicaragua established a small museum on the island itself, which currently exhibits some large stone sculptures and a few poorly restored ceramic vessels. I was privileged to see and photograph these in the summer of 2001. Unfortunately, I was not able to see the objects at the Museum für Volkerkunde in Hamburg because it was undergoing renovations when I was in Germany for research in 2004, and the materials were inaccessible (Corinna Raditz, curator of the Americas, personal communication 2004). Haberland, now deceased, never published all his findings. He did, however, publish an article in the MNCR journal *Vínculos* on a valuable archaeological collection of mostly ceramics at the Natur-Historisches Gesellschaft-Nürnberg (Natural History Society in Nuremberg, Germany) (Haberland 1972). This collection was donated by Felix Wiss, consul for the German government in Costa Rica at the turn of the nineteenth to twentieth centuries. Wiss joined Carl Hartman on some scientific excavations in Costa Rica and carried out a few amateur digs on his own there. Two-thirds of his collection at Nuremberg came from the Troyo Collection of Costa Rica. The other third is from Wiss's archaeological efforts with and without Hartman and therefore contain fairly reliable provenance information (Haberland 1995/7; N-HG archives).

Anastasio Alfaro, a Costa Rican interested in expanding research of the flora, fauna, and indigenous cultures of his country, established a scholarly relationship with the University of Kansas in the late 1800s/early 1900s (Hoopes personal communication 2004-6). In spring 2004 and spring 2006, I was privileged to visit the current collections at the University of Kansas, housed in the University of Kansas Museum of Anthropology (KUMA) in 2004, which had become the Anthropological Research and Cultural Collections (ARCC) by 2006. John W. Hoopes, professor of anthropology at the University of Kansas and consultant to the ARCC, has researched and curated the Nicaraguan and Costa Rican materials there during the past two decades. He notes that these objects are mostly from five different collectors: Pierre and Constance Stouse, Tom and Jan Hardy, Karl Menninger, Glenn Duffee, and Michael Alberry. Pierre Stouse, a graduate student working towards a Ph.D. in geography in the 1960s and later a professor at the University of Kansas, collected in San José from *huaqueros* (looters) throughout that decade. He and his wife gave the collection to the University of Kansas, and his wife helped curate a show with accompanying catalogue in 1974 after Dr. Stouse had passed away (see Ballinger and Hornbaker 1974). As of 2004, Mrs. Stouse lived in Denver, Colorado and was continuing to support Dr. Hoopes' research efforts at the University of Kansas. Tom Hardy is the president of a life insurance company in Cleveland, Ohio. Karl Menninger lives in Topeka, Kansas and has a collection of ancient American musical instruments. Glenn Duffee resides in Kansas City, Missouri and has focused primarily on collecting Panamanian art. Michael Alberry bought Costa Rican antiquities in the 1960s in San José hotels, and his daughter donated approximately two hundred pieces in the early 1990s, knowing the collection would be utilized by Dr. Hoopes and his students.

A very small collection of Costa Rican materials is housed in the Anthropology Department of Georgia State University here in Atlanta, where I am based. I was privileged to gain access to it and have included several GSU pieces from Greater Nicoya in my corpus. Georgia State University Anthropologist Frank Williams informed me that all the pieces were collected in the 1960s by a previous scholar on faculty there.

For the Arthur M. Sackler and the Barbier-Mueller collections, I refer to their published catalogues (Katz, ed. 1985, Snarskis et al. 2000). Other collections represented by one or two pieces only are referenced within the catalogue entries.

Appendix N. Brief Discussion of Ceramic Typologies and a Revised Typology for Greater Nicoyan Ceramics

Ceramics have been used for over one hundred years by archaeologists as markers for cultural changes. Paste composition, exterior decoration, necessary firing temperatures have all been examined, and some iconography has been analyzed, but rarely are the pieces assessed for artistic merit or is the artist's point of view taken into consideration. Archaeologists have named types and varieties into which ceramics are categorized. This taxonomical approach does assist in determining the general locale and date for manufacture, but it hinders opportunities for finding the same artist's hand in different types or styles. For the ancient Maya art historians have already determined that Ah Maxam, one of the best artists of the Late Classic Period, actually worked in three distinct styles.¹⁶ Comparatively, modern Nicoyan indigenous peoples in Nicaragua and Costa Rica excel in varied styles, from monochromes to polychromes with or without incisions or openwork. They strive to create unique clay vessels, no doubt as their ancestors did.¹⁷ The ancient Costa Rican artworks in this dissertation corpus reflect this longstanding innovative tradition. While this catalogue is divided into regional archaeological types because they are the current established academic norm, it is hoped the reader will see overlaps in the types and begin to understand not only the transitions from types over time but also the crossovers in types of the same time period, perhaps even finding the same artist's hand in several pieces.

Archaeologists working on Costa Rican and Nicaraguan ceramics follow the type/variety system established by Gordon Willey of Harvard University and his colleagues from the 1950s onward.¹⁸ This system categorizes pieces generally similar in paste, exterior decoration, and date and locus of manufacture into one type. Within this type, varieties based on varied exterior decoration or object shape are differentiated. Because a number of archaeologists have worked on excavated and unexcavated collections of this material over the last century, the ceramics of the three regions of Costa Rica have received various type and variety names. In the 1980s under the sponsorship of the Mayers and through the leadership of archaeologist Frederick Lange, the ceramic types of the Greater Nicoya region were standardized, although

¹⁶ Reents-Budet 1994: 61-65, 318-320.

¹⁷ Personal observation 2001-present.

¹⁸ Snarskis 1978: 2, 47; more refs.

some additions or alterations have been made to these in the last twenty years.¹⁹ The listing below of Greater Nicoya Ceramic Typologies comes from the work carried out by Lange and his colleagues under the auspices of the Mayers (Lange et al. 1987); additions or changes to the 1987 publication's listings are referenced below when necessary. The ceramics of the Central Region were analyzed and categorized by Michael Snarskis for his dissertation in 1978. The Diquís region has recently received more serious study by Francisco Corrales Ulloa, director of the Museo Nacional de Costa Rica; so typologies for that area are forthcoming and will be an improvement upon the general studies of southeastern Costa Rican and southwestern Panamanian ceramics made at the turn of the twentieth century and summarized and reassessed in the late twentieth century.²⁰ The type and variety names for Greater Nicoya are listed in chronological order below.

Greater Nicoya Ceramic Typologies

Bocana Incised Bichrome 800 BCE-300 CE	
Bocana Incised Bichrome, Bocana Variety	800 BCE-300 CE
Bocana Incised Bichrome, Toya Variety	800 BCE-300 CE
Bocana Incised Bichrome, Palmar Variety	800 BCE-300 CE
Bocana Incised Bichrome, Diria Incised Variety	100 BCE-300 CE
Santiago Appliqué 800 BCE-800 CE	
Rosales Zoned Engraved 500 BCE-500 CE	
Rosales Zoned Engraved, Rosales Variety	500 BCE-300 CE
Rosales Zoned Engraved, Claro Variety	300 BCE-500 CE
Rosales Zoned Engraved, Oscuro Variety	500 BCE-500 CE ²¹
Schettel Zoned Incised 800 BCE-300 CE	
Popoyuapa Zoned Striated 500 BCE-500 CE	
Apompua Modelled 300 BCE-1000 CE	
Espinoza Red Banded 500 BCE-800 CE ²²	
Guinea Incised 300-500 CE	
Guinea Incised, Guinea Variety	300-500 CE
Guinea Incised, Gutiérrez Variety	300-500 CE
Guinea Incised, Resist Variety	300-300 CE

¹⁹ Lange et al. 1987; Tillett 1988a.

²⁰ Baudez et al. 1996; Haberland 1984; MacCurdy 1976 [1911].

²¹ New variety proposed by Alice Tillett in "Signs and Symbols of Preclassic Nicoya," Master's thesis, Department of Art History, University of Texas, Austin, TX, 1988a.

²² Type and variety found in Healy 1980: 115-118.

Marbella Zoned Punctate 300 BCE-500 CE	
Charco Black on Red 300 BCE-500 CE	
Charco Black on Red, Puerto Variety	300-500 CE
Charco Black on Red, Charco Variety	300 BCE-500 CE
Zelaya 300 BCE-500 CE	
Zelaya, Bichrome Variety	300 BCE-500 CE
Zelaya, Trichrome Variety	100 BCE-500 CE
Tola Trichrome 300-500 CE	
Tola Trichrome, López Variety	300-500 CE
Tola Trichrome, Tola Variety	300-500 CE
Las Palmas Red on Beige 300 BCE-500 CE	
Chávez White on Red 500-800 CE	
Chávez White on Red, Chávez Variety	500-800 CE
Chávez White on Red, Punta Variety	500-800 CE
Carrillo Polychrome 300-800 CE	
León Punctate 300-800 CE	
Potosí Appliqué 400-1350 CE ²³	
Potosí Appliqué, Caimán Variety	400-1350 CE
Potosí Appliqué, Santos Variety	400-1350 CE
Potosí Appliqué, Potosí Variety	400-1350 CE
Velasco Black-Banded 500-800 CE	
Galo Polychrome 400-800 CE	
Galo Polychrome, Jaguar Variety	400-800 CE
Galo Polychrome, Lagarto Variety	400-800 CE
Galo Polychrome, Figura Variety	400-800 CE
Mora Polychrome 800-1350 CE	
Mora Polychrome, Mora Variety	1000-1350 CE
Mora Polychrome, Guapote Variety	800-1000 CE
Mora Polychrome, Mono Variety	800-1000 CE
Mora Polychrome, Guabal Variety	800-1200 CE
Mora Polychrome, Cinta Variety	1000-1350 CE
Mora Polychrome, Chircot Variety	800-1350 CE
Papagayo Polychrome 800-1350 CE	
Papagayo Polychrome, Papagayo Variety	1000-1300 CE
Papagayo Polychrome, Culebra Variety	800-1000 CE
Papagayo Polychrome, Mandador Variety	800-1350 CE
Papagayo Polychrome, Serpiente Variety	1000-1300 CE
Papagayo Polychrome, Fonseca Variety	1000-1350 CE
Papagayo Polychrome, Pica Variety	1200-1350 CE
Papagayo Polychrome, Alfredo Variety	1000-1350 CE
Papagayo Polychrome, Cervantes Variety	1000-1350 CE

²³ I suggest expanding the range of Potosí back into the fifth century CE, due to its similarity to Tola Trichrome (see **Ch. 5**).

Papagayo Polychrome, Casares Variety	1100-1350 CE
Papagayo Polychrome, Manta Variety	1000-1350 CE
Papagayo Polychrome, Mayer Variety	1000-1350 CE ²⁴
Birmanía Polychrome 1000-1350 CE	
Cabuyal Polychrome 800-1350 CE	
Palmira Polychrome 1000-1350 CE	
Sacasa Striated 1000-1520 CE	
Gillen Black on Tan 1000-1350 CE	
Santa Marta Polychrome 1000-1350 CE	
Altiplano Polychrome 800-1350 CE	
Belén Incised 700-1350 CE	
Belén Incised, Palmares Variety	800-1350 CE
Belén Incised, Belén Variety	700-1350 CE
Asientillo Polychrome 800-1200 CE	
Pataky Polychrome 1000-1350 CE	
Pataky Polychrome, Leyenda Variety	1200-1350 CE
Pataky Polychrome, Mayer Variety	1000-1350 CE
Pataky Polychrome, Pataky Variety	1000-1350 CE
Jicote Polychrome 1000-1350 CE	
Jicote Polychrome, Jicote Variety	1000-1350 CE
Jicote Polychrome, Tempisque Variety	1000-1350 CE
Jicote Polychrome, Pataky Variety	1000-1350 CE
Jicote Polychrome, Máscara Variety	1000-1350 CE
Jicote Polychrome, Lazo Variety	1000-1350 CE
Jicote Polychrome, Madeira Variety	1000-1350 CE
Jicote Polychrome, Felino Variety	1000-1350 CE
Jicote Polychrome, Luna Variety	1000-1350 CE
Jicote Polychrome, Lunita Variety	1000-1350 CE
Jicote Polychrome, Bramadero Variety	1000-1350 CE
Jicote Polychrome, Cara Variety	1000-1350 CE
Granada Polychrome 1000-1350 CE	
Vallejo Polychrome 1200-1520 CE ²⁵	
Vallejo Polychrome, Vallejo Variety	1200-1520 CE
Vallejo Polychrome, Lazo Variety	1200-1520 CE
Vallejo Polychrome, Cara Variety	1200-1520 CE

²⁴ Along with Hansjörg Widler of the Natur-Historisches Gesellschaft (N-HG) in Nürnberg, Germany I propose this new variety after reviewing several Pataky Polychrome, Mayer Variety pieces and Papagayo Polychrome works without a specific variety. For Pataky Polychrome, Mayer Variety examples, see DAM 244.1993, 1993.510, 1993.645, 1993.646, 1993.853. For Papagayo Polychrome, Mayer Variety examples, see N-HG Wiss Collection 300, DAM 1993.934, 1993.935, 1967.116, and MCCM 1991.4.513.

²⁵ Note that the ending date of the range for this type is apparently mistyped in Lange et al. 1987: 285 as "1550" instead of "1520," as it is listed for the type's varieties.

Vallejo Polychrome, Mombacho Variety	1350-1520 CE
Castillo Engraved 1200-1550 CE	
Madeira Polychrome 1200-1550 CE	
Banda Polychrome 1350-1520 CE	
Luna Polychrome 1200-1550 CE	
Luna Polychrome, Luna Variety	1200-1520 CE
Luna Polychrome, El Menco Variety	1350-1520 CE ²⁶
Bramadero Polychrome 1200-1520 CE	
Cuello Appliqué 1350-1520 CE	
Murillo Appliqué 1350-1520 CE	

²⁶ Note that the ending date of the range for this type is apparently mistyped in Lange et al. 1987: 304 as "1550" instead of "1520," as it is listed for the type's varieties.

Annotated List of Sources

Abel-Vidor, Suzanne. "Ethnohistorical Approaches to the Archaeology of Greater Nicoya." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 85-92. New York: Harry N. Abrams, Inc., 1981.

Summary of Spanish conquistadors' reports on Greater Nicoya with notes on where to find key information such as numbers of *caciques* (chiefs), their names, and details regarding their peoples, particularly in Fernández 1976. Emphasis is placed on the wealth of the Nicaraguan sector at the time of Spanish exploration and weak Spanish efforts to colonize the area with debilitating effects on the various indigenous groups due to enslavement and disease. Trade items from Greater Nicoya were purple shellfish dye, honey, beeswax, cotton, feathers, indigo, cacao, fish, shellfish, and salt (for the latter from Nicoya to Nicaragua) (91). The distinct difference between Nicaraguan Nicoya and Costa Rican Nicoya is laid out: water sources available year-round, even during the dry season, in Nicaragua, while due to a persistent drought Guanacaste and the Nicoya Peninsula were barren (90-91). Later ethnohistoric sources from the 17th to early twentieth centuries are referenced as well.

Abel-Vidor, Suzanne et al. *Between Continents/Between Seas: Precolumbian Art of Costa Rica*. New York: Harry N. Abrams, Inc., 1981.

One of a small number of exhibition catalogues focusing on the art of Costa Rica. The essays cover the basics of ancient Costa Rican archaeology and ethnohistory and the three key non-ceramic media of volcanic stone, jade, and gold. The catalogue to the exhibition, mostly with small black-and-white photographs and written by Michael Snarskis, offers some thought-provoking assertions about the objects but for the most part is terse and includes no typographical information.

Aguilar Piedra, Carlos H. *El Jade y el Chamán*. Cartago, Costa Rica: Editorial Tecnológica de Costa Rica, 2003.

Thorough presentation of ancient jade working in Costa Rica, including diagrams of how the celts were divided and carved, and the meanings behind the pieces.

_____. *Los Usekares del Oro*. San José, Costa Rica: Fundación Museos Banco Central, 1996.

Small but informative booklet from the Gold Museum in Costa Rica focusing on parallels between ancient Diquís gold work and native Talamancan beliefs. Diagrams of Talamancan cosmology are useful.

Albanese, Catherine. "From New Thought to New Vision: The Shamanic Paradigm in Contemporary Spirituality." In *Communication and Change in American Religious History*, edited by Leonard I. Sweet, 335-354. Grand Rapids, Michigan: William B. Eerdsman Publishing Company, 1993.

Discussion of contemporary religious practices akin to shamanism.

Alva, Walter. *Royal Tombs of Sipán*. Los Angeles: Fowler Museum of Cultural History, University of California, 1993.

Detailed, well-illustrated account of the excavation of one of the largest and wealthiest New World tombs. The findings confirm stories painted on looted Moche fine-line ceramics of the period.

Anawalt, Patricia Rieff. "They Came to Trade Exquisite Things: Ancient West Mexican-Ecuadorian Contacts." In *Ancient West Mexico: Art and Archaeology of the Unknown Past*, edited by Richard F. Townsend, 233-250. New York: Thames and Hudson, 1998.

Detailed comparison of c. 300 BCE-300 CE Ecuadorian textile patterns, spondylus shell trade items, and hairless dog breeds as represented in the ceramic arts with those of contemporaneous West Mexico. Trade routes of Ecuadorian merchants at the time of Conquest are consulted for confirmation of the possibility of such early trade between North and South America.

_____. "Ancient Cultural Contacts between Ecuador, West Mexico, and the American Southwest: Clothing Similarities." *Latin American Antiquity* 3:2 (June 1992): 114-129.

Direct connections via clothing styles for ancient Ecuadorian and West Mexican cultures established for 400 BCE-400 CE and c. 800 CE and a continuation of these connections into the American Southwest by 1000 CE, with an emphasis on rare, shared weaving techniques: supplementary weft gauze weaves (also termed "brocaded gauze") and alternating-warp float weaves. Language similarities between Quechua, Tarascan, and Zuni used also to further support the textile similarity argument.

Ardren, Traci, ed. *Ancient Maya Women*. Gender and Archaeology Series. Walnut Creek, California: AltaMira Press, 2002.

Compilation of essays by Mayanists addressing gendered labor, female power in relation to burials and warfare, and the third gender with an introductory chapter on the topic by the editor.

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. The New Version. Berkeley, California: University of California Press, 1974.

Discussion of dynamics of color and pattern in art and their perception by the human eye, with specific emphasis on *Gestalt*, German for shape or form, but to Arnheim the final product that is perceived by viewer but composed of many different parts by the artist. The artist must abstract the art into geometric forms to create a perceived whole, but the artist should not rely on formulas to produce something innovative.

Aveni, Anthony. *Conversing with the Planets: How Science and Myth Invented the Cosmos*. New York: Kodansha International, 1994 [1992].

Exploration of ancient ways of perceiving the universe, calculating star and planet movements, and incorporating that information into cultural practices and beliefs. Aveni uses ancient texts and scientific projections of ancient planetary and stellar alignments to understand past and present native cultures' beliefs as much more than "superstitious." Rather, he asserts that many are based on keen observations of natural phenomena indigenous to specific regions of the world.

Bachand, Holly, Rosemary A. Joyce, and Julia A. Hendon. "Bodies Moving in Space: Ancient Mesoamerican Sculpture and Embodiment." *Cambridge Archaeological Journal* 13:2 (2003): 238-247.

Discussion of effects of images of idealized human bodies on moving persons in ancient Mesoamerica at locations such as residential doorways, public mounds, and thrones. The authors' research queries here were inspired by gender theory, particularly that of Judith Butler who noted that "genders were 'ways of culturally interpreting the sexed body.'" These authors assign sex to nature and gender to culture.

Baker, Christopher P. *Costa Rica Handbook*. Third edition. Moon Travel Handbooks. Emeryville, California: Avalon Travel Publishing, Inc., 1999.

Basic guidebook to travel in the major regions of Costa Rica.

Ballinger, James K. and Ann Hornbaker. *The Stouse Collection: The Arts of Costa Rica*. Lawrence, Kansas: The University of Kansas Museum of Art, 1974.

Small catalogue of 58 pre-Columbian and 12 Colonial Costa Rican artworks displayed at the University of Kansas Museum of Art August 25 through October 6, 1974 from the collection of a university geography professor. Foreword by the director; preface by Mrs. Stouse, and essays on Costa Rican art in general and by media by the authors.

Balzer, Marjorie Mandelstam. "Sacred Genders in Siberia: Shamans, Bear Festivals, and Androgyny." In *Shamanism: A Reader*, edited by Graham Harvey, 242-261. New York: Routledge, 2003.

Essay recording the importance of gender transformations for shamans in indigenous Siberian cultures, particularly among the Chukchi, Koryak, Itelmen (Kamchadal), Siberian Eskimo (Iupik), the Northeastern Yukagir, the Amur Region Nivkh (Gilyak), and Nanai (Gold) in Northeastern Siberia. According to these groups, shamans, whether male or female, need to harness the sexual power of both genders to be fully effective. The most powerful male shamans do so through braiding their hair in the style of women's hair, wearing women's clothes, and most dramatically by "throw[ing] away the rifle and the lance, the lasso of the reindeer herdsman, and the harpoon of the seal-hunter, and tak[ing] to the needle and the skin-scraper," and occasionally taking on male lovers or husbands, but these men do not undergo "a complete sex change" (244). Strong shamanesses may also "become" men through change of hairstyle, dress, and skills, and choosing female lovers or wives. This trans-gender practice is seen in bear festivals in the region as well, where societal tensions emerge and anthropologists are able to study gender formations. The author also discusses instances of hermaphrodites in Siberian cultures and the hypothesis that strong shamans also gain power through sexual relations with spirits and through birthing animal spirits.

Baudez, Claude and Michael Coe. "Archaeological Sequences in Northwestern Costa Rica." *Akten des 34. Internationalen Amerikanistenkongresses, Wien, 18.-25. Juli 1960*, Vol. I, edited by Herbert Baldus, 366-373. Vienna: Vrlg Ferdinand Berger, 1962.

An early attempt by pioneering scientific archaeologists to outline ceramic stratigraphical findings for Greater Nicoya. The authors provided the period names Zoned Bichrome, Early Polychrome A and B, Middle Polychrome, and Late Polychrome and tried to correlate periods to Maya and Panamanian sequences but encountered problems arising from the lack of stratigraphic archaeology in Costa Rica and particularly in the areas in between Costa Rica and Mayaland.

Bishop, Ron, Frederick W. Lange, Suzanne Abel-Vidor, and Peter C. Lange. "Compositional Characterization of the Nicaraguan Ceramic Sample." In *The Archaeology of Pacific Nicaragua*, written by Frederick W. Lange and Wolfgang Haberland, 135-162. Albuquerque, New Mexico: University of New Mexico Press, 1992.

Analysis of over 1,200 sherds from Rivas and Ometepe Island as compared to 51 sherds from a 1983 archaeological survey of Nicaragua was used to determine chemical makeup and possible correlations between ceramic types and geographical locations, particularly differentiating certain types between northern (Nicaragua) and southern (Costa Rica) Greater Nicoya and trade items from Mesoamerica or elsewhere. Specific groups of ceramic types were identified based on chemical composition of ceramic pastes in the varying types, suggesting workshops specializing in a small number of various types. No workshops or original clay sources have been found to date for the types analyzed here. See Bishop, Lange, and Lange 1988 for a similar article with less emphasis on Nicaragua.

- Bishop, Ronald L., Frederick W. Lange, and Peter C. Lange. "Ceramic Paste Compositional Patterns in Greater Nicoya Pottery." In *Costa Rican Art and Archaeology: Essays in Honor of Frederick R. Mayer*, edited by Frederick W. Lange, 11-44. Boulder, Colorado: University of Colorado, 1988.

Discussion of ceramic paste testing through instrumental neutron activation analysis (INAA) undertaken by the authors at the Brookhaven Analytical Laboratories and later at the Conservation Analytical Laboratories of the Smithsonian of over 1,200 sherds from MNCR and Baudez excavations along the Tempisque River and the Gulf of Fonseca, vessels collected at the Hacienda Tempisque, Peabody Museum-Harvard excavations at Rivas, Haberland excavations at Ometepe Island, and a Lange, Sheets, and Martinez survey of Nicaraguan sites. Ceramic types were grouped according to chemical analysis and workshops specializing in several ceramic styles were suggested, but no workshops have been found to date. See Bishop, Lange, Abel-Vidor, and Lange for a similar article with more emphasis on the northern sector of Greater Nicoya.

- Blessing C.M., Rev. P. Agustín. "Apuntes sobre los indios Bribris de Costa Rica." *Revista de Costa Rica* Año III (1921): 99-101.

Brief synopses of several key events witnessed by the author regarding the Bribrí of eastern Costa Rica: specifically "Betzuk," the six-day fasting and cleansing rites prescribed by the *usekar* (top shaman) after the black virulence (*viruela negra*) of 1903; "Dekoluk," the custom overseen by a *sukia* upon the purchase of a dog; "Tradiciones de Los Cantores," the tale of SIBU [sic], the tallest and most brilliant man of white clothes, who died and brought himself back to life and taught the Cabeceras [sic] singing and dancing and instituted a lead singer and dancer, called USEKARA [sic], giving him the power over life and death and superiority over the Sukia in matters of life and death but not in the Sukia's power to send souls to the "infierno" [sic -- Afterlife]; "Procedimiento del Sukia," description of the Sukia as a witch/warlock, healer, or sorcerer/sorceress who diagnoses illnesses by sitting outside the home of the ailing on a bench at nighttime, singing, and divining with a Sukia stone, preferably from a deer; "Pubertad de los Jovenes Indias," the ritual of seclusion of a young girl upon first menstruation, and "Formalidades en un Matrimonio de Indios," the formal acceptance of a groom into a bride's family through cacao (cocoa) drinking over several days and petitions by the mother of the bridegroom to the father, ending in the groom becoming the husband by staying in his new wife's hammock overnight, drinking cacao in the morning and then the couple visiting his parents.

- Bonilla, Leidy D., Marlin Calvo, and Silvia Salgado. "Interpretaciones Preliminares del Sitio G-227-Salinas, Bahía Culebra." "Bay of Culebra Survey." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 45-66. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Suggestion that the site of Salinas along the Bay of Culebra, northwestern Costa Rica, was a salt production center in pre-Columbian times, beginning c. 300 CE (during a time of population growth in the region).

- Bozzoli de Wille, María Eugenia. "Symbolic Aspects of Bribrí Roles on the Occasions of Birth and Death." In *Sex Roles and Social Change in Native Lower Central American Societies*, edited by Christine A. Loveland and Franklin O. Loveland, 142-165. Urbana, Illinois: University of Illinois Press, 1982a.

Synopsis of her dissertation on the importance of pregnant women and male buriers as openers of the portal to the spirit world and regulators of tension in the society. The author highlights food rites (involving, for example, cacao and tapir meat), societal taboos, and color symbolism (particularly the red of achiote) in relation to birth and death, as well as connections to Bribrí religious beliefs associated with these characters, rites, taboos, and colors.

- _____. "Narraciones Talamanqueñas." *Vínculos* 8:1-2 (1982[b]): 1-12.

The third in the author's series in this journal of Bribri and Cabécar tales translated into Spanish. For this article, sixteen stories are presented with four interpreted. The bibliography she created for the first article is updated. The first story details ancient histories wherein Talamancan kings, *usékar*s (top shamans), and war chiefs rule and fight amongst the Teribes and Borucas. The war chiefs wore body decoration mimicking jaguar markings and rods made of bone through the lips intended to appear as whiskers, with each rod signaling an enemy chief killed in battle, but these war chiefs were not as powerful as the *usékar*, who could actually turn into a jaguar (story 1). There were also intermediaries for the *usékar*s who would speak to the people directly (story 6). Frogs and toads were women originally, and they sing for the rains in December, and the Talamancan God gave them to women (story 12).

_____. "Narraciones Bribris." *Vínculos* 3:1-2 (1978): 67-104.

The second article in a series of three recording Bribri and Cabécar stories. The narratives in this second article focus on stories about "the others" (gods, devils, enemies, neighbors, and strangers), the natural elements (the sun, the moon, the rain, hurricanes, fire, and earthquakes), hunting, plants, sicknesses and cures, and the place behind the sun.

_____. "Narraciones Bribris." *Vínculos* 2:2 (1977): 165-169.

The first article in a series of three to record Bribri and Cabécar stories of their past. The narratives recorded here are of the type that may be told during the day, as opposed to the nighttime stories, generally for curing. The Spanish used by the *awápa* (shaman-storytellers) has not been corrected by the author. She notes that the stories are performed in a rhythmic style that alternates between chanting and speaking. The article includes a pronunciation guide to Bribri, a glossary, a bibliography, and special "Bribri Texts" at the end, one of which is a history of cacao.

_____. "Birth and Death in the Belief System of the Bribri Indians of Costa Rica." Ph.D. thesis, Department of Anthropology, University of Georgia, Athens, Georgia, 1975.

In-depth look at Bribri rituals concerning birth and death and burial practices in the region, with specific connections to religious beliefs and creation stories. Contemporary Bribri men and women relive roles of the deities in the creation stories, as have their ancestors for millennia, according to Bribri ideas and understanding of (cyclical) history.

_____. "Contribuciones al conocimiento arqueológico de Pueblo Nuevo de Pérez Zeledón." *Informe semestral* (July-December 1962): 73-101.

Description of looted site of Pueblo Nuevo de Pérez Zeledón in the Valle del General in the southeastern part of Costa Rica. The site has terraced cemeteries with *laja*-stone tombs, once filled with gold, taken by looters, and ceramics salvaged by the author and analyzed for paste, surface, form, decoration, and other pertinent information.

Brannen, Laura. "An Approach to the Study of Unprovenienced Objects: Nicoyan Shoe Pots/Womb Urns." Unpublished manuscript, paper presented at the 39th Annual Chacmool Archaeological Conference, University of Calgary, Alberta, Canada, n.d.a [November 12, 2006].

Reassessment of a body of objects from legally-acquired museum and private collections and archaeological excavations. The objects have been misidentified as "shoe pots" for over one-hundred years, but through an examination of examples found in situ their function as womb-shaped urns has become apparent. The rich imagery on the museum and private collection pieces is now decipherable as a result of the new understanding of function from the archaeological works. (I have been invited to publish this paper in the online journal of the Anthropology Department of the University of Costa Rica, *Cuadernos de Antropología*; hopefully the paper will be online by the end of 2009 or early 2010, under the name Laura M. Wingfield.)

- _____. "Latin American Nationalist Narratives in Transition: Museums of Mexico, Guatemala, and Costa Rica." Master's thesis, Art History Department, Emory University, Atlanta, Georgia, n.d.b [2007]
- Thesis comparing the presentation of indigenous cultures within national museums in three distinctly different Latin American nations.
- _____. "Hummingbirds, A Flutter of Color, in a Nasca Cross-Knit Loop Stitch Embroidered Border." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, n.d.c [2002].
- Paper discussing the identification of hummingbirds with a female deity dedicated to weaving and living priestess-shamanesses who embodied this deity on earth.
- _____. "King's Role in the OtherWorld: Epitome of a Royal Tomb, that of Ramesses VI." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, n.d.d [2001].
- Paper analyzing dynastic tomb art that portrayed the king as the reincarnation of the god Horus at birth and as Horus's father Osiris in adult life and at death. Female goddesses of fertility and birth and intended uterine spaces for the tomb and coffin are paramount.
- _____. "Representing the Cycle of Life and Death Along the Big River: Abstraction in Diquís Art." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, n.d.e [2001].
- Paper evaluating and synthesizing varying media of Diquís art in conjunction with archaeological reports and ethnohistoric and ethnographic reports for Diquís descendants still living in the region to give a picture of life in the region from c. 500-1500 CE.
- _____. "Symbol of Inka Royalty: The Puma (Mountain Lion)." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, n.d.f [2001]
- Assessment of the role of the mountain lion and jaguar in Inka art and power.
- _____. "Duccio's Rucellai *Madonna*: 'In Between' Heaven and Earth, Divine and Fleshly, Past and Present." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, n.d.f [2000].
- Seminar paper on the role of the Virgin Mary as a model for female citizens in Renaissance Florence. A consideration of the need for depictions of the Virgin Mary in contemporary garb in order to bring her to the reality of that time period as well as to connect her mentally to contemporary women is presented.
- Bransford, J.F. "Papers Relating to Anthropology: The Guatuso Indians of Costa Rica: Note." In *Annual Report of the Board of Regents of the Smithsonian Institution, Showing the Operations, Expenditures, and Condition of the Institution for the Year 1882*, 677-681. Washington, D.C.: Government Printing Office, 1884.
- Brief description of the remaining Guatuso people of the Atlantic Watershed of Costa Rica in the late nineteenth century.
- Bray, Warwick. "Gold, Stone, and Ideology: Symbols of Power in the Tairona Tradition of Northern Colombia." In *Gold and Power in Ancient Costa Rica, Panamá, and Colombia: A Symposium at Dumbarton Oaks 9 and 10 October 1999*, edited by Jeffrey Quilter and John W. Hoopes, 301-343. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2003.

Comparison of ancient Tairona gold and stone figures to those of other Chibchan groups north of Colombia in the Isthmus and to similar images in wood and feathers of nineteenth- and twentieth-century Chibchan groups in Colombia with direct parallels to religious figures in these later groups. The early gold figures are clearly most often female, while later gold and more recent Colombian Chibchan art from the Tairona area represent males as religious figures.

_____. "Gold Work." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 152-166. New York: Harry N. Abrams, Inc., 1981.

Essay placing ancient Costa Rican gold work in the trajectory of pre-Columbian metallurgical chronology, briefly explaining three gold-producing regions of Costa Rica, and describing their distinct styles.

Bray, Warwick, Leonor Herrera, and Marianne Cardale Schrimppff. "The Malagana Chiefdom, A New Discovery in the Cauca Valley of Southwestern Colombia." In *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*, written by Armand J. Labbé, Julie Jones, Warwick Bray, Ana María Falchetti, Leonor Herrera, and Marianne Cardale Schrimppff, 121-161. New York: American Federation of the Arts; Seattle: University of Washington Press, 1998.

Review of a c. 350 BCE-200 CE site in southwestern Colombia, dependent on palms and extensive maize agriculture, and apparently a distinctive part of the Ilama culture of the Western Cordillera. (Malagana whistling jars with female forms were excavated [see Bray 1992, fig. 132]. Also, throughout the text, human-shaped secondary burial urns from throughout Colombia are illustrated with comparative information for their varying shapes and motifs.)

Broad, William J. "Complex Whistles Found to Play Key Roles in Inca and Maya Life." *New York Times* March 29, 1988.

Article about recent examinations of ancient whistling vessels and effigies and their uses in Ink and Maya cultures and those of their predecessors and neighbors.

Brumfiel, Elizabeth M. "Asking about Aztec Gender: The Historical and Archaeological Significance." In *Gender in Pre-Hispanic America: A Symposium at Dumbarton Oaks, 12 and 13 October 1996*, edited by Cecilia Klein, 57-85. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2001.

Assessment of previous assertion by June Nash in 1978 that "imperial expansion resulted in the subordination of Aztec women" (61). Brumfiel uses "artifacts and images, floor plans, and burials from nonelite contexts...to reconstruct gender systems" (as suggested by Costin in 1995) to suggest that Aztec women had more power than previously believed within the empire.

Buchillet, Dominique. "Sorcery Beliefs, Transmission of Shamanic Knowledge, and Therapeutic Practice among the Desana of the Upper Río Negro Region, Brazil." In *Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia*, edited by Neil L. Whitehead and Robin Wright, 109-131. Durham, North Carolina: Duke University Press, 2004.

Descriptions of Brazilian Desana patrilineal culture, particularly its varying levels of shamans and their practices. (As with Talamancan cultures in Costa Rica, the high-level "jaguar-shamans," called *usekölpa* or *usékars* in Bribri and *yea* in Desana, were essentially eradicated by Catholic missionaries, while the lower-level curing shamans, *awápa* in Bribri and *kumua* in Desana, survived due to their less public nature. In both cases the latter shamans preserve the cultural practices.)

Burgh, Theodore. "Who Played What, When, and Where? A Discussion of Sex and Gender in the Musical Culture of Iron Age Israel/Palestine." Paper presented at Ancient Song in Cross-Cultural

Perspective: Ritual, Performance, and History Symposium, Michael C. Carlos Museum of Emory University Atlanta, Georgia, March 3-5, 2006.

Sex and gender were differentiated as physical versus cultural, respectively. Images of performers previously identified as women were challenged and reconsidered as ambiguously gendered characters. The speaker analyzed the images with an emphasis on shared sexual traits of beards and breasts in particular. He researched textual records discussing cross-dressing male actors to corroborate his interpretation of the images as transvestite practices of performers. He also questioned other images with possibly gender-ambiguous figures.

Callaghan, Richard. "Prehistoric Trade between Ecuador and West Mexico: A Computer Simulation of Coastal Voyages." *Antiquity* 77:298 (2003): 796-804.

Geographical study using computer models of trade winds and currents that allowed for travel via sailing rafts between Ecuador and West Mexico in pre-Columbian times, with stops at the Gulf of Fonseca and the Nicoya Peninsula hypothesized.

Callaghan, Richard and Warwick Bray. "Simulating Prehistoric Sea Contacts between Costa Rica and Colombia." *Journal of Island and Coastal Archaeology* 2:1 (2007): 4-23.

Discussion of viable water routes between Atlantic Coast Costa Rica and northern Colombia, including maps of computer-simulated routes based on navigational currents.

Calvin, Inga. "Rollout Photography of Polychrome Pottery from El Salvador." *Reports Submitted to FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc.) online* (March 30, 2001) <<<http://www.famsi.org/reports/96042/>>>

Explanation of author's plan for her dissertation research into ceramics from El Salvador that show a shared history with the Maya to the north and Greater Nicoya to the south.

Calvo Mora, Marlin, Leidy Bonilla Vargas, and Julio Sánchez Pérez. *Costa Rica: Gold, Jade, Forests/Oro, Jade, Bosques*. Seattle, Washington: University of Washington Press, 1995.

Catalogue of the best pieces of art from the major museums of San José, Costa Rica that were exhibited in a traveling show around the United States. The catalogue discussed the two most prized media of ancient Costa Rica, gold and jade, in regard to the environment of Costa Rica with little attention to ethnohistoric sources. Some extraordinary volcanic stone and a few ceramic pieces were also included.

Campbell, Joseph. "Mythological Themes in Creative Literature and Art." In *Myths, Dreams, and Religion*, edited by Joseph Campbell, 138-175. New York: E.P. Dutton & Co., Inc., 1970.

Essay outlining Campbell's "four functions of mythology": human consciousness of mortality within the world and the need for redemption (mystical); creation of a cosmology (cosmological); authorization of a moral code (social); and shaping individuals to the aims of their culture (psychological). He discusses the need for flexibility within these functions for the continuation of a mythology as well as the need for a static art of traditional images.

Carlsen, Robert S. "Preliminary Investigations into the Ceramic Seals and Roller Stamps of Costa Rica." In *Costa Rican Art and Archaeology: Essays in Honor of Frederick R. Mayer*, edited by Frederick W. Lange, 189-200. Boulder, Colorado: The University of Colorado, 1988.

Brief comparison of ancient Costa Rican flat and roller stamp designs to patterns depicted on ceramic effigies. Stamp impressions made from stamps in the Denver Art Museum collection are illustrated as is a Denver Art Museum effigy with a design that clearly matches that of a stamp.

Parallels to other cultures are suggested, but interpretations are eschewed because the essay is merely preliminary.

Carneiro, Robert L. "What Happened at the Flashpoint? Conjectures on Chiefdom Formation at the Very Moment of Conception." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 18-42. Gainesville, Florida: University Press of Florida, 1998.

Suggestions of how chieftaincies became chiefdoms c. 1000 CE in Central America, the region of the Americas where chiefdoms were paramount at the time of Spanish arrival. Small chieftaincies are much more difficult to ascertain from the archaeological record than chiefdoms, because in small chieftaincies control is not as centralized as in chiefdoms. Chiefdoms require more organized labor and, resultingly, less individualized creativity from artists working for the chief. Pre-Columbian Costa Rica likely evolved from small chieftaincies to chiefdoms by the time of the Spanish invasion, but perhaps as late as c. 1000 CE, chieftaincy level society was predominant. Also, Carneiro notes that war leaders gained power in chieftaincies during times of scarce resources. He discusses the transformation from chieftaincies to chiefdoms in the Antilles and along the coast of Brazil during such times and compares these cultures to Jivaro groups in tropical lowland environments with abundant resources.

Castillo-Barquero, Magdiel. "The Context and Meaning of the Zapatera Sculptures: Punta del Sapote: Mound 1." Master's thesis, Department of Art History, University of Texas, Austin, Texas, May 1989.

Thesis situating ancient stone sculptures on Lake Nicaragua's Zapatera Island in the trajectory of stonework in the Americas and reconstructing the ancient arrangement of 12 stone columns at the base of a sacrificial mound, around which the sculptures possibly functioned as calendrical markers in the Chorotegan calendar. Castillo-Barquero's work emphasized the importance of male and female fertility in ancient Chorotegan culture and its expression in this highly figurative art.

Cervantes Gamboa, Laura. "Sounds Like Music: Ritual Speech Events among the Bribri Indians of Costa Rica." Ph.D. thesis, University of Texas, Austin, Texas, 2003.

Detailed account of Bribri chants of contemporary shamans of a lower level in Bribri society (called "Sukias" by Blessing 1921 and "awápa" by the Bribri, as opposed to the *úsêkölpa* [also spelled *usékares* in Spanish], the highest level shaman but now an extinct category due to Catholic and Fundamental Christian proselytization in Costa Rica, according to Cervantes Gamboa). The author worked very closely with several *awápa* to record in Bribri their chants of creation, for weddings, births, healing, staffbearing, hunting, house buying, divination, and so forth. The recordings are transcribed in Bribri, Spanish, and English with some suggestion of the intonations of the chants.

Chant, Sylvia. "¿Crisis en la familia? ¿Crisis en la masculinidad? Reflexiones sobre las masculinidades, el trabajo y la familia en el noroeste de Costa Rica." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, 177-195. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002.

Results of a study undertaken in northwest Costa Rica in the cities of Liberia, Cañas, Santa Cruz, Nicoya, and Veintisiete de Abril to determine the opinions of lower-class men regarding sexual relations, marriage, fatherhood, and gender.

Cheetham, David. "Gods and Rulers." *Archaeology* 58:6 (November/December 2005). (Accessed online October 10, 2006) <<<http://www.archaeology.org/0511/reviews/maya.html>>>

Review of the exhibition *Lords of Creation: The Origins of Sacred Maya Kingship* (see Fields and Reents-Budet 2005 below).

Chenault, Mark L. "Jadeite, Greenstone, and the Precolumbian Costa Rican Lapidary." In *Costa Rican Art and Archaeology: Essays in Honor of Frederick R. Mayer*, edited by Frederick W. Lange, 91-109. Boulder, Colorado: The University of Colorado, 1988.

Summary of the author's work on ancient Costa Rican jade and greenstone jewels, particularly explaining the technology of manufacture of the pieces, comparing Costa Rican techniques to those of the South Pacific, and discussing the varying stone types used by Costa Rican lapidary artists. Illustrations of varying techniques and relevant pieces are included.

_____. "Technical Analysis of Precolumbian Costa Rican Jadeite and Greenstone Artifacts." Master's thesis, Department of Anthropology, University of Colorado, Boulder, Colorado, 1986.

Full discussion of techniques of manufacture of ancient Costa Rican jade and greenstone pendants and earspools and their sources (jadeite and omphacite traded in from Guatemala and serpentine and other greenstones more likely from local sources).

Classen, Constance. *Inca Cosmology and the Human Body*. Salt Lake City: University of Utha Press, 1993.

An excellent analysis of Inca understanding of their world in relation to the human form. Classen lived in Tucumán, Peru and recorded Kechwa tales before embarking on her research of Inka ideology. Of primary importance here is her discussion of *hanan* and *hurin* in relation to the human form and her comparison of the human body to that of a puma, particularly within the city of Cuzco (41ff; 102ff).

Claasen, Cheryl and Rosemary A. Joyce, eds. *Women in Prehistory: North America and Mesoamerica*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1997.

Collection of essays culled from papers presented at the Third Archaeology and Gender Conference, focusing on the Americas, held at Appalachian State University in Boone, North Carolina in September 1994. The papers range from Paleo-Indian onward from the Arctic to Central America. The authors focused on how gender was created, performed, and reiterated in the cultures discussed.

Cleveland Museum of Art. "Cylinder Seal Necklace (500-400 B.C.)." *Cleveland Museum of Art online* (January 7, 2004) <<clevelandart.org/exhibcef/mg/html/6901895.html>>

Example of a cylinder seal with possibly "magical" properties for its user and wearer.

Clifford, Paul. "Catalogue." In *Art of Costa Rica from the Arthur M. Sackler Collections: Pre-Columbian Painted and Sculpted Ceramics*, edited by Lois Katz, 50-291. Washington, D.C.: The Arthur M. Sackler Foundation and the AMS Foundation for the Arts, Sciences and Humanities, 1985.

Detailed descriptions of ancient Costa Rican ceramics with accurate typological research and good references.

Coe, Michael D. et al. *Olmec World: Ritual and Rulership*. Princeton, New Jersey and New York: The Art Museum, Princeton University in association with Harry N. Abrams, Inc., 1995/6.

Compilation of essays with a catalogue by Tate et al. paralleling Olmec art and traditions with those of the better-documented, later Maya and suggesting shared Mesoamerican traits as early as 1500 BCE. Varying iconography of the avian serpent, jaguar earth monster, the "Olmec dragon," the sky serpent, the maize god, and child deities are compared and contrasted by the different authors with some shared understanding of the different characters and some differences in interpretation. An essay on Olmec jade and greenstone sources by George Harlow helps

differentiate Olmec, Maya, and Pacific Coast sources of the "precious" green stones of the ancient Americas.

Coe, Michael and Claude Baudez. "The Zoned Bichrome Period in Northwestern Costa Rica." *American Antiquity* 26:4 (April 1961): 505-515.

Summary of the findings of the two authors for Coe's work along the Tempisque River and Baudez's along the Pacific Coast of the Nicoya Peninsula. With this work, the two authors further debunked the idea that Guanacaste-Nicoya's pre-Columbian history was shallow and not deep. They paralleled archaeological phases in Nicoya with those in Mesoamerica and established the first firm chronology for the region dating back to c. 800 BCE. Of particular note are the inverted (Rosales Zoned Engraved?) urns with child burials found at Matapalo (near Tamarindo Bay) c. 300 BCE (508).

Cooke, Richard. "The Native Peoples of Central America during Precolumbian and Colonial Times." In *Central America: A Natural and Cultural History*, edited by Anthony G. Coates, 137-176. New Haven, Connecticut: Yale University Press, 1997.

General summary of indigenous peoples in Central America with more information provided for Panamá, Cooke's area of expertise.

Corrales Ulloa, Francisco. "Prospección y excavaciones estratigráficas en el Sitio Curré (P-62-CÈ) Valle del Diquís, Costa Rica" *Vínculos* 11:1-2 (1985): 1-5.

Excavation report for a representative ancient Chibchan site in southeastern Costa Rica.

Constenla Umaña, Adolfo. "Lenguas de la Gran Nicoya." *Vínculos* 18-19 (1992/1993): 191-208.

Introduction to recent linguistic studies for Costa Rica and specifically Greater Nicoya, detailing early to late Chibchan through late Oto-Manguean and Nahuatl languages in the area with possible Misumalpan and Pipil additional languages. Older names for languages are tied to more current ones. A key piece of information from this text is: "Matagalpa is one of the five languages integrated into the Misumalpan lineage [language? dialect?], whose existence was astutely proposed by Walter Lehmann (1910). The rest are Miskito, Northern Sumo (or, simply, Sumo), Southern Sumo (or Ulúa [Ulva?]), the Matagalpa, and the Cacaopera. Of these languages, the last was extinguished during the first third of the [twentieth] century (Campbell 1975: 45). This lineage [language? dialect?] could be related to the Chibchan and Lenca family; however, the existence of this relationship still has not been proven (cf. Constenla Umaña, 1991: 29-30, 187-189)" (195-196). The Matagalpa and Cacaopera languages, of western and central Nicaragua, were separated 1200 years ago, c. 800 CE, when the Oto-Manguean groups likely entered Nicaragua (197). Constenla does not believe the Miskito story, recorded by Lehmann and also Heath, that they originally inhabited the Isthmus of Rivas; he believes the informant bore false witness. Constenla also does not believe that the Corobicí are the same as the Guatuso or Maleku; Constenla's work with oral traditions of the Guatuso/Maleku do not include any references to plants, animals, or topographical features of Guanacaste; therefore, he believes that their origins are not in Guanacaste, as the Corobicí people's would have been. Based on linguistic evidence presented by Conzemius, Constenla believes that the Corobicí are the Rama of southeastern Nicaragua, and that the Voto (said to be Rama by Lehmann although Constenla has no linguistic evidence for this), Corobicí, and Rama fall into the Voto Family of Chibchan and are related to Guatuso/Maleku and Huetar but separated in time. Constenla believes that these languages are probably the extinct languages of Greater Nicoya. "[T]he presence of these peoples in the Costa Rican/Panamanian isthmus is very ancient. The fragmentation of Proto-Chibchan was initiated probably in Costa Rican or Panamanian territory in the third millennium before Christ [3000-2000 BCE]" (199). The Voto Family was displaced from Greater Nicoya by Oto-Manguean invasions c. 800 CE. Chorotega and Chiapanec are the two main Oto-Manguean languages, and they split from each other c. 600-700 CE; the Chorotega began their migration southward at this time due to the

fall of Teotihuacan (200). The Nicaraos were of the Aztec family for 1500 years and the Uto-Aztecan lineage for 4800 years; the Nicaraos entered Greater Nicoya sufficiently later than did the Chorotegans (201). Constenla summarized William Fowler's work on the migrations of Nahuatl speakers into Guatemala, El Salvador, and Nicaragua and then critiques it. Constenla analyzes the Nahuatl of the Nicaraos, as compared to that of "Classic Nahuatl" and Pipil and concludes that Nicaraos is much closer linguistically to Classic Nahuatl and not Pipil and that the Nicaraos could not have migrated from the Pipil as Fowler suggested (to arrive c. 1200 CE in Greater Nicoya). Instead Constenla hypothesizes that the Nicaraos arrived by sea into Greater Nicoya "relatively recently" (a century before Contact?) (201-204).

_____. "Tres textos guatusos del ciclo narrativo de las uniones con los animales." *Estudios de lingüística chibcha* 10 (1991): 101-119.

Analysis of three tales in Guatuso, a Chibchan language of northern Costa Rica, which tell of the marriage of animals, a theme signaled by Lévi-Strauss as common in the Americas and originating in Siberia. The animals highlighted in the Guatuso versions are jaguars, monkeys, and tapirs.

_____. "Morfofonología y morfología derivativa guatusas." *Estudios de lingüística chibcha* 9 (1990): 81-122.

Summary of basics of the Guatuso language, a Chibchan language spoken by approximately 300 people in the canton of Guatuso in the province of Alajuela, in the plains of northern Costa Rica.

_____. "Comparative Chibchan Phonology." Ph.D. thesis, University of Pennsylvania, Philadelphia, Pennsylvania, 1981.

Dissertation compiling and analyzing key characteristics of the Chibchan language from the Pech in Honduras southward to the Muisca and later Kogi, Iwa, and so forth of Colombia. The author determined that earlier assessments of the origins of the Chibchan language as based in the Muisca region of Colombia were erroneous and that Chibchan originated in the Isthmus.

Cordy-Collins, Alana. "Blood and the Moon Priestesses: Spondylus Shells in Moche Ceremony." In *Ritual Sacrifice in Ancient Peru*, edited by Elizabeth P. Benson and Anita G. Cook, pgs. 35-53. Austin, Texas: University of Texas Press, 2001.

Comparison of clothing styles and spondylus shell implements worn and used by characters in the art of the Maya and Moche c. 720 CE. The author asserts there was not only a trade relationship between the two but also shared attributes for moon priestesses, thus suggesting shared esoteric knowledge.

Cordy-Collins, Alana, et al. *Spondylus: ofrenda sagrada y simbolo de paz*. Primera Edición. Museo Arqueológico Rafael Larco Herrera. Fundación Telefónica del Perú, 1999.

Small book summarizing the history of the importance of spondylus shell in the ancient Americas, particularly in the Andes.

Coulter, H. David. *Anatomy of Hatha Yoga: A Manual for Students, Teachers, and Practitioners*. Honesdale, Pennsylvania: Body and Breath Inc., 2001.

Guide to positions of Eastern meditation with anatomical illustrations.

Creamer, Winifred. "Production and Exchange on Two Islands in the Gulf of Nicoya, Costa Rica, A.D. 1200-1550." Ph.D. thesis, Tulane University, New Orleans, Louisiana, 1983.

Dissertation analyzing Period VI materials excavated at the Chira and San Lucas Islands of the Gulf of Nicoya. A black ware traded throughout Greater Nicoya was determined to be

manufactured there, as had been suggested in early Spanish chronicles, but evidence for the two islands as major locuses of trade along the Pacific between Mesoamerica and South America during this Period was not found: intense local trade was noted, but only scant evidence of trade to the distant north and to Panamá was evident.

_____. "Sistemas de Intercambio en el Golfo de Nicoya, Costa Rica, 1200-1550 d.C." *Vínculos* 8: 1-2 (1982): 13-38.

Summary of her dissertation research in Spanish.

Creamer, Winifred and Jonathan Haas. "Less than Meets the Eye: Evidence for Protohistoric Chiefdoms in Northern New Mexico." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 43-67. Gainesville, Florida: University Press of Florida, 1998.

Throughout the ancient U.S. Southwest small chieftaincies emerged and fell, never to reach chiefdom status. There has been debate about the level of political organization in the Pueblos just before the time of Conquest. The authors investigate this 200-year period and discuss the dissolution of Puebloan council systems with religious leaders who likely acted as civil leaders (59) in pre-Conquest times, suggesting a form of theocracy. The Spanish eliminated councils, however, replacing them with individuals so the former chieftaincy system dissolved. Creamer and Haas conclude that in the Protohistoric period for the Rio Grande Valley the evidence of extensive trade and warfare suggests chieftaincies but the lack of accumulated personal wealth for chieftains does not suggest a move toward established chiefdoms.

The authors also discuss in some depth the key characteristics of chiefdoms: that chiefdoms represent at least 1000 people as subjects with "some degree of heritable social ranking and economic stratification," citing Earle 1991 here. They also note that there are "expected material characteristics of chiefdoms, including differences in size and quality of residences, site-size hierarchy, communal labor projects at the regional level, surplus food production, specialized craft production, extensive exchange of subsistence and sumptuary goods, and intensified warfare." "Differential access to basic resources implies a power differential within the population" (45).

_____. "Tribe versus Chiefdom in Lower Central America." *American Antiquity* 50 (1985): 738-754.

Discussion of varying political structures for ancient Nicaragua to Panamá with an emphasis on the Gulf of Nicoya as tribal from c. 1300-1502 and Panamá as run by chiefdoms from c. 300-1502.

Cummins, Tom. "Nature as Culture's Representation: A Change of Focus in Late Formative Iconography." In *Archaeology of Formative Ecuador*, edited by J. Scott Raymond et al. , 423-464. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2003.

Excellent article reevaluating Chorrera ceramics in light of shamanic and synaesthetic visions.

Cummins, Tom et al. *Arte Prehispánico del Ecuador: Huellas del Pasado, Los Sellos de Jama-Coaque*. Miscelanea Antropologica Ecuatoriana Serie Monografica 11, Publicación del Area Cultural del Banco Central del Ecuador. Guayaquil, Ecuador: Banco Central del Ecuador and Unidad Editorial and Dirección Regional de Programas Culturales, Guayaquil, Ecuador, 1996.

Catalogue of ancient Ecuadorian flat and roller stamps from the Jama-Coaque culture of c. 300 CE, published in Spanish and English. Comparison of stamp designs to impressions on ceramic female effigies were made and seem to confirm use of the stamps for body decoration. Interpretation of the designs was minimal, suggesting only that they were symbols of

communication but not glyphs. The full text is available online as a pdf at << <http://www.museos-ecuador.com/bce/preview.asp?t=editoriales&id=27>>>.

Dahlberg, Frances, ed. *Woman: The Gatherer*. New Haven, Connecticut: Yale University Press, 1981.

Assessment of woman's place in the history of humankind, as a gatherer. Written in the wake of the feminist movement.

Damian, Carol. "From Pachamama to the Virgin Mary: What the Spanish Never Saw." In *Andean Art: Visual Expression and Its Relation to Andean Beliefs and Values*, edited by Penny Dransart, 109-130. Proceedings of the Arte Andino -- Expresión y su Relación con las Creencias y Valores Andinos Symposium of the 46th International Congress of Americanists, Tulane University, New Orleans, Louisiana, July 1990. Worldwide Archaeology Series Vol. 13. Brookfield, Vermont: Avebury Publishing, 1995.

Essay asserting Andean syncretic approach to accepting the Catholic mother goddess of Mary, with specific focus on the paintings of the school of Cusco, Peru, the archaeological record visualizing female deities and priests from Chavín to Inka, and early Spanish Colonial texts. Reiteration of Spanish ignorance of indigenous understandings of the world.

D'Anglure, Bernard Saladin. "Rethinking Inuit Shamanism through the Concept of the 'Third Gender.'" In *Shamanism: A Reader*, edited by Graham Harvey, 235-241. New York: Routledge, 2003.

Brief analysis of cosmological and gender-related beliefs of an Inuit village of approximately 1,000 people in the Igloolik area of Canada's central arctic and an introduction to "rethinking" gender-crossing by shamans and religious leaders the world over. Igloolik Inuits believe they are capable of changing their sex-gender in the womb and as youths. Some retain memories of being inside the womb and deciding which gender to be. The womb is conceived of as the interior of an igloo. Shamans seem to be considered gender-neutral and therefore better able to traverse worlds. Includes a diagram of the Igloolik cosmos constructed by the author.

Day, Jane Stevenson. "Las figuras femeninas de la Gran Nicoya." *Vínculos* 21: 1-2 (1997): 29-42.

Description of some key Greater Nicoyan ceramic female effigies with the suggestion that their body patterning or placement atop volcanoes denotes their role as shamans in ancient Greater Nicoya.

_____. *Precolumbian Art from the Collection of Paul L. and Alice C. Baker*. Tucson, Arizona: Tucson Museum of Art, 1996.

Catalogue of pre-Columbian art from West Mexico to Peru with brief descriptions of each object and region. (A female figure wearing a roller stamp as a necklace stands out as a possible use for Costa Rican roller stamps.)

_____. "Central Mexican Imagery in Greater Nicoya." In *Mixteca-Puebla: Discoveries and Research in Mesoamerican Art and Archaeology*, edited by H. B. Nicholson and Eloise Quiñones Keber, 235-248. Culver City, California: Labyrinthos, 1994.

Analysis of design motifs from Late Period V and Period VI Nicoyan pottery and Cholula pottery of Mexico of the same time, based on the author's dissertation research. Certain motifs are found only in the Nicoyan pottery, suggesting to the author that a small band of Cholulan peoples migrated out of Mexico around 800 CE and settled in the Lake Nicaragua area, where they retained some Mixteca-Puebla beliefs and cultural practices but evolved as a distinct group over the next 700 years before the Spanish invasion. Depictions of gold jewelry on the Nicoyan figures are also noted and compared to symbols for gold in pre-Hispanic Mexican books.

_____. "The Media of Ritual." In *Precolumbian Jade: New Geological and Cultural Interpretations*, edited by Frederick W. Lange, 289-306. Salt Lake City, Utah: University of Utah Press, 1993.

Comparison of depictions of jade and gold jewelry on Nicoyan pottery from c. 300 BCE to the Conquest with trade possibilities discussed.

_____. *Aztec: The World of Moctezuma*. Foreword by Eduardo Matos Moctezuma. Denver, Colorado: Denver Museum of Natural History and Roberts Rinehart Publishers, 1992.

Guide to an exhibition on the Aztecs at the Denver Museum of Natural History in the early 1990s with full-color illustrations of possible activities of the Aztecs.

_____. "Polychrome Ceramics and Iconography." In *Art of Costa Rica from the Arthur M. Sackler Collections: Pre-Columbian Painted and Sculpted Ceramics*, edited by Lois Katz, 38-49. Washington, D.C.: The Arthur M. Sackler Foundation and the AMS Foundation for the Arts, Sciences and Humanities, 1985.

Essay for traveling exhibition of Costa Rican pottery, almost identical to "Central Mexican Imagery in Greater Nicoya" (see above).

_____. "New Approaches in Stylistic Analysis: The Late Polychrome Period Ceramics from Hacienda Tempisque Guanacaste Province, Costa Rica." Ph.D. thesis, Department of Anthropology, University of Colorado, Boulder, Colorado, 1984.

Dissertation cataloguing whole vessels of Period VI from a farm in Costa Rica where the pieces had been collected by the owners while cultivating the fields. The pieces were analyzed for specific motifs, and those were compared to Mixteca-Puebla motifs of Central Mexico dating to the turn of the first millennium CE. Trade associations and migrations were investigated in light of these objects and the analyzed motifs.

_____. "Decorated Ceramic Types from the Late Polychrome Period: 1200-1550 A.D. -- Hacienda Tempisque, Guanacaste Province, Costa Rica." *Vínculos* 8:1-2 (1982): 39-64.

Summary of Greater Nicoya Late Polychrome types Day studied at Hacienda Tempisque for her dissertation. Lengthy descriptions of each type in English with illustrations.

Day, Jane Stevenson and Alice Chiles Tillett. "The Nicoya Shaman." In *Paths to Central American Prehistory*, edited by Frederick W. Lange, 221-235. Niwot, Colorado: The University Press of Colorado, 1996.

Jointly-written article on the possibility that female figures in ancient Nicoya were not merely fertility figures but likely powerful shamanesses. The article is based on Tillett's thesis on Rosales Zoned Engraved ceramics, one of the first major types in Greater Nicoya with an abundance of female effigy vessels, and Day's dissertation and work with Jan and Frederick R. Mayer of Denver, Colorado building their collection of Costa Rican art. The authors mention one to three objects each from Period IV, Early Period V, and Early Period VI, but none from Late Period V or Late Period VI. They trace the depiction of female shamans from seated and meditating poses of Period IV to mountain spirits atop Nicaraguan volcanoes in Early Period V to a jaguar woman in Period VI. They suggest the importance of females as religious leaders in ancient Nicoya but do not explain the persistence of female power imagery and its relevance to political leadership in the region or reasons for transitions in the effigies over time.

Dean, Carolyn. "Andean Androgyny and the Making of Men." In *Gender in Pre-Hispanic America: A Symposium at Dumbarton Oaks, 12 and 13 October 1996*, edited by Cecilia Klein, 143-182. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2001.

Essay on the development of gender identities in Andean society based on colonial documents, particularly a letter regarding inheritance and Guaman Poma's and Pachacuti Yamqui Salcamaygua's illustrations. The author traces the traits that transform boys to men and girls to women and the opposites used to confirm these identities, including the opposite sex and purported effeminate men and warrior women in the far-off eastern corners of what was the Inka Empire.

De Bock, Edward K. "The Waterlily Ritual: An Andean Political and Religious Ceremony of the Moche Culture." *Journal of the Steward Anthropological Society* 26: 1-2 (1998): 1-18.

Re-analysis of a Moche ritual depicted on fine-line painted pots, previously called the "Badminton Game," with the suggestion that female symbols of vultures, anthropomorphic owls, jars, and the waterlily are key in this ceremony, now termed the "Waterlily Ritual."

De la Cruz, Ellen Ivonne. "Costa Rican Maceheads: Their Symbolic Significance and Role in Information Exchange." Master's thesis, Department of Anthropology, Southern Illinois University, Carbondale, Illinois, May 1981.

Thesis analyzing Costa Rican maceheads to determine function and meaning, suggesting the stone maceheads were ceremonial in use and symbolized clan affiliations for the leader who held his or hers in life and was later interred with it. Chibchan clans with animal affiliations were assessed for validity of animal associations of the maceheads.

Deloria, Jr., Vine. *For This Land: Writings on Religion in America*. Edited and with an introduction by James Treat. New York: Routledge, 1999.

History of late twentieth-century religious movements in the United States which impacted Native Americans; Native American religious movements, spirituality, and practices, such as the Vision Quest; and the politics affecting both. The essay on "Native American Spirituality," originally written in 1977, explains how respect for elders and a lifetime of achievements from youth to motherhood to the status of "grandmother" for women and likewise to "grandfather" for men is integral to Native American understanding of themselves and their culture.

Diehl, Richard A. and Michael D. Coe. "Art, Ritual, and Rulership in the Olmec World." In *The Olmec World: Ritual and Rulership*, edited by Michael D. Coe. Princeton, NJ: Art Museum, Princeton University in association with Harry N. Abrams, New York, 1995.

Article examining ancient Mesoamerican rule along the Gulf Coast of Mexico.

Dransart, Penny. "Women and Ritual Conflict in Inka Society." In *Images of Women in Peace and War: Cross-Cultural and Historical Perspectives*, edited by Sharon Macdonald, Pat Holden, and Shirley Ardener, 62-77. London: Macmillan Education in association with the Oxford University Women's Studies Committee, 1987.

Possibilities of women as warriors or war leaders in Inka society are explored with an emphasis on problems associated with using Spanish sources, because of the lack of understanding of indigenous cultures the Spanish had.

Drolet, Robert P. "The House and the Territory." In *Wealth and Hierarchy in the Intermediate Area: A Symposium at Dumbarton Oaks, 10th and 11th of October, 1987*, edited by Frederick W. Lange, 207-242. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 1992.

Presentation of findings from excavations in the Diquís region of southeastern Costa Rica regarding household structures and related basic tools within and nearby and other distinct specialized art producing facilities, suggesting Chibchan chiefdoms from c. 1000 CE onward.

_____. "Social Grouping and Residential Activities within a Late Phase Polity Network: Diquís Valley, Southeastern Costa Rica." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-83): 325-338. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Similar paper to "The House and the Territory" above with different illustrations and a greater focus on maize agriculture.

Durán, Fray Diego. *Book of the Gods and Rites and The Ancient Calendar*. Translated and edited by Fernando Horcasitas and Doris Heyden. Foreword by Miguel León-Portilla. Second printing. The Civilization of the American Indian Series. Norman, Oklahoma: University of Oklahoma Press, 1975 [1971 (16th century)].

Chronicler's recording of Nahuatl religious beliefs, ceremonies, and calendars of Central Mexico.

Easby, Elizabeth Kennedy. "Jade." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 135-151. New York: Harry N. Abrams, Inc., 1981.

History of Costa Rican jade working known in 1981 with details of jade or greenstone scientific names and sources, manufacture, regional styles, and the earliest forms of what is considered the typical Costa Rican axe-god found in Belize as early as 1200 BCE.

Ehrenberg, Margaret. *Women in Prehistory*. Oklahoma Series in Classical Culture. Norman, Oklahoma: University of Oklahoma Press, 1989.

Assessment of what can be gleaned from a study of prehistoric images of women and archaeological excavations regarding ancient power relations and belief systems, with emphasis on the role of women in pre-agricultural and early agricultural societies in the Mediterranean and Europe. (This book should be read in conjunction with Anna Roosevelt's writings, particularly her recent article in *In Pursuit of Gender*.)

Eliade, Mircea. *The Myth of the Eternal Return: Cosmos and History*. Translated from the French by Willard R. Trask. With a new introduction by Jonathan Z. Smith. Bollingen Series 46. Princeton, New Jersey: Princeton University Press, 2005 [1954].

Synthesis of worldwide religions to show common structure of cyclicity in religious belief and, in particular, the reiteration of original creation at specific ceremonies and through the repeated performances by ritualists at sacred sites. These ritual performers played key creation story characters and ancestors, who figured in original creation and other aspects of mythistory and cosmology in the culture.

_____. *Shamanism: Archaic Technique of Ecstasy*. Revised and enlarged edition. Princeton, New Jersey: Princeton University Press, 1964 [1951].

Groundbreaking text of the mid twentieth century compiling and analyzing shamanic religious practices past and present from Siberia (particularly the Altaic region), Asia, Australia, Indonesia, Europe, and the Americas from the perspective of an historian of religion. The author asserted that non-monotheistic world religions past and present shared a religious complex based on the principles of what he called shamanism, after the Tungusic word for a religious practitioner who specialized in healing with herbal medicines and dramatic acts carried out in the dark of night. Eliade called these shamans more than just medicine men or healers but also "psychopomps" and emphasized the performative nature of their healing acts and equated those acts to "techniques of ecstasy."

Emling, Shelley. "Indian Women Handling Family Finances." Cox Newspapers. Date unknown [c. 1997?].

Article detailing the efforts of a small group of approximately 30 Cakchiquel Maya women in San Jacinto, Guatemala, to manage the village's finances with a "bank" from which they sometimes loan money to their husbands, a practice antithetical to Latino machismo. "The women are part of the Women's Village Banking Program, launched seven years ago by the Atlanta-based CARE relief organization."

Ereira, Alan. *The Heart of the World*. London: Jonathan Cape, 1990.

Journalistic account of Kogi *mamas* in the late twentieth century and their effort to impress upon the outside world the importance of listening to the earth and preventing global warming, as they witness its effects at the summits of the nearby Andes.

Espinoza Pérez, Edgar. "Las Mujeres en la Nicaragua Precolombina." Unpublished manuscript, n.d. (c. 2004).

Brief essay citing importance of the Werner (c. 2004) article on the existence of female chiefs, market managers, and property owners in sixteenth-century Greater Nicoya, emphasizing the need for archaeologists (who have more often than not been men) to consider roles such as these for women in the archaeological record, as well as roles in religion, commerce, and education. The author cites the numerous examples of powerful women in the ceramic record as evidence for women as political and religious leaders in pre-Columbian Nicaragua and northwestern Costa Rica: "Muy pocos representan a deidades, si no mas bien a personajes importantes en el grupo." (Very few represent deities, rather they are likely important persons in their cultural group.)

Falchetti, Ana María. "The Seed of Life: The Symbolic Power of Gold-Copper Alloys and Metallurgical Transformations." In *Gold and Power in Ancient Costa Rica, Panamá, and Colombia: A Symposium at Dumbarton Oaks, 9th and 10th of October, 1999*, edited by Jeffrey Quilter and John W. Hoopes, 345-381. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 2003.

Discussion of associations of copper and gold in Colombian cultures today, many of which are Chibchan, and how these ideas likely related to ancient gold objects made by earlier Colombian peoples. Gold is associated with the sun and men. Copper is considered reddish in color and therefore a metaphor for menstrual blood and the feminine underworld which "contains the blood of humans" (350). The odor of copper is said by the Desana to be similar to that of a toad, another metaphor for female fertility, transformation, and procreation (350). The alloy of gold and copper signals the union of male and female. Metals in general represent embryos or seeds of Mother Earth that need to be birthed by metallurgists. The author analyzes the Uwa (a Chibchan group) myth of the bees, in which the story of metallurgical transformation is relayed in the context of Uwa creation. Other Colombian cultures' tales are analyzed in relation to this myth, as are ancient gold artworks, illustrated in drawings and black-and-white photographs throughout the text.

_____. "The Transformation of the Seed: Ritual Offerings and Trade among the Uwa of Colombia." *Journal of Latin American Lore* 21:1 (Summer 2001): 109-142.

Discussion of cosmology of the Uwa (or Tunebo), a Chibchan group in the Sierra Nevada del Cocuy in Colombia. Because "symbolic systems are resistant to change" (109), the author asserts continuity in cultural beliefs from the Uwa backward in time to pre-Hispanic, gold-producing groups in Colombia. The particular beliefs assessed are those relating to fertility, planting, the calendar, shells, bees, gold, and the colors, red, white, and yellow in conjunction with gender relations and shamanic healing involving the hallucinogen *yopo* (*Anadenanthera macrocarpa*). The author also asserts that baskets and ceramic vessels are womb-like. The essay is similar to her *Gold and Power* contribution but with more of an emphasis on living Uwa, their neighbors, trade relations between the groups, and shared beliefs and less on gold.

_____. "Zenú Ceramics from the Caribbean Lowlands of Colombia." In *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*, written by Armand J. Labbé, Julie Jones, Warwick Bray, Ana María Falchetti, Leonor Herrera, and Marianne Cardale Schrimppff, 163-203. New York: American Federation of the Arts; Seattle: University of Washington Press, 1998.

Presentation of Zenú (formerly Sinú) ceramics of northwestern Colombian with an emphasis on transformative figures and comparison to gold work and the art of neighboring peoples. (Reference is made to females as leaders in the Conquest period: when describing the sixteenth-century Colombian town of Finzenú, the author quotes Fray Pedro Simón from 1625: "[The town was]...the court of the Great Cacique or rather that of the Great Cacica and lady of many villages, her subjects, which she had in her province [Simón 1625/1981, vol. 5, 121]' "[173-178].)

Farlex, Inc. "Leishmaniasis." *The Free Dictionary* (Accessed July 1, 2007[a]) <<<http://medical-dictionary.thefreedictionary.com/mucocutaneous+leishmaniasis>>>

Definition of the disease leishmaniasis.

Farlex, Inc. "Scoliosis." *The Free Dictionary* (Accessed July 1, 2007[b]) <<<http://medical-dictionary.thefreedictionary.com/scoliosis>>>

Definition of the disease scoliosis.

Fash, William. *Scribes, Warriors, and Kings: The City of Copán and the Ancient Maya*. New York: Thames and Hudson, 1991.

Description of the ancient Maya city of Copán after excavations led by the author. Figures on the unearthed art are correlated to Maya kings through glyphs and/or to Maya deities through Colonial Period stories of the Maya of neighboring Guatemala. (Of particular import is the Popol Nah, the House of the Mat, in which Maya elders sat on mats and determined the fate of their city with regard to agriculture, trade relations, warfare, marriage alliances, and so forth.)

Fausto, Carlos. "A Blend of Blood and Tobacco: Shamans and Jaguars among the Parakanã of Eastern Amazonia." In *Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia*, edited by Neil L. Whitehead and Robin Wright, 157-178. Durham, North Carolina: Duke University Press, 2004.

Discussion of the most pervasive entheogen used in South America, tobacco, and its use in combination with shamans who transform into jaguars and consume blood. Includes the famous quotation of a "cannibal," the Tupinambá chief who gnawed on a human leg as a jaguar: "this same Konyan Bebe [Cunhambebe] had then a great vessel full of human flesh in front of him and was eating a leg which he held to my mouth, asking me to taste it. I replied that even beast[s] which were without understanding did not eat their own species, and should a man devour his fellow creatures? But he took a bite saying, *Jau wara see*, "I am a tiger; it tastes well," and with that I left him' (Staden 1928 [1557]:110)" (159).

Fernández, Don Leon. "Papers Relating to Anthropology: The Guatuso Indians of Costa Rica." In *Annual Report of the Board of Regents of the Smithsonian Institution, Showing the Operations, Expenditures, and Condition of the Institution for the Year 1882*, 675-677. Washington, D.C.: Government Printing Office, 1884.

Brief report of an excursion along the Rios Frio, Pataste, La Muerte, San Juan, and San Carlos, led by D. B. A. Shiel, Bishop of Costa Rica. The bishop and his crew freed several Guatuso Indians from *huleros*, Nicaraguan rubber traders who trapped and enslaved these people to work in the rubber industry. "The Guatusos cultivate largely the plaintain, which is their principal [sic] article of food, maize, cacao, zuca (manioca), tobacco, sugar-cane, cotton, agi (chile), &c. They make hammocks and nets of cabuya (agave). They are robust, agile, well formed, and of good character.

They are pure Indians and not white, as has been claimed, although in some cases was noticed a trace of white or negro blood. Their number cannot yet be approximately calculated, but is not less than six hundred. I am now occupied in the study of their language, and hope to publish my results in the third volume of the 'Documentos' [*Collección (sic) de Documentos para la Historia de Costa Rica*, San José, Costa Rica]."

Fernández Esquivel, Patricia. *Mujeres de arcilla / Clay Women*. First edition. San José, Costa Rica: Fundación Museos Banco Central de Costa Rica, 2006.

Booklet presenting representative effigies of females from Costa Rica dating from the second millennium BCE through the first millennium CE.

_____. *Sellos precolombinos: imágenes estampadas de Costa Rica*. First edition. San José, Costa Rica: Fundación Museos Banco Central de Costa Rica, 2004.

Booklet with stamp impressions matched to body patterns on Guinea Incised and Galo Polychrome figures in the Banco Central's collection. Texts discuss stamping techniques, vegetal dyes, and a few possible interpretations of the designs.

_____. *Hilando el pasado y tallando el presente: tradiciones artesanales borucas*. San José, Costa Rica: Fundación Museos Banco Central de Costa Rica, 2003.

Booklet illustrating current artistic practices of the Boruca of southeastern Costa Rica, highlighting basket weaving by hand, cotton weaving on a backstrap loom, and woodcarving for masks. The various dyes for cotton cloth are discussed and illustrated with an emphasis on the purple dye procured from shells off the coast of Caño Island at the mouth of the Diquís Delta.

Fernández Esquivel, Patricia and Fernando González. *Antonio Saldaña: Ultimo "Rey" de Talamanca*. San José, Costa Rica: Fundación Museos Banco Central de Costa Rica, 1997.

Booklet highlighting the life of the last "king" of the Talamancan Indians of Costa Rica, Antonio Saldaña.

Fernández Guardia, Ricardo. *History of the Discovery and Conquest of Costa Rica*. Translated by Harry Weston Van Dyke. New York: Thomas Y. Cromwell Company, 1913.

History of Costa Rica to 1821 compiled from Colonial documents, with a summary of conquistador travels and the indigenous groups they encountered at the time of Conquest.

Ferrero A., Luis. *Costa Rica Precolombina: Arqueología, Etnología, Tecnología, Arte*. 6th printing. San José, Costa Rica: Editorial Costa Rica, 2000 [1975].

Excellent summary of life in ancient Costa Rica based on the author's years of amateur study of the archaeology, ethnology, technology, and art of the country. Many illustrations, maps, and diagrams but all black and white.

_____. "Ethnohistory and Ethnography in the Central Highlands-Atlantic Watershed and Diquís." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 93-103. New York: Harry N. Abrams, Inc., 1981.

Summary of European encounters with indigenous Costa Ricans beginning with the arrival of Christopher Columbus in 1502 on the shores of the Atlantic. Includes a map of Costa Rica noting territories of various groups at the time of Conquest. Brief comparative analyses of the following topics are provided: subsistence, settlement patterns and demography, village and house structure, social organization, political and religious organization, crafts and commerce.

Field, Frederick V. *Thoughts on the Meaning and Use of Pre-Hispanic Mexican Sellos*. Studies in Pre-Columbian Art and Archaeology No. 3. Washington, D.C.: Dumbarton Oaks and the Trustees for Harvard University, 1967.

Booklet on the possible uses of ancient Mexican flat and roller stamps with clear roll-out images based on a technique devised by Gillett G. Griffin of Princeton University. The author, a *sello* collector, compiled the history of pre-Columbian Mexican stamps known to archaeologists at the time, dating the earliest to before 1300 BCE. (He is skeptical that the Mexican stamps were used for body decoration.)

Fields, Virginia and Dorie Reents-Budet. *Lords of Creation: The Origins of Sacred Maya Kingship*. Los Angeles: Los Angeles County Museum of Art in association with Scala Publishers, Ltd., 2005.

Catalogue to the exhibition of the same title highlighting over 150 objects from Guatemala, Belize, Honduras, Mexico, Costa Rica, England, Germany, Canada, and the United States. The objects record a shared culture from the Formative Period of Mesoamerica, dating to as early as 1200 BCE, through the present, focusing on Maya and Olmec beliefs recorded in the sixteenth-century text, the *Popol Vuh*, a record of creation according to the Quiché Maya, and illustrated in ancient stone sculptures of the Olmec, Maya murals, jades, and pots, and contemporary Highland Maya woodcarvings in Guatemala. (Trade with Costa Rica is illustrated.)

Finch, Will O. and Deborah Swartz. "Settlement Patterns and Site Survey of the Rio Sardinal, Guanacaste." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 36-44. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Assessment of settlements near the towns of Nuevo Colón, Artolo, and Sardinal in the Sardinal River Valley of northwestern Costa Rica, southeast of the Bay of Culebra. Key findings were: settlements were inland between fresh water sources for year-round access; the valley was inhabited from c. 300-1520 CE (but not before) (39); animal bones and *mano* and *metate* fragments also suggest year-round habitation of the sites (39).

Fisher, Genevieve and Diana DiPaolo Loren. "Embodying Identity in Archaeology." *Cambridge Archaeological Journal* 13:2 (2003): 225-230.

Discussion of the need to understand how objects of material culture give humans identity. "The presentations of self can then be used to interpret the social and physical aspects (gender, race, religion, sexuality, age, etc.) that are key to the construction of identities in everyday life."

Flaherty, Gloria. *Shamanism and the Eighteenth Century*. Princeton, New Jersey: Princeton University Press, c. 1992.

Brief history of the study of shamanism from the 1700s onward followed by deeper research into the early Western understanding of the subject with a focus on Denis Diderot, Johann Gottfried Herder, Wolfgang Amadeus Mozart, and Johann Wolfgang von Goethe.

Fletcher, Laraine, Ronaldo Salgado, and Edgar Espinoza Pérez. "Informe de la temporada de campo marzo-mayo 1992: Prospección y mapificación de la region I: Nicaragua." Managua, Nicaragua: Organización de Estados Americanos and Instituto Nicaraguense de Cultura, September 1992.

Field report for survey and mapping of archaeological region I in Nicaragua.

Fonseca Zamora, Oscar. "Guayabo de Turrialba and its Significance." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 104-111. New York: Harry N. Abrams, Inc., 1981.

Summary of the author's work on a key Costa Rica archaeological site in the Central Highlands, the site of Guayabo de Turrialba. Fonseca Zamora also discusses chiefdom formation and the argument that chiefdoms may exist where chiefs preside over fewer than 1,000 people.

Fonseca Zamora, Oscar and James B. Richardson III. "South American and Mayan Cultural Contacts at the Las Huacas Site, Costa Rica." *Annals of Carnegie Museum* 47 (1978): 281-298.

Analysis of jade and greenstone pendants and maceheads from the Las Huacas site on the Nicoya Peninsula of Costa Rica for evidence of trade with Mesoamerican and South American cultures. The authors determined through scalogram analysis that there was local development over the 345-year history of the site of three images: harpy eagles, three-dimensional quetzals, and two-dimensional quetzals.

Fowler, William R. *The Cultural Evolution of Ancient Nahua Civilizations: The Pipil-Nicarao of Nicaragua*. Norman, Oklahoma: University of Oklahoma, 1989.

Mapping of possible migration patterns for the Pipil-Nicarao, a Nahuatl group, from Mexico through El Salvador to Nicaragua. The author used ethnohistoric reports in conjunction with linguistic studies and some archaeology. (The precepts of the text are currently under review by the author and other archaeologists in the field [personal communication William R. Fowler 2007].)

Frame, Mary. "The Visual Images of Fabric Structures in Ancient Peruvian Art." In *The Junius B. Bird Conference on Andean Textiles, April 7th and 8th, 1984*, edited by Ann Pollard Rowe, 47-80. Washington, D.C.: Textile Museum, 1986.

Discussion of imagery in ancient Andean textiles that depicts twisted strands, woven grids, and serpentine motifs. The author asserts that these motifs signal the importance of textiles in Andean cultures as what holds the society together and gives it structure and as what signals their cultural beliefs (a "code"), known to have originated from weaving techniques by all members of the society, be they weavers themselves or not. The author came to these conclusions after drawing the fabric structures for her master's thesis on interlinked sprang fabrics from the South Coast of Peru, dating to the Early Horizon Epoch 9, and also drawing design motifs found on the textiles, realizing that they were almost identical and would have been clearly known to their makers. She compares these textiles to others from the pre-Columbian Central Andes as well as to designs on ceramics, gourds, and stone posts and to actual structures of buildings and sites. Well illustrated with black-and-white photographs and line drawings.

Fundación Museos Banco Central. *Las Sociedades Indígenas de Costa Rica*. San José, Costa Rica: Fundación Museos Banco Central, 2005.

Small, well-illustrated book highlighting key facts about Costa Rica's indigenous populations, past and present.

Furst, Peter T. "Shamanic Symbolism, Transformation, and Deities in West Mexican Funerary Art." In *Ancient West Mexico: Art and Archaeology of the Unknown Past*, edited by Richard F. Townsend, 169-190. New York: Thames and Hudson, 1998.

Comparison of ancient West Mexican sculptural forms to hallucinogenic plants and contemporary Huichol clothing and people of West Mexico with discussion of Huichol shamanic practices, particularly involving the ingestion of hallucinogenic substances such as peyote and mushrooms. Key information also here on connections to pan-American and Asian ideas, particularly those of the U.S. Southwest and Siberia; to use of snufflers and tobacco; to animals as healers; to starvation as necessary for spiritual travel; to horns as signs of a shaman throughout history, including hairstyled into a horn shape by a Sioux; and to the importance of music in healing, especially with

rattles and drums as sacred to shamans, and whistles only associated with animals and males used to call spirits of the dead.

_____. "Introduction: An Overview of Shamanism." In *Ancient Traditions: Shamanism in Central Asia and the Americas*, edited by Gary Seaman and Jane S. Day, 1-28. Niwot, Colorado: University Press of Colorado and the Denver Museum of Natural History in cooperation with Ethnographics Press Center for Visual Anthropology, University of Southern California, 1994.

Introductory essay to a collection of papers presented at a conference on shamanism at the Denver Museum of Natural History in 1989. The conference centered around the exhibition, "Nomads: Masters of the Eurasian Steppe," but expanded from consideration of not only the objects in the exhibition and the shamanic practices evident from those pieces but also to similar objects and practices in the Americas. The conference included twenty scholars from the former Soviet Union and the U.S. and two shamans. This introductory essay explores the religious phenomena of shamanism from past to present with brief explanations of the "shamanic worldview," "universal themes in shamanism," "shamanism and mental illness," "the ecstatic experience," "soul loss and sickness intrusion," "shamanism and ecological wisdom," and "shamanism and the psychotropic flora." The author summarizes much of what Eliade lays out in his seminal 1951 text, and he offers advice on the use of the word "shaman": "The old definition of *shaman* has likewise been recognized as being too restrictive, but the term is now used so indiscriminately, for so many different kinds of specialists in the sacred, the occult, and the healing arts -- authentic and not so authentic -- that a return to greater semantic precision would not be amiss" (4).

Furst, Peter T., ed. *Flesh of the Gods: The Ritual Use of Hallucinogens*. Prospect Heights, Illinois: Waveland Press, Inc., 1972.

Compilation of essays by ethnographers beginning with a general essay on hallucinogens in the Western Hemisphere by Richard Evans Schultes, followed by papers on hallucinogens specific to certain cultures, including tobacco among the Warao of Venezuela, *Banisteriopsis caapi* among the Tukano of the northwest Amazon in Colombia, the San Pedro cactus in Peru, peyote among the Huichol of Mexico, mushrooms of the Mazatecs of southern Mexico, Soma (fly agaric) of the Aryans, *Cannabis sativa* from China c. 2737 BCE to the present worldwide, *Tabernanthe iboga* in Gabon, and concluding with a general essay on "hallucinogens and the shamanic origins of religion" by Weston La Barre.

Gero, Joan M. and Margaret W. Conkey, eds. *Engendering Archaeology: Women and Prehistory*. Cambridge, Massachusetts: Blackwell, 1991.

Papers originally presented at a University of South Carolina conference in 1988 and again in Atlanta at the Society for American Archaeology meeting in 1989 after being reworked to include revised understandings of how to determine gender in archaeological contexts. The papers discuss gender theory in relation to archaeology with specific papers on art, sites, or botanical remains from Magdalenian Europe (antlers carved with avian, feline, and riverine motifs and female figures of c. 17,000-10,000 years ago), Late Neolithic/Early Eneolithic Southeast Europe (houses constructed c. 4,400-4,200 years ago), pre-Inka Mantaro Valley Peru (maize, mashua, quinoa, and legumes c. 1300-1520 CE), Woodland North America (horticulture c. 7000-2000 BP), Mesolithic Yugoslavia (Lepenski Vir rock art and houses c. 5,000 BCE), Sumeria (images of women and "female-associated artifacts" c. 2,600-2,350 BCE), and comparative papers on lithic, ceramic, textile, and food production by women.

Glass-Coffin, Bonnie. *The Gift of Life: Female Spirituality and Healing in Northern Peru*. Albuquerque: University of New Mexico Press, 1998.

Personalized account of experiences with female healers in Northern Peru and the concomitant conflict-resolution trials of the patients and healers and the anthropologist. The text stems from the

author's dissertation, which grew out of work under Johannes Wilbert and with Donald Joralemon and Douglas Sharon (see their book *Sorcery and Shamanism*).

Golliher, Jeffrey M. "Casas comunales autoctonas en Talamanca, Costa Rica." *Vínculos* 2:2 (1977): 145-163.

Analysis of change from traditional Chibchan round house to rectangular for Talamancan Indians.

González, Victoria. "El diablo se la llevó": Política, sexualidad femenina y trabajo en Nicaragua (1855-1979)." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, 53-70. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002.

Discussion of perceptions of feminine sexuality in Nicaragua during three times of crisis in the country: William Walker's invasion in 1855, U.S. intervention in the country in the early twentieth century, and the Somoza regime of the mid twentieth century.

Gossen, Gary H. and Miguel León-Portilla, eds. *South and Meso-American Native Spirituality: From the Cult of the Feathered Serpent to the Theology of Liberation*. World Spirituality: An Encyclopedic History of the Religious Quest Vol. 4. New York: The Crossroad Publishing Company, 1993.

Volume surveying religions and religious movements in primarily indigenous cultures of Mesoamerica and South America from the formative periods to the present, beginning with ancient Mexico, the Maya, and the Andes at the time of Conquest through the Colonial Period and its introduction of Catholicism to the syncretism that has evolved since Conquest.

Graham, Mark Miller. "Mesoamerican Jade and Costa Rica." In *Jade in Ancient Costa Rica*, edited by Julie Jones, 38-57. New York: The Metropolitan Museum of Art, 1998a.

An attempt to date Olmec, Olmecoid, and Maya jades found in Costa Rica based on Olmec and Maya motifs, with the suggestion that the Olmec and Maya pieces both entered Costa Rica around the same time via a Pacific coast trade route from El Salvador to Guanacaste.

_____. "The Iconography of Rulership in Ancient West Mexico." In *Ancient West Mexico: Art and Archaeology of the Unknown Past*, edited by Richard F. Townsend, 190-203. New York: Thames and Hudson, 1998b.

Reassessment of past interpretations of West Mexican art as representing "daily life," then "shamanism," and then "complex society" via Graham's formal art historical analysis (using Panofsky) of "horns" on male shamans, which he identifies as conch (*Strombus*) shells attached with cotton or leather straps and signaling rulership. He compares West Mexican ceramic art to Olmec jades, Maya stelas, and Teotihuacan murals for similar imagery.

_____. "Art-Tools and the Language of Power in the Early Art of the Atlantic Watershed of Costa Rica." In *Wealth and Hierarchy in the Intermediate Area: A Symposium at Dumbarton Oaks, 10th and 11th of October, 1987*, edited by Frederick W. Lange, 165-206. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 1992.

Discussion of the predilection for "art-tools" -- ceremonial versions of mundane instruments -- in the Atlantic Watershed of Costa Rica for 1,500 years, focusing on *metates*, axeheads, and maceheads and the power imbued in these objects likely used in rituals to affirm a chief's authority over agricultural cycles and intertribal conflicts. The author asserts that these objects show the power of men over women in this culture because a grinding stone used daily by women to prepare food is transformed into a canvas for messages of politico-religious power, a seat of authority, and a surface for grinding sacred foods or hallucinogens in a ritual. The author also makes many references to Mesoamerican belief systems to interpret the carved figures.

_____. "The Stone Sculpture of Costa Rica: The Production of Ideologies of Dominance in Prehistoric Rank Societies." Ph.D. thesis, University of California, Los Angeles, 1985.

Dissertation summarizing the history of stone manufacture in Costa Rica from basic utilitarian *metates* found throughout the country to the round-legged tripods of early Greater Nicoya and the later slab-legged ones of later Greater Nicoya to the flying panel *metates* of the Atlantic Watershed and the figural art of all three main regions of Costa Rica. The author also summarizes the history of greenstone and jade pieces in Costa Rica. The interpretations are limited to mostly Mesoamerican references, and the illustrations are minimal, with a few line drawings.

_____. "Traditions of Costa Rican Stone Sculpture." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 112-134. New York: Harry N. Abrams, Inc., 1981.

Brief summary of his dissertation research on volcanic stone pieces from throughout Costa Rica, beautifully illustrated.

Graham, Mark Miller, ed. *Reinterpreting Prehistory of Central America*. Niwot, Colorado: University of Colorado Press, 1993.

Collection of papers critiquing previous approaches to the study of Lower Central America. The authors emphasize revisions that highlight local, indigenous developments, particularly in Honduras (see Joyce 1993), Costa Rica's Central Region, Panamá, and cross-culturally throughout the region.

Graham, Mark Miller et al. *Jade in Ancient Costa Rica*, edited by Julie Jones. New York: Metropolitan Museum of Art, 1998.

Catalogue to an exhibition of Costa Rican jade and greenstone objects at the Metropolitan Museum of Art with essays on the archaeological context of jade in Costa Rica, Olmec and Maya trade items found in Costa Rica, a run-down of key motifs in Costa Rican jade sculptures, and a summary of items in the collection of the Jade Museum in Costa Rica.

Guillén, Ann Cyphers. "Women, Ritual, and Social Dynamics at Ancient Chalcatzingo." In *Reader in Gender Archaeology*, edited by Kelley Hays-Gilpen and David S. Whitley, 269-289. New York: Routledge, 1998.

Analysis of over 4,000 figurine fragments from the Cantera phase at Chalcatzingo, Morelos, Mexico (700-500 BCE) in comparison to earlier phases dating back to c. 2300 BCE. The author determined that the fragments are 92% female, 3% male, and 5% children, although previously some authors had suggested many of the figurines were male rulers. The female figures show varying stages of the life cycle from puberty to pregnancy and child rearing (but not old age). The author debunks other earlier scholars' hypotheses that the figurines are fertility figures and were found in "fertile" agricultural contexts (they were found in fields, but they were modern agricultural fields that had been domestic and craft sites in ancient times). She suggests instead that the context of the figures and the fact they were made in local workshops and traded internally through elite commercial mechanisms infer participation in life-cycle rituals and portray the development of social hierarchies at the site with women as leaders, based on their headgear, until intense contact with the more male-dominated Olmec altered leadership patterns at the site.

Guerrero Miranda, Juan Vicente. "The Archaeological Context of Jade in Costa Rica." In *Jade in Ancient Costa Rica*, edited by Julie Jones, 22-57. New York: The Metropolitan Museum of Art, 1998.

Detailed review of where and how jade and greenstone objects have been found in Costa Rican graves from the Initial Period (500 BCE-300 CE), the Florescent Period (300-700 CE), and the

Terminal Period (700-900 CE) for jade use there. Jade carving techniques are explained and illustrated with excavated jade carving implements. Function and use are suggested.

Guerrero Miranda, Juan Vicente and Felipe Solís Del Vecchio. *Los pueblos antiguos de la zona Cañas-Liberia del año 300 al 1500 despues de Cristo*. San José, Costa Rica: Museo Nacional de Costa Rica, 1997.

Detailed discussion of a string of sites from Cañas to Liberia in Guanacaste, Costa Rica over a thousand years. House and burial structures are illustrated in photographs and reconstruction drawings with complete explanations of locales and concomitant object contextualization.

Guerrero Miranda, Juan Vicente y Aida Blanco Vargas. "La Ceiba: un asentamiento del policromo medio en el valle del Tempisque con actividades funerarias (G-60-LC)." Tesis, Universidad de Costa, 1987.

Detailed discussion of the excavation of the site of La Ceiba in Guanacaste-Nicoya, dating to c. 800-1200 CE.

Guevara-Berger, Marcos. "A Visit to a Bribri Shaman." In *South and Meso-American Native Spirituality: From the Cult of the Feathered Serpent to the Theology of Liberation*, edited by Gary H. Gossen and Miguel León-Portilla, 370-390. *World Spirituality: An Encyclopedic History of the Religious Quest* Vol. 4. New York: The Crossroad Publishing Company, 1993.

Brief "experiential account" by an ethnographer of a patient's visit to a Bribri shaman in the Talamancan Mountains. As the patient, Juan, heads on the path to the house of the shaman, André, he recalls the story of how the first shamans (*awápa*) came to be and the rain forest animals they encountered: the tapir, the jaguar, the snake, and the quetzal. Next he prepares to meet the shaman at his house, remembering first that his clan (Túkwak) "has the reputation of having the most formidable shamans, those who specialize in witchcraft and who can kill from a distance with their spells. But this is not André's reputation; rather, he is celebrated as a public servant" (375). The shaman performs a nighttime healing ceremony to cure the patient of his rheumatism; the ritual and departure from the mountain are fully recounted. An introductory note from the editor explains Costa Rican demographics and Bribri history in two pages. Three appendices list English and scientific names for plants mentioned in the text, place-names so mentioned, and Bribri words used.

Haberland, Wolfgang. "Una figura articulada de Nicoya y otros objetos interesantes de la Colección Wiss." *Vínculos* 21:1-2 (1995/1997): 43-58.

Discussion of an articulated figure made from conch shell found at the site of San Vicente de Bolsón on the Nicoya Peninsula by Felix Wiss, German consul to Costa Rica at the turn of the nineteenth-twentieth centuries. The author noted the similarity of the piece to figures in jade, its perforations and possible mechanisms for movement, and provided a basic description. His main motivation in researching this object was to determine the origin of the use of moveable limbs in pre-Columbian art, whether from Ecuador or El Salvador or farther afield at Teotihuacan. He did mention that this conch shell female figure was found with Guinea Incised and Tola Trichrome figures in a cemetery in Nicoya, noting that the use of articulated features is also found in some of the Guinea Incised ceramics. Instead of giving credit to the Nicoyans for the independent invention of the idea of articulation in art objects, he concluded the concept of the moveable limbs was Teotihuacano, even though the specific serpentinite Teotihuacan piece to which he compares the Nicoyan shell sculpture does not move and he had earlier stated "Esta idea técnicamente alambicada se encuentra solamente en Costa Rica y fue ciertamente invención original." (After having technically examined the piece, I found this idea [of how precisely to articulate the conch-shell figure] only in Costa Rica and believe it [the mechanism only] was certainly an original invention there.")

- _____. "Settlement Patterns and Cultural History of Ometepe Island, Nicaragua: A Preliminary Sketch." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 369-439. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Description of survey and excavations on Ometepe Island carried out by the author and begun in 1958. He details all the phases he uncovered, dating to 2000 BCE-1550 CE. Illustrated with black-and-white photographs, maps, and charts.

- _____. "Lower Central America." In *Chronologies in New World Archaeology*, edited by R.E. Taylor and Clement Woodward Meighan, 395-430. Studies in Archeology. New York: Academic Press, 1978.

The author begins with a brief history of archaeology in Lower Central America from the nineteenth century onward. He then delves into his area of specialty, Greater Nicoya, and presents a comprehensive timeline for the various main zones of Greater Nicoya with their respective phases and key ceramic types, based on excavation reports. Then he presents a second timeline based on his revisions made through examination of carbon-14 dates. He includes several tables with carbon-14 dates listed for specific sites and phases. He adds the Sinacapa Phase to his original Dinarte, Angeles, and Aviles for Ometepe Island (see Haberland 1969/72 and 1966 below). He pushes the Angeles Phase to before 500 BCE with the Sinacapa Phase, marked by Schettel Incised ceramics, beginning at that date, and the Dinarte continuing to precede the Angeles Phase and still believed to begin c. 1000 CE. He revised the end of the Zoned Bichrome Period at 400 CE instead of 300 CE. The author continues similar analyses, yet less detailed, for the central and southern regions of Costa Rica and for Panamá.

- _____. "Präkolumbische Kunst aus Costa Rica, Natur und Mensch." *Jahresmitteilungen der Naturhistorischen Gesellschaft Nürnberg* (1972): 47-54.

Brief summary of the archaeology of Costa Rica with descriptions of the three main regions, utilizing images from the Natural History Society of Nuremberg collection.

- _____. "Doppel-Tecomates im Südlichen Mittelamerika." *Baessler-Archiv, Neue Folge* 19 (1971): 311-319.

Discussion of similarities between early Costa Rican double-gourd shaped vessels of the type Bocana Incised with similar vessels from Panamá. (Translation made in 2004 by Christl Kober, volunteer at the Denver Art Museum, in the possession of the author.)

- _____. "Early Phases and their Relationship in Southern Central America." In *38th International Congress of Americanists, Stuttgart-Munich 12-18 August 1968*, 229-242. München: K. Renner, 1969/1972.

Attempt to find parallels and connections between the earliest phases discovered by archaeologists for Nicaragua, Costa Rica, and Panamá, based on then-recent excavations on the Isthmus of Rivas and Ometepe Island in Nicaragua, the Reventazón Valley, around San Vito de Java, and Chiriquí in Costa Rica, and in the Tonosí region and Panamá Viejo in Panamá and on recently published old excavation reports for the Tempisque and the lower Diquís Valleys of Costa Rica, and El Limón, Taboga, Taboguilla, and Urubá in Panamá. Key findings include better documentation for Rosales Zoned Engraved ceramics to date to Haberland's Aviles Phase of c. 1-300 CE and Bocana Incised to date to 300-1 BCE. In Fig. 1, the author shows the locations where Rosales Zoned Engraved ceramics have been found archaeologically in Greater Nicoya and the locations where Scarified Ware has been found in Panamá; the two are thought to be similar enough as to suggest trade between the two regions at this early date of c. 1-300 CE. He asserts that Tola Trichrome and other types in its group, including Urcuyo, Chávez White on Red, and León Punctate, mark the next major Nicoyan period (c. 300-500 CE), which he calls the Linear Decorated Period, after Baudez. Although he states that "[c]ontrary to Greater Nicoya the conditions in the south of our

region during pre-polychrome times seem to be quite confused[,] he does point out the existence of the Aguas Buenas Phase in Greater Chiriquí (c. 300-500 CE?), which he had previously determined to be earlier than the better known phases of that region. He compares Aguas Buenas Phase ceramics to that of the Burica Phase in Panamá. He notes also that due to more recent findings in Greater Chiriquí, he believes the Concepción Phase (c. 300 BCE?) there predates the Aguas Buenas Phase. He concludes by trying to find parallels between Concepción Phase ceramics and those uncovered at the border between Chiriquí and Veraguas in Panamá and in the lower levels of the Tonosí site in the southeastern corner of the Azuero Peninsula of Panamá.

_____. "Early Phases on Ometepe Island, Nicaragua." In *XXXVI Congreso Internacional de Americanistas, España, 1964: actas y memorias*, edited by Alfredo Jiménez Nuñez, 399-403. Seville: ECESA, 1966.

Review of 1962/3 Los Angeles site excavations near Moyogalpa, Ometepe Island, in which the author discovered an earlier stratum than expected: the Dinarte Phase, dating possibly as early as 1500 BCE but more likely c. 1000 BCE, based on the similarity of Dinarte Phase ceramics to those of the Machalilla culture of coastal Ecuador, per his conversations with Clifford Evans and Betty Meggers. Following the Dinarte Phase, the author found sherds that resemble others he had found previously on the island, which date to just before c. 50 CE and fall into the Angeles Phases; these are Bocana and Toya Incised ceramics. The third Phase discussed is the Aviles Phase dated to after c. 50 CE and containing Rosales Zoned Engraved and Schettel Incised ceramics, which were never found mixed with sherds of the two earlier phases.

_____. "Two Shaman Graves in Central America." *Archaeology* 14:3 (Autumn 1961): 154-160.

Discussion of the author's finds of two unique graves, one at Los Hornos near Moyogalpa, Ometepe Island, dating to c. 500 BCE, and the other at Buenos Aires, Diquís, dating to c. 700 CE? (no date offered). The implements in both are believed to have been used in shamanic rites, based on ethnographic parallels. The Los Hornos tomb included a full, extended skeleton (not noted as male or female), a green shaman's stone for healing, a crocodile-handled incense ladle of the Bocana Incised type (found only in this tomb) and two bowls also of that type placed one (inverted) over the other, a small plain bowl, a shaman's sucking tube made of bone, and a flat, ring-shaped object possibly reworked from a sherd (use unknown but burnt at the ring). Haberland believes the two Bocana vessels interred together, which he called Palmar style as was customary in 1961, were comparable to an earlier "urn burial as described by Bransford" (157). Because these two vessels and some nearby sherds of the same type seem to have been buried somewhat deeper than the skeleton, Haberland believes the two burials (urn and extended skeleton) do not date to the same interment, perhaps placing the extended burial some time after c. 500 BCE when Bocana was in fashion. The Buenos Aires tomb included a plain jar, a large incense ladle with fish tail and human face (the only such item found among 50 graves at the site), a Buenos Aires polychrome tripod bowl, another crude ceramic vessel, and two "highly polished and rounded quartz stones (Figure 13). Seeing them, the workmen immediately called them 'sukia-stones' and told me that stones of this kind were still being used by the shamans in the nearby Indian villages. They searched assiduously for a third stone, since in their belief three stones are needed for curing performances. Nevertheless, we did not find another one." In this second grave, the one remaining skull disintegrated upon the opening of the tomb, and the acidic, moist soils are thought to have deteriorated most of the bodies centuries ago, leaving no way of determining sex or if it originally held a primary or secondary burial. The author surmised that the skull could have been an implement of shamanic practice, if not the shaman's head. This article is excellent for arguing for Chibchan continuity from Greater Nicoya to Greater Chiriquí for over two millennia – note the similarity of objects within these two tombs, distant in space and time.

Halifax, Joan. *Shamanic Voices: A Survey of Visionary Narratives*. New York: Penguin Arkana, 1979.

Concise comparative work assessing characteristic features of shamans worldwide. The author is a medical anthropologist specializing in psychology and religion in the Americas and Africa and worked with Joseph Campbell on an atlas of world mythology.

Hamilton, Naomi et al. "Can We Interpret Figurines?" *Cambridge Archaeological Journal* 6:2 (October 1996): 817-307.

Essay discussing the ambiguity of ceramic or stone figurines from prehistory to the present and the need for cultural contexts to interpret them. The authors outline the history of the interpretation of figurines in the last two centuries and present their methodology for interpretation of figurines with specific examples from Oaxaca, Golyamo Delchevo, and throughout Paleolithic and Neolithic Europe.

Hardy, Ellen Teresa. "The Mortuary Practices of Guanacaste/Nicoya: An Analysis of Precolumbian Social Structure." Ph.D. thesis, University of California, Los Angeles, California, 1992.

Detailed archaeological study of mortuary practices, particularly at Nacascolo, Costa Rica on the Nicoya Peninsula.

Harner, Michael J. "Common Themes in South American Indian *Yagé* Experiences." In *Hallucinogens and Shamanism*, edited by Michael J. Harner, 155-175. New York: Oxford University Press, 1973.

Record of ethnographic reports of *ayahuasca* or *yagé* (*Banisteriopsis* spp.) usage among various South American native groups and sampled by several anthropologists. The author notes in both the anthropologists' and natives' reports similar visions of flight, beautiful landscapes, ferocious animals, intertwined serpents "like rolls of thick cable," and heightened clarity regarding friends and enemies. However, for the natives, the visions are more attuned to natural phenomena and entities, such as the Milky Way, and also include geometric designs, auroras, one's own death. Includes drawings of shared visions.

Hartford-hwp.com. "Dujó stool." Hartford-hwp.com (April 3, 2009) << <http://www.hartford-hwp.com/Taino/photos/dujo.html>>>

Hartman, C.V. *Archaeological Researches on the Pacific Coast of Costa Rica*. Memoirs of the Carnegie Museum of Natural History Vol. 3, No. 1. Pittsburgh, Pennsylvania: Carnegie Museum, 1907.

Record of the author's excavations at the Late Period IV site of Las Guacas (now called Las Huacas) on the Nicoya Peninsula of Costa Rica, with an emphasis in discussion and illustrations on volcanic and greenstone objects and not ceramics.

_____. *Archaeological Researches in Costa Rica*. Stockholm: Royal Ethnographic Museum in Stockholm and Ivar Hæggströms Boktryckeri A.B., 1901.

Record of the author's excavations in the Central Highlands/Atlantic Watershed Region of Costa Rica, specifically at the sites of Mercedes on the Atlantic Coast and Santiago, Chircot, Los Limones, and Orosí in the province of Cartago in the Central Highlands. Fully illustrated with color plates, black-and-white photographs, and maps. Emphasis is on ceramics and volcanic stone pieces.

Harvey, Graham, ed. *Shamanism: A Reader*. New York: Routledge, 2003.

Far-reaching compilation of essays introducing shamanism as a concept and historical phenomenon (Harvey), providing experiential reports of shamanic initiation (Djarvoskin, Harner), and discussing various manifestations of shamanism around the world with topics including dualism in Siberian shamanism, possession cults from Africa to the Arctic, Ojibway healing and divining, urban Korean shamans, dreams as visions, the reality of spirits, rock art, and dream

songs. The *Reader* concludes with essays on ethnographic films on shamanism, remarks by a Chinese shaman (Humphrey), rethinking shamanism through the concept of the third gender, the poetry of shamanism (Balzer), "spiritual hucksterism" of the twentieth century, new age shamanism, and a history of hallucinogenic drugs as known to the Western world in the last 200 years (McKenna).

Hastorf, Christine A. "Gender, Space, and Food in Prehistory." In *Engendering Archaeology: Women and Prehistory*, edited by Joan M. Gero and Margaret W. Conkey, 132-159. Social Archaeology Series. Cambridge, Massachusetts: Basil Blackwell, 1991.

Scientific analysis of food production in the Mantaro Valley of Peru from c. 1300-1520 CE with the assertion that as the Inka power structure rose to the level of a state (c. 1460 CE), the non-Inka Sausa women of this valley lost their long-held authority over food production.

Hays-Gilpin, Kelley and David S. Whitley, eds. *Reader in Gender Archaeology*. New York: Routledge, 1998.

Compilation of essays ranging from four introductory papers on theories relating to "gendering the past" by the editors, Margaret W. Conkey and Janet D. Spector (two of the original proponents for an "archaeology of gender"), Roberta Gilchrist, and Alison Wylie to time-specific essays on the development of "gender" in early humans, task-specific essays relating to lithic, agricultural, and textile technologies, and power-related essays to three concluding papers suggesting new approaches, ending with A. Bernard Knapp's "Boys Will Be Boys: Masculinist Approaches to a Gendered Archaeology." Readers are reminded with these essays that engendering archaeology means researching remains with an eye to all sexes and genders decipherable in the archaeological record.

Healy, Paul F. *Archaeology of the Rivas Region, Nicaragua*. Waterloo, Ontario, Canada: Wilfrid Laurier University Press, 1980.

Book written from the author's dissertation cataloguing excavated material, mainly sherds, from Gordon Willey's excavations for Harvard University at numerous sites in the Rivas region of Nicaragua. The author contextualizes the material and establishes ceramic typologies for some unnamed types and clarifies others. Well-illustrated with line drawings, maps, and some black-and-white photographs.

Heckenberger, Michael J. and David R. Watters. "Ceramic Remains from Carl V. Hartman's 1903 Excavations at Las Huacas Cemetery, Costa Rica." *Annals of Carnegie Museum* 62:2 (28 May 1993): 97-129.

In-depth description of three whole ceramic figures not considered beyond brief examination by the original excavator; 16 other ceramic objects are mentioned but not detailed.

Hellbom, Anna-Britta. *La participación cultural de las mujeres Indias y Mestizas en el México precortesiano y postrevolucionario*. Monograph Series No. 10. Stockholm, Sweden: Ethnographical Museum, 1967.

History of roles for indigenous and mestiza women in Mexico before and after the Conquest.

Helms, Mary W. *The Curassow's Crest: Myths and Symbols in the Ceramics of Ancient Panamá*. Gainesville, Florida: University Press of Florida, 2000.

Continuation of the author's research into the meanings of design motifs on Coclé pottery of Central Pacific Panamá c. 500-1100 CE (begun in *Creations of the Rainbow Serpent* and some articles). This book delves into the designs depicting the "jaws of the serpent," the curassow, the deer, the "iguana-boa," the "Great Mother/Great Father," the "The Ocean/The Shore," and "y-

elements." Illustrated with line drawings of the designs and a few black-and-white photographs of related animals.

_____. *Access to Origins: Affines, Ancestors, and Aristocrats*. Austin, Texas: University of Texas Press, 1998.

The author's fourth book highlighting the power achieved through access to distant goods and peoples.

_____. *Creations of the Rainbow Serpent: Polychrome Ceramic Designs from Ancient Panamá*. Albuquerque, New Mexico: University of New Mexico Press, 1995.

Analysis of design motifs as "semiotic code" on pre-Columbian ceramic plates and vessels primarily from Coclé Province, Panamá c. 500-1100 CE. The author utilizes the study of specific animal species and correlates ethnographically-recorded indigenous beliefs to ideas possibly held about the creatures depicted. Animals highlighted are the *boa* constrictor, crustaceans, anteaters, sloths, monkeys, iguanas, the curassow, the quetzal, the tinamou, the guan, the spectacled bear, and the coati mundi. The author also discusses the possibility that a cross-section of a cacao pod is intended in some quadripartite designs and connects this imagery to indigenous beliefs as well.

_____. *Craft and the Kingly Ideal: Art, Trade, and Power*. Austin, Texas: University of Texas Press, 1993.

Springboarding from ideas she presented in *Ancient Panamá* and *Ulysses' Sail*, the author explores the importance of control of craft production and trade in elite goods to maintaining power over people. She analyzes egalitarian and kingly societies around the world as comparative material.

_____. *Middle America: A Culture History of Heartland and Frontiers*. Reprinted edition. Washington, D.C.: University Press of America 1982 [1975].

History of Mexico southward to Panamá from Formative times onward from an anthropologist's perspective, emphasizing geographical and geological implications for changes in politics and culture and interactions between groups over time.

_____. *Ancient Panamá: Chiefs in Search of Power*. The Texas Pan American Series. Austin, Texas: University of Texas Press, 1979.

Book presenting the rank societies of ancient Panamá (or "ancient Panamanian chiefship"), based on reports of the conquistadors and comparisons to Polynesian chiefdoms and beliefs and practices of the San Blas Cuna of Panamá and the Desana of Colombia. The author describes foodways, houses, palaces, clothing, jewelry, body decoration, and marriage arrangements at the time of Conquest and compares these to those of pre-Columbian times. She also strongly asserts a belief in status gained by the chiefs through intraregional and more so through interregional trade of elite items, particularly from far-off lands.

Helms, Mary W. and Franklin O. Loveland, eds. *Frontier Adaptations in Lower Central America*. Philadelphia, Pennsylvania: Institute for the Study of Human Issues, 1976.

Compilations of papers presented at the Ninth Annual Meeting of the Southern Anthropological Society in April 1974, highlighting the less-studied region called "Lower Central America," defined as eastern Honduras through Panamá and sometimes including Belize. The papers begin with an introduction by Helms and papers concerning pre-Columbian chiefdoms and competition, the indigenous game *balsería* or *krun* played by the 40,000 Guaymí of western Panamá and its possible use in pre-Columbian times as an elite status marker, possible Mesoamerican influence among Talamanca and western Guaymí native groups, and tapirs and manatees in the cosmology of the Rama of eastern Nicaragua. Part Two considers African populations in the region with

papers on the Garífuna, Carib-Creole relations in Belize, a Miskito village in eastern Nicaragua, matrilocality among the Kuna of Panamá (Holloman), and descent groups of the Kuna. Loveland closes the book with an essay summarizing research in the region in the previous decade.

Herlihy, Laura Hobson. "The Mermaid and the Lobster Diver: Gender and Ethnic Identities among the Río Plátano Miskito Peoples." Ph.D. thesis, University of Kansas, Lawrence, Kansas, 2002.

Ethnographic study of Miskito groups along the Río Plátano in Honduras, with emphasis on gender roles in a matrifocal society where women maintain homes along the river and at the coast, dividing their time seasonally, while the men work on lobster boats for major North American corporations the majority of their time. The culture is a mixture of indigenous and African peoples who claim indigenous Miskito (Chibchan) ancestry, culture, and language. Pros and cons to a matrifocal society are discussed in depth.

Hirth, Kenneth G. "Community and Society in a Central Honduran Chiefdom: Inferences from the Built Environment." In *Arqueología mesoamericana: homenaje a William T. Sanders*, coordinated by Alba Guadalupe Mastache de Escobar, 169-191. First edition. Mexico City: INAH, 1996.

Essay providing most recent information on developments at Copán, a major Maya city, in western Honduras, in relation to developments among their non-Maya neighbors to the east, particularly from c. 500-900 CE, when both regions experienced decline. Includes a chronological table, maps, and site plans for sites in the El Cajón region of central Honduras. The author analyzes the built environment of the El Cajón sites to determine political organization.

_____. "Beyond the Maya Frontier: Cultural Interaction and Syncretism along the Central Honduran Corridor." In *The Southeast Classic Maya Zone: A Symposium at Dumbarton Oaks, 6th and 7th of October, 1984*, edited by Elizabeth H. Boone and Gordon R. Willey, 297-325. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 1988.

Assessment of relations between ancient non-Maya Hondurans and the southeastern Maya based primarily on polychrome ceramics of the Ulúa Valley c. 500-1000 CE.

Holloman, Regina E. "Cuna Household Types and the Domestic Cycle." In *Frontier Adaptations in Lower Central America* edited by Mary W. Helms and Franklin O. Loveland, 131-149. Philadelphia, Pennsylvania: Institute for the Study of Human Issues, 1976.

Discussion of the matrilocality of Kuna families on the island of San Ignacio de Tupile in the San Blas archipelago off the Caribbean coast of eastern Panamá. The author highlights the community's variations in matrilocality practices and the persistence of traditional San Blas Kuna matrilocality, even though the San Blas Kuna are one of the most aggressive native groups in the region in terms of economic advancements.

Hoopes, John W. "Shamans, Priests, and Wizards of the Chibchan World: Approaches to the Identity of Magic Workers in Ancient Costa Rica, Panamá, and Colombia." Paper presented in the symposium "Roots and Branches of Shamanism in the Americas: Persistences and Divergences in Art and Ritual," organized by Rebecca Stone and Carolyn Tate for the 52nd International Congress of Americanists, Seville, Spain, July 17-21, 2006. Unpublished manuscript, n.d.b [2006].

Draft of paper discussing possible roles for politico-religious leaders from Costa Rica to Colombia, excluding discussion of females.

_____. "The Emergence of Social Complexity in the Chibchan World of Southern Central America and Northern Colombia, AD 300-600." *Journal of Archaeological Research*. 13:1 (2005): 1-47.

Another groundbreaking article on this topic by the author, outlining shared traits from eastern Honduras to northern Colombia, which intensified in the Florescent Period of c. 300-600 CE. The

author springboards from his previous article with Oscar Fonseca Z. to provide more examples of a pan-Chibchan culture that reached its apex at this time, particularly "1) the maximum use of jade, 2) the introduction of metallurgy, 3) the construction of special tombs and the establishment of high-status necropoli, 4) the production of monumental sculpture in the form of flying-panel *metates* and colossal stone balls, 5) the production of large quantities of shell and stone beads, 6) the erection of monumental architecture (in eastern Honduras), 7) the expression of a complex iconography that included anthropomorphized birds, crocodiles, bats, monkeys, and other creatures linked to religious ideas that may have included notions of shape-shifting or animal spirit companions," and perceived common leadership posts in Chibchan cultures.

_____. "Early Ceramics and the Origins of Village Life in Lower Central America." Ph.D. thesis, Harvard University, Cambridge, Massachusetts, 1987.

Dissertation detailing the author's excavations at Lake Arenal, Costa Rica for Periods III-Early Period V (2000 BCE-600 CE) with contextualization based on other excavations and ethnographic studies.

Hoopes, John W. and Oscar M. Fonseca Zamora. "Gold work and Chibchan Identity: Endogenous Change and Diffuse Unity in the Isthmo-Colombian Area." In *Gold and Power in Ancient Costa Rica, Panamá, and Colombia: A Symposium at Dumbarton Oaks, 9th and 10th of October, 1999*, edited by Jeffrey Quilter and John W. Hoopes, 49-89. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 2003.

Assertion that through analysis of gold work and other art of ancient Costa Rica, Panamá, and Colombia in conjunction with "linguistics, genetics, ethnohistory, and archaeology" a picture can emerge of a Chibchan or at least Macro-Chibchan cultural swath and a Chocoan cultural sphere in what has derogatorily been called the "Intermediate Area." The authors trace modern languages back in time to ancient cultures and suggest ways ideas, house structures, art motifs, and technologies spread with specific documentation for numerous ancient and modern cultures in the three countries. They argue for specific shared characters of a "beak bird," a "crocodile man," and a "bat man" in various ancient cultures from northern Costa Rica through Colombia.

Hoopes, John W. and Geoffrey McCafferty. "Out of Mexico: An Archaeological Evaluation of the Migration Legends of Greater Nicoya." Unpublished manuscript, n.d. [c. 1989].

A reassessment of the dates for Chorotegan and Nicarao migrations from Central Mexico into Greater Nicoya, originally believed to date to c. 800 CE for the Oto-Manguean speaking Chorotegans and c. 1100 CE for the Nahuatl-speaking Nicarao. These dates were calculated according to migration legends of the two groups recorded at the time of the Spanish invasion. Recent archaeological evidence and closer examination of pottery techniques and motifs has called these legends into question. The authors analyze the relevant sources and determine that it is more likely that both groups entered Greater Nicoya c. 800 CE with the Chorotegans' entry antedating the Nicaraos' by only a few decades possibly with continued trickling migrations by both groups over the years.

Houston, Stephen and David Stuart. "The Way Glyph: Evidence for 'Co-essences' among the Classic Maya." *Research Reports on Ancient Maya Writing* 30 (December 1989): 1-16.

Discussion of the decipherment of the way glyph of the Classic Maya and its relation to *naguas* or "co-essences" in indigenous American cultures.

Hultkrantz, Åke. *Shamanic Healing and Ritual Drama: Health and Medicine in Native North American Religious Traditions*. New York: Crossroad Publishing Company, 1992.

Book discussing shamans as performative healers in North America. Divided into chapters primarily by regions: the Northeast, the Northwest Coast, the Plains, the Southeast, the Southwest,

and new religions of native North Americans, both indigenous and combined with Euroamerican traditions.

Incer Barquero, Jaime. *Nicaragua, viajes, rutas y encuentros, 1502-1838: historia de las exploraciones y descubrimientos, antes de ser Estado independiente, con observaciones sobre su geografía, etnia y naturaleza*. San José, Costa Rica: Libro Libre, 1990.

Small book on Nicaraguan Contact Period records.

Irwin, Lee. "Cherokee Healing: Myth, Dreams, and Medicine." *American Indian Quarterly* (Spring 1992): 237-257.

Discussion of Cherokee shamanism as discerned through nineteenth-century documents regarding a Cherokee "priestly" hierarchy connected to clan lineages and through primary sources in the form of shaman's "chapbooks" written in Sequoya's syllabary, along with ethnographic studies. Based on these sources, the author outlines a Cherokee cosmology of seven levels above the horizon and an underworld. Cherokee shamans must mediate between humans on earth and the "sacred prototypes" of animals living in the seventh level in order for the Cherokee to safely kill animals on earth and use the carcasses for human consumption, clothing, tools, and jewelry. The shamans also mediate between plant spirits and "ghosts" on behalf of the living. Illnesses are cured through shamans' interpretations of the dreams of the ailing.

Jara Murillo, Carla Victoria and Alí García Segura. *Diccionario de mitología bribri*. San José, Costa Rica: Editorial de la Universidad de Costa Rica, 2003.

Small but densely-packed volume defining and describing key characters in Bribri mythology with an introduction briefly explaining the structure of Bribri religious thought and hierarchies. The entries are compiled from ethnographic accounts written within the last fifty years.

Jones, Julie, ed. *Jade in Ancient Costa Rica*. New York: The Metropolitan Museum of Art, 1998.

See Mark Miller Graham et al. above.

Joralemon, David and Douglas Sharon. *Sorcery and Shamanism: Curanderos and Clients in Northern Peru*. Salt Lake City, Utah: University of Utah Press, 1993.

Documentation of the lives and practices of a dozen male healers and their patients in Peru, with equal weight given to malevolent and beneficial practices of both curers and clients. (This book should be read in tandem with Bonnie Glass-Coffin's *The Gift of Life*, which documents female healers and their patients in the same area.)

Joyce, Rosemary. "Seeing Power: Masterpieces of Early Classic Maya 'High Culture'." *American Journal of Archaeology Online Museum Review* 110:2 (April 2006): 1-5. (Accessed October 10, 2006) <<http://www.ajaonline.org/pdfs/museum_reviews/AJA1102_Joyce.pdf>>

Review of the exhibition *Lords of Creation: The Origins of Sacred Maya Kingship*, curated by Virginia Fields and Dorie Reents-Budet (see Fields and Reents-Budet 2005 below). The review assesses the show in terms of archaeology versus art history, provenanced pieces versus unprovenanced pieces, and non-elite versus elite ancient culture.

_____. "Making Something of Herself: Embodiment in Life and Death at Playa de los Muertos, Honduras." *Cambridge Archaeological Journal* 13:2 (2003): 248-261.

Reassessment of ancient Honduran figurines from several villages in the Ulúa Valley dating from 900-200 BCE in light of the author's archaeological work at Playa de los Muertos, Honduras. She

suggests that the figurines represent roles for women at varying stages of life in ancient Honduran society and some were worn by the appropriate aged female to signal her current status.

- _____. "Girling the Girl and Boying the Boy: The Production of Adulthood in Ancient Mesoamerica." *World Archaeology* 31:3 Human Lifecycles (February 2000): 473-483.

Article examining the rearing of children and creation of adults in ancient Mesoamerica, particularly during the Formative and Post-Classic Periods, with an eye to images of children, costumes, jewelry, and hairstyles in figurines and codices and to narratives in Colonial documents. The author argues for cultural continuity in the construction of personhood from Formative times onward because such construction begins early in life, is formulated in the home, and is reinforced in society outside the home. The emphasis in details is on the Aztecs.

- _____. "Performing the Body in pre-Hispanic Central America." *Res* 33 (Spring 1998): 147-165.

Argument for sex as a cultured concept as much as gender is. According to the author, the two concepts of sex and gender are used as foils against each other, along with race, age and other "embodied ways of being," and must be dissected for better understanding of the concepts and of bodies (and therefore humans) throughout time. Joyce examines art objects from ancient Costa Rica for images of the body and its parts and for implements to decorate ancient bodies (flat and roller stamps). She compares these as parced body parts to ideas of dismemberment and experiences of the body and identity in Costa Rica and throughout pre-Columbian America. "The transformation of the body into a person through processing of skin and hair and the attachment of culturally appropriate ornaments makes of the body a field of signification" (159).

- _____. "The Construction of the Mesoamerican Frontier and the Mayoid Image of Honduran Polychromes." In *Reinterpreting Prehistory of Central America*, edited by Mark Miller Graham, 51-101. Niwot, Colorado: University of Colorado Press, 1993a.

Discussion of Ulúa Polychromes of Honduras as compared to Maya and Nicoyan ceramics. Illustrated with black-and-white photographs. Unfortunately, dating of objects is scant.

- _____. "Women's Work: Images of Production and Reproduction in Pre-Hispanic Southern Central America." *Current Anthropology* 34:3 (June 1993[b]): 255-274.

Comparison of human figure traditions of the Classic Lowland Maya, Honduras's Ulúa Valley, and Costa Rica's three main regions. The author suggests that tensions in social stratification account for the varying types over time within the three traditions.

- _____. "Terminal Classic Interaction on the Southeastern Maya Periphery." *American Antiquity* 51:2 (1986): 313-329.

Article delineating two spheres of trade and cultural interaction between Mayaland and Honduras: the first, Belize to N. Honduras and the Ulúa Valley, characterized by cylindrical ceramics and Ulúa marbles; the second, Guatemala to Copán to Central Honduras to El Salvador, characterized by Copador ceramics, Plumbate wares, and Delirio Red-on-white slipped polychromes.

- _____. "Ceramic Traditions and Language Groups of Prehispanic Honduras." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 159-186. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Article espousing a model for connecting extant language groups or ethnohistorically known ones to ancient ceramics, in this case Lenca peoples to Usulután ceramics in Honduras and El Salvador. The author also relates Papagayo Polychrome ceramics of Nicaragua to the Terminal Classic Las Vegas Polychrome style of the Ulúa Valley of Honduras, c. 1000 CE and attempts to explain

actual connections to the Maya polychrome trade between Mayaland, northern Central America, and southern Central America.

- Joyce, Rosemary A. and Cheryl Claassen. "Women in the Ancient Americas: Archaeologists, Gender, and the Making of Prehistory." In *Women in Prehistory: North America and Mesoamerica*, edited by Cheryl Claassen and Rosemary A. Joyce, 1-14. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1997.

Critique of recent explosion of "womanist" writings on women in the ancient Americas and some concurrent "feminist" writings. The authors cite the lack of explicit gender theory as the prime problem, noting that sex and gender are too often confused in the then-current literature. They present possible ways to interpret gender, e.g. as a category for organizing labor, and outline the ways the authors of their volume deal with gender. They particularly criticize the use of the words "man" and "woman" in the literature without any qualifications.

- Katz, Lois, ed. *Art of Costa Rica from the Arthur M. Sackler Collections: Pre-Columbian Painted and Sculpted Ceramics*. Washington, D.C.: The Arthur M. Sackler Foundation and the AMS Foundation for the Arts, Sciences and Humanities, 1985.

Catalogue of Sackler collection of Costa Rican art works from the three main regions with a focus on ceramic objects but including a few of volcanic stone and related pieces from other pre-Columbian cultures. The catalogue by Paul Clifford is accompanied by an introductory essay by Doris Stone, another by Stone on trade into and out of Costa Rica, and an interpretive one by Jane Stevenson Day. The catalogue closes with a short essay on the conservation of Costa Rican ceramics. Beautifully illustrated.

- Keegan, William, Morgan Maclachlan, and Bryan Byrne. "Social Foundations of Taino *Caciques*." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 217-244. Gainesville, Florida: University Press of Florida, 1998.

Description of the formation of an avunculocal chiefdom in the context of Taino examples and referenced against Northwest Coast cultures and Bantu-speaking groups in Africa. These are formed from previously matrilineal and matrilineal societies who previously did not practice internal warfare but due to restricted resources, possibly from population expansion, were forced to fight internally, requiring males to stay at home for this ritualized warfare and to practice more intense agriculture. The authors also note that "a simple chiefdom with 1,000 members is more similar to a complex chiefdom with 10,000 members than it is to a chieftaincy with 1,000 members (218).

- Kehoe, Alice Beck. *Shamans and Religion: An Anthropological Exploration in Critical Thinking*. Long Grove, Illinois: Waveland Press, Inc., 2000.

Critique of the use of the term shaman in anthropological studies (including a history of the word) and of the understanding of religions with serious criticism given to armchair scholarship (e.g. Eliade) versus field research (e.g. Balzer) and to neo-shamanism.

- Kelekna, Pita. "Farming, Feuding, and Female Status: The Achuar Case." In *Amazonian Indians from Prehistory to the Present: Anthropological Perspectives*, edited by Anna C. Roosevelt, 225-248.

Assessment of submissive role of women in Jivaroan Achuar culture, even though the society is a horticultural, nonpastoral society in a temperate region, often a society type expected to be more egalitarian than a more agricultural one, especially with intensive agriculture. The author believes "female segregation and subservience are integral components of the Jivaroan warring complex" (226).

- Kiev, Ari. *Curanderismo: Mexican-American Folk Psychiatry*. New York: The Free Press, 1968.

Analysis of "prescientific psychology" in the practices of a Mexican-American healer in San Antonio, Texas. The curer's adeptness at assessing the psychopathological state of his patients as part of the healing process is featured. The author, a medical doctor, compares this practice cross-culturally to 15 other societies he has studied and highlights the therapeutic aspects of traditional Mexican curing.

Klein, Cecelia. "The Devil and the Skirt: An Iconographic Inquiry into the Prehispanic Nature of the Tzitzimime." *Estudios de Cultura Nahuatl* 31 (2000): 17-62.

Reassessment of the sex/gender of a group of Aztec supernaturals, the Tzitzimime, as female based on early Colonial native depictions and texts, even though Spanish accounts describe the supernaturals as male.

_____. "Fighting with Femininity: Gender and War in Aztec Mexico." *Estudios de Cultura Nahuatl* 24 (1994): 21-253.

Critique of Aztec (Mexica) and Tlatelolcan versions of a battle between the two cities, in which women are recorded as having fought.

_____. "The Shield Women: Resolution of an Aztec Gender Paradox." In *Current Topics in Aztec Studies: Essays in Honor of Dr. H.B. Nicholson*. San Diego Museum Papers Vol. 30, 39-64. San Diego, California: San Diego Museum of Man, 1993.

Discussion of images of female warriors as symbols of female protection of the family and bloodlines rather than as actual warriors. The importance of weaving and shield production as part of the female domain are included in the discussion.

_____. "Woven Heaven, Tangled Earth: A Weaver's Paradigm of the Mesoamerican Cosmos." In *Ethnoastronomy and Archaeoastronomy in the American Tropics*, edited by Anthony F. Aveni and Gary Urton, 1-35. *Annals of the New York Academy of Science*. New York: New York Academy of Science, 1982.

Analysis of the cosmological structure symbolized by Mesoamerican house forms and weavings.

Klein, Cecelia, ed. *Gender in Pre-Hispanic America: A Symposium at Dumbarton Oaks, 12 and 13 October 1996*. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2001.

Collection of essays by pre-Columbianists who had previously branched out into gender studies. The essays primarily promote an understanding of gender theory and then delve into specific regions and time periods of the ancient Americas, e.g. Early Intermediate Period and Early Colonial Peru, Epiclassic Central Mexico (Xochitécatl, Tlaxcala), Post-Classic Mesoamerica (the Aztecs), Early Colonial Central Mexico (Nahuatl), and the Classic Maya Period. The final essays take a broader approach to pre-Columbian gender studies, their present and future, and to gender theory in general.

Klein, Cecelia et al. "The Role of Shamanism in Mesoamerican Art: A Reassessment." *Current Anthropology* 43:3 (June 2002): 383-419.

Critique of the use of the words "shaman" and "shamanism" in pre-Columbian art studies. They assert that using the terms "shaman" and "shamanism" allows scholars to present Amerindian cultures as "others" instead of relating them to similar non-Amerindian cultures. They prefer words they consider more neutral, such as "priest," "doctor," and "political leader."

Klüver, Heinrich. *Mescal, and Mechanisms of Hallucinations*. Chicago: University of Chicago Press and Phoenix Books, 1966 [1928/1942].

Reprint of the author's book *Mescal*, originally published in 1928, and his other book *Mechanisms of Hallucinations* (1942) as one book. They detail scientific and anthropological information regarding peyote or "mescal button" use among native groups of the U.S. Southwest and northern and western Mexico.

Koch, Karl Hall. "A Sample of San Lucas Ceramic Artifacts: Description and Discussion." Unpublished manuscript, study for the Associated Colleges of the Midwest, n.d. [June 4, 1980].

Student paper on a survey of Nicoyan ceramics on the island of San Lucas.

Krieger, Alex D. "Archeological Typology in Theory and Practice." In *Selected Papers of the Fifth International Congress of Anthropological and Ethnological Sciences, Philadelphia, September 1-9, 1956*, edited by Anthony F.C. Wallace, 141-151. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1960.

Discussion of the utility and sometimes futility of ceramic typologies.

Kurella, Doris. "The Muisca: Chiefdoms in Transition." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 189-216. Gainesville, Florida: University Press of Florida, 1998.

Discussion of the development of chiefdoms from small family or kin groups (the smallest social unit) into larger units (known as *parcialidades* or *capitanías* depending on size with the latter larger) into chiefdoms or *cacicazgos* (presided over by a chief) into large chiefdoms, verging on states (presided over by a paramount chief). For the Muisca, all the leadership positions were "inherited by the leader's oldest sister's son....Thus, the Muisca practiced a sort of matrilineal inheritance, which is characteristic of tribes belonging to the Chibchan language family" (195).

La Barre, Weston. "The Narcotic Complex of the New World." *Diogenes* 48 (Winter 1964): 125-38.

Discussion of the use of hallucinogens by religious practitioners to talk to the spirits and gods with an overview of types of shamans and shamanesses worldwide and throughout human history, strongly suggesting shamanic animal spirits and use of hallucinogens for Greek, Hindu, Native North American, and many other cultures. "There were shamans before there were gods" (127).

Labbé, Armand. "Introduction." In *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*, written by Armand J. Labbé, Julie Jones, Warwick Bray, Ana María Falchetti, Leonor Herrera, and Marianne Cardale Schrimppff, 16-19. New York: American Federation of the Arts; Seattle, Washington: University of Washington Press, 1998a.

Introduction to ancient Colombian cultures and art, emphasizing how the topography influenced the political independence of the region and a respect for nature nurtured by indigenous Colombians and evident in the iconography of the art. Influences from north and south are mentioned but not over-emphasized.

_____. "Symbol, Theme, Context, and Meaning in the Art of Prehispanic Colombia." In *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*, written by Armand J. Labbé, Julie Jones, Warwick Bray, Ana María Falchetti, Leonor Herrera, and Marianne Cardale Schrimppff, 20-119. New York: American Federation of the Arts; Seattle, Washington: University of Washington Press, 1998b.

Explanation of how meaning is transmitted in ancient Colombian art, with particular emphasis on color, accoutrements (including stools), posture, and body decorations. Gender signifiers are considered.

_____. *Guardians of the Life Stream*. Santa Ana, California: Cultural Arts Press, Bowers Museum of Cultural Art, 1995.

Introduction to Panamanian art with a typology for the ancient ceramics.

Labbé, Armand et al. *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*. New York: American Federation of the Arts; Seattle, Washington: University of Washington Press, 1998.

Catalogue to the traveling exhibition of the same name with essays on shared traits in Colombian art through time (Labbé's introduction), the Malagana chiefdom (Bray, Leonor Herrera, and Cardale Schrimppff), and Zenú ceramics (Falchetti), with an overall emphasis on interpretation of the art, utilizing ethnographic information and comparative archaeological material.

_____. *Colombia before Columbus: The People, Culture, and Ceramic Art of Prehispanic Colombia*. New York: Rizzoli, 1986.

Survey of ceramic art of pre-Hispanic Colombia, replete with timelines, essays, and full-color illustrations.

Lange, Frederick W. *Before Guanacaste: An Archaeologist Looks at the First 10,000 Years*. San José, Costa Rica: F.W. Lange, 2006.

This small book is a summary of Frederick Lange's work in Greater Nicoya over the last few decades. It is written for a general audience without footnotes and is illustrated with numerous drawings. Most key milestones in Nicoyan history are outlined, and some assertions relevant to this dissertation would be his belief in the prominence of Chibchan culture in the area for most of Nicoya's history, his suggestion of molds for Mora Polychrome small figures, although none have been found (69), and his numerous references to trade into and out of Greater Nicoya.

_____. "Conceptual Structure in Lower Central American Studies." In *Reinterpreting Prehistory of Central America*, edited by Mark Miller Graham, 277-324. Niwot, Colorado: University Press of Colorado, 1993.

Assessment of the understanding of pre-Columbian cultures in eastern Honduras, Nicaragua, Costa Rica, and Panamá by 1993, with an emphasis on the matrilineal, more egalitarian, "kinder and gentler" societies of this region and a rejection of Mesoamerican models for the region. Illustrated with black-and-white photographs, diagrams, charts, and maps.

_____. "Culture History of the Sapoa River Valley, Costa Rica." Ph.D. thesis, University of Illinois, Urbana, 1971.

Summary of ceramic, jade, and stone objects and household items as excavated stratigraphically at several sites in the Sapoa River Valley in northwestern Costa Rica near the Nicaraguan border. Lange's in-depth history of the region in relation to his excavations is an excellent guide to Greater Nicoyan cultures, although in need of some revision after 30 years.

_____. "Metodología de la Etnohistoria: Pensamientos Sobre **Error! Bookmark not defined.** el Estudio de Los Épocas Coloniales e Históricas en Nicaragua." Unpublished manuscript, n.d [c.2000].

Author's attempt to get scholars to integrate archaeology, history, and linguistics for greater understanding of ancient cultures of Lower Central America. Lange writes particularly about ancient Nicaragua with an example from Barbados as a guide.

Lange, Frederick W., ed. *Paths to Central American Prehistory*. Niwot, Colorado: University Press of Colorado, 1996.

Far-reaching survey of Central American prehistory from the life of pioneering archaeologist Wolfgang Haberland to new information on archaeological phases for the understudied Diquís and Central Pacific Coast regions of Costa Rica, the Chontales and Lake Managua region of Nicaragua; trade throughout the region in obsidian, salt, ideas, and gold; specific site studies of the Bay of Salinas, Costa Rica, and the Ayala Site, Nicaragua; and avenues for future research as assessed by the pioneering pre-Columbian archaeologist Gordon Willey and his successor Frederick W. Lange. (A key article for this dissertation is Day's and Tillett's "Nicoya Shaman," which presented for the first time a clear review of the possibility of female shamans in ancient Greater Nicoya.)

_____, ed. *Precolumbian Jade: New Geological and Cultural Interpretations*. Salt Lake City, Utah: University of Utah Press, 1993.

Groundbreaking text covering the study of pre-Columbian jade and greenstone objects from Mesoamerica to Panamá, with entries written by geologists, archaeologists with specialties in chemical composition analysis, dirt archaeologists, art historians, curators, and dealers. (Of key interest to this dissertation is the Day article "Media of Ritual," which compares greenstone or jade objects to ceramics from Greater Nicoya.)

_____, ed. *Wealth and Hierarchy in the Intermediate Area: A Symposium at Dumbarton Oaks, 10th and 11th of October, 1987*. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 1992.

Collection of papers presented at a conference focusing on the various levels of wealth and possible hierarchy in the pre-Columbian cultures of Honduras southward to Ecuador. Essays include a discussion of the reasons for misunderstanding this region in the past, current knowledge of the development of societies and particularly chiefdoms throughout the region and specifically in Honduras, Greater Nicoya, the Central Highlands/Atlantic Watershed and Diquís regions of Costa Rica, the Central Region of Panamá, and a comparative essay on the Mapuche of Chile.

_____, ed. *Ancient Treasures of Costa Rica: Art and Archaeology of the Rich Coast*. Boulder, Colorado: Johnson Publishing Co., 1990.

Booklet extracting key information from longer texts in *Costa Rican Art and Archaeology* (1988), illustrated with color images of best pieces, instructive maps, charts, and one line drawing of Costa Rican technique of splitting jades.

_____, ed. *Costa Rican Art and Archaeology: Essays in Honor of Frederick R. Mayer*. Boulder, Colorado: University of Colorado, 1988.

Collection of essays of most recent research on Costa Rican art and archaeology by 1988, utilizing Jan and Frederick Mayer collection of Costa Rican art for illustrations. Essays summarize scientific analyses of ceramics and jades; art historical interpretations of Rosales ceramics, maceheads, ceramic and stone effigy heads, roller stamps, gold pendants, Vallejo and Jicote ceramics; comparative analyses of Mesoamerican and Central American jades and gold, and a history of Gonzalo Fernández de Oviedo y Valdes.

_____, ed. *Recent Developments in Isthmian Archaeology: Advances in the Prehistory of Lower Central America: Proceedings of the 44th International Congress of Americanists, Manchester, England, 1982*. B.A.R. International Series 212. Oxford, England: B.A.R., 1984.

Specific essays highlighting quite detailed recent advancements in Isthmian archaeology from prehistoric settlement patterns, adaptations, and plant use and cultivation in the Santa María Basin, Panamá; Holocene geology of the Western Parita Bay coastline of Panamá; village life in Diquís, Costa Rica; subsistence at Vidor, Greater Nicoya, Costa Rica; distinct critiques of ceramic

typologies for Greater Nicoya; stylistic analysis of Hacienda Tempisque, Greater Nicoya, Costa Rica ceramics; northeast Honduras in context; birds and men in prehistoric central Panamá, and the ceramic history of Panamá City, Panamá.

Lange, Frederick W. et al. "La cerámica de la Gran Nicoya." *Vínculos* 13: 1-2 (1987): entire volume.

Ceramic typology for Greater Nicoya with descriptions (all in Spanish), maps, and one black-and-white image per type:variety. The types were decided by a group of working archaeologists and anthropologists at three conferences. (Revised information in this dissertation might refine some of the *Vínculos* types. See typology appendix.)

Lange, Frederick W. and Wolfgang Haberland. *The Archaeology of Pacific Nicaragua*. First Edition. Albuquerque, New Mexico: University of New Mexico Press, 1992.

Assessment of the state of archaeology in Pacific Nicaragua by 1992 with a summary of Haberland's work on Ometepe Island and a survey of Nicaraguan sites and museums from Lake Managua to the Pacific Coast by Lange and Payson Sheets, illustrated with maps, charts, and black-and-white photographs of objects and excavations.

Lange, Frederick W., Ronald Bishop, and Peter C. Lange. "La geología y aquilegía de la cerámica prehistórica de la Gran Nicoya." *Vínculos* 13: 1-2 (1987): 7-34.

Explanation of neutron activation analysis of ceramic paste, as executed on over 1,200 sherds from Greater Nicoya. Results of these tests are presented in textual and chart form and certain types are related scientifically to specific regions for manufacture. Original workshops still need to be found and excavated.

Lange, Frederick W., Peter Ryder, and Richard M. Accola. "Bay of Culebra Survey." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 24-35. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Summary of archaeological survey findings of the Bay of Culebra, northwestern Costa Rica. Key findings are: agriculture was likely not practiced near the coast but in the Tempisque River Plain (26); the bay was likely a pre-Columbian port (previously reported findings were "plumbate vessels, Ulúa marble vases, a stuccoed double-whistling jar, and a stuccoed Teotihuacan tripod" [26] from sites along the bay); the finding of a lost-wax gold mold along the surface at Sardinal (27); a purportedly locally-made gold frog at the site of Guacamaya (28); cemeteries at Guacamaya and Nosara in the late Zoned Bichrome and early Early Polychrome periods were both at the base of slopes (28).

Lange, Frederick W. and Thomas A. Murray. *The Archaeology of the San Dimas Valley, Costa Rica*. Greeley, Colorado: University of Northern Colorado, Museum of Anthropology, 1972.

Archaeological report for survey and excavation of three sites in the San Dimas Valley of northwestern Costa Rica near the border with Nicaragua, illustrated with maps, line drawings of ceramics, and charts. The authors concluded that although the inhabitants of these sites did participate in Zoned Bichrome (Early Period IV) culture, they did so sparingly, using only a few Rosales and Schettel ceramics. During the Early Polychrome Period (Late Period IV-Early Period V), "there appears to be a rather sharp decline in population," although Tola Trichrome ceramics do enter the region, suggesting continued trade. The Middle Polychrome (Late Period V-Early Period VI) showed increased population but with changes to diet and food production and the introduction of Mora and Papagayo Polychromes. "The San Dimas Valley was virtually unoccupied during the Late Polychrome (A.D. 1200-1522) times."

Lange, Frederick W. and Kristin K. Scheidenhelm. "The Salvage Archaeology of a Zoned Bichrome Cemetery, Costa Rica." *American Antiquity* 37:2 (1972): 240-245.

Examination of the Las Pilas ridgetop cemetery, first discovered by archaeologists in the Sapoa River survey but known to looters much earlier. The cemetery dates to 300 BCE-300 CE and found items evidenced trade within Greater Nicoya and with the Maya lowlands. Of 80 graves, only 15 had not previously been disturbed by tombraders. The high-status materials were primarily *metates*, celts, and Bocana or Rosales ceramics. The authors also state that Schettel Incised ceramics found at the site resemble ceramics from the Conchas Phase of La Victoria, Guatemala and at Valdivia, Ecuador (see Meggers and Evans 1966: 251). The lack of habitation sites nearby is explained by the desire to isolate cemeteries and/or the use of forest regrowth subsistence systems; the authors cite Gordon 1969 for a study of this system.

Lange, Frederick W. and Lynette Norr, eds. *Prehistoric Settlement Patterns in Costa Rica. Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): entire volume. Urbana, Illinois: Steward Anthropological Society, 1986.

Entire journal dedicated to then-current archaeological research in Costa Rica and Nicoyan Nicaragua by professors and graduate students from North America and Costa Rica with essays on the specific Costa Rican sites of the Bay of Salinas/ Río Sapoa region, the Bay of Culebra, the Río Sardinal, Salinas, Nacascolo, Hacienda Jerico, Hacienda Mojica, Guayabo de Bagaces, Río Naranjo-Bijagua Valley, the Cuenca de Arenal, near Upala, Nosara Valley, Caño Island, the Gulf of Nicoya, the Santa Elena Peninsula, Guayabo de Turrialba, Cenada, and Ochomogo, and the Pacific Coast of Nicaragua and Ometepe Island, Nicaragua.

Lange, Frederick W. and Doris Z. Stone, eds. *The Archaeology of Lower Central America*. First edition. Albuquerque, New Mexico: University of New Mexico Press in association with the Center for Documentary Studies at Duke University, 1984.

Review of the archaeology of non-Maya Honduras southward to Panamá, based on the papers presented at an advanced seminar on Lower Central America held April 8-14, 1980 at the School of American Research, Santa Fe, New Mexico and one paper requested after the seminar. The editors provided overview chapters of the history of the archaeology of the region (Stone) and its geography (Lange). Other participants focused on the specific areas of El Salvador, Honduras, Greater Nicoya, the Lower Caribbean, Greater Chiriquí, Central and Eastern Panamá, with a review of the region from both a Mesoamerican and a South American perspective, and a closing chapter summarizing the archaeology of the region by Gordon Willey.

Lathrap, Donald Ward. *Ancient Ecuador: Culture, Clay, and Creativity, 3000-300 B.C.* Chicago, Illinois: Field Museum of Natural History, 1975.

Catalogue to the exhibition of the same name at the Field Museum in 1975. Includes essays on the early cultures of Ecuador with reconstruction drawings of houses and numerous black-and-white photographs of objects.

_____. *The Upper Amazon*. Ancient People and Places Vol. 70. New York: Praeger Publishers, 1970.

Book detailing the environment of the Upper Amazon and its peoples from the earliest known days of habitation.

Laurencich de Minelli, Laura. *Il Sito Barra Honda: un apporto to alla storia e alla culture precolombiana della Nicoya (Costa Rica)*. Bologna: Italy, 1983.

Small book on archaeological work at the Nicoya Peninsula site of Barra Honda, a cave.

- _____. "Deculturazione a acculturazione degli Indio Guatuso durante un secolo." *Etnologia, antropologia culturale* 4 (1976[a]): 9-23.
- Brief description of the Guatuso people, their interaction with Nicaraguan "rubber men" at the turn of the nineteenth-twentieth centuries, and their resulting cultural changes through the late twentieth century.
- _____. "Gli Indios Guatuso." *Archivio per l'antropologia e la etnologia* 106 (1976[b]): 519-529.
- Brief description of the region in which the Guatuso of Costa Rica live, their residential practices, their known history, and their biological characteristics. Includes black-and-white photographs.
- Lavrin, Asunción. "La génesis del sufragio femenino en América Latina." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, 3-21. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002.
- History of the suffrage movement in Latin America from the first speech commemorating women's work by an Argentinian at the turn of the nineteenth-twentieth centuries through debates from the '20s to 1961, when Paraguay was the last country to give women the vote.
- Layton, R. "Anthropology of Art." In *The Social Studies Encyclopedia*, edited by Adam and Jessica Kuper, 42-43. Boston, Massachusetts: Routledge and Kegan Paul, 1985.
- Encyclopedia entry defining "art style" and how styles can be used to understand cultures but should not be applied to cultures outside of their original contexts, with a warning against pushing ethnographic analogies too far into the past because cultures are fluid and meanings for symbols can change rapidly. The cultural group used here for explanatory purposes is the aboriginal group, the Warlpiri of central Australia:
- "The objects depicted in representational art often have many levels of significance within the culture that produces it. Munn (1964) showed how the Warlpiri use simple geometric motifs to express metaphorical equations in their religious philosophy."
- Lehmann, Walter. "Die Archaeologie Costa Ricas, erläutert an der Sammlung Felix Wiss im Museum der Naturhistorischen Gesellschaft zu Nürnberg." *Festschrift zum XLIV Anthropologenkongress Nürnberg* (1913): 65-104.
- Review of Costa Rican art objects in the Felix Wiss collection at the Natural History Society of Nuremberg with archaeological contextualization by the author, a pioneer in the field of Central American archaeology. (A translation made in 2004 by Denver Art Museum volunteer Christl Kober is in the possession of the author.)
- Leibsohn, Dana. "The Costa Rican Effigy Head Tradition: An Interpretation of Its Unity and Diversity." Master's thesis, Department of Fine Arts, University of Colorado, Boulder, Colorado, 1981.
- Assessment of ancient Costa Rican sculptures in clay and volcanic stone depicting human heads, with an emphasis on the word "effigy" over "trophy" (the older term) as the primary descriptor of the artworks, based on the author's research into the function of the objects.
- Léon-Portilla, Miguel. *Aztec Thought and Culture: A Study of the Ancient Nahuatl Mind*. Translated by Jack Emory Davis. Seventh printing. The Civilization of the American Indian Series. Norman, Oklahoma: University of Oklahoma Press, 1987 [1963].
- Assessment and presentation of Nahuatl philosophy based on the author's study of over 90 sixteenth-century Nahuatl texts translated into Spanish.

Lepowsky, Maria. "Gender in an Egalitarian Society: A Case Study from the Coral Sea." In *Beyond the Second Sex: New Directions in the Anthropology of Gender*, edited by Peggy Reeves Sanday and Ruth Gallagher Goodenough, 171-223. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1990.

Essay on the matrilineal and bilocal Massim cultural group that lives on the island of Vanatinai (also called Sudest or Tagula) in the Louisiade Archipelago between the Solomon and Coral Seas. The author challenges assumptions made by early anthropologists Beauvoir, Rosaldo, Ortner, and Whitehead that all societies are innately male-dominated. There is rank within the Vanatinai society, but it is based on merit and applicable to both males and females. (The Vanatinai term *gia* literally means "giver" or "big man/big woman" -- gender is stripped from the term of the chief.)

Linares, Olga F. "Foreword." In *Central America: A Natural and Cultural History*, edited by Anthony G. Coates, vii-x. New Haven, Connecticut: Yale University Press, 1997.

Introduction to a volume on Lower Central America in particular, written by a long-time scholar of the region.

Lingen, Joan Kathryn. "Stylistic and Iconographic Study of Lower Central American Stone Sculpture." Ph.D. thesis, Department of Art History, University of New Mexico, Albuquerque, New Mexico, 1986.

Dissertation on the volcanic stone sculptures of the Central Highlands/Atlantic Watershed (CH/AW) of Costa Rica as compared to those from Panamá from c. 1-1500 CE. The author determined through use of Guttman Scale Analysis that CH/AW stone grinding stone and effigies reached their "greatest productive level during the late Stone Cist Period" and evolved from more naturalistic to abstract and from cruder to more refined. The CH/AW sculptures also clearly showed developmental affinities with Panamanian sculptures.

Looper, Matthew G. "Women-Men (and Men-Women): Classic Maya Rulers and the Third Gender." In *Ancient Maya Women*, edited by Traci Arden, 171-202. Walnut Creek, California: AltaMira Press, 2002.

Discussion of representations of ancient Maya male and female leaders and gender ambiguities for both. Older patterns of identifying figures based on dress are called into question. The practice of bloodletting for male rulers is paralleled to menstruation for females, suggesting a coopting of female powers of procreation by males and a centralizing of male and female procreative powers in one person through liquid metaphorically considered both seminal and menstrual fluid.

Looper, Matthew G. and Julia Guernsey Kappelman. "The Cosmic Umbilicus in Mesoamerica: A Floral Metaphor for the Source of Life." *Journal of Latin American Lore* 21:1 (2001): 3-54.

Analysis of Maya iconography depicting "twisted cords" and flowers, suggesting the twisted, flowering vine is an umbilical cord or "living rope" connecting Maya leaders to their origins in the celestial world and emphasizing the necessary rebirth of the universe propagated by rulers' ritual activities.

Loren, Diana DiPaolo. "Refashioning a Body Politic in Colonial Louisiana." *Cambridge Archaeological Journal* 13:2 (2003): 231-237.

Reassessment of the status of colonial subjects in 18th-century French Louisiana based on images of well-dressed and scantily clad persons in comparison to historical documents and archaeological artifacts.

Lothrop, Samuel Kirkland. "Archaeology of Lower Central America." In *Handbook of Middle American Indians* Vol. 4, edited by Robert Wauchope, 180-208. Austin, Texas: University of Texas Press, 1966.

Review of archaeology of Honduras to Panamá with the assertion that the region had its own local developments, especially with regard to pottery slips and metallurgy, although influences from Mesoamerica and South America are also evident in the art. Footprints in El Salvador and Nicaragua and Paleo-Indian fluted points in Costa Rica and Panamá suggest migrations into the area approximately 12,000 years ago, but (in 1966) evidence for permanent settlement appears only as early as "4840 ± 110 B.C." The author then discusses the various key areas individually: Nicaragua, Costa Rica, Northwestern Costa Rica, Northeastern Costa Rica, Southern Costa Rica and Western Panamá, and Central Panamá. Illustrated with black-and-white photographs and line drawings. Terminology is Zoned Bichrome and Middle-Late Polychrome Periods. Includes several carbon-14 dates and important trade information between Lower Central America and the Maya.

_____. *Pottery of Costa Rica and Nicaragua*. Contributions from the Museum of the American Indian, Heye Foundation Vol. 8 (2 volumes). New York: Museum of the American Indian, 1926.

Volume one begins with a detailed summary of ethnohistoric and ethnographic records on the indigenous cultures of Costa Rica up to the early twentieth century, including linguistic traits, residential, public, and religious architecture, foodways, hunting and agricultural practices, body adornment, clothing, hairstyles, and so forth. The remainder of volume one is descriptions of polychrome ceramics from Greater Nicoya, organized by themes such as the Man-Jaguar and the Feathered Serpent; references to Mesoamerican beliefs are dominant. Volume Two focuses on incised wares from throughout southwestern Nicaragua and Costa Rica and the polychromes of eastern and southern Costa Rica, of far fewer quantities than the Nicoyan polychromes. The ceramics are well described and illustrated and connected to Mesoamerican and South American traditions, but there is no substantive chronology for the texts unfortunately.

Lyon, Patricia J. "Female Supernaturals in Ancient Peru." *Ñawpa Pacha* 16 (1978): 95-140.

Review of ancient Andean art to highlight images of female supernaturals from Yaya-Mama and Chavín iconography through Inka and other Conquest period cultures, with the finding that there were probably several female supernaturals of varying ranks in the different indigenous cultures from at least Early Horizon 3 onward, but evidence for such supernaturals is not complete for every culture and time period and was destroyed by the Spaniards if possible.

MacCurdy, George Grant. *A Study of Chiriquian Antiquities*. Memoirs of the Connecticut Academy of Arts and Sciences. Vol. III, March 1911. Reprint of New Haven, CT: Yale University Press 1911 publication. Millwood, NY: Kraus Reprint Co., 1976.

Well-illustrated volume of objects from Greater Chiriquí with excellent early scholarship on the art of this region, although not connected to archaeological dating because it was too early for that; somewhat comparable to Lothrop's volumes for Nicaraguan and Costa Rican pottery (1926).

Mahal, Baljinder. *The Queen's Hinglish*. London: Collins, 2006.

Discussion of blending of Hindu and English languages in India and England over the last two centuries.

Malavassi, Ana Paulina. "De parteras a obstétricas: La profesionalización de una práctica tradicional en Costa Rica (1900-1940)." In *Mujeres, género e historia en América Central durante los siglos XVIII, XIX y XX*, edited by Eugenia Rodríguez Saénz, 71-83. San José, Costa Rica and South Woodstock, Vermont: UNIFEM Oficina Regional para México, Centroamérica, Cuba y República Dominicana, Plumsock Mesoamerican Studies, and Varitec, 2002.

Study of the gradual change from midwifery to obstetrics in Costa Rica in the first half of the twentieth century, instigated by Tulio von Bülow, who in 1927 witnessed a birthing in the Osa Peninsula managed by a native (Boruca or Guaymí?) midwife in what he considered deplorable conditions of hygiene. In fact, the infant mortality rate in Osa was 70% at the time of his visit. The author outlines her sources and predecessors in this research.

March, Kay. "Interview Technique in Archeology: Playa Panamá Region of Guanacaste." Unpublished manuscript, study for the Associated Colleges of the Midwest, n.d. [April 1971].

Student paper detailing her hands-on research at Playa Panamá in northwestern Costa Rica, in which she discerned the existence of some native families in the area, known by the distinctive headgear worn by the women; the presence of an ancient ceramic workshop; and the remains of ancient cultures gathered by locals.

Marco Serra, Yolanda. "Ser ciudadana en Panamá en la década de 1930." In *Un siglo de luchas femininas en América Latina*, edited by Eugenia Rodríguez Saénz, 72-86. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002.

History of the women's rights movement in Panamá in the 1930s, spurred by the formation of the National Feminist Party in 1923.

Marcos, Jorge D. and Mariella de Manrique. "De la Dualidad Fertilidad-Virilidad a lo Explícitamente Femenino o Masculino: La Relación de las Figurinas con los Cambios en la Organización Social Valdivia, Real Alto, Ecuador." In *The Role of Gender in Precolumbian Art and Architecture*, edited by Virginia E. Miller, 35-52. Lanham, Maryland: University Press of America, 1988.

Assessment of Valdivia figurines, the earliest in the New World, from male-female to individual sexes to elite personages, in comparison to societal changes over time seen in house structures, foodways, and settlement patterns.

Martin, Simon and Nikolai Grube. *Chronicle of the Maya Kings and Queens: Deciphering the Dynasties of the Ancient Maya*. London: Thames and Hudson Ltd., 2000.

Historical record of the different ruling lineages at key Maya city-states, listing dates ruled, full names (according to the latest decipherments), and family connections. Nicely illustrated with color photographs, maps, and charts.

Mason, J. Alden. *George G. Heye, 1874-1957*. Leaflets of the Museum of the American Indian. New York: Heye Foundation, 1958.

Biography of the somewhat outrageous twentieth-century collector of Native American cultural objects whose collection made up the Museum of the American Indian in New York (until it was acquired by the U.S. government during the Clinton Administration and moved to D.C. for the National Museum of the American Indian).

_____. *Costa Rican Stonework: The Minor C. Keith Collection*. Anthropological Papers of The American Museum of Natural History Vol. 39: Part 3. New York: American Museum of Natural History, 1945.

Monograph on Costa Rican volcanic stone sculptures, with typologies for volcanic stone for both the Atlantic Watershed and Diquís regions.

Mayo Clinic staff. "Conjoined twins: Risk factors." MayoClinic.com (March 29, 2009)
<<<http://www.mayoclinic.com/health/conjoined-twins/DS00869/DSECTION=risk-factors>>>

"Conjoined twins are rare — about 10 occur in every million births. It's not known if anything makes some couples more likely to have conjoined twins. It is known, however, that conjoined twins occur more often in India and Africa than they do in the United States."

_____. "Osteomalacia." MayoClinic.com (April 3, 2009)
<< <http://www.mayoclinic.com/health/osteomalacia/DS00935>>>

McCafferty, Geoffrey G. "Domestic Practice in Postclassic Santa Isabel, Nicaragua." Unpublished manuscript in preparation for *Latin American Antiquity*, n.d. [2005].

Review of recent archaeological findings at the site of Santa Isabel, Rivas, Nicaragua with an emphasis on correct dating for the site, faunal remains (including deer, rabbit, peccary, and armadillo with over 50% fish bones from the Lake), possible blow-gun pellets (tropical lowland Amazonian trait), lack of expected Mesoamerican implements such as *comales* (griddles), predominance of vessels used with liquid foods, Sacasa Striated and Papagayo Polychrome ceramics, and seemingly more Central American spindle whorls made from ceramic sherds and one of imported greenstone. The author attempts to debunk previous ethnohistoric records and the belief by archaeologists that the site was purely Chorotega beginning c. 800 CE or Nahuatl-speaking Nicarao from c. 1350-1530 CE. He suggests that the site was likely inhabited by a mixture of indigenous peoples and Oto-Manguéan speaking Chorotega from Central Mexico, who maybe migrated into the area c. 900 CE.

McCafferty, Sharisse D. and Geoffrey G. McCafferty. "Crafting the Body Beautiful: Performing Social Identity at Santa Isabel, Nicaragua." Unpublished manuscript in preparation for *Proceedings of the 2006 Annual Meeting of the Society for American Archaeology, San Juan, Puerto Rico*, n.d. [2006].

Analysis of 800-1200 CE Northern Nicoyan polychromatic and monochromatic figurines and actual specimens of jewelry and clothing-related implements, such as spindle whorls, all recovered from Santa Isabel, Rivas, Nicaragua.

_____. "Textile Production on Mesoamerica's Southern Periphery: Recent Research at Santa Isabel, Nicaragua." Unpublished manuscript, paper presented at the 2004 Meeting of the Society for American Archaeology, Montreal, Canada, n.d. [2004].

Analysis of spindle whorls at the site of Santa Isabel, Rivas, Nicaragua as compared to the authors' previous research on Central Mexican and Oaxacan textile tools.

_____. "Engendering Tomb 7 at Monte Albán: Respinning an Old Yarn." *Current Anthropology* 35:2 (April 1994): 143-166.

Reassessment of Mixtec tomb excavated by Alfonso Caso in the 1930s, who determined that the skeletal remains were those of a man, even though the body was entombed with elaborately carved weaving battens and spindle whorls.

_____. "Spinning and Weaving as Female Gender Identity in Post-Classic Mexico." In *Textile Traditions of Mesoamerica and the Andes: An Anthology*, edited by Margot Blum Schevill, Janet Catherine Berlo, and Edward B. Dwyer, 19-44. New York: Garland Publishing, 1991.

Essay asserting a female space for power in Post-Classic Mexico created through women's textile production. The authors contextualize this type of study with references to comparable studies for the ancient Americas.

_____. "Powerful Women and the Myth of Male Dominance in Aztec Society." *Archaeological Review from Cambridge* 7:1 (1988): 45-59.

Reassessment of power relations in Aztec Society based on a marxist-feminist approach to the study of Colonial texts in conjunction with, or rather more often in contrast to, "pictographic representations found in the pre-Columbian and early Colonial native codices as a commentary to the Colonial texts." (Includes images of female merchants, midwives, healers, and textile deities.)

McCafferty, Geoffrey G. and Larry Steinbrenner. "Chronological Implications for Greater Nicoya from the Santa Isabel Project, Nicaragua." *Ancient Mesoamerica* 16:1 (2005): 131-146.

Reassessment of presupposed date of Santa Isabel site in the Rivas Department of Nicaragua. Historians and archaeologists had believed the site to be a Nicarao site dated to a couple of hundred centuries before the Conquest, but recent archaeological work by the authors has revised the dating to half a millennium before the Conquest and suggests a mixture of Central Mexican migrant communities with indigenous Nicaraguans.

McCafferty, Geoffrey G. et al. "The Nahau Way?: Recent Archaeological Investigations at Santa Isabel, Nicaragua." Unpublished manuscript, n.d. [2004].

Discussion of viability of ascertaining Nicarao identity in the archaeological record of Santa Isabel, Rivas, Nicaragua with a survey of recent findings at the site by the authors.

McEwan, Colin. "Whistling Vessels from Pre-Hispanic Peru." In *Pottery in the Making: World Ceramic Traditions*, edited by Ian Freestone and David Gaimster, 176-181. London: British Museum, 1997.

Essay analyzing ancient Peruvian whistling vessels. Includes diagrams of the whistling mechanism and x-rays of several vessels.

McKenna, Terence. "A Brief History of Psychedelics." In *Shamanism: A Reader*, edited by Graham Harvey, 424-441. New York: Routledge, 2003.

History of the "discovery" of psychedelic drugs by Westerners in the last two centuries, including *Psilocybe*, *Banisteriopsis caapi*, *Lophophora williamsii*, *Ipomoea violacea*, and LSD, with the scientists and researchers responsible for introducing the drugs to the public.

Melton, Phil. "Molecular Perspectives on the Origins of Chibchan Populations from the Sierra Nevada de Santa Marta, Colombia." Master's thesis, University of Kansas, Lawrence, 2004.

Thesis summarizing mitochondrial DNA, linguistic, and archaeological research for Chibchan peoples in Lower Central America and northern South America as a basis for the author's study of mitochondrial DNA in living Chibchan speakers from three groups in the Sierra Nevada de Santa Marta area of Colombia: the Kogi, Arsario, and the Ijka, as well as a neighboring Arawakan (Wayú) group. The findings suggest matrilineality and matrifocality for Chibchan speakers in this region for approximately 10,000 years and a break between Central American and northern South American Chibchan speakers during the peopling of the Americas: "one unit of mutational time with linguistically related populations from lower Central America and not with other indigenous South American groups. Phylogenetic reconstruction of these populations using median-joining networks indicates that all sampled Chibchan speaking populations had undergone a bottleneck and were highly influenced by a founder effect within the last 10,000 years."

Merkur, Dan. *Becoming Half-Hidden: Shamanism and Initiation among the Inuit*. Garland Reference Library of the Humanities Vol. 1559. New York: Garland Publishing, Inc., 1992.

Detailed record of initiation of Inuit shamans, their place in Inuit society, and their techniques, including seances, use of helper spirits, and trance. Told from the shaman's point of view, utilizing the shamans' language, although through the filter of the author.

Middelberg, Mila. "The Plumed Serpent in Greater Nicoya: A study on the Plumed Serpent Motif on Greater Nicoyan Ceramics, AD 800-1550." Ba Thesis, University of Leiden, Leiden, The Netherlands, 2005.

Undergraduate paper analyzing iconography of the feathered serpent of Mesoamerica as evidenced on pottery from Greater Nicoya, particularly within Nicaragua.

Miller, Mary Ellen. *Art of Mesoamerica from Olmec to Aztec*. Third edition. World of Art Series. London: Thames and Hudson, 2001.

Survey of Mesoamerican art for over 3,000 years, highlighting art and architecture.

_____. *Maya Art and Architecture*. World of Art Series. New York: Thames and Hudson, 1999.

Beautifully written survey of Maya art and architecture by a specialist in Maya painting.

Miller, Mary Ellen and Karl Taube. *The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion*. New York: Thames and Hudson, 1993.

Reference for ancient Mesoamerican cultures.

Miller, Virginia E. "Introduction." In *The Role of Gender in Precolumbian Art and Architecture*, edited by Virginia E. Miller, vii-xviii. Lanham, Maryland: University Press of America, 1988.

Reassessment of numerous images in pre-Columbian art as female by female scholars more aware of or attuned to aspects of femininity than male archaeologists and art historians in the field. Miller outlines the layout of her edited volume and provides quick synopses of each of the papers and their contributions to new knowledge.

Miller, Virginia E., ed. *The Role of Gender in Precolumbian Art and Architecture*. Lanham, Maryland: University Press of America, Inc., 1988.

Collection of papers presented at the symposium of the same name held at the 45th International Congress of the Americanists in July 1985. The editor begins the essays with an introduction to the topic and is followed by a general essay on female figurines from prehistoric cultures worldwide (see Roosevelt 1986), an assessment of Valdivia figurines (see Marcos and de Manrique 1988), gesture and gender in West Mexican art, women in Moche art, sacrifice and sexuality in Classic Maya art, women's costume in Classic Maya art, gender and sacred space in Inka art, birth images in Mixteca-Puebla art, and women of ill-repute in the Florentine Codex.

Mora-Marín, David. "The Jade-to-gold Shift in Ancient Costa Rica: A World Systems Perspective." Unpublished manuscript, n.d. [2005].

Paper to be read in conjunction with Snarskis's on the same topic. This author emphasizes the Atlantic Watershed of Costa Rica as the trade locus for Mesoamerican jades into Costa Rica and Costa Rican jades out to Mesoamerica, as well as the political reasons for such a locus and a later switch to gold. He suggests specific dating for these activities. Includes figures and maps.

Morgan, Alexandra. "'The Master or Mother of Fishes': An Interpretation of Nasca Pottery Figurines and Their Symbolism." In *Recent Studies in Pre-Columbian Archaeology*, edited by Nicholas J. Saunders and Olivier de Montmollin, 327-361. Oxford, England: B.A.R., 1988.

Review of 154 Nasca ceramic figurines from their first appearance in Nasca Phase 3 through Phase 8 (c. 50-550 CE). The male figures are dressed, while the female figures are decorated with body paint. The author suggests that the body decoration signals an association of women with marine fertility.

Museo Nacional de Costa Rica. "Museo Nacional de Costa Rica." *Museo Nacional de Costa Rica online* (May 2, 2000) <<[wysiwyg://150://www.geocities.com/Athens/Agora/9751/museo.htm](http://www.geocities.com/Athens/Agora/9751/museo.htm)>>

Website for the National Museum of Costa Rica with pages dedicated to the history of the collections, descriptions of the collections, current research, and contact information.

National Park Service. "Petroglyph Trail." Pamphlet from Mesa Verde National Park, Colorado. n.d.

Guide to the trail with ancient Puebloan petroglyphs, interpreted by Hopi descendants as the migration pattern from the center of the Earth outward. That center is denoted by two interlocking spirals and said to be the Grand Canyon. From it the petroglyphs suggest settled Puebloan sites within the U.S. Southwest and the development of the different clans through time.

National Public Radio. "Practicing 'The Queen's Hinglish' in Central England." NPR Online (December 4, 2006) <<<http://www.npr.org/templates/story/story.php?storyId=6575473>>>

Radio presentation and website article highlighting B. Mahal's *The Queen's Hinglish*. (See above.)

Nelson, Sarah Milledge and Myriam Rosen-Ayalon, eds. *In Pursuit of Gender: Worldwide Archaeological Approaches*. Walnut Creek, California: AltaMira Press, 2002.

Compilation of essays discussing first the development of gender roles around the world from the South Italian Neolithic and Predynastic Egypt to China, Southeast Asia, Japan, and the Americas; second, gender roles in Mesoamerica, the Andaman Islands, Thailand, and Woodland Period North America; and third, gender relations in Anyang, China, Visayan India, and Islam.

Noguera, Eduardo. 1954. *La cerámica arqueológica de Cholula*. Mexico: Editorial Guaranía, 1954.

Well-illustrated volume on the pottery of Cholula or Mixteca-Puebla pottery.

Nomura, Emily. "Religion and Function in Pre-Columbian Figure Stamps." Unpublished undergraduate course paper, Art History Department, Emory University, Atlanta, Georgia, 2003.

Student paper on the pre-Columbian stamps in the Carlos Museum collection with an emphasis on cross-cultural practices of stamping in the Americas.

O'Day, Karen. "A Study of Pottery Function, Design, and Burial at Sitio Conte Cemetery, Panamá." Ph.D. thesis, Art History Department, Emory University, Atlanta, Georgia, 2002.

Dissertation thesis analyzing the arrangement of pottery sherds in tombs at Sitio Conte, with the discovery that the pieces seem to have been intentionally broken or "ritually killed" with pieces placed in separate tombs.

Ortegon, Anthony. *Pre-Columbian Stamp Seals*. Pueblo, Colorado: AOA Associates, 1999.

Book lamenting the lack of serious study of pre-Columbian flat and roller stamps and offering some possible uses of the *sellos*, based on archaeological and ethnographic evidence. The author illustrates and discusses examples of stamps from various ancient American cultures and explores the possibilities of stamp usage on bodies, ceramics, paper, animal hides, sand, textiles, bark cloth, rubber, breads, and chocolate.

Ortner, Sherry B. "Is Female to Male as Nature Is to Culture?" In *Woman, Culture, and Society*, edited by Michelle Z. Rosaldo and Louise Lamphere, 67-87. Stanford, California: Stanford University Press, 1974.

Article by an early feminist who believed that women were of secondary status throughout the world and time and queried how their experiences varied within cultures with the goal of seeing "genuine change come about, the emergence of a social and cultural order in which as much of the range of human potential is open to women as is open to men." She delineated how women came to be seen as closer to nature through associations with their bodies and men as closer to culture through reading, basing many of her ideas on Simón de Beauvoir's *The Second Sex*, published in 1953. Finally, she suggested change could come about when society realizes that the associations of women with nature and men with culture are only cultural constructs, and when women are more involved in cultural activities, they will be seen as more on par with men and perhaps will receive higher pay, etc. (See Lepowsky 1990 for a counterpoint to Ortner.)

Oviedo y Valdes, Gonzalo Fernández de. *Historia General de las Indias, Islas y Tierra Firme del Mar Oceano*. Madrid. 1945 [1535].

Multiple volume work documenting the people, plants, animals, and environment of the "New World" by an early conquistador.

Pérez Yglesias, María. "Las mujeres y la investigación en la Universidad de Costa Rica: reto de participación académica." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, 199-221. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002.

Assessment of the state of gender and women at the turn of the twentieth-twenty-first centuries within a global, electronic world, a world where gender differences seem to be erased by anonymous technology, but with this change to a global corporate environment, individual nations are lost and the planet is fragmented. Within this new system, two-thirds of the world's poor are women. Within this framework, the author focuses her essay on the rights of women in Costa Rica, with a particular challenge to educated women to uphold these rights. She highlights the milestones achieved in Costa Rica in the twentieth century for women's rights: the high percentage of female students enrolled at the University of Costa Rica at its opening in 1940; the large numbers of women prepared to teach at all levels by the Normal School of Heredia; and the high numbers of female doctors of medicine, lawyers, pharmacists, and farming experts in the country by the 1960s, and so forth.

Perry, Richard. *The World of the Jaguar*. New York: Taplinger Publishing Company, 1970.

Analysis of jaguars and their perception in indigenous American cultures. (Key point of names for cultures or leaders as jaguars discussed in pages 102ff.)

Porterfield, Amanda. "Shamanism: A Psychosocial Definition." *Journal of the American Academy of Religion* 55:4 (1987): 721-739.

Critique of mid-twentieth-century writings on shamanism by early historians of religion, such as Eliade and Hultkrantz, who idealized shamanism and its mystical experiences and ignored its historical contexts and psychosocial and social nature. "In this essay, consideration of the psychosocial nature of shamanic performance has led to a definition of shamanism as a performance in which the psychosocial dynamics that govern persons and groups are projected in the form of spirits and represented in the visible movements of the shaman's body. These visible movements comprise a symbolic text that represents the feelings that the shaman's patrons have in response to problems that beset them. The shaman shapes and directs those feelings as he [sic] represents them. This psychosocial definition takes account of the therapeutic effects of shamanism but does not overlook its destructive effects" (735).

Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* (1982): 1-16.

Explanation of the usefulness of formal analysis of objects of material culture to understanding the culture of origin. Includes the author's theory of material culture and methodology for using.

_____. "Style as Evidence." *Winterthur Portfolio* (1980): 197-210.

Presents formal analysis of several objects as examples of material culture studies practice.

Quilter, Jeffrey. *Cobble Circles and Standing Stones: Archaeology at the Rivas Site, Costa Rica*. Iowa City, Iowa: University of Iowa Press, 2004.

Book detailing the excavations of the Rivas site in the mountains of southeastern Costa Rica in the Valley of the General. Emphasis on the excavation work as well as the cultural information gleaned from the dig.

Quilter, Jeffrey and John W. Hoopes, eds. *Gold and Power in Ancient Costa Rica, Panamá, and Colombia: A Symposium at Dumbarton Oaks, 9th and 10th of October, 1999*. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 2003.

Most recent volume to study primarily the Chibchan cultures of ancient Costa Rica, Panamá, and Colombia and present them as a related whole over time. The essayists utilize the theme of "gold and power" to explore how these two interrelate throughout the region or within specific areas, but they delve into deeper issues of creation in connection to power and leadership roles, whether political and/or religious, and into broader issues of trade and other media, particularly jade, volcanic stone, shell, and feathers.

Quilter, Jeffrey and Aida Blanco Vargas. "Monumental Architecture and Social Organization at the Rivas Site, Costa Rica." *Journal of Field Archaeology* 22:2 (1995): 203-221.

Pre-cursor to Quilter's book on the Rivas site in Costa Rica with an early assessment of the riches of the site and the social stratification evident in site layout and goods.

Redmond, Elsa M. "Introduction: The Dynamics of Chieftaincy and the Development of Chiefdoms." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 1-17. Gainesville, Florida: University Press of Florida, 1998.

Essay describing the differences between chieftaincies and chiefdoms and the development of the latter from the former. Chieftaincies are much more difficult to ascertain from the archaeological record than chiefdoms, because in chieftaincies control is not as centralized as in chiefdoms: "Chiefdoms are regional polities made up of subordinate villages under the permanent control of a paramount chief" (1). Chiefdoms require more organized labor and, resultingly, less individualized creativity from artists working for the chief.

Redmond, Elsa M., ed. *Chiefdoms and Chieftaincy in the Americas*. Gainesville, Florida: University Press of Florida, 1998.

Collection of essays primarily by Central American scholars on the characteristics of chieftaincies and chiefdoms and the evidence for either in various cultures of the Americas. The main focus of the symposium from which the papers came (the 47th International Congress of Americanists) was to integrate ethnographic, ethnohistoric, and archaeological examples of chieftaincies and chiefdoms to better understand how "the exercise of chieftaincy on the part of achieved leaders among autonomous village societies might relate to--and, under certain favorable conditions, might lay the groundplan for--the institutionalization of permanent, centralized, regional leadership by hereditary chiefs" (xi).

Redmond, Layne. *When the Drummers Were Women: A Spiritual History of Rhythm*. New York: Three Rivers Press, 1997.

Book written by a female musician on her research into ancient drumming and music traditions and rituals in the Mediterranean and Near East, with an emphasis on images of female performers and "rhythm's harmonious effects on the body, mind, and spirit."

Reents-Budet, Dorie. *Painting the Maya Universe: Royal Ceramics of the Classic Period*. Durham, North Carolina: Duke University Press, 1994.

Catalogue to the exhibition of the same name with emphasis on ceramic manufacture, identifying artists' hands and possibly signatures, trade and power alliances between Maya city-states through gift-giving of ceramic vessels, and material remains within the vessels. Final essay discusses the importance of finding such vessels *in situ* in archaeological excavations rather than illegally on the art market to preserve key cultural information associated with original context.

Reents-Budet, Dorie and Virginia Fields. "Incised Early Classic Maya Jades from Costa Rica." Unpublished manuscript, n.d. [c. 1990].

Analysis of 33 jade objects manufactured or recarved by the Early Classic Maya and sold to Costa Rican leaders in Greater Nicoya. The authors suggest a Pacific Coast route for trade into the area via Maya entrepreneurial traders or perhaps an Atlantic route but do not believe there was face-to-face contact between Maya and Costa Rican elite. Two pieces (celts 27 and 28) are believed to be of modern manufacture. One piece (celt 25) suggests the possibility that the piece was originally manufactured in Mayaland, sold to Costa Rica and reworked there, and then resold up to Oaxaca.

Rehl, Jane. "Weaving Metaphors, Weaving Cosmos: Structure, Creativity, and Meaning in Discontinuous Warp and Weft Textiles of Ancient Peru, 300 B.C.E.-1540 C.E." Ph.D. thesis, Art History Department, Emory University, Atlanta, Georgia, 2002.

Formal analysis of 268 discontinuous warp and weft textiles combined with ethnohistoric and ethnographic investigations tells the story of the pan-Central Andean belief in balance and reciprocity, initiated from a shared shamanic worldview.

_____. "Conceptualizing a Cultural Identity for Ancient Honduras or Ceramic Style and Other Overt, Creative, and Reasoned Strategies for Survival on the Edge of the Maya World." Unpublished graduate directed readings paper, Art History Department, Emory University, Atlanta, Georgia, 1996.

Assessment of ancient Honduran cultures based on remaining ceramics, the environment, and comparative art in neighboring regions.

Reichel-Dolmatoff, Gerardo. *Land of the Elder Brothers*. Santafe de Bogota, Colombia: Editorial Colina, 1999.

Discussion of twentieth-century Kogi culture of Colombia.

_____. *Colombia Indigena*. First edition. Santafe de Bogota, Colombia: Editorial Colina, 1998.

Relates ethnographic information about native peoples of Colombia.

_____. *The Sacred Mountain of Colombia's Kogi Indians*. Iconography of Religions, Section IX: South America, Fasc. 2. New York: E.J. Brill, 1990.

Ethnographic discussion of the philosophy of the Kogi Indians of Colombia.

Reilly, F. Kent. "People of Earth, People of Sky: Visualizing the Sacred in Native American Art of the Mississippian Period." In *Hero, Hawk, and Open Hand: American Indian Art of the Ancient*

Midwest and South, edited by Richard F. Townsend and Robert V. Sharp, 124-137. Chicago, Illinois: The Art Institute of Chicago, 2004.

Art historical interpretation of Mississippian art combined with a clear understanding of the archaeology of the period.

_____. "The Shaman in Transformation Pose: A Study of the Theme of Rulership in Olmec Art." *The Record of the Art Museum* (Princeton University) 48:2 (1989): 4-21.

Renfrew, Colin. "Towards a Cognitive Archaeology." In *The Ancient Mind: Elements of Cognitive Archaeology*, edited by Colin Renfrew and Ezra B. W. Zubrow, 3-12. Cambridge, England: Cambridge University Press, 1994.

Argument for the ability of archaeologists to interpret ancient thought based on scientific tradition and empirical methodology.

Reynoard de Ruenes. "Possible Source of Raw Material for the Costa Rican Lapidary Industry." In *Precolumbian Jade: New Geological and Cultural Interpretations*, edited by Frederick W. Lange, 61-67. Salt Lake City, Utah: University of Utah Press, 1993.

Another article in the debate about and search for a Costa Rican jade (jadeite, nephrite, omphacite, chloromelanite) source.

Ripinsky-Naxon, Michael. *The Nature of Shamanism: Substance and Function of a Religious Metaphor*. Albany, New York: State University of New York Press, c. 1993.

Book covering the author's personalized approach to studying the phenomenology of shamanism, his history of shamanism worldwide from ancient Egypt to Mesopotamia and the Mediterranean to the Celtic world through Asia and Australia to Mongolia, Tibet, and the Americas. He concludes with a chapter in which he offers a definition and critique of the word "shamanism" with explanations of key aspects to what the author considers true shamanism: initiation, shamanic journey, and the use of hallucinogens.

Robicsek, Francis. *A Study in Maya Art and History: The Mat Symbol*. New York: The Museum of the American Indian Heye Foundation, 1975.

Review of iconography depicting woven patterns in Maya art and the meanings behind this imagery. Thoroughly researched with archaeological and ethnographic information, emphasizing the connection between shaman-rulers, mat patterns, and jaguar pelts and strongly supported with long-standing linguistic evidence of this connection.

Robin, Cynthia. "Gender, Farming, and Long-Term Change: Maya Historical and Archaeological Perspectives." *Current Anthropology* 47:3 (2006): 409-433.

Essay discussing the archaeological proof of shared gender tasks at the Maya site of Chan N'ohol in Belize during the Late Classic period (660-780 CE), in spite of focus in Maya studies on males as agricultural workers, which the author asserts stems from looking at ethnographic studies that have no bearing on ancient practices.

Rodríguez Saénz, Eugenia. "Divorcio y violencia de pareja en Costa Rica (1800-1950)." In *Mujeres, género e historia en América Central durante los siglos XVIII, XIX y XX*, edited by Eugenia Rodríguez Saénz, 35-51. San José, Costa Rica and South Woodstock, Vermont: UNIFEM Oficina Regional para México, Centroamérica, Cuba y República Dominicana, Plumsock Mesoamerican Studies, and Varitec, 2002a.

Assessment of the principle tendencies of divorce in Costa Rica from 1800-1950, with a focus on changes after civil divorce reform in 1888, relations between genders, and domestic violence.

Rodríguez Saénz, Eugenia. "Introducción ayer y hoy: mujeres haciendo historia." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, xiii-xvi. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002b.

Introduction to the volume edited by the author, outlining the paper topics and the structure of the book and making acknowledgments.

_____. "La lucha por el sufragio femenino en Costa Rica (1890-1949)." In *Un siglo de luchas femeninas en América Latina*, edited by Eugenia Rodríguez Saénz, 87-109. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002c.

History of the suffragist movement in Costa Rica at the turn of the nineteenth-twentieth centuries up to the new government at mid century.

Rodríguez Saénz, Eugenia, ed. *Mujeres, género e historia en América Central durante los siglos XVIII, XIX y XX*. San José, Costa Rica and South Woodstock, Vermont: UNIFEM Oficina Regional para México, Centroamérica, Cuba y República Dominicana, Plumsock Mesoamerican Studies, and Varitec, 2002a.

Collection of papers presented at the 2000 conference in El Salvador entitled "V Congreso Centroamericano de Historia," with the general topic of women and their perceived, idealized, and actual roles in Central American history from the 18th century to the present. The fifteen essays range from a general introduction and conclusion by the editor to specific essays on female merchants in Santo Domingo, women underground in Guatemala, married life in Guatemala, the feminist newspaper *El Ideal* in Guatemala, divorce and violence in Costa Rica, midwives in Costa Rica, women and political education in Panamá at the turn of the nineteenth-twentieth centuries, female Somoza supporters in Nicaragua, female political movements in Honduras, and political movements and gender in El Salvador in the second half of the twentieth century.

Rodríguez Saénz, Eugenia, ed. *Un siglo de luchas femeninas en América Latina*. San José, Costa Rica: Editorial de la Universidad de Costa Rica, Ciudad Universitaria "Rodrigo Facio," 2002b.

Collection of papers presented at a 1999 conference held at the University of Costa Rica celebrating 50 years of female suffrage in Costa Rica. They range from suffrage in Latin America in general to specific suffrage movements in Cuba and Costa Rica to other political movements involving women in "Chicana" territory, Nicaragua, Panamá, and Costa Rica, with an emphasis on Costa Rica.

Roosevelt, Anna Curtenius. "Gender in Human Evolution: Sociobiology Revisited and Revised." In *In Pursuit of Gender: Worldwide Archaeological Approaches*, edited by Sarah Milledge Nelson and Myriam Rosen-Ayalon, 355-411. Gender and Archaeology Series. Walnut Creek, California: AltaMira Press, 2002.

Reassessment of earlier scholarly beliefs, rising from Darwin, of the prehistoric dominant male hunter and the submissive, female home-based gatherer. The author's more gender-balanced revision of prehistory is based on empirical data regarding early populations in tropical lowland environments and primate lifeways.

_____. *Moundbuilders of the Amazon: Geophysical Archaeology on Marajo Island, Brazil*. San Diego, California: Academic Press, 1991.

Presentation of the author's archaeological excavations on Marajo Island, Brazil, dating the site to 400-1300 CE. She contextualizes her material in deep space-time with a review of the

development of tropical lowland cultures in the Americas in the Amazon beginning 10,000 years ago (xxvi) and the significance of the long-held traditions in the region of her site to this material.

- _____. "Interpreting Certain Female Images in Prehistoric Art." In *The Role of Gender in Precolumbian Art and Architecture*, edited by Virginia E. Miller, 1-34. Lanham, Maryland: University Press of America, 1988.

Discussion of female figurine tradition in "early Mesoamerica and Ecuador, late Prehistoric tropical lowlands of South America, and late Neolithic and Early Bronze age Europe and Asia," periods with "striking socio-political, economic, and demographic commonalities....The women are plump, nude or near-nude, highly ornamented, often pregnant or nursing, and sometimes erotic, with their hands placed on their breasts, hips, abdomen, thighs, or genitals. Genitals are usually emphasized and often displayed, and certain secondary sexual features, such as thighs and buttocks, are often greatly enlarged. Many of the displayed, kneeling examples are made in the shape of an erect penis. The female figurines, made in large numbers of common materials such as clay, occur throughout domestic occupation sites, in garbage, house remains, burials, and caches. They are not usually found in temples or contexts of solemn, societal ritual." The author ties these figures to the growth of matrilineal and matrilocal societies that arose during times of intensification of agriculture.

- Roosevelt, Anna, ed. *Amazonian Indians from Prehistory to the Present: Anthropological Perspectives*. Tucson, Arizona: The University of Arizona Press, 1994.

Edited volume on the then-current state of archaeological and ethnographical research in Amazonia, with an introduction by the editor, a political history review of Amazonian groups by Neil Whitehead, an assessment of the impact of Conquest, a review of ethnohistorical sources, preliminary data on the destabilization of indigenous groups, and health, diet, and food procurement papers. These more general papers are followed by specific essays on homeostasis in economic production in Jivaroan Achuar culture; farming, feuding, and females in Jivaroan Achuar culture (Kelekna); Central Brazilian survival under European intrusion; Kayapó survival in Brazil; the eastern Bororo; Tupí-Guaraní plant names; and Tukanoan identity. The last are interspersed with a few general papers on utopian renewal in Amazonia and language and gene distribution in Amazonia.

- Russell, Pamela. "The Palaeolithic Mother-Goddess: Fact or Fiction?" In *Reader in Gender Archaeology*, edited by Kelley Hays-Gilpen and David S. Whitley, 261-268. New York: Routledge, 1998.

Reassessment of the nineteenth-century scholarly proposal of a pan-European Paleolithic mother goddess and prehistoric matriarchies, the early twentieth-century revisions to this proposal, which suggested worship of the mother goddess by patriarchal societies and a perceived eroticism of the figurines by male hunters, and the late twentieth-century feminist critiques of the twentieth-century male scholarship of the figures. Russell's reassessment is based on her review of the literature from the nineteenth-century onward and her own research into approximately 200 prehistoric carvings of "human representations," dating from as early as 31,000 BP but primarily to c. 20,000 years ago.

- Ryder, Peter. "Guayabo de Bagaces." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 121-134. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986[a].)

Brief report on the author's archaeological survey at the Guayabo de Bagaces region, which encompasses the towns of Guayabo, La Fortuna, and Cuipilapa in northern Costa Rica. The survey discovered primarily ridge-top cemeteries and ceramics dating to c. 800 BCE-500 CE. One site, Sitio Murillo (3148II-10) was excavated.

- _____. "Hacienda Mojica." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 105-120. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986[b].)
- Brief report on the archaeological finds at the Guanacaste/San Carlos Corridor ranch "Hacienda Mojica," dated to 300 BCE-1350 CE, with primacy of occupation in the earlier period of 300 BCE-500 CE. Fifteen ancient sites were found, with seven as stone-filled river bank cemeteries and eight as flat land habitation sites. The only site discussed in further detail is the El Carmen site, believed to date to as late as 1350 CE.
- Salazar S., Rodrigo. *El indígena costarricense: una visión etnográfica*. Cartago, Costa Rica: Editorial Tecnológica de Costa Rica, 2002.
- Book in Spanish and English surveying the nine remaining indigenous groups in Costa Rica, discussing their locations, populations, brief histories, and current activities. Illustrated with black-and-white photographs and color plates. Includes a glossary. Note particularly Salazar S.'s references to chiefs as healers and diseased persons as marked for the shaman's path (54).
- Salgado González, Silvia. "Antiguas poblaciones de Nicaragua." In *Artes de los pueblos precolombinos de América Central*, written by Michael J. Snarskis et al., 47-65. Barcelona: Institut de Cultura y Museu Barbier-Mueller, 2000.
- Review of pre-Columbian Nicaraguan cultures throughout the country, with a focus on Nicoyan Nicaragua, illustrated with color line drawings and photographs.
- _____. "Ceramic Sequence of the Ayala Site, Granada, Pacific Nicaragua." Unpublished manuscript, report presented to the Peabody Museum, Harvard University, Cambridge, Massachusetts, n.d. [December 1992].
- Report on the author's excavations at the Ayala site in Nicaragua, outlining a chronology based on ceramic finds.
- Sanday, Peggy Reeves. "Androcentric and Matrifocal Gender Representations in Minangkabau Ideology." In *Beyond the Second Sex: New Directions in the Anthropology of Gender*, edited by Peggy Reeves Sanday and Ruth Gallagher Goodenough, 139-168. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1990.
- Study of the Minangkabau of Indonesia in West Sumatra and their matrifocal society. The "sacred" matrilineal and matrifocal social system of the Minangkabau has survived patrilineal encroachment by a Javanese-Minangkabau king, Islam, the Dutch, and more recently capitalist Western society. The author analyzes how the matrifocal system has survived in the face of such patrilineal pressure.
- Sanday, Peggy Reeves and Ruth Gallagher Goodenough, eds. *Beyond the Second Sex: New Directions in the Anthropology of Gender*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1990.
- Compilation of essays presented at two conferences in 1983 and 1984 on the development of women's status, as well as some additional papers requested by the authors after the conference. The book was intended to be used in Women's Studies courses and introduces the history of the idea that women are the "second sex" and lays out how this assumption will be critiqued in the essays. The essays highlight varying instances in which roles for women are more egalitarian or in which men can even be the "second sex" -- from the Ivory Coast, Nigeria, Sierra Leone, Zaïre, Egypt, West Sumatra, Papua New Guinea, and Vanatinai to the U.S.
- Saunders, Nicholas. "Stealers of Light, Traders in Brilliance: Amerindian Metaphysics in the Mirror of Conquest." *Res* 33 (1998): 225-252.

Essay suggesting the importance to Amerindians of reflectivity in materials chosen for art media. The more reflective the medium the better because it glinted the souls or spirits of the ancestor-deities. Colors are also discussed in light of their associations with brightness or darkness.

_____. *People of the Jaguar: The Living Spirit of Ancient America*. London: Souvenir Press, 1989.

Cross-cultural comparison of the importance of the jaguar as the originator of human life and the animal co-essence of religious leaders throughout the indigenous Americas. The symbolic connection of the jaguar to maize cultivation is also explored.

Saunders, Nicholas J., ed. *Icons of Power: Feline Symbolism in the Americas*. London: Routledge, 1998.

Various essays on felines connected with religious or political power or both in the indigenous Americas.

Sawyer, Alan R. *Early Nasca Needlework*. London: Laurence King Publishing, 1997.

Detailed record of techniques used among early Nasca textile experts, thought to be women. Iconography of extant examples also explored with the proposed identification of a weaving goddess.

Schele, Linda and Mary Ellen Miller. *The Blood of Kings: Dynasty and Ritual in Maya Art*. Fort Worth, Texas: Kimbell Art Museum, 1986.

Catalogue to the groundbreaking exhibition of the same name which explored shamanic practices among Maya kings, as expressed in the art.

Scher, Sarahh. "Held in the Balance: Shamanism and Gender Roles in Ancient and Modern Practice." *Acta Americana* 15: 1 (2007): 29-47.

Comparison of ancient Moche shamans and related gender associations, as evidenced in the ceramic record, to modern Peruvian shamanic practices.

Schultes, Richard E. and R. F. Raffauf. *Vine of the Soul: Medicine Men, Their Plants and Rituals in the Colombian Amazon*. Oracle, Arizona: Synergetic Press, 1992.

Book by a pioneering ethnobotanist of the Neotropics, Schultes, and a plant chemist, Raffauf, describing the uses of plants by native Amazonians in Colombia and the art produced by these cultures that reflects some uses. Fully illustrated with maps, drawings, black-and-white and color photographs. Includes a glossary.

Schultes, Richard Evans and Hofmann Albert. *Plants of the Gods: Their Sacred, Healing, and Hallucinogenic Powers*. Rochester, Vermont: Healing Arts Press, 1992.

Explanatory text on hallucinogenic plants.

Seaman, Gary and Jane S. Day, eds. *Ancient Traditions: Shamanism in Central Asia and the Americas*. Niwot, Colorado: University Press of Colorado and the Denver Museum of Natural History in cooperation with Ethnographics Press Center for Visual Anthropology, University of Southern California, 1994.

Edited volume of essays presented at a symposium centered around an exhibit on Siberian shamanism that traveled to the Denver Museum of Natural History, where Day was chief curator. Includes a preface by Day and an introduction by Furst (see Furst 1994 above). The papers range from general (Furst, Sullivan) to culturally specific: tobacco use in South America (Wilbert),

shamanism in Santiago Atitlán, Guatemala (Carlsen and Prechtel), Huichol shamanism (Furst), peyote religion, Upper Great Lakes shamans, Columbia-Fraser Plateau shamans, Central Asian origins of Chinese shamanism, Tuvianian shamans, Siberian shaman costumes, Yakut shamanism, and Central Asian and Kazakhstan shamans.

Sentance, Bryan. *Ceramics: A World Guide to Traditional Techniques*. New York: Thames and Hudson, 2004.

Well-illustrated book on ceramic manufacture worldwide.

Siegel, Ronald K. *Fire in the Brain: Clinical Tales of Hallucination*. New York: Dutton, 1992.

Record of the author's and his patient's clinical experiences with drug-induced hallucinations, vividly recounted.

Siegel, Ronald K. and Murray E. Jarvik. "Drug-Induced Hallucinations in Animals and Man." In *Hallucinations: Behavior, Experience and Theory*, edited by R.K. Siegel and L.J. West, 81-161. A Wiley Biomedical Publication. New York: John Wiley & Sons, 1975.

Biomedical explanation of hallucinations and their effects on the central nervous systems of animals and humans, detailing similar experiences in individuals worldwide under the influence of the same chemical. Illustrated with charts and various patterns seen by humans during hallucinations, in black-and-white photographs and color plates.

Sharpe, Rochelle. "As Leaders, Women Rule." *BusinessWeek Online* (November 20, 2000)
<<http://www.businessweek.com/2000/00_47/b3708145.htm>>

Article discussing the findings of studies across the United States assessing management through performance evaluations, which point to a gender discrepancy of slightly higher marks for female executives than male in most categories, particularly "producing high-quality work," "goal-setting," "mentoring employees," "recognizing trends," and "generating new ideas and acting on them." The author investigated the continued bias in corporations against moving women to top positions, as well as the perceived greater need for a balance of work and family for women.

Sheets, Payson D. "The Pervasive Pejorative in Intermediate Area Studies." In *Wealth and Hierarchy in the Intermediate Area: A Symposium at Dumbarton Oaks, 10th and 11th of October, 1987*, edited by Frederick W. Lange, 15-42. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 1992.

Essay lamenting the lack of focus on Lower Central American studies and reasons for the neglect. Sheets also points out that Central American political organization never rose over the small chiefdom: "Two of the most important internally generated characteristics of the Intermediate Area are the early establishment and the remarkable persistence of the village tradition....Egalitarian villages and simple ranked societies (small chiefdoms) were the rule, as the state level of development was largely avoided" (37).

Sheets, Payson D., ed. *Before the Volcano Erupted: The Ancient Ceren Village in Central America*. Austin, Texas: University of Texas Press, 2002.

Book highlighting the archaeological research executed and supervised by the editor at Ceren, El Salvador over the last several decades. The site is unique in its preservation of ancient artifacts due to its cover under volcanic ash. The investigators have been able to determine the exact time of day and part of August in which the eruption occurred based on the residential remains but not the exact year. A female shaman's hut has been uncovered.

Sheets, Payson D. and Brian R. McKee, eds. *Archaeology, Volcanism, and Remote Sensing in the Arenal Region, Costa Rica*. First edition. Austin, Texas: University of Texas Press, 1994.

Book highlighting the archaeological research executed and supervised by Sheets in the Arenal region of Costa Rica in the 1980s. A chronology for the region, summary reports of excavations, and papers comparing evidence types from the various sites are presented by the author and his students and colleagues.

Shreeve, James. "The Greatest Journey." *National Geographic* 209:3 (March 2006[a]): 60-69.

Review of recent work carried out by the Genographic Project, run by National Geographic Explorer-in-Residence Spencer Wells. The new project is cataloguing and testing blood samples from indigenous groups around the world. As of March 2006, the findings for Amerindians point to DNA markers "that link them unequivocally with Asia. The same markers cluster in people who today inhabit the Altay region of southern Siberia, suggesting it was the starting point for a journey across the land bridge. So far, the genetic evidence doesn't [sic] show whether North and South America were populated in a single, early migration or two or three distinct waves, and it suggests only a rough range of dates, between 20,000 and 15,000 years ago."

_____. "Reading the Secrets of Blood." *National Geographic* 209:3 (March 2006[b]): 70-73.

Discussion of differences between the earlier Human Genome Diversity Project and the new Genographic Project (see Shreeve 2006a above), with details on which scientists are focusing on which regions of the world (Theodore Schurr at the University of Pennsylvania in Philadelphia for North America and Fabricio R. Santos of the Universidade Federal de Minas Gerais in Brazil for South America).

Silverblatt, Irene. "Interpreting Women in States: New Feminist Ethnohistories." In *Gender at the Crossroads of Knowledge: Feminist Anthropology in the Postmodern Era*, edited by Micaela di Leonardo, 140-171. Los Angeles: University of California Press, 1991.

Critique of the theory that oppression of women occurred worldwide whenever societies became "states." Also, the author defines "ethnohistory" as "the use of documents, archaeological findings, oral histories, and ethnographies," and declares that feminist ethnohistorians must forego "an unambiguously clear evolutionary narrative of women's degradation with the rise of the state." Instead, they should present various experiences of men and women during the rise of states and consider them individually and then as a whole to determine gender and political trends or alternatives. In her research, she has found that models for the roles for women in Old World states do not parallel those of women in states in the New World, specifically within the Inka state. She also offers some African examples discordant with European experiences.

_____. *Moon, Sun, and Witches: Gender Ideologies and Class in Inca and Colonial Peru*. Princeton, New Jersey: Princeton University Press, 1987.

History of roles of women in Inka society and into the Colonial Period in Peru.

Size, William. "Geological Appendix." In *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas*, written by Rebecca Stone-Miller with a Geological Appendix by William B. Size, 277-278. Atlanta, Georgia: Michael C. Carlos Museum of Emory University, 2002a.

Brief essay on the geology of Costa Rica.

_____. "Rock and Mineral Glossary." In *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas*, written by Rebecca Stone-Miller with a

Geological Appendix by William B. Size, 279-281. Atlanta, Georgia: Michael C. Carlos Museum of Emory University, 2002b.

Glossary related to Costa Rican stones.

Skirboll, Esther and Winifred Creamer, eds. *Inter-Regional Ties in Costa Rican Prehistory: Papers Presented at a Symposium at Carnegie Museum of Natural History, Pittsburgh, April 27, 1983*. BAR International Series 226. Oxford, England: B.A.R., 1984.

Volume on Costa Rican archaeology dedicated to Carl Vilhelm Hartman, the first scientific excavator in the field at the turn of the nineteenth-twentieth centuries. The essays range from the first on Hartman and his contributions in Costa Rica and the second on Costa Rican excavations since Hartman to in-depth studies of inter-regional contacts and trade in Costa Rica and outward as evidenced in archaeological finds, cultural unity between regions, "box" tomb structures, subsistence changes in Greater Nicoya, and evidence for elite personages.

Snarskis, Michael J. "From Jade to Gold in Costa Rica: How, Why, and When." In *Gold and Power in Ancient Costa Rica, Panamá, and Colombia: A Symposium at Dumbarton Oaks, 9th and 10th of October, 1999*, edited by Jeffrey Quilter and John W. Hoopes, 159-204. Washington, D.C.: Dumbarton Oaks Research Library and Collections, 2003.

Discussion of the reasons for the use of jade and greenstones in ancient Costa Rica prior to c. 700 CE and the transition to a more predominant use of gold in Costa Rica at that point, with suggestions for how and when Olmec blue-green jades entered Costa Rica. The author focuses on the Central Region and its gold production and the accompanying ideology and maize cultivation from c. 800-1550 CE.

_____. "Nicaragua, Costa Rica y Panamá: interacción cultural." In *Artes de los pueblos precolombinos de América Central*, written by Michael J. Snarskis et al., 13-45. Barcelona: Institut de Cultura y Museu Barbier-Mueller, 2000a.

Summary of recent understandings of the interactions between the ancient cultures of Nicaragua, Costa Rica, and Panamá, as discovered in archaeological excavations carried out primarily by the Museo Nacional de Costa Rica.

_____. "La Costa Rica precolombina." In *Artes de los pueblos precolombinos de América Central*, written by Michael J. Snarskis et al., 66-113. Barcelona: Institut de Cultura y Museu Barbier-Mueller, 2000b.

Review of ancient Costa Rican cultures, divided into the three main regions of Greater Nicoya, the Central Region, and Diquís.

_____. "The Imagery and Symbolism of Precolumbian Jade in Costa Rica." In *Jade in Ancient Costa Rica*, edited by Julie Jones, 58-91. New York: The Metropolitan Museum of Art, 1998.

Review of key characters, human and animal or combined human-animal, seen in the jade art of ancient Costa Rica, with an emphasis on pieces found in the Central Region, the author's specialty.

_____. "The Archaeology of Costa Rica." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 15-84. New York: Harry N. Abrams, Inc., 1981a.

Review of the archaeological periods of Costa Rica and their key characteristics, especially as seen in the art media and burial structures. After a brief introduction to the history of archaeology in Costa Rica and the problems of looting there, the chapter is divided into the three regions of Greater Nicoya, the Central Region, and Diquís; each region is discussed separately.

_____. "Catalogue." In *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, coordinated by Julie Jones, 177-227. New York: Harry N. Abrams, Inc., 1981b.

Individual entries for 293 ancient Costa Rican art works with descriptive and interpretive information but no ceramic typological identifications.

_____. "The Archaeology of the Central Atlantic Watershed of Costa Rica." Ph.D. thesis, Columbia University, New York, 1978/84.

Groundbreaking work introducing the first extensive, scientifically excavated archaeological work for the Atlantic Watershed of Costa Rica and offering a full ceramic typology and phase names, although the 1970s images are poor quality, especially in reproduction.

Snarksis, Michael J. et al. *Artes de los pueblos precolombinos de América Central*. Barcelona: Institut de Cultura y Museu Barbier-Mueller, 2000.

Archaeological summary of ancient Nicaragua, Costa Rica, and Panamá.

Solano Laclé, Vania, Johnny Cartín Quesada, and Alexandro Tosatti Franza. *Rostros, diablos y animales: máscaras en las fiestas centroamericanas*. San José, Costa Rica: Fundación Museos del Banco Central, Asociación Cultural InCorpore, 2005.

Well-illustrated coffee table book on masks of Central America from Guatemala through Panamá. The text begins with an expose on mask making materials and techniques and follows with excellent descriptions of multiple festivals within all the Central American nations, touching on the indigenous, European, and African influences or origins in each festival and offering insightful analysis for many of the rituals.

Sorge, Sigmar. "Felix Wiss – ein verdienstvoller Mäzen der Naturhistorischen Gesellschaft Nürnberg." *Jahresmitteilungen der Naturhistorischen Gesellschaft Nürnberg* (1972): 60-62.

Brief biography of the German collector and amateur archaeologist Felix Wiss, consul to Costa Rica at the turn of the nineteenth-twentieth centuries, and presentation of his Costa Rican art collection at the Natural History Society of Nuremberg. (A translation made in 2004 by Christl Kober, Denver Art Museum volunteer, is in the possession of the author.)

Soto Méndez, Zulay. *Arte Precolombino Costarricense del Museo del Jade Marco Fidel Tristán (del Instituto Nacional de Seguros)*. San José, Costa Rica: I.N.S., 2002.

Excellent contextualization of Costa Rica jade and green-colored stone objects within the history of ancient Costa Rica and as compared to other media sculpted throughout time in Costa Rica.

_____. *Museo del Jade Marco Fidel Tristán*. Fourth edition. San José, Costa Rica: I.N.S., 2000.

Similar to the 2002 publication but with more of a focus on ceramics as well.

Squier, E.G. *Nicaragua: Its People, Scenery, Monuments, and the Proposed Interoceanic Canal*. Vols. 1, 2. New York: D. Appleton & Co., 1856.

Record of Squier's visit to Nicaragua as a representative of the United States investigating the possibility of placing the interoceanic canal through Nicaragua. After a preface, the books are divided into five sections: "a Geographical or Topographical Account of Nicaragua, and of the other States of Central America, with observations on their climate, agricultural and mineral productions, and general resources," "A Narrative of my residence in Nicaragua, containing an account of my explorations of its aboriginal monuments, notices of the people, their habits, customs, and modes of life, descriptions of scenery, etc.," "An Account of the Geography and

Topography of Nicaragua, as connected with the proposed Interoceanic Canal," "Notes on the Aborigines of the country, with such original and accumulated information respecting their geographical distribution and relations, languages, institutions, customs and religion," and "An Outline of the Political History of Central America since its independence of Spain." The first three sections are in Volume 1, with the first two falling under the "Introduction" and the third constituting its own major category of "Narrative" with 15 chapters in Volume 1 and continuing into Volume 2 with 10 additional chapters. Volume two concludes with the sections on the interoceanic canal, aborigines, and political history sections. Fully illustrated with numerous color plates, black-and-white photographs, and maps. (For cursory discussion of burial urns II: 68, 87.)

Spencer, Charles S. "Investigating the Development of Venezuelan Chiefdoms." In *Chiefdoms and Chieftaincy in the Americas*, edited by Elsa M. Redmond, 104-137. Gainesville, Florida: University Press of Florida, 1998.

Discussion of the chiefdoms of Venezuela at the time of Conquest and thereafter based on ethnohistoric and ethnographic reports. The author quotes Oviedo as recording a "chief-priest" in a village called Aruacay ([citing] "Oviedo y Valdes 1959, 391 in Whitehead 1988, 12)" (109). He also paraphrases Carneiro's definition of the formation of chiefdoms: "these conditions--a growing agricultural population in an area with pronounced environmental and/or social circumscription--are likely to lead to extensive warfare and ultimately to the appearance of chiefdom organization, as war leaders institutionalize themselves and their descendants into a permanent regional chiefly elite (Carneiro 1970, 1981)" (129). Spencer maintains that the Barinas case in Venezuela adheres to this definition.

Stahl, Peter W. "Hallucinatory Imagery and the Origin of Early South American Figurine Art." *World Archaeology* 18:1 (1986):134-150.

Assertion that early Ecuadorian figurines were created after shamans partook of hallucinogens that caused visions of small anthropomorphic figures. The author's research is based on ethnographic analogies and clinical studies of the images perceived after ingestion of hallucinogens. The figures are thought to embody the spirit helpers perceived in the shaman's visions.

Steinbrenner, Larry. "Garden Cities of Greater Nicoya?" Unpublished manuscript, paper presented at the Western Humanities Alliance 25th Annual Conference, October 19-21, 2006, University of Calgary, Calgary, AB. n.d. [2006].

Assessment of house mounds at Santa Isabel, Rivas, Nicaragua in light of Amazonian elliptical residential structures.

Stokstad, Marilyn. *Art History*. Revised 2nd edition. Upper Saddle River, New Jersey: Pearson Education/Prentice Hall, 2005.

Standard art history textbook for colleges and universities, with a material cultures approach.

Stone, Doris Z. "Pre-Columbian Trade in Costa Rica." In *Art of Costa Rica from the Arthur M. Sackler Collections: Pre-Columbian Painted and Sculpted Ceramics*, edited by Lois Katz, 15-37. Washington, D.C.: The Arthur M. Sackler Foundation and the AMS Foundation for the Arts, Sciences and Humanities, 1985.

Summary of archaeological findings of trade items from Mesoamerica and South America in Costa Rica and of suggested trade connections between the regions, based on artistic similarities in ceramics.

_____. "Pre-Columbian Migration of *Theobroma cacao* Linnaeus and *Manihot esculenta* Crantz from Northern South America into Mesoamerica: A Partially Hypothetical View." In *Pre-Columbian Plant Migration: Papers Presented at the Pre-Columbian Plant Migration Symposium, 44th*

International Congress of Americanists, Manchester, England, edited by Doris Stone, 67-83. Cambridge, Massachusetts: Peabody Museum of Archaeology and Ethnology, Harvard University Press, 1984.

Essay tracing the migration of *cacao* ("the chocolate tree") and manioc (cassava, yucca, lumu) from South America northward and the alterations to *cacao* along the way.

_____. *Pre-Columbian Man in Costa Rica*. Cambridge, Massachusetts: Peabody Museum Press, 1977.

Seminal book on the art and cultures of ancient Costa Rica written by one of the first North American scholars to live full-time in Central America and study in-depth not only the archaeological finds of Costa Rica northward to Honduras but also the indigenous peoples, giving her broad and deep insight into the ancient peoples of Costa Rica, which is evident throughout the text, divided into the period names used at the time: Zoned Bichrome and Early-Late Polychrome.

_____. *The Boruca of Costa Rica*. Papers of the Peabody Museum of American Archaeology and Ethnology, Harvard University Vol. 26, No. 2. Reprint of Cambridge, Massachusetts: Peabody Museum 1949 publication. Millwood, New York: Kraus Reprint Co., 1975.

Initial anthropological foray into the study of the Boruca people of southeastern Costa Rica, covering their clan structures, religious roles, birthing practices, house structures, foods, environment, and so forth. Points of interest are the use of rock salt by "sorceresses" (9), of wooden tobacco pipes by both sexes (11), and of various plant brews including *Justicia tinctoria* (a blue dye) for contraception (26ff).

_____. *Pre-Columbian Man Finds Central America*. Cambridge, Massachusetts: Peabody Museum Press, 1972.

Survey of archaeological and artistic finds from Honduras southward to Panamá, based on the author's archaeological and ethnographic work throughout the region. (Not as in-depth as the Costa Rican book of 1977).

_____. *The Talamancan Tribes of Costa Rica*. Papers of the Peabody Museum of Archaeology and Ethnology, Harvard University Vol. 43, No. 2. Cambridge, Massachusetts: Peabody Museum, 1962.

Initial anthropological foray into the study of the Bribri and Cabécar peoples of the Talamancan mountains with their history and then-current traditions of housing, foodways, religious practices, and so forth.

_____. *An Introduction to the Archaeology of Costa Rica*. San José, Costa Rica: National Museum of Costa Rica, 1958.

Guide to the art and cultures of ancient Costa Rica for the National Museum of Costa Rica.

Stone, Doris, ed. *Pre-Columbian Plant Migration: Papers Presented at the Pre-Columbian Plant Migration Symposium, 44th International Congress of Americanists, Manchester, England*. Cambridge, Massachusetts: Peabody Museum of Archaeology and Ethnology, Harvard University Press, 1984.

Edited volume on the then-current research into ethnobotanical studies of coca, cacao, yucca, maize, peanuts, and other important plants of the pre-Columbian world, with attempts to discern which plants were moved where by the ancients.

Stone, Doris and Carlos Balser S. *Aboriginal Metalwork in Lower Central America: Collection First Exhibited in the National Museum of Costa Rica in 1958 on the Occasion of the 33rd International Congress of Americanists*. San José, Costa Rica: Editorial Antonio Lehmann, 1967.

Early scholarly review of Costa Rican and Panamanian gold work.

Stone, Rebecca Rollins. *Flowers in the Dark: Trance and Transformation in Ancient Central and South American Art*. Unpublished manuscript, n.d. [2009].

_____. "Using the Past to Heal the Present: Rock Art and Curing in Western Amazonia." *Acta Americana* 15: 1 (2007): 5-27.

Based on fieldwork along the Napo River of Ecuador with a Quichua shaman, Stone compares modern shamanic practices and stories involving rock art with ancient Andean stone art and its usage.

_____. "Disability as Divine: Special Bodies in Ancient American Art." Paper presented at the Michael C. Carlos Museum of Emory University, November 6, 2007, n.d. [2007].

Discussion of physical anomalies made manifest in art from ancient Mesoamerica, Central America, and South America and their perception within an ancient American worldview.

_____. "Possible Uses, Roles and Meanings of Chavín-style Painted Textiles of South Coast Peru." In *Investigations of the Andean Past: Papers from the First Annual Northeast Conference on Andean Archaeology and Ethnohistory, 1982*, edited by Daniel H. Sandweiss, 51-74. Ithaca, New York: Latin American Studies Program, Cornell University, 1983.

Paper presenting evidence for a female cotton deity in south coastal Peruvian textiles.

Stone-Miller, Rebecca. "Human-Animal Imagery, Shamanic Visions, and Ancient American Aesthetics." *Res* 45 (Spring 2004): 47-68.

Assertion that throughout the ancient Americas artists had to make choices in how to portray visions seen in religious trance, e.g. visions of transformation of humans to animals, quickly changing geometric patterns, and writhing serpents.

_____. *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas*. Atlanta, Georgia: Michael C. Carlos Museum of Emory University, 2002a.

Catalogue of almost 600 art works from ancient cultures spanning 5,000 years and the lands covering at least 10 modern countries in North and South America. The pieces are woven together through the themes established in the introductory essay: shamanism, flora and fauna, scientific testing, and artistic choices.

_____. *Art of the Andes from Chavín to Inca*. Second edition. World of Art Series. London: Thames and Hudson, 2002b.

Survey of the art of ancient indigenous cultures primarily in the boundaries of the modern countries of Peru, Bolivia, and Chile. Key cultures are covered in specific chapters with an emphasis on art and architecture.

_____. "States of Becoming: Visions and the Ancient American Aesthetic Emphasis on Animal-Human Imagery." Unpublished manuscript, n.d.a.

Preliminary article for 2004 *Res* publication.

_____. "Thoughts on Shamanism and Color in Ancient Andean Textiles." Unpublished manuscript, n.d.b.

Discussion of dynamic visual effects, particularly regarding color, in woven art as resulting from shamanic visions.

Stone-Miller, Rebecca et al. *To Weave for the Sun: Ancient Andean Textiles in the Museum of Fine Arts, Boston*. New York: Thames and Hudson, 1992.

Catalogue to the collection of ancient Andean textiles at the Museum of Fine Arts, Boston with explanatory essays.

Stothert, Karen E. "Expression of Ideology in the Formative Period of Ecuador." In *Archaeology of Formative Ecuador*, edited by J. Scott Raymond et al. , 337-421. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2003.

Summary of the artistic and cultural history of the Formative Period in Ecuador utilizing ethnographic sources, with a focus on shamanism, for interpretation of ancient Ecuadorian objects and cultural practices.

St. Pierre, Mark and Tilda Long Soldier. *Walking in the Sacred Manner: Healers, Dreamers, and Pipe Carriers -- Medicine Women of the Plains Indians*. New York: Simon & Schuster, c. 1995.

Book recording experiences of Lakota female shamans with particular attention to aspects of becoming and being a medicine woman, such as the calling, performing rituals, and so forth.

Stroessner, Robert J. *Little People of the Earth: Ceramic Figures from Ancient America*. Foreword by Gillett G. Griffin. Denver, Colorado: Denver Art Museum, 1990.

Booklet briefly discussing the production and use of figurines in ancient American cultures, illustrated with examples from the Denver Art Museum collection.

_____. *Pre-Columbian Art from Costa Rica from the Collection of Jan and Frederick R. Mayer*. Ft. Collins, Colorado: Colorado State University Art Department, 1977.

Booklet briefly discussing the study of Costa Rican cultures, as understood in the mid 1970s, illustrated with examples from the budding Jan and Frederick Mayer collection in Denver, Colorado.

Stross, Brian. "The Mesoamerican Cosmic Portal: An Early Zapotec Example." *Res* 29/30 (Spring/Autumn 1996): 83-101.

Discussion of an early Zapotec stone from Monte Alban dating to 200-400 CE, as compared to similar Mesoamerican examples. The stone depicts a seated shaman holding a *Datura* bundle before him. He wears a cape and a pectoral of office, which depicts an enclosed "short-armed cross" representative of the portal to the spirit world, also carved before him. The author describes the figure as a "seated ruler[,] a 'state shaman' depicted while on a vision quest. That is to say, as head of state he is engaging in transformative shamanistic activities as a necessary part of his official duties" (85, 86; see particularly footnotes 1 and 2 for assessments of the dress as indicative of a shaman on a vision quest and comparable practices of state shamanism in China and throughout Mesoamerica). The portal is described as an opening to a cave, the passageway to the center of Mother Earth, the Underworld. The passageway is perceived as a snake to a shaman under the influence of *Datura*, and s/he is birthed by that snake, the shaman's "mother" or in Classic Mayan *na chan*, mother serpent, known today as the Vision Serpent (88, 89).

Stuart, David E. "New Light on the Olmec." *National Geographic* 184:5 (November 1993): 88-115.

Review of latest information (for the time) on the Olmec and the extent of their politico-religious reach in the first two millennia before the Common Era within Mesoamerica.

Sweeney, Jeanne Winternitz. "Ceramic Analysis from 3 Sites in Northwest Coastal Guanacaste." *Vínculos* 2:1 (1976): 37-44.

Brief summary of the author's dissertation work analyzing 20,000 ceramic sherds excavated by Michael Coe in 1959-60 at the sites of Chahuite Escondido, Matapalo, and Huerta del Aguacate on the Nicoya Peninsula. The ceramic sequence is outlined for the region keyed to these three sites.

_____. "Guanacaste, Costa Rica: An Analysis of Precolumbian Ceramics from the Northwest Coast." Ph.D. thesis, Department of Anthropology, University of Pennsylvania, Philadelphia, Pennsylvania, 1975.

Summary of knowledge of Greater Nicoyan cultures and ceramics to this point with key correlations between types and excellent descriptions of each type. (Sweeney used some type names that were later altered for the *Vínculos* 13 volume, but her analysis of chronology based on the types is critical to a better understanding of Nicoyan art and cultures; see Lange et al. 1987.)

Tarkanian, Michael J. and Dorothy Hosler. "An Ancient Tradition Continued: Modern Rubber Processing in Mexico." In *The Sport of Life and Death: The Mesoamerican Ballgame*, edited by E. Michael Whittington, 116-121. Charlotte, North Carolina: The Mint Museum of Art and Thames and Hudson, 2001.

Discussion of the first instance of processing rubber in the world, discovered by ancient Gulf Coast of Mexico inhabitants as early as 1600 BCE. The process involved extracting liquid from the morning glory (*Ipomoea alba*) plant to combine with *Castilla elastica* (latex) for greater strength and elasticity. Fully illustrated with black-and-white and color photographs.

Tarko, Vlad. "A Surprising Mummy of A Woman Warrior Was Found in Peru." Softpedia News (May 17, 2006) <<<http://news.softpedia.com/news/A-Surprising-Mummy-of-a-Women-Warrior-Was-Found-in-Peru-23959.shtml>>>

Article on the 2006 archaeological discovery of a tattooed woman believed to be a woman of the Moche culture of ancient Peru, c. 450 CE. She was covered in tattoos "distinct from others of the Moche culture covering much of her arms, legs, and feet and [she was] accompanied by a rich array of funeral objects, from gold sewing needles and weaving tools to masterfully worked gold, copper, and silver necklaces, nose ornaments, and earrings...[and] numerous weapons, including two massive war clubs and 23 spear throwers." Also, John Verano is cited in the article as discussing the excellent preservation of the woman, found at El Brujo near the top of the pyramid known as Huaca Cao Viejo.

Tate, Carolyn E. "Shaman's Stance: Integration of Body, Spirit and Cosmos in Olmec Sculpture." In *Eighth Palenque Round Table, 1993*, edited by Merle Greene Robertson et al., 425-439. San Francisco, California: Pre-Columbian Art Research, 1999.

Analysis of Olmec stone figures in relation to Tai Chi and Hatha Yoga poses and the significance of these spiritual postures for Olmec art and culture studies.

_____. "Art in Olmec Culture." In *Olmec World: Ritual and Rulership*, written by Michael D. Coe et al., 46-81. Princeton, New Jersey and New York: The Art Museum, Princeton University in conjunction with Harry N. Abrams, Inc., 1995/6.

Survey of Olmec art in light of gender studies and shamanic traditions, with brief cross-cultural comparisons to meditative postures.

_____. *Yaxchilán: The Design of a Maya Ceremonial Center*. Austin, Texas: University of Texas Press, 1992.

Book documenting the monuments of the Classic Maya site of Yaxchilán and offering interpretations of site use and its art.

Tate, Carolyn E., ed. *Human Body, Human Spirit: A Portrait of Ancient Mexico*. Atlanta, Georgia: Michael C. Carlos Museum of Emory University, 1993.

Catalogue to the exhibition of the same name at the Carlos Museum in 1993, displaying figural sculptures in clay and stone from throughout ancient Mexico from the Formative to Post-Classic periods. Essays include an introduction and one on "The Cycle of Life" by Mari Carmen Serra Puche, one on "The Human Body and the Realm of the Spirit" by the editor, one on human expressions in pre-Hispanic art by Beatriz de la Fuente, and a politically-oriented concluding text by Felipe Solís. The catalogue entries were written by Serra Puche and Solís.

Tate, Carolyn E. et al. "Catalogue of the Exhibition." In *Olmec World: Ritual and Rulership*, written by Michael D. Coe et al., 125-344. Princeton, New Jersey and New York: The Art Museum, Princeton University in conjunction with Harry N. Abrams, Inc., 1995/6.

Catalogue entries and themes were devised and written by Tate and Kent F. Reilly, III to highlight key shamanic and royal features of ancient Olmec society, such as diseased and malformed persons, fetuses, were-jaguars, supernaturals, adult-like babies, acrobatic shamans, regenerative and transformative figures, ballgame players and ritual equipment, incense burners, bloodletters, snuff trays, trade items (specifically from Costa Rica), and so forth. Contributions were made also by Gillett G. Griffin, Matthew H. Robb, and Karl A. Taube.

Tedlock, Barbara. *Time and the Highland Maya*. Albuquerque, NM: University of New Mexico Press in association with the Center for Documentary Studies at Duke University, c1982.

In-depth analysis and presentation of concepts of time and space among modern-day Maya in southern Guatemala.

Tedlock, Dennis, trans. *Popol Vuh: The Mayan Book of the Dawn of Life*. Revised edition. New York: Simon and Schuster, 1996.

Translation and interpretation of the sacred Maya story of creation as told by sixteenth-century Quiché Maya in Guatemala.

Tillett, (Martha) Alice Chiles. "Signs and Symbols of Preclassic Nicoya." Master's thesis, Department of Art History, University of Texas, Austin, Texas, 1988a.

First art historical master's thesis on the ceramics of Greater Nicoya, in which the author focused on one type, Rosales Zoned Engraved, and its two varieties plus one more the author identified for the first time. She also broke ground here by tying the iconography of the ceramics to ancient Chibchan and other tropical lowland Lower Central America and northern Amazonian cultures (rather than trying to straight-jacket ancient Nicoyan cultures into Mesoamerican belief systems).

_____. "Sacred Symbols of Life and Death in Northern Costa Rica." In *Costa Rican Art and Archaeology: Essays in Honor of Frederick R. Mayer*, edited by Frederick W. Lange, 47-64. Boulder, Colorado: The University of Colorado, 1988b.

Summary of the author's master's thesis with emphasis on several Rosales Zoned Engraved plates which seem to depict a diagram of the Nicoyan universe as understood in terms of Chibchan culture.

_____. "A Study of Slate Mirror Backs." Unpublished manuscript, n.d.

Paper focusing on a Denver Art Museum slate mirror from Mesoamerica found in Costa Rica and compared to other extant examples.

Tinsley, Jim Bob. *The Puma: Legendary Lion of the Americas*. El Paso: University of Texas at El Paso, 1987.

Study of the puma (mountain lion, cougar, or panther: *Felis concolor*) from a hunter's perspective with details of a physical features as well as behavioral characteristics. Hunting history of the mountain lion in the Americas presented. Some discussion of the importance of the mountain lion in indigenous American ideologies.

Townsley, Graham. "Metaphors and the Unseen: The Shamanic Use of Verbal Metaphor amongst the Yaminahua of Southeastern Peru." *Cambridge Anthropology* 12: 2 (1987): 1-17.

The holes in basket weaves are believed to reference a jaguar's spots in at least one Amazonian culture, the Yaminahua of southeastern Peru.

Vázquez Leiva, Ricardo. "Introduction." *Journal of the Steward Anthropological Society* 14:1-2 (Fall/Spring 1982-1983): 226-235. (Note that this volume is entitled *Prehistoric Settlement Patterns in Costa Rica*, edited by Frederick W. Lange and Lynette Norr and actually published in 1986.)

Introduction to the section on the Central Highlands of Costa Rica in this seminal volume on Costa Rican archaeology.

Viviani, F. "Analysis of Some Physiological Characteristics of the Guatuso Indians (Costa Rica)." *Antropología Contemporánea* 7:1 (1984): 27-30.

Brief discussion of biological features of 17 Guatuso males and 33 Guatuso females of northern Costa Rica.

_____. "Osservazioni antropologiche preliminari sugli Indios Guatuso (Costa Rica)." *Antropologia Contemporanea* 1:2 (1978): 157-159.

Preliminary results of anthropometric, morphological, pigmentary, physiological, and psychophysiological examinations of 15 male and 25 female Guatuso of northern Costa Rica.

Walde, Dale and Noreen D. Willows, eds. *The Archaeology of Gender*. Proceedings of the Twenty-Second Annual Conference of the Archaeological Association of the University of Calgary (The "Chacmool" Conference). Calgary, Ontario: The University of Calgary Archaeological Association, 1991.

Collection of papers presenting overviews of the archaeology of gender from various viewpoints, such as physical anthropology and feminism, and detailed essays on the evolution of gender, gender as construction, ethnoarchaeological approaches to gender, and the status of women in the field of archaeology, gender roles among hunter-gatherers and within the archaeological record, particularly during the initial phases of agriculture worldwide, and gender differentiation in complex societies.

Watkins, Valerie. "An Examination of a Jade Pendant in the William and Carol Thibadeau Collection." Unpublished graduate seminar paper, Art History Department, Emory University, Atlanta, Georgia, May 9, 1989.

Graduate student paper analyzing a jade pendant found to be carved several times in antiquity by Costa Rican and Maya lapidary artists, suggesting trade back and forth between the two cultures.

_____. "Costa Rican Greenstones in the William C. and Carol W. Thibadeau Collection of Art of the Ancient Americas, Michael C. Carlos Museum, Emory University: Materials, Object Types, and Iconography." Master's thesis, Art History Department, Emory University, Atlanta, Georgia, 1994.

Thesis analyzing the collection of jade and greenstone jewels at the Carlos Museum, utilizing art historical formal analysis in conjunction with scientific testing of specific gravity and consultation with a geologist.

Watson-Franke, Maria-Barbara. "Masculinity and the 'Matrilineal Puzzle.'" *Anthropos* 87 (1992): 475-488.

Discussion of the variances in power in various matrilineal societies between males and females with a serious critique of the scholarly assumptions of female power within matriliney. "It is sometimes thought that matrilineal systems necessarily involve a more equal relationship between spouses, but as Audrey Richards said of the matrilineal Bemba: "This is a male dominated society...'" (Henrietta Moore 1988:60, as cited on pg. 476).

Watters, David R. and Oscar Fonseca Zamora. "An Excavation in Guanacaste Province, Costa Rica." *Annals of Carnegie Museum* 70:3 (2001): 237-238.

Brief review of C. V. Hartman's excavations at Las Guacas (formerly Las Huacas) cemetery on the Nicoya Peninsula of Costa Rica with a possible photograph of Hartman's excavations at Las Huacas. Even if not Las Huacas, the photograph shows pre-500 CE *metates* and a bowl *in situ* at one of the earliest excavations in the history of Costa Rican archaeology.

Weinstein, Elka. "Images of Women in Ancient Chorrera Ceramics: Cultural Continuity across Two Millennia in the Tropical Forests of South America." In *From the Ground Up: Beyond Gender Theory in Archaeology: Proceedings of the Fifth Gender and Archaeology Conference, University of Wisconsin-Milwaukee, October 1998*, edited by Nancy L Wicker and Bettina Arnold, 31-40. BAR International Series 912. England: The Basingstone Press, 1999.

Synopsis of thesis work by the author analyzing over 3,000 Chorrera ceramic objects at the Banco del Pacifico and the Banco del Central in Guayaquil, Ecuador. Her key findings include evidence for identification in the ceramic corpus of several female characters still valued in modern northwest Amazonian cultures, many of the Tukanoan language family: the burden carrier (a woman using a tumpline), female dwarves (possibly associated with death and bats, also frequently depicted in Chorrera ceramics), and the *Yagé* Woman or Jaguar Mother (an older woman with sagging breasts who suckled shaman-apprentices with *Romi Kumu's* [Woman Shaman's] milk of manioc and *yagé* [*Banisteriopsis caapi* or *inebrians*]). The author connects the intertwined vines of the *yagé* (particularly around house posts), snakes, ceramic coils, and the first visions of shamans in trance. She also connects the *yagé* vessel to the "place of origin," "uterus," and "place of death" and the anaconda ("its uterine symbolism comes from its ability to shed its skin, in the same way as women 'shed' their 'internal skins' every month by menstruating"). The anaconda is metaphorically associated with the Milky Way, the "subterranean river of death [and] rebirth," a "mediator," "transformer," and "ladder" of communication between worlds.

Werner, Patrick S. "La Evidencia de los Cacicazgos Femeninos en la Nicaragua del Siglo XVI." *Huellas, Revista de Antropología e Historia del Museo Nacional de Nicaragua* 1 (c. 2004): 103-118.

Reassessment of Spanish records of indigenous peoples at the time of the Conquest in Greater Nicoya. Previous scholarly focus has been on records regarding the Nicarao, a more male-dominated culture, but other records point to property owners, market managers, and chiefs as females in the sixteenth century in Nicaragua (which at that time included the Guanacaste-Nicoya region of Costa Rica), particularly for the Chorotega, Chontal, Maribio, and some Nahua groups.

Populations numbers for the different groups are surmised, and names of female leaders are listed when so known (for indigenous names it is difficult to discern gender).

Wheaton Resource Corporation. "Orthopedic Topics: Bowlegs and Knock knees." Orthoseek.com (March 29, 2009) <<<http://www.orthoseek.com/articles/bowlegs-kk.html>>>

Medical explanation of "bowlegs" (*genu varum*) and "knock-knees" (*genu valgum*), with illustrations.

Whitehead, Neil L. *Dark Shamans: Kanaimà and the Poetics of Violent Death*. Durham, North Carolina: Duke University Press, 2002.

A study of the practices of ritual sorcery and its concomitant killings, called *kanaimà* among the Patamuna and Makushi (Cariban speakers and manioc farmers) of the Guyana Highlands. *Kanaimà* is compared to two other brands of shamanism in this area: *piya*, a mixture of healing and malevolent actions, and *alleluia*, a Christian-influenced movement focusing on positive, uplifting activities. The author discusses the difficulties in studying avowed killers, his responsibility as an anthropologist to the peoples he is studying and to government, and the varying forms this dark shamanism takes. He ends by comparing Patamuna and Makushi witchcraft to similar practices throughout the Americas and Europe.

Whitehead, Neil L. and Robin Wright, eds. *In Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia*. Durham, North Carolina: Duke University Press, 2004.

Compilation of essays discussing the darker powers of Amazonian shamans to bring about unrest for enemies. Specific essays on shamans as felines or saurians stand out, e.g. Buchillet, Fausto, and Wilbert.

Whittington, E. Michael, ed. *The Sport of Life and Death: The Mesoamerican Ballgame*. Charlotte, North Carolina: The Mint Museum of Art and Thames and Hudson, 2001.

Exhibition catalogue with informative, thoroughly researched essays on the ballgame played throughout ancient Mesoamerica and continued today in various versions of the ancient game, including soccer.

Wikipedia. "Emberá Languages." *Wikipedia. The Free Encyclopedia* (April 3, 2009) <<http://en.wikipedia.org/wiki/Ember%C3%A1_languages>>

_____. "Thong (clothing)." *Wikipedia. The Free Encyclopedia* (April 3, 2009) <<[http://en.wikipedia.org/wiki/Tanga_\(clothing\)](http://en.wikipedia.org/wiki/Tanga_(clothing))>>

_____. "Tungusic languages." *Wikipedia. The Free Encyclopedia* (March 14, 2006) <<http://en.wikipedia.org/wiki/Tungusic_language>>

Entry on origins of the Tungusic language of Eastern Siberia and Manchuria and its possible connection to the Altaic language phylum, "which, if it actually exists as a genetic entity, also includes the [Turkic](#) and [Mongolic](#) language families."

Wilbert, Johannes. "The Order of Dark Shamans among the Warao." In *Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia*, edited by Neil L. Whitehead and Robin Wright, 21-50. Durham, North Carolina: Duke University Press, 2004.

Ranks of shamans for the Warao of northeastern Venezuela are explained with "light shamans" connected to Carib practices and "dark shamans" to Mesoamerican ones. Multiple diagrams attempt to aid the reader in understanding Warao cosmology and shamans' and their gods' places therein. The gods on which the shamans call are ancient ancestors or "grandfathers" and reside in

the mountains, with the swallow-tailed kite god the top one, and below it a red macaw associated with death and darkness, and a promiscuous bat woman associated with bloodsucking. Saurians or crocodilians are discussed as the "*naguas*" of dark shamans. Wilbert did not find many female shamans and saw none who practiced ecstatic trance through tobacco use, as the male Warao shamans do.

Wilford, John Noble. "Guatemalan Jungles Yield a Wealth of Maya Treasure." *New York Times* May 11, 2004.

Newspaper article reporting the recent finds in Guatemala of a Maya "warrior-queen's" tomb in Waka with stingray spines and a jade war helmet, a spectacular Cancuén stela, and the earliest evidence for Maya kingship, writing, and "imposing ceremonial architecture" at Cival prior to 150 BCE.

Wingfield, Laura M. "Trade into, out of, and through Ancient Costa Rica: 'Suggestions' and Some Evidence from Art, Archaeology, and Geography." Unpublished manuscript, paper presented at the Society for American Archaeology Annual Conference in a session entitled "Mobility and Exchange in the pan-Caribbean Area," organized by Corinne Hofman and Alistair Bright, Vancouver, Canada, n.d. [2008].

Paper tracking Costa Rican trade from c. 800 BCE-1522 CE, utilizing evidence from the work of Richard Callaghan, Doris Stone, John Hoopes, David Mora-Marín, Dorie Reents-Budet and Virginia Fields, and Warwick Bray among others in conjunction with the author's own art historical analyses of Costa Rican objects and those of their neighbors north, south, and east.

_____. "Two Millennia of Nicoyan Female Figures: From Shamaness to Shamaness-Chief." *Acta Americana* 15:2 (2007): 31-80.

Essay on Greater Nicoyan ceramic effigies, with an emphasis on the female and third sex. Essentially a summary of the author's [this] dissertation.

Wright, Rita P., ed. *Gender and Archaeology*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1996.

Volume addressing finding gender in archaeology with specific essays on ideas regarding fertility and women in prehistoric cultures versus men as hunters; gender and technology; gender and craft; technology, gender, and class in Ur III Mesopotamia; Aztec ideologies of gender as expressed primarily in ceramic figurines but also in other media; and Classic Maya representations of gender. The closing essays focus on teaching gender in archaeology, redefining pedagogy in light of feminist studies, and incorporating gendered ideas into assessments of field data.

Preface to Catalogue

This catalogue is organized by ceramic types in the order of their manufacture in time (see **Appendices E** and **N**). Within each ceramic type, the figural art is further organized according to pose from seated or squatting to kneeling to rising to standing to animal transformation. Organization by gender was impossible because of the fluidity of the genders, but presentation of shamanic trance and transformation proved the best way to order the figures to provide viewers a picture of the stages of the change from silent meditation to active transmutation. The animals depicted in the transformation stage are ordered according to their discussions in **Ch. 3 Animals**. Age was also difficult to discern for many of the pieces; so the pieces are not ordered according to age, but general assessments of age are listed in each entry.

Within each catalogue entry, the information should be standardized from entry to entry, i.e., each brief description, for example, should include all the key elements of the piece: Rattling Tripod Vessel with Appliqué Squatting Human (cat. no. 1). (This object is a vessel with three legs which rattle, and the piece is decorated with an appliqué human in the squatting pose.) In general, further elaboration on ceramic manufacturing techniques is only provided when a piece differs from the norm for its type or there are different ceramic manufacturing techniques used for various parts of the effigy or vessel. I included Munsell colors for slips and pigments when I (or my assistant in Denver, Lisa Simmons) was able to examine a piece with Munsell cards. The most prominent color decoration is listed first, followed by next prominent, and so forth. Dimensions are in centimeters and are listed in the standard fashion: height precedes width precedes depth, unless otherwise noted.

Early Period, 800 BCE-300 CE

Santiago Appliqué



Photography by Jeff Wells, included with permission of the Denver Art Museum

1. Tripod Vessel

Greater Nicoya, Costa Rica, El Bosque?, Chibchan?

Periods IV-V / Early Period, 800 BCE-800 CE

Santiago Appliqué - Handmade earthenware with appliqué, burnished slip (red 10R 4/6), reduction zones (dark reddish gray 10R 3/1), and paste (light brownish gray 10YR 6/2)

67.3 x 43.2 diam.

M1601 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel with Appliqué Squatting Human

Comments: The remaining appliqué figure seems to be squatting in the typical pose of a shaman preparing for trance and/or a woman giving birth (see **Ch. 3 Body Poses**). The elaborate headdress further implies the figure's elite status. The appliqué bumps surrounding the upper rounded body of the vessel perhaps imply

crocodile scutes, metaphors for mountains on the earth. Their position relevant to the squatting figure would locate him/her in between the surface of the earth and just below in the underworld, a mediating position between worlds (Stone-Miller 2002a: 90-92, cat. nos. 173a,b and 174a,b).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-large cone with bird? - appliqué

Face Decoration: none -

Eyes: round, bulging - appliqué clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: triangular - appliqué

Mouth: agape - appliqué

Ears: unadorned? - modeled

Ear Adornment: none -

Neck: none -

Necklace: none -

Chest/Breasts: open slit for vessel leg & drum sound? - cut into wet clay

Chest/Breasts Adornment: none -

Belly: abstract - implied by vessel leg form

Hips: abstract - implied by vessel leg form

Pubic Region: abstract - not visible due to slit in vessel leg

Arms: on waist - appliqué

Arm Decoration: none -

Hands: abstract - appliqué clay pellets

Back: not visible - vessel leg attached to vessel where back would be

Buttocks: abstract - implied in vessel leg form

Tail: none -

Legs: squatting - appliqué

Leg Decoration: none -

Feet: bare with toes pointed downward - appliqué

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

2. Fragment

Greater Nicoya, Costa Rica/Nicaragua

Periods IV-V / Early Period, 800 BCE-800 CE

Santiago Appliqué - Handmade earthenware with appliqué and burnished light brown slip

NMAI252508 - Collection of Dr. James A. and Jane D. De Tomasi

Brief Description: Appliqué of Captive(?) Intersexed Human

Comments: This work showcases the importance of the concept of gender duality in early Nicoyan cultures, particularly within the context of shamanism. This figure not only exhibits clear signs of male and female sex -- an erect phallus held in the hands and large breasts with erect nipples -- but also appears to be

a captive with bound feet. In cultures with a shamanic religious complex for a spiritual base, the politico-religious leaders need not only to be able to cross borders of sexuality and obfuscate gender norms but also to prove his/her spiritual strength as one capable of surviving ordeals such as capture and "Houdini"-like self-release, often in the spirit world, of writing her/his own death and rebirth success story (see **Ch. 3 Body Poses**). This diminutive appliqué seems to encapsulate these beliefs for the deep history of Greater Nicoya.

Gender: Intersexed

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract - modeled

Face Decoration: none -

Eyes: slit, squinting / staring - appliqué

Eye Brows: none -

Eye Lashes: none -

Nose: long - appliqué

Mouth: abstract - appliqué

Ears: abstract - appliqué

Ear Adornment: none? -

Neck: abstract - implied by vessel leg form

Necklace: none -

Chest/Breasts: large breasts projecting outward in space, separated by open slit for vessel leg & drum sound? - appliqué breasts with slit dividing them cut into wet clay

Chest/Breasts Adornment: none -

Belly: abstract - implied by vessel leg form

Hips: abstract - implied by vessel leg form

Pubic Region: prominent male genitalia with erect phallus - appliqué

Arms: p.r. holding phallus and p.l. holding p.r. forearm - appliqué

Arm Decoration: none -

Hands: grasping - modeled

Back: plain - vessel leg originally attached to vessel where upper back would be

Buttocks: abstract - implied in vessel leg form and by leg appliqué extending from buttocks region

Tail: none -

Legs: standing? - modeled

Leg Decoration: none -

Feet: bare with toes pointed downward - appliqué

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

3. Tripod Vessel

Greater Nicoya, Costa Rica, Guanacaste, El Viejo, Chibchan?

Periods IV-V / Early Period, 800 BCE-800 CE

Santiago Appliqué - Handmade earthenware with appliqué, burnished slip (dusky red 10R 3/4) and paste

(light brownish gray 10YR 6/2)

44.1 x 27 diam.

DAM1995.761 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel with Appliqué Captives

Comments: This vessel presents its figures in the same location as that of cat. no. 1, between worlds at the surface of the crocodilian scute-covered earth. The figure represented here is not a squatting shaman adorned with a high status headdress, as in cat. no. 1, but rather a gender-ambiguous human wearing an elite headdress with arms tied together above the head and legs bound at the feet. The bound limbs suggest a captive, yet the high status hat (somewhat obscured by the upraised arms) implies a figure of importance in ancient Nicoyan society. During shamanic trance, the religious practitioner must die and be reborn and often through that process is held captive on the other side before reviving himself (see **Ch. 3 Body Poses**). These appliqué representations of such an elite captive figure likely signal a shaman within trance in the spirit world. Their facial features, often referred to in early literature on Costa Rican art (Hartman 1907) as monkey-like, were probably depicted this way to portray more accurately the features of the original indigenous inhabitants of the region where this type ceramic was manufactured, the Costa Rican sector of Greater Nicoya (see Laurencich-Minelli 1976 for photographs of Guatuso people with similar physiognomy). (The later Guinea Incised type from Costa Rica also reflects these characteristics.) The Chibchan speakers in this area likely revered monkeys as their descendants do (see **Ch. 3 Monkeys**) and associated higher status persons with these creatures. Thus, a likeness between simian and human would probably not have been condemned in ancient Chibchan cultures but preferred. The figures wear necklaces and headdresses, indicating their elite status in society.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-small cone? The exact headgear shape is difficult to discern due to arms above, but the brim is modeled and decorated with punctate dots. - modeled and incised

Face Decoration: none -

Eyes: round, vacuous - hollowed out

Eye Brows: none -

Eye Lashes: none -

Nose: wide with two nostrils visible - modeled

Mouth: wide with circular "corners" - appliqué strips with clay pellets

Ears: adorned? - modeled

Ear Adornment: earspools? - ?

Neck: abstract - implied by vessel leg form

Necklace: beaded necklace? - appliqué and incised (necklace)

Chest/Breasts: abstract - implied by vessel leg form

Chest/Breasts Adornment: see necklace -

Belly: abstract - implied by vessel leg form

Hips: abstract - implied by vessel leg form

Pubic Region: abstract - implied by vessel leg form

Arms: tied above head - appliqué and painted white

Arm Decoration: none -

Hands: tied together - modeled

Back: not visible - vessel leg attached to vessel where back would be

Buttocks: abstract - implied in vessel leg form

Tail: none -

Legs: tied at ankles - appliqué and painted white

Leg Decoration: power points/power joints -- the knees are decorated or emphasized with with an appliqué circle with a punctate dot at center - appliqué and punctate

Feet: bare with toes pointed downward - appliqué and painted white

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

4. Tripod Vessel

Greater Nicoya, Costa Rica/Nicaragua, Costa Rica-Nicaragua border, Samoza property, Chibchan?

Periods IV-V / Early Period, 800 BCE-800 CE

Santiago Appliqué - Handmade earthenware with appliqué and burnished red-orange slip

31.8 x 22.2 diam.

DAM1993.975 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel with Appliqué Birds

Comments: The appliqué bird appears to have a cere above its beak and a crest of feathers along the crown, suggesting it is an eagle (see **Ch. 3 Birds**). As with the other Santiago Appliqué tripod vessels, the key figure here, the bird, sits between two worlds and hovers between squatting and standing, as a shaman transforming into her animal self would while communicating with the spirit world. The artist seems to have chosen to sculpt the legs from the body of the bird (the lower part of the vessel leg) rising up vertically with the talons outstretched at the point where we might expect human knees to be, were the figure a squatting human. This choice gives the visual effect of the bird's claws coming out at the viewer ready to clench a rodent or sloth. The clay rattle balls once inside the legs are now gone (see **Ch. 3 Musical Instruments**). There is a "kill hole" underneath the bowl of the vessel, indicating the piece was ritually killed at its owner's death (see Stone-Miller 2002a: 16-18, cat. nos. 16-18 for "kill holes" in Mesoamerican pottery).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bird-Human

Head/Hair/Headwear: animal head -- crested - appliqué and incised

Face Decoration: none -

Eyes: round-almond (bird eye shape), bulging - appliqué clay pellets and strips

Eye Brows: none -

Eye Lashes: none -

Nose: nose-beak with cere? - modeled, painted light brown, and burnished

Mouth: beak - modeled, painted light brown, and burnished

Ears: none -

Ear Adornment: none -

Neck: abstract - implied by vessel leg form

Necklace: none -

Chest/Breasts: open slit for vessel leg & drum sound? - cut into wet clay

Chest/Breasts Adornment: none -

Belly: abstract - implied by vessel leg form

Hips: abstract - implied by vessel leg form
 Pubic Region: abstract - not visible due to slit in vessel leg
 Arms: arm-wings out to sides - appliqué, painted light red-orange, and burnished
 Arm Decoration: none -
 Hands: none -
 Back: not visible - vessel leg attached to vessel where back would be
 Buttocks: abstract - implied in vessel leg form
 Tail: none -
 Legs: swooping? - appliqué, painted light brown, and burnished
 Leg Decoration: none -
 Feet: talons extended and rising upward? - appliqué, painted light brown, and burnished
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

5. Tripod Vessel

Greater Nicoya, Costa Rica/Nicaragua, Costa Rica-Nicaragua border, Samoza property, Chibchan?

Periods IV-V / Early Period, 800 BCE-800 CE

Santiago Appliqué - Handmade earthenware with appliqués and burnished dark red slip

31.3 x 22.6 diam.

M1327 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel with Appliqué Vulture(?)

Comments: This vessel, again like the other Santiago Appliqué tripods, places the figure in between the upper and lower halves of the vessel bowl, suggesting a spot between upper and lower worlds, here mediating by an avian figure with cere but no crest, suggesting a representation of a vulture (see **Ch. 3 Birds**) perhaps affiliated with an *óköm*.

Gender: Gender-Ambiguous

Age: Undetermined

Animal: Bird-Human

Head/Hair/Headwear: animal head -- rounded - modeled with punctate ridges running over eyes

Face Decoration: none -

Eyes: round, staring - appliqué and modeled

Eye Brows: ridge over eyes - punctate

Eye Lashes: none -

Nose: nose-beak with cere? A horizontal appliqué ridge runs across top of small, curved beak. - modeled and painted

Mouth: see nose -

Ears: none -

Ear Adornment: none -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding as a bird's breast does - modeled
 Chest/Breasts Adornment: none -
 Belly: see Chest/Breasts -
 Hips: none visible -
 Pubic Region: none visible -
 Arms: arm-wings out to sides - appliquéd, painted dark red and decorated with two horizontal rows of punctate dots
 Arm Decoration: see Arms -
 Hands: none -
 Back: not visible -
 Buttocks: not visible -
 Tail: not visible -
 Legs: swooping? - appliqué strips painted dark red and burnished
 Leg Decoration: see Legs Formation -
 Feet: talons extended and pointing downward - appliquéd, painted dark red, and burnished
 Accoutrements: none -

Bocana Incised Bichrome

6. Mushroom Effigy

Greater Nicoya, Costa Rica, El Hacha, Chibchan?

Early Period IV / Early Period, 800 BCE-300 CE

Bocana Incised, Toya Variety - Incised handmade earthenware with modeling and burnished tan slip
 INS477 -

This piece is published in Calvo Mora et al. 1995: 57, 85 and Stone 1977: 34, fig. 31.

Brief Description: Effigy in the Form of a Mushroom with a Squatting Human Underneath

Comments: Instead of the more typical flaring cylindrical form, the Bocana artist here chose to top one end of the piece with a curved overhanging form, likely representing a mushroom cap. Underneath this cap, the artist modeled a human squatting, perhaps in meditation but also in a pose akin to parturition. The figure is upside down when the mushroom effigy is right side up. Below the figure, the shaft is incised with two sets of lines separated by a smooth planar register, as many Bocana-Toya drums were. The entire surface is slipped a light tan-orange and highly burnished.

The correct orientation of this piece was confused in the 1995 catalogue *Costa Rica: Gold, Jade, Forests*. This catalogue accompanied an exhibition of works from the National Museum of Costa Rica that toured the U.S. in the mid 1990s. The show and text were designed and written by the leading archaeologists at the MNCR, but even their expert eyes failed to see the shamanic significance of this key work. This piece was published two out of three times "upside down" to privilege the human sculpted on the underside of a mushroom cap (Calvo Mora et al. 1995: 57, 85). In the Western mind the human needed to be upright, but in the ancient Costa Rican mind the human was inverted through the ingestion of a powerful hallucinogenic mushroom. His view was now that of the "under"-world, and he should be upside down under the protection of the mushroom while the plant should remain rooted (see Stone-Miller 2004: 53, n. 7).

Doris Stone illustrated this piece, correctly oriented, in her *Precolumbian Man in Costa Rica* (1977) alongside a similar piece, found in a tomb at El Hacha, Costa Rica: "One excavation, carried out partly in the riverbed and on the bank, yielded an Usulután-style bowl, a red mushroom-shaped vessel (fig. 30) with an incised design on the body and a modeled band upside down around the top of the annular base, a jade mace-head with an owl-effigy face, a jade celt, and an axe-god, all evidence of a religious cult."

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: bare - modeled
 Face Decoration: none -
 Eyes: almond, squinting / staring - appliqué clay pellets with incised slits for irises and pupils?
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular - modeled
 Mouth: agape - modeled and incised?
 Ears: large helix with what appears to be a large lobule or earspool? - modeled
 Ear Adornment: earspools? - modeled
 Neck: abstract - implied by cylindrical mushroom stem form
 Necklace: none -
 Chest/Breasts: abstract - implied by cylindrical mushroom stem form
 Chest/Breasts Adornment: none -
 Belly: abstract - implied by cylindrical mushroom stem form
 Hips: abstract - implied by cylindrical mushroom stem form and modeled legs
 Pubic Region: abstract - implied by cylindrical mushroom stem form
 Arms: bent - modeled and incised
 Arm Decoration: none -
 Hands: on thighs - modeled and incised
 Back: ? -
 Buttocks: ? -
 Tail: none -
 Legs: squatting - modeled and incised
 Leg Decoration: none -
 Feet: -
 Accoutrements: none -
 Other: human is under an upright mushroom - mushroom is modeled, incised, and painted as is the remainder of the object



Fig. 56

7. Vessel

Greater Nicoya, Costa Rica, Guanacaste-Nicoya, reportedly, Chibchan?

Middle Period IV / Early Period, 500 BCE-1 CE

Bocana Incised, Palmar Variety - Incised handmade earthenware with modeling and burnished cream slip with tan and dark red accents

27.5 x 29.1 diam.

BCBS cat. no. 2 - Collection of Alfonso Jiménez-Alvarado

This piece is published in Snarskis 1981b: 178, cat. no. 2.

Brief Description: Vessel with Bat Human Appliqués(?)

Comments: This large vessel is decorated in typical Palmar Variety fashion with rectilinear incisions and dark red on a cream slip foundation. Running from the lip down the neck of the vessel are dark red vertical stripes. Michael Snarskis suggested that these vertical lines, common in Guanacaste-Nicoya and Central Highlands/Atlantic Watershed pottery of this time, represented rain (1981b: 178). Below the neck, side panels are divided into interlocking triangles by incisions demarcating thicker lines filled in with dark red slip. Diagonal incised lines, white in appearance, fill the triangles. This patterning is similar to that of a Rosales Zoned Engraved, Rosales Variety weaver's box(?) in the DAM collection (fig. 56), which seems to represent fertility and virility intertwined, the yonic and the phallic (see Tillett 1988a: 131, Appendix F for illustrations of yonic-phallic Rosales designs). The central panel depicts a stooping figure with arms hunched down. The form suggests that of a bat, but here the figure is more human than bat, as opposed to cat. no. 9 (below). (Presumably, two identical human-bats are on the other sides of the vessel, but I cannot be sure of that without seeing the piece in person. I believe there would be three figures based on the fact there are three crested birds on the Bocana-Palmar vessel in the Mayer Collection.)

Gender: Gender-Ambiguous
 Age: Adult (undetermined)
 Animal: Human-Bat

Head/Hair/Headwear: skullcap? - modeled
 Face Decoration: none -
 Eyes: round, bulging - punctate concentric circles
 Eye Brows: none -
 Eye Lashes: none -
 Nose: flat? - modeled
 Mouth: agape - incised slit
 Ears: none -
 Ear Adornment: none -
 Neck: abstract - implied by vessel form
 Necklace: none -
 Chest/Breasts: abstract - implied by vessel form and swath of dark slip between two incised lines
 Chest/Breasts Adornment: none -
 Belly: abstract - implied by vessel form and swath of dark slip between two incised lines
 Hips: abstract - implied by vessel form and swath of dark slip between two incised lines
 Pubic Region: abstract - implied by vessel form and swath of dark slip between two incised lines
 Arms: arm-wings (uplifted) - modeled, painted with burnished dark red slip, and incised
 Arm Decoration: band(s?) - two incised lines appearing to encircle the wrist
 Hands: hanging down with five digits on each hand - modeled, painted with burnished dark red slip, and incised
 Back: not visible -
 Buttocks: not visible -
 Tail: none -
 Legs: standing? - implied by two parallel, vertical swaths of dark slip between two incised lines
 Leg Decoration: ? need to examine in person to see -
 Feet: ? need to examine in person to see -
 Accoutrements: none -

8. Drum

Greater Nicoya, Costa Rica, Guanacaste, Chibchan?
 Early Period IV / Early Period, 500 BCE-300 CE
 Bocana Incised, Toya Variety - Incised handmade earthenware with appliqué, modeling, and burnished brown slip probably fired in a reduced atmosphere(?)

This piece is published in Stone 1977: 40, fig. 45.

Provenance/Collection Information: This piece has been in the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University since at least 1977.

Brief Description: Drum with Bat Human Appliqués

Comments: The Bocana artist here possibly chose to take a form more commonly used for drums and convert it to a tall vessel decorated with a modeled bat-human, as in cat. no. 8 (above). Doris Stone asserts that the object is a vessel in her book on ancient Costa Rica (Stone 1977: 40, fig. 45); however, it is possible the piece was originally a drum with a deer hide or some other such biodegradable material stretched across the opening and secured with now-lost ties. The artist maintained the brown slip and deep incisions common for this variety but added this figure to each side of the work. (I am presuming they are identical but cannot be sure of that without seeing the piece in person.) Compared to the Palmar Variety example above, the face and particularly the nose here are more clearly bat than human. The sweeping motion of the arm-wings is emphasized through extra incisions in the interstices between the limbs and

torso. The figure foreshadows bat-humans in jade pendants (see Graham 1998 et al.).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: bare - modeled

Face Decoration: none -

Eyes: round, vacuous - punctate concentric circles

Eye Brows: none -

Eye Lashes: none -

Nose: bat-like (upturned) - modeled

Mouth: closed, smirking? - incised

Ears: bat ears - modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: abstract - modeled

Chest/Breasts Adornment: none -

Belly: extended slightly - modeled

Hips: curved slightly - modeled and incised

Pubic Region: abstract - modeled

Arms: bent - modeled and incised

Arm Decoration: band(s?) - two incised lines appearing to encircle the wrist

Hands: hanging down with four digits on each hand - modeled and incised

Back: not visible -

Buttocks: not visible -

Tail: none -

Legs: standing? Short - implied in short space between hips and pubic region and the two feet

Leg Decoration: none -

Feet: hanging down(?) with four digits on each foot - modeled and incised

Accoutrements: none -



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

9. Bowl

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period IV / Early Period, 800 BCE-300 CE

Bocana Incised, Palmar Variety - Incised handmade earthenware with burnished cream lip and red (2.5YR 5/6) and black accents

26.4 x 37.8 diam.

M2005 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: entered the Mayer Collection on 1989-05-16, purchased from Sotheby's #65

Brief Description: Bowl Depicting Three Crested Birds

Comments: This large vessel is similar in design to the Bocana-Palmar bowl above, although instead of a bat-human, in each of the three narrower panels is the incised figure of an abstract bird, perhaps derived from Olmec duck depictions. The piece is extremely lightweight, possibly evidence of a very experienced ceramicist but more likely due to multiple modern repairs to the piece using plaster.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bird

Head/Hair/Headwear: animal head -- crested - incised and painted with burnished black slip

Face Decoration: none -

Eyes: round, bulging - punctate concentric circles

Eye Brows: none -

Eye Lashes: none -

Nose: long beak curving upward - incised and painted with burnished black slip

Mouth: -

Ears: -

Ear Adornment: -

Neck: craning - incised and painted with burnished black slip

Necklace: none -

Chest/Breasts: protruding chest - incised and painted with burnished black slip

Chest/Breasts Adornment: none -

Belly: extended slightly (like Olmec duck depictions) - incised and painted with burnished black slip

Hips: abstract - incised and painted with burnished black slip

Pubic Region: not visible because figure is in profile -

Arms: wing out/down - incised and painted with burnished black slip

Arm Decoration: none -

Hands: -

Back: not visible because figure is in profile -

Buttocks: curved - incised and painted with burnished black slip

Tail: tail feathers curling up behind the figure, reaching above its head - incised and painted with burnished black slip

Legs: abstract - implied by a swath of burnished black slip between incised lines indicating the rump and the three front toes of a bird

Leg Decoration: none -

Feet: three toes extended outward under the belly and upper leg(?) - incised and painted with burnished black slip

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

10. Ring-Based Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period IV / Early Period, 800 BCE-300 CE

Bocana Incised, Palmar Variety? Toya Variety? - Incised handmade earthenware with burnished slip (weak red 10R 4/4) and paste (weak red 2.5YR 4/4 and light brown 7.5YR 6/3)

19.1 x 27.3 diam.

DAM1993.913 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel with Ring Base in the Form of a Feline

Comments: A wide-mouthed bowl with geometric decorations of weak red paint and incisions into a cream base slip top a feline-shaped base. The legs of the feline were sculpted to blend into a ring base for extra support. The feline's coat is depicted as a weak red, while the six spots on each side are incised concentric circles and at the joints (also called power points) are "sunbursts." The light spots on a dark pelt are the reverse of nature for Central American cats, such as the ocelot and jaguar. It is possible that the Bocana artist intended to represent a black jaguar, whose fur is dark brown-black with barely visible rosettes, or perhaps the artist meant to signal a reverse of the normal world, where colors are opposite from reality. This artistic choice is one made by later Pataky and Jicote artists in Greater Nicoya (see figs. 21, 25 and Stone-Miller 2002a: cat. no. 224). The "sunburst" spots are also typical of later Nicoyan patterns at protrusions on the body, e.g. breasts of Guinea, Galo, and Mora females (this latter contemporaneous with the Pataky and Jicote styles mentioned above).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Feline

Head/Hair/Headwear: bare - appliqué, modeled, and painted with burnished weak red slip

Face Decoration: none -

Eyes: round, bulging - punctate concentric circles

Eye Brows: none -

Eye Lashes: none -

Nose: wide with two nostrils visible - modeled and incised

Mouth: agape, possibly with tongue lolling(?) - modeled and incised

Ears: triangular but curved (feline) - modeled with punctate circle for inner ear(?)

Ear Adornment: none -

Neck: abstract - implied by ring base form

Necklace: none -

Chest/Breasts: abstract - implied by ring base form

Chest/Breasts Adornment: none -

Belly: none - not depicted because the ring base is open where the feline's belly would be

Hips: abstract - implied by ring base form

Pubic Region: none - not depicted because the ring base is open where the feline's underside would be

Arms: front legs support body and bowl above and meld into the ring base - modeled, incised, and painted weak red slip

Arm Decoration: two sets of two bands (each formed by three incised lines) at upper and lower limbs - modeled, incised, and painted weak red slip

Hands: front paws with five (possible six?) claws grasp ring base (likely modern) - modeled, incised, and painted weak red slip

Back: not visible - implied by vessel "resting" above where the back would be

Buttocks: abstract - implied by ring base form

Tail: curved downward to support top and bottom of ring base - modeled

Legs: back legs support body and bowl above and meld into the ring base - modeled, incised, and painted weak red slip

Leg Decoration: two sets of two bands (each formed by three incised lines) at upper and lower limbs - modeled, incised, and painted weak red slip

Feet: back paws with five (possible six?) claws grasp ring base (likely modern) - modeled, incised, and painted weak red slip

Accoutrements: none -

Rosales Zoned Engraved

Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica



Fig. 57

11. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished slip and black paint and white infill

MNCR9519 -

Brief Description: Vessel in the Form of a Seated Young Woman with Hands on Hips

Comments: This vessel depicts a youthful female with smooth, uplifted rosy skin, "perky" breasts, a recessed navel, and legs positioned for meditation and concealment of her pubic region. The head of the figure is topped by a black line and red, modeled ridge, perhaps suggesting dark hair and a cap, although it is possible that the black band represents a headband (I was not able to examine this piece outside of its case so was not able to see it in the round). The modeled, incised, and painted half-moon eyes seem to gaze outward to the spirit world in meditation. The figure appears to wear a necklace of rectangular beads, perhaps representing jade or spondylus shell beads found in 500 BCE-300 CE tombs (see fig. 57 for an example). The necklace is formed through incised lines filled in with black pigment. Round earspools are similarly depicted. The Rosales artist shaped the symmetrical arms to bend slightly at the elbows and rest gently on her hips. The hands are incised and painted, while the arms are modeled clay. The artist chose to shape the vessel supports as full, firm thighs extended out to bent knees. From the knees the artist appliquéd calves that return to her center, where the figure's feet touch each other pad to pad in front of what would be her vagina.

Gender: Female

Age: Young adult

Animal: Human

Head/Hair/Headwear: skullcap or headband holding back long, flowing black hair? (need to see in the round but encased) - painted with black slip

Face Decoration: none -

Eyes: half-moon, vacuous - incised, modeled, and painted with black slip

Eye Brows: thin - incised and possibly painted with black slip (difficult to discern without seeing outside the case)

Eye Lashes: none -

Nose: triangular, pointed, narrow - modeled

Mouth: small, pursed - modeled, incised, and painted

Ears: curved, small (human) - appliquéd and painted

Ear Adornment: earspools? - painted with black slip at bottom of ear lobe? (difficult to discern without seeing outside the case)

Neck: medium (not too long or too short) - modeled with burnished red slip
 Necklace: two horizontal beads flank one central vertical bead - incised and painted with black slip
 Chest/Breasts: protruding, slightly downturned breasts high on the chest with erect nipples - modeled with burnished red slip and black slip to demarcate nipples
 Chest/Breasts Adornment: none -
 Belly: protruding very slightly with navel inverted - modeled with burnished red slip
 Hips: widening but not overly wide - implied under hands
 Pubic Region: obscured by her feet -
 Arms: bent slightly at elbows - modeled
 Arm Decoration: none -
 Hands: on hips and upper thighs with five digits each - incised and painted with black slip
 Back: not able to see because object is in case - ?
 Buttocks: not able to see because object is in case - ?
 Tail: ? - ?
 Legs: bent at knees and turned inward towards the pubic region - modeled
 Leg Decoration: none -
 Feet: touching pad to pad with five toes each(?) in front of her pubic region - modeled and painted with burnished red slip for the feet and incised and painted with black slip for the toenails
 Accoutrements: none visible - ?



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

12. Human Effigy Vessel

Greater Nicoya, Costa Rica, Guanacaste, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip (10R 4/6) and black accents)

17.7 x 12.5 x 8

NMAI229100 - Collection of George Heye?

Provenance/Collection Information: By 1961 the piece was in the Heye Collection.

Brief Description: Vessel in the Form of a Kneeling Human with Hands on Hips

Comments: The vessel has hollow, "puffy" legs typical of the style with thin coil strips appliquéd underneath as extensions of the legs to show the figure is kneeling and likely meditating in preparation for turning into his/her animal self and/or in a pose of parturition. The breasts of the figure are not large but protrude somewhat in profile and defy gender specification. At times they appear female and at other times it seems as if the artist intended them to be the small nipples of a man but because the figure itself is so small was forced to make oversized nipples? The black body paint around the mouth and along the chin of the figure suggest a light beard, a possible facial characteristic for Amerindian men and seen in Olmec sculptures that were influential in Rosales art (Miller 2001). Could the figure be a transgender shaman

transforming? The face, however, is very angular, pointing towards masculinity. The shaman has only three fingers on each hand and no clear delineation of toes. The eyes are dark, large, and bulging and imply the figure is in trance. The vessel rim is akin to a headdress, and the black band around the neck and upper chest possibly suggests jewelry, while the black band at the waist could be a vestige of a *tanga* strap or merely waist-level body paint.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? black hair? - modeled and painted black in a band around the top of the cap/rim and another black band around back of head under cap/rim

Face Decoration: black vertical stripe down nose ridge, black lips, black line along lower jaw - painted

Eyes: almond, bulging - incised, modeled, and painted black

Eye Brows: thick - modeled

Eye Lashes: none -

Nose: triangular, pointed, narrow - modeled and painted black stripe down ridge

Mouth: thick and slightly agape - modeled and overpainted with black paint

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: black curving strip encircling lower neck and upper chest - incised and painted with black slip

Chest/Breasts: protruding breasts high on the chest and close together - modeled

Chest/Breasts Adornment: see necklace -

Belly: flat - modeled

Hips: widening but not overly wide - implied under hands

Pubic Region: abstract - implied by waistband (possibly *tanga* strap?) above?

Arms: bent slightly at elbows - modeled

Arm Decoration: none -

Hands: on hips and upper thighs with three digits each - incised and painted with black slip

Back: stiff, upright with necklace and waistband visible - modeled and for adornment incised and painted black

Buttocks: rounded, plump - modeled

Tail: none -

Legs: bent at knees and turned under the thighs - modeled, hollow thighs and appliqué, thin calves

Leg Decoration: none -

Feet: abstract and resting under buttocks as figure kneels - appliqué and painted

Accoutrements: none -

Other: waistband (or possibly a reference to a *tanga* strap?) - incised and painted black



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

13. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Handmade earthenware with burnished red slip

INS#

Brief Description: Vessel in the Form of a Woman with Hands on Thighs

Comments: This figural vessel is a simple variation on the meditating female shaman in the early stages of trance. Here she wears a *tanga* as in cat. no. 15, but instead of a celt pendant she clearly wears earspools and appears not to have had any black-painted decoration. Her earspools are so small they do not cover her lobules, perhaps indicating youth?

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap or headband? - modeled vessel rim

Face Decoration: none -

Eyes: almond, bulging - modeled

Eye Brows: thin - modeled

Eye Lashes: none -

Nose: triangular, rounded, wide - modeled

Mouth: thin and slightly agape, exposing teeth - modeled lips and incised teeth

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: earspools, very small and round with holes at centers - modeled

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart and larger proportionally than other examples - appliquéd

Chest/Breasts Adornment: none -

Belly: flat? - modeled

Hips: not wide or narrow - modeled

Pubic Region: *tanga* - modeled

Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thin lower arms - modeled

Arm Decoration: none -

Hands: on thighs and rounded, abstract - modeled

Back: stiff, upright - modeled

Buttocks: rounded slightly - modeled

Tail: none -

Legs: bent at knees and folded under thighs - modeled thighs and appliquéd calves and feet

Leg Decoration: none -

Feet: under buttocks, doubling as vessel supports - appliquéd

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

14. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety? - Incised handmade earthenware with appliqué and burnished red slip (2.5YR 5/8)
 16.8 x 11.8 x 10.8
 DAM1993.543 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: presumably in the Mayer Collection by 1987-8, based on Mayer # sequence

Brief Description: Tripod Vessel in the Form of a Woman with Hands on Knees

Comments: This vessel is yet another simple version of a meditating female shaman at the early stages of trance. The appliqué "bug" eyes, thick vessel rim, and overall slip coloration and consistency suggest that this piece was made closer in time to the Red on Cream Transitional pieces (cat. nos. 48-65) which were made between Rosales, the Early Period primary style, and Guinea Incised/Marbella Punctate Incised (cat. nos. 66-160) and Tola Trichrome (cat. nos. 161-172), two Florescent Period primary styles. There are black spots on the piece, which Jane Day earlier identified as evidence of black paint (DAM archives), but they may more likely evidence burial residue (see Stone-Miller 2002a: 71-74).

Gender: Female

Age: Adult

Animal: Human

Head/Hair/Headwear: skullcap or headband? - modeled vessel rim

Face Decoration: none -

Eyes: almond, bulging - incised and modeled

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, rounded, and wide with flaring nostrils - modeled

Mouth: thick and slightly agape - modeled

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: ear spoils, large enough to extend beyond lobules - modeled

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart and larger proportionally than other examples - appliqué

Chest/Breasts Adornment: none -

Belly: flat? - modeled

Hips: not wide or narrow - modeled

Pubic Region: abstract - implied by region where legs meet belly

Arms: bent slight at elbows - modeled

Arm Decoration: none -

Hands: on knees and rounded, abstract - modeled

Back: stiff, upright - modeled

Buttocks: rounded slightly - modeled

Tail: no tail, but the artist had to resort to adding a small appliqué bump at center back of the underside of the vessel; presumably this was necessary to keep the piece from tipping over, essentially making the piece into a tripod, and was not intended as a tail - appliqué

Legs: bent at knees presumably (too abstract to tell if intended to be read as under the thighs or returning to pubic region) - modeled

Leg Decoration: none -

Feet: none -

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

15. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué, burnished red slip (weak red 10R 4/4), black accents (7.5YR 2.5 /1), and paste (light brown 7.5YR 6/4)

19.7 x 16.5 x 13.3

DAM1993.854 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Kneeling Kyphotic Woman with Hands on Knees

Comments: Although this figure is no longer in excellent condition, it provides a nice example of a somewhat stiff attempt by a local artist to create a high-status vessel in the form of an important female kyphotic shaman. The overall form is a compilation of parts – awkward ears, arms that are too rectilinear, stunted breasts, a barrel-shaped abdomen abutted to a shrunken chest, and a misshapen lower body with thin appliqué calves too long for the thighs. The figure, while crudely made, associated its owner with higher-status persons in the larger Greater Nicoyan area, people who would have commissioned better quality versions of this type character (e.g., see cat. no. 30).

Gender: Female

Age: Adult

Animal: Human

Head/Hair/Headwear: skullcap? -- inverted flat rim forms what appears to be a skullcap(?) - modeled

Face Decoration: unclear due to damage to piece -

Eyes: almond, bulging - incised, modeled, and painted?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, rounded, wide - modeled with burnished red slip

Mouth: thin, pursed - modeled and incised

Ears: large helix with what appears to be a large lobule or earpool? - modeled

Ear Adornment: earpools? - modeled

Neck: short, barely there - modeled

Necklace: upside-down celt pendant - modeled

Chest/Breasts: protruding breasts high on the chest and close together - modeled

Chest/Breasts Adornment: see necklace -

Belly: inverted trapezoidal plane of clay with barely visible black-painted navel and square design below it and above *tanga* - modeled and painted with burnished red slip with black paint for navel and body decoration

Hips: wide - modeled red

Pubic Region: *tanga* - modeled, incised, and painted black originally

Arms: bent slightly at elbows - modeled

Arm Decoration: black designs barely visible on shoulders and arms - painted black originally

Hands: on knees with digits barely visible due to eroded surface - modeled and painted black originally
 Back: protruding - modeled with burnished red slip
 Buttocks: resting on feet - modeled
 Tail: none -
 Legs: bent at knees and folded under thighs - modeled thighs and appliquéd calves and feet
 Leg Decoration: none -
 Feet: under buttocks - appliquéd and painted
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

16. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliquéd and burnished red slip (10R 4/6) and black accents (10YR 2/1)

18.7 x 14.6 x 10.2

DAM1995.707 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Kneeling Kyphotic Woman with Hands on Knees

Comments: The kyphotic back of this figure signals she was considered a spiritually privileged person in ancient Nicoyan society, as do the black patterns found on her arms and backside. Although they appear to have been overengraved in modern times, making their decipherment suspect, the painted shapes of the designs on the arms might be associated with agriculture and perhaps ritual sacrifice. While cataloguing the Mayer collection of Costa Rican and Nicaraguan art in the mid 1990s, Jane Day identified the patterns on the arms as a "hafted axe" for the right shoulder and a "severed leg with foot and ball-and-socket joint attached" for the left. She also noted that on each hip an abstract bow-like design is engraved, and the middle of the back is decorated with a floral or shield like pattern (DAM archives). Unfortunately, this piece has been reconstructed in modern times, making its designs somewhat suspect. However, it is possible that the patterns were there originally and merely highlighted by a twentieth-century restorer. Other untouched pieces do show images of jade celts, part of that key cyclical complex for creation -- human, animal, and plant (see **Ch. 2**). These related images could give credence to the designs and interpretation of this effigy vessel (cat. no. 16). For similar iconography, see cat. nos. 33 and 34. That a female figure perhaps wears these agricultural/sacrificial patterns further suggests power held by women in ancient Nicoya (see also Stone-Miller 2002a: 150, cat. no. 348 for an example of a jade celt in the form of a woman, a variation on this theme).

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? - modeled vessel rim with black painted band at base

Face Decoration: none -
 Eyes: almond, bulging - incised and modeled, with irises and pupils painted black
 Eye Brows: thin - modeled
 Eye Lashes: none -
 Nose: triangular, pointed, narrow - modeled
 Mouth: wide and slightly agape - modeled
 Ears: curved, large, and pressed against head (human) - modeled
 Ear Adornment: earpools, large enough to extend beyond lobules with holes at centers - modeled
 Neck: short, barely there - modeled
 Necklace: one black curving stripe around the neck and dipping below the large chin - painted
 Chest/Breasts: protruding breasts high on the chest and not too close together and not too far apart - appliqué
 Chest/Breasts Adornment: see necklace -
 Belly: flat? - modeled
 Hips: narrow - modeled
 Pubic Region: obscured by damage to piece -
 Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thinner lower arms - modeled and painted (see Arm Decoration)
 Arm Decoration: engraved and black-painted "hafted axe" on p.r., engraved and black-painted "ball and socket" on p.l., engraved and black-painted wristbands with geometric patterns on each arm - black paint was likely present in patches when a modern restorer decided to engrave over it to "highlight" ancient patterns, making the engraving highly suspect
 Hands: on knees with five digits each - modeled and incised
 Back: protruding with six-lobed design with concentric circles at center back (probably mostly modern) - modeled with engraved and black-painted designs
 Buttocks: rounded slightly with four-lobed "pinwheel" designs on each cheek (likely modern embellishments over ancient black paint) - modeled with engraved and black-painted designs
 Tail: none -
 Legs: bent at knees and folded under thighs - modeled thighs and appliqué calves and "nubbin" feet
 Leg Decoration: none - none
 Feet: abstract, small and resting under thighs before touching the buttocks - appliqué
 Accoutrements: -

17. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black and white accents

24.5 x 21.5 w.

BCBS cat. no. 11 - Collection of María Eugenia de Roy

This piece is published in Snarskis 1981b: 179, cat. no. 11.

Provenance/Collection Information: prior to 1983 in de Roy collection

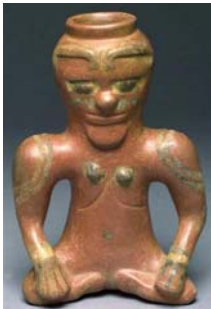
Brief Description: Vessel in the Form of a Seated Woman with Hands on Knees

Comments: The artist who designed this piece included more attributes than most other examples, from the headdress to face decoration to earpools to a necklace or collar to armbands and a stepped *tanga*. The piece seems to be of quite high caliber for the Rosales style, yet maintains its handmade quality through the slightly off-kilter eyes and overall tilt to viewer's left. The downward-turning triangles at the neck could represent shark tooth pendants, items found in graves during the early to mid first millennium in the Nicoya Peninsula (Laurencich de Minelli 1983).

Gender: Female

Age: Adult
Animal: Human

Head/Hair/Headwear: skullcap or headband? (need to examine in person) - modeled vessel rim
Face Decoration: black and cream jagged lines (lightning?) (need to examine in person) - painted
Eyes: half-moon, vacuous - incised, modeled, and painted
Eye Brows: thick - painted
Eye Lashes: none -
Nose: triangular, pointed, narrow - modeled
Mouth: thick and slightly agape - modeled
Ears: curved, small (human) - modeled
Ear Adornment: earpools, large enough to extend beyond lobules - modeled
Neck: short, barely there - modeled
Necklace: one white curving stripe above a series of downward-pointed black triangles (shark tooth pendants?) - painted
Chest/Breasts: protruding breasts high on the chest and close together - modeled
Chest/Breasts Adornment: see necklace -
Belly: flat? with prominent navel - modeled belly with painted navel
Hips: not wide or narrow - modeled
Pubic Region: *tanga*, stepped with three ledges on each side and one pinnacle (or nadir as the case is here) - painted
Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thin lower arms - modeled and painted (see Arm Decoration)
Arm Decoration: black-white-black bands at upper arms and black-white bands at wrists (need to see in person to determine if wraps around arms or extends to figure's back) - painted
Hands: on knees and rounded, abstract - modeled and painted black
Back: ? (need to see in person) -
Buttocks: ? (need to see in person) -
Tail: ? (need to see in person) -
Legs: bent at knees and folded under thighs - modeled thighs and appliquéd calves and feet
Leg Decoration: ? (need to see in person) -
Feet: abstract, small and resting under thighs before touching the buttocks - appliquéd
Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

18. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliquéd, burnished red slip (10R 4/6), black accents (10YR 2/1), and paste (light brown 7.5YR 6/4)

19.7 x 13.7 x 8.3

DAM1995.753 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Seated Woman with Hands on Knees

Comments: This object, while at first glance seems almost too simplistic, is a nice addition to the corpus of Rosales figural vessels. Instead of emphasizing key features with incised or engraved lines after painting base forms in black, as was typical in the Rosales style, the artist modeled the forms into the clay before painting the black patterns, and she or he chose not to engrave or incise the piece at all, excepting the lower ribcage. The eyebrows, eyes, nose, mouth, chin, breasts, hands, shoulder blades, and buttocks were all softly rounded to suggest these body parts. Then they were enhanced with black paint. The belly button is the opposite – it is actually slightly indented and then painted in black, suggesting an inverted navel. Her legs are modeled but not painted, from hollow, rounded triangular thighs to the delicately modeled calves and feet turning back into the figure's center, just covering her private parts from view. Her body decoration is also unique in that it begins in a double swirl from the shoulder blades across her upper arms down to her lower arms. Black paint also denotes a bracelet or simply a wrist with five fingers on each hand. The pattern painted on each cheek is merely a small upside-down curve (see cat. no. 35 for a similar design). These understated features still point to a depiction of a shamaness, through her body decoration and meditating pose primarily but also through the emphasized ribs. Shamans are known throughout the Americas to force themselves to undergo starvation in order to prove they are capable of enduring intense suffering and, then, are eventually able to overcome such hardship and stand as an example for the faithful who follow them (Halifax 1979).

Gender: Female

Age: Adult

Animal: Human

Head/Hair/Headwear: skullcap or headband? - modeled vessel rim

Face Decoration: under each eye a black upside down squat "U" - painted and overpainted black

Eyes: oval, bulging - modeled with irises and pupils painted black and scleras indicated by scraping to original clay

Eye Brows: thick - modeled and painted black

Eye Lashes: none -

Nose: rounded - modeled

Mouth: thin with large chin below - modeled

Ears: abstract - implied by head shape?

Ear Adornment: none -

Neck: long, if implied by distance from where ears should be to where chin hits chest - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and close together, with ribs under breasts - modeled and painted with black at centers to demarcate nipples, incisions for ribs

Chest/Breasts Adornment: none -

Belly: extended very slightly with prominent navel - modeled and painted with black for navel

Hips: wide - modeled red

Pubic Region: obscured by her feet -

Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thin lower arms - modeled and painted with adornments (see Arm Decoration)

Arm Decoration: double swirls from the shoulder blades across upper arms down to lower arms, and white bands and wrists - painted

Hands: on thighs and calves with five(?) digits each - modeled and painted black for fingers

Back: stiff, upright - modeled

Buttocks: rounded slightly - modeled

Tail: none -

Legs: bent at knees and turned inward towards the pubic region - modeled

Leg Decoration: none -

Feet: rounded, at pubic region - modeled

Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

19. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Claro Variety - Incised handmade earthenware with burnished light brown slip and red and black accents

INS#

Brief Description: Vessel in the Form of a Seated Human with Hands on Thighs

Comments: The Rosales artist for this piece chose to use the Claro Variety base slip of light brown on a human figure, a rare choice. Claro Variety pieces seem to depict animals almost exclusively. The human depicted here appears to be strong and powerful and almost puffy, perhaps suggesting an overall kyphotic form (but I cannot be sure of this because the piece faces forward at the rear of a deep case in the Jade Museum in San José). The lips and chin are almost identical to those of cat. no. 21, a pregnant shamaness, perhaps indicating the hand of the same artist, one skilled enough to work in at least two varieties of the Rosales type? (See Reents-Budet 1994: 49-50, 55, 61-65, 181, 186, 319-321 for evidence of a Maya artist with such talent.) Other factors that might suggest the same hand are 1) the near perfect symmetry of the pieces, which contrasts with other Rosales pieces and has been pointed out by Rebecca Stone in her writing on the Carlos example (see below and Stone-Miller 2002a: 70-74), and 2) the stepped motifs in the forehead/headress area, painted and engraved in the Claro version but only engraved on the Rosales one -- subtle differences but perhaps telling ones. A neutron activation analysis might determine the truth of this assertion.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap or headband? With interlocking red and black frets (need to see in the round by encased) - modeled, painted, and incised

Face Decoration: none -

Eyes: oval, bulging - modeled and painted black

Eye Brows: thick - modeled and painted black

Eye Lashes: none -

Nose: narrow and upturned slightly - modeled

Mouth: wide and slightly agape with very thick, protruding lower lip - modeled red

Ears: (need to see out of case) -

Ear Adornment: earspools, round and large with holes at centers and painted red - modeled

Neck: short, barely there - modeled and implied by distance from chin to chest

Necklace: black curving strip in semi-circular form under the chin with three black rectangles extending downward, probably depicting jade or shell beads and celt pendants - painted and incised

Chest/Breasts: protruding breasts high on the chest spaced apart and larger proportionally than most other examples, suggesting perhaps female anatomy - modeled with appliqué(?) nipples

Chest/Breasts Adornment: large, red, upside-down triangle with curved tips extending from neckline to

midriff - painted and incised

Belly: curving inward toward waist (need to see in profile outside of case) - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thinner lower arms - modeled

Arm Decoration: none -

Hands: on thighs with five(?) digits each, on p.r. the thumb, index, and middle fingers appear to be black, while the ring and pinky fingers are red, and on p.l. all digits are red - painted and incised

Back: (need to see out of case) -

Buttocks: (need to see out of case) -

Tail: (need to see out of case) -

Legs: abstract, suggested only by an inflated, curved wall of clay encircling the lower portion of the figure with two small, modeled extensions protruding forward in suggesting either calves and feet or just feet - modeled

Leg Decoration: none -

Feet: abstract, possible portrayed in modeled extensions from leg region - modeled

Accoutrements: (need to see out of case) -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

20. Female Effigy Vessel

Greater Nicoya, Costa Rica?, Guanacaste-Nicoya?, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black accents

23.5 x 20 w.

MNCR9518 -

Brief Description: Vessel in the Form of a Seated Woman with Hands on Knees and Eyes Closed

Comments: The fine face, arm, and hand decorations of this piece in conjunction with the overall superior craftsmanship suit its subject well. The piece seems to depict a bejeweled, high status, pregnant shamaness deep in trance but in the moments before transformation to an animal self. Perhaps the swirling designs on her arms suggest the monkey or jaguar as clan affiliations, two of the clans of Bribri and Cabécar cultures in southern Costa Rica into which shamanic leaders are born (see **Ch. 3 Animals**). It is likely also that the piece has similar curlicues on its backside, but without examination outside of the display case, I cannot be certain.

Gender: Female

Age: Adult

Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? (need to see in the round but encased) - modeled vessel rim with black painted band at lower forehead and seeming to run behind the head

Face Decoration: two black vertical stripes running from each eye to the jawline - painted
 Eyes: oval, closed - incised, modeled, and painted
 Eye Brows: thick - painted
 Eye Lashes: none -
 Nose: triangular, pointed, very narrow with black paint on either side of nose(?) - modeled and painted
 Mouth: thick and slightly agape with a black stripe running vertically through the center of the lower lip - modeled and painted
 Ears: curved, small (human) - modeled
 Ear Adornment: none -
 Neck: short - modeled and implied by distance from chin to chest
 Necklace: black curving strip encircling lower neck with large rectangle at center, perhaps depicted a jade celt or shell pendant (because encased, I do not know the back) - painted
 Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled and painted black at the centers to demarcate nipples
 Chest/Breasts Adornment: none -
 Belly: extended slightly with prominent inverted navel, strongly suggesting the early stages of pregnancy - modeled
 Hips: widening but not overly wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent slightly at elbows - modeled and painted (see Arm Decoration)
 Arm Decoration: single curlicue on each upper arm, another single curlicue on each wrist (which appear to be going in opposite directions--need to see out of case and/or again) - painted and incised
 Hands: on knees with three fingers and thumb down on each(?) - painted and incised
 Back: (need to see out of case) -
 Buttocks: (need to see out of case) -
 Tail: (need to see out of case) -
 Legs: p.r. bent at knee and turned inward toward pubic region, p.l. ? (need to see out of case) - modeled thighs and appliquéd calves and feet
 Leg Decoration: (need to see out of case) -
 Feet: abstract, rounded with perhaps nubs for toes on p.r. but need to see out of case for p.l. - appliquéd
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

21. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip (10 R 4/6) and black accents

32 x 26 x 18

MCCM1991.004.344 -

Provenance/Collection Information: prior to 1983 in Thibadeau Collection

Brief Description: Vessel in the Form of a Horned, Seated Pregnant Woman with Hands on Thighs

Comments: This Rosales-Rosales effigy vessel could be considered a prototype for the other shamanesses. She has the major attributes of cap, face paint, hairbuns/shaman's horns, long flowing black hair, elaborate necklace, swirling body decoration on arms, back, navel, buttocks, and legs, prominent breasts, swollen belly, and subtle but eye-catching emphasis on her pubic region. Rebecca Stone has written a lengthy entry on this piece in her catalogue to the Carlos Museum collection (Stone-Miller 2002a: 70-74), focusing on the artistry of the piece, the depiction of a female nude, and her interpretation of the figural vessel as representing a powerful female shaman within the matrilineages of ancient Central America. Beyond her status as meditating, pregnant shaman she could also be considered more transitional than the other pregnant shamanesses. While those figures are also on the verge of opening the portal to the spirit world through their status as birthers and through their poses of meditation, they have not yet moved to the next stage of transformation into their animal selves. The knobs at the sides of this figure's head could suggest the beginning of transformation to a feline alterego, or as Stone has recently asserted a deer self (Stone n.d. [2009]). While the knobs also perhaps resemble a hairstyle later worn by Boruca women of southern Costa Rica (see Stone 1975: fig. 7d) and that of Nicoyan figures in the following centuries (cat. nos. 202, 203, 205, 207, 209, 229, 231), they (and even the later actual hairbuns) may also signify the concept of a shaman's "horns" or emanations from the head, the locus of spiritual power and visions, where trips to the spirit world occur for the politico-religious leaders of the Amerindian world (see **Ch. 3 Heads, Hairstyles, and Headwear**). The knobs also might represent budding feline ears, appropriately linking this woman to the Namàsia, the keeper of souls in the spirit world, to which the shamaness depicted could be opening the portal. If Stone is correct in her identification of the figure as part deer, her affiliation within Costa Rican Chibchan beliefs would also be to a revered shamanic creature. As with most things Amerindian, the knobs are likely metaphorical for more than one idea.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: horns? and skullcap or headband (?) over black hair pulled up in knots/buns on the side of the head(?) and flowing down the back of the head - modeled, painted, and incised

Face Decoration: black and red vertical and diagonal stripes on the forehead interspersed with an incised fretted line, black and red vertical lines on cheeks to chin, and at the lower jaw on each side of the face a notched bracket with inset phallic symbol(?) -

Eyes: half-moon, vacuous - incised, modeled, and painted

Eye Brows: medium thickness - incised, modeled, and painted

Eye Lashes: none -

Nose: triangular, pointed, very narrow - appliquéd and modeled

Mouth: thick and downturned with a split lip - appliquéd and modeled

Ears: curved, large (human) and pressed to the head - appliquéd and modeled

Ear Adornment: none other than painted black line emphasizing the ear shape - painted

Neck: short - implied by join of head to body of the vessel

Necklace: painted black and engraved (or incised?) necklace of alternating length pendants, with the central pendant the longest - painted and incised

Chest/Breasts: protruding breasts high on the chest - appliquéd and modeled

Chest/Breasts Adornment: black-painted solid circles over/as nipples - painted

Belly: pregnant with inverted navel - modeled

Hips: widening - modeled

Pubic Region: obscured by crossed legs -

Arms: on thighs with shoulders jutting out - modeled

Arm Decoration: spirals at shoulders and two bands at elbows and one at wrist - painted black

Hands: on thighs with abstract hands (Stone n.d. [2009] suggests deer hooves) - modeled and painted

Back: straight - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: seated and crossed over pubic region -- formed as bulbous extensions of the vessel base for thighs

and painted black lines for knees and lower legs - modeled and painted
 Leg Decoration: spirals at upper thighs - painted and incised
 Feet: diminutive and obscuring pubic region - painted and incised
 Accoutrements: none -
 Other: kill hole at underside of vessel -



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

22. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black accents

33 x 25.7 x 17.1

M1511 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Horned, Seated Woman with Hands on Thighs

Comments: This piece has been heavily restored, making cultural determinations based on it tentative. The black protruding knob at the figure's forehead, likely original, suggests that she is a shaman. Such shaman's "horns" are known in pre-Columbian art from West Mexico southward (see **Ch. 3 Heads...**). Her contemplative face and meditative sitting posture are also those of a shaman. Her broad backside and unfirm belly, if original, would suggest a maturing woman who has given birth at least once in her life, making her a wise, "old" shamaness, relatively speaking. However, because the figure's body in particular seems to be mostly modern, this female form could be more indicative of a Western restorer's idea of a nude woman. The female shape here is unlike others of this type.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: horn? skullcap or headband holding back long, flowing black hair? - modeled and overpainted black

Face Decoration: two horizontal black lines from bottom of nose to bottom of ears - painted black

Eyes: half-moon, bulging, downturned, and vacuous - incised, modeled, and painted black pupils and irises and white scleras

Eye Brows: medium thickness - incised and painted black

Eye Lashes: implied by black line along edges of eyelids? - painted black

Nose: triangular, pointed, very narrow - modeled

Mouth: thick and downturned - modeled and overpainted with black paint

Ears: curved, small (human) - modeled

Ear Adornment: earpools, round with holes at centers - modeled and painted black

Neck: medium (not too long or too short) - modeled
 Necklace: black curving strip encircling lower neck and upper chest - incised and painted with black slip
 Chest/Breasts: protruding, slightly downturned breasts low on the chest - modeled and painted black at centers to demarcate nipples
 Chest/Breasts Adornment: see necklace -
 Belly: extended - modeled
 Hips: wide - modeled red
 Pubic Region: abstract - obscured by feet in front
 Arms: bent slightly at elbows - modeled and painted with adornments (see Arm Decoration)
 Arm Decoration: single black bands at the upper arms and wrists and a black curlicue on each hand, curiously facing the same direction on each hand (more evidence of modern restoration?) - incised and painted
 Hands: on thighs with four digits each - modeled and incised with black-painted circles at the knuckles between palms and fingers
 Back: leaning forward at upper back and too flat at lower back, indicating modern manufacture - modeled and painted red (but heavily reconstructed, particularly at lower back where the coloration is darker and the material is overly lightweight and makes a different sound from earthenware when tapped)
 Buttocks: flat - of modern manufacture
 Tail: none (unless curlicues imply a tail) -
 Legs: bent at knees and turned inward towards the pubic region - modeled and painted with adorned (see Leg Decoration)
 Leg Decoration: curlicues from hips to buttocks to thighs, single black bands at calves and ankles - incised and painted black
 Feet: rounded with black paint at toe region, p.r. rests on p.l. - modeled with black-painted abstract toenails
 Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Museo Nacional de Costa Rica

23. Female Effigy Vessel

Greater Nicoya, Costa Rica?, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black accents

MNCR# -

Brief Description: Vessel in the Form of a Seated Woman with Hands on Knees and Elaborate Body Decoration

Comments: This somewhat misshapen Rosales shamaness is rare in its elaborate body decoration, somewhat akin to later Galo and Papagayo images of feline, saurian, and serpentine heads or perhaps to early Mesoamerican images likely traded into Greater Nicoya along with Olmec and Maya jades known to have been found in the region by 300 CE. This iconography probably dates this piece to c. 300 CE, the end of the Rosales style, as it begins to transition into the Tola, Guinea, and Carrillo (the direct precursor to Galo) styles of the early Florescent period.

Gender: Female
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? (need to see in the round but encased) - modeled with outermost band seemingly left buff, while remainder is painted with burnished red slip, per usual for Rosales-Rosales

Face Decoration: solid, straight, black emanations from the eyes and lower lip - painted

Eyes: half-moon, bulging - incised, modeled, and painted black pupils and irises and white scleras

Eye Brows: medium thickness - modeled and painted?

Eye Lashes: none -

Nose: triangular, rounded, wide - modeled

Mouth: thick and crooked (larger and dipping down on p.r.) with holes at corners and four black stripes running through lower lip - modeled

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: earpools, round and large with holes at centers and black trim around outer rims - modeled and painted

Neck: medium and curved inward from chin to chest - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erect nipples, spaced not too close together and not too far apart, and large relative to other Rosales-Rosales female figures - modeled with appliqué(?) nipples

Chest/Breasts Adornment: extensive black body decoration extended from the shoulders across the chest above the breasts, likely depicting a profile feline head with tongue extended - painted

Belly: extended, perhaps in early stages of pregnancy, with navel inverted and surrounded by emanating black designs with core motif of a directional marker - modeled and painted

Hips: widening but not overly wide - modeled

Pubic Region: abstract - modeled

Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thinner lower arms - modeled and painted (see Arm Decoration)

Arm Decoration: damage to the surface of the piece, likely from soil deposits, obscures complete identification, but the patterns seem to be two black bands on each arm above elbows with a figure-8 on each upper arm and other swirls on p.r. possibly leading to central ch - painted

Hands: on knees with four fingers visible on p.l., while damage to piece obscures p.r. - modeled and painted black fingers/fingernails on p.l.

Back: curved slightly, indicating its use in supporting extra weight of extended belly - modeled

Buttocks: rounded, plump and probably covered with black designs (but in case so cannot examine fully) - modeled

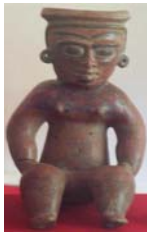
Tail: (need to see out of case) -

Legs: bent at knees and turned inward towards the pubic region - modeled thighs, calves, and feet

Leg Decoration: none -

Feet: plump with four toes visible on each - modeled and black-painted toenails

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

24. Female Effigy Vessel

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black accents
MNN

Brief Description: Vessel in the Form of a Seated Woman with Hands on Thighs and Elaborate Body Decoration

Comments: This piece seems comparable to the one above, cat. no. 23, although because the piece is in a darkened gallery and not easily accessible to researchers, I cannot say for certain what the patterns on the piece represent or estimate the full significance of the work other than that the patterns evident are interlocking knots with what appears to be a four-corned knot pattern at the navel. These designs are very similar to ones incised on Guinea pieces and painted on Tola and Carrillo pieces in the early Florescent period, into which the Rosales transitions.

Gender: Female
Age: Mature Adult
Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? (need to see in the round but encased) - modeled with the ridge below the rim from ear to ear across forehead overpainted black
Face Decoration: two black vertical stripes running from each eye to the cheek bone (need to see up close not in case) - painted
Eyes: oval, bulging - incised, modeled, and painted
Eye Brows: medium thickness - modeled
Eye Lashes: implied by black line along edges of eyelids? - painted black
Nose: triangular, pointed, narrow - modeled
Mouth: full and slightly agape - modeled
Ears: (need to see out of case) -
Ear Adornment: earspools, round and large with holes at centers and black trim around outer rims - modeled and painted
Neck: short - modeled
Necklace: (need to see out of case) -
Chest/Breasts: protruding breasts high on the chest with erect nipples, spaced not too close together and not too far apart, and large relative to other Rosales-Rosales female figures - modeled with appliqué(?) nipples
Chest/Breasts Adornment: extensive black body decoration extended from the shoulders across the chest above the breasts, likely depicting interlocking knots and something similar to the patterns on the piece prior - painted
Belly: extended slightly, perhaps in early stages of pregnancy, with navel inverted and surrounded by interlocking black designs with core motif of four directions surrounding the central navel (quincunx?) - modeled and painted
Hips: widening but not overly wide - modeled
Pubic Region: abstract - modeled
Arms: bent slightly at elbows - modeled and painted (see Arm Decoration)
Arm Decoration: black designs barely visible on shoulders and arms (need to see out of case) - painted
Hands: on thighs (but need to see out of case) - modeled
Back: (need to see out of case) -
Buttocks: (need to see out of case) -
Tail: (need to see out of case) -
Legs: extended outward in front of body with knees bent slightly and resting on feet - modeled and painted (see Leg Decoration)
Leg Decoration: black designs visible and appear to be more interlocking knots (but need to see out of case) - painted
Feet: flat-footed with heels touching ground as bottoms and toes point upward - modeled (but need to see out of case for more details)
Accoutrements: (need to see out of case) -



Photography by Kevin Hester, included with permission of the Denver Art Museum

25. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué and burnished red slip (2.5YR 4/8) and black accents (10YR 2/1)

18 x 12.3 x 12

DAM1986.591 - Gift of Mr. and Mrs. Morris A. Long

Brief Description: Vessel in the Form of a Kneeling Woman with Hands on Belly

Comments: Painted and engraved lines demarcate hair, eyebrows, pupils, arm decoration, bracelets, hands, navel, knees, calves, feet, and buttock decoration. The intended body decoration consists of two interlocking swirls on the arms and opposing swirls on the buttocks. The artist of this piece chose to combine two-dimensional and three-dimensional design in the execution of her legs: the two protruding, hollow, closed cylinders at her base serve as thighs and calves, with the calves and feet painted in black and outlined with engraved lines, running along the outer sides of the sculpted clay forms (see cat. no. 21 for another example of this artistic technique). Appliqués to a modeled face give the figure ears, nose, and lips. Like the other Rosales Zoned Engraved, Rosales Variety figural vessels, this one likely depicts a shamaness, and although she is not obviously pregnant, she also holds her hands to her belly and kneels as if in labor. Her arm and buttock swirls seem to be simplified versions of those found on other Rosales figural vessels.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: black hair at forehead and running down back of head - painted

Face Decoration: none -

Eyes: almond, bulging - incised, modeled, and painted black

Eye Brows: thick - painted black

Eye Lashes: none -

Nose: triangular, rounded, wide - modeled

Mouth: thick and slightly agape - modeled

Ears: curved, small (human) - modeled

Ear Adornment: none -

Neck: short, barely there - modeled

Necklace: none -

Chest/Breasts: protruding just barely -- very flat - modeled

Chest/Breasts Adornment: none -

Belly: extended very slightly with prominent navel - modeled and painted black for navel

Hips: wide - modeled

Pubic Region: abstract - implied by triangle formed between incised hands and modeled legs

Arms: bent slightly at elbows - modeled and painted with adornments (see Arm Decoration)

Arm Decoration: single curlicue on each arm from upper arm over shoulder and under armpit, another

single curlicue on each arm from wrist to just below top curlicue, and another small curlicue inside lower arm - incised and painted black
 Hands: on belly with three digits and thumbs up on each - incised and painted with black slip
 Back: stiff, upright - modeled and painted
 Buttocks: rounded with abutting curlicues on each cheek - modeled and painted and further adorned with incised, black-painted curlicues
 Tail: none (unless curlicues imply a tail) -
 Legs: bent at knees and appear to be folded under thighs and resting at sides of buttocks - modeled thighs with incised and black-painted knees, calves, and feet
 Leg Decoration: black calves - incised and painted
 Feet: at buttocks - incised and painted black
 Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

26. Female Effigy Vessel

Greater Nicoya, Costa Rica, Santa Cruz de Guanacaste, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué and burnished red slip and black accents

27 x 18 w.

INS258 -

Brief Description: Vessel in the Form of a Seated Pregnant Woman with Hands on Belly

Comments: This piece mostly closely resembles the prototype of cat. no. 21, although its execution is less expert and her attributes are slightly lower in status. Her hands raised to her belly and open vaginal area also suggest she might be closer to birthing, although her inverted navel suggests that she is only midway through her pregnancy.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? (need to see in the round but encased) - modeled and painted

Face Decoration: two black vertical lines of unequal length from the forehead through the eyes to the cheekbone; the outer lines each are notched; a black vertical line through center of the lips - painted and incised

Eyes: half-moon, vacuous - incised, modeled, and painted black pupils and irises and white scleras

Eye Brows: medium thickness - incised, modeled, and painted with burnished red slip and a black line through the center

Eye Lashes: none -

Nose: triangular, pointed, narrow - modeled

Mouth: thick and slightly agape with a black stripe running vertically through the center of the upper and lower lip - modeled and painted

Ears: curved, small (human) - modeled
 Ear Adornment: earspools, small and round with holes at centers and black trim around outer rims - modeled and painted
 Neck: short, barely there - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts, large, with black nipples - modeled and painted
 Chest/Breasts Adornment: none -
 Belly: extended in middle stages of pregnancy, known because the black-painted navel is not yet everted - modeled and painted
 Hips: widening but not overly wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent at elbows with forearms extending to the swollen belly - modeled and painted (see Arm Decoration)
 Arm Decoration: single swirl beginning at armpit on each arm and extending down the arm to the hand and returning back up the other side of the arm - painted and incised
 Hands: on belly with four digits and thumbs up on each - painted and incised
 Back: (need to see out of case) -
 Buttocks: (need to see out of case) -
 Tail: (need to see out of case) -
 Legs: bent at knees and turned inward towards the pubic region, painted (see Leg Decoration) - modeled and painted
 Leg Decoration: black lines extending on both sides of each leg, likely similar to arm decoration (but need to see outside of case) - painted and incised
 Feet: abstract rounded - modeled
 Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

27. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black and white accents

INS4907 -

Brief Description: Vessel in the Form of a Seated Woman with Hands under Breasts and White and Black Face Paint

Comments: This obviously female figure foreshadows later Atlantic Watershed Chibchan effigies of women holding their breasts up (Abel-Vidor et al. 1981: pl. 56, cat. no. 220). The gesture seems to advertise the woman's fertility, as do her open legs, revealing her exposed genitalia. Her white and black face paint and black, emanating, spiral arm designs perhaps associate her with a specific agricultural rite, as indigenous women from Costa Rica to Ecuador are known to paint their faces for such rituals today (see **Ch. 3 Body Decoration**; Salazar S. 2002: 138; personal observation among Quichua of Napo River, Ecuador 2002). The upturned nose and covering of the mouth with black paint is curious, perhaps indicating that the figure is a victim of mucocutaneous leishmaniasis, a disease caused by parasitic protozoa

which produce skin ulcers that damage tissue particularly around the nose and mouth (see Stone-Miller 2002a: 227, cat. no. 518 for an example from the Moche world and Farlex 2007a for more information on the disease itself).

Gender: Female
Age: Young Adult?
Animal: Human

Head/Hair/Headwear: black hair at forehead and running down to ears (back of head is red--undecorated?) - modeled and painted

Face Decoration: white over the entire face except the red/flesh-colored nose and black on lips and jawline - modeled and painted

Eyes: oval, bulging - modeled and painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned with wide flaring nostrils - modeled and painted with base burnished red slip typical of the Rosales-Rosales style

Mouth: small, pursed - modeled and painted black

Ears: curved, large (human) with black painted inside - modeled and painted

Ear Adornment: black interior - painted

Neck: medium and curved inward from chin to chest - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled

Chest/Breasts Adornment: none -

Belly: extended very slightly from small waist, perhaps emphasizing youth? - modeled

Hips: narrow - modeled

Pubic Region: prominent female genitalia - modeled

Arms: bent at elbows with forearms rising to breasts so hands can (symbolically) support them underneath - modeled

Arm Decoration: one large, black, emanating, spiral on each upper arm - painted and incised

Hands: abstract, under breasts - modeled

Back: protruding slightly (cut could be formed so to emphasize upper body strength?) - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: bent at knees and turned inward towards the pubic region - modeled thighs and appliquéd calves and feet

Leg Decoration: none -

Feet: abstract rounded - appliquéd

Accoutrements: none -



Photography by Bill O'Connor, included with permission of the Denver Art Museum

28. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised earthenware with red-brown slip and black accents and white fill

26.7 x 14.6 x 12.1

DAMPTL-1123 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: This piece entered the Mayer Collection in 1996 per Frederick Lange.

Brief Description: Vessel in the Form of a Birthing Woman

Comments: This repaired vessel portrays an elite Nicoyan woman in labor and perhaps simultaneously in trance. Her unique painted head ornamentation could reference a very high status shell or jade "crown." Her earspools, face paint, and elaborate arm decoration further elevate her status. Her legs are delineated by black outlines which lead to her buttocks and appear as a *tanga*; however, at front her genitals are exposed and appear to be opening for birthing. Perhaps the artist completed the back as he or she would have for others of this style shown wearing a *tanga* but who are not shown in labor. Was this a visual cue that the figure is a typical Chibchan woman who would ordinarily wear such attire? or does the combination of her high-status ornamentation and birthing posture further the idea of birthing as equated with entering into a shamanic journey? Her bulging eyes more likely suggest trance than the throes of labor.

Gender: Female

Age: Adult (20-35?)

Animal: Human

Head/Hair/Headwear: diadem? or hair braiding? - painted black and incised

Face Decoration: black curving lines under eyes each with three black vertical stripes running down cheeks; two black vertical lines on upper lip and one on chin - painted and incised

Eyes: almond, bulging - incised, modeled, and painted black pupils and irises and white scleras (traces of white pigment seem apparent)

Eye Brows: medium thickness - incised, modeled, and painted black

Eye Lashes: implied by black line along edges of eyelids? - painted black

Nose: triangular, pointed, narrow with large nostrils - modeled

Mouth: full with two vertical black lines running through the upper lip - modeled and painted

Ears: curved, small (human) - modeled

Ear Adornment: earspools, small and round with holes at centers and traces of black trim around outer rims - modeled and painted

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts, large, with black nipples - modeled and painted

Chest/Breasts Adornment: none -

Belly: extended in middle stages of pregnancy, known because the black-painted navel is not yet everted - modeled and painted

Hips: widening but not overly wide - modeled

Pubic Region: prominent female genitalia - modeled and painted black labia

Arms: bent at elbows with forearms extending to swollen belly - modeled and painted (see Arm Decoration)

Arm Decoration: parallel spirals in black paint and engraved lines on each arm beginning at the shoulder and extending to the elbow where their lines run horizontally - painted and incised

Hands: on belly with four digits and thumbs up on each - painted and incised

Back: stiff, upright - modeled

Buttocks: rounded with black-painted *tanga* running along waist and between cheeks - modeled and painted

Tail: none -

Legs: bent at knees and folded under thighs with feet supporting rear buttocks - modeled thighs and appliquéd calves and feet

Leg Decoration: black lines separating thighs from calves on each leg - painted

Feet: abstract and painted black - appliquéd and painted
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

29. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip (dusky red 10R 3/3) and black accents (10YR 2/1)

22.5 x 16.5 x 11.1

DAM1993.947 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: presumably in 1987-8, based on Mayer # sequence

Brief Description: Vessel in the Form of a Woman with Bent Knees and Hand behind Her Head

Comments: This female figure appears at first to be reclining on her back, but after closer examination she seems to be contorting herself into a difficult, almost acrobatic or yoga-like pose. Her right hand is held at the back of the head, and her left hand is held at waist level, while her left leg is bent at the knee and turns inward towards her pubic region and her right leg bends at the knee also but turns outward to support her right buttock. This position seems tenuous and perhaps suggests movement during shamanic transformation (see **Ch. 3 Body Poses**), although the fact that the legs have been restored from various fragments might preclude such an interpretation were it to be determined through further in-depth examination in a conservation lab that the legs were not in these positions originally. The body decoration is also curious. On each cheek is a tiny engraved "E" shape filled with black paint, which Jane Day termed "wings" (DAM archives). Each shoulder sports the same incised and black-filled design, perhaps depicting an abstract serpent eye above a bone-like element, according to Jane Day (*ibid.*) or a jaguar head with curling nose and fanged lower jaw. Her somewhat extensive yet sloppy body decoration suggests she should represent a shamaness of relatively high status but perhaps a grave good owned by a less high-status individual (or too much modern restoration?).

Her extended belly could also suggest early to middle stages of pregnancy, while her inverted navel precludes her being in the latter stages.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? - modeled and painted black in a band around the top of the cap/rim and another black band around back of head under cap/rim

Face Decoration: black vertical stripe down nose ridge through lips to chin, brackets on cheeks -

Eyes: almond, bulging - incised, modeled, and painted

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, rounded, wide - modeled with black vertical line painted down center

Mouth: large, wide, thick, and slightly agape - modeled
 Ears: curved, large (human) - modeled
 Ear Adornment: none -
 Neck: short - implied by distance from lips to body and join of head to body
 Necklace: black encircling part of neck and morphing into a multiple-lobed decoration at p.l. chest, but the piece has been restored so these designs are somewhat suspect - painted
 Chest/Breasts: protruding breasts high on the chest, spaced not too close together and not too far apart, and large relative to other Rosales-Rosales female figures - appliqué
 Chest/Breasts Adornment: see necklace -
 Belly: extended and possibly in early-middle stages of pregnancy with navel still inverted - modeled
 Hips: narrow - modeled
 Pubic Region: abstract - obscured by p.l. foot in front
 Arms: p.r. bent at elbow and raised to support back of head, while p.l. is also bent at elbow but extended to belly - modeled and painted (see Arm Decoration)
 Arm Decoration: profile fanged feline heads at shoulders, each looking outward and black wristbands - painted and incised(?)
 Hands: p.r. at back of head and p.l. holding side with fingers articulated (but piece has been restored so painted decoration is somewhat suspect) - modeled and painted
 Back: bent backwards - modeled
 Buttocks: resting on p.r. foot - modeled
 Tail: none -
 Legs: p.r. bent at knee and turned outward for p.r. buttock to rest on p.r. foot, while p.l. leg is also bent at knee but turned inward toward pubic region - modeled thighs and appliqué calves and feet
 Leg Decoration: five black horizontal bands along calves down to ankles - painted
 Feet: abstract, rounded - appliqué
 Accoutrements: -

30. Female Effigy Vessel

Greater Nicoya, Costa Rica?, Guanacaste-Nicoya?, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black and white accents

41 x 23 w.

INS6512 -

This piece is published in Abel-Vidor et al. 1981: 17, pl. 2, cat. no. 13.

Brief Description: Large Vessel in the Form of a Kyphotic Woman

Comments: This large vessel is perhaps the second largest in the known Rosales corpus after the male survivor of kyphosis from the Mayer collection (cat. no. 33). While it also represents a figure with a back protrusion, it seems to represent a woman with older, drooping breasts and a cream-colored disc over her mouth. Michael Snarskis has identified the disc as "body painting,...a mask representing a pouched bird, or an infirmity such as a tumor, a goiter, or some congenital defect" (1981b: 180, cat. no. 13). While the disc could well represent one of these, it also could depict an early example of a gold mouthpiece worn by prominent elite throughout the Chibchan world. In the first few centuries of the first millennium CE, metalworking technology was making its way northward from South America through Central America, and this creamy-yellow (light gold?), rounded form could represent a disc made in lower Central America or northern South America and traded northward to powerful hunchback shamans such as the person portrayed here (Labbe et al. 1998). At the top of the disc, there is a black curving line with "hooks" at each end. Perhaps these hooks were used somehow to attach the mouth pendant to the corners of the mouth? John Hoopes asserted in the "Chibchan Area Specialist Seminar" in Leiden, The Netherlands in June 2007 that he believes the reason so many Chibchan magico-religious leaders wore nose and mouthpieces that covered the mouth was to hide such a prominent human feature -- human lips and moving mouth -- to keep the appearance of transformation into another creature more viable and persistent during a

performance/ritual (personal communication 2007). (Alice Tillett has suggested that the yellow marking on the face represents the red pouch of a frigate bird; see Tillett 1988a: 86.) The navel decoration, similar to cat. nos. 23 and 24, seems to give this piece a later date in the Rosales continuum, placing it on the cusp of the transition to the early Florescent period (c. 300 CE). Michael Snarskis has also dated this piece to this time (1981b: 180, cat. no. 13).

Gender: Female
Age: Mature Adult
Animal: Human

Head/Hair/Headwear: skullcap or headband? black hair? (need to see in the round but encased) - modeled with the ridge below the rim from ear to ear across forehead overpainted black
Face Decoration: black curlicues at top of creamy-yellow disc over mouth region - painted
Eyes: almond, bulging - incised, modeled, and painted black pupils and irises and white scleras
Eye Brows: none -
Eye Lashes: none -
Nose: triangular, pointed, narrow - modeled
Mouth: obscured by face adornment (see Face Decoration) -
Ears: curved, small (human) - modeled
Ear Adornment: earpools, very small and round with holes at centers - modeled
Neck: short, barely there - modeled
Necklace: black curving strip encircling the neck and upper chest with a long rectangle capped by volutes at both ends for a central pendant, with flanking pendants at sides next to arms each in the shape of a rounded rectangle over an upside-down "medicine dropper" - painted and incised
Chest/Breasts: bulging, low-hanging breasts with downturned nipples - modeled with appliqué(?) nipples highlighted with black paint
Chest/Breasts Adornment: see necklace -
Belly: extended above the waist and then "sucked in" to the waistband, with inverted navel surrounded by black emanations in an Amerindian cross shape with two smaller emanations at diagonals to main cross on top side only, all emanations have rounded ends - painted and incised
Hips: narrowing - modeled
Pubic Region: abstract - modeled
Arms: bent slightly at elbows with wide shoulders and large upper arms which meld into thinner lower arms, p.r. extended to thigh and p.l. extended to belly - modeled and painted (see Arm Decoration)
Arm Decoration: armbands on upper arms - central black band painted and enclosed by two parallel engraved lines above and below
Hands: p.r. on thigh and p.l. on belly with four fingers and a thumb up on each - painted and incised
Back: protruding (but need to see out of case) - modeled (but need to see out of case for more designs)
Buttocks: (need to see out of case) -
Tail: (need to see out of case) -
Legs: typical rounded, bulbous thighs which probably bend at knees with appliqué legs underneath (but need to see out of case) - modeled (and appliqué?)
Leg Decoration: (need to see out of case) -
Feet: (need to see out of case) -
Accoutrements: (need to see out of case) -

31. Male Effigy Vessel

Greater Nicoya, Costa Rica, Guanacaste-Nicoya, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved, Oscuro Variety? - Incised handmade earthenware with burnished brown slip fired in a reduced atmosphere(?)

8.1 x 6.1 w.

INS2499 -

This piece is published in Snarskis 1981b: 179, cat. no. 7.

Brief Description: Vessel in the Form of a Bearded Kyphotic Man with Conical Hat

Comments: This small effigy vessel, like cat. no. 1 shows evidence of the use of conical hats in early Nicoyan society. These hats today are reserved for the highest religious elders among the Kogi of Colombia, a Chibchan group connected to Costa Rican Chibchan cultures over the millennia through sea trade across the Caribbean (see **Ch. 3 Heads, Hairstyles, and Headwear**). These high-ranking Kogi magico-religious specialists, who today call themselves *mamas*, are exclusively men. Although other Nicoyan effigies also depict powerful female, intersexed, or gender-ambiguous humans (fig. 26 and cat. nos. 55, 89, 90, 95, 186, 193, 195, 196, 201) wearing conical hats, this effigy appears to represent a male shaman with one leg on the ground and one up, perhaps rising from a beginning meditation pose to one of action and eventual transformation into his animal self. Could he represent an early version of a *mama* or as John Hoopes has suggested, the Costa Rican version, called an *uséköl*?

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-small cone - modeled

Face Decoration: beard (but need to examine in person too) - modeled and incised

Eyes: almond(?) (need to examine in person), closed(?) (need to examine in person) - modeled and incised

Eye Brows: need to examine in person -

Eye Lashes: need to examine in person -

Nose: need to examine in person -

Mouth: need to examine in person -

Ears: curved, large (human) - modeled

Ear Adornment: need to examine in person -

Neck: need to examine in person -

Necklace: need to examine in person -

Chest/Breasts: need to examine in person -

Chest/Breasts Adornment: need to examine in person -

Belly: need to examine in person -

Hips: implied by vessel form - modeled

Pubic Region: need to examine in person -

Arms: bent slightly at elbow and extended to leg for p.r., but for p.l. need to examine in person - modeled and incised

Arm Decoration: need to examine in person -

Hands: p.r. at least four fingers reaching out to thigh, but need to examine in person - modeled and incised

Back: need to examine in person -

Buttocks: need to examine in person -

Tail: need to examine in person -

Legs: bent at knees with p.r. raised up and p.l. parallel to the ground with calf and foot turned in toward pubic region - modeled

Leg Decoration: need to examine in person -

Feet: abstract, rounded - modeled

Accoutrements: need to examine in person -

32. Male Effigy Vessel

Greater Nicoya, Costa Rica, La Guinea, Filadelfia, Guanacaste, reportedly, Chibchan?

Late Period IV / Early Period, 1-300 CE

Rosales Zoned Engraved? - Incised handmade earthenware with burnished maroon-orange slip
14.9 x 13 w.

BCBS cat. no. 8 - Collection of Juan and Ligia Dada

This piece is published in Snarskis 1981b: 179, cat. no. 8 and Ferrero 1977: 292, ill. III-28.

Provenance/Collection Information: prior to 1983 in Dada collection

Brief Description: Pendant(?) in the Form of a Bearded, Horned Kyphotic(?) Man on One Knee

Comments: Although I have not seen this effigy in person to determine for certain, I would guess that it is a pendant based on the hole at neck visible in the BCBS catalogue photograph. Pendants of religious leaders were common in ancient Nicoya beginning certainly by 500 CE, and to find one from this early date would extend the tradition back a few hundred years perhaps. I would also not be surprised if the piece were a whistle or flute, although Snarskis does not mention other holes on the piece in his catalogue entry (1981b: 178, cat. no. 8). The beard and kyphotic back (or one curved from scoliosis), also rare human attributes for Amerindians, probably identify the figure as a shaman. The knobs atop the figure's head are likely emanations reflecting shamanic transformation, i.e. "horns" in Peter Furst's terminology (see **Ch. 3 Heads...**). The figure's pose of one knee up and one down, similar to the bearded hunchback above (cat. no. 31), likewise suggests action from beginning meditation to the transformative, deeper trance stage.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: horns? two flattened knobs top the head at its crown - modeled

Face Decoration: beard (but need to examine in person too) - modeled and incised

Eyes: oval, bulging - incised, modeled, and painted

Eye Brows: thick - modeled and painted(?)

Eye Lashes: none -

Nose: need to examine in person -

Mouth: thin, pursed - modeled, painted(?), and incised

Ears: curved, large (human) (but need to examine in person to see p.r.) - modeled

Ear Adornment: earpools, very small and round with holes at centers (but need to examine in person to see p.r.) - modeled

Neck: long - modeled

Necklace: need to examine in person -

Chest/Breasts: need to examine in person -

Chest/Breasts Adornment: need to examine in person -

Belly: need to examine in person -

Hips: need to examine in person -

Pubic Region: need to examine in person -

Arms: bent slightly at elbows - modeled

Arm Decoration: wristbands(?) (need to examine in person) - painted(?) (need to examine in person)

Hands: on knees (but need to examine in person) - modeled and incised

Back: protruding (but need to examine in person) -

Buttocks: need to examine in person -

Tail: need to examine in person -

Legs: bent at knees with p.l. raised up and p.r. parallel to the ground with calf and foot folded under thigh (but need to examine in person) - modeled and ?

Leg Decoration: need to examine in person -

Feet: need to examine in person -

Accoutrements: need to examine in person -



Photography by Jeff Wells, included with permission of the Denver Art Museum

33. Male Effigy Vessel

Greater Nicoya, Costa Rica, Guanacaste, near Santa Cruz, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué, burnished red slip (10R 4/6) and black accents (2.5Y 2.5/1) and paste (light brown 7.5YR 6/3)

68.6 x 48.3 w.

DAM1993.762 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Large Vessel in the Form of a Seated Kyphotic Man

Comments: There is a similar large male figure with erect penis at the Museo Nacional de Costa Rica on display in the archaeology galleries, although it is later, dating to 500-800 CE and made in the Galo Polychrome style (cat. no. 268). Such rare, large vessels with this motif surely were filled with great significance for the ancient Nicoyans. The figure represented here is a survivor of kyphosis, likely making him either a shaman or shaman's apprentice (see **Ch. 3 Disease Survivors...**). His jewelry and elaborate body decoration, particularly the jade celt strapped to his forehead and what appear to be abstract felines painted on his buttocks, signal his high rank. His half-closed eyes and mouth slightly ajar denote a meditative state, suggesting shamanic trance (see **Ch. 3 Body Poses**). Many shamans are known to lose control of bodily functions when in trance and to become erect and/or discharge bodily fluids unwittingly (Sarahh Scher personal communication 2003; Linda Schele, personal communication 1995); perhaps that is what has happened here or is about to, or the kyphotic shaman is intentionally providing seed in an agricultural or fertility ritual for his people? It has been suggested that ancient Costa Ricans participated in the Mesoamerican practice of ritual bloodletting, using Olmec "spoons" (perhaps simultaneously bloodletting instruments and receptacles and weaving battens [Billie Follensbee personal communication 2008]), but there is no proof in the archaeological record that this occurred, even though such instruments have been found in both Greater Nicoya and the Central Region of Costa Rica during this time period (Mora-Marín n.d. [2005]; Reents-Budet and Fields n.d. [c. 1990]).

Gender: Male

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: headband with celt and a cap above(?) - modeled vessel rim as cap(?) with appliqué strap or headband painted black and securing black-painted celt appliqué (intended to represent jade?)

Face Decoration: unclear due to damage to piece -

Eyes: almond, half-closed - modeled and incised(?)

Eye Brows: implied? - modeled?

Eye Lashes: none -
 Nose: triangular, pointed, very narrow, and skewed to p.r. - modeled
 Mouth: thin and slightly agape - modeled
 Ears: curved, large, and pressed against head (human) - modeled
 Ear Adornment: earpools, round and large with holes at centers - modeled
 Neck: short - modeled
 Necklace: black curving strip encircling the neck and upper chest with a long rectangle as a central pendant (likely depicting a jade celt) - painted
 Chest/Breasts: flat with pectorals raised slightly - modeled
 Chest/Breasts Adornment: see necklace -
 Belly: extended but seemingly so only to keep vessel intact (perhaps part of strange restoration?) - modeled
 Hips: widening - modeled
 Pubic Region: prominent male genitalia with erect penis extending upward from two softly rounded testicles - modeled and painted black at phallus tip and testicles
 Arms: bent slightly at elbows with p.l. resting above groin and extended to pubic region - modeled and painted (see Arm Decoration)
 Arm Decoration: black swirls on shoulders and black wristbands (difficult to discern due to damage to piece and extensive restoration) - painted
 Hands: p.l. resting to p.l. of phallus and p.r. holding erect penis, each with five digits - modeled
 Back: protruding in a curving manner, with lopsided shoulders, suggesting curvature of the spine (scoliosis) - modeled
 Buttocks: rounded with swirling designs which appear to be abstract jaguars - modeled with black-painted designs
 Tail: none -
 Legs: bent at knees and turned inward towards the pubic region - modeled and painted (see Leg Decoration)
 Leg Decoration: black ankle bands (difficult to discern due to damage and restoration) - painted
 Feet: resting under testicles with five toes - modeled
 Accoutrements: -



Photography by Jeff Wells, included with permission of the Denver Art Museum

34. Large Vessel

Greater Nicoya, Costa Rica, Guanacaste, Matapalo, La Vigia Mesa, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué and burnished red slip (10R 4/6) and black (10YR 2/1) and pink accents (7.5YR 7/3)

63.5 x 37.5 diam.

DAM1995.390 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Large Vessel Depicting a Standing Human Transforming into a Saurian

Comments: The figure on this large vessel could very well be one of the first depictions of the crocodilian character prevalent in ancient Costa Rican, Panamanian, and Colombian art, called the "crocodile deity" by John Hoopes and Oscar Fonseca Zamora (Hoopes 2007; Hoopes and Fonseca Zamora 2003), although I would argue that based on modern Talamancan stories, the "crocodile deity" is an *uséköl* capable of transforming into a saurian (see **Ch. 3 Saurians** and **Dark Shaman**). This character is often portrayed with a large protruding and grimacing mouth, an oversized curling snout, and a large protruding headdress, often with sideflaps (*ibid.*). In this version, the double swirls of the headdress are emphasized through clay ribbons appliquéd to the projecting headdress. The black swaths flanking the figure's face and outlined with another pair of clay appliquéd ribbons could represent feathers inserted into the headdress superstructure and radiating from it or possibly cloth flaps (although I believe feathers are more likely and seem more prevalent in other examples [*ibid.*]). Because this is an early example, the figure appears to hold in each hand the presumed staff of power of his day, a jade axe shafted to a wooden stick. The incised interlocking frets (rectilinear s-shapes) at his neck perhaps represent the jade and spondylus shell necklaces found in tombs from the time and seen on seated figures of this same style (see cat. nos. 15, 19-21) or a woven band similar to the headdress seen in cat. no. 19. The swirling patterns of his upper arms and thighs parallel those of the seated figures as well and likely suggest body painting seen on many of the Rosales figures here. The red "straps" at elbows, wrists, knees, and ankles suggest jewelry or cloth bands.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Saurian

Head/Hair/Headwear: feathered headdress? -- large protruding headdress with volutes and sideflaps(?) - modeled, appliquéd, and painted black at sides

Face Decoration: solid black face paint - painted

Eyes: square, vacuous - modeled, incised, and painted black irises and pupils with red scleras

Eye Brows: implied? - modeled?

Eye Lashes: none -

Nose: curling - appliquéd

Mouth: large, wide, full of large teeth stretching from upper to lower lips - appliquéd with teeth overpainted with cream slip(?)

Ears: none (presumably obscured by the sideflaps) -

Ear Adornment: none (presumably obscured by the sideflaps) -

Neck: obscured by neckband? -

Necklace: interlocking black and cream frets in a horizontal band ending in trumpet-like flares - painted and incised

Chest/Breasts: flat - implied in black swath outlined with cream slip and engraved lines

Chest/Breasts Adornment: none beyond overall black and cream of chest/belly region - see previous

Belly: flat (see Chest) -

Hips: narrow - implied where chest/belly and legs meet

Pubic Region: abstract - implied by separated legs but not demarcated

Arms: hanging at sides - painted black with trim of cream slip and engraved lines

Arm Decoration: upper arms are large swirls themselves each spiraling inward toward chest (implying swirls on upper arms of other Rosales figures symbolize muscles and not body decoration or body decoration which emphasizes muscles and, therefore, strength?), armbands at - horizontal armbands at elbows are engraved/incised into red-slipped surface to show two red strips ending in cream-slipped vertical ties or axeheads(?), while wristbands are two engraved lines into red-slipped base to show one red strip around each wrist

Hands: grasping implements (hafted axes?) with three fingers and a thumb each and both appearing to be right hands with thumbnails extended - painted black and incised

Back: not visible -

Buttocks: not visible -

Tail: none -

Legs: standing - formed identically to arms except thigh swirls spiral outward

Leg Decoration: identical to arm decoration except bands at knees do not have cream-slipped vertical extensions - see arm decoration

Feet: facing outward with four toes each and spirals at center (suggesting balls of feet?) - painted black and incised

Accoutrements: -



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

35. Feline Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black and white accents

14 x 11.3 x 18.4

M1786 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Bridge-and-Spout Whistling(?) Vessel in the Form of a Feline

Comments: This feline effigy vessel, likely a whistling instrument for a funeral service, uses as its lower chambers the forelegs and tail of the animal with its back legs as appliqué supports (see **Ch. 3 Musical Instruments**). The spout rises out of the cat's back and is attached to the head by a solid clay strip. Other appliqués create the eyebrows, nose, and tongue. Black paint highlights the animal's ears, eyes, eyebrows, nose, mouth, paws, back haunches, tail tip, and body patterns as well as the base of the spout and its upper edge where it meets the clay bridge. The black paint is outlined in incised or engraved lines that run between body patterns and were clearly created after the black patterns were painted. The patterns not only suggest spots running together on a jaguar or ocelot but also match the patterns found on human figures of this same style: the curving "c" shapes are seen on the faces of cat. nos. 18 and 29, and the spirals at each juncture of the animal's foreleg to body, its shoulder, are seen on the shoulders or upper arms of many Rosales figures. The eyes and eyebrows are particularly human -- jaguars do not have distinct eyebrows as humans do. Perhaps these combined human-feline traits suggest the image here represents a human almost fully transformed into a jaguar? The trilobed pattern of the front paws and base of the spout/spine could represent the joining of male and female in a procreative union (see Tillett 1988a: 131, Appendix F and fig. 56). Overall the piece encapsulates through its form, color, and patterns the ideals of the Rosales style: functionality (here as a musical instrument and vessel for a funeral rite), the blood of life key to Nicoyan creation and continued life, and painted and engraved messages signaling the importance of shamanic travel to the spirit world as a strong feline-human to keep the cycles of life and death in repetition.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Feline-Human

Head/Hair/Headwear: power point -- one large jaguar rosette on top of head? - incised and painted black
 Face Decoration: swirls under jaws? thick whiskers? - incised and painted black
 Eyes: oval, bulging - incised, modeled, and painted black irises and pupils and white scleras
 Eye Brows: thick - modeled and painted black
 Eye Lashes: none -
 Nose: rounded - modeled and painted black
 Mouth: open with tongue lolling - modeled and painted with burnished red slip along lip edges, cream for tongues and black at corners(?)
 Ears: rounded, small (feline) - modeled and overpainted black at edges
 Ear Adornment: none -
 Neck: craning - modeled and painted with burnished red slip with black-painted curve at front of neck accentuating craning motion
 Necklace: none -
 Chest/Breasts: protruding slightly (to suggest preparation to pounce?) - modeled
 Chest/Breasts Adornment: black swirls running from shoulder area down center of chest and belly to upper front legs (emphasising musculature and potential motion?) - incised and painted black
 Belly: abstract - implied by underside of vessel
 Hips: abstract - implied by region between large hindlegs
 Pubic Region: abstract - implied by underside of vessel
 Arms: extending forward in front of the body (as if ready to pounce) - modeled hollow vessel legs
 Arm Decoration: black "c" shapes at tops of arms - incised and painted
 Hands: paws are painted on in black and incised with three(?) claws each and elaborate designs above the claws perhaps suggesting muscles and bones above the claws? - incised and painted black
 Back: arching slightly and the base for the spout which rises up and is connected to the back of the head through a bridge, also the back is decorated with two incised parallel lines framing black pigment which encircle the spout base and end at back of the ani - modeled, incised, and painted with a burnished red slip except for black designs
 Buttocks: abstract - implied in region between hindlegs, base of back, and tail
 Tail: sweeping to the p.l. and ending in a curl painted atop with an incised black circle (reinforcing the curve of the tail end), also serves as a fifth vessel support - modeled, incised, and painted with a burnished red slip except for black circle at tail tip
 Legs: see arms for front legs of jaguar, but hindlegs are modeled as semicircles extending from back sides of the vessel, fitted with appliqué feet which serve as the third and fourth vessel supports, and painted with burnished red slip in a circle around an u - modeled, incised, and painted
 Leg Decoration: see Legs -
 Feet: pointing downward with four toes-claws visible with a black horizontal line at the join between leg and foot and a swath of black paint for toes, delineated by incised lines - appliquéd, incised, and painted with burnished red slip and overpainted black for join at leg and foot and toes
 Accoutrements: - none



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36. Feline Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Claro Variety - Incised handmade earthenware with appliqué and burnished tan slip (reddish brown 2.5YR 5/4) and red accents (10R 4/8)

21.3 x 11.6 x 19.1

DAM1993.542 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: 1987-10-27, purchased from Enrique Vargas of San José, Costa Rica (dealer)

Brief Description: Bridge-and-Spout Whistling(?) Vessel in the Form of a Feline

Comments: This effigy figure appears to depict merely a jaguar, but upon closer inspection we can deduce that the intended depiction is a human almost fully transformed into feline state. While the eyes, nose, fanged mouth, legs, paws, tail, and tan "fur" would connote the feline, the heavy brows and ears suggest the figure's human side, as do the incised body markings. Heavy eyebrows, similarly shaped ears, and swirling marks at key power points (the joints) are clearly represented in human figures of the Rosales Zoned Engraved, Rosales Variety (see above).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Feline-Human

Head/Hair/Headwear: skullcap or headband? bare? - modeled, incised at forehead line and between head and vessel rim, and painted with burnished light brown slip up to the vessel rim, which is painted with a burnished red slip

Face Decoration: incised lines outlining cheeks and punctate marks indicating whisker holes? - modeled, incised, and painted with burnished light brown slip

Eyes: round, bulging - incised and modeled

Eye Brows: thick, furry? - modeled and punctated

Eye Lashes: none -

Nose: curved downward with flaring nostrils at sides - modeled and incised at edges

Mouth: large, wide, full of protruding fangs - modeled and incised with appliqué teeth

Ears: curved, large, and more human than feline - appliqué

Ear Adornment: none -

Neck: short, barely there - implied by join of head to body

Necklace: none -

Chest/Breasts: abstract - implied by underside of vessel

Chest/Breasts Adornment: none -

Belly: abstract - implied by underside of vessel

Hips: abstract - implied by region between large hindlegs

Pubic Region: abstract - implied by underside of vessel

Arms: front legs extend outward slightly and stiffly to flat paws - modeled and incised (see Arm Decoration)

Arm Decoration: two sets of two parallel incised lines curving down from shoulder to paws with inside set interrupted by knee protrusion, formed as a half sphere incised with two concentric circles for emphasis - modeled and incised

Hands: paws are almost flat to the ground and incised with five (six?) toes-claws each - modeled and incised

Back: sloping downward - modeled

Buttocks: abstract - implied in region between hindlegs, base of back, and tail

Tail: sweeping upward as lower portion of spout and extending to upper tip of spout, which is differentiated by burnished red slip, while the remainder is painted with a burnished light brown slip and incised with elaborate geometric patterns running the length - modeled, incised, and painted with a burnished light brown slip except for spout tip

Legs: see arms for front legs of jaguar, but hindlegs are modeled as wide, hollow back tetrapod vessel supports with incised concentric circles similar to the half spheres of the front legs - modeled and incised

Leg Decoration: see Legs -

Feet: see Hands -

Accoutrements: none -



Photography by Larry Steinbrenner, included with permission of the Museo Nacional de Nicaragua

37. Strigine Effigy Vessel

Greater Nicoya, Nicaragua?, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué, burnished red slip, and black accents

MNN

Brief Description: Vessel Depicting Owl-Human(s?)

Comments: The human and the owl are almost completely intertwined in the depiction on this vessel: the owl's facial features almost replace those of the human's, replete with shamanic horns/tufts; the wings are outstretched like those of human arms with rolling shoulders leading down to upper arms and elbows; the feathered breast of the bird is the torso of the human; the tail feathers, visible below the breast/torso, mimic a tanga or phallic region; the bent legs are ready for take-off into avian flight or lift-off from shamanic squatting stance to visionary flight; and the arched feet are curved talons ready to grasp prey. (The image is likely duplicated on the reverse, as is the case for cat. no. 38, but because I have not seen this piece in person, I cannot be certain; the image for this piece was kindly provided to me by Larry Steinbrenner.)

Gender: Gender-Ambiguous

Age: Undetermined

Animal: Bird-Human

Head/Hair/Headwear: horns -- two sets of horns or tufts; one set is set off to the sides of the head and emphasized with black pigment, while the middle pair is lightly incised over the crown of the head. - incised and painted

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets painted black and surrounded by large concentric circles of black and red, emphasized by incised lines

Eye Brows: none -

Eye Lashes: none -

Nose: beak with end broken off - appliqué, modeled, and painted

Mouth: see nose -

Ears: see Head... -

Ear Adornment: none -

Neck: abstract -

Necklace: none (other than black painted ring encircling vessel neck, at point where human-owl neck is) -

Chest/Breasts: rounded - implied by rounded vessel form and black-painted and incised circle creating chest/breast outline

Chest/Breasts Adornment: feathers in the form of two horizontal rows each of three vertical black marks outlined with incisions - painted and incised(?)

Belly: see Chest/Breasts -

Hips: implied by join of chest/breast to upper legs -

Pubic Region: implied by "tail feathers" of two vertical black swaths outlined with incised lines - painted and incised

Arms: arm-wings are outstretched with curved shoulders arching down to bent elbows and horizontal

forearms - painted and incised with three curving lines, at top, middle, and underside of each arm
 Arm Decoration: see Arms -
 Hands: see Arms -
 Back: not visible -
 Buttocks: not visible -
 Tail: see Pubic Region -
 Legs: squatting with thighs horizontal and calfs vertical - incised with calves painted black
 Leg Decoration: see Legs -
 Feet: pointing downward with talons tips or toes farthest down - incised and painted black
 Accoutrements: none -



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

38. Aquiline Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Oscuro Variety - Incised handmade earthenware with appliqué and burnished slip fired in a reduced atmosphere on upper half of vessel

10.8 x 8.9 diam.

MCCM1991.004.014 -

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Cup Depicting Harpy Eagle-Humans

Comments: This lopsided little cup is a wonderful example of the homemade nature of Rosales ceramics and the individual artist's choice of decoration. Here the artist appears to have engraved the body of a bird in almost identical fashion to that of the owl in cat. no. 37, but instead of slipping the entire vessel in red and using black pigment for accents, this artist chose to leave the primary vessel coloring the buff of the clay but to fire the upper half of the vessel in an atmosphere of reduced oxygen, giving it a darkened or smoked appearance. Alice Tillett has named the Rosales variety with reduced firing decoration the Oscuro Variety (Tillett 1988a), and this is a clear example of that variety. The human-like bird body is topped by an appliqué bird head further topped by engraved lines emanating from the head, which suggest the double tufts of a harpy eagle. The same figure is repeated on the reverse side. The dual depiction of a human almost fully transformed into his or her harpy eagle self suggests the dual self in this world and the spirit world and the work of an *useköl* capable of transformation into a mighty raptor (see **Ch. 3 Birds and Dark Shaman**). The dual coloring of dark and light in the firing also suggests the duality of earth and spirit realm embodied in the figural art.

Gender: Gender-Ambiguous

Age: Undetermined

Animal: Bird-Human

Head/Hair/Headwear: skullcap doubling as the feathered top of a bird's head, over a bird's face - appliqué, modeled, and engraved

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets outlined with engraved circles

Eye Brows: none -

Eye Lashes: none -

Nose: beak with curled end and two small punctate holes at top center of beak - modeled and punctate
 Mouth: see nose -
 Ears: none -
 Ear Adornment: none -
 Neck: short - modeled
 Necklace: none (other than engraved double ring encircling middle of vessel, at point where eagle-human necks are) -
 Chest/Breasts: rounded - pressed out from interior of vessel and further emphasized by double engraved circles creating chest/breast outline
 Chest/Breasts Adornment: none -
 Belly: see Chest/Breasts -
 Hips: implied by join of chest/breast to upper legs -
 Pubic Region: implied by "tail feathers" of four vertical engraved lines, implying three tail feathers - engraved
 Arms: arm-wings are outstretched with curved shoulders arching down to bent elbows and horizontal forearms - engraved
 Arm Decoration: none -
 Hands: see Arms -
 Back: not visible -
 Buttocks: not visible -
 Tail: see Pubic Region -
 Legs: squatting or splayed with swirls at point points (joints) of upper leg join to torso and at ankle, which almost appears to be a ring - engraved
 Leg Decoration: -
 Feet: pointing downward with talons tips or toes farthest down - engraved
 Accoutrements: none -



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

39. Avian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Claro Variety - Incised handmade earthenware with appliqué and burnished light brown and red slips and black accents

24.1 x 13.3 x 21

M1963 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased from Enrique Vargas, a Costa Rican dealer, on October 20, 1987

Brief Description: Tripod Vessel in the Form of a King Vulture

Comments: The king vulture's rounded yet bristled head, cere, and red breast protrusion are clearly portrayed in this Rosales-Claro vessel, where the light brown slip more closely resembles the white, gray, and black of the vulture's feathers than the more typical red slip of Rosales pieces. The rounded shoulders, swooping arm-wings, pendant tail feathers, squatting legs, and pointed talon-toes of the two-dimensional birds in cat. nos. 37 and 38 are seen here in three dimensions and two dimensions; the artist here has sculpted the general forms of wings, tail feathers, and legs and talons but further emphasized them with

incised lines similar to those of 37 and 38. The "puffy," arched, hollow feet resemble those of Rosales-Rosales human effigies (see above), suggesting this king vulture is a human transformed into his or her animal self, perhaps indicating the role of *óköm* in this depiction (see **Ch. 3 Birds** and **Burier**).

Gender: Male?

Age: Undetermined

Animal: Bird-Human

Head/Hair/Headwear: animal head -- bird head with projecting crown decorated with a row of circles surrounding a central circle; this could represent the bumpy head of a king vulture. - modeled, incised, and painted

Face Decoration: red slip over eyes, cere, and upper beak (like coloring of a king vulture); the cere is formed by two appliqué round clay pellets under and between the eyes; these are outlined with incised circles; each eye is further decorated by a double incised three- - painted and incised with appliqués

Eyes: round, bulging - appliqué round clay pellets painted black (see Face Decoration)

Eye Brows: none -

Eye Lashes: none -

Nose: beak with curled end (see Face Decoration) - modeled and incised for opening

Mouth: see nose -

Ears: none -

Ear Adornment: none -

Neck: long, curved and forming part of vessel spout - modeled and painted with burnished light brown slip

Necklace: none -

Chest/Breasts: rounded - pressed out from interior of vessel and further emphasized by red paint and double engraved circles creating chest/breast outline

Chest/Breasts Adornment: none -

Belly: smooth and slightly rounded below the red breast - modeled and painted with burnished light brown slip

Hips: medium - modeled

Pubic Region: abstract - modeled

Arms: arm-wings are outstretched with curved shoulders arching back and down to horizontal forearms or wings spreading along body to tail feathers - incised

Arm Decoration: see Arms -

Hands: see Arms -

Back: sloping downward - modeled and painted with burnished light brown slip

Buttocks: abstract, obscured by wings and tail feathers -

Tail: downward pointing tail feathers - modeled and incised

Legs: squatting or splayed with concentric circles at point points (joints) of upper leg join to torso and at ankle, which almost appears to be a ring - modeled and incised

Leg Decoration: see Legs -

Feet: arched, pointing downward, hollow with vertical incisions suggesting toes or talons - modeled and incised

Accoutrements: none -

Other: flaring spout atop curve of neck - modeled and painted with burnished red slip



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

40. Anatine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red and light brown slips and black accents

10.5 x 8 w.

MNCR20950 -

This piece is published in Snarskis 1981b: 179, cat. no. 9.

Brief Description: Vessel in the Form of a Duck-Human Holding an Incense Bag(?)

Comments: This duck-human, while at first glance may appear only anatine, is clearly a human transformed into a duck: it wears a necklace or neck wrap, has human arms and hands with upraised thumbs, and carries a bag or implement, hanging off its left arm. Images of ducks and duck-humans are well-known from the Olmec and their descendants on the Gulf Coast of Mexico. A small nephrite effigy, known as the Tuxtla statuette and dating to 162 CE, depicts a bald human head with human eyes and nose over a duck bill and stylized duck wings at the figure's sides. Symbols along the sides of the head and wings, actually glyphs similar to those of the Maya but in the Zoquean language, record the "name glyph of the spirit companion of Harvest Mountain Lord" (Stuart 1993: 112-113), cementing the concept of the animal-human not only visually but also textually. While this statuette was not found in Greater Nicoya and we cannot say for certain that such ideas of animal-human companionship were directly shared between ancient Nicoyans and their Mesoamerican trading partners, other Olmec and Maya semiprecious stone effigies have been found in Greater Nicoya (Fields and Reents-Budet 2005; Mora-Marín n.d. [2005]; Reents-Budet and Fields n.d. [c. 1990]; DAM archives). The reverence for these imported objects by ancient Chibchan Costa Ricans is documented in their burial in elite Nicoyan and related tombs in the Central Highlands/Atlantic Watershed of Costa Rica (ibid.; Snarskis 1981a: 51-54). The most famous Olmec jade found in a scientific excavation in the Central Highlands/Atlantic Watershed region, at the site of Tibás, is a recarved Olmec clamshell-shaped pendant, depicting a feline-insect composite creature (ibid.; Graham 1998:49ff). A related creature is painted and incised on the back of the Rosales duck-human here: "it has a composite insect-wing silhouette seen on certain Olmec and Izapan stelae in Mexico" (Snarskis 1981b: 179, cat. no. 9). That the Rosales piece not only depicts a duck-human, similar to shamans discussed by George Stuart for the Olmec and their kin, but also includes a depiction of an insect-like creature associated with those cultures suggests not only trade between the two regions but also some shared beliefs as well as the high status of this Rosales shaman, able not only to transform into a revered bird but possibly also able to harness the powers of distant religious figures and to possess Mesoamerican icons (see Helms for more on how power can be increased through trade with distant, "magical" lands [1998, 1993, 1979]).

The piece is also a nice example of the combined use of red and light brown slips with black highlights in the Rosales style, which sometimes defies categorization into varieties because of this artistic play. The mix of human, usually red-slipped, and light brown, usually animal, perhaps seemed fitting to the Rosales artist. (It is possible here that the light brown coloration is the paste alone but burnished to a high shine, but I cannot be certain of that without seeing the piece out of the case, which I have not yet been permitted to do.)

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bird-Human

Head/Hair/Headwear: skullcap or headband? bare? the rounded duck head is primarily burnished brown slip with one appliquéd, red-slipped strip in the brow region and a horizontal strip of two incised lines bordering black paint under the red-slipped neck - modeled, appliquéd, and painted

Face Decoration: red slip under upper beak, possibly representing the neck region? - painted with burnished red slip

Eyes: half-moon, bulging - modeled, incised, and painted with a burnished light brown slip

Eye Brows: medium thickness - modeled, incised, and painted with burnished red slip

Eye Lashes: none -

Nose: beak with curled end - modeled, incised, and painted with burnished light brown slip on upper part

and inside the mouth and burnished red slip along the edges and nose/beak ridge

Mouth: see nose -

Ears: none (presumably obscured by the sideflaps) -

Ear Adornment: none -

Neck: implied by distance from beak corners to vessel body and red slip painted there - modeled, incised, and painted on front half of the vessel with burnished red slip (need to see out of case for rear)

Necklace: black curving strip running around the neck and ending in a curved rectangle at center front with the upper p.r. half of the curved rectangle partitioned off rectilinearly as an inset upside-down "L" and retaining only the burnished red base slip - incised and overpainted black except for upside-down "L" on central curved rectangle

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: see necklace -

Belly: abstract - implied by vessel form

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: bent at elbows and extending to belly - incised and painted (see Arm Decoration)

Arm Decoration: black shoulders with outward-turning spirals on each (suggesting musculature?), red upper arms and elbows, black lower arms, and wristbands on each - incised and painted

Hands: on belly with three fingers and thumbs up on each - incised and painted black on fingers and red on back of hand

Back: rounded due to vessel form and purportedly designed with "insect-silhouette" per Snarskis cat. entry (need to see out of case) - (need to see out of case)

Buttocks: (need to see out of case) -

Tail: (need to see out of case) -

Legs: (need to see out of case) -

Leg Decoration: (need to see out of case) -

Feet: (need to see out of case) -

Accoutrements: implement (incense bag?) hanging off p.l. wrist - incised and painted

41. Simian Effigy Vessel

Greater Nicoya, Costa Rica, Tomb C, Talamanca de Tibás, Central Highlands, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Claro Variety - Incised handmade earthenware with burnished light brown and red slips fired in a partially reduced atmosphere

20 x 16 w.

MNCR1.5(26) -

This piece is published in Abel-Vidor et al. 1981: 20, pl. 4, cat. no. 6.

Provenance/Collection Information: 1977 in MNCR

Brief Description: Bridge-and-Spout Whistling(?) Vessel in the Form of a Howler Monkey

Comments: This effigy vessel, also likely an instrument although not yet proven so, represents a monkey, a creature so similar to humans that the lines between the two species are often difficult to discern (see cat. no. 3 entry above). Here we clearly see a simian face and tail and long arms reaching below the knee and above the head easily, even when bent, something monkeys are better able to do than humans. The engraved (or incised but seemingly rough so more likely made post firing, i.e. engraved) designs at joints on the figure suggest power points with radiating energy -- at elbows, knees, and ankles are engraved circles with four emanating lines. At the top of the proper left (p.l.) leg is a pattern which could be interpreted as a stylized phallus with testicles, although they are slightly off center for accurate animal anatomy. The pattern on the p.l. side of the tail in the brown region looks like one end of a rectangular protrusion capped with volutes and resembles the incised design fitted into the bracket on the p.l. cheek of cat. no. 21. Alice Tillett has suggested that such patterns reflect male and female union (1988a, particularly pg. 131, Appendix F), and their placement on such fertile creatures seems to reinforce this interpretation,

although we cannot be sure of it.

Gender: Male

Age: Adult (undetermined)

Animal: Monkey-Human

Head/Hair/Headwear: skullcap or headband? bare? rounded, high forehead up to engraved line just below join between head and vessel rim, painted burnished light brown up to this line and then burnished red slip - modeled, engraved, and painted

Face Decoration: none -

Eyes: round, bulging - modeled and painted with burnished red slip

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, with large round nostrils - modeled and painted with burnished light brown slip

Mouth: large, wide, open and revealing large canines - modeled, engraved, and painted with burnished red slip for lips and light brown inside mouth and for teeth

Ears: curved, large, with engraved curves from helix to lobule emphasizing ear form - modeled, engraved, and painted with burnished light brown slip

Ear Adornment: none -

Neck: short, barely there - implied by join of head to body

Necklace: none -

Chest/Breasts: barrel-shaped - modeled and painted with burnished light brown slip which was fired in a reduced atmosphere from mid chest downward (meaning the piece was probably placed in an outdoor "kiln" upside down)

Chest/Breasts Adornment: none -

Belly: flat - modeled

Hips: narrow - modeled

Pubic Region: obscured by repairs at groin but curious engraved design at top of p.l. leg suggests phallus and testicles - modeled with engraved anatomical design off to the side (because the pubic region was too curved for artist to engrave the pattern there?)

Arms: p.r. bent slightly at elbow and extending down to leg, while p.l. is bent at a right angle at the elbow and raised up to become the vessel spout, which is attached to the main vessel opening (the monkey head) via a bridge - modeled, engraved (see Arm Decoration), and painted with a burnished light brown slip up to mid forearm, where slip switches to burnished red (also lower part of arm and elbow were fired in reduced atmosphere)

Arm Decoration: need to examine in person for p.r., but p.l. has engraved panel on outside of arm from mid upper arm to wrist with circle with four rays at elbow and one straight line and one zigzag line halfway around wrist below two parallel lines encircling the list (but - engraved)

Hands: p.r. rests on p.r. knee and is modeled and engraved to show five(?) digits, while other is abstract/has become the spout (need to see in person) - modeled, engraved, and p.r. painted with burnished light brown slip fired in reduced atmosphere, while p.l. is spout

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: extending outward from rear and bent at a right angle to come down to ground to support vessel as third leg, patterned with engraved yonic-phallic volute design(?) and painted light brown from red to bend and then red from bend to slightly curled tip which - modeled, engraved, and painted

Legs: bent at the knees yet standing with flat feet below - modeled

Leg Decoration: engraved curves along sides to emphasize leg shape, four-rayed circles at knees, engraved line (one on p.r. and two on p.l.) at ankles, over four-rayed circles (and other imagery at sides but need to see in person) - engraved and painted with burnished light brown slip in reduced atmosphere above ankles and feet, which are burnished red

Feet: flat on ground with four toes - modeled, painted with burnished red slip, and engraved to depict four(?) toes (need to see in person)

Accoutrements: none -



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42. Simian Effigy Tripod Vessel

Greater Nicoya, Costa Rica, Central Highlands, Tibás, reportedly,
Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Claro Variety - Incised handmade earthenware with appliqué and burnished slips
(brown 7.5YR 5/2), (red 10R 4/8)

13 x 7.9 x 16.8

DAM1993.517 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in Mayer Collection

Brief Description: Tripod Vessel in the Form of a Monkey

Comments: A characteristically playful and human-like monkey was used as the model for this small four-legged vessel. An ancient Nicoyan artist utilized the monkey's head and a red hat as the spout, its curving tail as a pouring handle, its inflated chest and abdomen as the vessel hollow, and its four limbs as the supports. The light brown fur of the animal is denoted by a burnished tan slip, differentiated at the face by a barely burnished finish, suggesting either the relatively furless face of a squirrel monkey or the lighter colored facial fur of the capuchin or "white-faced" monkey. Squirrel monkeys are not found today in Greater Nicoya, while capuchin monkeys are prevalent, making the latter a better candidate for the model for this sculpture. In contrast to the unburnished face, the eyes shine from the rubbing of a river cobble across their hemispherical surface and in the simian's surrounding sunken circles. After painting, polishing, and baking this clay monkey, the artist engraved lines to accentuate the powerful muscles of the limbs and tail as well as to delineate toes, protruding ears, and the animal's face and key facial features. The swirling patterns of the arms and legs match those of other Rosales human and human-animal figures (see above), while the tail pattern matches that of the Claro Variety feline-human vessel above (cat. no. 36): four engraved lines run from buttocks to tail tip, creating two cream outer lines, and the interior panel engraving consists of a repeating design of three curves. The feet, akin to human versions in Rosales, and the vacuous eyes and mouth ajar suggest a shaman in almost complete transformation to her or his simian self.

Gender: Gender-Ambiguous

Age: Undetermined

Animal: Monkey-Human

Head/Hair/Headwear: skullcap or headband? bare? rounded, high forehead up to between head and vessel rim, painted burnished light brown up to this join and then burnished red slip - modeled and painted

Face Decoration: left unslipped, rough (to resemble facial hair of Capuchin Monkey?) -

Eyes: round, bulging - appliqué round clay pellets painted light brown

Eye Brows: none -

Eye Lashes: none -

Nose: rounded, pointing downward over lips - modeled

Mouth: large, wide, slightly ajar - modeled

Ears: rounded and projecting from the sides of the head, simian or human - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: smooth, abstract - modeled

Chest/Breasts Adornment: none -

Belly: slightly rounded - modeled
 Hips: narrow - modeled
 Pubic Region: abstract - modeled
 Arms: arm-forelegs reach forward to support the body and the vessel - modeled
 Arm Decoration: power points (joints) emphasized with incised spirals at join of legs to torso and reaching down to ankles - incised
 Hands: slightly upraised with digits visible, created through spaces left by incised vertical lines - modeled and incised
 Back: sloping downward - modeled
 Buttocks: obscured by tail and legs -
 Tail: curved upward to function as a handle for this pouring vessel and then curving downward to join vessel between hindlegs (see Comments... for tail decoration) - modeled
 Legs: legs-hindlegs reach backward slightly - modeled
 Leg Decoration: same as arms-forearms - incised
 Feet: pointing downward with toes indicated by spaces between vertical incised lines - modeled and incised
 Accoutrements: none -

43. Tolypeutine Effigy Vessel

Greater Nicoya, Costa Rica, Guanacaste-Nicoya, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqués and burnished red and light brown slips and black and white accents

24 x 16 w.

MNCR24059 -

This piece is published in Snarskis 1981b: 179, cat. no. 10.

Brief Description: Vessel Depicting an Armadillo-Human

Comments: This standing human with armadillo head, claws, and tail perhaps represents an ancient Nicoyan version of a later Bribri *óköm*, a male religious specialist burier, associated with burrowing animals such as armadillos, coatimundi, raccoons, and opossums (see **Ch. 3 Burier**). Vessels such as this one are thought to be the kind found buried with infants and inverted to return the babes to the earth (Brannen n.d. [2006]; Coe and Baudez 1961). The figure at front is likely duplicated at back (see cat. nos. 37 and 38 above), but I have not been able to see the rear of this piece at the MNCR yet.

Gender: Male?

Age: Adult (undetermined)

Animal: Human-Armadillo

Head/Hair/Headwear: bare -modeled

Face Decoration: need to examine in person -

Eyes: need to examine in person, need to examine in person - need to examine in person

Eye Brows: - need to examine person

Eye Lashes: none -

Nose: long, protruding, downturned snout - appliqué

Mouth: need to examine in person -

Ears: large, round - appliqué

Ear Adornment: none -

Neck: abstract - implied under snout

Necklace: none -

Chest/Breasts: flat - modeled and implied by black outlining of tan region (need to examine in person)

Chest/Breasts Adornment: none -

Belly: wide and emphasized by encircling bands, perhaps referencing armadillos' bands? - painted and incised

Hips: abstract - implied by space between waist and legs?
 Pubic Region: abstract - implied by space between legs
 Arms: bent slightly at elbows and seemingly reaching outward with clawed hands - painted and engraved with swirling shoulders/upper arms (like other Rosales human arms)
 Arm Decoration: none -
 Hands: outstretched with four(?) claws - painted
 Back: not visible -
 Buttocks: not visible -
 Tail: hanging down between legs - painted
 Legs: standing - painted with inward turning swirls for thighs (muscles like other human Rosales legs?)
 Leg Decoration: none -
 Feet: outward turning, in profile, clawed(?) (need to see in person) - painted and incised
 Accoutrements: - none



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44. Tolypeutine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with appliqué and burnished slips (red 10R 4/8), (reddish brown 5YR 5/3)

11.4 x 7.6 x 11.1

DAM1993.856 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Bridge-and-Spout Whistling(?) Vessel in the Form of a Squatting Armadillo-Human

Comments: This small bridge-and-spout whistling(?) tripod vessel represents a realistic armadillo yet one curiously squatting on two hindlegs. The creature's tail provides a third support. The appliqué head is attached to the front of the body just below a red outward-flaring spout. The facial features are modeled, incised, slipped in red, and include pointed ears, long snout, barely open mouth, and oval eyes. The appliqué, red slipped arms (forelegs) and paws are held together at the front of the chest. The armadillo shell is depicted on the back by alternating bands of red paint and tan slip delineated by incised lines. The larger areas of tan slip are decorated with a pattern of small punctate circles probably made with a reed or bone instrument. The tail is also banded with red and tan zones (Jane Day, DAM archives). Black manganese(?) deposits cover the upper right shoulder of the creature. A second opening into the jar appears on the back of the armadillo and is connected to the rim by a small loop handle, suggesting the piece may be a musical whistling vessel (McEwan 1997; Broad 1988; Stone 1977). The Nicoyan artist here chose to portray an animal commonly seen in the forests of Central America (see **Ch. 3 Scavengers**) but one engaged in an activity at once animal and human: raised on hindlegs with forelegs together to lift food to its mouth (no food depicted here, though) and/or squatting and pressing hands together in contemplation. The vacuous eyes and slightly open lips further suggest meditation, as does the likely function of the piece as a whistling vessel, an object to call on the spirits (see **Ch. 3 Musical Instruments**). This depiction of an

armadillo-person as a musical instrument suggests the presence of an *ókóm* or burier in ancient Nicoya (see **Ch. 3 Burier**).

Gender: Male?

Age: Undetermined

Animal: Armadillo-Human

Head/Hair/Headwear: bare - modeled

Face Decoration: incised lines run down nose ridge, further emphasizing the snout shape - incised and painted red

Eyes: almond-shaped (generally considered more human than animal but in the case of the armadillo almond-shaped is accurate, as armadillo's eyes are like humans: almond), vacuous - modeled and incised for emphasis

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout - modeled

Mouth: slightly ajar - modeled

Ears: curved yet pointed and atop the head, like an armadillo's - modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: flat and somewhat obscured by the arms and hands - modeled

Chest/Breasts Adornment: none -

Belly: see Chest/Breasts -

Hips: medium - modeled

Pubic Region: abstract - modeled

Arms: bent slightly and reaching forward to chest level for hands to meet together - modeled

Arm Decoration: painted red -

Hands: see Comments... -

Back: see Comments... -

Buttocks: obscured by shell and tail -

Tail: banded and pointing downward to support vessel as third leg - modeled, painted, and incised

Legs: squatting with knees slightly bent and spiralling incisions running from join of leg and torso down to the knee (power points / joints) - modeled, painted, red, and incised

Leg Decoration: see Legs -

Feet: pointing downward with toes indicated by spaces between vertical incised lines - modeled, painted, and incised

Accoutrements: none -

Other: two spouts (see Comments) -

45. Therianthropic Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip and black accents

PMNH209954 -

Brief Description: Vessel Depicting Three Flying Animal-Humans

Comments: This vessel is illustrated in Tillett 1988a: 120, cat. no. 73, where all three flying shaman images are shown as drawings. Tillett's 73C is clearly a gender-ambiguous human dressed as and/or transforming into a raptor with curved beak and sharp talons. Her 73A and B are less distinct, although both are clearly humans flying and wearing large headdresses. The figure in 73A is gender-ambiguous with a nose and mouth similar to that of a monkey's, but the work is too abstract to say for certain. The figure in 73B is clearly male with an erect phallus; he is also avian or pteropine, with clawed feet and a projecting snout

with an abstract curl along the jawline. This last feature, the curl at jawline, is similar to an appliqué on a more obvious pteropine figure in the Guinea style, cat. no. 154. The similarity of jawline curls suggests that 73B is a human-bat. As Tillett points out, the piece is likely late for Rosales, dating to the first few centuries of the first millennium CE. This date places the work around the time of increased trade with the Maya, who seem to have been supplying heirloom Olmec objects (Mora-Marín n.d. [2005]; Reents-Budet and Fields n.d. [c. 1990]). The imagery on this vessel is quite similar to Middle Formative Mesoamerican art such as the mural at Oxtotitlan (Miller 2001): the figural forms on the Rosales vessel and this mural are fluid and shown as humans wearing costumes of flying creatures. Still, the Nicoyan piece retains its distinct ceramic style and penchant for fine lines with abstract, while the Middle Formative Mesoamerican mural is much more detailed and almost photographic, not abstract. This piece shows once again that Nicoyans incorporated ideas from distant lands but maintained their own culture.

Gender: Gender-Ambiguous (2) and Male (1)

Age: Adult (undetermined)

Animal: Human-Bird?

Head/Hair/Headwear: stacked headdresses? The figures have "squared" heads, perhaps suggesting a stacked headdress. - painted and incised



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46. Phallic Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, 500 BCE-300 CE

Rosales Zoned Engraved, Rosales Variety - Incised handmade earthenware with burnished red slip (weak red 10R 3/4) and black (10YR 2/1) accents and paste (pale brown 10YR 6/3)

7.9 diam. x 26.7 length

DAM1993.945 - Gift of Jan and Frederick R. Mayer

Brief Description: Vessel in the Form of a Phallus

Comments: This realistic erect ceramic phallus was perhaps used as a staff or "scepter" (as suggested by Jane Day when she was working on the DAM Mayer catalogue [DAM archives]) (see **Ch. 3 Staffs**), although its form also denotes the function of a vessel. It has been modeled as a realistic male reproductive organ with burnished red-slipped prepuce and glans and appliquéd strip from tip to base, suggesting the dorsum. Around the curved sides of the cylinder, the artist covered the piece in rectilinear geometric patterns, divided into five registers radiating out from the appliquéd strip. The patterns vary from interlocking spirals (repeated in three panels, one on either side of the strip and one opposite the strip) to dentation to zigzags (repeated in panels between the three spiral panels). These designs are formed by black-painted designs emphasized by incised outlines over a base of red burnished slip. The zigzag lines of this vessel/scepter probably signal a flowing liquid, such as semen, blood, water, or mother's milk (see cat. no. 205 for a female effigy with similar imagery on her legs). The spirals could indicate the travel of the owner of the object to the spirit world through a spiraling, tunnel vision (see **Ch. 3 Serpents** and **Mother**;

see also Stone n.d. [2009]; Stone 2007). The spirals could also represent interlocking yonic-phallic union (see fig. 56). These multiple, metaphorical interpretations of the zigzags and spirals are reinforced through the multiply-gendered art of the Nicoyan world. Thus, all could and probably were equally intended.

Gender: Male
Age: Adult (undetermined)
Animal: Human

47. Phallic Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period IV / Early Period, c. 300 CE

Rosales Zoned Engraved, Rosales Variety? - Handmade earthenware with burnished red slip and black overpaint

32.1 x 11.1 w.

INS4895 -

This piece is published in Soto Méndez 2002: 29.

Brief Description: Vessel in the Form of a Phallus

Comments: This piece is similar in shape and function to that of cat. no. 46, although much simpler in decoration with black pigment along the shaft and red for the prepuce, glans, dorsum, testicles, and vessel opening.

Gender: Male
Age: Adult (undetermined)
Animal: Human

Florescent Period, 300-800 CE

Transitional Period, 300-500 CE

Red on Cream Transitional (A Previously Unnamed Type)



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

48. Female Effigy

Greater Nicoya, Nicaragua, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip

10.2 x 5.4 x 4.9

MNN2398 -

Brief Description: Effigy of a Standing (Pregnant?) Woman with Hands on Hips

Comments: This figure, like the other female Nicaraguan effigies in red and cream (with minor black highlights on occasion), appears to have birthed at least once. Her clearly marked genitalia announce her successful fertility.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? stacked headdress? headwrap? -- Above the eyebrows in a swath of red paint; above that is a modeled ridge, also painted red; this ridge wraps around the head. The head decoration is so abstract that no real determination of intent can be made. - modeled and painted

Face Decoration: none -

Eyes: almond, vacuous - appliqué almond-shaped pellet with a horizontal groove at middle for iris and pupil

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, broken or eroded at base (nostrils area) - appliqué and modeled

Mouth: wide, thick, too eroded to determine more - appliqué and modeled

Ears: curved, large, pressed to the head (human) - modeled

Ear Adornment: none? (need to see in person again) -

Neck: reattached with obvious white adhesive - modern

Necklace: none -

Chest/Breasts: protruding breasts hanging over the belly - modeled

Chest/Breasts Adornment: painted red (fugitive) with black manganese deposits from the tomb? - painted

Belly: bulging -- pregnant(?) or just overweight? - modeled

Hips: wide, extremely - modeled

Pubic Region: prominent female genitalia with softly modeled pubic triangle and cutout slight for vulva - modeled and cutout

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the hips - modeled

Arm Decoration: painted red - painted

Hands: on hips, abstract - modeled

Back: straight, short - modeled and painted red originally(?)

Buttocks: rounded, extremely large - modeled

Tail: none -

Legs: standing, squat, wide - modeled

Leg Decoration: painted red (fugitive) - painted

Feet: flat, abstract - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

49. Female Effigy

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip

MNN# -

Brief Description: Effigy of a Standing Pregnant(?) Woman with Hands on Hips

Comments: Perhaps each of the female effigies in this style represents a woman in or beyond her late infantbearing years: note the somewhat flaccid breasts, large paunches, recessed navels, and very wide hips and derrieres. The belly in particular is quite large with a recessed navel, possible suggesting pregnancy, but due to the figure's overall girth more likely advanced age in a pre-industrial society. (Anecdotal note: the physiques of these figures match well with those of mestiza women I have seen in Nicaragua.)

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap? hair swept back? A modeled, highly burnished red-painted ridge rises up from the forehead. - modeled and painted

Face Decoration: none -

Eyes: almond, vacuous - appliqué clay strips: one arches over a recessed space (indicating the eyeball), while the other strip arches below to create an almond form.

Eye Brows: arched, long and meeting above the nose and at the sides touching each ear - appliqué and modeled

Eye Lashes: none -

Nose: narrow, triangular, upturned, rounded - appliqué and modeled

Mouth: wide, thick, slightly agape - appliqué and modeled

Ears: curved, pressed to the head (human) - appliqué and modeled

Ear Adornment: earpools - appliqué and modeled

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on chest and spaced apart with large nipples - modeled

Chest/Breasts Adornment: painted red - painted

Belly: bulging with recessed navel -- pregnant(?) or just overweight? - modeled

Hips: wide, extremely - modeled

Pubic Region: *tanga* -- A softly modeled line below the belly and one at each side of the pubic region adjacent to a thigh suggest the form of a *tanga*, here left buff or slipped cream (need to examine outside of case); no straps appear to be depicted. - modeled

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled

Arm Decoration: painted burnished red and appliqué strip at each wrist as a wristband? - painted and appliqué

Hands: on thighs with five(?) digits visible on each - modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: standing - modeled

Leg Decoration: painted burnished red - painted

Feet: abstract with four(?) toes pointing downward - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

50. Female Effigy

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip

MNCR# -

Brief Description: Effigy of a Standing Pregnant Woman with Hands on Hips

Comments: The shape of this figure implies that of a pregnant woman, even though she sports an everted navel and her belly has a sense of "flabbiness." The breasts with their enlarged nipples are indicative of those of a pregnant woman (personal experience 2009). It is still possible that wide thighs, hips, and backside were intended by the artist to represent a woman of more advanced age for ancient Central America, who perhaps stands tall and proud of the weight and loose skin she still carries after several successful births. Either way, the figure is a fertile mother.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap? Modeled rim at top of head is painted in burnished red and could represent hair or a cap. - modeled and painted

Face Decoration: red paint across lower half of face - painted red

Eyes: almond, bulging - appliqué almond-shaped clay pellet (quite rounded)

Eye Brows: thick, arched - appliqué

Eye Lashes: none -

Nose: narrow, triangular, upturned slightly with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thin, slightly agape and upper lip and bottom of lower lip painted red - appliqué, modeled, and painted

Ears: curved, large, protruding slightly from the head (human) - appliqué and modeled

Ear Adornment: earspools, abstractly implied at lobes of ears with a hole through this region and the line of red paint across the face running over the ears here, suggesting earspools(?) - modeled and painted red

Neck: short - modeled and painted red

Necklace: none -

Chest/Breasts: protruding breasts spaced apart with large erect nipples - modeled with appliqué nipples

Chest/Breasts Adornment: none (other than painted red as is the rest of the body below the face except the *tanga*) - painted red

Belly: bulging with recessed navel -- pregnant(?) or just overweight? - modeled

Hips: wide, extremely - modeled

Pubic Region: *tanga* -- A grooved line below the belly and one at each side of the pubic region adjacent to a thigh suggest the form of a *tanga*, here left buff or slipped cream (need to examine outside of case); no straps were depicted. - modeled, grooved, and left buff or cream-slipped and burnished

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the hips - modeled

Arm Decoration: none -

Hands: on hips (need to see outside of case) - modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -
 Tail: (need to see outside of case) -
 Legs: standing - modeled
 Leg Decoration: none -
 Feet: flat(?) with four toes visible on each - modeled
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

51. Female Effigy

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip (2.5 YR 4/6) and black accents (10 YR 2/1)

18.1 x 31.9 x 12.7

MNCR24174 - Gift of Dr. Bernal Mange, 1975

This piece is published in Fernández Esquivel 2006: 18, pl. 14 (front and back view) and Snarskis 1981b: 189, cat. no. 66.

Brief Description: Effigy of a Standing Pregnant(?) Woman with Hands on Apron

Comments: This effigy vessel represents ancient Nicaraguan artistry well. In the past, as today, northern Nicoyan artists, could produce sculptures of exceptional beauty and detail. This artwork shows us a pregnant woman almost glowing, wearing a unique article of clothing (an apron), and sporting body decoration which matches Costa Rican roller stamps and most likely symbolizes precious liquids, substances with which this woman is filled and will soon let flow.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled and painted red

Face Decoration: none (left unslipped) -

Eyes: almond, vacuous - appliqué almond-shaped clay pellets at center for eyeballs, with appliqué strips above and below in an almond shape (all unslipped)

Eye Brows: arched, thick, wide, and the two meet in the middle - appliqué and modeled

Eye Lashes: none -

Nose: narrow, triangular with no nostrils - appliqué and modeled

Mouth: narrow mouth, thick lips, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, large, protruding from the head (human) (quite anatomically accurate, with even the tragus detailed) - appliqué and modeled

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding breasts (large) high on the chest with erect nipples - modeled

Chest/Breasts Adornment: The chest is painted with a base red slip, which has been highly burnished. This base slip covers most of the surface of the vessel, except the face, ears, and apron. There are also continuous black designs which decorate the chest and the upper back. These designs likely represent body painting or stamping, although there is no exact stamp match I know of. The design is roughly symmetrical and is repeated on both sides of the body. On each side the artist painted a solid black line embellished with delicate curving black lines forming repeating ovals centered on the main line (much like "clear" beads strung on a necklace); this pattern runs from the center of the chest across to the shoulder and over it to the center of the back and then down in a straight line to just below the arm, where it turns and runs horizontally under the arm and around to the front and under the breast, where it turns upward to meet its starting point. - painted

Belly: pregnant(?) and decorated with a larger version of the vertical panel on each upper arm - modeled and painted

Hips: wide - modeled

Pubic Region: apron -- vertical, unslipped panel with appliqué borders covers the figure's front side from the waist to mid-thigh; it is decorated with vertical grooves in the upper and lower appliqué strip borders, punctate dots below the upper border and above the lower border and a horizontal incised line under the upper dots and one above the bottom dots. - modeled, punctate, and incised

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the thighs - modeled

Arm Decoration: Each upper arm is decorated with a vertical panel consisting of a frame of double black straight lines with emanating hatch lines at top and bottom and filled with vertical, wavy, black lines; the design here is very similar to what MCCM1991.004.177 would produce if inked and rolled on the skin. The wrists are decorated with two appliqué bands, perhaps signaling bracelets. - painted

Hands: on apron on thighs with five digits visible on each and painted red - modeled and painted

Back: arched back to support the weight of the figure's front; see Chest/Breasts Decoration - modeled and painted

Buttocks: large and sagging with an appliqué strip running along the tops as an extension of the apron at front - modeled

Tail: none -

Legs: standing - modeled

Leg Decoration: none -

Feet: arched slightly to support the figure as it stands with seven toes visible on each foot - modeled

Accoutrements: none -

52. Female Effigy

Greater Nicoya, Costa Rica?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip

14.3 x 9.8 w.

BCCR-c1552 -

This piece is published in Fernández Esquivel 2006: 24.

Brief Description: Effigy of a Seated Woman with Hands on Hips

Comments: This figure carries on the Rosales tradition of bulbous hollow legs as vessel supports and appliqué underneath as lower legs and/or feet, which also serve to steady the piece. The less refined appliqué eyes, however, place her at the cusp of the Guinea tradition. The artist here also creatively placed firing holes at the power points of navel and knees. Thus, we cannot be certain if the female here is in the earlier or later stages of pregnancy because we do not know if the navel is inverted or everted. The nose is similar to that of cat. no. 27, who appears to be a survivor of mucocutaneous leishmaniasis. Perhaps this figure is also.

Gender: Female
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: abstract -- skullcap? (difficult to discern in photograph of Fernández Esquivel 2006: 24, pl. 18) - modeled and buff

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval clay pellets with slits for irises and pupils

Eye Brows: thick - appliqué strip over each eye

Eye Lashes: none -

Nose: upturned and round with nostrils visible (similar to those of bat-humans but also to INS4907, a possible victim of leishmaniasis?) - appliqué and modeled

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, small (human) - appliqué

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest, spaced apart, and large - appliqué and painted with burnished red slip (as is the rest of the chest and belly)

Chest/Breasts Adornment: burnished red slip - painted

Belly: extended with a large firing hole in place of a navel; the belly hangs over the *tanga* - modeled and painted with burnished red slip except cutout navel

Hips: wide - modeled

Pubic Region: abstract with *tanga* implied by buff (unslipped) area from vaginal area up and over thighs - modeled and buff

Arms: bent at the elbows with shoulder jutting out - modeled and painted with burnished red slip

Arm Decoration: none -

Hands: on hips with five(?) digits each - modeled and buff?

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: seated? kneeling? (need to see in person); firing holes at kneecaps likely signal power position of joints (as painted or incised versions do for other styles); it is possible that the legs are meant to appear as if bent at the knees with calves under thighs for the figure to kneel (the "nubbin" visible in the photograph suggests a foot, giving me this idea) - modeled hollow tubes

Leg Decoration: painted with burnished red slip - painted

Feet: possible under buttocks? (need to see in person) -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of Natural History

53. Female Effigy

Greater Nicoya, Nicaragua, La Finca Casa Blanca, Ometepe Island, Rivas Department, Chibchan?

Late Period IV / Transitional Period?, 200-500 CE?

Red on Cream Transitional? - Handmade earthenware with burnished red slip (2.5 YR 4/6); light buff surface, possibly a light slip (10 YR 5/3); burnished surface (5 YR 4/3)

20.3 x 12.4 x 11.7

NMNH-A364926 -

Brief Description: Effigy of a Birthing(?) Woman with Hands on Thighs

Comments: The colors here are very similar to those used for many Sacasa Striated womb urns, primarily found on Ometepe Island (Brannen n.d.a [2006]), where this effigy was found also. Similarly, the legs on this figure are striated and curved in an almost womb-like shape. Her simian facial features also fit with the abundance of monkey imagery in the petroglyphs of the island (personal observation 2005) and perhaps with the Bribrí belief that shamans can only come from the Jaguar or Monkey clans (see **Ch. 3 Animals**). She appears to be a shaman as she is kneeling and meditating. She is not dressed and is exposing her genitals by kneeling with legs spread slightly. Her overall design in terms of form, as a kneeling, meditating, fertile woman, is similar to effigies from the Transitional Period. Also, the overall appearance of red on cream suggests this piece comes from the Transitional Period, yet the similarity in decoration here to objects of the much later Sacasa Striated style (c. 1000-1522) might place the piece later in time.

Gender: Female

Age: Mature Adult

Animal: Human-Monkey?

Head/Hair/Headwear: hair swept back from forehead and running down back, burnished to appear dark brown? At the back center of the head is a large amorphous firing hole. - modeled and burnished

Face Decoration: none -

Eyes: almond, vacuous - appliqué large lids almost touch but are distant enough to reveal a rounded eyeball between

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, upturned slightly, with nostrils visible - appliqué and modeled

Mouth: wide, thick, pursed with an overall protrusion similar to a monkey's mouth - appliqué and modeled

Ears: curved, large, protruding from the head (human) - appliqué and modeled

Ear Adornment: none -

Neck: long - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest - modeled

Chest/Breasts Adornment: red swath over arms and breasts to neck - painted

Belly: pregnant? -- bulging under heavy breasts - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia (Note that this region along with the inner thighs was restored; so we cannot be sure how much of this was original.) - modeled

Arms: hanging down at sides - modeled

Arm Decoration: see Chest/Breasts Adornment - painted

Hands: on thighs with five(?) digits visible - modeled

Back: arched forward - modeled

Buttocks: rounded slightly, large - modeled and striated

Tail: none -

Legs: kneeling? The abstract modeling of the hollow, bulbous legs in addition to the damage to the inner thighs and pubic region blocks our reading of this effigy as one in the kneeling pose of parturition for birth, but the remaining features suggest this. - modeled

Leg Decoration: striated - striated

Feet: none -

Accoutrements: none -

Other: firing hole on underside - cutout



Photography by Jeff Wells, included with permission of the Denver Art Museum

54. Female Effigy

Greater Nicoya, Nicaragua, Chibchan?

Late Period IV / Transitional Period?, 200-500 CE?

Red on Cream Transitional? - Handmade earthenware with burnished red slip

17.2 x 13.4 x 10.5

DAM1995.810 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: This is probably a transitional piece between the Rosales Zoned Engraved style and the Late Period IV Guinea, Tola, Carrillo, and Potosí styles, although the red coloring and the striations also are reminiscent of the much later Sacasa Striated womb urns (1000-1520 CE). The figure's pose and the artist's choice of a red slip for the skin (on the face, chest, arms, and headwrap only) suggest Rosales influence, while the lack of black pigment, the well-modeled, small, close-fitting cap, and the lack of function (the piece is not a vessel) are more characteristic of the later styles. The sagging breasts and belly suggest the figure of a mature woman, one who has birthed at least one infant and here, with eyes closed in trance, perhaps has the wisdom to call on the spirits as a village shamaness.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- skullcap or headwrap? - appliqué strip runs around head and meets above the center of the forehead (suggesting a headwrap)

Face Decoration: none -

Eyes: round, closed - modeled

Eye Brows: curved - modeled

Eye Lashes: none -

Nose: triangular and narrow with flaring nostrils - modeled

Mouth: wide, thick, and slightly agape - modeled

Ears: curved, large, and pressed against the head (human) - modeled

Ear Adornment: none -

Neck: long - modeled

Necklace: none -

Chest/Breasts: protruding breasts with prominent nipples, hanging over slightly sagging belly - modeled with black fire clouds(?) as nipples and painted with red slip

Chest/Breasts Adornment: none -

Belly: sagging under the breast and above the waist (suggesting a middle-aged woman) - modeled

Hips: wide - modeled and accentuated with striations, akin to those of Sacasa Striated womb urns

Pubic Region: abstract, obscured by feet meeting at the vagina - modeled

Arms: bent at the elbows with shoulders jutting out - modeled and painted with red slip

Arm Decoration: none -

Hands: on thighs with five digits visible - modeled and incised (for finger separations)

Back: (need to see in person again) - modeled

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: seated -- bent at knees and turned inward towards the pubic region - modeled

Leg Decoration: striations - scraped

Feet: abstract, implied by ends of clay coil legs meeting at vagina - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft

55. Human Effigy

Greater Nicoya?, Costa Rica, Capellados, Southern Highlands, where found by Felix Wiss (see Wiss Book 2, No. 95, N-HG archives), Chibchan?

Late Period IV / Transitional Period?, 200-500 CE?

Unnamed transitional style - Handmade earthenware (7.5 YR 5/4) with burnished red slip (10 R 4/8)

11.6 x 7.2 x 5.2

W0502 - Collection Felix Wiss

Provenance/Collection Information: c. 1907

Brief Description: Effigy of a Seated Kyphotic Woman with Hands on Thighs and Wearing a Conical Hat

Comments: Like other Early Zoned Bichrome Period figures, the eyes are large almond shapes with distant-staring "slit" pupils, and the mouth is slightly open, suggesting loss of concentration on the here and now due to meditation. The figures' legs would have been spread open for meditation or parturition with both hands on the thighs, but, unfortunately, this figure's p.l. leg is now missing. Two small, rounded breasts rest just under the fairly large, jutting chin, and the figure appears to wear a cream-colored *tanga* to cover the genitalia, suggesting her sex is female. She also wears large earspools and a conical hat, which resembles a phallic tip and may convey gender duality for this female figure. At the back of her head is a large firing hole and below this her back protrusion. Her head is hollow while the lower portion of her body appears solid. The figure is covered in quite a bit of encrusted dirt and manganese deposits, and slip paint is flaking off. There are large cracks along the p.l. leg. Her status is high even though the piece is diminutive and damaged: she is a fertile, meditating woman, who wears large earspools and a conical hat.

Gender: Female?

Age: Unknown

Animal: Human

Head/Hair/Headwear: conical hat-small cone -- modeled brim rises up to a cone smoothly, burnished dark red - modeled and painted

Face Decoration: none extant -

Eyes: almond, vacuous - appliqué clay strips: one arches over a recessed space (indicating the eyeball), while the other strip arches below to create an almond form.

Eye Brows: none extant -

Eye Lashes: none extant -

Nose: wide (extremely), triangular, upturned slightly - appliqué and modeled

Mouth: wide, thick, agape - appliqué and modeled
 Ears: curved, protruding from the head slightly (human) - appliqué and modeled
 Ear Adornment: earspools - appliqué and modeled
 Neck: short - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled
 Chest/Breasts Adornment: none extant -
 Belly: flat - modeled
 Hips: not too wide and not too narrow - modeled
 Pubic Region: *tanga?* -- see Comments -
 Arms: p.r. bent slightly at the elbow with shoulder jutting out and forearm reaching for the knee; p.l. broken below the elbow but appears to have been the mirror image of the p.r. arm - modeled
 Arm Decoration: none extant -
 Hands: on knee(s), abstract - modeled
 Back: protruding - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated, outstretched -- see Comments - modeled
 Leg Decoration: none extant -
 Feet: abstract - modeled
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

56. Double-Spouted Vessel

Greater Nicoya?, Costa Rica/Nicaragua, Chibchan?
 Late Period IV? / Transitional Period?, 200-500 CE?
 Red on Cream Transitional or Las Palmas Red over Beige? - Handmade earthenware with red slip and cream accents
 9.2 x 11.1 diam.
 DAM1993.716 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Double-Spouted Vessel Modeled with Two Human Heads with Horns?

Gender: Gender-Ambiguous
 Age: Adult (undetermined)
 Animal: Human

Head/Hair/Headwear: horned? Two spouts from the top of the vessel perhaps double as two horns emerging from the top of the figures' heads (shared horns/spouts); there is also a segmented ridge running along the crest of the head from nose ridge to nose ridge of the figures. - modeled and painted with cream slip

Face Decoration: cream slip - painted

Eyes: round, bulging - appliqué round clay pellets with burnished red slip and possibly cream slip wash?

Eye Brows: thick, arching - appliqué strips with cream slip

Eye Lashes: none -
 Nose: wide, horizontal oval - appliqué and painted with cream slip
 Mouth: wide, thick, and open - appliqué strip wrapped in an elongated horizontal oval with ends meeting at center of lower lip; painted with cream slip
 Ears: curved, large, and pressed against head (human) - appliqué and painted with cream slip
 Ear Adornment: none -
 Neck: abstract - implied by join of head to vessel
 Necklace: three undulating cream slip lines which may suggest beaded necklaces? - painted
 Chest/Breasts: protruding vessel form doubling as chest/belly? - modeled
 Chest/Breasts Adornment: see Necklace -
 Belly: see Chest/Breasts -
 Hips: abstract - implied by vessel form
 Pubic Region: abstract - implied by underside of vessel
 Arms: none -
 Arm Decoration: none -
 Hands: none -
 Back: none (because two figures, one on either side of vessel) -
 Buttocks: see Back -
 Tail: see Back -
 Legs: none -
 Leg Decoration: none -
 Feet: none -
 Accoutrements: none -



Photography by NMAI staff, included with permission of the National Museum of the American Indian

57. Therianthrope(?) Effigy Vessel

Greater Nicoya?, Nicaragua?, Chibchan?

Late Period IV? / Transitional Period?, 200-500 CE?

Unnamed transitional style - Handmade earthenware with burnished red slip?

no dimensions available

NMAI236304 -

Brief Description: Vessel in the Form of a Seated Human Transforming into an Animal(?) with Hands on Thighs and Extended Tongue

Comments: The construction of this piece follows that of the Rosales Zoned Bichrome effigy vessels in its bulbous, hollow legs, hands-to-knees pose, abstract pubic region, flat belly and chest, broad shoulders, dark red slip overall, and wide vessel opening. The face, however, is not like other Rosales pieces; it is more like later Nicaraguan stone sculptures, hence its placement in the Florescent Period entries (between Rosales and the Later Period). John Hoopes and Sigfrido Jiménez have both been working independently on a figure with a long tongue, but at present there is no exact consensus of the meaning of such a sculpture (personal communication 2004-present). This piece needs further research.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human-Animal?

Head/Hair/Headwear: abstract -- basketry crown? headwrap? -- The thick vessel rim, decorated in darker red, could double as a headdress. - modeled and painted
 Face Decoration: protrusions from the cheeks - appliqué and modeled
 Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: arched slightly, thick and long, meeting above the nose - appliqué and modeled
 Eye Lashes: none -
 Nose: wide, triangular, with a protruding tip and flaring nostrils(? -- damaged) - appliqué and modeled
 Mouth: wide (extremely), thick, open with large extended tongue as a snake? - appliqué and modeled
 Ears: curved, large, protruding from the head (human?) - appliqué and modeled
 Ear Adornment: earspools, pointed(?) - appliqué and modeled
 Neck: short - modeled
 Necklace: none -
 Chest/Breasts: flat - modeled
 Chest/Breasts Adornment: none -
 Belly: flat - modeled
 Hips: not too wide and not too narrow - modeled
 Pubic Region: abstract - modeled
 Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the knees - modeled
 Arm Decoration: none -
 Hands: on knees, abstract - modeled
 Back: (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: (need to see in person) -
 Legs: seated(? -- need to see in person to examine the underside) - modeled, hollow as part of the vessel (most likely, but I need to see in person)
 Leg Decoration: none -
 Feet: none -
 Accoutrements: none -

58. Human Effigy Vessel

Greater Nicoya, Nicaragua?, Chibchan?
 Late Period IV / Transitional Period, 200-500 CE
 Red on Cream Transitional - Handmade earthenware with burnished red slip
 INS# -

This piece is on view at the Jade Museum in San José, Costa Rica.

Brief Description: Vessel in the Form of a Squatting Kyphotic Human with Hands on Knees

Comments: The small breasts (or large nipples) and the obscure pubic region make this effigy's sex/gender difficult to determine. The large belly could denote pregnancy or the effects of a disease such as osteomalacia, which causes protrusions at the back and front. Because the figure definitely has a protrusion at back, one at front is a possibility.

Gender: Gender-Ambiguous
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? (possibly this headdress is implied by the vessel opening but because the piece portrays a kyphotic individual and there is no further adornment to the head area, I cannot be certain the vessel opening is intended to represent any type of fancy headwear.) - modeled
 Face Decoration: red paint over most of the face; seems eroded around lips and above the eyes, but this could be encrusted dirt. I need to see the piece outside of its case to know for certain. - painted
 Eyes: almond, vacuous - appliqué almond clay pellets with slits for irises and pupils?

Eye Brows: arched - modeled ridges
 Eye Lashes: none -
 Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, slightly agape, and painted red - appliqué, modeled, and painted red
 Ears: curved and pressed to the head (human) - appliqué and modeled
 Ear Adornment: earspools - appliqué and painted red
 Neck: medium - modeled
 Necklace: none? (need to see outside of case) -
 Chest/Breasts: nipples high on the chest and spaced apart - appliqué clay pellets left buff(? -- need to examine outside of case)
 Chest/Breasts Adornment: -
 Belly: protruding - modeled and painted red
 Hips: wide - modeled and painted red
 Pubic Region: abstract, appliqué clay strips in rectangle over pubic region(? -- need to examine outside of case) - modeled and left buff?
 Arms: bent slightly at the elbows and reaching outward to knees - modeled clay coils
 Arm Decoration: painted red - painted
 Hands: on thighs at knees with five(?) digits visible (need to see outside of case) with two wristbands on each arm - modeled and painted red
 Back: protruding - modeled and painted red with incisions highlighting the curves of the back?
 Buttocks: rounded - modeled and painted red
 Tail: (need to see outside of case) -
 Legs: squatting - modeled
 Leg Decoration: painted red - painted
 Feet: on tiptoe holding legs up in squatting position - modeled
 Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

59. Female Effigy

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip

INS# -

Brief Description: Effigy in the Form of a Squatting Female Survivor of Scoliosis

Comments: This figure is unique in that she has two protrusions on her back, suggesting her shoulders have been displaced due to severe scoliosis.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in at least four locks - appliqué strips painted with a burnished red
 Face Decoration: none (need to examine outside of the case to determine if cream coloration is buff or a slip) -
 Eyes: almond, vacuous - appliqué almond clay pellets with slits for irises and pupils?
 Eye Brows: arched and long, stretching from the sides of the head to the nose ridge - modeled
 Eye Lashes: none -
 Nose: narrow, upturned, and rounded with nostrils visible - appliqué and modeled
 Mouth: wide, thick, downturned, and slightly agape - appliqué, modeled, and painted red
 Ears: curved and protruding from the head (human) - appliqué, modeled, and painted red
 Ear Adornment: earpools - appliqué round clay pellets painted red
 Neck: medium - modeled and painted red
 Necklace: none -
 Chest/Breasts: protruding breasts pointing outward and sloped over the large lopsided belly; the breasts could be described as "pendant" if they were slightly larger and were not resting on the belly. - modeled
 Chest/Breasts Adornment: painted red - painted
 Belly: The belly is large, lopsided, and protruding over *tanga*(?), the cream triangular region between legs; it is possible that this abnormal-appearing protrusion is a result of osteomalacia and is a front hump, depicted in a much more organic, fluid style than - modeled
 Hips: wide - modeled
 Pubic Region: *tanga* implied by large cream-colored decoration (buff or slip?) running between the legs in an upside-down triangle shape and continuing up over the thighs, suggesting a waistband. - modeled and painted(?)
 Arms: p.r. reaching backward with elbow bent and hand reaching back to rest the lower hump at back; p.l. reaching forward so that p.l. hand can rest on the p.l. knee - modeled
 Arm Decoration: painted red - painted
 Hands: p.r. at back (see Arms) with three(?) digits visible and a wristband(?); p.l. on p.l. knee with three(?) digits visible and a wristband(?). - modeled with appliqué strips for wristbands on each arm
 Back: humps (two) at her p.r. side (highly unusual) - modeled and painted red
 Buttocks: rounded - modeled
 Tail: none -
 Legs: p.r. knee bent and touching the ground in a kneeling posture; p.l. bent at the knee and upraised as if rising from a kneeling pose to a squatting one and eventually to standing. - modeled
 Leg Decoration: painted red - painted
 Feet: abstract with p.r. tucked under leg(? -- need to see outside of case) and p.l. pointing outward from under p.l. calf. - modeled and painted red
 Accoutrements: none -

60. Male Effigy Vessel

Greater Nicoya, Costa Rica, Reportedly from Chira, Filadelfia, Guanacaste Province, Chibchan?
 Late Period IV / Transitional Period, 200-500 CE
 Unnamed transitional style - Handmade earthenware
 47 x 30.5
 P# - Collection Dr. Hernán Paéz U. and Dr. Carlos Roberto Paéz S.

This piece is published in Snarskis 1981b: 189, cat. no. 68.

Brief Description: Vessel in the Form of a Horned(?) Male Survivor of Osteomalacia on One Knee

Gender: Male
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: asymmetrical headdress? -- horned? The vessel opening acts as a headdress for the

figure with three tiers of modeled ridges and a projection on the p.r. side (a feather?). "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 85, 97, 98, 104, 189, 191, 216, 269, Stone 1977: pg. 52, fig. 57, and Stone 1977: pg. 93, fig. 138. See **Ch. 5 Hairstyles...** for more on this figure's headdress. - modeled

Face Decoration: face paint around the eyes, like a mask or "hawk eyes" - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with modeled ridges above and below in an almond shape (see Face Decoration)

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, upturned slightly, with nostrils visible - appliqué and modeled

Mouth: wide, thick, slightly agape, downturned - appliqué and modeled

Ears: curved, large, protruding from the head (human) - appliqué and modeled

Ear Adornment: earpools (two pair) with cutout centers -- See DAM1993.847, DAM1995.451, DAM2005.087, M1852, and NMAI194984 for other effigies with double ear piercing. - appliqué, modeled, and cutout

Neck: short - modeled

Necklace: none -

Chest/Breasts: humped with appliqué ridges on each side of the hump indicative of a poorly formed ribcage, due to malnutrition (osteomalacia) - modeled with appliqué

Chest/Breasts Adornment: none -

Belly: recessed under hump - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent male genitalia of large erect phallus - appliqué and modeled

Arms: p.r. bent at the elbow with shoulder jutting out and forearm resting on the thigh; p.l. reaching for the knee - modeled

Arm Decoration: painted (need to see in person) -

Hands: on knees with five digits visible - modeled

Back: hump with appliqué ridge to show malformed spine due to osteomalacia - modeled with appliqué

Buttocks: rounded - modeled

Tail: none -

Legs: kneeling -- p.r. bent at the knee and moving from kneeling to squatting and eventually to standing;

p.l. bent at the knee and kneeling - modeled

Leg Decoration: (need to see in person) -

Feet: p.r. flat with five toes visible; p.l. tucked under leg (need to see in person) - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

61. Human Effigy

Greater Nicoya, Nicaragua, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Unnamed transitional style - Handmade earthenware with burnished red slip (2.5 YR 3/8)

8.9 x 6.4 x 9.8

MNN0849 -

Brief Description: Effigy in the Form of a Kneeling Human

Comments: This unusual figure could represent a survivor of a disease: its head is disproportionately large. The ceramic type also is "unknown" or not differentiated from known types: the piece was painted with a salmon-red slip and then highly burnished, but today there appears to be a layer of dirt over the surface.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: abstract -- large head with appliqué ridge(?) running from front of head to back? Along each side of the head is an appliqué strip -- hair or overly large ears? Also, the eyebrows seem to extend back across the sides of the top of the head, flowing along the edges of what appears to be a whistle mouthpiece emerging from the back of the head, although the piece is not a whistle or vessel but merely an effigy. - appliqué and modeled

Face Decoration: none -

Eyes: almond, vacuous - appliqué clay strips: one arches over a recessed space (indicating the eyeball), while the other strip arches below to create an almond form.

Eye Brows: arched slightly, thick and long, meeting above the nose and at the sides touching each ear - appliqué

Eye Lashes: none -

Nose: narrow, tubular, with nostrils visible at lower sides - appliqué and modeled

Mouth: wide, thick, agape - appliqué and modeled

Ears: see Head Shape... -

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: flat - modeled

Chest/Breasts Adornment: none -

Belly: bulging slightly - modeled

Hips: narrow - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with forearms reaching to chest - modeled

Arm Decoration: none -

Hands: on chest (breasts?), abstract - modeled

Back: sloped slightly towards the buttocks - modeled

Buttocks: curved - modeled

Tail: none -

Legs: standing, abstract - modeled

Leg Decoration: none -

Feet: abstract - modeled

Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

62. Male Effigy Vessel

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE
 Red on Cream Transitional - Handmade earthenware with burnished red slip
 21.5 x 15
 INS4858 -

This piece is published in Snarskis 1981b: 189, cat. no. 67.

Brief Description: Vessel in the Form of a Kneeling Male Survivor of Osteomalacia

Comments: The pose of this figure suggests a shaman in the middle stages of transformation between squatting and full motion as a standing, active animal-human. The large protrusions at front and back seem indicative of a survivor of osteomalacia, a person likely called to be a shaman's apprentice.

Gender: Male
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled
 Face Decoration: red face paint on cheeks? (unsure if intentional or just erosion of slip?) - painted
 Eyes: almond, squinting or closed? - appliqué almond-shaped clay pellets with incision to suggest space between lids?
 Eye Brows: implied in ridge above eyes? - modeled
 Eye Lashes: none -
 Nose: narrow, triangular - appliqué and modeled
 Mouth: wide, thick, slightly agape - appliqué and modeled
 Ears: curved and protruding out from the head (human) - appliqué, modeled, and painted red
 Ear Adornment: -
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: large and bulging with appliqué nipples high on the chest (perhaps humped from osteomalacia?) - modeled (with appliqué nipples)
 Chest/Breasts Adornment: red slip over most of chest and stomach area (buff areas from erosion of slip?) - painted
 Belly: bulging - modeled
 Hips: wide, extremely - modeled
 Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué
 Arms: p.r. arm projecting out from body and down for hand to rest on kneeling bent knee; p.l. arm also projecting outward with elbow resting on raised bent knee and upper arm reaching back to face. - modeled from simple clay coils
 Arm Decoration: solid red paint - painted with burnished red slip
 Hands: p.r. on p.r. knee with five digits visible; p.l. on forehead with five digits visible; the placement of this hand here suggests deep inner thought. - modeled
 Back: protruding with large hump rising up from the buttocks - modeled
 Buttocks: rounded, large - modeled
 Tail: none -
 Legs: p.r. bent in kneeling position (large firing hole visible at side of leg); p.l. bent in squatting position, giving the figure an overall stance of rising from a squat (as in BCBS cover image) - modeled from simple clay coils
 Leg Decoration: solid red paint - painted with burnished red slip
 Feet: nubbins at ends of clay coils acting as legs - modeled and painted red
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

63. Female Effigy

Greater Nicoya, Nicaragua, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional - Handmade earthenware with burnished red slip (2.5 YR 3/4)

17.1 x 11.4 x 16.2

MNN1997 -

Brief Description: Effigy of a Pregnant(?) Woman Seated on a Stool and Holding a Dish

Comments: The firing holes on the thighs of this figure are simple Amerindian crosses, as seen in the central motif of stamp cat. no. 316.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? headwrap? crenellated headdress? -- a modeled ridge runs across the top of the forehead and ends in slight peaks above each ear (could this ridge also be the eyebrows and these peaks a second pair of earspools at the tops of the ears, making this a Nicaraguan version of a crowned queen with two pair of earspools?). At the back of the head sits a red-painted appliqué loop capping the crown of the head; at the back of the "crown" two appliqué strips run down to the neck, suggesting ties? - appliqué, modeled and painted (crown only)

Face Decoration: red paint below the eyes to the chin and then extending all over the body - painted

Eyes: almond, vacuous - appliqué almond-shaped pellet with a horizontal groove at middle for iris and pupil

Eye Brows: see Head Shape... -

Eye Lashes: none -

Nose: narrow, tubular, rounded, abstract - appliqué and modeled

Mouth: wide, thin, agape - appliqué, modeled, and painted red (lips only)

Ears: curved, large, protruding from the head (see Head Shape... too) - appliqué and modeled

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: medium - modeled

Necklace: none -

Chest/Breasts: bulging but obscured by large vessel in the figure's lap - modeled

Chest/Breasts Adornment: painted red (partially worn?) - painted

Belly: bulging -- pregnant(?) or just overweight? - modeled

Hips: wide, extremely - modeled

Pubic Region: (need to see in person again) -

Arms: bent at the elbows with forearms reaching to large bowl - modeled

Arm Decoration: painted red - painted

Hands: on bowl rim with five(?) digits visible on each - modeled

Back: arched back to support the weight of the large bowl at the figure's front. Also, there a vertical oblong slit at the center back (a firing slit). - modeled

Buttocks: rounded, extremely large - modeled

Tail: none -

Legs: seated and reaching back for feet to tuck under stool - modeled
 Leg Decoration: painted red with a cutout simple Amerindian cross at the side of each thigh (a firing hole) - painted and cutout
 Feet: reaching to the ground with five toes visible and heels tucked under the stool - modeled
 Accoutrements: tetrapod stool with rounded legs, painted red - modeled and painted
 Other: bowl with ring stand in lap -- The lip of the bowl is scalloped and decorated in the interior with a grooved appliqué strip. This same type decoration runs around the base of the bowl and separates it from the ring base. The ring base flares out at the bottom modeled with appliqués



Photography by Jeff Wells, included with permission of the Denver Art Museum

64. Female Effigy Vessel

Greater Nicoya, Nicaragua?, Chibchan?

Late Period IV / Transitional Period, 200-500 CE

Red on Cream Transitional or Guinea Incised, Unincised Variety? - Handmade earthenware with burnished red slip

7 x 21.2 x 13

DAM1993.766 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Four-Sided Vessel in the Form of a Reclining (Birthing?) Woman

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: bare with burnished salmon slip - modeled and painted

Face Decoration: none (unslipped) -

Eyes: oval, vacuous - modeled with small irises and pupils cutout and scleras painted with burnished salmon slip inside oval-shaped frame of appliqué strips

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, and rounded - appliqué and modeled

Mouth: wide, thick, and pursed - appliqué and modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel corner

Necklace: none -

Chest/Breasts: implied by vessel wall - modeled

Chest/Breasts Adornment: none -

Belly: protruding slightly as vessel wall and emphasized by everted navel, suggesting late stage of pregnancy - modeled and appliqué (for navel)

Hips: abstract - implied by vessel edges at top and bottom

Pubic Region: no clearly delineated vagina but a crack in the ceramic is visible - modeled

Arms: p.r. bent at the elbow with forearm turned inward to belly for hand to rest above everted navel; p.l. is bent at the elbow with forearm turned upward to support head - modeled and appliqué

Arm Decoration: none -

Hands: p.r. on belly with four digits and appliqué strip (as hand or wristband?) visible; p.l. (need to see in

person) - appliqué

Back: implied by rectangular vessel - modeled

Buttocks: implied by join of vessel corner and appliqué legs - modeled

Tail: none -

Legs: bent at knees and folded under buttocks; also, they are separated, further suggesting birthing position - appliqué and modeled

Leg Decoration: none -

Feet: pointing outward with four(?) toes visible - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

65. Phallic Effigy Vessel

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 200-500 BCE

Unnamed transitional style - Handmade earthenware with burnished red slip

10.2 x 5.4 x 21

DAM1993.752 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Phallus

Comments: The vessel has a small opening at the tip. Jane Day has suggested that the vessel was used to store seeds (DAM archives), an appropriate use of a vessel associated with creation. The pinkish-red slip of this piece seems to be a hold-over from Rosales days as Nicoyans transitioned from Rosales to Guinea and Tola.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Guinea Incised and Marbella Punctate Incised



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

66. Human Effigy Whistle(?)

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

MNCR# -

Brief Description: Effigy Whistle(?) of a Standing Woman with Hands on Waist

Comments: This effigy whistle(?) is unusual in that there are no pendant holes through the neck.

Gender: Female

Age: Unknown

Animal: Human

Head/Hair/Headwear: bare, rounded, no decoration extant - modeled

Face Decoration: none extant -

Eyes: almond, vacuous - appliqué oval clay pellets with horizontal indentations for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, upturned slightly with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thick, slightly agape, with damage to the lower lip on the p.l. side (part of appliqué lip broke off) - appliqué and modeled

Ears: curved, large, protruding from the head, with indentations for ear openings (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped (slightly) - modeled

Chest/Breasts Adornment: none -

Belly: flat - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent female genitalia - cutout (in the shape of a vulva); probably also acts as a musical hole

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the waist - modeled

Arm Decoration: none -

Hands: on waist with four(?) digits visible on each - modeled

Back: barrel-shaped (slightly) - modeled

Buttocks: abstract - modeled

Tail: third tripod leg, likely only for support and not meant to be a tail? - modeled

Legs: standing? squatting? Abstract - modeled

Leg Decoration: none -

Feet: pointing downward with five toes visible on the p.l. foot and too much damage to the p.r. to count toes - modeled

Accoutrements: none -

Other: three cutout opening at backs for a whistle? (in addition to the musical hole/vulva?) One is round at the rear lower center of the head; the second is an oblong vertical hole at the rear lower p.r. region of the head, and the third is an oblong verticacutout



Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft

67. Human Effigy

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware

5.2 x 3.2 x 2.7

W0507 - Collection Felix Wiss

Brief Description: Effigy of a Standing Human with Hands on Waist

Comments: The damage to this piece due to erosion and loss of the p.l. leg make it difficult to interpret much about the piece.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap -- plain - modeled

Face Decoration: none extant -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, oblong, and wide with nostrils clearly - appliqué and modeled

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large, pressed to the head (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: none extant -

Belly: rounded but not overly large - modeled

Hips: medium - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with forearms resting on the belly - appliqué and modeled

Arm Decoration: none extant -

Hands: on waist with three(?) digits visible on each hand - appliqué and modeled

Back: protruding slightly with surface damage (so the piece may have protruding more in the past). The curvature is not lateral so the artist may have intended for the depicted to be mildly kyphotic due to age. - modeled

Buttocks: rounded slightly and curved; overall, however, the buttocks are compressed and not overly large as they were for Red on Cream Transitional pieces. There is a large firing hole below the buttocks "ridge" implying the anus. - modeled

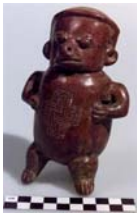
Tail: none -

Legs: standing yet almost squatting with knee (p.l. leg is missing) bent - modeled

Leg Decoration: none -

Feet: p.r. is broken off and p.l. is missing, as is the entire p.l. leg -

Accoutrements: none -



Photography by NMAI staf, included with permission of the National Museum of the American Indian

68. Female(?) Effigy

Greater Nicoya, Costa Rica, Nicoya, Guanacaste Province (per NMAI archives), Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished red-brown slip
no dimensions available

NMAI235562 - Purchased from Leticia Rodriguez, 1965

Brief Description: Effigy of a Standing Woman(?) with Hands on Waist

Comments: When I planned my visit to the NMAI, I looked through their database printouts on Nicaraguan and Costa Rican pieces and selected objects that sounded as if they were Greater Nicoyan human figures. The staff there was able to find a photograph of this piece for me, but when I visited in person it was not located.

Gender: Female?

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? (need to see in person) - (need to see in person)

Face Decoration: none -

Eyes: almond, bulging - appliqué round clay pellets, with appliqué strips above in an arch suggesting an almond-shaped eye or an eyebrow?

Eye Brows: see Eye Formation... -

Eye Lashes: none -

Nose: narrow, triangular, upturned, with nostrils visible on each side of the nose - appliqué, modeled, and cutout

Mouth: wide, thin, slightly agape - modeled

Ears: (need to see in person) -

Ear Adornment: earspools with cutout holes at centers - appliqué, modeled, and cutout

Neck: short (need to see in person to detect holes) - modeled

Necklace: none -

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: four-cornered knot with emanations -- incised triple lines overlap to form a guilloche from the chest over the belly, centering over the navel area - incised

Belly: see Chest... - modeled

Hips: wide - modeled

Pubic Region: (need to see in person; there appears to be a softly modeled, light appliqué of a vulva) -

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the waist - modeled

Arm Decoration: none -

Hands: on waist with five digits visible - modeled

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: standing - modeled

Leg Decoration: none -

Feet: sloped downward with five toes visible - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

69. Female Effigy

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (2.5 YR 3/2)
17.8 x 10.5 x 5.7

MNCR20099 - Purchased from Rene Aguila, 1942

Brief Description: Fragment of an Effigy of a Standing Pregnant(?) Woman with Hands on Waist

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- skullcap? headwrap? A modeled ridge running from ear to ear is decorated with punctate dots, possible suggesting a twisted braid of a woven textile headwrap or hair? - modeled and punctate

Face Decoration: beard? -- a pair of horizontal incised lines divided by a row of punctate dots runs along the jawline of each cheek, suggesting a beard or face decoration or face decoration mimicking a beard. - incised and punctate

Eyes: almond, bulging - appliqué almond-shaped clay pellets impressed into a modeled recession, with a curved appliqué strip below suggesting the lower lid

Eye Brows: arched, thick - two downward arching incised lines filled with punctate dots, suggesting hair

Eye Lashes: none -

Nose: original appliqué nose is now missing -

Mouth: wide, thick, open, and full of teeth -- note that the p.r. half of the upper lip and possibly the appliqué strip for the lower lip(?) are now missing. - appliqué and modeled with incised vertical lines to demarcate teeth

Ears: curved, small, protruding from the head (human) -- note that the original appliqué p.l. ear is now missing - appliqué and modeled

Ear Adornment: none -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erosion where nipples likely once were - appliqué and modeled

Chest/Breasts Adornment: two pair of incised vertical lines filled with punctate dots in between run down the center of the chest between the breasts to the waist - incised and punctate

Belly: swelling slightly with everted navel(?) - modeled with appliqué navel modeled with a punctate hole at center

Hips: narrow - modeled

Pubic Region: prominent female genitalia - appliqué and modeled

Arms: bent slightly at the elbows with shoulders jutting out and forearms resting on the belly - modeled

Arm Decoration: none -

Hands: on belly with five digits visible on each - modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: missing -

Leg Decoration: -

Feet: missing -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

70. Female Effigy Whistle

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

7 x 5.7 x 3.8

MCCM1991.004.015 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle in the Form of a Standing Pregnant(?) Kyphotic Woman with Hands on Waist

Comments: This small pendant whistle represents the compression of many ancient Nicoyan ideas into one little package: a pregnant kyphotic woman of semi-elite status with saurian imagery stamped over her body -- in the functional object of a whistle, a conduit for calling the spirits. Perhaps this piece was used by a shaman to make contact with the spirit world (see **Ch. 3 Musical Instruments**). The stamp pattern running down the chest and belly of this small female effigy is not an exact match to stamp cat. no. 293 but is similar: the stamp has solid triangles on the interior of the two inside lines in addition to those projecting outward from the exterior lines. In contrast, the triangles on the effigy are "hollow" instead of solid and only project outward from the exterior lines.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap -- modeled cap in the shape of an oval, incised atop with two concentric circles with "hollow" triangles emanating from the outer circle and a simple Amerindian cross made of double incised lines inside the inner circle - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, oblong, and wide with nostrils clearly visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large, and protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools with cutout holes at center - appliqué, modeled, and cutout

Neck: short - modeled

Necklace: none -

Chest/Breasts: bulging chest with protruding breasts high on the chest and spaced apart with erect nipples - modeled with appliqué breasts

Chest/Breasts Adornment: two pair of parallel vertical incised lines run down the center of the chest from neckline to vulva; below the breasts three incised triangles emanate outward on each side from the outermost lines. - incised

Belly: swelling slightly - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia of appliqué vulva - appliqué

Arms: bent at the elbows with shoulders jutting out and lower arms reaching to the belly - modeled
 Arm Decoration: none -
 Hands: on belly with four digits visible on each - modeled
 Back: protruding with large firing hole at small of back and one smaller one at the back of the head under the cap, although it appears to be surrounded by an appliqué circle (intended decoration?) - modeled
 Buttocks: protruding under hump - appliqué individual buttocks, each a rounded oblong shape
 Tail: none -
 Legs: standing - modeled
 Leg Decoration: none -
 Feet: arched to support the weight of the effigy with five toes clearly delineated on each foot and even finished on the underside - modeled
 Accoutrements: none -

71. Female Effigy Whistle?

Greater Nicoya, Costa Rica?, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

20.6 x 17.1 x 14.3

AMS-N-1152 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 78, cat. no. 11.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Pendant Whistle(?) in the Form of a Standing Woman with Hands on Waist

Comments:

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap with central stripe with twisted strands motif running through it; the cap may also be decorated in quadrants? (difficult to discern in photograph) - modeled and incised

Face Decoration: none -

Eyes: almond, bulging - appliqué almond-shaped clay pellets and strips with additional appliqué circles at "corners" of eyes

Eye Brows: none -

Eye Lashes: none -

Nose: triangular and wide with large nostrils on sides (not natural) - appliqué

Mouth: wide and open, exposing large teeth - modeled and cutout with teeth highlighted with white pigment?

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools, round and large with holes at centers - appliqué and modeled

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and large with erect mammillas - appliqué and modeled

Chest/Breasts Adornment: rectilinear body decoration consisting of interlocking rectilinear loops, likely signifying an original textile pattern worn instead as body decoration here ("eight-cornered knot") - incised

Belly: -

Hips: -

Pubic Region: -

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: -

Hands: on waist with three(?) digits pointing downward -

Back: -
 Buttocks: -
 Tail: -
 Legs: -
 Leg Decoration: -
 Feet: -
 Accoutrements: -



Photography by Jeff Wells, included with permission of the Denver Art Museum

72. Female Effigy

Greater Nicoya, Costa Rica?, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with remains of burnished salmon slip possibly partially fired in a reduced atmosphere

27.9 x 14.6 x 11.8

DAM1993.944 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1987-10-20 from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy of a Standing Woman with Hands on Waist

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair parted in the middle and partitioned into two "buns" on each side of the head with the central top portion of the head apparently shaved except for the hairline itself (see cat. no. 131 for a version in salmon and cat. no. 231 for a version in black with the center section perhaps shaved less closely and cat. no. 205 for another version in black); hair flowing back seems to be indicated through incised lines (not commonly seen because most other examples of this hairdo are in the Galo Polychrome style and are painted solid black). - modeled and incised

Face Decoration: none (remains of white pigment wash visible, though) - painted?

Eyes: almond, vacuous - two thick appliqué strips surround a round appliqué clay pellet with cutout in its center; white pigment remains in the spaces between the appliqués, suggesting previous white infill for the scleras

Eye Brows: thick and arching from nose bridge to ears? - appliqué with punctate dots to emphasize individual hairs? remains of white pigment infill in dots

Eye Lashes: none -

Nose: long, narrow, triangular at base, with wide, flaring nostrils - appliqué and cutout (for nostrils)

Mouth: wide with a mouth full of gritting teeth; white pigment infill remains on teeth - appliqué, modeled, and painted

Ears: curved with firing holes at ears above earpools - modeled and cutout (for firing holes)

Ear Adornment: earpools, round, small with holes at centers and some white paint remaining? - appliqué, modeled, and painted?

Neck: medium-sized with firing and/or pendant holes - modeled and cutout

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples; overall barrel-shaped chest - modeled and appliqué

Chest/Breasts Adornment: serpentine strands running down the center of the chest/belly -- one set of two parallel incised lines with punctate dots in between as one strand, intertwined with another identical to it; within the interstices of these strands are incised hatch lines; flanking the serpentine strands motif on each side is a pair of vertical incised lines; running horizontally between the breasts and acting as a cap to the serpentine strands pattern are four parallel horizontal incised lines with a row of punctate dots at center; all show remains of previous white pigment infill. - incised and painted

Belly: protruding slightly - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent female genital - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: rectilinear decoration which continues that between the breasts - incised and painted

Hands: on belly with three fingers visible on each; remains of white pigment infill visible - appliqué, modeled, incised, and painted

Back: stiff, upright with firing hole at slit between hairbuns and another on back - modeled and cutout

Buttocks: abstract - modeled

Tail: none -

Legs: standing; p.l. is new? (which may account for unevenness of figure); firing holes as slits in thighs - modeled and cutout

Leg Decoration: serpentine strands in a horizontal band on each thigh; patterning is the same as that on the Chest/Breasts except there are no dots inside the strands, but there are dots as the outer line of the panel instead of a continuous incised line; white pigment i - incised and painted

Feet: flat-footed with five toes visible on each and white pigment infill remains on the ancient p.r. while p.l. is modern - modeled, incised, and painted

Accoutrements: none -

73. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished red-brown slip

MBM521-16 -

This piece is published in Snarskis et al. 2000: 169, cat. no. 12.

Brief Description: Effigy of a Standing Pregnant Woman with Hands on Waist

Comments: This is perhaps the finest examples of Guinea Incised I have seen -- from the high burnish to the finely incised body decoration to the pained expression on the figure's face, few pieces compare.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap? The hatched rim suggests the head adornment for this figure is intended to represent something human-made, but I need to see the piece in person to know for certain. - modeled

Face Decoration: none -

Eyes: almond, closed - appliqué almond-shaped clay pellet with a horizontal slit through the middle to suggest the join of upper lid to lower lid

Eye Brows: thin, wide - modeled ridge with impressions to suggest hair

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, thick, open, and full of large teeth painted white - modeled and painted red (lips) and white (teeth)

Ears: curved, small, and protruding from the head (human) - appliqué and modeled

Ear Adornment: (need to see in person) -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: barrel-shaped chest with protruding breasts high on the chest and spaced apart with erect nipples - modeled (chest) and appliqué (breasts)

Chest/Breasts Adornment: concentric circles and serpentine strands within an Amerindian cross -- Each breast is decorated with a series of incised concentric circles starting at the base and moving up to the nipples; the outermost circle also has emanating hatch lines. The navel, a large round clay pellet appliqué, also has concentric circles incised around it with emanations on the outermost circle. Emerging in each of the four directions from these radiating circles is a rectangular panel consisting of a border of double incised lines with emanating hatch marks on the outer line; inside each is a rectilinear depiction of serpentine strands incised with double lines. - incised

Belly: pregnant with everted navel - modeled with appliqué navel

Hips: wide - modeled

Pubic Region: (need to see in person) -

Arms: bent at the elbows slightly with shoulders jutting out and lower arms reaching to the waist - modeled

Arm Decoration: power joints(?) -- three parallel horizontal incised lines at the shoulder and one appliqué strip at the wrist as a bracelet? - incised and appliqué

Hands: on waist with four(?) digits visible (need to see in person) - modeled

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: standing - modeled

Leg Decoration: none -

Feet: flat with five toes clearly visible on each foot with an appliqué strip running across the foot at the base of the toes -- a sandal strap? (Jane Day often suggests that Nicoyan women are wearing sandals in these effigies, either due to straps such as this - modeled

Accoutrements: none -



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74. Male Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

11.1 x 8.6 x 5.1

MCCM1992.015.106 - Gift of Cora and Laurence C. Witten II

This piece is published in Stone-Miller 2002a: 76-77, cat. no. 135.

Provenance/Collection Information: prior to 1983 in Witten collection

Brief Description: Effigy of a Man Standing and Holding a Club

Comments: This small male effigy seems to be holding a club or mace, making it a rare example of such a

figure, especially this early in Nicoyan history (see cat. no. 216 below). The figure's elite headdress and his club suggest he may have been an *uséköl*, a chief, or a war chief.

Gender: Male

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: feathered(?) headdress (see **Ch. 5 Hairstyles...** and cat. no. 153); note that in Stone-Miller 2002a: 76-77 she suggests the headdress may be a jaguar's leg because the front looks like a paw. - appliqué and modeled

Face Decoration: none -

Eyes: almond, vacuous - appliqué almond-shaped pellets

Eye Brows: thick, wide - appliqué strips

Eye Lashes: none -

Nose: upturned, oblong, and wide with nostrils clearly visible - appliqué

Mouth: wide, thick, and slightly agape - appliqué strips

Ears: curved, human - appliqué and modeled

Ear Adornment: earpoons, round and large with holes at centers - appliqué strips curled around to form circles

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped chest - modeled

Chest/Breasts Adornment: serpentine strands running down the center of the chest/belly - incised

Belly: see Chest... -

Hips: wide yet narrowing - modeled

Pubic Region: prominent male genitalia with a large phallus and small testicles - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: none -

Hands: on waist with three digits visible on each hand - appliqué and modeled

Back: (need to see out of the case) -

Buttocks: (need to see out of case) -

Tail: (need to see out of case) -

Legs: standing - modeled

Leg Decoration: none -

Feet: sloped downward with four toes visible on each - appliqué and modeled

Accoutrements: club - appliqué and modeled



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75. Male Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

9.5 x 7 x 4.8

MCCM1991.004.340 - Ex coll. William C. and Carol W. Thibadeau

This piece is published in Stone-Miller 2002a: 76-77, cat. no. 136.

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Effigy of a Standing Man

Comments: The stacked headdress of this small male figure suggests a person of relatively high status, yet the lack of other attributes leave us wondering what his post may have been.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: stacked headdress or basketry crown with feathers? -- two parallel appliqué strips run round the head above the forehead and are topped by a series of projections with circular ends emerging from the top horizontal appliqué strip. These projections may be ceramic versions of feathers or other embellishments to this high-status, elaborate hat. - appliqué and modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: thick, wide - appliqué strips

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and modeled

Mouth: wide, thick, open, and full of teeth - appliqué, modeled, and cutout

Ears: curved, large, and pierced at center (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: single pendant dropping from a thick band under the neck (these appliqués could signal collar bone and protrusion under the chin and not a necklace; the simplicity of forms and sheer abstraction make interpretation of artist's intent difficult.) - appliqué and modeled

Chest/Breasts: barrel-shaped chest - modeled

Chest/Breasts Adornment: two pair of parallel vertical incised lines run down the center of the chest from neckline/necklace(?) to phallus; these lines are decorated with incised triangles which emanate outward on each side from the outermost lines. The roller stamp pattern which most closely resembles this design is cat. no. 293, although it is not an exact match because incised triangles emanate inward as well in the stamp design. - incised

Belly: see Chest... -

Hips: wide yet narrowing - modeled

Pubic Region: prominent male genitalia with an erect phallus and two appliqué flat circle testicles - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - appliqué and modeled

Arm Decoration: none -

Hands: on chest with three digits visible on each hand - appliqué and modeled

Back: (need to see out of the case) -

Buttocks: (need to see out of case) -

Tail: (need to see out of case) -

Legs: standing - modeled

Leg Decoration: none -

Feet: slightly arched(?) to support the piece with five toes visible on each - modeled with appliqué toes and ridge across the toes (sandal strap or convention for where toes begin?)

Accoutrements: none -



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

76. Male Effigy Flute with Animal Headdress

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised, Unincised Variety - Handmade earthenware with burnished brown slip fired in a reduced atmosphere and then coated with a white wash

12.1 x 7.6. 6.4

MCCM1991.004.309 - Ex coll. William C. and Carol W. Thibadeau

This piece is published in Stone-Miller 2002a: 80-82, cat. no. 147.

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flute in the Form of a Standing Man Wearing a Feline Headdress

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: animal headdress with feline crouching atop head -- see **Ch. 5 Hairstyles and Headwear**. - appliqué and modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular with nostrils barely visible - appliqué and modeled

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large, and pierced at center (human) - modeled and cutout (for firing holes?)

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped chest - modeled

Chest/Breasts Adornment: whitewash - paint

Belly: see Chest... -

Hips: medium - modeled

Pubic Region: (need to see out of the case; in Stone-Miller 2002a: 80-82, cat. no. 147 the figure is listed as male. -

Arms: bent at the elbows with forearms reaching for the waist - appliqué and modeled

Arm Decoration: none -

Hands: on waist with four, possibly five, digits visible on each hand - appliqué and modeled

Back: (need to see out of the case) -

Buttocks: (need to see out of case) -

Tail: (need to see out of case) -

Legs: standing, squat, wide - modeled

Leg Decoration: none -

Feet: sloped downward with five(?) toes visible on each - modeled and incised

Accoutrements: none -



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77. Saurian Male Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

8.6 x 6.4 x 7.6

MCCM1991.004.321a,b - Ex coll. William C. and Carol W. Thibadeau

This piece is published in Stone-Miller 2002a: 76-77, cat. no. 134a,b.

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Lidded Vessel in the Form of a Man Transforming into a Horned Saurian

Comments: The figure's horn saurian head doubles as a lid for his vessel body. Perhaps this object held an entheogen for shamanic trance, such as powdered *Bufo alvarius* or *Bufo marinus* toxin or crushed coca or lime (see Stone n.d. [2009], Stone-Miller 2002a: 124-125 regarding toad toxins and Lange [DAM archives] for coca).

Gender: Male

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: horned -- two cylindrical projections emerge from the crown of this figure's head; they are decorated with incised vertical stripes. There is a brim running around the head, suggesting that the figure wears a hat with "horns"/emanations. - modeled

Face Decoration: none -

Eyes: slits, vacuous - appliqué strip for each eye which curves around the eye on all sides except the interior; the overall shape is horizontally oblong, and the irises, pupils, and scleras are represented by holes into the lid

Eye Brows: none -

Eye Lashes: none -

Nose: snout, long and curled at the upper end - appliqué and modeled

Mouth: see Nose... and note that between upper and lower lips there is a row of teeth - see Nose...

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools - appliqué round clay pellet with another, smaller round clay pellet at center

Neck: formed by join of lid to vessel body -

Necklace: ridge which allows the lid to rest on it - modeled

Chest/Breasts: rounded, following bulbous vessel form - modeled

Chest/Breasts Adornment: serpentine strands run horizontally around the chest to the back, although the slip has eroded on the p.l. front side but the original incisions into the slip are still visible in the paste. - incised

Belly: see Chest... -

Hips: wide - modeled

Pubic Region: prominent male genitalia with an erect phallus pointing at the viewer and two small round clay pellets appliquéd for testicles - appliqué and modeled
 Arms: bent at the elbows and resting on the belly - appliqué thin clay strips
 Arm Decoration: none -
 Hands: on waist with three digits visible on each hand - appliqué and modeled
 Back: see Chest... -
 Buttocks: -
 Tail: none -
 Legs: standing - modeled
 Leg Decoration: three horizontal bands - incised
 Feet: arched slightly to support the figure with five toes visible on each (except that the large p.r. toe appliqué is now missing) - modeled with appliqué toes and ridge across the toes (sandal strap or convention for where toes begin?)
 Accoutrements: none -



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78. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised, Unincised Variety? - Handmade earthenware with burnished brown slip fired in a reduced atmosphere and then coated with a white wash

9.2 x 7.6 x 9.5

MCCM1991.004.505 - Ex coll. William C. and Carol W. Thibadeau

This piece is published in Stone-Miller 2002a: 80-82, cat. no. 145.

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flute in the Form of a Standing Kyphotic(?) Human Wearing Celt Pendants

Comments: This is a nice small example of a figure wearing three celt pendants, very similar in form to Maya belt celts (see **Florescent Period** in **Ch. 2**).

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap -- quartered by three parallel incised lines forming one axis of an Amerindian cross centered atop crown of head and more incised lines forming the other axis. Within the quadrants are punctate dots. - modeled, incised, and punctate

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué, modeled, and punctate (nostrils)

Mouth: wide, thick, and slightly agape - appliqué strips

Ears: curved (human) - appliqué and modeled
 Ear Adornment: (need to see out of case) -
 Neck: short with a firing/pendant hole on each side - modeled
 Necklace: long double strands with three celt-shaped pendants - appliqué strips
 Chest/Breasts: rounded, following bulbous flute form - modeled
 Chest/Breasts Adornment: see Necklace -
 Belly: see Chest... -
 Hips: wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent at the elbows and resting on the belly - appliqué strips
 Arm Decoration: none -
 Hands: on belly with three(?) digits visible on each - appliqué and modeled
 Back: protruding, following flute form but also suggesting kyphosis - modeled
 Buttocks: abstract - modeled
 Tail: mouthpiece for flute - modeled
 Legs: standing, squat, wide - modeled
 Leg Decoration: none -
 Feet: sloped downward, abstract - modeled
 Accoutrements: none -



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

79. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Handmade earthenware with burnished brown slip fired in a reduced atmosphere and then coated with a white wash

7.9 x 5.4 x 8.2

MCCM1992.015.092 - Ex coll. William C. and Carol W. Thibadeau

This piece is published in Stone-Miller 2002a: 80-82, cat. no. 148.

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flute in the Form of a Squatting Kyphotic(?) Human Wearing a Necklace and Conical Hat

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-small cone -- The brim is decorated with a horizontal row of punctate dots; the hat is decorated with radiating columns of punctate dots, and the tip is capped by a small appliqué round clay pellet. - modeled, punctate, and appliqué

Face Decoration: none other than overall whitewash -

Eyes: round, bulging - appliqué round clay pellet

Eye Brows: wide, thick, and decorated with a horizontal row of punctate dots - appliqué and punctate
 Eye Lashes: none -
 Nose: wide, round, upturned with nostrils visible - appliqué, modeled, and punctate
 Mouth: wide, thick, and slightly agape - appliqué and modeled
 Ears: curved, pressed to the head (human) - appliqué
 Ear Adornment: earspools with cutout centers - appliqué, modeled, and cutout
 Neck: short - modeled
 Necklace: single round pendant with a hole at center dropping from a long band decorated with punctate dots - appliqué, modeled, and punctate
 Chest/Breasts: rounded, following bulbous flute form - modeled
 Chest/Breasts Adornment: none other than whitewash; note that the necklace is not whitewashed except within punctate dots - painted
 Belly: see Chest... -
 Hips: wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent at the elbows with forearms resting on the belly - appliqué strips
 Arm Decoration: not whitewashed -
 Hands: on belly, abstract - appliqué and modeled
 Back: protruding, following flute form but also suggesting kyphosis - modeled
 Buttocks: abstract - modeled
 Tail: mouthpiece for flute - modeled
 Legs: standing, squat, wide, highly abstract - modeled
 Leg Decoration: none other than whitewash - painted
 Feet: abstract - modeled
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

80. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

31.7 x 20.9 x 14

MCCM1991.004.343 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Effigy of a Standing Pregnant(?) Kyphotic(?) Woman with Hands on Waist

Comments: This effigy is one of the finest in the Guinea style, with its large, symmetrically formed figure, well-defined features (for Guinea), finely incised designs on hat and chest, large, smoothed earspools,

softly modeled genitalia, and almost perfectly cylindrical torso (suggestive of kyphosis at back). Regarding the incisions, the large Amerindian cross on the chest and belly of this figure does not exactly match the stamp patterns of any in the catalogue, but the motif of concentric squares flanked by straight lines and a series of triangles on stamp cat. no. 294 is conceptually close to the pattern on the effigy, with its central concentric squares which emit on all four sides six parallel straight lines emanating outward-pointing hatched triangles. The four arms of the Amerindian cross on the effigy's belly end in rectilinear spirals or volutes, a design not incorporated into this particular stamp.

Gender: Female

Age: Mature Adult?

Animal: Human

Head/Hair/Headwear: skullcap -- almond shaped with two incised lines atop, which delineate the borders of the cap. Inside these borders the cap is divided into quadrants by an Amerindian cross. Each cross arm is formed by two pairs of incised lines, each with emanating hatched triangles. Hatched triangles also decorate the interior border line. - modeled and incised

Face Decoration: none, not even base slip -

Eyes: round, vacuous - appliqué round clay pellets with horizontal indentations for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, thick, open with a mouth full of teeth - modeled and painted with base slip (lips only)

Ears: obscured by earpools -

Ear Adornment: earpools (large) with cutout holes at center - appliqué, modeled, and cutout

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: barrel-shaped chest with protruding breasts high on the chest and spaced apart - modeled (chest) and appliqué (breasts)

Chest/Breasts Adornment: Amerindian cross with concentric squares at center (as navel) -- similar to the arms of the Amerindian cross on the figure's cap, the arms of the cross on the chest and belly are formed by a pair of three incised lines with outward-emanating hatched triangles on the outermost lines; each set of lines ends in a rectilinear spiral (or hook). - incised

Belly: tapering with 2-D everted navel(? -- see Chest/Breasts Decoration), suggesting the figure is pregnant? - modeled and incised

Hips: wide but narrowing - modeled

Pubic Region: prominent female genitalia of appliqué vulva - appliqué

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the waist - modeled

Arm Decoration: power joints? - horizontal incised line at each shoulder (and a firing hole in the p.l. armpit) - incised

Hands: on waist with four digits visible on each - modeled

Back: protruding? Barrel form of front continues at back with a ridge, suggesting a hump at front and at back from osteomalacia? - modeled

Buttocks: thin appliqué ridges - appliqué

Tail: none -

Legs: standing - modeled

Leg Decoration: power joints? - horizontal incised line across top of leg? - incised

Feet: arched slightly to balance the figure as it stands; seven (!) toes visible on each foot - modeled

Accoutrements: none -

81. Human Effigy Whistle(?)

Greater Nicoya, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety or Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

MRG# -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 10c.

Brief Description: Whistle(?) in the Form of a Standing Survivor of Osteomalacia with Hands on Waist

Gender: Gender-Ambiguous?

Age: ?

Animal: Human

Head/Hair/Headwear: skullcap -- almond-shaped appliqué over head with an incised border filled with incised decoration in the four quarters of the cap top (need to see in person to describe fully) - appliqué, modeled, and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, oblong, upturned, with nostrils visible (punctate) - appliqué, modeled, and punctate

Mouth: wide, thick, pursed - appliqué and modeled

Ears: curved, small, protruding from the head (human) - appliqué and modeled

Ear Adornment: none? (need to see in person) -

Neck: short with pendant holes running through - modeled and cutout

Necklace: none -

Chest/Breasts: hump protruding as a shelf (indicative of osteomalacia) - modeled

Chest/Breasts Adornment: none -

Belly: receding - modeled

Hips: narrowing? - modeled (need to see in person)

Pubic Region: (need to see in person) -

Arms: bent at the elbows with shoulders jutting out and forearms resting on the belly (need to see in person to confirm both arms are doing this) - modeled

Arm Decoration: power joint? - horizontal incised line at the shoulder (visible in published photograph on p.r. arm and likely repeated on p.l., but I need to examine in person.) - incised

Hands: on belly with four(?) digits visible (need to see in person to describe completely) - modeled

Back: protruding outward and upward and acts as mouthpiece too? (need to see in person) - modeled

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: standing - modeled

Leg Decoration: mat pattern? power joints? -- each knee area (the proportions are askew here) is decorated with a wide horizontal band formed by a burnished surface as the background into which two horizontal parallel lines are incised; between these incised lines are mu - incised and burnished

Feet: flat with five toes - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

82. Human Effigy Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

12.1 x 9.2 x 10.5

DAM1993.823 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1992-07-08 (July) from Enrique Vargas, Costa Rican dealer

Brief Description: Whistle in the Form of a Standing Survivor of Osteomalacia with Hands on Waist

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap partitioned into quadrants by a set of two solid stripes (formed by three incisions) running from front to back and two(?) solid stripes (formed by three[?] incisions) running from side to side "under" the central stripes; the four quadrants are decorated with punctate dots infilled white - modeled, incised, and punctate

Face Decoration: none other than overall whitewash - painted

Eyes: oval elongated?, vacuous - appliqué strip with darkened surface

Eye Brows: thick and long? - appliqué strip with darkened surface

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide with applique circle at each mouth corner - appliqué and modeled

Ears: curved, small and high on head above eyebrows? - appliqué with darkened surface

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled

Chest/Breasts Adornment: none other than whitewash - painted

Belly: recessed under breast protrusions (from osteomalacia) - modeled

Hips: wide - implied by vessel form and modeled ridge at base of whistle

Pubic Region: abstract - modeled

Arms: bent slightly with shoulders jutting out; no clear delineation of elbows - appliqué and modeled

Arm Decoration: arms are dark from firing in a reduced atmosphere - slip and reduction

Hands: on waist with four(?) digits visible on each - appliqué and modeled

Back: protruding, as at figure's chest (a sign of osteomalacia); decoration matches that of front - modeled

Buttocks: abstract - modeled

Tail: third leg and mouthpiece could be read as a tail - modeled and cutout (for blowhole)

Legs: standing and perhaps slightly bowed (another sign of osteomalacia)? - modeled

Leg Decoration: remains of whitewash over darkened slip - painted and reduction

Feet: pointing downward with five(?) toes visible - modeled

Accoutrements: none -

83. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

20.6 x 16.8 x 16.5

AMS-N-1129 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 80, cat. no. 13.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Whistle(?) in the Form of a Standing Female Survivor of Osteomalacia with Hands on Waist

Comments: As in cat. no. 114, the navel of this woman is not explicitly depicted but is instead implied by the ancient Nicoyan artist through the placement of the concentric Amerindian crosses at the belly center, implying the navel is the opening to the spirit world, the fifth direction of up and down along the axis mundi. This treatment of the navel is common from Rosales female effigies onward in Greater Nicoya (see Stone-Miller 2002a: 71-74). Here, the patterns clearly reflect the use of body stamps, with the navel decorated with nested Amerindian crosses similar to stamp cat. no. 306 and the horizontal cross bar almost identical to the pattern of stamp cat. no. 289 (except that the stamp does not have emanating triangles on the outer straight lines).

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap with central stripe and bisecting it horizontally? (difficult to discern in photograph) - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: thin - modeled and incised

Eye Lashes: none -

Nose: triangular, rounded, and narrow with two nostrils visible - appliqué

Mouth: abnormal with the lower lip far larger -- thicker and wider -- than the upper, with mouth agape - modeled

Ears: obscured by earpools - appliqué and modeled

Ear Adornment: earpools, round and large with holes at centers - appliqué and modeled

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets); also, relatively large protruding breasts with erect mammillas flank the hump - appliqué and modeled

Chest/Breasts Adornment: rectilinear body decoration consisting of two perpendicular strips, with an Amerindian cross overlaying both at the center (navel location); both strips have triangular emanations running along their sides; the horizontal strip has an abstract twisted strands motif within one solid line (formed by two incised lines), while the vertical strip is just three solid lines (formed by four incised lines); the ends of the horizontal strip are elaborated with volute-like swirls marked also with emanations but instead of triangular emanations, these are only short hatch marks; the Amerindian cross at center is concentric and repeated four times with the central cross merely two equidistant lines perpendicular to each other and at the center of the belly, while the three outer ones nest this one and each other. - incised

Belly: protruding slightly under protrusion from rickets, possibly suggesting early pregnancy - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia - appliqué

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: none -

Hands: on belly with five digits visible on each - appliqué and modeled

Back: protruding (according to Clifford 1985: 80-81, but I need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: squatting? bent slightly at the knees? (the legs have been rebuilt in modern times [Clifford 1985: 80]) - modeled

Leg Decoration: anklets - appliqué

Feet: flat-footed with heels touching ground as four(?) toes point outward on each foot - modeled and incised (for toe delineation)

Accoutrements: none -



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84. Human Effigy Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised? - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

8.3 x 5.7 x 5.7

DAM1993.654 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle in the Form of a Standing Survivor of Osteomalacia with Hands on Waist and Wearing an Animal Headdress

Comments: Holes at ears, neck, back, eyes(?), and "tail" make this piece a whistle or flute. Rebecca Stone has questioned the authenticity of this piece due to its crude manufacture (personal communication 2009). While it was made somewhat shoddily, so are other Guinea and Marbella pieces. I would want to perform a thermoluminescence test and/or compositional paste analysis to determine date and origin to confirm authenticity.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human-Fish?

Head/Hair/Headwear: animal headdress with fish (or turtle) - modeled, appliqué, and painted

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved, large - appliqué and modeled

Ear Adornment: none? -

Neck: abstract - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled and appliqué

Chest/Breasts Adornment: none -

Belly: recessed under breast protrusions (from osteomalacia) - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulder jutting out - modeled
 Arm Decoration: power joints - incised or deeply grooved line at each shoulder - incised/grooved
 Hands: on waist with four(?) digits visible on each - appliqué
 Back: protruding, as at figure's chest (a sign of osteomalacia) - modeled with appliqué strips
 Buttocks: abstract - modeled
 Tail: third "leg" or support, which is also likely the mouthpiece - modeled
 Legs: standing and perhaps slightly bowed (another sign of osteomalacia)? - modeled
 Leg Decoration: power joints - horizontal line on each thigh/at knee? - incised/grooved
 Feet: pointing downward although standing -- four(?) toes visible on each - modeled
 Accoutrements: none -



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85. Conjoined Twin Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

9.5 x 7.9 x 6

DAM1993.531 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Standing Two-Headed Human

Comments: The Nicoyan artist who created this piece seems to have had a sense of humor because the two heads share one earpool, which seems unlikely even for conjoined twins because with separate ribs and sternums as suggested by the torso, the two would not share an ear.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: stacked headdresses -- Each hat consists of two brims under a cylindrical crown, although for the p.r. head the stack is either drooping or is not identical to that of the p.l. figure. See **Ch. 5 Hairstyles and Headwear**. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 97, 98, 104, 189, 191, 216,269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57; Stone 1977: pg. 93, fig. 138. - modeled and appliqué

Face Decoration: none -

Eyes: round, vacuous - appliqué round clay pellets

Eye Brows: thick - appliqué strips

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape with appliqué circles at each corner - appliqué

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earpools, round, large with holes at centers; note how the two heads share an earpool at

middle - appliqué and cutout
 Neck: short - implied by joins of heads to body
 Necklace: none -
 Chest/Breasts: protruding outward with appliqué strips suggesting a clavicle and a sternum for each twin? - modeled with appliqué
 Chest/Breasts Adornment: none -
 Belly: abstract - implied under sternums?
 Hips: wide (because this is two humans conjoined) - modeled
 Pubic Region: abstract - modeled
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: none -
 Hands: on waist with no digits visible - appliqué
 Back: (need to see in person again) -
 Buttocks: (need to see in person again) -
 Tail: (need to see in person again) -
 Legs: standing but each leg is very wide, suggesting excessive muscle growth to accommodate the extra weight of a separate set of chest bones and an individual head for each side of the body - modeled
 Leg Decoration: none -
 Feet: flat-footed with five toes (or five spaces for toes) on each foot; p.r. foot has only one toe remaining, while p.l. has four and an appliqué strip under the toes (sandal strap?) - modeled and appliqué
 Accoutrements: none -



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86. Intersexed Conjoined Twin Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

18.7 x 13 x 7.6

DAM1993.929 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1984-10 (Oct) from Enrique Vargas, Costa Rican dealer

Brief Description: Tripod Effigy of a Standing Two-Headed Intersexed Human

Comments:

Gender: Intersexed

Age: Unknown

Animal: Human

Head/Hair/Headwear: skullcap with crisscrossing serpentine strands -- Each figure wears such a cap. -

modeled and incised
 Face Decoration: none -
 Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: thick and rectilinear - modeled
 Eye Lashes: none -
 Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)
 Mouth: wide, thick, and slightly agape - appliqué and modeled
 Ears: curved, small, human and obscured by earspools - modeled
 Ear Adornment: earspools, round, small with holes at centers - appliqué and cutout
 Neck: medium-sized (for both) - modeled
 Necklace: none -
 Chest/Breasts: two chests each with a breast come together with what appears to be two sternums? - modeled with appliqué round clay pellets (for breasts)
 Chest/Breasts Adornment: rectilinear decoration in a vertical panel, one on each side of the chest center; each panel is a vertical sideways trapezoid with shorter side out; the outline of the panel is formed by two parallel incised lines with emanating hatch lines on the top sides only; inside each panel are incised alternating triangles with semicircles at their bases. - incised
 Belly: recessed under chest - modeled
 Hips: narrowing - modeled
 Pubic Region: prominent male genitalia under waistband made of an appliqué strip with vertical oval cutouts all around for decoration - modeled and cutout (for waistband decoration)
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: none -
 Hands: on waist with four digits visible on each and a wristband or merely an appliqué strip signaling the wrist - modeled and appliqué
 Back: designs at front are repeated on the back; there is a firing hole at the center of an incised circle on back of p.l. figure. - modeled
 Buttocks: abstract - modeled
 Tail: third tripod leg as tail? firing hole at top of tail under body - modeled
 Legs: standing and perhaps slightly bowed - modeled
 Leg Decoration: power joints or legbands? -- at each knee there are two horizontal parallel appliqué strips with three appliqué round clay pellets in between. - appliqué
 Feet: flat-footed with four toes visible on each - modeled and appliqué (for toes)
 Accoutrements: none -



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87. Human Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

5.4 x 5.6 x 5.1

DAM1993.504a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lidded Vessel in the Form of a Standing Human with Hands on Waist

Comments: Note the similarity of this figure to cat. no. 88, although this figure is less abstracted: it displays actual feet and hands. This figure also is decorated with a pattern centered on the chest and belly rather than "being" the chest and belly.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: bare? - modeled

Face Decoration: spirals -- a straight line emerges from each corner of the mouth horizontally across the cheek and then curves into a spiral at the sides of the face; each spiral is an appliqué strip decorated with punctate dots - appliqué and punctate

Eyes: elongated oval, squinting or closed? - appliqué clay strips with punctate dots in a horizontal line across each eye

Eye Brows: thin? - modeled ridge

Eye Lashes: none -

Nose: narrow with nostrils barely visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape with appliqué circles at each corner and a punctate dot in each circle center and a line of punctate dots running horizontally along the lower lip - appliqué and punctate

Ears: triangular? With appliqué strip with punctate dots emphasizing lines (could be hair or hat?) - appliqué, modeled, and punctate

Ear Adornment: none -

Neck: short - implied by space between head/lid and body/vessel

Necklace: punctate border around vessel rim doubling as a beaded necklace? - modeled and punctate

Chest/Breasts: protruding to a rounded belly - modeled

Chest/Breasts Adornment: Amerindian cross at an angle at chest center -- partitioning quadrants with nested triangles (like stamps DAM1993.836.1 and DAM1993.640), flanked by a spiral on each side. The spirals each begin as straight lines emerging from a pair of incised lines under the "necklace" and then each curls outward towards the arms. - incised

Belly: see Chest/Breasts -

Hips: wide - modeled

Pubic Region: abstract -

Arms: bent at the elbows - appliqué and modeled

Arm Decoration: none -

Hands: on belly with three(?) digits visible on each - appliqué and modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: standing - modeled

Leg Decoration: none -

Feet: pointing downward although standing -- three(?) toes visible on each - modeled

Accoutrements: none? (need to see in person again) -



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88. Human Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety? - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

4.1 x 5.7 x 4.4

DAM1993.473a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lidded Vessel in the Form of a Human with Hands on Waist?

Comments: This squat vessel encapsulates the general Guinea form of a decorated body with arms at waist in an abstract yet functional form (lidded vessel possibly used for coca and/or lime; see cat. nos. 77, 87, 89, 90 for similar such lidded vessels). The pattern covering the belly/body seems to be one repeated over and over on Galo Polychrome female figures' breasts and arms but here as one overall pattern -- see stamps cat. no. 312 and 313. Even here, though, the center of the "X" or angled Amerindian cross is at the point that should be a navel of a pregnant woman.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bat-Human?

Head/Hair/Headwear: conical hat-small cone - modeled

Face Decoration: none -

Eyes: oval, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and rounded with nostrils visible (human or bat?) - appliqué and modeled

Mouth: wide, thin, and slightly agape - modeled

Ears: curved, large (human or bat?) - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by join of head to vessel body

Necklace: series of incised grooves around neck implying beads? - incised

Chest/Breasts: protruding outward, as if a large pregnant belly? - modeled

Chest/Breasts Adornment: Amerindian cross at an angle and formed by concentric triangles in four quadrants with the ridges of the triangles punctate; lines and dots are filled with white paint - incised, punctate, and painted

Belly: protruding (see Chest/Breasts) - modeled

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: loop handles - appliqué and modeled

Arm Decoration: vertical stripes of incised lines and punctate dots, both with white infill - incised, punctate, and painted

Hands: abstract - implied by join of loop handles to waist area of vessel body

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -

Other: ring base stand modeled



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89. Human Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

vessel: 17.8 x 8.9 x 7.6; lid: 4.8 x 5.1 x 4.4

M1862a&b - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Lidded Vessels in the Form of a Standing Human with Hands on Belly

Comments: This figure along with its mate, cat. no. 90, have been described by Jane Day as nearly identical Intersexed shaman-warriors wearing cotton armor and conical headgear, with the only difference being the slightly larger size of cat. no. 89 (DAM archives). While both figures are very similar, I think that the taller, slenderer figure, cat. no. 89 is that of a man (note the appliqué phallus and testicles and "his" thin, pursed lips) and the shorter, slightly stouter figure, cat. no. 90, is that of a female (note the indented appliqué in the pubic region, suggestive of a vulva, and "her" softer, thicker, fuller lips). The interlocking hook pattern incised on the figures' chests and the stiffness of their barrel-shaped torsos may represent cotton armor, but we have no evidence for this clothing type in Greater Nicoya from the archaeological record for this time period. Cotton armor was worn in parts of ancient Mexico (Whittington, ed. 2001) as protection during play of the Mesoamerican ballgame, a game not believed to have been played in Lower Central America. There are, however, other possible connections between West Mexico and Greater Nicoya (Wingfield n.d. [2009]), and perhaps these figures offer another clue to those ties? The figures are both vessels with lids -- the heads serve as such. As vessels, these could have been used to hold curative substances, such as coca leaves and crushed lime (hence the need for two matching vessels -- coca and lime must be ingested together to achieve the desired effects of altitude sickness or appetite suppression) or hallucinogenic powders, such as that produced from the glands of the *Bufo marinus* or *alvarius* toads (substances believed to have been used in ancient Costa Rica; see Stone-Miller 2002a: 124-125, cat. no. 262). Unfortunately, these two vessels have not been tested for residue remains, and without that analysis, we cannot say for certain what their original purpose was. If they were used for holding such materials, they may have been the property of a shaman or shamaness, figures in later Lower Central American societies known to have used such substances. The conical headgear each wears is typical for Lower Central American shamanic leaders (see **Ch. 3 Heads...**). These two pieces could be interpreted as lidded vessels in the form of a male and female pair of *usékölpa* (conical hat wearing high-level shamans); the pieces could have been used for coca and lime by a male or female *uséköl* in the higher elevations of Greater Nicoya, such as the Arenal area, where Guinea Incised has been found. Unfortunately, we do not have enough information on these pieces at present to suggest anything definitive. Also, they are both different enough in design from other Guinea pieces (softly modeled hands, stiff cylindrical torso form, and interlocking hook incised motifs) that they should be tested for authenticity through thermoluminescence testing or some other dating mechanism.

Gender: Intersexed? Male?

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: conical hat-small cone -- Appliqué "bumps" in a series from the brim, above which is a flat, slight slope leading up to the cone; at the base of the cone is an incised line; above this is a band with a row of punctate dots; it is marked off at its upper edge as well by an incised line; above this is a row of appliqué "bumps," and above that is a circular "cap" with hatch marks incised in a circle on its crown. - appliqué, modeled, and incised

Face Decoration: appliqué "arch"-shaped flanges in a row on each jawline - appliqué

Eyes: almond, vacuous - appliqué strips in the form of an almond with only the space between them meant to depict irises and pupils; these strips are decorated with vertical hatch marks

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular with cutout nostrils visible on underside - appliqué, modeled, and cutout (for nostrils)

Mouth: narrow, thin, and slightly agape - appliqué and modeled

Ears: curved and protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools? - appliqué dots at the center of each ear could indicate the opening into the ear or earspools - appliqué and modeled

Neck: long but only visible when head/lid is removed - modeled

Necklace: none (unless the appliqué band, with incised vertical hatch marks, running from shoulder to shoulder at the edge of the cylindrical chest is intended to be a necklace?) - appliqué and incised

Chest/Breasts: protruding breasts high on the chest and spaced apart (small) - appliqué round clay pellets

Chest/Breasts Adornment: rectangles filled with interlocking rectilinear hooks, with punctate dots inside each hook, run in four rows around the body with a respite at the navel, which is marked off only by a rectangle. - incised

Belly: bulging (from barrel shape of vessel) with everted navel - modeled with appliqué round clay pellet for navel outlined by an incised circle

Hips: narrowing - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out slightly - modeled clay coils

Arm Decoration: none -

Hands: on belly with five digits visible - appliqué and modeled

Back: barrel-shaped - modeled

Buttocks: need to see in person -

Tail: (need to see in person again) -

Legs: standing with knees slightly bent (knees are modeled as slight bulges) - modeled

Leg Decoration: none -

Feet: standing with five toes visible on each foot (need to see in person again to see if flat-footed or arched to support vessel better) - modeled and incised (for toes)

Accoutrements: none -



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90. Human Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

vessel: 14.9 x 7 x 6.4; lid: 4.1 x 4.8 diam.

M1865a&b - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Lidded Vessels in the Form of a Standing Human with Hands on Belly

Comments: See cat. no. 89 above.

Gender: Intersexed? Female?

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: conical hat-small cone -- Appliqué "bumps" in a series from the brim, above which is a flat, slight slope leading up to the cone; at the base of the cone is an incised line; above this is a band with a row of punctate dots; it is marked off at its upper edge as well by an incised line; above this is a row of appliqué "bumps," and above that is a circular "cap" with hatch marks incised in a circle on its crown. -



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91. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

14.9 x 14.6 x 17.1

DAM1993.874 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Bridge-and-Spout Vessel in the Form of a Human with Hands on Waist

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap with incised panel on side visible (back of cap not clearly visible due to spout bridge); panel decoration consists of four incised parallel horizontal lines running just below the bridge, one incised curving line running from the ends of the horizontal lines from side to side, emphasizing the shape of the brim of the cap; inside the resulting half-moon shape there are two parallel horizontal lines near the rim of the cap and above that two incised zigzags lines which give the appearance of one solid salmon zigzag; surrounding the salmon zigzag the Nicoyan artist chose to scrape away the burnished surface of the vessel to reveal the paste and create a color contrast. - modeled, incised, and scraped

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval-shaped clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: rounded - appliqué

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved, large, human with holes at centers - appliqué and modeled
 Ear Adornment: none -
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: protruding as rounded vessel body - modeled
 Chest/Breasts Adornment: none -
 Belly: see Chest/Breasts -
 Hips: abstract - implied by vessel form
 Pubic Region: abstract - implied by vessel form
 Arms: implied by small appliqués at sides of vessel -- shoulder coming out with indentation at wrist and then at least one or two fingers? - appliqué and modeled
 Arm Decoration: none -
 Hands: see Arms -
 Back: abstract - implied by vessel form and modeled with a spout opening
 Buttocks: abstract - implied by vessel form
 Tail: none -
 Legs: none -
 Leg Decoration: none -
 Feet: none -
 Accoutrements: none -

92. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Resist Variety? - Handmade earthenware with burnished salmon slip and darker areas of resist

12.7 x 14 x 15.9

AMS-N-1139 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 81, cat. no. 14.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Vessel in the Form of a Survivor of Osteomalacia with Hands on Waist

Comments: The black vertical stripes flanking the protruding ribs and sternum of this survivor of osteomalacia (rickets or childhood vitamin D deficiency) also connect the style of this piece to Charco Black on Red, a contemporaneous ceramic type.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? Note the squared hairline rising up from ear to ear, suggestive of the "square head" trait of osteomalacia survivors? - modeled (vessel rim) and appliqué (hairline)

Face Decoration: none -

Eyes: oval, bulging - appliqué oval clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, rounded - appliqué and highly burnished

Mouth: abnormal with the lower lip larger -- thicker and wider -- than the upper, with mouth agape - appliqué

Ears: curved, small (human) - appliqué and modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled and incised (to emphasize the protrusions)

Chest/Breasts Adornment: rectilinear body decoration consisting of two sets of three vertical black lines, one set on either side of the central chest protrusion -

Belly: rounded - modeled

Hips: wide - modeled

Pubic Region: abstract - implied by vessel form

Arms: bent at the elbows - appliqué

Arm Decoration: wristbands? (or do those appliqué strips depict the wide wrists associated with osteomalacia?) - appliqué

Hands: on belly with three digits visible on each - appliqué

Back: protruding (according to Clifford 1985: 80-81, but I need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -



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93. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Resist Variety - Handmade earthenware with burnished salmon slip and darker areas of resist

11.4 x 11.4 x 14.6

DAM1993.811 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: c. 1988 into the Mayer Collection

Brief Description: Vessel in the Form of a Survivor of Osteomalacia with Hands on Waist

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? -- doubling as vessel spout with hairline above forehead of appliqué strips darkened through reduced oxygen in firing; also, the Nicoyan artist left some areas of the head salmon slipped -- a horizontal line encircling the head above the appliqué line just mentioned, a horizontal line below that strip beginning behind the ears, vertical lines emanating

from the lower horizontal line (hair?) - modeled and appliqué
 Face Decoration: none (unslipped) - unslipped
 Eyes: almond, bulging - appliqué almond-shaped clay pellets (darkened) for the irises and pupils and two appliqué strips (salmon) above and below and an appliqué round clay pellet (darkened) at the corners of each eye
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)
 Mouth: wide with a mouth full of gritting teeth; appliqué circle at each mouth corner - appliqué and modeled
 Ears: curved, large with punched circle - appliqué and punched
 Ear Adornment: none -
 Neck: abstract - implied by join of head to vessel body
 Necklace: salmon curving line encircling neck/head-body join - painted with base salmon slip and not covered with resist material during firing
 Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets); two protruding breasts are also visible at the edges of the lower parts of the curved protrusions on either side of the chest - modeled protrusion with appliqué strips along edges which end in an inward-turning spiral on each side; appliqué round clay pellets
 Chest/Breasts Adornment: circles from the lower lip down to the breasts within the curved protrusions; vertical lines under the breast along the belly; long and short vertical lines under the horizontal part of each breast protrusion; salmon-slipped line under and running parallel to the darkened appliqué breast protrusion (to emphasize it visually, as the artist also did for the arms) - painted with base salmon slip and not covered with resist material during firing
 Belly: recessed under breast protrusions (from osteomalacia) - modeled
 Hips: abstract - implied by vessel form
 Pubic Region: abstract - implied by vessel form
 Arms: bent at the elbows at right angle - appliqué
 Arm Decoration: arms are dark from firing in a reduced atmosphere, but on either side of the appliqué strips indicating the arms, the artist left parallel lines free of resist so that they remained salmon in color and emphasize the form of the arm - slip and resist
 Hands: on waist with four(?) digits visible on each and thick wrists denoted by an oval clay pellet with a groove at center running horizontally as/at wrists (a sign of osteomalacia) - appliqué and modeled
 Back: protruding, as at figure's chest (a sign of osteomalacia); decoration matches that of front - modeled with appliqué strips along hump edges (for visual emphasis)
 Buttocks: abstract - implied by vessel form
 Tail: none -
 Legs: none -
 Leg Decoration: -
 Feet: none -
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

94. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

32.4 x 25.4 diam.

DAM1993.968 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1991-01 (Jan) from Russell B. Hicken

Brief Description: Vessel with Handle in the Form of a Female Survivor of Osteomalacia with Hands on Waist

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress with hair swept back and flowing below the headdress? -- There is a modeled ridge above the forehead which may signify hair; it merges above with the vessel opening - modeled

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval-shaped clay pellets and one appliqué strip above and an appliqué round clay pellet at the corners of each eye

Eye Brows: none -

Eye Lashes: none -

Nose: cylindrical, protruding, short - appliqué

Mouth: wide, thick, and slightly agape with round clay pellets at each mouth corner - appliqué

Ears: curved, pointing upward, medium-sized (Jane Day suggests they are bat-like, DAM archives) - appliqué and modeled

Ear Adornment: none -

Neck: short, but could be considered extended on the vessel ledge? - implied by join of head to vessel body

Necklace: serpentine strands run along the vessel ledge and could denote a necklace? These are incised with each strand "solid" or formed by two incised lines; outside each are diagonal hatch lines which emphasize the movement of the strands. - incised

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets); also, protruding breasts flank the hump - modeled

Chest/Breasts Adornment: serpentine strands running down the center of the chest/belly from the hump to the vulva -- these are flanked by three "solid" lines (formed by four incised lines) with outward-emanating triangles with diagonal hatch lines within the triangles. This type decoration, minus the triangles, continues in another band which runs from the vulva on either side around the circumference of the vessel. - incised

Belly: see Chest/Breasts -

Hips: wide - modeled

Pubic Region: prominent female genitalia formed by an appliqué on the base ridge of the vessel - appliqué and modeled

Arms: bent at the elbows - appliqué strip which extends all the way around the vessel so that it is actually the same strip for both arms

Arm Decoration: none -

Hands: appliqué - appliqué nubbin with four incised lines to denote five digits

Back: protruding, as at figure's chest (a sign of osteomalacia)? (the photograph seems to show a matching protrusion -- need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

95. Female Effigy Pestle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished brown slip

MNCR# -

Brief Description: Pendant Rattling(?) Pestle in the Form of a Woman with Hands on Belly

Comments: See cat. no. 96 for a comparable.

Gender: Female

Age: Unknown

Animal: Human

Head/Hair/Headwear: conical hat-small cone -- The brim is an appliqué strip running the circumference of the head and decorated with horizontal oval indentations. The crest of the hat rises up into a cone shape and is capped by a round appliqué pellet with vertical oblong indentations around its sides. - modeled with appliques

Face Decoration: none -

Eyes: oval, vacuous - appliqué clay coils wrapped in an oval shape with the negatives spaces at the centers acting as the eyeballs

Eye Brows: none -

Eye Lashes: none -

Nose: wide, oval, upturned with nostrils cutout - appliqué, modeled, and cutout

Mouth: wide, thick, agape, with damage to the lower lip on the p.r. side (crack) - appliqué and modeled

Ears: curved, large, pressed to the head (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: none -

Belly: flat - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: none -

Arms: bent at the elbows with forearms resting on the belly. There is also a firing hole under the arms, possibly also used as a pendant hole. - modeled clay coils

Arm Decoration: none -

Hands: on belly with three(?) digits visible on each - modeled

Back: straight with a slight curve at the shoulders - modeled

Buttocks: none -

Tail: none -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -

Other: The figure's body is implied in the tubular shape of the handle of this pestle; the base of the pestle (for grinding) could be considered abstract feet and/or legs.modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

96. Male Effigy Pestle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised? or Marbella Punctate Incised? - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

15.2 x 6.4 diam.

DAM1993.852 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1989-07-25 (July) from Enrique Vargas, Costa Rican dealer

Brief Description: Pendant Rattling Pestle in the Form of a Man with Hands at Sides

Comments: This piece and cat. no. 95 are relatively rare in the Nicoyan corpus. Both are pestles and likely both rattles. Although one appears to be male due to the lack of breasts, both are in the shape of phalluses overall. The lower half of the body on both is abstracted and has become merely the bottom of the pestle, plainly finished for the female and for the male decorated with incised lines and punctate dots. Perhaps these were used in ceremonies to insure fertility for the community, whether human or agricultural.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-small cone or skullcap? -- double brim implied by two incised lines above lower edge of headwear; patterning above of rows of punctate dots. The overall shape of the hat is conical, but it is not capped with a small appliqué as is the conical hat in cat. no. 95. The shape is not almond like the typical skullcap; thus, I am inclined to interpret the headwear on this piece as a small conical hat. - modeled, incised, and punctate

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval-shaped clay pellets with holes at centers for irises and pupils

Eye Brows: thick - modeled

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved and pressed against the head - modeled

Ear Adornment: none -

Neck: short - implied by join of head to body/rattle shaft

Necklace: scarf tied in a knot high on the chest or beaded necklace with large central bead and four celt pendants? - appliqué strips with punctate dots

Chest/Breasts: flat, curving only inasmuch as the rattle shaft does - modeled
 Chest/Breasts Adornment: see Necklace -
 Belly: see Chest/Breasts - modeled
 Hips: rattle form takes over body shape -
 Pubic Region: entire rattle is in the form of a phallus - modeled and incised
 Arms: hanging at sides - appliqué strips
 Arm Decoration: white pigment wash? - painted?
 Hands: hanging down at sides with three(?) digits visible on each - appliqué and modeled
 Back: curved as rattle shaft - modeled
 Buttocks: abstract -
 Tail: none -
 Legs: none -
 Leg Decoration: -
 Feet: none -
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

97. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

15.6 x 9.2 x 8.3

DAM1995.701.1 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Standing Man(?) with Hands on Waist

Comments: Could this headdress be the same as that of cat. nos. 104 and 269; all seem to show a hairstyle or headdress/hat with one side represented through a series of three or more elevated strips? Also the pose of cat. nos. 104 and 269 are similar -- kneeling with one knee up and the other down. Perhaps these effigies represent a specific character or role in ancient Florescent Period Nicoyan society.

Gender: Male?

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: asymmetrical headdress or hairdo? -- appliqué ridge with regular incised vertical hatch lines across forehead; on crown of head there is a flat strip from front to back which divides the two sections of the hat. On the p.r. side of the hat there are three rows from front to back of appliqué mounds; on the other side are three rows from front to back of appliqué discs with cutout holes at centers. On either side of the hat is a horizontal disc with cutout center and a "flap" coming down from that disc down over the brim of the hat; the flap is an appliqué parabola shape with three incised vertical lines. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 98, 104, 189, 191, 216, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57, and Stone 1977: pg. 93, fig. 138. -

appliqué and incised
 Face Decoration: none -
 Eyes: oval, vacuous - appliqué oval-shaped clay pellets with slits for irises and pupils
 Eye Brows: thin - modeled
 Eye Lashes: none -
 Nose: rectangular, wide, rounded with nostrils clearly visible - appliqué and cutout (for nostrils)
 Mouth: wide and thick with a mouth full of teeth - appliqué, modeled, and cutout (for gaps between teeth)
 Ears: curved, large (human) - appliqué and modeled
 Ear Adornment: earspools, round with holes at centers and additional disc appliqué around this center - appliqué and cutout
 Neck: medium-sized - modeled
 Necklace: two appliqué strips with upper strip decorated with incised vertical hatch lines and lower strip decorated with grooved vertical marks - appliqué, incised, and grooved
 Chest/Breasts: barrel-shaped slightly with four circles cutout on chest/belly for flute holes - modeled
 Chest/Breasts Adornment: serpentine strands -- two pairs of strands are intertwined and run vertically from the necklaces down to the waist; each pair of strands is formed by three incised lines, while the interstices between are further emphasized through deeper scraping. On both sides of the strands motif are two incised vertical lines. - incised
 Belly: see Chest/Breasts -
 Hips: narrowing - modeled
 Pubic Region: prominent genitalia (need to see in person again to give a fuller description) - appliqué and modeled
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: power joints? -- at front of each shoulder is an appliqué disc with cutout center and incised circle around that; from each disc run three incised lines across the shoulder (damage to the p.l. arm has obscured this) - appliqué, cutout, and incised
 Hands: on belly with four digits visible on each and a wristband (or just an appliqué to show hand?) - appliqué and modeled
 Back: no decoration except four vertical incised lines at spout base - modeled and incised
 Buttocks: abstract - modeled
 Tail: none -
 Legs: standing - modeled with cutout firing holes which also allowed sounds of rattle balls inside to emit more easily
 Leg Decoration: power joints? -- two incised horizontal lines on each thigh to suggest a legband or a high knee? - incised
 Feet: flat-footed with anklet appliqué and five toes visible on p.l. and four on p.r. (smallest toe now lost) - modeled with appliqué
 Accoutrements: none -



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98. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

15.9 x 9.2 x 8.9

DAM1995.701.2 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Standing Man(?) with Hands on Waist

Comments: See mate to this piece, cat. no. 97.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: asymmetrical headdress or hairdo? -- appliqué ridge with regular incised vertical hatch lines across forehead; on crown of head there is a flat strip from front to back which divides the two sections of the hat. On the p.r. side of the hat there are three rows from front to back of appliqué mounds; on the other side are three rows from front to back of appliqué discs with cutout holes at centers. On either side of the hat is a horizontal disc with cutout center and a "flap" coming down from that disc down over the brim of the hat; the flap is an appliqué parabola shape with three incised vertical lines. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 104, 189, 191, 216, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57, and Stone 1977: pg. 93, fig. 138. - appliqué and incised

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval-shaped clay pellets with slits for irises and pupils

Eye Brows: thin - modeled

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils clearly visible - appliqué and cutout (for nostrils)

Mouth: wide and thick with a mouth full of teeth - appliqué, modeled, and cutout (for gaps between teeth)

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools, round with holes at centers and additional disc appliqué around this center - appliqué and cutout

Neck: medium-sized - modeled

Necklace: two appliqué strips with upper strip decorated with incised vertical hatch lines and lower strip decorated with grooved vertical marks - appliqué, incised, and grooved

Chest/Breasts: barrel-shaped slightly with four circles cutout on chest/belly for flute holes - modeled

Chest/Breasts Adornment: serpentine strands -- two pairs of strands are intertwined and run vertically from the necklaces down to the waist; each pair of strands is formed by three incised lines, while the interstices between are further emphasized through deeper scraping. On bot - incised

Belly: see Chest/Breasts -

Hips: narrowing - modeled

Pubic Region: prominent male genitalia - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: power joints? -- at front of each shoulder is an appliqué disc with cutout center and incised circle around that; from each disc run three incised lines across the shoulder - appliqué, cutout, and incised

Hands: on belly with four digits visible on each and a wristband (or just an appliqué to show hand?) - appliqué and modeled

Back: no decoration except four vertical incised lines at spout base - modeled and incised

Buttocks: abstract - modeled

Tail: none -

Legs: standing - modeled with cutout firing holes which also allowed sounds of rattle balls inside to emit more easily

Leg Decoration: power joints? -- two incised horizontal lines on each thigh to suggest a legband or a high knee? - incised

Feet: flat-footed with anklet appliqué and five toes visible -

Accoutrements: none -



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99. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

4.6 x 4.1 x 8

DAM1995.478.1 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Kyphotic(?) Human with Hands on Waist

Comments: See mate to this piece, cat. no. 100.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- stacked headdress? large basketry crown? -- flaring headdress with three incised lines encircling it and suggesting stacks; these lines appear to have been filled with white pigment at one time; the upper part/top is concave and has lost its light brown slip originally darkened in a reduced atmosphere. - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding - modeled

Chest/Breasts Adornment: none other than whitewash typical of Marbella style - painted

Belly: recessed under chest - modeled

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows - appliqué

Arm Decoration: none -

Hands: on waist with three(?) digits visible (need to see in person again) - appliqué and modeled

Back: protruding back with four deep holes for flute sounds - modeled with cutouts (for instrument holes)

Buttocks: abstract - modeled

Tail: mouthpiece - modeled

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -

100. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

4.7 x 3.9 x 7.8

DAM1995.478.2 - Gift of Jan and Frederick R. Mayer

See cat. no. 99 for a comparable image.

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Kyphotic(?) Human with Hands on Waist

Comments: See mate to this piece, cat. no. 99.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- stacked headdress? large basketry crown? -- flaring headdress with three incised lines encircling it and suggesting stacks; these lines appear to have been filled with white pigment at one time; the upper part/top is concave and has lost its light brown slip originally darkened in a reduced atmosphere. - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding - modeled

Chest/Breasts Adornment: none other than whitewash typical of Marbella style - painted

Belly: recessed under chest - modeled

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows - appliqué

Arm Decoration: none -

Hands: on waist with three(?) digits visible (need to see in person again) - appliqué and modeled

Back: protruding back with four deep holes for flute sounds - modeled with cutouts (for instrument holes)

Buttocks: abstract - modeled

Tail: mouthpiece - modeled

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

101. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

8.6 x 5.4 x 7.6

DAM1993.495 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Horned(?) Human with Hands on Belly

Comments: Jane Day suggests that the "horns" or "hairbuns" on this figure perhaps represent the "horned" tufts of an owl. Because the piece does produce ethereal, bird-like sounds, it is possible this interpretation could be a secondary one, with the reading for the piece as a horned, pregnant owl-shamaness. (See **Ch. 3 Heads, Hairstyles, and Headwear** for more information on this type of hairstyle as connected to shaman's horns). See also cat. no. 102.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Bird?

Head/Hair/Headwear: horned -- two round mounds protrude from the sides of the crown of the head; they are formed by a single appliqué strip with punctate dots which encircles a rounded cylinder with a central core (perhaps a hole for sound?). The head is also surrounded by an horizontal appliqué strip with hatchmarks; this strip could represent the brim of a cap, making the "horns" part of an elaborate headdress and not hairbuns. Either way, they are still horn-like and were probably meant to be interpreted as shaman's horns or head emanations. - modeled and punctate with cream-white paint infill

Face Decoration: painted with white infill paint (see Chest/Breasts Decoration) - painted

Eyes: half-moon, bulging - appliqué half-moon clay pellets

Eye Brows: thick and arching - appliqué with punctate dots to emphasize individual hairs?

Eye Lashes: none (or are eyebrows eyelashes?) -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: obscured by earspools? -

Ear Adornment: earspools, round, large with holes at centers - appliqué and modeled

Neck: short - implied by join of head to flute body

Necklace: none -

Chest/Breasts: protruding to a rounded belly - modeled

Chest/Breasts Adornment: painted with a wash of cream-white paint, also used for infill in punctate dots (common Marbella technique) - painted

Belly: see Chest/Breasts -

Hips: abstract - implied by flute form

Pubic Region: abstract - implied by flute form

Arms: bent at the elbows - appliqué and modeled

Arm Decoration: none -

Hands: on belly with four digits visible - appliqué and modeled

Back: abstract - implied by flute form

Buttocks: abstract - implied by flute form
 Tail: tail feathers are implied in the protruding from of the flute mouthpiece - modeled
 Legs: abstract -- short legs protrude out underneath the figure's large belly and offer support - modeled
 Leg Decoration: painted (see Chest/Breasts Decoration) - painted
 Feet: nubbins under an ankle strap? - modeled and appliqué (ankle strap?)
 Accoutrements: none? (need to see in person again) -



Photography by Jeff Wells, included with permission of the Denver Art Museum

102. Human Effigy Flute

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

8.6 x 5.4 x 7.6

DAM1993.496 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Flutes in the Form of a Horned(?) Human with Hands on Belly

Comments: See cat. no. 101.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Bird?

Head/Hair/Headwear: horned as in cat. no. 101, except that the p.r. horn here is broken at top, missing the cylindrical protrusion from the appliqué encircling band - modeled and punctate with cream-white paint infill

Face Decoration: see cat. no. 101 - see cat. no. 101

Eyes: oval, bulging - appliqué oval clay pellets

Eye Brows: see cat. no. 101 - see see cat. no. 101

Eye Lashes: see cat. no. 101 -

Nose: see cat. no. 101 - see cat. no. 101

Mouth: see cat. no. 101 - see cat. no. 101

Ears: see cat. no. 101 -

Ear Adornment: see cat. no. 101 - see cat. no. 101

Neck: see cat. no. 101 - see cat. no. 101

Necklace: see cat. no. 101 -

Chest/Breasts: see cat. no. 101 - see cat. no. 101

Chest/Breasts Adornment: see cat. no. 101 - see cat. no. 101

Belly: see cat. no. 101 -

Hips: see cat. no. 101 - see cat. no. 101

Pubic Region: see cat. no. 101 - see cat. no. 101

Arms: see cat. no. 101 - see cat. no. 101

Arm Decoration: see cat. no. 101 -

Hands: see cat. no. 101 - see cat. no. 101
 Back: see cat. no. 101 - see cat. no. 101
 Buttocks: see cat. no. 101 - see cat. no. 101
 Tail: see cat. no. 101 - see cat. no. 101
 Legs: see cat. no. 101 - see cat. no. 101
 Leg Decoration: see cat. no. 101 - see cat. no. 101
 Feet: see cat. no. 101 - see cat. no. 101
 Accoutrements: see cat. no. 101 -



Photography by Jeff Wells, included with permission of the Denver Art Museum

103. Human Effigy Pendant Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised, Unincised Variety - Handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

5.5 x 4.5 x 3.1

DAM1995.490 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle in the Form of a Standing Human Carrying a Vessel

Comments: This small figural vessel is in the vein of the larger Guinea Incised and Marbella Punctate Incised versions. It is undecorated in any way except an overall white wash, which is diagnostic of Marbella ceramics. Jane Day notes in the DAM archives that the figure is a whistle. I was not able to test the piece with compressed air to confirm.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? -- The hat shape here mimics that of Guinea Incised examples in which the incisions imply woven textile patterns; because this piece is unincised I cannot say for certain if the hat was intended to appear woven, but I would surmise so. - modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: (need to see in person again) -

Ear Adornment: (need to see in person again) -

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding slightly - modeled

Chest/Breasts Adornment: none -

Belly: recessed under chest - modeled

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: p.r. bent at the elbow and upraised to hold miniature vessel on p.r. shoulder; p.l. bent at the elbow with shoulder jutting out - appliqué and modeled

Arm Decoration: none -

Hands: p.r. holds vessel in place; p.l. rests on waist - appliqué, modeled, and incised

Back: barrel-shaped? (need to see in person again) - modeled

Buttocks: (need to see in person again) - modeled

Tail: third tripod leg (need to see in person again) -

Legs: standing and perhaps slightly bowed? - appliqué and modeled

Leg Decoration: none -

Feet: pointing downward with four(?) toes visible on each - modeled and incised/grooved (for toes)

Accoutrements: miniature vessel resting on p.r. shoulder balanced by p.r. hand - appliqué and modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

104. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

8.1 x 7.8 x 6.4

DAM1995.480 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Squatting(?) Human Carrying a Vessel

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: asymmetrical headdress or hairdo? -- on p.l. side of the top of the head sits a hat(?) formed by four appliqué strips running side to side and framed by another appliqué strip enclosing the others in a rectangle; the entire formation rises to a small ridge. It is possible that these appliqués represent hair swept up as well. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 98, 189, 191, 216, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57, and Stone 1977: pg. 93, fig. 138. - appliqué

Face Decoration: none -

Eyes: oval, bulging - appliqué oval-shaped clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: cylindrical, protruding, short - appliqué

Mouth: wide, thick, and slightly agape with lower lip protruding farther than the upper lip - appliqué and modeled

Ears: curved, large (human) - appliqué, modeled, and cutout for ear centers and for firing hole between the ear center and the eye (on each side)

Ear Adornment: none -

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding - modeled
 Chest/Breasts Adornment: none -
 Belly: recessed under chest - modeled
 Hips: narrowing - modeled
 Pubic Region: abstract - modeled
 Arms: p.r. bent at the elbow and upraised to hold hump(?) on back; p.l. bent at the elbow with hand resting on knee - appliqué and modeled
 Arm Decoration: none -
 Hands: p.r. on hump(?) at back; p.l. on knee with four(?) digits visible (need to see piece in person again) - appliqué, modeled, and incised
 Back: protruding(?) - modeled
 Buttocks: (need to see in person again) - modeled
 Tail: (need to see in person again) -
 Legs: squatting(?) or kneeling (need to see in person again) - appliqué and modeled
 Leg Decoration: none -
 Feet: abstract - implied under legs?
 Accoutrements: none? -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

105. Tripod Female Effigy Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

15.2 x 12.1 x 9.2

MCCM1991.004.335 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Tripod Pendant Whistle in the Form of a Standing Woman Carrying a Vessel

Comments: This small effigy may represent merely a woman carrying a vessel, but it might be a depiction of a kyphotic woman carrying a vessel to be used in a shaman's rites. Its function as a whistle further associates it with spiritual usage, as music in the ancient Amerindian world was thought to call the spirits out (see **Ch. 3 Musical Instruments**). The piece does whistle when compressed air is sent through its holes (personal experience 2004).

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap -- almond shaped with three incised lines atop, which delineate the borders of the cap. Inside these borders are four incised lines on each side and a central panel running from the front of the head to the back. The central panel contains two sets of three incised lines which zigzag together to create "serpentine strands." These are flanked on the p.r. by three incised lines with emanating hatch marks on the outer line and on the p.l. by four incised lines with emanating hatch marks on the outer line. (Nicoyan art seems symmetrical but rarely is.) - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: none -
 Eye Lashes: none -
 Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, and pursed with the lower lip protruding out farther than the upper - appliqué and modeled
 Ears: curved, large, protruding from the head (human) - appliqué and modeled
 Ear Adornment: earspools with cutout holes at center - appliqué, modeled, and cutout
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: barrel-shaped chest with protruding breasts high on the chest (just under the ridge of the barrel) - modeled (chest) and appliqué (breasts)
 Chest/Breasts Adornment: concentric circles incised around the breasts with emanating hatch marks on the outer circle of the two - incised
 Belly: tapering - implied by barrel shape of vessel
 Hips: wide - implied by vessel form
 Pubic Region: abstract, not depicted -
 Arms: p.r. bent at the elbow and upraised to hold miniature vessel on p.r. shoulder; p.l. bent at the elbow with shoulder jutting out and forearm reaching to waist - modeled
 Arm Decoration: none -
 Hands: p.r. on miniature vessel rim with five digits visible; p.l. on waist with five digits visible - modeled
 Back: protruding? Barrel form of front continues at back with a ridge, suggesting a hump at front and at back from osteomalacia? Along the p.l. side of the ridge top at back is an incised panel with serpentine strands inside, akin to a roller stamp pattern. (Aga - modeled, incised, and cutout (for firing hole)
 Buttocks: abstract - implied by vessel form
 Tail: third tripod leg could double as a tail, although that reading is not supported here by any other animal features - modeled
 Legs: two front tripod legs are bulbous at thighs and taper down to wedge-shaped feet - modeled
 Leg Decoration: none -
 Feet: abstract, wedge-shaped - modeled
 Accoutrements: miniature vessel resting on p.r. shoulder balanced by p.r. hand - modeled with appliqué miniature vessel rim

106. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

INS# -

This piece is on view at the Jade Museum in San José, Costa Rica.

Brief Description: Effigy of a Standing Human Carrying a Vessel

Comments: Because I was not able to examine this piece in person beyond seeing it in its case in the Jade Museum, I cannot say for certain if the object represents a female and/or a disease survivor. Often Guinea-Guinea figures such as this are kyphotic and/or females and sometimes whistles, but the lack of visible holes and protrusion at front suggest this to be merely a human (possibly female) holding a vessel.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: skullcap (need to see out of case for more detailed examination) - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: arched - appliqué strips
 Eye Lashes: none -
 Nose: upturned and round with nostrils visible - appliqué and modeled
 Mouth: wide, thick, and slightly agape - appliqué and modeled
 Ears: curved, large, and protruding from the head (human) - appliqué and modeled
 Ear Adornment: earspools with centers "punched" out - appliqué and modeled
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: barrel chest with breasts high on chest and spaced apart - modeled with appliqué breasts
 Chest/Breasts Adornment: none? (need to see outside of case in better lighting) -
 Belly: rounded - modeled
 Hips: wide - modeled
 Pubic Region: (need to see outside of case) -
 Arms: p.r. bent at the elbow with forearm lowered to reach out to belly; p.l. bent at the elbow and upraised to hold miniature vessel on shoulder. - modeled clay coils
 Arm Decoration: none -
 Hands: abstract with p.r. on belly and p.l. on miniature vessel rim - modeled
 Back: (need to see outside of case) -
 Buttocks: (need to see outside of case) -
 Tail: (need to see outside of case) -
 Legs: standing or squatting? They are too short in proportion to the torso to state whether the artist intended them to appear as short standing legs or bent squatting ones. - modeled
 Leg Decoration: (need to see outside of case in better light) -
 Feet: pointing downward(?) (need to see outside of case in better light) - modeled
 Accoutrements: miniature vessel resting on p.r. shoulder balanced by p.r. hand - modeled



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107. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

31.4 x 24.8 x 18.1

DAM1993.485 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Standing Pregnant Woman Carrying a Vessel

Comments: This large effigy is an excellent prototype for the smaller Guinea standing female figures with vessel over their shoulder. While most of the smaller versions do not clearly show female sex or pregnancy, this larger one does -- through her appliqué breasts with erect nipples, everted navel, and clearly demarcated labia. Her small vessel, well-modeled and intricately incised small woven cap, large earspools,

slit eyes, elegant nose, wide mouth with gritting teeth, incised lines at key power joints, and elaborate body decoration centering on her prominent navel are traits repeated in various abstractions in the smaller versions. (See also cat. no. 80 for another similar large prototype.)

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap with three sets of serpentine strands flanked by vertical lines with emanating triangles - modeled and incised

Face Decoration: none (unslipped except for lips, eyes, forehead, and eyebrows) - buff

Eyes: oval, vacuous - appliqué oval clay pellets with slits for irises and pupils

Eye Brows: thin - modeled ridge with burnished salmon slip

Eye Lashes: none -

Nose: triangular, pointed, narrow with wide nostrils - appliqué, modeled, and painted with burnished salmon slip

Mouth: wide with a mouth full of gritting teeth - modeled and incised (for teeth, which are also unslipped)

Ears: obscured by earpools -

Ear Adornment: earpools, round, large with holes and centers - appliqué and modeled

Neck: medium-sized with firing/pendant holes - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples - appliqué and modeled

Chest/Breasts Adornment: none -

Belly: large from barrel shape of chest and belly together; with everted navel - modeled and appliqué and cutout (for navel)

Hips: wide - modeled

Pubic Region: prominent female genitalia - appliqué and modeled

Arms: p.r. bent at the elbow with shoulder jutting out and hand on waist; p.l. bent at the elbow with shoulder jutting out with lower arm reaching behind head to hold a vessel on the shoulder blade - modeled

Arm Decoration: horizontal lines at elbow joints (-- on p.r. as well as p.l.?) - incised

Hands: p.r. on waist with five(?) digits visible; p.l. on small vessel rim over shoulder blade with five(?) digits visible - appliqué and modeled

Back: firing hole and no decoration - modeled and cutout

Buttocks: (need to see in person again) - (need to see in person again)

Tail: (need to see in person again) -

Legs: standing and perhaps slightly bowed? - modeled

Leg Decoration: power joints -- horizontal incised line at knee joint? - incised

Feet: flat-footed with five toes visible - modeled

Accoutrements: miniature vessel resting on p.l. shoulder blade balanced by p.l. left hand - appliqué and modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

108. Human Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with white and dark brown slips?
 10.8 x 9.2 x 9.2
 DAM1993.536 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1984-10 (Oct) from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy Whistle(?) of a Standing Survivor of Osteomalacia Carrying a Vessel

Comments: This piece is listed as an effigy whistle in Jane Day's catalogue of the DAM, although there do not seem to be enough holes present for an instrument. This piece needs to be examined more thoroughly and to be tested with a compressed air can for sound emissions.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: skullcap partitioned into quadrants by a set of two solid stripes (formed by three incisions) running from front to back and two solid stripes (formed by three incisions) running from side to side "under" the central stripes; the four quadrants are decorated with punctate dots infilled white - modeled, incised, and punctate

Face Decoration: none -

Eyes: round, vacuous - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved, large, and pressed against head (human) - appliqué and modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled

Chest/Breasts Adornment: none -

Belly: recessed under breast protrusions (from osteomalacia) - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: p.r. bent at the elbow with shoulder justting out; p.l. bent at the elbow with forearm reaching back to balance a vessel on the shoulder blade - modeled

Arm Decoration: none -

Hands: p.r. on hip with three(?) fingers visible; p.r. on miniature vessel rim with four(?) digits barely visible - appliqué and modeled

Back: protruding, as at figure's chest (a sign of osteomalacia) - modeled

Buttocks: abstract - modeled

Tail: none -

Legs: standing and perhaps slightly bowed? - modeled

Leg Decoration: power joints - horizontal line on each thigh/at knee? - incised

Feet: pointing downward although standing -- four(?) toes visible on each - modeled

Accoutrements: miniature vessel resting on p.l. shoulder blade balanced by p.l. left hand - appliqué and modeled



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109. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

18.4 x 14.3 x 14

DAM1993.924 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1984-09-23 from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy of a Standing Survivor of Osteomalacia Carrying a Vessel

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap with Amerindian cross at crest -- designed with incised concentric crosses and emanating hatch lines on outermost cross - modeled and incised

Face Decoration: none (slip eroded off face) -

Eyes: oval, vacuous - appliqué oval-shaped clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and modeled

Mouth: wide with a mouth full of gritting teeth; appliqué circle at each mouth corner - appliqué and incised (for teeth)

Ears: curved, small, human and obscured by earspools - appliqué and modeled

Ear Adornment: earspools, round, large - appliqué

Neck: short - implied by join of head to body

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled

Chest/Breasts Adornment: two parallel incised parabolas which mimic the contours of the chest protrusion sides; these parabolas are enclosed by two parallel incised lines and filled with parallel incised lines with emanating hatch lines off some of the lines. - incised

Belly: recessed under chest - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract - modeled

Arms: p.r. bent at the elbow with shoulder jutting out and hanging at side; p.l. bent at the elbow and grasping a vessel resting at the shoulder area - modeled

Arm Decoration: none -

Hands: p.r. on waist with five(?) digits visible; p.l. grasping the neck of the miniature vessel on the figure's shoulder - modeled

Back: protruding, as at figure's chest (a sign of osteomalacia); decoration matches that of front - modeled and incised

Buttocks: abstract - modeled

Tail: third tripod leg as tail? - modeled

Legs: standing and perhaps slightly bowed (another sign of osteomalacia)? - modeled

Leg Decoration: power joints - horizontal incised line on each thigh/at knee? three horizontal appliqué strips as anklets? - incised (at thighs) and appliqué (at ankles)

Feet: pointing upward with four(?) toes visible on each and painted red - modeled and appliqué (for toes)

Accoutrements: miniature vessel resting on p.l. shoulder blade balanced by p.l. left hand - modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

110. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Resist Variety - Incised handmade earthenware with burnished salmon slip and resist areas
32.4 x 29.2 x 31.4

DAM1995.461 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Survivor of Osteomalacia Carrying a Vessel

Comments: The "resist" technique for this piece seems to differ from the more typical Guinea resist style, as seen for example in cat. no. 93. The look of a resist technique was very popular during this time period and stems from the Usulután style of southern Mesoamerica (Stone 1977). It seems that Nicoyan artists developed several ways to mimic this style. Here, it appears the Nicoyan artist merely painted another coat of salmon slip on the areas she desired to fire darker, while on cat. no. 93 that Nicoyan artist actually put a resist material on the areas she wanted to remain salmon and then fired the piece in a reduced atmosphere, likely for a second firing, causing the uncovered areas to turn black.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? -- The vessel spout seems to double as a hat for this figure; it flares out and is painted with burnished salmon slip; below the flaring spout the artist chose to create a small diagonal ledge leading to a vertical wall which joins the main larger vessel neck; on the smaller ledge there are two parallel horizontal darker-slipped lines which encircle the vessel. - modeled and painted

Face Decoration: none although the entire face is a separate appliqué which spans from the lower portion of the vertical part of the neck of the vessel down to the upper portion of the diagonal portion of the neck of the vessel -

Eyes: oval, appliqué oval-shaped clay pellets with indentations for irises and pupils - appliqué and modeled

Eye Brows: thick - modeled

Eye Lashes: none -

Nose: triangular, wide, off-center - appliqué and modeled

Mouth: downturned, thick, wide, and slightly agape - appliqué and modeled

Ears: curved, large (human) - appliqués on the sides of the vertical portion of the neck of the vessel -- not close to the face appliqué

Ear Adornment: none -

Neck: abstract - implied by space between chin of appliqué face to central hump on chest

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled with appliqué

Chest/Breasts Adornment: spiral designs on either side of the face/chest on diagonal portion of vessel neck -- p.r. motif consists of a central solid rectangle (formed by scraping away the surface of the ceramic) with three incised concentric rectangles emanating from the central solid one; on the outermost rectangle are outward-pointing hatch lines and on the p.r. side an upward-turning hook and on the p.l. side a downward-turning hook. The p.l. spiral motif consists of a set of three incised parallel lines which end in a downward-turning hook on the p.r. and an upward-turning hook on the p.l.; the uppermost line has emanating hatch lines; on the bottom side of these lines is "half" of a set of three concentric rectangles with a geometric motif inside. Also, along the main vertical wall of the vessel on the chest part of the figure, there are three sets of vertical columns of darker-slipped circles, with two columns on the outside sets, which each run from the spiral motifs described above to the horizontal patterning described in the Belly descriptor; the central set of columns consists of four columns. - incised and painted

Belly: serpentine strands -- waist decoration consists of a series of horizontal bands, the uppermost being a darker-slipped single horizontal band; below this band is a panel which consists mainly of a serpentine strands motif running the circumference of the v - painted and incised

Hips: narrowig - modeled

Pubic Region: abstract - implied by vessel form

Arms: p.r. bent at the elbow with forearm upraised to hold miniature vessel on p.r. shoulder; p.l. bent at the elbow so that hand can rest on waist - modeled

Arm Decoration: none -

Hands: p.r. holds vessel in place; p.l. rests on waist - modeled

Back: protruding, as at figure's chest (a sign of osteomalacia) - modeled with appliqué

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: miniature vessel resting on p.r. shoulder balanced by p.r. hand - appliqué and modeled



Photography by Kevin Hester, included with permission of the Denver Art Museum

111. Human Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

6.2 x 4.8 x 4.6

DAM1986.659 -

Provenance/Collection Information: prior to 1986 in Margolin collection

Brief Description: Pendant Whistle(?) in the Form of a Standing Kyphotic(?) Human Carrying a Vessel and a Baby

Comments: Even though this figure has not been appliquéed with breasts or prominent genitalia, the baby carried in the right arm likely signals female sex, as does the vessel carried with the left arm over the shoulder. I have not seen an example of a male figure holding either a baby or a vessel on his shoulder.

Gender: Gender-Ambiguous and Unknown

Age: Adult (undetermined) and Infant

Animal: Human

Head/Hair/Headwear: skullcap partitioned into quadrants by a set of three solid stripes (formed by four incisions) running from front to back and two solid stripes (formed by three incisions) running from side to side "under" the central stripes; the four quadrants are decorated with punctate dots infilled white. -

modeled, incised, and painted

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and punctate (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué

Ears: none -

Ear Adornment: none -

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: none -

Belly: abstract - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: p.r. holding a baby with four(?) fingers visible; p.l. holding a vessel on shoulder with four(?) fingers visible - appliqué and modeled

Arm Decoration: power joint -- horizontal line between each shoulder and upper arm - incised

Hands: p.r. on baby; p.l. on miniature vessel rim - appliqué and modeled

Back: protruding? - modeled

Buttocks: abstract - modeled

Tail: none (unless the third tripod leg at back is considered, but no other traits suggest this is a tail) -

Legs: standing and perhaps slightly bowed? - modeled

Leg Decoration: power joints - horizontal line on each thigh - incised

Feet: abstract with four(?) long toes pointing downward - modeled

Accoutrements: miniature vessel on p.l. shoulder blade balanced by p.l. hand -

Other: baby with eyes, nose, and mouth similar to the mother's; p.l. hand with four visible digits rest on its p.l. knee, and its legs and feet hang down to press against the mother's p.r. thighappliqué and modeled



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

112. Human Effigy Pendant Whistle

Greater Nicoya, Costa Rica, Filadelfia, Guanacaste Province (per NMAI archives), Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip (7.5 YR 5/4) fired to a darker brown in a reduced atmosphere (2.5 YR 4/6) with cream highlights (10 YR 9/2)
15 x 9 x 10

NMAI234160 - Purchased from Wanda Scheifele, 1964

Brief Description: Pendant Whistle in the Form of a Standing Human Carrying a Vessel and a Baby

Comments: This fairly large whistle pendant depicts a seated female with baby and vessel. Her legs and a back object support leg make a tripod, probably referencing a shaman's seat of choice in her area (see **Florescent Period** in **Ch. 2**). The incised body decoration running diagonally along the chest and belly of this small effigy appears to be a rough approximation of the patterns of several stamps in this catalogue: cat. nos. 289 (nested diamonds within solid line framing) and 293 (four straight lines with emanating triangles -- here several lines are lacking triangles). Her serpentine strands motif atop her cap makes a directional marker. The Nicoyan artist of this piece chose to set the chest design on a diagonal to accommodate the appliqué baby, an uncommon solution in Nicoyan art. Like cat. no. 111, one would assume the figure to be female because it is holding an infant and a vessel, both fairly common attributes of females in Nicoyan art, but this figure does not have any representations of breasts or female genitalia. Lastly, there are whistle blow(?) holes under the back support leg, one at her back that doubles as a firing hole, and the suspension holes through the neck are open to the interior of the object, while the miniature vessel is not open to the figure.

Gender: Gender-Ambiguous and Unknown

Age: Mature Adult and Infant

Animal: Human

Head/Hair/Headwear: skullcap -- Amerindian cross divides the cap into four quadrants of decoration. One arm of the cross runs continuously from the front of the head to the back and is formed by two pair of incised lines filled with incisions depicting serpentine strands with hatch lines in the background. The other arm runs from one side of the head to the other but is interrupted by the first line; it is formed in the same manner. Each quadrant is decorated with an incised inward pointing triangle filled with hatch lines. The hat is bordered by three incised lines. - almond-shaped appliqué with incising

Face Decoration: none -

Eyes: oval, bulging - appliqué oval clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: wide, oval, upturned, with nostrils visible on each side of the nose - modeled and cutout

Mouth: wide, thick, agape, downturned - appliqué and modeled

Ears: curved, large, protruding from the head slightly (human) - appliqué and modeled

Ear Adornment: earspools with cutout holes at centers - appliqué, modeled, and cutout

Neck: short with pendant holes running through - modeled and cutout

Necklace: three incised lines run horizontally under the neck, possibly suggesting a necklace or body decoration - incised

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: serpentine strands -- See Comments and Necklace... - incised

Belly: bulging with ocarina form - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: p.r. bent at the elbow and reaching to the belly to hold the infant -- note that the shoulder is directly above the thigh on this side of the figure, possibly suggesting scoliosis. The p.l. arm emerges from an appliqué shoulder high on the side of the bod - appliqué and modeled

Arm Decoration: wristbands? - appliqué

Hands: p.r. on infant, abstract; p.l. on miniature vessel rim, abstract - modeled

Back: protruding? -- following barrel shape of ocarina form and/or intending to show the effects of scoliosis? The back is decorated at top and bottom with three parallel incised lines, the interior-most with inward-emanating triangles. At the center of the bac - modeled and incised

Buttocks: abstract - modeled

Tail: third tripod leg/mouthpiece -- This appendage is rounded and undecorated on the exterior; on the interior it is also undecorated but has a small hole likely for blowing to make a whistle sound. (Note that there is another hole adjacent to the one on the l - modeled

Legs: squatting - appliqué and modeled

Leg Decoration: anklets? - appliqué

Feet: abstract, pointing downward to help hold the figure up - modeled

Accoutrements: miniature vessel resting on p.r. shoulder balanced by p.r. hand - modeled

Other: infant cradled in p.l. arm with appliqué oval eyes and nose (without nostrils) like the larger figure's (overall crudely made)appliqué and modeled

113. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

INS# -

This piece is on view at the Jade Museum in San José, Costa Rica.

Brief Description: Effigy of a Standing Woman Holding a Baby

Comments: This stiff, crudely-made effigy is likely a lower class version of the large Guinea Incised masterpieces such as cat. nos. 80 and 107. The figure is not decorated with incisions but merely the deep salmon slip typical of the Guinea style, and the appliqué features seem to have been cursorily added to reference the features of more refined examples.

Gender: Female and Unknown

Age: Mature Adult with Infant

Animal: Human

Head/Hair/Headwear: abstract - modeled

Face Decoration: none -

Eyes: almond, vacuous - appliqué oval clay pellets with slits for irises and pupils(?)

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and modeled

Mouth: wide, thin, and slightly agape with large circles at the "corners" of the mouth - appliqué clay strips for lips and round appliqué clay pellets for mouth corners

Ears: none -

Ear Adornment: none -

Neck: short - barely implied by join of head to body

Necklace: none -

Chest/Breasts: flat chest with small breasts protruding slightly from the surface (need to examine outside the case to determine if the "bump" at center is intended as the second breast or a pendant) - modeled with appliqués

Chest/Breasts Adornment: see Chest/Breasts -

Belly: flat, obscured by infant in arms - modeled

Hips: narrowing - modeled

Pubic Region: obscured by infant in arms? (need to see outside of case) -

Arms: curved at elbows with shoulders jutting out and p.l. arm holding infant in crook of arm (need to see outside of case) - modeled

Arm Decoration: none? (need to see outside of case) -

Hands: abstract? (need to see outside of case) - modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -
 Tail: (need to see outside of case) -
 Legs: implied by slab form of figure standing upright and two feet emerging from this slab at base - modeled
 Leg Decoration: none? (need to see outside of case) -
 Feet: abstract, pointing forward and outward (see also Legs) - modeled
 Accoutrements: none -
 Other: infant in arms facing forward with appliqué features akin to its mother's (need to see outside of case) modeled with appliqué features

114. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

20.6 x 12.7 x 8.9

AMS-N-1106 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 79, cat. no. 12.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Effigy of a Standing Woman Holding a Baby

Comments: Although the Nicoyan artist did not choose to appliqué, model, or incise a navel for this mother, she did denote the location of the navel through the intersection of the two "serpentine strands" motifs running vertically and horizontally along the chest and crossing at the location of the navel. The skullcap she wears also likely has this same motif with the center of the cross at the top of her head, reinforcing the idea of the importance of the head as a location of entry for the soul, as the navel is a locus of entry and exit for life force for a baby in the womb. While this piece is not particularly large nor too small, its incisions and appliquéd adornments are very well made. The designs of the piece and its overall form and attributes suggest it may represent an awa in the society and possibly a woman associated with Namàsia (see **Ch. 3 Felines**). (The "barrel-bodied" form, as termed by Clifford [1985: 79] suggests the figure might also portray a kyphotic individual, but I cannot be sure of that without seeing the piece in person.)

Gender: Female and Unknown

Age: Mature Adult and Infant

Animal: Human

Head/Hair/Headwear: skullcap with woven "twisted strands" motif as central stripe (remainder not visible in photograph; need to see in person) - incised

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval clay pellets with incised slits for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, rounded, and wide with flaring nostrils - appliqué

Mouth: wide and slightly agape, exposing teeth - appliqué and highly burnished lips with white paint infill for teeth?

Ears: obscured by earpools - appliqué and modeled

Ear Adornment: earpools, round and large with holes at centers - appliqué and modeled

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart and larger proportionally than other examples - appliqué

Chest/Breasts Adornment: rectilinear body decoration consisting of two perpendicular strips, with the

vertical one overlaying the horizontal one; both depict twisted strands within two solid lines, and the ends of each strip are elaborated with volute-like swirls - incised

Belly: rounded, as is entire chest ("barrel-bodied," according to Clifford 1985: 79) - modeled

Hips: narrow - modeled

Pubic Region: prominent female genitalia - appliqué

Arms: bent slightly at elbows - modeled

Arm Decoration: single horizontal line at shoulder on each - incised

Hands: p.r. on waist and p.l. grasping baby's belly with four fingers and a thumb on each - modeled

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: standing? - modeled

Leg Decoration: single horizontal line across each thigh - incised

Feet: flat-footed with heels touching ground as six toes point outward on each foot - modeled and incised (for toe delineation)

Accoutrements: -

Other: baby wearing a cap with eyes and mouth similar to the mother's but a more pug, child-like nose; hands are at sides and legs and feet arch back to press against the mother's sideappliqué and modeled



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

115. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with remains of burnished salmon slip MNCR23175 -

Brief Description: Effigy of a Seated Woman Grinding on a *Metate*

Comments: Although the condition of this unique effigy is not very good, the piece is still an excellent didactic tool: it illustrates how ancient *metates* with *manos* were used in ancient Greater Nicoya.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- skullcap? headwrap? A modeled ridge with right angle edges runs from ear to ear (--I need to see this piece outside of the case to know how the back of the head is modeled, but permission for this type examination has not been granted thus far.) - modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: thick - modeled ridge

Eye Lashes: none -
 Nose: upturned, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, and slightly agape - appliqué and modeled
 Ears: curved, very large, protruding from the head (human) - appliqué and modeled
 Ear Adornment: none -
 Neck: short - modeled
 Necklace: none -
 Chest/Breasts: barrel-shaped chest with protruding breasts high on the chest and spaced apart - modeled (chest) and appliqué (breasts)
 Chest/Breasts Adornment: none -
 Belly: flat - modeled
 Hips: not too wide and not too narrow - modeled but mostly obscured by the *mano* and *metate*
 Pubic Region: (need to see outside of the case) -
 Arms: bent ever so slightly at the elbows with shoulders jutting out and forearms reaching for the *mano* - modeled
 Arm Decoration: power joints? -- three incised lines on each shoulder and two at each wrist - incised
 Hands: on ends of the *mano* (handheld grinding stick) with four digits visible on each - modeled
 Back: (need to see outside of the case) -
 Buttocks: (need to see outside of the case) -
 Tail: (need to see outside of the case) -
 Legs: seated, outstretched and tangent to the sides of the *metate* - modeled
 Leg Decoration: (need to see outside of the case) -
 Feet: projecting outward with five toes visible on each - modeled
 Accoutrements: *metate* and *mano* (grinding stone and handheld grinding implement, akin to a modern rolling pin but made of stone) - modeled -- the *mano* is incised with crisscross lines to indicate grooves in the stone?



Photography by Jeff Wells, included with permission of the Denver Art Museum

116. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

10.2 x 9.5 x 7.6

DAM1993.538 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1985-06 (June) from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy in the Form of a Seated Human with Hands on Waist

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap probably partitioned into quadrants by a set of at least four solid stripes (formed by five incisions) running from front to back (need to see in person again to determine remainder of cap decoration) - modeled and incised

Face Decoration: none -

Eyes: almond, bulging - appliqué almond-shaped clay pellets for the eyes and for each eye two appliqué strips above and below
 Eye Brows: none -
 Eye Lashes: none -
 Nose: abnormal -- arched with two appliqué round pellets for nostrils with punctate holes at center; these are mounted on either side of the arching nose - modeled with appliqué nostrils
 Mouth: wide with a mouth full of large teeth; appliqué circle at each mouth corner - appliqué and incised (for teeth)
 Ears: curved, large (human) - appliqué and modeled
 Ear Adornment: none -
 Neck: short - implied by join of head to body
 Necklace: none -
 Chest/Breasts: barrel-shaped - modeled
 Chest/Breasts Adornment: serpentine strands incised down the chest belly -- the strands motif is flanked by two solid (three incised) lines with emanating triangles on the outermost line on each side - incised
 Belly: see Chest/Breasts -
 Hips: wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: none -
 Hands: on belly with no clear delineation of fingers - appliqué and modeled
 Back: (need to see in person again) -
 Buttocks: (need to see in person again) -
 Tail: (need to see in person again) -
 Legs: seated, outstretched to show undersides of feet, but knees are bent slightly - modeled
 Leg Decoration: none -
 Feet: abstract - modeled
 Accoutrements: none -



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

117. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

INS# -

Brief Description: Effigy in the Form of a Seated Human Holding a Vessel

Comments: This Guinea piece represents a high-quality, handmade effigy of a seated, meditating shaman or shamaness in the tradition of earlier Rosales figural vessels (cat. nos. 11-30), yet it also foreshadows the strong, fertile standing female statues of the later Galo style (e.g., cat. no. 205). The cross-legged pose,

unusual for Guinea Incised, and the trancelike expression harken back to Rosales sculptures, while the neatly swept back coiffure and rectilinear chest decoration presage Galo effigies. The obfuscation of the pubic region by the vessel and the flat chest with incised breasts, as opposed to appliqué, make gender identification impossible, which very well have been the artist's intent.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: skullcap? (need to see out of case for more detailed examination) - modeled and incised

Face Decoration: two incised lines flank a row of punctate dots; these three lines (the two continuous and the one dotted) run around the edge of the entire face. - incised and punctate

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: arched - appliqué strips with punctate decoration on the crest of the appliqué ridge

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide (extremely), thick, and slightly agape showing a mouth full of teeth - appliqué and modeled

Ears: obscured by hair -

Ear Adornment: obscured by hair or possibly suggested by rounded ends to hair? (need to examine outside of case) -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: barrel with breasts high on chest and spaced apart - modeled with incised breasts (punctate nipple surrounded by an incised circle)

Chest/Breasts Adornment: The chest is covered in rectilinear decoration consisting of three parallel horizontal incised lines over a row of punctate dots over two more parallel horizontal lines, which all run from shoulder to shoulder; at the shoulders these horizontal lines turn downward on each side of the chest and run vertically to the elbow (except for the top incised line which does not continue downward); then they each turn inward and run horizontally again past each breast and then upwards again, terminating at the height of the breast. Running down the center of the chest below the top row of lines are two pair of three parallel vertical incised lines, divided by a column of punctate dots; these vertical lines end just above the modeled vessel which the figure holds at its waist. - incised

Belly: rounded but obscured by the miniature vessel - modeled

Hips: wide - modeled

Pubic Region: abstract? I would like to see this piece outside of its case, but from what I can see through the glass the coil legs seem to cross over the pubic region, covering it entirely. -

Arms: bent slightly at the elbow with shoulders jutting out - modeled clay coils

Arm Decoration: wristbands? Two appliqué strips run across the top of each hand; the strip closest to the fingers is decorated with a series of punctate dots. - appliqué, modeled, and punctate

Hands: The hands rest on the rim of the miniature vessel the figure holds at its waist, with four fingers of each hand gripping the interior of the rim and the thumbs the exterior of the rim. - appliqué and modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: seated and crossed - appliqué coil strips

Leg Decoration: incised and punctate dotted lines running the length of the thighs(?) (need to see outside of case) - incised and punctate

Feet: projecting forward and outward from the body as a result of the legs being crossed; five (?) toes seem visible on each foot (need to see outside of case) - modeled

Accoutrements: miniature vessel held at the figure's waist by its hands and resting on its feet - modeled with incised hatch marks along the vessel rim



Photography by Jeff Wells, included with permission of the Denver Art Museum

118. Tripod Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

10.8 x 14.6 x 18.7

DAM1993.486 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Vessel with a Support in the Form of a Seated Human

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- crowned hat with brim? - modeled

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval clay pellets with slits for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and modeled

Mouth: thick lower lip jutting out - appliqué and modeled

Ears: abstract - modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: not visible because figure is joined to the vessel at the torso -

Chest/Breasts Adornment: none -

Belly: not visible (see Chests/Breasts) -

Hips: narrow - modeled

Pubic Region: not visible (see Chests/Breasts) -

Arms: outstretched to hold on to vessel rim - modeled

Arm Decoration: none -

Hands: abstract - modeled

Back: arched to support figure while it grabs the vessel rim and wraps its legs around a vessel leg - modeled

Buttocks: abstract - see Back

Tail: none -

Legs: outstretched and wrapping around a vessel leg - modeled

Leg Decoration: none -

Feet: abstract - modeled

Accoutrements: vessel which the figure holds on to - modeled and incised with abstract textile motif (not seen on other pieces or in stamps)

119. Tripod Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Resist Variety - Incised handmade earthenware with burnished salmon slip and resist areas

4.6 x 5.2 w.
BCCR-c1575 -

This piece is published in Fernández Esquivel 2006: 5.

Brief Description: Tripod Vessel with a Support in the Form of a Standing Woman

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- skullcap? - appliqué

Face Decoration: none -

Eyes: oval, bulging - appliqué oval clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: ? (need to see in person) -

Ear Adornment: ? (need to see in person) -

Neck: ? (need to see in person) -

Necklace: none -

Chest/Breasts: protruding - modeled

Chest/Breasts Adornment: ? (need to see in person) -

Belly: protruding but no visible navel or breasts above; the hands resting on the belly and the prominent female genitalia do suggest the figure is pregnant, however. - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia - appliqué

Arms: bent at the elbows - appliqué

Arm Decoration: ? (need to see in person) -

Hands: on belly with no digits visible - appliqué and modeled

Back: not visible because the figure abuts the vessel wall -

Buttocks: not visible because the figure's back side abuts the vessel wall -

Tail: none -

Legs: standing and perhaps slightly bowed? - modeled

Leg Decoration: three horizontal strips across each leg (at thigh, knee, and calf) - resist material applied to burnished salmon slip before firing in reduced atmosphere to maintain salmon color for stripes; also, there appears to be an appliqué strip crossing over each foot, suggesting anklets?

Feet: protruding outward with no toes visible - modeled

Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

120. Female Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

14.9 x 8.9 w

DAM2005.080a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lidded Vessel in the Form of a Woman Seated on a Stool

Comments: While this piece does not directly reference the crocodilian as does a similar piece from the Atlantic Watershed region of Costa Rica (Stone-Miller 2002a: 126, cat. no. 263), the emanating hatch marks and triangular designs suggest the scutes of a crocodile or caiman. This piece could be considered a "sister" to the Atlantic Watershed work of roughly the same time period. This piece is a vessel, while the female crocodilian figure in the other holds a vessel, likely used as a container for an entheogenic substance which would cause the transformation into the saurian self. Future research for this piece would be to test any remaining contents for hallucinogenic properties, particularly from the *Bufo marinus* or *alvarius* toad (see *ibid.* regarding the connection to this toad for this type piece).

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head - modeled

Face Decoration: none -

Eyes: almond, bulging - appliqué almond-shaped clay pellets with appliqué strips above and below in an almond shape

Eye Brows: thick with clear hair delineation through grooves - appliqué, modeled, and grooved

Eye Lashes: none -

Nose: upturned and round with nostrils visible - modeled

Mouth: wide, thick, and slightly agape - modeled

Ears: curved and protruding out from the head; an incised semicircle further emphasizes the curved form - modeled and incised

Ear Adornment: earpools, round - modeled

Neck: appears short because the lid/head sits low on the body, but the actual neck is a vessel opening - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on chest and spaced apart with erect nipples - modeled

Chest/Breasts Adornment: two horizontal lines running from shoulder to shoulder; the upper line has hatch marks emanating upward while the lower line has hatches pointing downward - incised

Belly: barrel-shaped due to vessel form - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows slightly with shoulders jutting out and arms pressed tightly against the body (no negative space formed by modeling of the clay, perhaps because the piece is a vessel) - modeled

Arm Decoration: two pair or horizontal lines on each arm, one on upper and other on lower - incised

Hands: on thighs with four(?) digits visible - appliqué (hands and digits)

Back: barrel-shaped due to vessel form with incised pattern of double horizontal lines with emanations, running from shoulder to shoulder, as on chest. A similar pair of lines runs along the waist. Between these two pairs of lines is a rectilinear serpentine str - modeled and incised

Buttocks: rounded and seated on a stool - modeled

Tail: none -

Legs: seated with feet dangling off stool - modeled

Leg Decoration: two horizontal lines on each calf - incised

Feet: abstract and pointing away from the figure - modeled

Accoutrements: stool with two slab legs, each decorated with incised concentric triangles (scutes?); the

table of the stool extends outward at each corner, but there are no crocodilian head adornos on the stool as in Stone-Miller 2002a: 136, cat. no. 263. - modeled and incised

121. Male Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
Late Period IV / Transitional Period, 300-500 CE
Guinea Incised, Guinea Variety - Incised handmade earthenware
DR# -

This piece is published in Stone 1977: 211, fig. 285.

Brief Description: Effigy of a Man Transforming into a Bat Seated on a Stool

Gender: Male
Age: Mature Adult
Animal: Human-Bat

Head/Hair/Headwear: skullcap? - modeled
Face Decoration: none -
Eyes: round, vacuous - appliqué round clay pellets with cutout circles for irises and pupils
Eye Brows: none -
Eye Lashes: none -
Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
Mouth: wide, thick, and slightly agape - appliqué and modeled
Ears: curved, large, and pressed to the head (human)? (need to see in person) - appliqué and modeled
Ear Adornment: earspools, round? (need to see in person) - appliqué and modeled
Neck: (need to see in person) -
Necklace: collar of thick flat appliqué with incised parallel lines with radiate around the neck - appliqué and incised
Chest/Breasts: covered with a large appliqué flange which spreads across the chest and outward as if wings; incised parallel lines, concentric triangles, and punctate dots cover this flange. - appliqué, modeled, and incised
Chest/Breasts Adornment: see Necklace and Chest/Breasts -
Belly: flat? (need to see in person) - modeled
Hips: narrowing - modelee
Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué
Arms: see Chest/Breasts for arm-wings -
Arm Decoration: see Chest/Breasts -
Hands: (need to see in person) -
Back: (need to see in person) -
Buttocks: (need to see in person) -
Tail: (need to see in person) -
Legs: seated with feet dangling off stool - modeled
Leg Decoration: (need to see in person) -
Feet: -
Accoutrements: stool with four legs and two crocodilian(?) heads - modeled
Other: two birds on posts at shoulders appliqué and modeled



Drawing by Laura Wingfield, based on an object on view at the Jade Museum in San José, Costa Rica

122. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

INS# -

Brief Description: Effigy of a Woman and Child Seated on a Stool

Gender: Female and Unknown

Age: Mature Adult with infant

Animal: Human

Head/Hair/Headwear: skullcap with some three-dimensional adornment at sides? (need to see out of case for more detailed examination) - appliqué and modeled

Face Decoration: none -

Eyes: oval, vacuous - appliqué oval clay pellets

Eye Brows: arched - appliqué strips

Eye Lashes: none -

Nose: wide, triangular, with nostrils slightly visible at underside - appliqué and modeled

Mouth: wide, thick, and pursed - appliqué and modeled

Ears: curved and pressed to the head (human) - appliqué and modeled

Ear Adornment: (need to see outside of case) -

Neck: medium? (need to see outside of case) - modeled

Necklace: none? (need to see outside of case) -

Chest/Breasts: obscured by arms and infant-child in lap (need to see outside of case) -

Chest/Breasts Adornment: (see Chest/Breasts) -

Belly: see Chest... -

Hips: see Chest... -

Pubic Region: obscured by infant-child in lap (need to see outside of case) -

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: none -

Hands: on thighs - modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: seated with knees bent and bracing infant-child between them - modeled

Leg Decoration: none -

Feet: pointing downward with five toes visible - modeled

Accountrements: stool with four legs which both figures sit atop - modeled

Other: infant in lap wearing a small woven cap formed from an appliqué clay strip as brim and appliqué pellets as decorative nodules atop the brim; the child squats between its mother's legs and rests its p.l. arm over her knee and holds its p.r. arm to its side modeled with appliqué hat, round eyes, triangular nose, and mouth similar to the mother's

123. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE
 Guinea Incised, Unincised Variety - Handmade earthenware
 CMNH# -

This piece is published in Hartman 1907.

Brief Description: Effigy of a Woman Holding a Baby and Seated on a Stool

Gender: Female and Unknown
 Age: Mature Adult and Infant
 Animal: Human

Head/Hair/Headwear: skullcap partitioned into quadrants by a set of solid stripes (seven at the front and eight at back, formed by eight and nine incisions, respectively) running from front to back but separated by one solid stripe (formed by two incisions) running from side to side "over" the central stripes; the four quadrants are decorated with punctate dots, which run in three rows, each parallel to the brim of the cap. - modeled and punctate

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none? -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and punctate (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved, large (human) - appliqué

Ear Adornment: earspools? -

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart, small - appliqué

Chest/Breasts Adornment: none -

Belly: obscured by baby in lap -

Hips: not too wide and not too narrow - modeled

Pubic Region: obscured by baby in lap -

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: none -

Hands: p.r. on waist with three hands visible (in photograph); p.l. presumably holding baby (not visible in photograph) - modeled and appliqué

Back: curved, perhaps suggesting normal seated posture or protruding? -- a large firing hole is visible at the center of the back - modeled

Buttocks: abstract - modeled

Tail: none -

Legs: seated, bent at the knees with feet at edge of stool - modeled

Leg Decoration: none -

Feet: protruding outward with no toes visible in the photograph; the feet rest on the edge of the stool seat. - appliqué and modeled

Accoutrements: stool with four legs and at each end of the table (stool seat) two animal heads with curled snouts (felines or crocodilians?) - modeled and appliqué

Other: baby wearing a cap with eyes and mouth similar to the mother's; hands are on thighs and legs and feet press against the mother's p.r. knee, while the baby's head rests on her p.l. thigh. modeled and appliqué

124. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

GMSD-1997-ill.6a -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 6a.

Brief Description: Effigy of a Woman Holding a Baby and Seated on a Stool

Gender: Female and Unknown

Age: Mature Adult with Infant

Animal: Human

Head/Hair/Headwear: skullcap - appliqué and modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: lightly modeled ridges? - modeled

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and modeled

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved and pressed to the head (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: p.r. is flat or has come off? P.l. seems obscured by the infant's head. - appliqué and modeled

Chest/Breasts Adornment: none (see Other) -

Belly: obscured by infant but appears to recede into waist - modeled

Hips: wide but tapering - modeled

Pubic Region: obscured by infant? (need to see in person) - modeled

Arms: p.r. is bent at the shoulder and comes in at the side for the hand to rest on the thigh; p.l. is bent at the shoulder to turn inward to cradle the infant? - modeled

Arm Decoration: p.r. is incised in horizontal band running from shoulder front to back (power joint sign?); need to see p.l. in person - incised

Hands: p.r. rests on p.r. thigh with four digits visible; need to see p.l. in person. - modeled and incised

Back: need to see in person - modeled

Buttocks: need to see in person -

Tail: none? (need to see in person) -

Legs: seated, bent with feet resting on edge of stool - modeled

Leg Decoration: vertical panel on each calf front with interwoven design - incised

Feet: blended into mother's torso? - modeled

Accoutrements: stool with four legs and projecting animal head on each end (feline or saurian? -- abstract) - modeled

Other: infant in lap appears to grab the mother's p.l. breast, while it rests its behind on her p.l. thigh and is held in place by the mother's p.l. arm modeled with appliqué facial features and arms



Photography by Jeff Wells, included with permission of the Denver Art Museum

125. Fragment

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

4.2 x 7 x 4.5

DAM1995.491 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel Fragment with Appliqués of a Man and Woman Engaging in Foreplay

Comments: This fragment is highly unusual for Nicoyan art. While Nicoyan artists often depicted pregnant women, erect phalluses, or intersexed individuals, depictions of sexual encounters between males and females is rare. See Ferrero 2000 [1975]: 124, ill. I-115 for an example of a heterosexual couple presumably engaged in vaginal intercourse while the man stands behind the woman. Again, like the midwifery scene in cat. no. 126, the image here was interred in an elite Nicoyan grave and probably represented foreplay leading to procreation and eventual birth/rebirth of the spirit of the deceased.

Gender: Male and Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcaps? The hat shapes here mimic those of Guinea Incised examples in which the incisions imply woven textile patterns; because this piece is unincised I cannot say for certain if the hats were intended to appear woven, but I would suggest so. - modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: rounded - appliqué round clay pellets

Mouth: wide, thick, and agape - appliqué and modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by joins of heads to bodies

Necklace: none -

Chest/Breasts: obscured by large chins and for female by the male's arm across her chest and belly - modeled

Chest/Breasts Adornment: none -

Belly: see Chest/Breasts - modeled

Hips: wide - modeled

Pubic Region: female's is obscured by the male's hand over it, while the male's genitalia are prominent - male's are three appliqué round clay pellets which signify his testes and phallus

Arms: female's p.r. arm appears broken off, while her p.l. arm, if there was one, is obscured by the male's p.r. arm across her chest and belly; male's p.r. arm reaches across the female's chest/belly and thigh to her vagina, while his p.l. arm rests at his side - appliqué and modeled

Arm Decoration: none -

Hands: see Arms - appliqué and modeled

Back: appliqué - not visible because figures' backs are attached to the fragmentary vessel wall

Buttocks: see Back -

Tail: see Back -

Legs: lying down with knees slightly bent - modeled

Leg Decoration: none -

Feet: pointing outward with four(?) toes visible and painted red (damaged) -

Accoutrements: none -



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126. Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety - Handmade earthenware with burnished salmon slip

10.8 x 15.9 diam.

DAM1993.809 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lid with Appliqués of a Birthing Woman and Midwife

Comments: It should be remembered that this piece was most likely found in a tomb and that is made in one of the finest Greater Nicoyan ceramic styles, Guinea Incised, not a utilitarian ware. The seemingly simple vignette of a birthing woman aided by a midwife should be set in the context of an elite Nicoyan grave. The birthing scene includes a midwife with large earspools, indicative of high status in society, but she wears no elaborate headwear, suggesting she is a low-level healer, possibly an awa. The pregnant woman wears even more elaborate, larger, pierced earspools and a small cap while birthing, leading us to believe the artist intended us to read her as a shamaness in birth, much like the earlier Rosales Zoned Engraved effigy vessels depicting pregnant or birthing shamanesses (e.g., cat. nos. 21 and 28). The scene is likely one of not only human birth on earth but also spiritual rebirth of the deceased in the spirit world with the help of a low-level healer and a higher status shamaness. (See cat. no. 125 for a related scene.)

Gender: Female

Age: Mature Adults

Animal: Human

Head/Hair/Headwear: seated figure seems to have hair swept back from the forehead as in Galo figures, such as in cat. nos. 85, 98, 104, 189, 191, 216, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57, and Stone 1977: pg. 93, fig. 138.206 for example; birthing figure is wearing a skullcap fitted to the head. - modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: thick - modeled ridges

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and pursed - appliqué

Ears: curved but mostly obscured by earspools - modeled

Ear Adornment: earspools, round, large with holes at centers - appliqué and cutout

Neck: medium-sized with space for firing holes - modeled and cutout (for firing holes)

Necklace: seated figure seems to have a curved appliqué line around the neck, perhaps suggesting a necklace. - appliqué and modeled

Chest/Breasts: protruding breasts high on the chest and spaced apart for both figures, although those of the

birthing woman appear larger - appliqué and modeled
 Chest/Breasts Adornment: none -
 Belly: seated figure's belly protrudes slightly and has a cutout hole (firing hole?) for her navel, while the birthing woman has a large belly with everted navel - modeled with appliqué navel
 Hips: wide - modeled
 Pubic Region: obscured by baby's head emerging? - modeled
 Arms: seated figure has her arms bent slightly at elbows and outstretched to grip thighs of the birthing woman; the birthing woman reaches her p.l. arm up above her head to grasp the lid rim (need to see in person again for other arm) - modeled
 Arm Decoration: none -
 Hands: see Arms -
 Back: straight(?) up for midwife and not visible for birthing woman - modeled
 Buttocks: not visible -
 Tail: none -
 Legs: legs of seated figure straddle hips of birthing woman, while legs of birthing woman straddle belly of midwife - modeled
 Leg Decoration: none -
 Feet: see Legs -
 Accoutrements: none -

127. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV / Transitional Period, 300-500 CE
 Guinea Incised, Unincised Variety? - Handmade earthenware
 INS# -

This piece is on view at the Jade Museum in San José, Costa

Brief Description: Vessel in the Form of a Squatting Pregnant Woman with Hands on Waist

Gender: Female
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: hair swept back (under vessel opening, which seems unrelated to the hair, as it is clearly delineated under the vessel opening) - modeled
 Face Decoration: none -
 Eyes: almond, vacuous - appliqué oval-shaped clay pellets with appliqué strips above and below each in a half-moon shape
 Eye Brows: arched - implied by ridges modeled into the clay around the eyes
 Eye Lashes: none -
 Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, and slightly agape - appliqué and modeled
 Ears: curved, small, and protruding from the head (human) - appliqué and modeled
 Ear Adornment: earpools? (need to see outside case) - appliqué and modeled
 Neck: short - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on chest and spaced apart with erect nipples - modeled with appliqué nipples
 Chest/Breasts Adornment: none -
 Belly: pregnant with everted navel - modeled with appliqué navel
 Hips: wide - modeled
 Pubic Region: abstract? (need to see outside of case in better light; there could be an appliqué pubic triangle) - modeled
 Arms: bent slightly at the elbows with shoulders jutting out - modeled

Arm Decoration: none -
 Hands: on waist with five digits visible - modeled
 Back: leaning forward - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: squatting - modeled thighs at base of vase with projecting knees and lower legs dangling on either side of the pubic region; the pose suggests parturition, especially when the figure is viewed from the side, where the leaning back is clearly visible.
 Leg Decoration: none -
 Feet: pointing downward, abstract(?) (need to see outside of case) - modeled
 Accoutrements: none -



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128. Therianthrope Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Guinea Incised, Unincised Variety? - Handmade earthenware with burnished brown slip fired in a reduced atmosphere

23.5 x 12.1 x 15.9

DAM1993.765 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Pregnant(?) Intersexed Survivor of Osteomalacia with Tail

Comments: This piece is unusual on several counts. The style is less refined than that of other Nicoyan pieces: the modeling is somewhat crude and misshapen; there are no decorative incisions or painted lines, and the salmon slip has been fired in a partially reduced atmosphere, giving it light coloring towards the bottom of the piece and darker near the top, suggesting it was fired upside-down (see Stone-Miller 2002a: 75, cat. no. 32 for an explanation of this Nicoyan firing technique in an earlier Rosales vessel, cat. no. 38 in this dissertation). The piece also seems to show a survivor of osteomalacia transforming into an animal with a tail, perhaps a monkey, feline, or bat. The upturned nose also suggests one of those three animals. The protrusions at front and back, squared forehead, and "knock knees" (*genu valgum*) are clear signs of rickets or osteomalacia. Other examples of survivors of osteomalacia do not depict them in transformation to their animal selves. The figure also seems to be intersexed, with clearly demarcated male genitalia and an everted navel extended out of a distended belly, one which appears pregnant. This piece perhaps suggests the promotion of special humans, such as disease survivors and intersexed individuals, to the role of shaman or shaman's apprentice in ancient Amerindian cultures (see Stone n.d. [2007]). This figure would be doubly special, as survivor of rickets and an intersexed human.

Gender: Intersexed?

Age: Adult (undetermined)

Animal: Animal-Human

Head/Hair/Headwear: squared hairline -- somewhat squared - appliqué strip

Face Decoration: none -

Eyes: oval, bulging - modeled with large irises and pupils painted black inside oval-shaped frame of appliqué strips

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thin, and slightly agape - modeled

Ears: small and implied by curling ends of appliqué ridge of hairline? - appliqué

Ear Adornment: none -

Neck: short - implied by join of head to body and space under the mouth/chin area

Necklace: none -

Chest/Breasts: protruding -- exhibiting a large central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets) - modeled with appliqué strips

Chest/Breasts Adornment: none -

Belly: distended -- protruding with everted navel and hanging low below osteomalacia hump and above genitalia - modeled and appliqué (for navel)

Hips: wide - modeled

Pubic Region: prominent male genitalia - modeled and appliqué

Arms: bent at the elbows with shoulders jutting out and forearms turned upward for arms to rest on either side of central hump - modeled and appliqué

Arm Decoration: none -

Hands: on front hump with five digits visible - modeled and appliqué

Back: protruding with tail rising up center - modeled

Buttocks: rounded - modeled

Tail: running up back of body, over the back hump, and curling at the neck under the back of the head (see my drawing) - appliqué

Legs: "knock-kneed" - modeled

Leg Decoration: none -

Feet: pointing downward with five toes visible on p.r. and four on p.l. (with far outside toe of p.l. lost) - modeled (and appliqué for toes?)

Accoutrements: none -



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129. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

41.3 x 35.6 x 31.8

DAM1995.735 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Squatting Pregnant Woman with Hands on Belly

Comments: This effigy of a birthing woman with fierce growl seems to epitomize the concept of Namàsia, the first Grandmother, at the mid stage in her life cycle as infantbearer. The high quality and excellent artistry evident here suggests this piece as a prototype for smaller Guinea Incised female effigies.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap? -- with serpentine strands flanked by double lines and emanating triangles running from forehead to back of head and (likely) across from side to side, creating a basic Amerindian cross - modeled (cap) and incised (decoration)

Face Decoration: serpentine strands framed by double lines with emanating triangles or dots (abstractions of the triangles) on each cheek - incised

Eyes: almond, large, bulging - appliqué oval-shaped clay pellets with appliqué strips above and below in an almond shape

Eye Brows: implied by modeled eye ridges? - modeled

Eye Lashes: none -

Nose: upturned and round with nostrils visible as well as a long nose ridge - modeled

Mouth: wide, thick, and open showing a mouth full of teeth - modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earpools, round with holes at centers - appliqué and modeled

Neck: long - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples - appliqué and modeled

Chest/Breasts Adornment: serpentine strands framed by double lines with emanating triangles or dots (abstractions of the triangles) run around the neck and meet at the center above another vertical identical pattern which runs from just below the neck to above the navel. To each side, off of this central serpentine strands motif, runs another serpentine strands motif under each breast. Each breast is adorned with a series of hatched triangles pointing towards the nipple running in a circle on the breast. - incised

Belly: protruding with large everted navel decorated with concentric circles and surrounded by an incised double simple Amerindian cross - appliqué, modeled, and incised

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent female genitalia - modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: (need to see in person again) - incised

Hands: on belly with five digits visible on each - modeled

Back: no decoration -

Buttocks: (need to see in person again) - modeled

Tail: third tripod leg - modeled

Legs: squatting - modeled

Leg Decoration: vertical lines along thighs and horizontal lines along calves - incised

Feet: pointing down with five(?) toes visible - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

130. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

23.5 x 20.6 x 20.3

DAM1993.719 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Effigy of a Squatting Pregnant(?) Kyphotic Woman with Hands on Waist

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap partitioned by serpentine strands strips into quadrants with mat pattern - modeled and incised

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets with incision to show irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide with a mouth full of gritting teeth - appliqué and modeled

Ears: curved, large and projecting from a flange at the side of the head - appliqué and modeled

Ear Adornment: earspools, round and medium-sized with holes at centers - appliqué and cutout (for centers)

Neck: medium-sized with firing and/or pendant holes - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples and clearly delineated areolae (denoted by an incised circle around the base of each mammilla) - appliqué, modeled, and incised

Chest/Breasts Adornment: Amerindian cross emitting from each breast -- incised arms come from the top, bottom, and sides of each breast, which appears as three concentric circles in three dimensions (base of breast, base of areola, base of nipple); the arms of the crosses at each breast are filled with squares with circles inside, and each arm ends in rectilinear loops at the corners; all arms emanate incised hatch lines. - incised

Belly: rounded as is entire chest; belly is decorated with incised Amerindian cross with flourishes? -- at location of navel (although not clearly demarcated) are two concentric solid diamonds (three incised diamond outlines); emerging from each corner of the ou - modeled with incised designs

Hips: wide - modeled

Pubic Region: prominent female genitalia - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: serpentine strands within frames with rectilinear loops at corners and emanating hatch lines - incised
 Hands: on waist with five(?) digits and an appliqué strip denoting back of hand or wristband(?) visible on each - modeled
 Back: (need to see in person once more) -
 Buttocks: rounded and acting as a third "leg" or support with a firing hole - modeled and cutout
 Tail: cone-shaped third tripod "leg" or support; Jane Day suggests this represents a stool (DAM archives). -
 Legs: squatting (in pose of parturition?) - modeled
 Leg Decoration: serpentine strands pattern in most abstract, rectilinear form (as on stamp DAM1993.867); this pattern is flanked by two solid lines (formed by edge of main pattern, one incised central line, and an outer incised line with outward-pointing emanating hatch - incised
 Feet: turned toward each other with five(?) toes visible - modeled
 Accoutrements: none -



Photography by ARCC staff and drawing by Laura Wingfield, included with permission of the Anthropological Research and Cultural Collections of the University of Kansas

131. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (red-brown 2.5 YR 4/6)

13.5 x 15.8 x 18.5

ARCC-A0134-0197 - Ex coll. Michael Alberry

Provenance/Collection Information: 1960s

Brief Description: Tripod Bowl in the Form of a Squatting Pregnant Woman with Hands on Knees

Comments: This figure appears to be preparing to give birth or in the process of doing so. There is no depiction of the vagina, however, as in other examples. Her breasts and navel are rather large for Nicoyan figures, and the navel is further emphasized by the rather elaborate incising encircling it and emanating in four directions. The protrusion of her navel out into space also likely references the axis mundi in the center of the four directions, east, west, up, and down for the Bribri so perhaps the same for the presumably Chibchan-speaking peoples in Greater Nicoya at the time this piece was manufactured. The navel design is similar to painted ones on Rosales Zoned Engraved, Rosales Variety figures (see the sketch of this piece's navel design), while the "body decoration" of incised serpentine strands wraps around the bowl rim from shoulder to shoulder of the figure.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle and partitioned into two rounded "buns" on each side of the head with the edges of the buns decorated with punctate dots (see cat. no. 205 for a version in black) -

modeled and punctate
 Face Decoration: none -
 Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: none -
 Eye Lashes: none -
 Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)
 Mouth: wide, thick, and slightly agape - appliqué
 Ears: none? -
 Ear Adornment: none? -
 Neck: abstract - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest and large with erect mammillas - appliqué
 Chest/Breasts Adornment: none -
 Belly: protruding with everted navel; the everted navel suggests the late stages of pregnancy. The area surrounding the navel is decorated with a curvilinear directional marker with cross-hatched weave patterning (see drawing), similar to painted designs on earl - appliqué (for navel) and incised (for designs)
 Hips: abstract - implied by vessel form
 Pubic Region: abstract - implied by vessel form
 Arms: bent at the elbows with shoulders jutting out - appliqué
 Arm Decoration: none -
 Hands: on thighs with no digits visible - modeled
 Back: abstract in form but covered in incised twisted strands motif running from shoulder to shoulder of the figure - implied by vessel form (and incised for designs)
 Buttocks: abstract - implied in vessel form
 Tail: none -
 Legs: squatting - modeled
 Leg Decoration: none -
 Feet: abstract - modeled
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

132. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (7.5 YR 3/4) fired in a reduced atmosphere

12 x 21 x 29

MNCR23827 - Ex coll. Sra. María E. Jiménez de Royá, 1974

Brief Description: Rectangular Vessel in the Form of a Reclining Woman

Comments: This piece likely had a male mate at one time (see **Ch. 5 Guinea Incised**). The stamp patterns on the knees of this effigy are similar to stamp cat. no. 284, although the stamp does not include dots inside the circles, as are punctuated on the effigy. There also likely stamp patterns of serpentine strands along the

vessel body (as in stamp cat. no. 303, although the incisions are not clearly visible in the photograph).

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear? - modeled

Face Decoration: none -

Eyes: almond, vacuous - appliqué almond-shaped clay pellets with arching appliqué strip above

Eye Brows: none (unless the one arching appliqué strip was intended to represent an eyebrow) -

Eye Lashes: none -

Nose: upturned, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, open, and full of teeth - modeled

Ears: curved, protruding from the head (human) - modeled

Ear Adornment: none? (need to see in person again) - appliqué and modeled

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: vessel opening fills the space of the torso for this figure -

Chest/Breasts Adornment: interlocking frets in a panel running along the sides of the vessel walls near the rim (the sides of the figure) - incised

Belly: see Chest... -

Hips: wide - implied by vessel form

Pubic Region: prominent female genitalia - appliqué and modeled

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching down the figure's sides - modeled clay coils

Arm Decoration: none? -

Hands: at sides with four(?) digits visible on each (need to see in person again) - modeled

Back: underside of vessel (need to see in person again for fuller description) - modeled

Buttocks: see Back -

Tail: none -

Legs: bent at the knees and supporting the figure in a "back bend" - modeled

Leg Decoration: concentric circles at power point/joint of hips/upper thighs -- center-most circle is a continuous incised line, followed by a dotted (punctate) line, followed by another continuous incised line, then another farther out, then another dotted circle, and f - incised and punctate

Feet: abstract, pointing away from the body - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

133. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip fired in a reduced atmosphere

9.2 x 22.5 x 26

DAM1993.849 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Bowl in the Form of a Reclining Woman

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? Some striations at the top and sides of the head perhaps suggest a cap. - modeled and incised

Face Decoration: serpentine strands across the forehead, which appear almost more as rectilinear interlocking frets, with a row of vertical hatch lines above the eyes. It is possible that this patterning is also intended as part of a cap. - incised

Eyes: almond, bulging - appliqué almond-shaped clay pellets (darkened) for the irises and pupils and two appliqué strips (darkened) above and below

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué

Mouth: downturned, wide, thick, pursed - appliqué

Ears: not visible due to modeled ridge representing a cap or hair running down to the earpools -

Ear Adornment: earpools, round, small with holes at centers - appliqué

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: rounded, implied by form of vessel lip; otherwise, not visible due to vessel opening where chest would be - modeled

Chest/Breasts Adornment: serpentine strands -- on either side of the chest/vessel body are panels of two nested incised rectangles with incised serpentine strands, consisting of a set of two solid strands (three incised lines) intertwined with a set of three solid strands (three incised lines). Small hatch marks emanate off some of the lines in the rectangles. - incised

Belly: vessel opening -

Hips: wide - implied by vessel form

Pubic Region: prominent female genitalia - modeled and incised

Arms: bent at the elbows and turned up to rest high on the upper arms - modeled

Arm Decoration: serpentine strands -- running lengthwise on the arms, much like on the sides of the vessel - see Hands

Hands: grasping the shoulders with five fingers visible on each and wristbands of four parallel incised lines with punctate dots between the upper most and lower most lines - modeled and incised

Back: underside of vessel -

Buttocks: underside of vessel -

Tail: none -

Legs: bent at knees and turned inward towards the pubic region - modeled

Leg Decoration: serpentine strands -- as on arms - incised

Feet: abstract and pointing outward from body - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

134. Male Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip fired in a reduced atmosphere

11.4 x 29.2 x 16.8

DAM1993.771 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rectangular Vessel in the Form of a Reclining Man

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: bare? Implied hairline from ridge? - modeled

Face Decoration: interlocking frets in a horizontal rectangular frame on forehead; incised circle on forehead at bottom corners of rectangle; incised circles at corners of mouth - incised

Eyes: round, vacuous, sunken - modeled deepset circles with two incised concentric circles -- inner one for pupil and iris and outer for sclera?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and modeled

Mouth: wide, thick, and pursed - appliqué and modeled

Ears: curved, large, and pressed against head - modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: abstract - implied by vessel opening

Chest/Breasts Adornment: serpentine strands? -- on either side of vessel opening is an incised rectangular panel with geometric patterns which appear to be the serpentine strands motif, although damage to the piece and subsequent reconstruction make decipherment of designs difficult. - incised

Belly: abstract - implied by vessel opening

Hips: abstract - implied by join of vessel corners to thighs

Pubic Region: prominent male genitalia with large erect phallus decorated with two bands of incised hatch marks - appliqué, modeled, and incised (for bands)

Arms: bent at the elbows with shoulders jutting out and forearms turned upward for arms to rest on either side of chin - appliqué

Arm Decoration: none -

Hands: on chest under chin with five(?) digits visible on each - appliqué and modeled

Back: abstract - implied by vessel underside

Buttocks: abstract - implied by vessel underside

Tail: none -

Legs: the vessel has three supports, one of which is cone-shaped and at the head end of the vessel; the other

two double as the figure's legs and appear to support the figure as it leans backwards in a back bend; they are hollow modeled legs with nubbin feet. - incised

Leg Decoration: rectilinear spirals(?) with emanating hatch lines on the thighs or possible at the kneecaps and, on the calves, there are horizontal rectangular panels with interlocking frets (possibly serpentine strands) and emanating hatch lines -- surface depositions - incised

Feet: abstract - modeled

Accoutrements: none -

135. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware

DR# -

This piece is published in Stone 1977: 50, fig. 53 (top and underside views).

Brief Description: Bowl in the Form of a Birthing(?) Woman

Comments: The design of this vessel is unique: the figural form is only clearly legible from the underside. The rear of the figure's head, arms, and legs are sculpted on the top side, while the figure's back is implied through the vessel opening.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back(?) - modeled

Face Decoration: rectilinear designs incised on forehead(?) (need to see in person) - incised

Eyes: almond, bulging - appliqué oval-shaped clay pellets with appliqué strips above and below in an almond shape

Eye Brows: thick with clear hair delineation through grooves - appliqué, modeled, and grooved

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: downturned, thick, wide, and slightly agape - modeled

Ears: curved and pressed to the head (human) - appliqué and modeled

Ear Adornment: (need to see in person) -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding breasts, small but "perky" - appliqué and modeled

Chest/Breasts Adornment: interlocking frets with dots inside each fret run down the center of the chest, which is framed in a large trapezoid with hatch marks emanating outward. Below each breast is a rectangle with incised squares, rectangles, and frets. The patterns seem to represent textile motifs, but they are not as legible as on other figures. - incised

Belly: protruding - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia with open labia, suggesting birthing in progress - modeled

Arms: bent at the elbows with shoulders jutting out and arms upraised to the clavicle - modeled

Arm Decoration: The upper arms are decorated with what appears to be a square with outwardly emanating hatch marks filled with frets. The lower arms below the elbows and the wrists are each adorned with horizontal bands, some with emanating hatch marks. - incised

Hands: gripping clavicle and shoulders with five digits visible on each; it is as if the mother is struggling while giving birth. - modeled

Back: see Comments - modeled

Buttocks: see Comments - modeled

Tail: none -

Legs: squatting - modeled

Leg Decoration: spiral on each inner thigh; these spirals are the ends of the pattern above the vulva of double incised lines with downward emanating hatch marks. The lower legs are decorated in the same manner as the lower arms. - incised

Feet: pointing downward - modeled

Accoutrements: none -

136. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety? - Handmade earthenware with burnished salmon slip

INS# -

This piece is on view at the Jade Museum in San José, Costa

Brief Description: Tripod Bowl in the Form of a Birthing(?) Woman

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back? (need to see outside of case) - appliqué and modeled

Face Decoration: none, unless round clay appliqués as/for cheeks are thought to be facepaint - appliqué

Eyes: round, vacuous - appliqué round clay pellets

Eye Brows: arched - appliqué ridges

Eye Lashes: none -

Nose: wide, rounded, flat - appliqué and modeled

Mouth: wide, thick, and pursed - appliqué and modeled

Ears: obscured by hair -

Ear Adornment: ear spoons with cutout centers - appliqué, modeled, and cutout

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: p.l. breast visible but p.r. breast is covered by the p.r. hand - appliqué round clay pellet

Chest/Breasts Adornment: none -

Belly: pregnant/abstract -- rounded vessel form and figure's pose suggest extended belly - modeled

Hips: abstract -

Pubic Region: abstract -

Arms: p.r. runs from neck area across chest; p.l. doubles as one of the tripod legs and emerges from the vessel underside, bends at the "elbow" and turns up to hold the head. - appliqué clay strip for p.r. and modeled third tripod leg for p.l.

Arm Decoration: none -

Hands: p.r. is abstract and rests on chest over space for p.r. breast; p.l. holds up head (need to see outside of case for more detailed examination) - appliqué oval clay pellet for p.r.; modeled(?) for p.l.

Back: abstract, suggested by vessel form and decorated with rectilinear incised decoration (need to see outside of case) - modeled with incised decoration

Buttocks: abstract? (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: squatting - appliqué clay strips emerging from vessel body as knees and lower legs. The vessel, however, has three tripod legs (see Arms and note that I need to see the piece outside of its case to better discuss these).

Leg Decoration: none -

Feet: human feet are implied by modeled bumps at the ends of the appliqué strips that serve as human legs - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft

137. Female Effigy Vessel

Greater Nicoya, Costa Rica, San Vicente de Bolson, Nicoya, where found by Felix Wiss (see Wiss Book 2, No. 309, N-HG archives), Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (5 YR 5/4)

11.3 x 22 x 20.2

W0723 - Collection Felix Wiss

Provenance/Collection Information: c. 1907

Brief Description: Tripod Bowl in the Form of a Birthing(?) Woman

Comments: This birthing woman effigy vessel is still elegant, even though eroded and damaged. At center right in the interior of the bowl, a "kill hole" or looter's hole has been filled. The slip is eroded in some locations, particularly along the edges of the incisions of the twisted strand motif on the "front" or "belly" side. A large (over 5 cm) long appliqué at the rim and another appliqué below are now missing. Both would have fallen, anatomically-speaking, below the figure's navel and most probably were her legs, parted for giving birth. The figure's grimace mimics that of a woman in the throes of labor, and her appliqué four-fingered hands press upon her belly/the bowl. Her body is decorated with a framed serpentine strands motif which encircles the entire bowl and also adorns her skullcap. This motif is common among Guinea Incised vessels, particularly of pregnant and/or powerful women. Also somewhat common among Guinea effigies, she also has two clay pellet appliqués at the corners of her mouth. One of the back vessel legs appears to be of mostly, if not entirely, modern manufacture, while the other has been reattached in modern times. As is typical of Guinea Incised wares, the decorations appear to have been made before the vessel was fired (i.e. pre-fired incisions).

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap(?) with serpentine strands motif -- appliqué runs from forehead down back of head with incised motif in panel outlined with a single incised line. This skullcap is unusual in that it is not almond-shaped and sitting laterally on the head; it is possible its shape and decoration of intertwined strands signal hair instead of a cap. - appliqué and incised

Face Decoration: none -

Eyes: almond, bulging - appliqué almond-shaped clay pellets, with appliqué strips above and below in an almond shape (not tangent at their ends)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, oblong, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thick, open, full of teeth, with distinct corners (appliqué round clay pellets) - appliqué and modeled

Ears: curved, projecting from the head slightly (human) - appliqué and modeled

Ear Adornment: none -

Neck: medium (damaged; large crack visible) - modeled

Necklace: none -

Chest/Breasts: bulging, following vessel form - modeled

Chest/Breasts Adornment: serpentine strands in a panel with emanations -- Running horizontally on the exterior wall of the vessel or vertically down the figure's chest and belly to the navel is an incised panel. The panel is framed by two incised concentric rectangles with hatch marks on the two longest sides; in the interior rectangle inscribed "S"s nest together to give the appearance of intertwined snakes. - incised

Belly: pregnant with everted navel (an appliqué) -- bulging, following vessel form - modeled with appliqué

Hips: abstract - modeled, implied in vessel form

Pubic Region: abstract, damaged (see Comments) - modeled

Arms: p.r. bent slightly at the elbow with shoulder jutting out and forearm resting on the belly; p.l. bent at the elbow with shoulder jutting out and forearm reaching for the belly (this arm is one of the vessel's tripod legs) - modeled

Arm Decoration: wristband - appliqué

Hands: on belly with four digits visible on each - appliqué and modeled

Back: serpentine strands -- The back of the figure is the rear of the vessel. It is decorated with two panels similar to the one at front. There is an additional incised line running just under the vessel rim as well as two flanges with incised vertical lines, - incised with appliqués

Buttocks: abstract - modeled

Tail: none -

Legs: see Comments regarding human effigy legs; there are three tripod legs (see Arms for one) -- the other two are pointed vessel supports. - modeled

Leg Decoration: none -

Feet: see Legs -

Accoutrements: none -



Photography by ARCC staff, included with permission of the Anthropological Research and Cultural Collections of the University of Kansas

138. Male Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (from red-brown 2.5 YR 5/6 to brown = 7.5 YR 4/4)

9 x 19.4 x 17.7

ARCC-A0079-0197 - Ex coll. Michael Alberry

Provenance/Collection Information: 1960s

Brief Description: Tripod Bowl in the Form of a Reclining Man

Comments: This vessel is one of a few I have seen of males reclining as vessels in the Guinea Incised style. The creativity of the Guinea artist is seen here in the miniaturized right arm and leg, formed to fit along the vessel body, while the left arm and leg are larger because they function also as supports for the bowl, with the left arm reaching back upward so the hand can rest at the back of the head (but not coming all the way to the right side of the body as one might think from the appliqué protruding from the hat at that side). The figure's hat is broken at the p.l. side of the figure. Incised serpentine strands run down the figure's torso and along the body of the vessel from head to genitalia of the figure. The figure has eight toes on his left foot and five on his right and four fingers on his left hand and none on his right. He seems to be in a meditative trance with large, bulging eyes and mouth slightly agape. His erect penis could also betray the trance state

(Compare to cat. no. 33). There are numerous cracks and abrasions across the surface of the piece.

Gender: Male

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- skullcap? crowned hat with brim fitted to head? broken at p.r. side - modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué

Ears: obscured by earpools -

Ear Adornment: earpools, round and large with holes at centers - appliqué and cutout (for centers)

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: long horizontal (if viewed as a vessel but vertical if viewed as a human) panel with serpentine strands motif inside - incised

Belly: abstract - implied by vessel form

Hips: abstract - implied by vessel form

Pubic Region: prominent male genitalia - appliqué

Arms: p.r. bent at the elbow and miniaturized to fit along vessel rim next to the head; p.l. is bent at the elbow and also acts as a tripod leg. - appliqué (p.r.) and modeled (p.l.)

Arm Decoration: none -

Hands: p.r. is bent back inwards towards the head and shows no digits; p.l. emerges on the p.r. side of the figure's head with four digits visible, but the hand is not actually attached to the p.l. arm. - appliqué

Back: abstract - implied by vessel form

Buttocks: abstract - implied in vessel form

Tail: none -

Legs: p.r. bent at knee and miniaturized to fit along vessel rim above the genitalia; p.l. is bent at knee and also acts as a tripod leg. - appliqué (p.r.) and modeled (p.l.)

Leg Decoration: anklet - appliqué

Feet: p.r. has five toes and p.l. is flat-footed on the ground with eight toes - appliqué and modeled

Accoutrements: none -



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139. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

20 x 42.5 x 28.9

DAM1993.685 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Bowl in the Form of a Birthing(?) Woman

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: bare - modeled

Face Decoration: none -

Eyes: almond, bulging - modeled with large irises and pupils highly burnished inside almond-shaped frame of appliqué strips

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, pointed, narrow - appliqué

Mouth: wide, thick, and slightly agape - appliqué

Ears: curved, large (human) for p.r., while p.l. is obscured by hand - appliqué

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced on either side of upraised arm with erect nipples - appliqué

Chest/Breasts Adornment: rectilinear decoration incised along chest/belly, but damage to surface makes determining design difficult, although they appear to be serpentine strands - incised

Belly: protruding as vessel wall (suggesting pregnancy?) - modeled

Hips: abstract - implied by vessel form

Pubic Region: prominent female genitalia between legs denoted by incised triangles -- three concentric upward-pointing triangles over two over one over one, all descending in size -

Arms: p.r. bent at the elbow with forearm resting diagonally on chest between breasts; p.l. bent at the elbow with forearm holding head up and also acting as one of three vessel legs - appliqué and modeled

Arm Decoration: rectilinear decoration incised along both arms, but damage to surface makes determining design difficult - incised

Hands: p.r. on chest between breasts with five digits visible; p.l. abstractly rendered holding head up - appliqué and modeled

Back: firing hole at back of head; decoration obscured by surface damage but appears to be serpentine strands as at front - modeled and cutout

Buttocks: abstract - implied by join of legs to vessel walls

Tail: none -

Legs: bent at knees with feet up in the air; two vessel legs double as the figure's legs, which, with her p.l. arm, hold her belly up from the ground - modeled and appliqué

Leg Decoration: obscured by surface damage -

Feet: upraised above figure's buttocks with four(?) toes visible on each - appliqué and modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

140. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip
 8.3 x 14 x 7.6
 DAM1993.943 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1987-09-01 (Sept) from Robert Huber

Brief Description: Tripod Vessel in the Form of a Reclining Human Transforming into a Feline

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Feline

Head/Hair/Headwear: bare? opening for vessel as crown of head - modeled

Face Decoration: "sunbursts" -- two incised concentric circles with incised emanating hatch lines -- one at the center of the forehead and one on each cheek - incised

Eyes: almond, vacuous - two thin appliqué strips surround a round cutout (for irises and pupils)

Eye Brows: thick - modeled

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large, human with impressions at centers - appliqué and modeled

Ear Adornment: none -

Neck: medium-sized - modeled

Necklace: none -

Chest/Breasts: protruding slightly because figure is reclining in a somewhat acrobatic pose (also possibly a position for birthing) - modeled

Chest/Breasts Adornment: mat pattern inside a large rectangular panel with emanating triangles -- two parallel incised lines run along the four sides of the chest/belly to create a rectangle; on the outermost line all around are incised triangles with hatch lines inside; inside the panel are incised lines crossing in a mat or weave pattern - incised

Belly: see Chest/Breasts -

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract - modeled

Arms: p.r. bent at the elbow with forearm upraised to hold up head; p.l. bent at the elbow and grasping the upraised knee - modeled

Arm Decoration: mat pattern wristbands -- on each forearm/wrist are incised two sets of two parallel lines which frame a panel of incised lines in a weave pattern, running around the arm - incised

Hands: p.r. on head; p.l. on knee -- with modeled digits difficult to discern due to erosion of the ceramic surface - modeled

Back: reclining at an angle - modeled

Buttocks: abstract - modeled

Tail: running up the back and supports the vessel as if it is a tripod leg - appliqué

Legs: p.l. bent at knee and projecting upward in air; p.r. bent at knee with calf parallel to the thigh and foot resting under p.r. buttock - modeled

Leg Decoration: "sunburst" on each thigh (see Face Decoration); anklets of two parallel incised horizontal lines - incised

Feet: facing each other, curved, with five(?) toes visible on each - modeled

Accoutrements: none -

Other: see Tail

141. Aquiline Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

INS# -

This piece is on view at the Jade Museum in San José, Costa

Brief Description: Rattling(?) Tripod Bowl in the Form of a Harpy Eagle with Articulated Head

Gender: Gender-Ambiguous

Age: Unknown

Animal: Bird

Head/Hair/Headwear: animal head -- tufts/double-crested - appliqué and modeled

Face Decoration: feathers? (appliqué ridges below eyes) - appliqué and modeled

Eyes: oval, vacuous - appliqué oval clay pellets with slits for irises and pupils(?)

Eye Brows: none -

Eye Lashes: none -

Nose: curved beak with visible cere as an appliqué on the crest of the beak - appliqué and modeled

Mouth: see Nose -

Ears: see Head Shape... -

Ear Adornment: none? (need to see outside of case) -

Neck: abstract - implied by space where the articulated head rests on the vessel rim and in its opening in the rim

Necklace: none -

Chest/Breasts: rounded - implied by vessel form

Chest/Breasts Adornment: none? (need to see outside of case) -

Belly: see Chest... - modeled

Hips: abstract - implied by vessel form between legs

Pubic Region: abstract - implied by vessel form? (need to see outside of case)

Arms: flanges of vessel double as the wing-arms of the figure - modeled

Arm Decoration: (need to see outside of case) -

Hands: none -

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: third tripod leg likely acts as a tail (need to see outside of case) -

Legs: two front tripod legs are bulbous at thighs and taper down to abstract slab feet-talons; each leg has an appliqué ball with a hole in it attached just above the feet (to imply another bird head for each foot? -- need to examine more closely outside the case) - modeled, hollow with firing slits on inside (possibly also clay rattle balls inside)

Leg Decoration: vertical stripes (need to see outside of case) - incised?

Feet: abstract; see Legs... - modeled

Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

142. Avian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

24.1 x 35.6 w

DAM2005.088a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Ring-Based Vessel in the Form of a Human Transforming into a Crested Bird or Duck

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bird-Human

Head/Hair/Headwear: animal head -- tufts, implied by multiple vertical appliqué strips within a pair of flat appliqué strips running from crown to back of head on each side of the central tufts - appliqué

Face Decoration: none -

Eyes: round, vacuous - appliqué round clay pellets

Eye Brows: arched - appliqué thin strips

Eye Lashes: none -

Nose: cere above beak/mouth - appliqué round clay pellets with cutout centers (2) for cere

Mouth: protruding beak slightly agape - appliqué and modeled

Ears: none -

Ear Adornment: none -

Neck: long enough to move up and down within the chest cavity (articulated) - modeled

Necklace: none -

Chest/Breasts: protruding (enough to hold ceramic plug for neck) - modeled

Chest/Breasts Adornment: serpentine strands -- rectilinear connected diamonds made of solid clay strips with a central incised line suggest intertwined threads; these run horizontally from side to side of the chest/bird breast. - cutout and incised

Belly: see Chest/Breasts -

Hips: abstract, obscured by vessel form - modeled

Pubic Region: (need to see in person again) -

Arms: project outward parallel to the beak/mouth; these "arms" merge with the two front flanges of the vessel to form wings for this avian-human. - modeled

Arm Decoration: serpentine strands (need to see in person again) - incised

Hands: project outward from arm/wings - modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: tail feathers are two back flanges on vessel rim, probably incised with serpentine strands motif (need to see in person again) - modeled

Legs: squatting - appliqué and modeled

Leg Decoration: three horizontal bands of incised parallel lines with punctate dots running between each pair; one at knee, second at mid-calf, and third at ankle - incised

Feet: pointing downward with five(?) toes visible - modeled

Accoutrements: stool implied in round pedestal - modeled and incised with serpentine strands



Photography by Jeff Wells, included with permission of the Denver Art Museum

143. Strigine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

12.4 x 13.3 diam.

DAM1993.857 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Vessel in the Form of a Human Transforming into an Owl (or Harpy Eagle?)

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bird-Human

Head/Hair/Headwear: animal head -- tufts, implied by three vertical appliqué strips, emerge from a modeled oval-shaped ridge, which encircles the entire face - appliqué

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets for the irises and pupils and two appliqué strips above and below

Eye Brows: thick - modeled

Eye Lashes: none -

Nose: curved beak with cere - appliqué and modeled

Mouth: see Nose -

Ears: none -

Ear Adornment: none -

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding - modeled

Chest/Breasts Adornment: none -

Belly: recessed under chest - modeled

Hips: wide - modeled

Pubic Region: abstract - implied by underside of vessel

Arms: wings, implied by appliqué flanges with incised parallel lines suggesting feathers - appliqué and incised

Arm Decoration: see Arms -

Hands: none -

Back: bulging out as back of bowl and incised at rim with serpentine strands in a panel -- strands are two incised lines intertwined with another pair of incised lines; the panel is two parallel incised lines forming a rectangle around the serpentine strands; e - modeled and incised

Buttocks: abstract - modeled

Tail: none? -

Legs: standing with appliqué oval clay pellets for knees and an appliqué horizontal strip at the ankles, suggesting human legs? - modeled and appliqué

Leg Decoration: none -

Feet: pointing downward with four(?) toes visible - modeled and appliqué (for toes)

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft

144. Saurian Effigy Pendant

Greater Nicoya, Costa Rica, San Vicente de Bolson, Nicoya, where found by Felix Wiss (see Wiss Book 2, No. 206, N-HG archives), Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety or Marbella Punctate Incised - Incised handmade earthenware with cream highlights (2.5 YR 9/2 & 8.5/2) and burnished brown slip fired in a reduced atmosphere (2.5 YR 3/4)
5 x 5 x 6.2
W0610 - Collection Felix Wiss

Provenance/Collection Information: c. 1907

Brief Description: Pendant of a Seated Human Transforming into a Crocodilian

Comments: The duality of the snake heads/breasts on the necklace of this figure is a good example of double readings in three dimensions in Costa Rican art. This double reading is also evident here in the sex or gender of the piece. While the piece is gender-ambiguous, it does appear to have an incised pubic triangle and hands on hips -- female traits. Unfortunately, the piece is in poor condition. It is missing its back half below a pendant loop just under the neck. The p.l. foot is missing. The pendant loop has been reattached with white glue, as has the p.r. leg. Dots are punctated and filled with white pigment along the trim of the hat and the scarf/double-headed snake -- these dots suggest the piece is Marbella Zoned Punctate, a style concomitant with Guinea Incised and almost identical but for the more frequent use of white washes and reduced atmosphere firings.

Gender: Female?

Age: Unknown

Animal: Human-Saurian

Head/Hair/Headwear: stacked headdress -- Three appliqué strips with punctate decoration ring the head; rising from these is a tall hat with a central crown and at each side a set of three appliqué vertical strips with the other strips decorated with punctate dots. - modeled, appliqué, and punctate

Face Decoration: none -

Eyes: rectangular -- two appliqué strips run horizontally with a slit between to indicate an eyeball, vacuous - appliqué and modeled

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout-mouth -- The upper and lower lip are modeled flaps; between them the artist cut out spaces in the clay to make teeth - modeled and cutout

Mouth: fierce - see Nose Shape

Ears: curved, projecting from the head slightly (human) - appliqué and modeled

Ear Adornment: earpools with holes cutout at centers - appliqué, modeled, and cutout

Neck: short - modeled

Necklace: appliqué strip with punctate dots runs from each side of the neck down to the chest with ends that appear like snake heads from the side and breasts from the front - appliqué

Chest/Breasts: see Necklace - appliqué

Chest/Breasts Adornment: see Necklace -

Belly: bulging slightly - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out and forearms resting on the belly - modeled

Arm Decoration: none -

Hands: on belly, abstract - modeled

Back: obscured by pendant loop at back - modeled

Buttocks: missing -

Tail: none extant -

Legs: seated, outstretched - modeled

Leg Decoration: none extant -

Feet: missing? -

Accoutrements: see Back -

145. Saurian Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished red-brown slip

MRG# -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 10b-left.

Brief Description: Effigy of a Standing Woman Transforming into a Crocodilian

Comments: This piece is a nice example of one of a pair of male and female Guinea Incised effigies (see cat. no. 146). The figure, like many Guinea pieces, is slipped primarily in a salmon-tan-orange base coat, which was then incised for designs; this piece, however, was only slipped in the salmon hue on the torso and arms; the head, hat, pubic region, and legs appear to have been left buff (or possibly slipped in a light cream, although I need to examine the piece in person to know for certain). The incised design running down the chest and belly of this female effigy is a mixture of the patterns of two roller stamps, cat. nos. 290 and 291. One stamp (cat. no. 290) consists of two squiggle lines flanked by a single straight line on either side, while the other (cat. no. 291) has three squiggle lines flanked by a single line with emanating triangles on each side. The design on the effigy, when read in negative space (what is left salmon by the incised lines), is two squiggles flanked by two straight lines and one straight line with emanating triangles on each side.

Gender: Female

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: stacked headdress? An appliqué strip runs around the head as the brim of the hat; emerging from this strip is a straight-walled hat with a curved crown; the only decoration on the hat appears to be an appliqué sideways "L" at front. - modeled with appliqué

Face Decoration: appliqué strip running along the side and jawline of each side of the face? (part of the crocodilian mask? I need to see this piece in person.) - appliqué

Eyes: almond, vacuous - appliqué clay strip, which arches out from the snout and up and then down and back around to its starting place, forming an almond shape and leaving an open space at middle (indicating the eyeball)

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout-mouth -- two appliqué strips parallel each other and project outward in a curve to form the upper and lower lips, with the lower slightly larger; within these are modeled teeth; above these lips are appliqué discs suggesting nostrils and - appliqué and modeled

Mouth: see Nose Shape -

Ears: obscured by earspools(? -- need to see in person) -

Ear Adornment: earspools with holes at centers - appliqué strips bent to meet ends(? -- need to examine in person)

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped chest with protruding breasts high on the chest and spaced apart with large erect nipples - modeled with appliqué

Chest/Breasts Adornment: see Comments - incised

Belly: bulging slightly - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia(? -- appears to be in the published photograph) - appliqué and modeled

Arms: p.r. bent at the elbow with forearm projecting into space; p.l. bent at the elbow with forearm lifted up - modeled

Arm Decoration: none -

Hands: p.r. gripping a pointed tubular implement with four digits visible; p.l. appears in the published

photograph also to be holding a tubular tool, but I need to see the piece in person to determine if the implement is different or the same. Based on other ex - modeled

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: standing - modeled

Leg Decoration: power joints? -- at each knee area (the proportions are askew here) is a set of appliqué: central pointed conical protrusion over a horizontal strip over a row of round clay pellets over another horizontal strip. - appliqué and modeled

Feet: arched slightly to support standing effigy with five toes visible on each - modeled

Accoutrements: implements or tools -- see Hands and M TL-3034 - modeled

146. Saurian Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished red-brown slip

MRG# -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 10b-right.

Brief Description: Effigy of a Standing Man Transforming into a Crocodilian

Comments: See the mate to this piece, cat. no. 145.

Gender: Male

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: stacked headdress? This headdress is similar to that of its mate but is squarer in overall form. - modeled with appliqué

Face Decoration: appliqué strip running along the side and jawline of each side of the face? (part of the crocodilian mask? I need to see this piece in person.) - appliqué

Eyes: almond, vacuous - appliqué clay strip, which arches out from the snout and up and then down and back around to its starting place, forming an almond shape and leaving an open space at middle (indicating the eyeball)

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout-mouth -- two appliqué strips parallel each other and project outward in a curve to form the upper and lower lips, with the lower slightly larger; within these are modeled teeth; above these lips are appliqué discs suggesting nostrils and - appliqué and modeled

Mouth: see Nose Shape -

Ears: obscured by hand(? -- need to see in person) -

Ear Adornment: -

Neck: short - modeled

Necklace: none -

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: serpentine strands -- incised quadruple lines interlace with each other to create a twisted strands motif. The strands are framed within a vertical rectangular panel with a rectilinear volute at each corner. The panel is formed with double incised lines with outward emanating hatch lines. The two pair of lines running vertically are further decorated with an incised zigzag line running between each pair. The volutes are extensions of the horizontal double framing lines and turn inward to the panel. - incised

Belly: bulging slightly - modeled

Hips: wide - modeled

Pubic Region: prominent male genitalia - appliqué and modeled

Arms: p.r. bent at the elbow with forearm projecting into space; p.l. bent at the elbow with forearm lifted up

- modeled

Arm Decoration: none -

Hands: p.r. gripping a pointed tubular implement with four digits visible; p.l. appears in the published photograph also to be holding a tubular tool, but I need to see the piece in person to determine if the implement is different or the same. Also, the p.l. ar - modeled

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: standing - modeled

Leg Decoration: power joints? -- at each knee area (the proportions are askew here) is a set of appliqué: horizontal strip over a row of vertical oblong clay pellets over another horizontal strip? (need to see in person) - appliqué and modeled

Feet: arched slightly to support standing effigy with five toes visible on each - modeled

Accoutrements: implements or tools -- see Hands and M TL-3034 - modeled

Other: appliqué at back? (need to see in person)

147. Saurian Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety? - Handmade earthenware

DR# -

This piece is published in Stone 1977: 78, fig. 117.

Brief Description: Effigy of a Man Transforming into a Crocodilian(?) Seated on a Stool

Gender: Male

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: animal headdress -- miniature feline as headdress in place of a more common conical or stacked headdress for crocodilian-humans - modeled

Face Decoration: none -

Eyes: almond, closed - modeled

Eye Brows: none -

Eye Lashes: none -

Nose: projecting with large nostrils -- crocodilian - modeled

Mouth: long, projecting, closed with no teeth visible -- caiman? - modeled

Ears: curved, large, and pressed to the head (human) - modeled

Ear Adornment: earspools, round? (need to see in person) - modeled

Neck: medium - modeled

Necklace: (need to see in person) -

Chest/Breasts: obscured by shield in p.r. hand but appears flat beyond that (need to see in person) - modeled

Chest/Breasts Adornment: (need to see in person) -

Belly: flat? (need to see in person) - modeled

Hips: narrow - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué

Arms: p.r. is bent at the elbow and holds a round shield and possibly arrows, spears, or feathers behind the shield; p.l. is bent at the elbow and holds a cup? (need to see in person) - modeled

Arm Decoration: (need to see in person) -

Hands: (need to see in person) -

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: seated with feet dangling off stool - modeled
 Leg Decoration: (need to see in person) -
 Feet: pointing downward with five toes visible - modeled
 Accoutrements: stool with curved seat and two slab legs(?) (need to see in person) - modeled
 Other: shield with concentric circles in p.r. hand(?); cup(?) in p.l. handmodeled



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

148. Saurian Musical Pendant

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with remains of burnished brown slip fired in a reduced atmosphere(?)

21.6 x 11.9 x 16

M1875 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: One of a Pair of Pendant Rattling Flutes in the Form of a Human Transforming into a Crocodilian

Comments: Curiously, this flute and what looks to be its companion piece, cat. no. 149, did not seem to enter the Mayer collection at the same time. The number for this piece, cat. no. 148, suggests that it entered the collection before 1983 -- numbers after 1879 were collected in 1983 or thereafter. The paperwork for cat. no. 149 states that it was purchased from Enrique Vargas on September 23, 1984. Vargas was one of the primary suppliers of pre-Columbian art for the Mayers from the 1960s onwards. Perhaps he did not show all his "wares" at one time, and the Mayers did indeed purchase these two like pieces at different times. No matter how or when the pieces were collected, they are almost identical with the primary difference being that cat. no. 149 is one-half a centimeter deeper and appears to be in slightly better condition. The two are large Amerindian flutes, often called ocarinas (the Spanish word for these), and are in the form of a squatting crocodilian-shaman. The finely incised serpentine strands patterning at back, the elaborate hat, the snout emanations, the large tubular bead pendant, and the legbands suggest the depiction of a very high status figure, perhaps an *uséköl* referenced by these instruments, likely played by his shamanic helpers to induce trance for his rituals?

Gender: Male? Intersexed?

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: cylindrical headdress -- The hat consists of a large outward and upward flaring brim with a central cylindrical protrusion rising from the crown of the head. Jane Day describes the headdress as

three-tiered and conical (DAM archives), akin to other Florescent Period examples, but this headdress seems slightly different from those. It appears to be the same as one depicted on a Guinea Incised male bat-shaman effigy at the MNCR (MCNR23083). At the back of the head is what might be long hair (possibly suggesting femininity too, as females are shown with long hair?). There are three appliqué rectangular panels on the back of the head and upper back -- the top runs horizontally below the brim of the hat on the back of the head; the second runs vertically from this top panel along the center of the back of the head down to the third panel; the third panel runs horizontally across the back between the shoulders. Each is incised with a rectangle border, and inside the two horizontal panels there is a pattern of crisscrossed incised lines forming a weave or mat pattern; inside the vertical panel is an incised "twisted strands" or "serpentine strands" pattern. - appliqué and modeled

Face Decoration: two appliqué strips (or one divided by a deeply incised line?) form a half rectangle on each side of the face, divided by the snout-mouth and its emanation; Jane Day has suggested that these strips represent part of a crocodile mask the human wears (DAM A - appliqué (and incised?))

Eyes: rectangular (see cat. nos. 149, 152, 156, and 170 for similar eyes), vacuous - cutout

Eye Brows: thick, straight - appliqué

Eye Lashes: none -

Nose: protruding snout-mouth with tongue(?) running out the center of the mouth and up under the lower lip (formed by an appliqué strip). The upper and lower lips are appliqué strips separated by a horizontal clay band with vertical incisions suggesting large, - appliqué and modeled

Mouth: see Nose Shape -

Ears: curved, small, protruding slightly from the head (human) - appliqué and modeled

Ear Adornment: earpools -- appliqué round clay pellets which fill the ears - appliqué

Neck: medium - modeled

Necklace: long necklace whose ends wrap around both ends of the long tubular bead hanging on the figure's belly; this bead is similar in shape to jade examples found archaeologically and thought to have been used not only for ornamentation but also in shamanic heal - appliqué strip with incised hatch marks (to suggest divisions between beads?)

Chest/Breasts: The chest puffs out as the form of the flute does, while the breasts are relatively small appliqués high on the chest and spaced apart, although their size could suggest femininity and make this piece a representation of an intersexed individual. - appliqué round clay pellets

Chest/Breasts Adornment: see Necklace... -

Belly: bulging - modeled

Hips: wide - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué and modeled

Arms: bent at the elbows with lower arm resting on the belly - modeled clay coils

Arm Decoration: power joints(?) -- three parallel horizontal incised lines at the shoulder and another set directly above the elbows; also, one appliqué strip at the wrist as a bracelet? - incised and appliqué

Hands: on belly with four(?) digits visible - appliqué, modeled, and incised (to differentiate digits)

Back: protruding? The back slopes down and outward according to the ocarina form; it is possible the artist also intended this form to represent a protruding back. The back has four evenly spaced holes for placing the fingers over to produce various musical notes - modeled

Buttocks: abstract - implied by flute form

Tail: mouthpiece could serve as a crocodilian tail - modeled with a cutout hole for blowing air into the flute

Legs: squatting - modeled

Leg Decoration: round "shields" on the knees and legbands on the calves -- two horizontal appliqué bands with appliqué round pellets between them - appliqué and modeled

Feet: flat and abstract - modeled

Accoutrements: none -



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

149. Saurian Musical Pendant

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with remains of burnished brown slip fired in a reduced atmosphere

21.6 x 11.9 x 16.5

M1894 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1984-09-23 from Enrique Vargas, Costa Rican dealer

Brief Description: One of a Pair of Pendant Rattling Flutes in the Form of a Human Transforming into a Crocodilian

Comments: See cat. no. 148 and the Arm Decoration description mentioned below.

Gender: Male? Intersexed?

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: cylindrical headdress -- -- see cat. nos. 148 and 152. -

Face Decoration: On this flute, the appliqué strips surrounding the face are incised with hatch marks. -

Arm Decoration: four pair of incised lines: one at shoulder, one above elbow, one below elbow, and last above wrist -



Photography by Jeff Wells, included with permission of the Denver Art Museum

150. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

13.6 x 15.9 x 11.4

DAM1995.778 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Human Transforming into a Bat

Comments: The handheld implements here are abstract, but the one at viewer's right appears to have the shape of a gourd rattle.

Gender: Gender-Ambiguous
 Age: Adult (undetermined)
 Animal: Human-Bat?

Head/Hair/Headwear: abstract -- crowned hat with brim fitted to head? basketry crown? -- The crown is decorated with vertical appliqué strips running between parallel horizontal appliqué strips which form the top and bottom of the crown. - modeled and appliqué
 Face Decoration: none -
 Eyes: oval, bulging - appliqué oval-shaped clay pellets
 Eye Brows: none -
 Eye Lashes: none -
 Nose: upturned and round with nostrils visible - appliqué and modeled
 Mouth: wide, thick, and slightly agape with round clay pellets at each mouth corner - appliqué and modeled
 Ears: abstract large oblong vertical? - appliqué
 Ear Adornment: none -
 Neck: abstract - implied by join of head to vessel body
 Necklace: appliqué strip running around neckline to just under the chin on both sides, at which point the appliqué strip on each side meets the sides of a horizontal rectangle "hanging" mid-chest/on the belly. - appliqué
 Chest/Breasts: obscured by necklace and objects in hands -
 Chest/Breasts Adornment: see Necklace -
 Belly: flat - modeled
 Hips: abstract, obscured by wings - modeled
 Pubic Region: abstract - modeled
 Arms: emerging from the wings and bent to hold objects close to the chest (see Hands) - appliqué and modeled
 Arm Decoration: none -
 Hands: p.r. grips a vertical shaft with five digits visible; p.l. grasps a bulbous object, possibly representative of a handheld gourd rattle (see Stone-Miller 2002a: 130, cat. nos. 276, 281, 283, 285 for ceramic versions from ancient Costa Rica). - modeled
 Back: Jane Day notes that the back is incised with triangles across the wings (DAM archives). - modeled
 Buttocks: (need to see in person again) -
 Tail: third tripod leg - modeled
 Legs: squatting - modeled
 Leg Decoration: none -
 Feet: abstract - modeled
 Accoutrements: implements -- blade in p.r. hand and gourd rattle in p.l.? - modeled

151. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV / Transitional Period, 300-500 CE
 Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip
 20.6 x 19.7 w.
 AMS-N-1128 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 82, cat. no. 15 (front and proper right side view).

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Ring-Based Vessel in the Form of a Man Transforming into a Bat

Comments: The incised patterns on the exterior vessel walls of this human-bat effigy combine clearly a feline's concentric circles or "rosettes" with a human's woven clothing within the serpentine strands motif. Even though the piece likely depicts an *uséköl* transforming into a bat, the message of shaman as jaguar --

synonymous with human-animal transformation and politico-religious leadership -- is encoded on the vessel as a signifier of the current action of the figure, transmogification.

Gender: Male

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: conical hat-large cone with three bands, the upper and lower decorated with punctate dots, while the middle band is made from rounded clay pellets pressed together - appliqué and punctate

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets with cutout circles for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, rounded, and wide with visible nostrils - appliqué

Mouth: wide with oval "corners" - appliqué

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools, round and small with holes at centers - appliqué and modeled

Neck: abstract - implied by join of head to vessel flanges

Necklace: two appliqué strips with punctate dots arching under chin - appliqué and punctate

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: decorated with three rows of appliqué round pellets with cutout circles alternating with four rows of punctate strips and divided by a central vertical punctate strip - appliqué and punctate

Belly: abstract - implied under body decoration

Hips: narrow - modeled

Pubic Region: prominent male genitalia with erect phallus flanked by testicles - appliqué

Arms: bent at the elbows with shoulders jutting out, but the figure also has wings in the form of the vessel flanges - appliqué (for arms) and modeled (for wings)

Arm Decoration: horizontal bands on each upper arm, consisting of a pair of incised lines at top and bottom, which frame two row of punctate dots; the "wings" are covered on the upper surface of the vessel flanges with incised rectangular frames filled with zigzag motifs (possibly also twisted strands but difficult to discern in the photographs) - incised and punctate

Hands: on chest with five (or six?) digits each - appliqué and modeled

Back: not visible because the figure abuts the vessel wall, but beyond the human-bat's back the vessel walls extend and are covered with incised geometric patterns of twisted strands with concentric circles or weave patterns in the interstices and weave pattern -

Buttocks: abstract - implied in vessel form

Tail: none -

Legs: squatting? bent slightly at the knees? - appliqué

Leg Decoration: legbands or at least horizontal leg decoration are implied on each leg (although the p.l. one was restored in modern times [Clifford 1985: 82]); the bands from top to bottom are: a protrusion at the kneecap with incised vertical hatchmarks, two appliqué s - appliqué and punctate

Feet: pointing downward with four (or five?) toes visible - appliqué and modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

152. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip fired in a reduced atmosphere
 23 x 21.5
 MNCR23083 -

This piece is published in Snarskis 1981b: 187, cat. no. 55.

Brief Description: Ring-Based Vessel in the Form of a Man Transforming into a Bat

Comments: The mottled surface appearance of this piece was achieved in the firing process. The typical Guinea Incised rich salmon slip was applied to most of the surface, but when the piece was fired, only parts of the surface received enough oxygen for the salmon to shine through. The other sections turned brown in the reduced oxygen atmosphere. The incised latticework of the ring base appears not to have been slipped at all, however.

Gender: Male
 Age: Mature Adult
 Animal: Human-Bat

Head/Hair/Headwear: cylindrical headdress -- large outward and upward flaring brim with a central cylindrical protrusion rising from the crown of the head. See cat. nos. 148 and 149 for comparable headdresses. - modeled
 Face Decoration: two horizontal appliqué strips along the forehead (eyebrows?) and one along each side of the jaw with round appliqués at the chin and on the cheeks - appliqué
 Eyes: rectangular (see cat. nos. 148, 149, 156, and 170 for similar eyes), vacuous - cutout
 Eye Brows: see Face Decoration -
 Eye Lashes: none -
 Nose: protruding snout with punctate dots (also is upper lip?) and a round, flat appliqué attached to the snout - modeled, punctate, and appliqué
 Mouth: protruding with upper lip connected to snout/nose? (see Nose Shape); the lower lip appears to be a smooth appliqué strip under the upper lip/snout. - appliqué and modeled
 Ears: (need to see outside of case) -
 Ear Adornment: (need to see outside of case) -
 Neck: short? Could this be an articulated neck? (need to examine outside of case) - modeled
 Necklace: appliqué vertical oblong pellets (small) placed parallel in an arc around the neck, suggested beads - appliqué and modeled
 Chest/Breasts: flat chest with a vertical rectangular hole cutout at the center of the chest for use as a firing hole -- the human-bat figure portrayed here is an appliqué on the side of a flanged ring-based bowl. It is possible there is a clay rattle ball inside the ca - modeled and cutout
 Chest/Breasts Adornment: see Necklace... -
 Belly: flat - modeled
 Hips: narrow - modeled
 Pubic Region: belt? loincloth? Two ridged appliqué strips run horizontally across the waist, suggesting a belt or the top of a loincloth, while the pubic region appears to be decorated with appliqué male genitalia (need to examine outside of case). - appliqué and modeled
 Arms: bent at the elbows with shoulders jutting out forearms reaching for the waist - modeled
 Arm Decoration: appliqué wristbands? - appliqué
 Hands: on waist with five digits visible on each - modeled
 Back: not visible -
 Buttocks: not visible -
 Tail: none -
 Legs: squatting - modeled
 Leg Decoration: anklets? -- appliqué strip around each ankle - appliqué
 Feet: pointing outward and downward and wide with five toes visible on each - modeled
 Accoutrements: none -
 Other: The figure's body, as mentioned above, is attached to a flanged, ring-based vessel. I need to examine

the piece outside of its case to describe the incised decoration on the vessel, but the cutout latticework of the ring base is in the form of repeating "modeled and cutout



Photography by Jeff Wells, included with permission of the Denver Art Museum

153. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip

19.7 x 21 x 17.8

DAM1993.501 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Ring-Based Vessel in the Form of a Man Transforming into a Bat

Gender: Male

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: feathered headdress? -- elaborate headdress with two curving protrusions out of the crown (feathers?), seemingly held in place by round nodules on either side of their base and a horizontal strip connecting the two at front at their base, and a thick brim running around the head; the curving protrusions, nodules, holding strip, and brim are highly burnished (see **Ch. 5 Hairstyles and Headwear** for a discussion of the headwear on this piece and a comparable effigy, cat. no. 74) - modeled and appliqué

Face Decoration: none -

Eyes: round, vacuous - modeled and highly burnished with cutout circles for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - appliqué and modeled

Ears: curved, large - appliqué and modeled

Ear Adornment: earpools, round, small with holes at center - appliqué and modeled

Neck: abstract - implied by join of head to vessel body, particularly the vessel rim

Necklace: two appliqué strips under the vessel rim, with the upper one thinner and smooth and undecorated, while the lower one is thicker and deeper and decorated with a series of vertical incisions, suggesting beads? Below these two strands is another projection, - appliqué and incised or grooved

Chest/Breasts: protruding at sides to a flat chest under the large pendant, perhaps suggesting protruding ribs of osteomalacia survivors? - modeled

Chest/Breasts Adornment: at sides, horizontal strips alternating punctuation, cutout, and incised lines; at

center serpentine strands motif achieved through cutout sections for the interstices and the edges of the strands, through incisions to show the edges of each strand and punctate dots along each strand; there are three strands in each alternating "snake" (as in stamp BCCR-c83). - modeled, incised, and punctate

Belly: see Chest/Breasts -

Hips: narrow - implied by join of torso to vessel ridge and legs

Pubic Region: prominent male genitalia with wide erect phallus - appliqué and modeled

Arms: human arms are upraised to grasp vessel rim; bat wings are flanges off the sides of the vessel rim - modeled

Arm Decoration: a line of punctate dots along each human arm; incised patterns adorn the bat wings (need to see in person again) - punctate and incised

Hands: human hands grip the vessel rim with four(?) digits visible on each - appliqué and modeled

Back: not visible due to join of figure to vessel wall -

Buttocks: not visible due to join of figure to vessel wall -

Tail: none -

Legs: squatting - modeled

Leg Decoration: appliqué round clay pellets at tops of thighs and knees and a series of appliqués along calves; the bands on the calves from top to bottom are: an appliqué strip running halfway round the leg with punctate dots and ending in a round nodule, an appliqué strip - appliqué, incised, and punctate

Feet: flat-footed with five toes visible on each and an appliqué strip at the toes with punctate dots (sandals?) - modeled, appliqué, and punctate

Accoutrements: vessel at back of figure decorated with serpentine strands motifs along the vessel walls and the ring base -



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154. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished red-brown slip
24.3 x 38.7 diam.

M1435 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Ring-Based Vessel in the Form of a Man Transforming into a Bat

Comments: This piece was heavily restored, likely in the 1960s or '70s when it entered the Mayer collection. See DAM archives and specifically Conservator Judith Greenfield's report. There is no mention in those files, however, of a rattle ball originally in the chest of the figure, but there could have been one lost to us now.

Gender: Male

Age: Mature Adult

Animal: Human-Bat

Head/Hair/Headwear: conical hat-small cone -- A round clay appliqué with two incised lines encircling the brim rises up to a cone-shaped point at the crown of the hat; the cone is decorated with incised vertical hatches between incised horizontal lines. - appliqué, modeled, and incised

Face Decoration: incised double scroll on either side of the face running along the jawline; this decoration could represent face paint, scarification, tattooing, or perhaps the furry jawline of a bat. - modeled and incised

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: arched - appliqué strips

Eye Lashes: none -

Nose: upturned and round with nostrils visible but on the sides of the nose, a bat-like quality - appliqué and modeled

Mouth: protruding from the chin with thick, flat lips facing upward - appliqué and modeled

Ears: curved, large, and protruding slightly from the head, more human than bat-like - appliqué and modeled

Ear Adornment: none -

Neck: long enough to move up and down within the chest cavity (articulated) - modeled

Necklace: none -

Chest/Breasts: large and bulging with appliqué strips in a "latticework" pattern to make the chest cavity hollow for firing and to accommodate the articulated head's neck stem - modeled, incised, and cutout

Chest/Breasts Adornment: serpentine strands -- openwork design in a horizontal panel of rectilinear conjoined diamonds (serpentine strands) - modeled, incised, and cutout

Belly: see Chest... -

Hips: narrow - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué

Arms: outstretched at shoulder height - modeled

Arm Decoration: none but the arm-wings-flanges (of the vessel) are covered with incised panels with serpentine strands motifs(? - need to see in person again) - incised

Hands: emerging from arm-wings (flanges of vessel) with four(?) digits visible (need to see in person again) - modeled

Back: (need to see in person) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: squatting - modeled clay coils running from the vessel underside to the ring base lower edge

Leg Decoration: knees(?) encircled by appliqué strips with punctate dots and calf bands consisting of two incised lines with punctate dots in between - incised

Feet: dangling downward with five toes visible - modeled

Accoutrements: none -

Other: The figure is attached to a vessel with ring base. The sides of the vessel and the ring base are decorated with rectilinear serpentine strands, incised on the vessel walls and incised and cutout on the ring base. incised and cutout

155. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished salmon slip (with possible modern pigments from a twentieth-century restoration [Clifford 1985: 84])

20.6 x 20.3 x 13.3

AMS-N-1150 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 84, cat. no. 16 (front and back views).

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Tall Ring-Based Vessel in the Form of a Man Transforming into a Bat

Comments: The modeled buttocks of this figure resting on a round stool with openwork, likely representing a basketry shaman's stool, suggest other similar bat-human figures over similar ring bases are also intended to be seen as seated on their round basketry stools.

Gender: Male

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: crowned hat with brim fitted to head shape, with a horizontal row of punctate dots along lower edge of brim - modeled and incised

Face Decoration: none -

Eyes: round, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: wide with flaring nostrils - appliqué

Mouth: wide, thick, and slightly agape - modeled

Ears: obscured by earpools - appliqué and modeled

Ear Adornment: earpools, round and large with holes at centers - appliqué and modeled

Neck: abstract - implied by join of head to vessel body

Necklace: appliqué strip encircling head with punctate dots all the way around - appliqué and punctate

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: rectilinear body decoration consisting of right-angled, inward-facing volutes at either side of the neck turning down as a straight line running parallel to each arm and then turning into one horizontal bar at chest center; this central bar is filled with three horizontal figure 8s separated by three solid vertical lines (each formed by four vertical incisions). The central horizontal figure eight is accentuated with punctate dots. The horizontality of the entire bar is reemphasized by an additional horizontal line with small upward-pointing hatch marks just above it. The figure 8s probably represent interlocking fibers in a textile or a pattern depicting such a concept in a textile worn at the waist of the figure? or a stamped body pattern reflective of textiles. - incised

Belly: abstract - implied under body decoration and through ridge of vessel body

Hips: wide - implied by vessel form

Pubic Region: prominent male genitalia with disproportionately large erect phallus flanked by equally oversized testicles - appliqué and not burnished

Arms: hanging down at sides with shoulders jutting out, but this figure also has wings extending out to the sides - appliqué and modeled

Arm Decoration: circle at shoulder joint within modeled circular protrusion for the shoulder (is this circle indicative of body decoration or a symbolic reinforcement of the power of a joint?); the wings also have elaborate decorations of vertical rectilinear figure 8s with concentric circles at their centers; on each wing these figure 8s are flanked by a set of two solid lines (formed by three incised lines with emanating hatch marks on the outside lines), which surround the figure 8 on the left, underside, and right and end in volutes. - incised

Hands: on waist with four(?) digits pointing downward - appliqué and modeled

Back: spreading out to wings; the back is decorated with a horizontal panel almost identical to the horizontal chest bar with the difference being that the back panel is framed by two solid lines (three incised lines); the back of the wings are decorated with t - modeled back with designs incised

Buttocks: large, rounded, with gluteal cleft emphasized - modeled

Tail: none -

Legs: seated with knees bent - modeled

Leg Decoration: legbands or at least horizontal leg decoration are implied on each leg; the bands from top to bottom are: a protrusion at the kneecap, two appliqué strips running halfway round the leg with punctate dots, one row of horizontal oval clay pellets with cutout - appliqué and punctate

Feet: pointing downward with five toes visible -

Accoutrements: stool (round) with openwork, likely representing a basketry stool (as in M1852) - modeled and cutout with burnished salmon slip on the upper and lower edges and no slip on the openwork

midsection

Other: upper portion of the vessel with patterns similar to those on the bat-human below incised



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156. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen

15.6 x 19.1 x 22.2

M1447 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Ring-Based Vessel in the Form of a Human Transforming into a Bat

Comments: The association of this piece to an *uséköl* is made only by connecting this figure to others in the same style who more frequently wear conical hats, a piece of head wear associated with *usékölpa* and Kogi *mamas* in the nineteenth and twentieth centuries (see **Ch. 3 Heads...**). The piece's association with an usekar, one of top politico-religious leaders who would need to be as "in-between" as possible, is furthered by the gender-ambiguity of the figure: the large belly suggests a pregnant belly, while the prominent phallus and testicles clearly suggest the male. This piece also could have a rattle in the chest, but I would need to reexamine this piece to be certain. Note that the p.l. flange has been reconstructed (Judith Greenfield, conservator, DAM archives).

Gender: Gender-Ambiguous

Age: Mature Adult

Animal: Human-Bat

Head/Hair/Headwear: abstract -- skullcap? basketry crown?- three stacked horizontal brims(?) with punctate dots with a flat top to upper layer (top of hat) - appliqué, modeled, and punctate

Face Decoration: cream slip overall and modeled strips with punctate dots running along jawlines, possibly just accents for the jaw or furry edges of a bat's chin - painted, modeled, punctate

Eyes: ovals(? - more like round-cornered rectangles; see also DAM1993.958 for another Florescent Period bat-human figure with similar eyes), vacuous - cutout

Eye Brows: straight - appliqué ridges with punctate dots

Eye Lashes: none -

Nose: upturned and round with two sides of the nose clearly delineated with both nostrils visible, more bat-like than human - appliqué and modeled

Mouth: large, wide, open, full of teeth - appliqué strip in an oval shape as lips with punctate dots; teeth are appliqué clay pellets

Ears: obscured by earpools -

Ear Adornment: earpools with cutout centers - appliqué and modeled

Neck: long enough to move up and down within the chest cavity (articulated) - modeled

Necklace: none (unless three circles on the chest are intended to be pendants) -

Chest/Breasts: large and bulging with three appliqué circles in a row across the chest with the center circle slightly larger - modeled and appliqué
 Chest/Breasts Adornment: see Chest... -
 Belly: projecting outward as a large set of concentric circles - appliqué outer circle with punctate dots; next circle is a series of appliqué dots; inner circle is an appliqué strip with punctate dots; very central hole is cutout/hollow.
 Hips: abstract - implied by vessel form
 Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué
 Arms: projecting outward - appliqué
 Arm Decoration: (need to see in person again) -
 Hands: palms out with finger up (four digits visible on each? -- need to see again in person) - appliqué and modeled
 Back: (need to see in person again) -
 Buttocks: (need to see in person again) -
 Tail: (need to see in person again) -
 Legs: flying(?) backwards - modeled clay coils running from the vessel wall lower edge to the middle of the vessel walls but farther back
 Leg Decoration: anklets consisting of two appliqué strips with punctate dots - appliqué and punctate
 Feet: pointing upward with five(?) toes visible (need to see in person again) - modeled
 Accoutrements: -
 Other: The figure is attached to a vessel with a ring base. The sides of the vessel and the ring base are decorated with geometric patterns, incised on the vessel walls and cutout on the ring base. incised and cutout



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157. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety? - Incised handmade earthenware with burnished light brown and red-brown slip

9.5 x 19.7 x 21.6

DAM1993.698 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling(?) Tripod Bowl in the Form of a Human Transforming into a Bat

Comments: This piece, although somewhat crudely incised post-firing, seems to express the continued interest in bat-human depictions into the first centuries of the first millennium CE. The vessel probably dates to the third century CE due to its cream and red coloration, its tripod form with flanges, and its rough rectilinear engravings with emphasis on triangles, all traits of the emerging Guinea, Tola, Carrillo, and Potosí styles, c. 300 CE. The artist chose to combine bat and human traits in a way not quite seen before. In the Bocana bat vessels of the Early Period chapter (cat. nos. 7, 8), the figures are presented frontally with arm-wings upraised and legs standing upright (read easily as both human and animal). In this object, the wings and tail emerge from the vessel walls as appliquéd flanges and are decorated with patterns seen on human effigies of the Guinea style. The p.l. wing seems to depict panels which could be considered interlocking warp and weft designs of woven textiles, cloth worn by humans, while the p.r. wing seems to show webbed patterns, more indicative of a bat's wing. The back flange emphasized outward motion with triangles pointing outward, perhaps suggesting speedy flight. The two front legs of the vessel can double as

the bat's legs and the humans arms or legs, while the third vessel leg seems to be more of a support, although it is patterned in the same style as the other two legs. What appears to be a small cap on the appliquéd head of the figure is common in depictions of bat-humans in the Guinea style as well as on jade and greenstone celt pendants, which become extremely popular in the first few centuries of the first millennium.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Bat-Human

Head/Hair/Headwear: skullcap fitted to head with burnished surface and burnished red slip modeled brim - modeled, burnished, and painted

Face Decoration: appliquéd strips with highly burnished red slip come from sides of head to nose area and spiral around a red nodule (related to bat nose?) - appliquéd and painted with burnished red slip

Eyes: slits, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: upturned(?) between appliquéd strips - modeled

Mouth: fanged - modeled and appliquéd

Ears: curved? Implied by appliquéd strips that curl at sides of head and extend to nose? - appliquéd

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel

Necklace: none -

Chest/Breasts: abstract - implied by underside of vessel

Chest/Breasts Adornment: none -

Belly: abstract - implied by underside of vessel

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by underside of vessel

Arms: front legs of tripod vessel - modeled and painted (see Arm Decoration)

Arm Decoration: red in upper arm area on each - painted with burnished red slip halfway down arms

Hands: splayed with four(?) digits/claws extended at base of hollow front legs of tripod - modeled

Back: abstract - implied by vessel atop figure's back

Buttocks: abstract - implied by vessel atop figure's back

Tail: engraved with four outward-pointed triangles within a frame -- all designs are made with double lines in addition to one or two extra lines inside each triangle - appliquéd flange at rear of vessel, painted with burnished red slip, and engraved

Legs: three hollow legs, two at front and one at back - attached underneath vessel through slipping and scoring

Leg Decoration: red halfway down - painted with a burnished slip

Feet: see Hands (note that the piece is a tripod for balanced support, but the artist probably intended that the front two vessel legs equate to human arms and bat legs, while the back leg equates to one human leg?) - see Hands Formation...

Accoutrements: none -

Other: wings on each side, providing this bat-human with bat wings and human arms at front (and a tail above one back leg) -- the p.l. wing is decorated with an engraved panel of eight rectangles divided by double lines (perhaps suggesting a woven textile worn bapliquéd flange at sides of vessel, painted with burnished red slip and engraved

158. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Unincised Variety? - Handmade earthenware with burnished salmon slip

INS241 -

This piece is published in Soto Méndez 2000: 24.

Brief Description: Tripod Vessel in the Form of a Man Transforming into a Bat

Comments: The legs of this piece likely have clay balls inside for rattling.

Gender: Male

Age: Mature Adult

Animal: Human-Bat

Head/Hair/Headwear: vessel opening and rim as stacked headdress? Just below the rim of the vessel opening/headdress top and at the base of the vessel opening is a horizontal row of appliqué round clay pellets with holes punched through their centers. - modeled and appliqué

Face Decoration: painted cream all over - painted

Eyes: almond? (need to see in person), bulging - appliqué

Eye Brows: none -

Eye Lashes: none -

Nose: triangular and narrow with flaring nostrils - appliqué and modeled

Mouth: wide, open, full of teeth and large fangs - appliqué and modeled

Ears: curved, large, and protruding from the head (human) - appliqué and modeled

Ear Adornment: earpools(?) (need to see in person) - appliqué and modeled

Neck: short - implied as vessel body under appliqué chin

Necklace: appliqué coil strips run around the face -- above the forehead, down the sides of the head behind the ears, and then across the clavicle to meet at the chest, where a larger appliqué implies a pendant. - appliqué

Chest/Breasts: barrel - modeled and painted salmon

Chest/Breasts Adornment: see Necklace -

Belly: implied by vessel form - modeled

Hips: wide - implied by vessel form

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué

Arms: appliqué coil strip for each arm juts out horizontally to imply a shoulder, turns downward at a right angle as the upper arm, and then turns at approximately forty-five degrees for the lower arm and hand to rest on the belly. - appliqué, modeled, and painted salmon

Arm Decoration: none other than burnished salmon slip -

Hands: rest on belly with four digits visible in photograph for p.l., which also holds a tapered stick-like instrument (cigar or staff?) - appliqué and modeled

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: tripod vessel with two front legs appearing human with slight bend at knees, three firing holes at interior suggest also possible inclusion of clay balls for rattles in side (common in GN); third leg at back is simpler and could double as a bat tail? (need to see in person) - modeled

Leg Decoration: anklet of two(?) appliqué horizontal strips; entire legs painted salmon - appliqué and painted

Feet: flat with five toes visible - modeled with appliqué toes

Accoutrements: implement held in p.l. hand -- a stick or tube tapered at both ends, like a cigar? (need to see in person to determine if there is an implement in the other hand) - appliqué, modeled, and painted salmon (as is entire chest and arms)



Photography by Laura Wingfield, included with permission of the Anthropology Department of Georgia State University

159. Simian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Guinea Incised, Guinea Variety? - Handmade earthenware with burnished salmon slip fired in a reduced oxygen atmosphere

16.5 x 13.7 diam.

GSANTH# -

Provenance/Collection Information: 1960s, per Frank Williams of GSU

Brief Description: Vessel in the Form of a Human Transforming into a Monkey(?) with Tail in Mouth(?)

Comments: While this vessel is not of extremely high quality, it is of value for its possible iconographic content. The tapered "tube" in the mouth of the human-simian could metaphorically be a monkey's tail, a snake, and a musical instrument or pipe. The facial features, particularly the eyes, ears, and nose, are more human than animal, but the pose of "tail" up implies monkey, an important animal in Bribri mythology and clan affiliations.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human-Monkey

Head/Hair/Headwear: bare, smooth - modeled

Face Decoration: three(?) curving lines on each cheek representative of whiskers or face paint mimicking whiskers? - incised

Eyes: almond, vacuous - cutout

Eye Brows: arched - incised

Eye Lashes: none -

Nose: triangular, narrow, somewhat misshapen (damaged?) - appliqué and modeled

Mouth: wide, thick, downturned, and open - appliqué and modeled

Ears: curved, large, and protruding out from the head (human) - appliqué and modeled

Ear Adornment: earspools - appliqué and modeled

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: abstract - implied by vessel body

Chest/Breasts Adornment: Behind the arms of the figure and between those arms and the handles of the vessel are incised patterns of concentric rectangles (p.r.) and concentric rectangles enclosing an "X" with hatches within the quadrants of the "X" (p.l.) -- these are topped on both sides by parallel horizontal lines (with additional upward emanating hatched triangles on the p.l. side only). - incised

Belly: abstract - implied by vessel form and obscured by tail-pipe

Hips: wide (implied by vessel form) - modeled

Pubic Region: obscured by tail-pipe and front leg of tripod -

Arms: p.r. bent slightly at the elbow so that lower arm turns inward to tail-pipe; p.l. bent at a right angle so that lower arm turns sharply inward to tail-pipe. - appliqué and modeled

Arm Decoration: none? (need to see in person) -

Hands: p.r. grips tail-pipe with three digits visible - appliqué strips--three for digits and one for wrist-palm

Back: implied by vessel form and decorated with a horizontal band of multiple intertwined strands and mat

motifs within a two parallel horizontal lines at top and two at bottom - modeled and incised

Buttocks: implied by vessel form - modeled

Tail: Emerging from the tip of the front tripod leg is an appliqué strip which rises vertically to the lips of the figure, tapering into the mouth. See also Description. - modeled

Legs: three vessel legs--two at back double as human-simian legs squatting; each is a bulbous appendage which tapers to a point for support - modeled

Leg Decoration: none -

Feet: abstract - modeled

Accoutrements: none -

Other: The vessel has two handles on either side, each made from an appliqué strip which juts out at a right angle from the rim down to the shoulder of the vessel; at the right angle of each is a protruding mound, similar in formation to the nipples of Guinea feappliqué and modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

160. Simian Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Marbella Punctate Incised - Incised handmade earthenware with burnished light brown slip fired to a dark brown through reduced oxygen and then coated with a white wash

10.2 x 8.6 x 9.2

DAM1995.786 - Gift of Jan and Frederick R. Mayer

Brief Description: Whistle(?) in the Form of a Kyphotic(?) Human Transforming into a Monkey(?)

Comments: This unusual figure is difficult to decipher, but the adornment(?) below the figure's chin and at back suggests ritual transformation. Also, its excessive whitewash and protrusions make me question its authenticity. A thermoluminescence test and/or compositional paste analysis for this piece is needed to confirm date and place of manufacture.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Animal?

Head/Hair/Headwear: skullcap? - modeled, incised, and painted

Face Decoration: knobs protrude from the cheeks (p.r. knob missing) and from the jaws; there is also a mouth-like protrusion under the "main" mouth. The "mask mouth and knobs" at the chin could be either part of a mask or jewelry such as a large lip plug with three sectio - modeled, incised, and painted

Eyes: round, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and modeled

Mouth: wide, thick, and open showing a mouth full of teeth - modeled

Ears: curved and pressed against the head(?), human - modeled

Ear Adornment: earspools(?) (see Face Decoration) - appliqué

Neck: short - implied by join of head to body

Necklace: see Face Decoration -

Chest/Breasts: protruding slightly - modeled

Chest/Breasts Adornment: semicircle design running from shoulder to shoulder, formed by two deeply incised lines; above and below this design are diagonal hatch marks radiating outward from the center of the body to the outer edges. - incised and painted

Belly: protruding slightly with a large navel (hole for the whistle?) - modeled and cutout (navel)

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: at sides; the shoulders are placed farther back on the figure than is natural. - modeled

Arm Decoration: four vertical stripes run the length of the arm with a central band of horizontal hatch marks between pairs of lines - incised

Hands: on waist with four(?) digits visible (need to see in person again) - modeled

Back: protruding(?) with several protrusions (anatomical or part of a costume? suggestive of wings?) Two rounded protrusions rest on a bar, over which is a third larger rounded protrusion, likely the mouthpiece of this whistle. - modeled and painted

Buttocks: abstract - modeled

Tail: third tripod leg (blowhole?) - modeled

Legs: squatting - modeled

Leg Decoration: none -

Feet: pointing downward with five(?) toes visible - modeled and painted

Accoutrements: none -

Tola Trichrome



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

161. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome? - Handmade earthenware with burnished red slip and black pigment

MNN# -

Brief Description: Effigy of a Seated Woman with Hands on Hips

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? headwrap? Above the eyebrows is a swath of black paint; above that is a red modeled ridge. The head decoration is so abstract that no real determination of intent can be made. - modeled and painted

Face Decoration: red paint below the eyes to the chin and then extending all over the body - painted

Eyes: almond, vacuous - appliqué almond-shaped pellet with a horizontal groove at middle for iris and pupil

Eye Brows: arched, long and meeting above the nose and at the sides touching each ear - appliqué and modeled

Eye Lashes: none -

Nose: narrow, triangular, upturned, rounded - appliqué and modeled

Mouth: wide, thick, slightly agape, downturned - appliqué, modeled, and painted red

Ears: curved, protruding from the head slightly (human); black paint at the tops of the ears suggests hair - appliqué, modeled, and painted
 Ear Adornment: earspools - appliqué, modeled, and painted red(?--need to see outside of case because the red paint is fugitive on this figure)
 Neck: medium - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled
 Chest/Breasts Adornment: none other than red paint all over the body - painted
 Belly: bulging with recessed navel -- pregnant(?) or just overweight? - modeled
 Hips: wide - modeled
 Pubic Region: *tanga?* -- softly modeled pubic triangle suggests a *tanga* - modeled
 Arms: bent at the elbows with shoulders jutting out and forearms reaching to the waist - modeled
 Arm Decoration: painted red (fugitive) - painted
 Hands: on waist, abstract - modeled
 Back: (need to see outside of case) -
 Buttocks: (need to see outside of case) -
 Tail: (need to see outside of case) -
 Legs: seated, outstretched - modeled
 Leg Decoration: painted red (fugitive) - painted
 Feet: pointing upward with five(?) toes visible (need to see outside of case) - modeled
 Accoutrements: none -

162. Intersexed Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety? - Handmade earthenware with burnished red slip and black and white pigments

43.2 x 23.8 x 27

AMS-N-1124 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 90, cat. no. 20 (front and back views).

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Standing Pregnant(?) Intersexed Human with Hands on Belly

Comments: The small protruding breasts and large, rounded belly with everted navel (a sign of the late stages of pregnancy) combined with the prominent male genitalia suggest an intersexed individual. This intersexed human seems particularly powerful with its fierce rows of pointed teeth, black face paint extending to the navel and simultaneously accentuating the pregnant form, elaborate rectilinear body decoration, and protrusions from the lower jaw. The jaw protrusions are also seen on cat. no. 190 and possibly cat. no. 167 and may represent extra pteropine fangs? The geometric motif at the back of the head may well be an early version of the double-tailed and double-tongued saurian seen years later as a petroglyph at the Central Highlands/Atlantic Watershed site of Guayabo de Terrialba, a Chibchan site at its preeminent moment in time (see Fonseca Zamora 1981). See also stamp cat. no. 285, a curvilinear version of this pattern, and one which in this horizontal form Sigfrido Jiménez has identified also as a crocodilian (personal communication 2005). See also cat. no. 165 for another example of a possibly pregnant intersexed human.

Gender: Intersexed

Age: Adult (undetermined)

Animal: Human-Bat?

Head/Hair/Headwear: vessel opening and rim as stacked headdress? skullcap? headband? bare? -- the

forehead is halved by black face paint extending to the navel and the red slip ped surface above the black paint; the red surface extends from the black to the vessel rim over a ridge, which could represent the brim of a cap? - modeled and painted

Face Decoration: solid black face paint and a ridged, pyramid-shaped protrusion from each side of the lower jaw - painted black except for the buff protrusions

Eyes: almond, bulging - appliqué almond-shaped clay pellets and strips painted black

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, pointed, narrow - modeled and painted black (with modern tip)

Mouth: wide and open, exposing pointed teeth - modeled with burnished red slip for lips and incised(?) teeth left buff

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earpools, round and small with holes at centers - appliqué and modeled and painted with burnished red slip

Neck: short - modeled and painted black

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart - appliqué and painted with burnished red slip

Chest/Breasts Adornment: rectilinear body decoration consisting of two parallel black swaths which run from the shoulder down to the elbow and then both turn inward to run horizontally under the breasts, turning again downward to run vertically under the breasts down to the lower belly, where they turn outward to run horizontally to the sides; in between these moving lines are several other lines: one wide black line that extends horizontally underneath the navel and joins the two main swaths; two vertical lines that extend from the latter horizontal line and frame the navel; a black diamond which runs vertically below the central horizontal bar; another horizontal bar which dissects the diamond, and lastly a lower bar which is tangent to the bottom tip of the diamond and meets two rectilinear swirls which extend from the main swaths. Note also that at the top of the black swaths are two or three curved protrusions, possibly representing digits on a crocodylian or feline. - painted black with white outlines and additional interior lines to emphasize further the movement of the black swaths

Belly: extended with everted navel, suggested late stages of pregnancy - modeled

Hips: wide - modeled

Pubic Region: prominent male genitalia with erect phallus flanked by testicles - appliqué and modeled with remains of with burnished salmon slip

Arms: bent at the elbows with shoulders jutting out - appliqué

Arm Decoration: none -

Hands: on belly with p.r. exhibiting five digits, while p.l. has been restored in modern times - appliqué and modeled

Back: rounded form (due to vessel) with black-painted designs extending from the vessel lip down to the lower back: one continuous black swath begins in a rectilinear, inward-turning swirl at p.l. lower back and extends upward to the vessel lip, where it turns - modeled back with designs painted in black and outlined in white

Buttocks: abstract - modeled

Tail: none (unless the third tripod leg is considered as such, but the artist has not seemed to indicate so) -

Legs: squatting? bent slightly at the knees? - modeled with three firing holes in each (one leg has been repaired in modern times but Clifford does not state which [1985: 90])

Leg Decoration: none -

Feet: flat-footed with heels touching ground as four(?) toes point outward on each foot - modeled, incised (for toe delineation), and painted with burnished salmon slip

Accoutrements: none -



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163. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome or Charco Black on Red? - Handmade earthenware with burnished red slip and black pigment

13.3 x 15.9 x 20.3

DAM1993.703 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Seated Woman Holding a Large Bowl

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? Some striations at the top of the head, modeling at the brim area, and round knobs at the sides above the ears suggest a cap, but the figure's surface is damaged and the work generally abstract. - modeled

Face Decoration: none -

Eyes: oval, bulging - modeled with large irises and pupils painted black

Eye Brows: thick - appliqué strips

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - modeled and appliqué

Ears: obscured by earspools and knobs from cap or double earspools(?) - modeled

Ear Adornment: earspools, round and medium-sized - appliqué and modeled

Neck: long - modeled

Necklace: none -

Chest/Breasts: protruding breasts almost obscured by vessel in figure's lap - appliqué

Chest/Breasts Adornment: none -

Belly: obscured by vessel in figure's lap -

Hips: not too wide and not too narrow - modeled

Pubic Region: obscured by vessel in figure's lap -

Arms: bent at the elbows with forearms upraised for hands to rest on vessel rim - modeled and painted (see Arm Decoration)

Arm Decoration: none -

Hands: resting on vessel in figure's lap with four(?) digits visible - modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: seated, outstretched to show undersides of feet, but knees are bent slightly and a large bowl rests on her legs - modeled and appliqué

Leg Decoration: none -

Feet: turned toward each other with five(?) toes visible on each - modeled

Accoutrements: vessel resting on the figure's lap, large with wide rim painted with five pairs of black hatch lines - modeled and painted

164. Simian Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome? - Handmade earthenware with burnished red slip and black and white pigments

DR# -

This piece is published in Stone 1977: 56, fig. 64.

Brief Description: Effigy of a Seated Monkey Holding a Large Bowl

Comments: At first glance, one might assume that the figure here is fully simian due to its physical characteristics, but because the figure sits like a human and holds a large man-made bowl with quadripartite decoration likely referencing human(?) sexuality (abstract female genitalia depicted in each quadrant of the vessel interior -- see fig. 56 of this dissertation and Tillett 1988a: 131, Appendix F), we are reminded that rarely are figures fully human or animal in Greater Nicoya but more often a mixture of the two.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Monkey-Human

Head/Hair/Headwear: bare, smooth - modeled

Face Decoration: none -

Eyes: round, bulging - modeled

Eye Brows: none -

Eye Lashes: none -

Nose: simian - modeled

Mouth: wide, pursed (simian) - modeled

Ears: rounded (simian) - appliqué and modeled

Ear Adornment: none -

Neck: medium - modeled

Necklace: none -

Chest/Breasts: (need to see in person) - modeled

Chest/Breasts Adornment: (need to see in person) -

Belly: flat? (need to see in person) - modeled

Hips: narrow - modeled

Pubic Region: (need to see in person again) -

Arms: bent at the elbows and holding the large vessel in the animal's lap - modeled

Arm Decoration: none? (need to see in person) -

Hands: (need to see in person) -

Back: arched like a monkey's - modeled

Buttocks: (need to see in person) - modeled

Tail: curving to p.r. of figure - modeled

Legs: seated, outstretched, and supporting the large bowl in the figure's lap - modeled

Leg Decoration: (need to see in person) -

Feet: abstract - modeled

Accoutrements: bowl with painted decorations in black and white over the base red slip; the rim decoration divides the vessel into four quadrants with white brackets of a single lower horizontal line and a pair of short vertical lines at each end. These quadrants do not - modeled and painted



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165. Intersexed Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety? - Handmade earthenware with burnished red slip and black pigment
32.7 x 31.1 dia.

DAM1993.684 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Large Vessel in the Form of a Squatting Pregnant(?) Kyphotic Intersexed Human

Comments: See **Ch. 5 Anatomical Characteristics** for a discussion of this work and cat. no. 162 for a comparable subject.

Gender: Intersexed

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: bare? - modeled

Face Decoration: black paint under cheeks and on chin - paint

Eyes: oval, bulging - modeled with large irises and pupils painted black inside oval-shaped frame incised and outlined with red paint

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, pointed, narrow - appliqué

Mouth: wide, thick, and pursed - appliqué

Ears: curved, large (human) - appliqué

Ear Adornment: earspools, two pair stacked above each other, round with holes at centers - appliqué and modeled

Neck: abstract - implied by join of head to vessel

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart with erect nipples - appliqué

Chest/Breasts Adornment: none -

Belly: protruding with everted navel (suggesting pregnancy?) - modeled with appliqué

Hips: wide? - implied by vessel form

Pubic Region: prominent male genitalia -- large erect phallus - appliqué

Arms: bent at the elbows with shoulders jutting out and forearms crossing each other at breast level with

p.r. over p.l. - appliqué

Arm Decoration: none (unless appliqué strip under fingers is a wristband and not the hand) -

Hands: on chest with four(?) digits visible on each - appliqué

Back: black-painted designs at back appear the same as those at front; there are appliqué bumps along the center of the back which likely represent the backbone or spine of an emaciated intersexed shaman, as in M1618 and on the numerous stone sukia of Costa Ric -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: squatting - appliqué

Leg Decoration: none -

Feet: pointing downward with no digits visible - appliqué

Accoutrements: none -



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166. Saurian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

54 x 36.5 diam.

M1555 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel in the Form of a Human Transforming into a Crocodilian with Hands on Belly

Comments: This piece has been heavily restored (Judith Greenfield, conservator, DAM archives). There is no mention in the DAM archives of whether the piece also serves as a rattle (through clay balls in the legs?).

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human-Saurian

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - large flaring vessel opening possibly doubles as a large headdress for this crocodilian figural vessel. - modeled with burnished red slip on the rim and interior and buff(?) on the exterior with two vertical black lines running up from the forehead to the rim on either side of the nose.

Face Decoration: appliqué strips with hatch marks run along the jawline and up the sides of the face; appliqué nodules run in a series along the forehead; a faded black-painted rectangle encircles each eye. - appliqué and painted

Eyes: round, bulging - appliqué round, black-painted clay pellets with appliqué strips above and below in

an almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout-mouth with scutes running in two parallel lines from forehead to tip of snout, divided by two parallel incised lines - appliqué and modeled

Mouth: wide, protruding from face (as snout-mouth), pursed - appliqué, modeled, and lips painted red

Ears: curved, large, and protruding slightly from the head (human) - appliqué and modeled

Ear Adornment: earspools with cutout centers - appliqué and modeled

Neck: short - implied by join of head-vessel neck to body of figure-vessel

Necklace: red solid line painted around the neck (need to examine in person again to confirm runs all the way around) - painted

Chest/Breasts: large and bulging - modeled as rounded vessel body

Chest/Breasts Adornment: abstract rectilinear double crocodilian decoration -- the primary pattern is a large "X" in a square flanked by a vertical line on each side and underscored with a wide horizontal line which extends beyond the rectangle's edges; above this is a pair of connected double spirals turned upward and inward. Jane Day has suggested that this is an abstract crocodile with double snouts (DAM archives). I would assert also that Potosí Appliqué incensarios made contemporaneously are the three-dimensional, (sur-)realistic version of this abstract motif (see Stone-Miller 2002a: 90-92, cat. no. 174a,b. - painted in black with cream outlines over the burnished red base slip

Belly: bulging, large - implied by vessel body form

Hips: wide - implied by vessel form

Pubic Region: abstract - not delineated? (need to examine in person again)

Arms: bent at the elbows at a right angle so that lower arms rest on the belly - appliqué clay coils

Arm Decoration: none other than base red slip - painted

Hands: on belly with five(? - possibly six) digits visible - appliqué and modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: two front tripod legs are bulbous at thighs and taper down to abstract slab feet; each has a firing slit at interior; it is possible clay rattle balls are or were inside these legs, but there is no mention of these in DAM archives (need to examine more closely outside the case for third tripod leg and evidence of rattle balls in all three legs) - modeled

Leg Decoration: buff (could be slip or whitewash or merely fired clay) - ?

Feet: see Legs -

Accoutrements: none -



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167. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

39.7 x 29.2 x 25.7

DAM1995.698 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Woman Transforming into a Bat

Gender: Female

Age: Adult (undetermined)

Animal: Human-Bat?

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled with burnished red slip at rim

Face Decoration: appliqué strip with regular incised hatch lines; strip runs from near the sides of the mouth along the lower jaw, up the sides of the face, and across the forehead; there appear to be protrusions coming out of the cheeks as on the bat-humans depicted in A - appliqué and incised

Eyes: oval, vacuous - appliqué oval-shaped clay pellets with slits for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, horizontal oval with lopsided nostrils; above this is a horizontal hour-glass shaped appliqué -- suggestive of an upturned bat nose? - appliqué

Mouth: wide and thick with a mouth full of teeth and protrusion coming from lower lip down to chest; this protrusion in an appliqué strip which sets into an appliqué quatrefoil on the chest -- tongue? - appliqué, modeled, and cutout (for gaps between teeth)

Ears: square, large with holes for centers -- are ears the earpools? - appliqué and modeled

Ear Adornment: see Ear Shape -

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué

Chest/Breasts Adornment: spirals -- four black parallel lines emphasized by five parallel white lines begin under the p.r. breast and move outward toward the arms, then up to shoulder-height, across toward center, then down the p.r. side of the center to the waist; a mirror image of this rectilinear hook or spiral is on the p.l. side of the figure; at bottom matching black and white lines created a thick line along the waist with an inward-turning rectilinear spiral or hook on each end. At the center of the chest/belly is an upward pointing triangle formed of two black lines with a white line "sandwiched" between the black lines; from the upper point of the triangle emerges a vertical line with branches out to left and right with a simple downward-pointing hook at each end. Under the triangle is a black geometric form slightly off center under the rectangle; this form resembles an abstract pair of legs with feet pointing outward. - painted

Belly: see Chest/Breasts -

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out - appliqué

Arm Decoration: none -

Hands: on waist with four(?) digits visible on each - appliqué and modeled

Back: design of front appears to be repeated at back - painted

Buttocks: abstract - modeled

Tail: third tripod leg - modeled

Legs: standing, abstract - modeled with cutout firing holes which also allowed sounds of rattle balls inside to emit more easily

Leg Decoration: white paint - painted

Feet: abstract -

Accoutrements: none -



Photography by Jeff Wells and drawing by Laura Wingfield, included with permission of the Denver Art Museum

168. Saurian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

47 x 18.4 x 20.6

DAM1995.802 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling Tripod Vessel in the Form of a Man Transforming into a Crocodilian

Gender: Male

Age: Mature Adult

Animal: Human-Saurian

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled and painted red at uppermost stack (vessel opening); below is left buff with appliqué nubbins at the brim of the hat.

Face Decoration: double appliqué strips frame the face - appliqué

Eyes: almond, vacuous - appliqué strips above and below almond depression

Eye Brows: none -

Eye Lashes: none -

Nose: large snout -- appliqué strips emerge out from the cheeks to depict the upper and lower jaws of a long, crocodilian snout/mouth; clay teeth run vertically between the two strips; rising from the outermost point of the upper jaw are four appliqué strips with - appliqué and modeled

Mouth: see Nose -

Ears: curved (with a slightly rectilinear feel), large (human) - appliqué and modeled

Ear Adornment: none -

Neck: long - modeled

Necklace: appliqué strip running in a semicircle under the snout with five vertical appliqué pendants - appliqué

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: mirror image motif from top to bottom or side to side. From side to side, each side has a double spiral in rectilinear form created through triple black lines, while at center are two simple Amerindian crosses turned to an "x," one above the other and each enclosed in frames of triple black lines. The entire motif seen together is likely an abstract version of a crocodile's back. - painted black with white wash fill between black lines; all painting is over base red slip

Belly: protruding (see Chest) - modeled

Hips: wide - modeled and accentuated with an appliqué strip running the circumference of the vessel

Pubic Region: prominent male genitalia - appliqué and modeled

Arms: bent at the elbows with shoulders jutting out - appliqué and modeled

Arm Decoration: armbands at shoulders and above elbows with hatched indentations - appliqué and

modeled

Hands: on belly with five digits visible on each(?) and an appliqué strip at wrist - appliqué, modeled, and painted red

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: third tripod leg - modeled

Legs: squatting - modeled

Leg Decoration: erosion to surface of leg obscures most original decoration, but there appear to be at least four parallel horizontal incised lines running the circumference of each leg, and there appears to be an appliqué or modeled anklet. - incised and modeled(?)

Feet: sloped forward with five(?) toes visible - modeled

Accoutrements: none -



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169. Therianthrope Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

51.4 x 26.7 x 29.2

M TL-3034 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1981 in the Mayer Collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Man Transforming into a Bat-Saurian(?)

Comments: This piece could be a fairly unique one for Nicoyan art -- one with a composite creature as the shaman's alterego, here possibly a mixture of a bat and a crocodilian. Composite creatures are common in ancient Panamanian art as a shaman's alterego (see Helms and Labbe publications) but not typical for ancient Costa Rican or Nicaraguan art. The snout of this figure is similar to Florescent Period crocodilian effigies, yet the figure appears to be sprouting wings. The imagery on his chest could relate to bats or crocodilians (see cat. nos. 158, 166). The implements in his hands appear similar to those held by a Nicoyan bat-shaman (cat. no. 158). John Hoopes has suggested that these implements are gold-working tools, perhaps making the shaman and the goldsmith one and the same (a theory Mary Helms has put forward for years).

Gender: Male

Age: Mature Adult

Animal: Human-Bat-Saurian

Head/Hair/Headwear: vessel opening and rim as stacked headdress? -- vessel opening may suggest a more typical stacked headdress for this figure type, but it is abstract at best. - modeled with red paint at rim

Face Decoration: two appliqué strips (or one divided by a deeply incised line?) form a half rectangle on each side of the face, divided by the ears on each side and by the snout-mouth and its emanation at the

center of the face; these may reference a mask (see cat. no. 148). - appliqué
 Eyes: round, vacuous - appliqué round clay pellets (flattened, round, and painted black)
 Eye Brows: none -
 Eye Lashes: none -
 Nose: protruding snout-mouth -- the upper and lower lips are visible at the projecting end of the snout; they were formed from appliqué strips, the upper one horizontal and running straight across the mouth area, while the lower one is bent at the corners, form - appliqué and modeled
 Mouth: fierce -- see Nose Shape -
 Ears: curved and protruding from the head (human) - appliqué and modeled
 Ear Adornment: earspools with cutout centers - appliqué, modeled, and cutout
 Neck: long - modeled
 Necklace: thin appliqué strip running around the neck and attached to an appliqué in a rectilinear "U" shape with a circular appliqué inside, suggesting a rope with a pendant (perhaps intended to have been made of gold?) - appliqué and modeled
 Chest/Breasts: chest follows the form of the vessel, while two small breasts are very high on the chest and spaced apart, suggesting male nipples? - modeled (chest) and appliqué (breasts)
 Chest/Breasts Adornment: double crocodile and/or bat motifs -- The entire chest is slipped in a red base color, over which has been painted a large black geometric design of outward facing double scrolls on both sides (painted in three black lines with white highlights). At the center of the chest and between these two flanking double scrolls are two panels marked off by double black lines with white highlights: the top panel is square and contains an "X"; the bottom panel is a horizontal rectangle and contains a sloppy rendition of serpentine strands (conjoined diamonds in double black with white highlights). - painted
 Belly: abstract - implied by vessel body form
 Hips: wide (but following vessel form) - modeled
 Pubic Region: prominent male genitalia of appliqué phallus - appliqué
 Arms: bent at the elbows slightly with shoulders jutting out from the vessel body and lower arms resting on the belly - modeled clay doils
 Arm Decoration: none -
 Hands: on belly with four digits visible on each and each gripping a tool (see Accoutrements...) - modeled
 Back: (need to see in person again) -
 Buttocks: (need to see in person again) -
 Tail: third tripod leg could act as a bat-crocodilian tail (need to see in person again) - modeled
 Legs: two front tripod legs are bulbous at thighs and taper down to abstract feet; each has three firing holes running vertically down the leg interior; it is possible clay rattle balls are or were inside these legs, but there is no mention of these in DAM archives (need to examine in person) - modeled
 Leg Decoration: horizontal stripes? The leg paint is so eroded that determining original decoration is difficult. - painted
 Feet: abstract, projecting outward at ends of two front legs - modeled
 Accoutrements: implements or tools in each hand: p.r. holds a long tubular implement pointed at the lower end, while p.l. holds a shorter implement with a round handle and larger "arrow"-shaped head - modeled
 Other: wings? cape? back decoration? Extending on either side of the upper back is a large hollow flange suggestive of wings (need to see in person again for further description) modeled



Photography by Jeff Wells, included with permission of the Denver Art Museum

170. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety? - Handmade earthenware with burnished red slip and white slip

36.2 x 14.6 diam.

DAM1993.958 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1988-08 (Aug) from Enrique Vargas, Costa Rican dealer

Brief Description: Rattling Tripod Vessel in the Form of a Human Transforming into a Bat

Comments: This piece is unusual in its white slip decoration covering the entire surface except the vessel rim. The white slip is abraded and also appears to show some dirt encrustation. It is unclear whether there was other decoration in red, orange, or black on the white -- such decoration is more typical for this style, presumably Tola Trichrome. Perhaps this piece should be considered a mix of Tola Trichrome and Marbella Punctate Incised, which is known for its pure white decoration. The style of the figure is similar to other bat-human effigies in both of those styles and particularly in the Guinea Incised style, the closest match to Marbella but one which does not utilize white slip decoration.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human-Bat

Head/Hair/Headwear: vessel opening and rim as stacked headdress? -- with red-painted upper rim doubling as vessel rim; an appliqué strip runs between the two sections of the headdress, the upper outward-flaring and the lower section fitted to the head; the strip is decorated with regular teardrop-shaped grooves, while the lower portion of the headdress is decorated with incised vertical lines. Jane Day suggests that the incised lines suggest hair (DAM archives). - modeled, incised, and painted

Face Decoration: spirals -- a straight line emerges from each corner of the mouth horizontally across the cheek and then turns into a rectilinear spiral at the sides of the face; each spiral is an appliqué strip decorated with grooved teardrop-shaped impressions - appliqué and grooved

Eyes: rectangular (see also M1447 for another Florescent Period bat-human figure with similar eyes), vacuous - cutout with appliqué strips below and above (for eyebrows?)

Eye Brows: thick with vertical incised or grooved hatch lines to suggest individual hairs - appliqué and incised

Eye Lashes: none -

Nose: upturned with three appliqué strips - appliqué

Mouth: wide, thick, and slightly agape - appliqué

Ears: (need to see in person again) -

Ear Adornment: (need to see in person again) -

Neck: medium-sized - modeled

Necklace: curving appliqué strip with three pendant large teardrop-shaped appliqués, suggestive of the shape of a jade or greenstone celt pendant - appliqué

Chest/Breasts: barrel-shaped - modeled

Chest/Breasts Adornment: none extant -

Belly: see Chest/Breasts -

Hips: narrowing - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: none extant -

Hands: on waist and grasping implements (see Accessortions/Furniture) with four(?) digits visible on each - appliqué, modeled, and incised

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: third tripod support, conical in shape - modeled

Legs: standing with firing holes, which also more easily emit sounds of rattles inside - modeled

Leg Decoration: none extant -

Feet: pointing downward, abstract with an appliqué strip as an anklet? - modeled with appliqué

Accoutrements: in each hand some type of tool -- celt or tools to carve celts? (see John Hoopes' work on San Agustín gold workers and their handheld implements; could these be their precursors in jadeworking?)
- modeled

171. Saurian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

26.4 x 26.7 diam.

AMS-N-0888 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 92, cat. no. 21.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Human Transforming into a Crocodilian?

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Saurian?

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled

Face Decoration: none - painted cream

Eyes: oval, bulging - appliqué mounds painted cream topped by additional appliqué oval clay pellets painted black and incised with a horizontal slit infilled with cream

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and painted cream with two round protrusions above painted black (crude version of Potosí crocodilian snout?) - appliqué and painted

Mouth: thick, narrow, and pursed - appliqué and painted cream

Ears: curved, medium-sized (human) - appliqué and painted cream

Ear Adornment: none -

Neck: abstract - implied by double appliqué strips running around the face forming a rectangular frame

Necklace: none -

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: rectilinear decoration under the appliqué limbs consisting of a wide horizontal bar filled with diamonds and triangles (likely representing the scutes of a crocodilian); under this bar are two black "L"s with the p.r. one facing the wrong direction (likely representing the limbs of a crocodilian); emerging from both ends of the horizontal bar are rectilinear double swirls and a large horizontal emanation which turns up to run vertically beside the upper swirls and then horizontal again to run around the sides of the vessel under the neck to the back side (and no longer visible in the photograph from Clifford 1985: 92). The rectilinear swirls at back and front probably reflect a double spouting crocodilian scute on either end of the body; the limbs facing opposite directions also support this interpretation; compare this abstract, geometric form of a double-headed crocodilian with numerous snout emissions to those of Potosí examples (e.g. Ferrero 1977: 302, Ilus. III-46). - painted

Belly: abstract - implied by vessel form

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: There are two limbs emerging from below the face of this figure with downward-turning digits. I am inclined to consider these legs for two reasons: 1) downward-turning digits are more often toes, while fingers are more often depicted running horizontally - appliqué and cutout to delineate digits

Arm Decoration: none -

Hands: see Arms -

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -
 Tail: ? (need to see in person) -
 Legs: see Arms -
 Leg Decoration: -
 Feet: see Arms -
 Accoutrements: none -

172. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300-500 CE

Tola Trichrome, Lopez Variety - Handmade earthenware with burnished red slip and black and white pigments

28.3 x 27.9 x 27.6

AMS-N-0910 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 93, cat. no. 22.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Vessel in the Form of a Human Transforming into a Bat?

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bat-Human?

Head/Hair/Headwear: abstract -- crowned hat? - modeled

Face Decoration: none -

Eyes: oval, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: upturned? (difficult to see well in photograph in Clifford 1985: 93) - modeled

Mouth: pursed? (difficult to see well in photograph) - modeled

Ears: round? - appliquéd with red slip at outermost part (earspool?)

Ear Adornment: earspools? - appliquéd end of ear area?

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: rectilinear decoration consisting of a wide horizontal bar filled with three triangles (perhaps representing the scutes of a crocodilian); under this bar are two black "L"s with the p.r. one facing the wrong direction (likely representing the limbs of a crocodilian); this decoration could be intended as chest decoration or as a crocodilian stool as in AMS-N-888 or it could represent the body and legs that go with the appliquéd head above? - painted

Belly: abstract - implied by vessel form

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: wings outstretched to the sides of the head? Encircling(?) the vessel from one side of the head to the other is a wide horizontal band filled with diamonds and triangles, perhaps reflective here of the webbed look of a bat's wings? The black frame of this - painted

Arm Decoration: see Arms -

Hands: none -

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: see Chest/Breasts Decoration -

Leg Decoration: -

Feet: see Chest/Breasts Decoration -

Accoutrements: none -

Carrillo Polychrome

173. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome? - Handmade earthenware with burnished cream(?), red, and black slips

11.8 x 7 w.

BCCR-c1608 -

This piece is published in Fernández Esquivel 2006: 20 (front and back views).

Brief Description: Effigy of a Standing Woman with Hands on Waist

Gender: Female

Age: Young Adult?

Animal: Human

Head/Hair/Headwear: skullcap divided into four triangular quadrants; the front and back ones are buff with punctate dots, while the side ones appear to have been painted with cream slip. - modeled, painted, and punctate

Face Decoration: black face paint along the sides of the lower jaw and neck - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black with slit for irises and pupils?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular with rounded tip and nostrils visible - appliqué and modeled

Mouth: wide and slightly agape lips painted red with exposed teeth, painted white - modeled, painted, and cutout (for teeth)

Ears: curved, large (human) - appliqué, modeled, and painted black

Ear Adornment: none -

Neck: medium-sized - modeled and painted black

Necklace: none -

Chest/Breasts: protruding breasts high on the chest - appliqué

Chest/Breasts Adornment: rectilinear decoration consisting of a red square surrounding the firing hole/navel with two emanations on each side that emerge mirroring each other and turn outward from each other; all are outlined in black with black hatch lines emanating outward (another directional marker centered on the navel) - painted

Belly: flat (see Chest/Breasts Decoration) - modeled

Hips: narrow - modeled

Pubic Region: labia visible through red paint intended to represent the cloth of a *tanga* - modeled and painted

Arms: bent at the elbows - modeled

Arm Decoration: three red rectangles outlined with black on outside and inside with black hatch lines emanating from black lines? (need to see in person) - painted

Hands: on hips with four(?) digits each - modeled

Back: upright yet leaning forward slightly with the same painted pattern as on the chest but angled so that the central square is a diamond - painted

Buttocks: firm with red-painted *tanga* strap coming up gluteal cleft - modeled

Tail: none -

Legs: standing - modeled

Leg Decoration: same patterns as on front and back - painted

Feet: flat-footed with five toes visible and red at edges, suggesting the sole of a sandal (as in BCCR-c1598)

with its black sandal underside?) - modeled and painted
 Accoutrements: none -

174. Intersexed(?) Effigy Vessel with Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Carrillo Polychrome - Handmade earthenware
 MC377 -

This piece is published in Ferrero 1977: 293, ill. III-30.

Brief Description: Lidded Vessel in the Form of a Standing, Crowned Pregnant(?) Intersexed Human(?) with Hands on Belly

Comments: This piece, like most Carrillo examples, is not as well made as those of the other types from this time period, but its features suggest it was intended to represent someone of the highest status. The figure wears a crenellated headdress, elaborate body decoration, and appears to be pregnant (with a two-dimensional everted navel and breasts) as well as male (with an appliqué phallus and testicles). S/he is not in transformation to another self but appears to be focusing on inner thought and perhaps the trauma of birth. (The figure could also be a kyphotic individual, but I need to examine it in person to make that determination; I suggest this because of the rotund state of the vessel at front, which might be mirrored at back.)

Gender: Intersexed?
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: basketry crown? crenellated headdress? -- headdress fits snugly against the forehead and is decorated with a black band at bottom topped by two appliqué strips, which are in turn decorated with a series of projecting triangles alternating from very small to much larger; the larger ones are painted with dark rectilinear spirals which mimic the triangle form. This headdress is similar to a woven basketry crown worn by a modern Emberá queen in Panamá (see **Ch. 3 Heads...**). - modeled and painted
 Face Decoration: concentric circles with hatch lines emanating from outer circle -- each set contains three circles, and there are three on the face, one at the center of the forehead and one on each cheek - painted
 Eyes: almond, bulging - appliqué almond-shaped black-painted clay pellets (for irises and pupils), outlined in white(?) (for scleras), with appliqué strips above and below in an almond shape
 Eye Brows: thick, arched and painted black - appliqué, modeled, and painted
 Eye Lashes: none -
 Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, and slightly agape showing some teeth, and painted red (lips) (I need to see in person to know if teeth are white) - appliqué, modeled, and painted
 Ears: curved (human) - appliqué and modeled
 Ear Adornment: earspools, painted black(?--I need to see in person to know color for certain) - appliqué, modeled, and painted
 Neck: long(?) but only visible when head/lid is removed - modeled
 Necklace: none -
 Chest/Breasts: bulging chest with what appear to be breasts high on the chest and spaced apart with erect nipples; the chest is modeled as part of the vessel form, while what could be breasts are painted in two dimensions as concentric circles. The complication here is tha - modeled and painted(?)
 Chest/Breasts Adornment: concentric circles with hatch lines emanating from the outer circle. There are four of these sets of three circles running horizontally across the top of the chest and connected by a set of four lines, the outer two black with emanating hatch marks and the inner two red. There is another group of three of these circles running along the belly and conjoined as described above. The three along the belly are larger than those on the chest, with the central one quite large and suggestive of an everted navel. - painted

Belly: large (see Chest...) - modeled
 Hips: wide - modeled
 Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué
 Arms: bent at the elbows with forearms resting on the belly - modeled clay coils
 Arm Decoration: none -
 Hands: on belly with five digits visible - appliqué and modeled
 Back: (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: (need to see in person) -
 Legs: two front tripod legs are bulbous at thighs and taper down to feet; each has three firing holes running vertically down the leg interior; it is possible clay rattle balls are or were inside these legs (need to examine in person) - modeled
 Leg Decoration: horizontal stripes? (Need to see in person) - painted?
 Feet: flat with five(?) toes visible (need to see in person) - modeled
 Accoutrements: none -

175. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV / Transitional Period, 300 CE

Charco Black on Red? - Handmade earthenware with burnished salmon slip and black pigment?

9.5 x 10.2 x 7.6

AMS-NN-14 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 75, cat. no. 9.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Female Survivor of Osteomalacia with Hands on Belly

Comments: The stamp patterns on the breasts and navel of this figure are similar to the pattern at the ends of stamp cat. no. 283, with the difference being inward-turning hatch lines on the body paint of the effigy and outward-turning on the stamp.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: squared hairline -- square with a hairline ridge and two black lines at the forehead

perhaps suggesting hair; the square shape of the head is a sign of osteomalacia - modeled and painted

Face Decoration: three black vertical lines on each side of the face running from the forehead down to the lower jaw through the eye - painted

Eyes: oval, bulging - appliqué oval clay pellets painted black for irises and pupils with appliqué strips above and below

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, pointed with nostrils visible - appliqué and modeled

Mouth: abnormal with the lower lip larger -- thicker and wider -- than the upper, with mouth agape - modeled and cutout

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: none -

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding breasts high on the chest spaced apart; the chest also bulges outward - modeled with appliqué breasts

Chest/Breasts Adornment: black circles painted around the perimeter of each breast with inward-pointing hatch marks emanating from within the circle - painted
 Belly: protruding with everted navel painted in the same manner as the breasts; the everted navel suggests the late stages of pregnancy - modeled and painted (for navel designs)
 Hips: wide - modeled
 Pubic Region: abstract - obscured by her feet
 Arms: bent at the elbows with shoulders jutting out - modeled and appliqué
 Arm Decoration: rectilinear decoration in black paint on the upper arms consisting of a horizontal rectangle bisected horizontally by a long horizontal line and trisected vertically by two mirror-image lines each ending in rectilinear hooks facing outward (although I cannot see the pattern on the p.r. arm as well as on the p.l. it appears to be identical, and the usual Nicoyan penchant for symmetry would suggest so also). - painted
 Hands: on belly with no digits visible and wrists perhaps somewhat wide? (a sign of osteomalacia) - appliqué
 Back: protruding but also need to see in person - modeled
 Buttocks: ? (need to see in person) -
 Tail: ? (need to see in person) -
 Legs: seated with knees bent inward to legs are crossed in front of pubic region - modeled
 Leg Decoration: none -
 Feet: turned upside down in front of pubic region? - modeled with appliqué strips for heels?
 Accoutrements: none -

W.176. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Middle Period V-Early Period VI / Florescent Period, 700-1200 CE

Carrillo Polychrome? Mora Polychrome? - Handmade earthenware with burnished tan slip and red and black-brown pigments

35 x 20.3 diam.

AMS-N-1157 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 101, cat. no. 25 (front and back views).

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Vessel in the Form of a Squatting Woman with Hands on Belly

Comments: The thermoluminescence testing performed on this piece for the 1985 catalogue and exhibition of the Sackler collection of Costa Rican art suggests the piece was created during a transitional period from Carrillo to Mora, and the brownish cast of the dark paint and the tan base slip are more typical of Mora Polychrome than Carrillo, although the geometric patterning is more usual for Carrillo. The piece seems to be a rare example of this transition.

The body painting of this piece seems to be an over-sized version of the Amerindian cross with spirals, as seen on stamp cat. no. 319. The painting, as in many Carrillo Polychrome pieces and the lower status Mora Polychrome effigies is rather haphazard, with no serious attempt at aligning the angles of the patterns accurately.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? The alternating red and black vertical stripes on the cream base in the space between the figure's forehead and the vessel rim suggest the rim is intended as part of a stacked hat or a basketry crown. - modeled and painted with two long "hairs" running down the back of the head from the hat brim and ending in volutes (scrolls, curls, hooks).

Face Decoration: rectilinear decoration consisting of red slip surrounding the mouth and chin and extending

outward along with lower jawline a short distance with a thin black line emphasizing the upper edges of the red under the nose and outward to the lower jaw - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets with dark brown-painted irises and pupils

Eye Brows: abstract - implied by ridges surrounding the eyes

Eye Lashes: thick - implied by thick dark brown line at edge of modeled eyelid

Nose: triangular, narrow, and upturned with large nostrils - appliqué

Mouth: wide and open, exposing teeth - modeled and cutout with teeth highlighted with white pigment?

Ears: curved, large (human) - appliqué, modeled, and painted dark brown

Ear Adornment: earpools, round and small with holes at centers and painted with burnished red slip - appliqué, modeled, and painted

Neck: abstract - implied by join of head to vessel body

Necklace: dark brown curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest and large with erect mammillas - appliqué and modeled

Chest/Breasts Adornment: rectilinear decoration consisting of two large red panels extending from the upper chest, over the breasts, and over the belly except at the center of the chest and the belly; the pattern is outlined in dark brown-black, and the edges are supposed to be mirror images of each other with a directional marker at the chest center under the breasts (and usually centering over the navel as in cat. nos. 69, 73, 107, 129, 173, 181, 185, 204, 205, 208, 215, 220, 231, 235). The Nicoyan artist who created this large vessel did not paint these "mirror" images accurately, misaligning the steps of the normally symmetrical directional marker and missing the navel as the center of the directional marker. - painted

Belly: extended in middle or late stages of pregnancy; the currently visible navel is inverted, created by gouging out a circle into the clay to reveal the unpainted paste and suggesting the middle stages of pregnancy, but it is possible that this unpainted inde - modeled

Hips: wide - modeled

Pubic Region: abstract - implied by vessel form

Arms: bent at the elbows with shoulders jutting out - appliqué

Arm Decoration: dark brown at rounded shoulder appliqué nodules and then alternating horizontal bands of dark brown-black and red with cream base slip visible between each - painted

Hands: on belly with four digits visible and painted alternately red and dark brown-black - appliqué and modeled

Back: primarily tan-slipped but with some of the brown-outlined red panels extending to the back and again not matching up exactly - painted

Buttocks: abstract - implied in vessel form

Tail: none -

Legs: squatting - appliqué

Leg Decoration: painted red on thighs - painted

Feet: pointing downward with five toes visible, suggesting a pose of parturition, although the navel is not everted -- perhaps an appliqué everted navel once there has been lost? -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

177. Female Effigy Vessel

Greater Nicoya, Costa Rica, Las Mercedes, Limon Province, Atlantic Watershed, (Las Mercedes is 7 miles W of Guápiles, on W bank of Rio Dos Novillos, per NMAI archives), Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip (2.5 YR 4/6 & 5/6), and dark red (10 YR 3/4) and black pigments

13.4 x 17.2 x 16

NMAI071807 - Gift of Minor C. Keith, 1918

Provenance/Collection Information: 1918 - given by Minor C. Keith (per NMAI archives)

Brief Description: Vessel in the Form of a Woman with Hands on Belly

Comments: This vessel is very similar to cat. no. 178 but in much poorer condition. The p.l. ear was an appliqué and is now missing. If there was a navel, it is gone, and the erosion at the belly region too severe to tell where it may have been. The body decoration is perhaps two juxtaposed (as opposed to interlocking) stepfrets at the mouth, also resembling a mountain, with what probably was a cardinal directions marker coming out of the chin and stretching across the belly. The back of the head is decorated with a register of serpentine strands, and the lower portion of the vessel at back is divided into two halves by three sets of three vertical stripes. These actually help to divide the back half of the vessel/woman in two and the front half is split by the central cardinal directions marker, making the entire vessel/human quartered.

The painted design on the face of this effigy (the neck of the vessel) appears to be half of the pattern on the body of another version of this artwork, a Carrillo Polychrome pregnant female effigy vessel (cat. no. 181), and a "shorthand" version of the pattern on the belly of cat. no. 178. This face pattern is roughly the design of stamp cat. no. 322. The back of the head (neck of the vessel) is decorated with a rolled-out version of the pattern of nested diamonds on roller stamp cat. no. 287. Surface damage to the body of this vessel makes determination of the remaining designs difficult. See also the discussion of stepped mountains and females in the Florescent Period chapter and the entries for cat. nos. 178 and 181.

The poor manufacture of this piece, in particular, points to the lower status of Carrillo Polychromes, often shabbily painted, modeled quickly, and appliquéd even more quickly, so much so that many Carrillo appliqués are now gone. Perhaps Carrillo Polychromes were made in the workshop of a lower status chief. This piece was found in the Atlantic Watershed region of Costa Rica, an area known for its stone work and only minorly for monochromatic ceramics; polychrome pieces were exported from Greater Nicoya into the Atlantic Watershed region, apparently even if not of the highest quality. More research on Nicoyan ateliers and their customers is certainly needed.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- hair formed by modeled vessel rim painted black? At the back of the head (the vessel neck), the artist painted a horizontal panel of serpentine strands (conjoined diamonds) in red with black outlining, framed by red and black lines above and below. - modeled and painted

Face Decoration: stepped mountain -- red swath outlined in black over lower half of the face in the form of a misshaped stepped mountain with rectilinear hooks emerging from each side - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets, with thick appliqué strips above and below in an almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, rounded space extant where the original appliqué nose was -

Mouth: wide, thick, agape - appliqué strip forming a horizontal oblong enclosure, painted red with black accents

Ears: p.r. curved, protruding from the head (human); p.l. missing with space for original appliqué obvious - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: stepped mountain? -- Three parallel vertical black lines run from the protruding chin down to the navel area and then branch out to the sides running horizontally in both directions and then on each side down the belly. - painted

Belly: pregnant - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out and forearms resting on the belly. Note that the p.r. arm is curved rather than bent, while the p.l. is modeled in the more rectilinear fashion common for this period. - modeled

Arm Decoration: painted decoration is too fugitive today - painted originally

Hands: on belly with two(?) digits visible on each - modeled

Back: rounded, following vessel form, with painted decoration: at each side of the vessel and down the center of the back is a set of three parallel vertical black lines over red slip paint covering the entire back. - modeled

Buttocks: abstract - modeled

Tail: none -

Legs: none -

Leg Decoration: -

Feet: none -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

178. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon, red, and black slips

17.8 x 11.7 rim diam.

MCCM1991.004.334 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Vessel in the Form of a Pregnant(?) Woman with Hands on Belly

Comments: The stepped Amerindian cross (or the top half of one, also read as a stepped mountain), which is centered on the navel of this pregnant female effigy vessel, is very similar to those found in stamps cat. nos. 318-320. The emanating rectilinear spirals at top are also seen in more curvilinear form on these stamps. The rectilinear motif on the back of the effigy vessel is also seen in more curvilinear form on stamp cat. no. 286. This stepped mountain design seems to reference the figure's condition: as a mountain emits precious liquid in the form of offshoots of fertile ash and lava, so will this pregnant woman, her "broken" water, nourishing blood, and finally a child. In her museum catalogue entry on this piece, Stone-Miller discussed the design not as an erupting volcanic mountain but as a rectilinear rendition of a pregnant woman, stepped hips and flailing arms; both readings of the design seem appropriate (2002a).

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? Flaring vessel opening may indicate an elite headdress. Undulating horizontal lines in black and red along the back of the head, under the vessel rim, may indicate hair. - modeled and painted red

Face Decoration: red lines curving under the eyes from the forehead across the cheeks, outlined in black (one on each side of the face) - painted

Eyes: oval, missing original appliques, n/a - lost

Eye Brows: none -

Eye Lashes: none -

Nose: triangular but tip of nose appears to have broken off - appliqué and modeled

Mouth: wide, thin, red lips open with a mouth full of teeth painted white - modeled and painted

Ears: curved, protruding from the head (human) - appliqué and modeled

Ear Adornment: earpools with earpool backs, both formed of appliqué round clay pellets, originally painted black with some pigment missing now - appliqué, modeled, and painted

Neck: abstract - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with losses at the nipples, suggesting additional appliqué nipples have also fallen off - appliqué

Chest/Breasts Adornment: stepped mountain painted red with black outline (over the belly and navel) with a double rectilinear spiral emanating out of the top of the mountain, also in red with black outlining - painted

Belly: pregnant(?) with everted navel (appliqué flattened round clay pellet) - modeled and appliqué

Hips: wide - implied by vessel form

Pubic Region: abstract, not depicted -

Arms: bent at the elbows with shoulders jutting out and forearms resting on the belly - modeled clay coils

Arm Decoration: three stacked, black, upside-down triangles over one rightside-up, black triangle on each upper arm, a black band on the forearm, and two appliqué strips at the wrist (now lost on the p.l. arm) - painted and appliqué

Hands: on belly with five digits visible on each - appliqué and modeled

Back: rounded (following the vessel form) and covered in red and black geometric patterns of double spirals flanking concentric diamonds (sides) and alternating stepped mountains (back) - modeled and painted

Buttocks: abstract - implied by vessel form

Tail: none -

Legs: none -

Leg Decoration: -

Feet: none -

Accoutrements: none -

Other: red stripes decorate the vessel below the belly painted



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

179. Human Effigy

Greater Nicoya, Costa Rica, Filadelfia, Guanacaste Province, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome? Galo Polychrome? - Handmade earthenware with burnished cream slip (7.5 YR 6/4 & 6/6) and red (10 R 4/4) and black pigments

12 x 8.8 x 13.4

NMAI234166 - Purchased from Wanda Scheifele, 1964

Provenance/Collection Information: Prior to 1964

Brief Description: Effigy of a Seated Human Holding a Large Bowl

Comments: The painted decoration on this object extends from the body of the figure to the body of the vessel in its lap. The patterns along the arms, waist, and thighs are similar to those of the stamp cat. no. 287, while the patterns on the bowl seem to be a combination of the several stamps in this catalogue with stepped Amerindian crosses with emanations from the arms (cat. nos. 318-320). There is no exact match to a stamp for the rectilinear spirals on the back of the figure. The thinness of line used for the decoration of this figure, the creamier base slip, the proportions of the facial and body features, and the sharp incisions for the mouth and fingers, among a few other oddities (see below), are not typical of other Nicoyan effigies, suggesting that this piece was locally manufactured in a poorer, more remote region of ancient Greater Nicoya or that is of modern manufacture. Particularly questionably is the surface paint, which looks as if it has been applied to appear as if it has slowly eroded. The piece should be tested with thermoluminescence and/or compositional paste analysis to determine date and locale of manufacture.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? headwrap? -- The artist modeled and painted a tightly fitted textile to this figure's head and painted black hair running down the back of the head and neck and over the ears. The headdress is decorated with double red lines outlined in black which form a quadripartite design with emanating triangles, suggestive of directional markers but not painted in a typical form. - almond-shaped appliqué (hat), modeled, and painted

Face Decoration: fugitive black undulating lines - painted black

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (also quite fugitive) -- note that the upp

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, with no nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thick, slightly agape (sharper opening than usual), and originally painted(?) - appliqué, modeled, and painted

Ears: curved, large, protruding from the head slightly (human); black paint at the tops of the ears suggests hair - appliqué, modeled, and painted

Ear Adornment: earpools - appliqué (sloppy), modeled, and painted dark red (fugitive)

Neck: long (unusual) with pendant or firing holes running through - modeled and cutout

Necklace: black curving line encircling the neck (thick, unusual) - painted

Chest/Breasts: merging with the vessel at front - modeled

Chest/Breasts Adornment: none visible -

Belly: bulging slightly but obscured by large vessel in the figure's lap (also rather uncommon in Nicoyan art) - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the vessel rim - modeled

Arm Decoration: serpentine strands -- running around each upper arm in a panel framed by double black lines is a twisted strands motif, formed of double black lines overlapping each other intermittently. - painted black

Hands: on vessel rim with three digits visible on each, separated by sharper lines than is usual in ancient Nicoyan art - modeled, incised(?), and painted dark red

Back: straight with a slight curve at the shoulders; decorated with black double lines looping into single

knots (like a much cruder version of the designs on M1852) - modeled and painted
 Buttocks: rounded and decorated with the same patterns as on the back - modeled and painted
 Tail: none -
 Legs: seated, outstretched, supporting the large vessel in the figure's lap, with knees bent and resting against the vessels walls - modeled
 Leg Decoration: serpentine strands? -- Running from the waist down to the buttocks on each side is a panel, consisting of a pair of double black lines on each side filled with diagonal double black lines. Emerging from the side of this panel and running along each thigh - painted black
 Feet: pointing downward to help hold the figure and vessel up, abstract - modeled and painted red (fugitive)
 Accoutrements: vessel (large) in the figure's lap -- the vessel is a large bowl with light red slip in the interior, a black rim, and an Amerindian compass design on the exterior front and spirals on the sides. The Amerindian compass design is unusual for its use of neg - painted



Photography by Bill O'Connor, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

180. Intersexed Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments

31.9 x 25.7 x 27.9

M1618 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Seated Kyphotic Intersexed Human with Hands on Belly

Comments: This piece, while partially restored, is a masterpiece of creativity and shamanistic expression. The rounded vessel form at back was used by the artist to depict a kyphotic figure, accentuated with a spine delineated by a modeled ridge running the length of the back and punctuated by small horizontal hatch marks. In contrast, the front of the vessel does not follow a general bulbous vessel form but instead was used by the artist as sculpted space for the grimacing face of an intersexed shaman squatting in the early stages of transformation. From this depiction, the question arises: is the ensuing transformation that of a female to a male, a male to a female, or an intersexed human to an animal self or a combination of the above? The artist clearly modeled the anatomy of both the male (phallus and testicles) and the female (breasts) sexes, but because both sexes are so clearly represented in this same moment, we cannot be sure if one preceded the other. The body decoration suggests the elite status of the individual: the patterns are a combination of the simple Amerindian cross (or directional marker) and several rectilinear versions of the serpentine strands motif. The flared vessel opening could also represent a large elite headdress, possibly one associated with a figure such as an usekar (see Hoopes n.d.b [2006]), and the round "built-in" pot stand

could represent a round stool, as in M1852. That the vessel is large, is well made, is covered with patterns associated with the elite, is topped by an opening perhaps doubling as a special headdress, and is supported by a ring base perhaps doubling as a shaman's stool suggests the figure is a member of the highest echelon of society. That the figure is intersexed suggests the acceptance into this level of society of this gender (whether truly anatomical or envisioned here but symbolic). As discussed in Ch. 3 Chibchan Concepts of the Female..., having the ability to cross genders is often the mark of a shaman or shaman's apprentice. This piece is an excellent example of that principle in ancient Greater Nicoya. (Note that the Amerindian cross pattern on the arms of this figure is not an exact match to stamp cat. no. 316, but the general form is the same. The remainder of the roller stamp pattern is not depicted on the figure. The figure has been repaired in several spots: the vessel opening, the proper right side from shoulder to base. Also, the designs seem to have been overpainted in recent years, a common practice among Mayer Collection pieces [Carl Patterson, personal communication 2004-5]).

Gender: Intersexed

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - large flaring vessel opening possibly doubles as a large headdress for this figural vessel. - modeled with burnished salmon slip highlighted with red at the brim(?) and around the base of the opening

Face Decoration: A black-painted line runs along the forehead and along the sides of the face next to the ears (does this represent hair coming out of the vessel opening/headdress?). Between the eyes and running from the middle of each eyebrow downward along the sides of - painted

Eyes: almond, bulging - appliqué round, black-painted clay pellets with appliqué strips above and below in an almond shape

Eye Brows: arched - modeled ridges (highlighted with paint -- see Face Decoration)

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: large, wide, open, full of teeth - lips: appliqué, modeled, and painted red; teeth: incised(?) and painted white

Ears: curved (human) - appliqué and modeled

Ear Adornment: earspools - appliqué, modeled, and painted black

Neck: short - modeled

Necklace: red solid swath encircles the neck -- likely a part of the overall chest decoration - painted

Chest/Breasts: large and slightly bulging chest with two protruding breasts high on the chest and space evenly apart, each with a large erect nipple - appliqué, modeled and painted black around the base of each breast, left salmon-slipped for the breasts, and painted red for the nipples

Chest/Breasts Adornment: serpentine strands and directional marker -- the large red swath running around the neck is further emphasized on its underside with a black line with emanating hatch marks which stop at the center of the chest, where a vertical panel runs to the navel and is integrated with a directional marker design centered on the navel. The vertical panel consists of red conjoined diamonds running downward; these are outlined in black; they are flanked by a pair of parallel red vertical lines on each side; flanking these red lines on each side is a black line with outward emanating hatch marks. The navel is modeled as everted with a slight depression at the center; it is with a black circle around this outermost depression; outside the black circle is a red circle, then a salmon-slip circle, and then another red circle. Projecting from the two sides of the navel is the same design: a set of concentric triangles beginning with a salmon-slipped innermost triangle, surrounded by a black triangle, a red one, a salmon-slipped one, a red one, and finally a black outline with emanating hatch marks (only on the uppermost side of the triangle); emerging from the outer edge of each triangle is a red trapezoid outlined in black. Emerging from the bottom side of the navel is a cursory version of the two side motifs: one salmon-slipped triangle, outlined in black, surrounded by red paint in an "arrow" shape outlined in black. - painted

Belly: flat with everted navel - modeled with appliqué navel

Hips: wide - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué

Arms: shoulders jutting out and arms bent at the elbows at a right angle so that lower arms rest on the belly - modeled

Arm Decoration: Amerindian crosses / directional markers -- on each shoulder is a central salmon-slipped dot surrounded by a black circle surrounded by a red circle, a salmon-slipped circle, and another red circle; from this set of concentric circles emanates in four directions rectangular panels. The two horizontal panels are identical, and the two vertical panels are mirror images of each other (but not identical): the two horizontal panels each consists of a central salmon-slipped rectangular bar outlined in black, then red, then salmon-slip, then red again with black on the outer edges only; the two vertical panels each consists of a central salmon-slip rectangular bar outlined in red with black on the outer edges only and black emanating triangles on the side farthest from the center of the body. - painted

Hands: on belly with five(?) - possibly six) digits visible - modeled and incised

Back: protruding with a clearly delineated spine (often a sign of an emaciated shaman) - modeled with a ridge marked by incised horizontal hatch marks for the vertebrae

Buttocks: abstract - implied by vessel form

Tail: none -

Legs: squatting - modeled

Leg Decoration: serpentine strands on each calf -- black-painted conjoined diamonds stacked vertically within a panel outlined with double black lines; running along each thigh is a row of dots flanked by a pair of black lines above and below; at the point where the thigh - painted

Feet: abstract, dangling in air as the figure squats on its round stool/base - modeled

Accoutrements: round ring base of this vessel could be considered an abstract version of a round shaman's stool - modeled and left buff



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

181. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip (5 Y 4/2 & 5/2) and red (2.5 YR 3/4) and black (n/a) pigments

17.1 x 15.2 x 15.2

MNCR20079 - Purchased from Rene Aguila, 1942

Brief Description: Vessel in the Form of a Birthing(?) Woman with Hands on Belly

Comments: The body decoration which surrounds this figure is a series of interlocking steppes, which give the appearance of alternating hills or mountains; the closest stamp to this pattern is cat. no. 324. The pattern at the back of the head of the effigy vessel is a stepped Amerindian cross, which is seen on several of the stamps in this catalogue but never this simple. (See cat. no. 178 for a clearer example of this effigy vessel type.)

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled

Face Decoration: red stripes running diagonally on cheeks and black line along the jawline (beard-like?) - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -
 Eye Lashes: none -
 Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
 Mouth: wide, thick, open, and painted red - one long appliqué coil shaped in a large open oval as the lips
 Ears: curved, large, pressed to the head (human) - appliqué and modeled
 Ear Adornment: earpools(?--unsure if abstract lumps at bottoms of ears are earpools or just the lobes) - modeled
 Neck: short - modeled
 Necklace: none -
 Chest/Breasts: bulging chest with protruding breasts high on the chest and spaced apart - modeled (chest) and appliqué (breasts)
 Chest/Breasts Adornment: stepped mountain body decoration in black with red and tan base slip alternating as the background (visual dynamism) - painted
 Belly: pregnant with everted navel - modeled with appliqué navel modeled with an indentation at center
 Hips: wide - modeled
 Pubic Region: prominent female genitalia - appliqué and modeled
 Arms: bent at the elbows with forearms resting on the belly - modeled clay coils
 Arm Decoration: red and black stripes? (condition of the vessel surface is poor making exact determination of designs difficult) - painted
 Hands: on belly with abstract digits - modeled
 Back: sloped slightly, following vessel form, and covered in interlocking stepped mountain decorations, painted in black with red and tan base slip alternating for background, as on chest - modeled and painted
 Buttocks: abstract - implied by vessel form
 Tail: none -
 Legs: squatting in parturition - modeled
 Leg Decoration: some red and black paint? - painted
 Feet: abstract, tucked under buttocks region - modeled
 Accoutrements: none -

182. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments
 INS240 -

This piece is published in Soto Méndez 2002: 30.

Brief Description: Vessel in the Form of a Pregnant Woman on a Pot Stand

Comments: This vessel and Stone 1977: 52, fig. 57, are unique in that they still retain their stands, assuming the pots and stands were found together entombed.

Gender: Female
 Age: Mature Adult
 Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? - modeled
 Face Decoration: red swath running vertically through the center of the face from the top of the nose to the jawbone and between the eyes - painted
 Eyes: almond, bulging - appliqué oval-shaped, black-painted clay pellets with appliqué strips above and below in an almond shape
 Eye Brows: implied by vessel shoulder line? - modeled
 Eye Lashes: none -
 Nose: upturned? (need to see in person) - appliqué, modeled, and painted red(?) and black
 Mouth: downturned, thick, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, small, and protruding from the head (human) - appliqué and modeled
 Ear Adornment: earspools - appliqué and modeled
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: protruding breasts, large, high on the chest, and spaced apart with erect nipples - appliqué and modeled
 Chest/Breasts Adornment: solid black circle outlining a solid red circle, both of which surround the base of each breast; Amerindian cross pattern in quadrants of breast(?) (need to see in person) - painted black and red
 Belly: pregnant with everted navel - appliqué and modeled
 Hips: wide - implied by vessel form
 Pubic Region: abstract - implied by vessel form(?) (need to see in person)
 Arms: shoulder joints are large and protrude from the body with each arm made from a single appliqué coil which runs vertically downward and then turns at a sharp right angle for the lower arm to rest horizontally on the belly. - appliqué and modeled
 Arm Decoration: red and black concentric circles and power points at shoulder joints(?) and wristbands of black, wider red, and black - painted
 Hands: rest on belly with four digits visible - appliqué and modeled
 Back: (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: (need to see in person) -
 Legs: none -
 Leg Decoration: none -
 Feet: none -
 Accoutrements: pot stand doubling as a round stool, as in cat. no. 180? - modeled and painted dark red



Photography by Jeff Wells, included with permission of the Denver Art Museum

183. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome? Galo Polychrome? - Handmade earthenware with burnished salmon, red, and black slips

15.2 x 29.2 x 34.3

DAM1993.837 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Circular Tube with a Human-Headed Spout

Comments: See cat. no. 273. Note that this piece appears more Carrillo than Galo due to rectilinearity of designs and less refined manufacture.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Snake-Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? -- The vessel spout doubles as a hat for this figure; it flares out and is painted with a black zigzag on the upper surface of its rim; there is an appliqué strip running from the ears up and across the forehead and painted red, perhaps suggesting hair? See cat. no. 273 for similar patterning on the headdress. - modeled, appliqué, painted

Face Decoration: black line running over each eye from ear to side of nose, down alongside the nose to a point under the pupil at the center of the cheek and then turning back up towards the upper ear, where it meets the original black line running over the eye; red paint - painted

Eyes: oval, bulging - appliqué oval-shaped clay pellets painted black for the irises and pupils and two appliqué strips (salmon) above and below and an appliqué round clay pellet painted red at the corners of each eye

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, narrow - appliqué

Mouth: thin, narrow, and slightly agape - appliqué and modeled

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools, round, small and painted red with black centers? - appliqué and painted

Neck: abstract - implied by join of head to vessel

Necklace: none -

Chest/Breasts: abstract - modeled

Chest/Breasts Adornment: surface damage and reconstruction at the back side of the tube made determination of the designs here difficult, but they appear to be similar to that of DAM1993.832 - painted

Belly: abstract - modeled

Hips: none -

Pubic Region: none -

Arms: none -

Arm Decoration: n/a -

Hands: none -

Back: see Chest/Breasts -

Buttocks: none -

Tail: none -

Legs: none -

Leg Decoration: n/a -

Feet: none -

Accoutrements: none -

184. Anatine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments

18 x 22.5 x 33

AMS-N-1179 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 99, cat. no. 24b.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Vessel in the Form of a Duck

Comments: Although at first glance, this vessel appears to represent merely a duck, upon closer inspection we see that the figure has a pair of legs in front as well as a pair under its side wings. The pair at front most likely represents those of a standing human who has transformed into a duck, while the pair under the wings imply the motion of a duck swimming in water with legs pushing back under the belly. The vessel rim shape also implies the human nature of this piece, perhaps suggesting a stacked hat worn by the duck-human (see cat. no. 40 for an earlier example of a similar vessel spout/hat).

Gender: Gender-Ambiguous
 Age: Adult (undetermined)
 Animal: Duck-Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? The vessel rim is painted red from the lip to just below the rim, where a black line encircles the spout and seems to signal the top of the duck's head, perhaps indicating that the piece is intended only to represent a duck, but because almost all Amerindian art is religious, it is perhaps more likely that the line signals hair under a cap for a person transformed into a duck. - modeled and painted

Face Decoration: rectilinear decoration consisting of a two horizontal black lines emerging from the outer corner of each eye and turning downward and then back toward the eye half the distance of the upper lines - painted

Eyes: almond, staring? - appliqué almond-shaped clay pellets for the eyes and for each eye two appliqué strips above and below with black paint on the strips and at the center of the eyes for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: beak is long with black ridges at top and edges of upper and red along lower ridge; a punctate dot perhaps indicating the cere is also visible where the beak joins the vessel body - modeled and painted

Mouth: see Nose (beak) -

Ears: none -

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel body

Necklace: thick black and two thin red curving lines encircle the neck from the lower beak all the way around - painted

Chest/Breasts: protruding slightly - modeled

Chest/Breasts Adornment: a wide red swath on either side of the chest which runs vertically from the neck all the way under the vessel to the tail; also, there is a horizontal black swath at the belly (above the painted legs and feet) - painted

Belly: rounded - modeled

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: black wings jut out of each side of this duck - appliqué and painted

Arm Decoration: none -

Hands: none -

Back: swooping back to the tail feathers and covered in painted geometric patterns: the patterns are red stepped squares and triangles outlined in black; they are divided into fourths and halves respectively by long bars which intersect each other perpendicular - painted

Buttocks: abstract - implied in vessel form

Tail: tail feathers are erect and turned slightly upwards as if maintaining balance in the water - appliqué with black paint

Legs: two pairs of legs are depicted on this vessel; the first pair are painted and run under the belly at the front of the vessel down to three toes; the second pair are appliqué and painted black and run horizontally under the side wings back to three toes, as if swimming - painted and appliqué (for second pair)

Leg Decoration: none -

Feet: two pair of feet for each pair of legs; all four feet have three toes visible - painted and appliqué (for side ones)

Accoutrements: none -



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185. Saurian Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome? - Handmade earthenware with burnished cream(?), red, and black slips
31.4 x 25.4 diam.

DAM1993.714 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Human Transforming into a Crocodilian

Comments: The overall cream base slip of this piece suggests northern manufacture in Nicaraguan Nicoya. Although none of the stamps in this catalogue directly match the patterns of body decoration on this effigy vessel, the central navel design seems to be a combination of the stamps cat. nos. 284 and 306: a radiating concentric circle combined with the Amerindian cross -- overall a strong marker for the importance of the navel here, suggesting the depiction of a pregnant crocodile-shamaness for this effigy. The rambling pattern running along the sides of the vessel seems to be a mixture of interlocking spiral patterns and interlocking frets, seen in stamps cat. nos. 296 and 323.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Saurian-Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? This example seems to more clearly depict a stacked headdress doubling as the vessel opening with burnished red-slipped brim at forehead and upper stack, while remainder is buff with remains of cream slip. - modeled and painted

Face Decoration: appliqué strips with incised hatch marks at regular intervals wrap around the sides of the face from mouth/snout to sides of face up and over to the top of the nose/snout; inside this framing are black-painted lines seemingly following this path with a bl - appliqué and painted

Eyes: oval, bulging - modeled with large irises and pupils painted black inside oval-shaped frame of appliqué strips

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout with upturned end and closed jaws - appliqué and modeled

Mouth: see Nose -

Ears: none -

Ear Adornment: none -

Neck: short - implied by join of head to vessel

Necklace: none -

Chest/Breasts: protruding vessel form doubling as chest/belly? - modeled

Chest/Breasts Adornment: Amerindian cross -- painted red concentric circles with rectangles emanating from top, bottom, and both sides; black outlines highlight the overall form of an Amerindian cross with concentric circles at center - painted

Belly: protruding as vessel wall (suggesting pregnancy?); the concentric circles as belly/vessel decoration

also suggest a two-dimensional version of an everted navel, a sign of the late stages of pregnancy - modeled

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by underside of vessel

Arms: protruding limbs under face and above vessel front design suggest crocodilian arms/front legs - appliqué

Arm Decoration: none -

Hands: on belly or just emerging from the surface of the vessel(?) with three(?) digits visible on each - appliqué

Back: same designs at back - modeled and cutout

Buttocks: none -

Tail: protruding out back of vessel at height of snout on opposite side -- a crocodilian tail - appliqué

Legs: appear to be protruding from back side of vessel as if the back legs of a crocodilian - appliqué

Leg Decoration: none -

Feet: see Legs -

Accoutrements: none -

186. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments
INS286 -

This piece is published in Soto Méndez 2002: 30.

Brief Description: Rattling(?) Tripod Vessel in the Form of a Standing Human Transforming into a Bat

Comments: Although the features and attire of this figure are clearly human, its overall pose suggests a connection to bats, particularly because other similar vessels in the related Guinea Incised style depict human-bats and bat-humans. Also, the legs likely contain clay balls for rattling, but I would need to examine the piece in person to make this determination.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human-Bat

Head/Hair/Headwear: conical hat-small with bumps along a crested ridge running from the front brim (painted red) to the back brim (red also?) -- need to see piece in person to describe further. (For similar headgear, see cat. nos. 190 and 276). - appliqué, modeled, and painted

Face Decoration: black solid line running horizontally along the top of the forehead, down the sides of the face and along the jawline - painted

Eyes: almond, squinting? - modeled and painted black for irises and pupils

Eye Brows: slightly arched - modeled and painted black

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, thick, slightly agape with some teeth visible(?), and painted red - appliqué, modeled, and painted

Ears: curved at top and bottom, large, and protruding out from the head (human) - appliqué and modeled

Ear Adornment: earpools(?) (need to see in person) -

Neck: abstract - implied by join of head to vessel body

Necklace: see Face Decoration -

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: large rectilinear "V" with scrolls at each end running from side to side, painted red with black outline all around - painted

Belly: rounded - implied by vessel form

Hips: wide - implied by vessel form

Pubic Region: abstract - implied by vessel form(?) (need to see in person)
 Arms: appliqué coil strip for each arm juts out horizontally from the neck area to imply a shoulder and upper arm, turns downward at a right angle as the lower arm, and ends in downward facing hands. - appliqué, modeled, and painted black
 Arm Decoration: solid black paint - painted
 Hands: downward facing and resting on belly with four(?) digits visible - appliqué and modeled
 Back: a black solid line appears to surround the horizontal panel which wraps around the back, possibly filled with decoration painted in red (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: (need to see in person) -
 Legs: tripod vessel with two front legs appearing human with slight bend at knees, three firing holes at interior suggest also possible inclusion of clay balls for rattles in side (common in GN); third leg at back is simpler and could double as a bat tail? (need to see in person) - modeled
 Leg Decoration: anklet of one(?) appliqué horizontal strip; entire legs painted salmon - appliqué and painted
 Feet: pointing downward with five(?) toes visible on each (need to see in person) - appliqué and modeled
 Accoutrements: none -

187. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments
 26.4 x 43.2 diam.
 AMS-N-1177 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 94, cat. no. 23 (front and back views).

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Standing Man Transforming into a Bat with Two Helpers on His Shoulders

Comments: The designs on the wings of this bat-human replicate in paint those incised on similar Guinea Incised bat-human effigies. The pattern of concentric circles, with radiating triangles on the outermost circle, is similar to the body stamp cat. no. 284. The "figure 8" design on the inside of the front wings is similar to the stamp of a knot with two loops (cat. no. 301), although the image seen here is not off center, as it is for the knot, and the center here is two concentric rectangles with a "comb" inside, which suggests affiliation in design with the stamp with concentric diamonds flanked by spirals (cat. no. 301). Neither of these last two stamps are an exact match to the patterns on this effigy vessel.

Gender: Male
 Age: Adult (undetermined)
 Animal: Bat-Human

Head/Hair/Headwear: abstract -- crowned hat? - modeled with remains of red and cream paint?
 Face Decoration: none -
 Eyes: round, vacuous - cutout
 Eye Brows: none -
 Eye Lashes: none -
 Nose: upturned and round with nostrils visible - appliqué
 Mouth: wide and open, exposing teeth - appliqué, painted with cream paint(?), and cutout (for teeth)
 Ears: none -
 Ear Adornment: none -
 Neck: abstract - implied by join of head to necklace region
 Necklace: two appliqué strips arching under chin with the second larger and decorated with punctate dots -

appliqué and punctate

Chest/Breasts: abstract - implied by vessel form

Chest/Breasts Adornment: five rows of numerous small vertical appliqué tubes divided by four long horizontal strips - appliqué and cream paint?

Belly: abstract - implied by vessel form

Hips: wide - implied by vessel form

Pubic Region: prominent male genitalia - appliqué and cream paint?

Arms: implied by hands emerging out of the chest area? Also, the figure is transforming into a bat, so the side flanges of the vessel are its wings - modeled and painted (see Arm Decoration)

Arm Decoration: The wings are each decorated with two panels divided by three black vertical squiggle lines flanked by a solid red and then a solid black line. The innermost panels have at center a larger black rectangle with three black hatch lines on the left and right sides; inside this black rectangle is a red rectangle; inside the red rectangle is an upside-down black comb-like design (a horizontal black line with four black vertical hatch lines coming down from it); surrounding these concentric rectangles is a rectilinear figure 8 whose center is obscured by the rectangles; the "figure 8" is composed of a thick red line outlined on either side by black lines with the cream base still visible between the red and black; there are black hatch marks painted on the interior of the figure 8 along the sides and upper sections only. The outermost panels have three concentric circles at center with black triangular emanations on the outermost circle; they are black, red, and black; surrounding the concentric circles are brackets on either side, composed of a thick red line outlined on the interior by a black line with painted black hatch marks. On both wings these panels are framed within a thick black rectangle. - painted

Hands: emerging from the chest area with four(?) digits visible on each - appliqué and cream paint?

Back: spreading out to wings; the back is decorated with a horizontal panel with three sections divided in the same way as the front wing panels (three black vertical squiggle lines flanked by a red and then a black straight vertical line); the three sections e - painted

Buttocks: abstract - implied in vessel form

Tail: none (unless the third tripod leg is considered as such, but the artist has not seemed to indicate so) -

Legs: squatting? - modeled

Leg Decoration: legbands or at least horizontal leg decoration are implied on each leg; the bands from top to bottom are: a protrusion at the kneecap, one appliqué strip running halfway round the kneecap protrusion, an appliqué rectangle framing a row of horizontal oval - appliqué with cream paint

Feet: flat-footed with four(?) toes visible - appliqué and cream paint?

Accoutrements: none -

Other: two "stacked headdresses" at either side of the figure's head -- are these abstract versions of animal-human spirit helpers with one hand each emerging from the hat? (see Stone 1977: 93, fig. 138 for a more explicit example of a bat-human figure with the appliqué and cream paint?)

188. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments

MRG# -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 11d.

Brief Description: Rattling(?) Tripod Vessel in the Form of a Standing Human Transforming into a Bat

Comments: This vessel is a nice polychrome comparable to the many monochromatic Guinea Incised bat-human tripod bowls of this same period.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Bat-Human

Head/Hair/Headwear: animal head -- rounded - modeled

Face Decoration: none -
 Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: ridge running above eyes and dipping below them? - appliqué strip
 Eye Lashes: none -
 Nose: wide, double rounded, upturned, with nostrils visible (bat-like) - appliqué and modeled
 Mouth: wide, thick, pursed - appliqué and modeled
 Ears: curved, rounded, protruding from the head high up (bat-like) - appliqué and modeled
 Ear Adornment: none -
 Neck: medium - modeled
 Necklace: beaded necklace? -- appliqué flattened round pellets with cutout centers in a row below head - appliqué and modeled
 Chest/Breasts: abstract, follows form of vessel - modeled
 Chest/Breasts Adornment: U-shaped design running from vessel lip on one side of bat's head to vessel lip on the other side, consisting of double black lines filled with red paint and emanating black hatch lines on either side - painted
 Belly: flat, abstract, following vessel form - modeled
 Hips: wide, implied by size of legs below figure's body - modeled
 Pubic Region: abstract -
 Arms: hanging at sides --appliqué strips emerging out of round, flattened clay pellet with incised circle at center as power joint for shoulder - appliqué and modeled
 Arm Decoration: none -
 Hands: hanging at sides on waist with five digits visible on each - appliqué and modeled
 Back: (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: third tripod leg could represent a bat's tail - modeled
 Legs: standing, two front tripod legs - modeled
 Leg Decoration: three rows of appliqué round, flattened clay pellets with cutout holes at center below horizontal oblong appliqué on each leg represent a knee - appliqué
 Feet: flat with five toes on each pointing outward - modeled
 Accoutrements: The primary object form is a vessel with legs which double as the figure's legs and tail, but the figure's head, arms, and wings are additions to the rounded vessel form. - modeled
 Other: Modeled wings emerge seamlessly from the sides of the vessel and further the illusion of a bat. The wings are accentuated with an appliqué strip which runs around the border of each wing, beginning at each shoulder of the figure and meeting at the navel/pmodeled, appliqué, and painted



Photography by DAM staff, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

189. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments

51.4 x 36.2 x 22.9

M1920 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1985-06 (June) from Enrique Vargas, Costa Rican dealer

Brief Description: Rattling(?) Tripod Vessel in the Form of a Standing Man Transforming into a Bat

Comments: This vessel is similar to other bat-human tripod vessels of this era but is unique in having a miniature appliqué version of the more human aspect of the shaman floating above the main figure at the top of the vessel neck. The miniature figure could serve as the shaman who remains human on this side (the earth), while his alternate self transforms into the bat self in the spirit world.

Gender: Male
Age: Mature Adult
Animal: Human-Bat

Head/Hair/Headwear: main figure: asymmetrical abstract skullcap or headband(?) with triangular emanation to p.l. (tie of headband?); floating figure: stacked headdress with two tiers. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 98, 104, 191, 216, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57; Stone 1977: pg. 93, fig. 138. - appliqué and modeled

Face Decoration: none -

Eyes: round, vacuous - main figure: cutout; floating figure: appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: main figure: upturned, oval, and wide with nostrils clearly visible; floating figure: round - appliqué and modeled

Mouth: main figure: wide, thick, and open showing a mouth full of teeth; floating figure: wide, thin, pursed - modeled

Ears: main figure: curved and pressed to the head; floating figure: need to see in person again. - appliqué and modeled

Ear Adornment: none? (need to see in person again) -

Neck: short - modeled

Necklace: main figure: appliqué strip encircling the head with impressions suggesting the necklace is beaded - appliqué and modeled

Chest/Breasts: main figure: wide and slightly bulging (follows contours of vessel); floating figure: long and narrow torso (appliqué strip) - modeled and appliqué

Chest/Breasts Adornment: main figure: covered with a series of appliqué horizontal strips which alternate with rows of appliqué oval pellets in lines (suggestive of fur of the bat?); floating figure: none - appliqué and modeled

Belly: main figure: rounded (following vessel form); floating figure: flat - modeled

Hips: narrow - modeled

Pubic Region: main figure: prominent male genitalia of appliqué phallus and testicles; floating figure: none - appliqué and modeled

Arms: main figure: the arm-wings stretch out to the sides and extend the width of the vessel considerably; floating figure: bent at the elbows (large, flattened clay pellets for power joints?) with shoulders jutting out and lower arms hanging down - modeled (for main figure) and appliqué (for floating figure)

Arm Decoration: main figure: arm-wings are each decorated with a wide horizontal panel framed by appliqué strips with slight indentations in them, then a black-painted border, inside of which is painted a pair of red concentric diamonds at center; emanating from the ends of the outer diamond are short extended red lines; crossing these lines at left and right is an undulating rectilinear line; all the red lines are outlined in black with the outermost black lines highlighted by outward emanating hatch lines -- the pattern seems to be a variation on the "X" patterns painted on human-bat arm-wings during this period; floating figure: none. - painted

Hands: main figure: projecting outward from the chest(?) with several digits visible(?--need to see again in person; floating figure: hanging downward and formed from slightly flattened clay pellets - appliqué and modeled

Back: main figure: almost identical to the front except for the face and chest, which have been replaced by

a continuation of the arm-wing panels (no appliqué strip dividers) and a further elaboration of the pattern on the arm-wings: the central motif on the ba - modeled, appliqué (for panel border), and painted
 Buttocks: abstract -- for the main figure, the buttocks are implied by the vessel form which curves to the underside of the vessel and is painted red with three black bands, the first of which borders the arm-wing panel, the middle of which is the top border for a - modeled and painted with additional appliqué decoration
 Tail: third tripod leg could double as a tail; it is bulbous but tapers to a point on which it stands; it is painted red with a black band dividing it from the vessel proper. - modeled and painted

Legs: main figure: two front tripod legs double as the main figure's legs; they are bulbous and painted red on the thighs and knees; a small appliqué "bump" serves as a knee on each; below the knee is a legband of two appliqué strips filled with round clay pellets; the legs end in wedge feet impressed with lines to demarcate the spaces between the toes; floating figure: standing legs slightly bowed. - modeled and painted (for main figure) and appliqué (for floating figure)

Leg Decoration: see Legs -

Feet: see Legs -

Accoutrements: none -

Other: Note that the vessel neck extends several inches above the main figure's body and is covered in flattened round clay pellets for 3/4 its height, at which point an appliqué strip with vertical impressions encircles the neck, and it is painted red from this modeled with appliqué and painted decoration



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190. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome? Galo Polychrome? - Handmade earthenware with burnished cream(?) slip and red and black pigments

38.7 x 38.3

DAM1993.768 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Ring-Based Vessel in the Form of a Squatting Human Transforming into a Bat

Comments: Note the cheek protrusions similar to those seen on the face of cat. no. 162 and the vertical pendant, suggestive of a sucking tube (see Ch. 3 Sucking Tubes). Although the rectilinear spirals pattern on the figure's chest only repeats twice, it is still reminiscent of the pattern on roller stamp cat. no. 295. See also cat. nos. 186 and 276 for more information on this figural type. See also cat. nos. 162 and 167 for possible pteropine face protrusions.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: conical hat-large cone with appliqué bumps along ridge running from front to back and side to side, partitioning the hat into four quadrants with black-painted triangles within each; a double brim painted with burnished red slip is fitted to the head above a black line suggesting the hairline. (See cat. nos. 186 and 276.) - modeled and painted

Face Decoration: two horizontal black-painted lines run across the forehead under the hairline(?); the lower line has backward L-shaped emanations painted in black. The nose is painted with a black pattern that runs across its entire surface except its underside and spread - painted and appliqué for bumps/protrusions from cheeks

Eyes: half-moon, vacuous - modeled with large irises and pupils painted black

Eye Brows: thick with remains of black paint along lower edge of ridge - appliqué and painted

Eye Lashes: none -

Nose: triangular, pointed, narrow with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide and slightly agape lips painted red with exposed teeth, left buff - modeled and cutout (for teeth gaps)

Ears: curved, large (human) and painted black - appliqué, modeled, and painted

Ear Adornment: none -

Neck: medium-sized and painted black - modeled and painted

Necklace: appliqué strip around neck, which ends in a vertical pendant with two thin segments at top and bottom and one longer one at middle, representative of a vertical bamboo-shaped bead/spirit tube manufactured in the Central Highlands/Atlantic Watershed region - appliqué

Chest/Breasts: protruding slightly as vessel wall - modeled

Chest/Breasts Adornment: central panel below bamboo bead consists of two black-painted stacked squares, each with a black-painted spiral inside; these are surrounded by a black rectangle, which in turn is surrounded by a thicker red-painted rectangle, whose vertical lines extended upward and turn halfway up the sides of the bamboo bead at an upward angle to the sides to form wing designs of this bat creature (see Other). The thick red-painted lines are emphasized by two thinner black-painted outlines. - painted

Belly: abstract - implied by vessel form

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form

Arms: bent at the elbows with upper arms running along the vessel rim and forearms turning downward at a right angle to hand down the vessel wall - appliqué clay coils

Arm Decoration: black paint - painted

Hands: hanging down at vessel waist with six digits on the p.l. hand and five on the p.r. - appliqué

Back: implied by vessel but also need to see in person) for designs at back -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: squatting - appliqué

Leg Decoration: black paint - painted

Feet: pointing downward with five(?) toes visible - appliqué and modeled

Accountments: base could double as a shaman's round stool -- the base appears as two stacked ring bases; the upper one has a black-painted base ridge and is decorated with horizontal rectangles of thick red-painted lines outlined with thinner black lines on the inside - modeled and painted

Other: bat wings are implied under the appliqué human arms and above the bat-human legs -- they are decorated with Xs or slanted Amerindian crosses next to the bamboo bead necklace and above the legs; these are achieved through two sets of four black lines each painted



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191. Pteropine Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Carrillo Polychrome - Handmade earthenware with burnished salmon, red, and black slips

51.4 x 39.4 x 27.9

DAM1993.728 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Squatting and Standing Human Transforming into a Bat

Comments: The base slip of this vessel changes from light orange (in wing area) to red-brown (on body of smaller vessel at top, above and below the wings, and on lower legs) to cream or possibly just the buff surface of the paste (face, necklace, hands, feet, the border and corner protrusions of wings/flanges, between vessel body and lower legs, and on lower feet). This is somewhat complicated for a Carrillo piece and more common for a Tola Trichrome vessel, again supporting the idea that the pieces were made by the same artists. It should be noted that the piece has been reconstructed from numerous sherds and the vessel rim is likely modern.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Bat-Human

Head/Hair/Headwear: asymmetrical headdress? -- crowned hat with brim fitted to head and angled crown pointing to p.l. -- lopsided horn? "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 98, 104, 189, 215, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57; Stone 1977: pg. 93, fig. 138. - modeled

Face Decoration: none -

Eyes: round, vacuous - modeled ridge encircling a round cutout (for irises and pupils)

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide with a mouth full of gritting teeth - appliqué and modeled

Ears: curved, large - appliqué and modeled

Ear Adornment: none -

Neck: abstract - implied by join of head to vessel

Necklace: two curving buff or cream-slipped semicircles running under the neck; each are incised or grooved to suggest beads - modeled and incised/grooved

Chest/Breasts: protruding slightly - modeled

Chest/Breasts Adornment: concentric rectangles at navel area with spirals emanating from top corners out to armpits and curve downward to follow the line of the arms as they bend at the elbow; the entire pattern is red with black outlines and a central black line reiterating the design - painted

Belly: see Chest/Breasts -

Hips: abstract - implied by vessel form

Pubic Region: abstract - implied by vessel form?

Arms: bent at the elbows - appliqué
 Arm Decoration: black paint - painted
 Hands: on belly with five digits visible on p.r. and three(?) on p.l. - appliqué and modeled
 Back: (need to see in person) -
 Buttocks: (need to see in person) -
 Tail: (need to see in person) -
 Legs: two pair -- one under wings suggested by appliqué feet (bat's feet?) and pair standing to hold entire vessel (human's legs and feet?) - upper legs are appliqué feet with four(?) toes visible on each, while lower pair are modeled with firing holes on insides of thighs, appliqué strips at ankles, and five(?) toes pointed downward
 Leg Decoration: none -
 Feet: see Legs -
 Accoutrements: vessel at back of bat-human head, which is the opening of the entire vessel but visually doubles as a vessel carried on the back of the figure? -- this vessel is decorated with abstract, rectilinear serpentine strands in black with cream highlights (some - modeled)

192. Phallic Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Carrillo Polychrome - Handmade earthenware with burnished salmon slip and red and black pigments
 INS5998 -

This piece is published in Soto Méndez 2002: 29.

Brief Description: Vessel in the Form of a Phallus

Comments: Similar to other Nicoyan phallic vessels (cat. nos. 46, 47, 65), this piece includes tell-tale anatomical features, although here more cursorily sculpted -- from the overly wide shaft and prepuce and glans to the somewhat misshapen dorsal and almost "too symmetrical" testicles. The distinctive painted decoration clearly places this piece in the Florescent Period: the colors are typical of the Carrillo Polychrome style, as are the rectilinear patterns of stepped Amerindian crosses along the sides of the shaft.

Gender: Male
 Age: Adult (undetermined)
 Animal: Human

Head/Hair/Headwear: -
 Face Decoration: -
 Eyes: , -
 Eye Brows: -
 Eye Lashes: -
 Nose: -
 Mouth: -
 Ears: -
 Ear Adornment: -
 Neck: -
 Necklace: -
 Chest/Breasts: -
 Chest/Breasts Adornment: -
 Belly: -
 Hips: -
 Pubic Region: -
 Arms: -
 Arm Decoration: -
 Hands: -

Back: -
 Buttocks: -
 Tail: -
 Legs: -
 Leg Decoration: -
 Feet: -
 Accoutrements: -

Fully Florescent Period, 500-800 CE

Potosí Appliqué



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193. Human Effigy Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished red slip

78.7 x 26.7 diam.

DAM1995.440 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lid(?) in the Form of a Human with Hands on Waist

Comments: The stippled decoration on the face could be a stylized way of signaling the figure's crocodilian alterego or, alternatively, skin disfigurement. This same stippled decoration along the neckline and hanging pendant on the chest suggest a necklace similar to those of cat. nos. 170 and 201, although here the central pendant is larger. Perhaps the stippled effect was intended to represent beads and gradations in the jade or greenstone worn by actual such figures at this time. This vessel differs from the other two also in the abrupt end to the human figure at its waist. It appears to merge with the remainder of the lid form; perhaps the round, red-painted top to the lid doubles as the figure's seat. See **Ch. 5 Hairstyles and Headwear** for a discussion of the hat here. See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the

female figure atop many Potosí incensarios.

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: conical hat-large cone, exaggerated in fact, on top of a stacked headdress? There is a firing hole at the back of the head, but otherwise it is plain there. - modeled and painted with burnished red slip

Face Decoration: cutout circles all over -- symbolic of crocodile scutes or an acned face? - cutout

Eyes: oval, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded - modeled and cutout (for nostrils)

Mouth: wide, thick, open, and painted with burnished red slip - modeled and painted

Ears: curved but somewhat obscured by earspools - appliqué and modeled

Ear Adornment: earspools, round and painted red - appliqué and painted

Neck: short - implied by join of head to body

Necklace: appliqué strip running around neckline to just under the chin on both sides, at which point the appliqué strip on both sides turns downward and meets the sides of a vertical rectangle "hanging" mid-chest/on the belly. The entire appliqué is decorated with - appliqué and cutout

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué

Chest/Breasts Adornment: see Necklace -

Belly: flat - modeled

Hips: narrow, if considered the width the elbows are apart but wide if considered the distance of the round top to the flaring bell bottom of the lid - modeled

Pubic Region: abstract - implied by vessel form

Arms: bent at the elbows with shoulders jutting out - appliqué

Arm Decoration: none? (need to see in person again) -

Hands: on belly with four digits visible on each - appliqué and modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: none -

Leg Decoration: none -

Feet: none -

Accoutrements: none -



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194. Incense Burner

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished salmon slip and red and black pigments

a: 19.5 x 31.8 diam.; b: 30.3 x 30.8 diam.

DAM1995.442a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: c. 1988 into the Mayer Collection

Brief Description: Incense Burner in the Form of a Volcano Topped by a Seated Woman

Comments: This incense burner is almost identical to cat. no. 197. The differences can be seen in the red-painted lips and black-painted lid band with white-painted monkey on this version. Also, the nose on this piece appears to be missing but was likely similar to that of cat. no. 197 -- the break where the top of the curled snout would have reached to the forehead is still visible on this piece. Both are painted with a four-knotted loop in the central design panel of the base. This is relatively uncommon for Potosí Appliqué incensarios. See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios.

Gender: Female

Age: Adult (Undetermined)

Animal: Human-Saurian

Head/Hair/Headwear: stacked headdress with lightly modeled ridge denoting the lower stack? - modeled

Face Decoration: none other than overall whitewash - painted

Eyes: oval, vacuous - appliqué oval-shaped clay pellets with slits for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: missing -

Mouth: downturned, wide, thick, and painted red - modeled and painted

Ears: obscured by hairline(?) and earspools - modeled

Ear Adornment: earspools, round - appliqué

Neck: medium-sized - modeled

Necklace: none -

Chest/Breasts: protruding breasts - modeled

Chest/Breasts Adornment: none -

Belly: protruding and hanging low, suggesting an aging woman - modeled

Hips: not too wide and not too narrow - modeled
 Pubic Region: abstract, obscured by large belly - modeled
 Arms: (need to see in person again) -
 Arm Decoration: -
 Hands: (need to see in person again) -
 Back: (need to see in person again) -
 Buttocks: large and rounded with no decoration; slip paint seems to have eroded. -
 Tail: (need to see in person again) -
 Legs: seated - appliqué and modeled
 Leg Decoration: none other than whitewash - painted
 Feet: abstract - modeled
 Accoutrements: stool? (need to see in person again) -



Photography by Jeff Wells, included with permission of the Denver Art Museum

195. Female Effigy Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished red slip

59.1 x 21.6 diam.

DAM1995.760 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1991-01 (Jan) from Russell B. Hicken

Brief Description: Lid in the Form of a Volcano Topped by a Seated Kyphotic Woman

Comments: Jane Day included the following information in her description of this piece for the DAM: "The right arm is raised to shoulder level and the hand holds a celt. The left hand is at the mouth of the figure and a small round shield or mirror is bound to the left arm at the wrist. On the upper left arm what appears to be an abstract crab or scorpion is appliquéd in clay. The face is modeled with incised ear lobes and mouth and concave oval eyes. The throne is in the shape of a *metate* with a jaguar head at either end and a cross design cut out front and back. Below the seated figure the upper quarter of the cone or bell shaped lid is left in natural clay and covered with appliquéd nubbins of clay. The lower portion is slipped in red paint. This image of a woman seated on a cone shaped incense burner lid is a characteristic theme of the Potosí

Appliqué ceramic type in Guanacaste. It may relate to an ancient legend that tells of a powerful woman shaman who lives on the top of a volcano in this mountainous region of Costa Rica." Thus far, I have not been able to substantiate the information regarding this "ancient legend" for Costa Rica, but see **Ch. 3 Chibchan...Syncretism** for a possible correlation in Nicaragua. Also, I cannot say whether the handheld implements here are a celt and mirror or drum and drumstick or ?

Gender: Female
Age: Mature Adult
Animal: Human

Head/Hair/Headwear: conical hat-small cone - modeled
Face Decoration: none - painted red overall
Eyes: oval, bulging - appliqué oval-shaped clay pellets with depressions for irises and pupils
Eye Brows: implied by modeled eye ridges? - modeled
Eye Lashes: none -
Nose: triangular, wide, rounded with nostrils clearly visible - appliqué and modeled
Mouth: wide, thick, and slightly agape with lower lip protruding farther than the upper lip - modeled
Ears: curved, large (human) - appliqué and modeled
Ear Adornment: (need to see in person again) -
Neck: abstract - implied by join of head to body
Necklace: none -
Chest/Breasts: protruding breasts high on chest and spaced apart with erect nipples - appliqué and modeled
Chest/Breasts Adornment: none - painted red overall
Belly: protruding slightly with inverted navel - modeled and painted red overall
Hips: not too wide and not too narrow - modeled
Pubic Region: abstract - modeled
Arms: firing holes - modeled and cutout
Arm Decoration: none - painted red overall
Hands: p.l. on mouth with four(?) digits visible; p.r. upraised and holding a tool or drumstick(?) with three(?) digits visible - modeled (dark fire cloud over p.r. hand)
Back: firing hole - modeled and cutout
Buttocks: abstract - modeled
Tail: none -
Legs: seated with knees bent over stool - modeled
Leg Decoration: two horizontal incised bands at each ankle - incised
Feet: pointing downward with three(?) toes visible - modeled
Accoutrements: stool with Amerindian cross-shaped firing hole at center of each slab (a two slab-legged stool) - modeled and cutout
Other: disc on p.l. forearm and tapered cylindrical object in p.r. hand (drum and drumstick?)modeled



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

196. Incense Burner

Greater Nicoya, Costa Rica, Nicoya, Guanacaste Province (per NMAI archives), Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished red slip

no dimensions available

NMAI236309 - Purchased, 1965

Brief Description: Incense Burner in the Form of a Volcano Topped by a Seated Intersexed Human(?)

Comments: The crudely incised pattern on the back of the figure's stool resembles the pattern of nested diamonds on stamp cat. no. 287 and is associated with crocodilian scutes, an appropriate design for the stool of a figure atop a Potosí Appliqué incense burner, an object often depicted with crocodilians or crocodilian-humans over a bumpy volcanic surface. See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios.

Gender: Intersexed?

Age: Elderly Adult

Animal: Human-Saurian

Head/Hair/Headwear: conical hat-small cone (or possibly a crowned hat with brim fitted to head but less likely in this style) -- The artist chose to use a simple appliqué of a round disc with conical protrusion at top. Could this appliqué be a link to connect the conical hat to the crowned hat with brim fitted to head as one headdress represented in different ways by different artists in different styles? - appliqué and modeled

Face Decoration: beard? -- A ridged appliqué under the lower lip and running down the center of the chest suggests facial hair. - appliqué and modeled

Eyes: almond, bulging - appliqué almond-shaped clay pellets, with thick appliqué strips above and below in an almond shape (not touching at their ends)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with no nostrils visible - appliqué and modeled

Mouth: wide, thick, open - appliqué and modeled

Ears: curved, large, protruding from the head slightly (human) - appliqué and modeled

Ear Adornment: earspools - appliqué and modeled

Neck: abstract - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: none extant -

Belly: bulging slightly - modeled
 Hips: wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent at the elbows with shoulders jutting out and forearms resting on the thighs - modeled
 Arm Decoration: painted red (fugitive) - painted
 Hands: on knees with three(?) digits visible - modeled
 Back: straight with a slight curve at the shoulders - modeled
 Buttocks: rounded, wide - modeled
 Tail: none -
 Legs: seated, hanging off stool - modeled
 Leg Decoration: painted red (fugitive) - painted
 Feet: pointing downward with four toes visible - modeled, grooved
 Accoutrements: stool (rectangular with two slab legs); see Comments - modeled and incised
 Other: The figure sits atop a stool or bench capping a volcano-shaped lid, which fits over an upside-down volcano-shaped bottom bowl with ring base. The lid and base are both decorated with rows of appliqué round clay pellets, signaling the bumps of the earth (modeled, appliquéd, and painted



Photography by Jeff Wells, included with permission of the Denver Art Museum

197. Incense Burner

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished salmon slip and red and black pigments

a: 17.8 x 32.7 diam.; b: 31.1 x 31.4 diam.

DAM1993.948a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1988-01-10 (Jan) from Russell B. Hicken

Brief Description: Incense Burner in the Form of a Volcano Topped by a Seated Woman Transforming into a Crocodilian

Comments: The human figure of this piece sits atop a fairly large incense burner lid, capping the incensario base. The figure is transforming into a crocodilian but is still clearly human in its pose, ears, and headgear. The incensario portion of the work is covered in panels or registers of buff planes with appliqué round clay pellets alternating with red and salmon slipped zones. The appliqué pellets suggest the scutes of a crocodilian, while the main panel on the base depicts a four-looped knot in red on a salmon base. The

information provided here in the descriptors relates only to the human figure. See also cat. no. 194. See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios.

Gender: Female
 Age: Mature Adult
 Animal: Saurian-Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? The stacked headdress here is elaborated with outward-projecting scalloped edges on each rim. - modeled
 Face Decoration: none -
 Eyes: round, bulging - appliqué round clay pellets surrounded by a thick appliqué ridge, suggesting the rim outside a crocodilian's eye?
 Eye Brows: none -
 Eye Lashes: none -
 Nose: curled snout with projection, suggesting crocodilian emanation from snout - appliqué and modeled
 Mouth: downturned, wide, thick, and slightly agape - appliqué and modeled
 Ears: curved and pressed against the head, human - modeled
 Ear Adornment: earspools? - modeled
 Neck: short - implied by join of head to body
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled
 Chest/Breasts Adornment: none -
 Belly: protruding and hanging low, suggesting an aging woman - modeled
 Hips: wide - modeled
 Pubic Region: abstract, obscured by large belly - modeled
 Arms: bent at the elbows with shoulders jutting out - appliqué and modeled
 Arm Decoration: none -
 Hands: on hips and highly abstract - modeled
 Back: arched slightly to support the figure while sitting - modeled
 Buttocks: large and rounded with no decoration; slip paint seems to have eroded. - modeled
 Tail: none -
 Legs: seated - appliqué and modeled
 Leg Decoration: none -
 Feet: abstract - implied by join of legs to vessel lid top
 Accoutrements: none -



Photography by Bill O'Connor (left) and Kevin Hester (right), included with permission of the Denver Art Museum

198. Incense Burner

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished red and black pigments

a: 17.1 x 32.9 diam.; b: 30.5 x 34.5 diam.

DAM1995.518a&b - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: c. 1984 into the Mayer Collection

Brief Description: Incense Burner in the Form of a Volcano Topped by a Seated Woman Transforming into a Crocodilian

Comments: See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios.

Gender: Female

Age: Mature Adult

Animal: Saurian-Human

Head/Hair/Headwear: stacked headdress - modeled

Face Decoration: none -

Eyes: almond, bulging - appliqué oval-shaped clay pellets with appliqué strips above and below in an almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: large snout -- appliqué strips emerge out from the cheeks to depict the upper and lower jaws of a long, crocodilian snout/mouth; clay teeth run vertically between the two strips; rising from the outermost point of the upper jaw are three appliqué strips w - appliqué and modeled

Mouth: see Nose - appliqué and modeled

Ears: curved, larged (human) - appliqué and modeled

Ear Adornment: earspools, round - appliqué and modeled

Neck: medium-sized - modeled

Necklace: none -
 Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled
 Chest/Breasts Adornment: none -
 Belly: protruding and hanging low with inverted navel, suggesting an aging woman - modeled
 Hips: wide - modeled
 Pubic Region: abstract, obscured by large belly - modeled
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: none -
 Hands: on hips, abstract - modeled
 Back: stiff, upright - modeled
 Buttocks: rounded - modeled
 Tail: none? (need to see in person again) -
 Legs: seated - modeled
 Leg Decoration: none -
 Feet: abstract - modeled
 Accoutrements: stool, abstract - modeled

199. Incense Burner

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Period V / Florescent Period, 400-1000 CE
 Potosí Appliqué - Handmade earthenware with burnished red slip
 MBM521-36 -

This piece is published in Snarskis et al. 2000: 167, cat. no. 11.

Brief Description: Incense Burner in the Form of a Volcano Topped by a Woman Transformed into a Crocodilian?

Comments: This incense burner is a nice example to show the final transformation of a shaman or shamaness atop a volcano from human into animal. There are no clearly visible human characteristics remaining on this creature, but its placement at the same location as many half human-half crocodilian figures atop a "bumpy" mountainous form suggests they are one and the same but at different stages of transformation. The arched back and head thrown back with tail flowing down the back and side of the vessel recall the sensual flow of a woman's hair down her back. Like other Potosí objects, the majority of the surface was painted with a cream slip that is not highly burnished, while some surfaces (the rims, the base, and crocodilian figure) were painted an orange-red slip that was then highly burnished to give the sheen we see now, and suggesting the high status of this figure. See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios.

Gender: Gender-Ambiguous
 Age: Unknown
 Animal: Saurian

Head/Hair/Headwear: animal head -- crocodilian head, thrown-back - modeled
 Face Decoration: none -
 Eyes: round, bulging - appliqué round clay pellets
 Eye Brows: none -
 Eye Lashes: none -
 Nose: protruding snout-mouth with tongue(?) lolling out the mouth and up under the lower lip (formed by an appliqué strip). The upper and lower lips were modeled to be open with two rows of sharp teeth clearly visible. Above the upper lip there are two round cl - modeled with appliqué nostrils
 Mouth: fierce -
 Ears: none -
 Ear Adornment: none -
 Neck: short - implied by join of head to body

Necklace: none -
 Chest/Breasts: protruding chest - modeled
 Chest/Breasts Adornment: none -
 Belly: wide with a cutout simple Amerindian cross on the sides of the belly (as a firing hole for the lid and a place for incense to escape) - modeled with cutout firing holes/smoke holes
 Hips: abstract -
 Pubic Region: not visible -
 Arms: arched back as a crocodilian's but bent so that forearms reach the ground/vessel lid - modeled
 Arm Decoration: none -
 Hands: gripping the vessel lid/earth surface with three(?) digits visible (need to see in person) - modeled
 Back: arched with a prominent ridge with a series of smaller ridges or crocodilian scutes - modeled
 Buttocks: (need to see in person) -
 Tail: falling down the back of the vessel lid and is a continuation of the back ridge with scutes - modeled
 Legs: like the front arms, arched with lower legs reaching down to the vessel lid and painted red-orange-brown and highly burnished - modeled and painted
 Leg Decoration: none -
 Feet: gripping the vessel lid with three(?) toes visible (need to see in person) - modeled and painted red-orange and highly burnished
 Accoutrements: The crocodilian figure sits atop a conical lid with a round, squat "cap" at top seemingly designed specifically to showcase the crocodilian. The lid is covered with evenly spaced appliqué round clay pellets, likely representing crocodilian scutes and "bu - modeled, appliqué, painted, and cutout



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

200. Saurian Effigy Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?
 Period V / Florescent Period, 400-1000 CE
 Potosí Appliqué - Handmade earthenware
 MNN# -

Brief Description: Lid in the Form of a Human Transforming into a Crocodilian

Comments: See Ch. 3 Chibchan Creation Stories and Syncretism for a discussion of the female figure atop many Potosí incensarios.

Gender: Gender-Ambiguous
 Age: Unknown
 Animal: Saurian-Human

Head/Hair/Headwear: animal headdress? -- The head of the figure is topped by an appliqué oblong-shaped flap with an incised border and a grooved ridge running from the front of the head to the back; the ridge probably represents a row of crocodilian scutes. - appliqué and modeled

Face Decoration: none -

Eyes: round, bulging - appliqué round clay pellets

Eye Brows: none -

Eye Lashes: none -

Nose: protruding snout-mouth with raised bumps on the upper part and a long tongue visible inside (need to see outside of case for a clearer description) - appliqué and modeled

Mouth: fierce -

Ears: none? (need to see outside of case) -

Ear Adornment:

Neck: short - modeled

Necklace: none? (need to see outside of case) -

Chest/Breasts: obscured by arms raised to the mouth (need to see outside of case for a clearer description) - modeled

Chest/Breasts Adornment:

Belly: merges with a series of horizontal grooved bands which decorate the base of this figure, which rises up out of a round lid, likely originally fitted to an incense burner - modeled

Hips: abstract - modeled

Pubic Region: n/a -

Arms: bent at the elbows with upper arms held close to the torso and the forearms reaching for the mouth - modeled

Arm Decoration: appliqué wristbands? - appliqué

Hands: on mouth with five(?) digits visible (need to see outside of case) - modeled

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: none -

Leg Decoration: -

Feet: none -

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

201. Pteropine Effigy Lid

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 400-1000 CE

Potosí Appliqué - Handmade earthenware with burnished red slip
82.9 x 28.6 diam.

DAM1995.437 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Lid in the Form of a Volcano Topped by a Seated Human Transforming into a Bat

Comments: Note the similarity of this figure to cat. no. 170 in the depiction of a bat-human with stacked headdress and necklace with three celt pendants. Instead of standing, however, this figure sits on a shaman's stool that is cylindrical, as others are (cat. no. 264); however, it is oriented horizontally, which is unusual and may reflect that the "stool" is actually a drum turned sideways as a seat? The figure with its elaborate headdress and special stool sit atop a flared, bell-shaped lid with a rounded top, painted with a highly burnished red slip. Rebecca Stone has suggested that these bell-shaped Potosí forms reflect the shape of the hallucinogenic *Datura* flower (personal communication 2005). If so, this figure likely sits atop the plant responsible for his/her transformation into a bat, just as a Belén figure in the pre-Columbian study gallery of the Denver Art Museum Ponti Building sits atop a *Bufo marinus* toad likely responsible for the main figure's transformation into a crocodilian (DAM1995.771). See **Ch. 3 Chibchan Creation Stories and Syncretism** for a discussion of the female figure atop many Potosí incensarios, but note that this figure's bat attributes likely place it within a different story.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Bat-Human

Head/Hair/Headwear: conical hat-large cone, exaggerated in fact, on top of a stacked headdress? There is a firing hole at the back of the head, but otherwise it is plain there. This headdress is similar to those of cat. no. 193. - modeled and painted red at rim of middle stack

Face Decoration: none -

Eyes: oval, vacuous - cutout

Eye Brows: none -

Eye Lashes: none -

Nose: upturned with pointed flanged emphasized by incised chevrons; flanked by round pellets at nostril area? - modeled, incised, and appliqué

Mouth: wide, thin, slightly agape showing a mouth full of teeth - cutout (for lips) and incised (for teeth)

Ears: curved but somewhat obscured by earspools - appliqué and modeled

Ear Adornment: earspools, round - appliqué and modeled

Neck: medium-sized - modeled

Necklace: incised lines coming from the neck/shoulders down to three pendant teardrop-shaped appliqué, suggestive of jade or greenstone jade pendants - incised and appliqué
Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué
Chest/Breasts Adornment: see Necklace -
Belly: punctate circles spanning space between legs (formed with a reed end?) -- are these indicative of the basketry of the stool or temporary tattooing/body paint on the belly or a pattern on a *tanga*? - modeled and punctate
Hips: not too wide and not too narrow - modeled
Pubic Region: cutout hole as vulva? - cutout
Arms: bent at the elbows very slightly with shoulders jutting out - modeled
Arm Decoration: none -
Hands: on stool with five digits visible on each and wristband appliqué? - modeled and incised
Back: (need to see in person again) -
Buttocks: (need to see in person again) -
Tail: (need to see in person again) -
Legs: seated on stool - modeled
Leg Decoration: anklet on each leg consisting of two appliqué strips with round clay pellets between the strips - appliqué
Feet: resting on curved surface of rounded tip to lid with five(?) toes visible on each - modeled
Accoutrements: stool, cylindrical in form with round ends emerging from either side of the figure, whose hands rest on these ends - modeled

Galo Polychrome

202. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream(?) slip and black and red pigments

INS4067 -

This piece is published in Soto Méndez 2002: 31.

Brief Description: Effigy of a Standing Woman with Hands on Waist

Comments: This piece appears to be a slightly less elite version of a piece such as cat. no. 210, with the serpentine imagery reduced to stripes along the sides of the face, a horizontal band running across the chest and both shoulders, the *tanga* waistband, and (likely) roller stamp imagery running around each ankle.

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle (shaved down the middle?) and partitioned into hairbuns - modeled and painted black

Face Decoration: four parallel black lines on either side of the face running from the top of the forehead through and next to the eyes and ending at the jawline; the innermost line on each side has additional emanating triangles pointing towards the center of the face - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: triangular and narrow with wide flaring nostrils - appliqué and modeled

Mouth: wide, "chevron"-shaped, thick, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, large, and protruding from the head (human) -- but partially obscured by earpools? - appliqué and modeled
 Ear Adornment: earpools (round) - appliqué, modeled, and painted red
 Neck: medium - modeled
 Necklace: black curving line encircling neck/head-body join, although this line appears only to go from ear to ear along the jawline and does not seem to represent any form of jewelry but merely body decoration or possibly a reference to a beard(?) (need to see in - painted
 Chest/Breasts: protruding breasts, large, high on the chest, and spaced apart with erect nipples - appliqué and modeled
 Chest/Breasts Adornment: Amerindian crosses -- two solid black-painted lines encircle the base of each breast; the outer encircling line also sports outward-emanating solid black triangles. Each breast is divided into four quadrants, each filled with a salmon-colored simple Amerindian cross, formed by negative space created by thick black lines. Each nipple is painted red. Between each breast are five parallel horizontal lines with the middle one a zigzag (see Arms). - painted
 Belly: protruding slightly with cutout navel (firing hole or blowhole?) - modeled and cutout
 Hips: widening - modeled
 Pubic Region: *tanga* -- painted with a black waist strap of two parallel horizontal black lines over interlocking frets (shorthand for serpentine strands) over two more parallel horizontal black lines; the *tanga* triangular "fabric" is formed by a border of three appliqué strips, each painted red; together, they enclose the pubic triangle. Within the triangle are horizontal stripes of red straight lines and red zigzag or undulating lines; black squares punctuate the spaces between the top undulating red line, and a black swath covers the lowermost part of the triangle. - appliqué, modeled, and painted
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: At each shoulder and upper arm is a set of five black lines running horizontally, with the middle one zigzag while the rest are straight; these appear to run across the body but are interrupted at each breast. - painted black
 Hands: on waist - appliqué, modeled, and painted black with four digits visible on each
 Back: - modeled
 Buttocks: -
 Tail: -
 Legs: standing - modeled
 Leg Decoration: anklet (or body decoration from a roller stamp?) implied by a black-painted horizontal band running around the ankle; the band consists of two horizontal lines at top and another pair at bottom with both pairs enclosing a series of tangent diamonds; above - painted
 Feet: flat; capable of supporting the statue, with six toes visible on each - modeled and painted dark red
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

203. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip (10 YR 5/4) and black (10 YR 2/1) and red (5 YR 4/6 & 3/6) pigments

35.1 x 18.7 x 10.5

MNCR25265 - Bequest of Doris Stone, 1978

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: This figure, like cat. no. 204, is a good example of a Galo Polychrome female effigy, but like cat. no. 204 example, she has an overly large head in proportion to the rest of her body, unlike the tallest and finest Galo effigies (cat. nos. 205, 210) and more like the quickly made lower class versions (see cat. no. 218 or 228 for example). The surface of this effigy has suffered some damage, however.

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle (shaved down the middle?) and partitioned into hairbuns - modeled and painted black

Face Decoration: Around each eye is a thick red circle with a black outline; this design opens up to a pair of thick red lines outlined in black which run up the forehead to the hair line. Each side of the lower half of the face is painted red with a black outline. - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black for irises and pupils, with appliqué strips above and below in an almond shape, painted red

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular with cutout nostrils visible on underside - appliqué and modeled

Mouth: wide, slightly agape, with face paint running over the corners - modeled and painted

Ears: curved, small, protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools (once painted?) - appliqué and modeled

Neck: medium - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled with appliqué nipples

Chest/Breasts Adornment: Amerindian crosses inside Amerindian crosses inside a radiating circle -- A black circle runs along the base of the breast and emanates hatch lines. Inside, the breast is painted with four arms of an Amerindian cross; each arm is a black diamond (similar in shape to a medieval shield) with a simple Amerindian cross left at the center in the base slip paint in negative space; each diamond is further emphasized with a black outline. The nipple is the cream color of the base paint with a black circle around its base. - painted

Belly: flat with serpentine strands motif painted inside a vertical rectangle at the navel -- the hole in the interstices of the twisted strands likely symbolizes the navel. Above this rectangle is an upside-down, solid black triangle with emanating outward-point - painted black

Hips: narrow - modeled

Pubic Region: *tanga* -- appliqué upside-down triangle with a black, straight, horizontal line across the top, followed by three red wavy, horizontal lines over two black, straight, horizontal lines over two solid black, vertical panels divided by three red, straight, vertical lines. The *tanga* waist strap is a thick red, straight, horizontal line running across the tops of both thighs. - appliqué, modeled, and painted

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the waist - modeled

Arm Decoration: Amerindian crosses within Amerindian crosses within a square -- see Chest/Breasts Decoration. The wrists are decorated with two appliqué bands, perhaps signaling bracelets. - painted and appliqué

Hands: on waist with five digits visible on each - modeled

Back: plain -

Buttocks: *tanga* strap - painted

Tail: none -

Legs: standing with knees bent slightly - modeled

Leg Decoration: Amerindian crosses within an Amerindian cross within a diamond with triangles emanating from the top and bottom of the diamond -- see Chest/Breasts Decoration. The ankles are decorated with black horizontal bands based on roller stamp patterns but difficult - painted black

Feet: standing with five toes visible on each foot and an appliqué horizontal band across the base of the toes, painted red - modeled and painted

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

204. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished salmon slip and black and red pigments

21.9 x 9.8 x 7

MCCM1991.004.338 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: Although the surface of this figure is not pristine, the body stamp patterns are still mostly visible and are rather extensive from the forehead down to the ankles and buttocks. The stamps in this catalogue which most closely match the patterns of this figure are cat. nos. 312 and 313 (on breasts), 316 (Amerindian cross only at navel), 311 (stacked Amerindian crosses on arms), 280 (squiggles only down back), 285 (on buttocks), and 289 (at ankles, although not an exact match).

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. - modeled and painted black

Face Decoration: black stripes running from forehead down to jawline - painted

Eyes: almond, vacuous - appliqué oval, black-painted clay pellets with appliqué strips, painted black, above and below in an almond shape

Eye Brows: thin, arched, and painted black - modeled ridge, painted

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: not too wide and not too narrow, medium thickness, agape with teeth visible - modeled

Ears: curved, protruding from the head (human); black paint at the tops of the ears implies hair emerging from the hat? - appliqué and modeled

Ear Adornment: earspools with cutout holes at center - appliqué, modeled, and cutout

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled

Chest/Breasts Adornment: directional markers -- the breasts are painted with black triangles in each quadrant - painted

Belly: flat with cutout navel - modeled and cutout (navel)

Hips: not too wide and not too narrow - modeled

Pubic Region: *tanga* -- appliqué and modeled upside-down triangle with black painted lines at waist, which

extend outward from the *tanga* as incised lines wrapping around the waist and giving the illusion of a waist strap; continuing this illusion of a real *tanga*, the additional clay of the appliqué *tanga* runs up through the legs and up the gluteal cleft, making for a thick and bulky strap dividing the buttocks. - appliqué, modeled, and painted

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the belly - modeled

Arm Decoration: Amerindian crosses -- black lines for the outlines of Amerindian crosses stacked upon each other and running along each arm. - painted

Hands: on belly with five digits visible on each - modeled

Back: The back is sloped slightly outward towards the buttocks. Painted along each side of the spine (not depicted) is a pair of wavy, vertical, black lines running from the neck over each buttock. Painted at the shoulders and on each side of the middle of the - modeled

Buttocks: rounded buttocks, appliqué *tanga* strap up gluteal cleft, and a pair of wavy, vertical, black lines (continued from back), and on each cheek a set of concentric circles (two, in black) with two outward-turning, black hooks emanating from each side. - modeled and painted

Tail: none -

Legs: standing - modeled

Leg Decoration: serpentine strands in a band at each ankle, framed by two black lines top and bottom, with upward-facing emanations on the top line; on each thigh is a pair of diagonal black lines with outward-emanating hatch lines; this thigh pattern is tangent to a circle - painted

Feet: arched slightly to balance the figure as it stands; five toes visible on each foot - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

205. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished light brown slip and black and red pigments

42.2 x 19.1 x 12.1

DAM1993.477 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Standing Woman with Hands on Belly

Fig. 58



Comments: This large effigy is an excellent prototype for the smaller Galo figures with her hair swept to both sides, necklace of gold frog pendants, elaborate body decoration which matches to at least four stamps in this catalogue, and her pose of calm strength.

The hair pattern here suggests a shaved swath from the hairline above the forehead back to the nape of the neck, flanked by thick black hair on each side covering the ears. Christiane Clados has illustrated this hairstyle in her interpretation of a Florescent Period ceremony (DAM archives).

The necklace seems to represent, in black, the gold frog pendants coming in to vogue in Greater Nicoya during the Florescent Period. They were originally imported from Chibchan groups to the south in Costa Rica and Colombia and eventually manufactured in Greater Nicoya, but with higher copper content, giving them a slightly redder appearance (fig. 16). Frog symbolism as related to Chibchan women is discussed in Ch. 3.

This figure's body decoration highlights the perceived power of and over fertility held by ancient Chibchan women, from the frog pendants to the quadripartite designs on the arms, breasts, and navel focusing on the four directions and their centers, sources of precious liquid and life force such as that which emanates from female breasts and the navel of a newborn. The undulating lines of the *tanga* cloth and the stamp patterns running down the legs reinforce the connection to precious liquid such as mother's milk and her nutrients to the babe in the womb via the umbilical cord. The liquid designs running down the legs end at a roller stamp pattern which runs around the ankles, or in this case the lowest register of the painted body. The ankle patterns are concentric triangles alternating directions. These interlocking triangles likely represent crocodile scutes and mountains or volcanoes, one and the same in the Amerindian mind, which saw the undulating, mountainous surface of the earth as a crocodilian's back. This pattern is appropriately located at the lowest part of the body for placement at the surface of the earth, where the feet of this potent woman are planted firmly.

The stamp patterns in this catalogue which match or are similar to those of this figure are cat. nos. 281 (on upper arms), 310 (on breasts), 292 (on legs), 316 (at navel for Amerindian cross only), 319 (end of stamp at navel), and 289 (around ankles). See also cat. nos. 208-210 for similarly youthful, fecund female figures with serpentine-fluid imagery snaking along their legs.

Gender: Female

Age: Young Adult?

Animal: Human

Head/Hair/Headwear: hair parted in the middle and partitioned into two rounded "buns" on each side of the head with the central top portion of the head apparently shaved except for the hairline itself (see cat. no. 131 for a version in salmon and cat. no. 231 for a version in black with the center section perhaps shaved less closely) - modeled and painted

Face Decoration: rectilinear decoration over the eyebrows only, consisting of a motif repeated over each brow of four slanted vertical stripes rising up out of a horizontal stripe (perhaps suggesting eyelashes but misplaced?) - painted

Eyes: almond, vacuous - modeled with large irises and pupils painted black inside almond-shaped frame modeled

Eye Brows: thick - modeled ridge with remains of black paint?

Eye Lashes: possibly implied by motifs above eyebrows? (see Face Decoration) -

Nose: triangular, pointed, narrow with wide nostrils - modeled and cutout (for nostrils)

Mouth: thick, narrow, and pursed - modeled and painted red

Ears: none (covered by hairbuns) -

Ear Adornment: earspools emerging from bottom of hairbuns? - modeled

Neck: long with firing/pendant holes - modeled and cutout

Necklace: black curving lines (two) around the neck with painted black pendants on the larger, lower necklace; the pendants consist of L shapes with half triangles at the tops; the Ls are back to back in three pairs, with the p.l. one of each pair facing the correc - painted

Chest/Breasts: protruding breasts high on the chest with erect nipples - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses -- breasts are decorated with black outlines of simple Amerindian crosses at top, bottom, and both sides with a black circle around the base of each breast and black fill paint in spaces between the crosses. At the edges of each breast are painted two parallel black rectangles emerging from top, bottom, and both sides, suggesting an overall Amerindian cross emerging from each breast. - painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout

Hips: not too wide and not too narrow - modeled

Pubic Region: *tanga* with textile motif near top of pubic triangle, under which are a red straight horizontal line and then a black one, over vertical squiggle lines in red and black. The top of the *tanga* alternates red and black appliqué nubbins, and the waistband is a painted red line over the thighs. - appliqué, modeled, and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: concentric rounded squares with central dots in a quadripartite pattern on each upper arm (similar to stamp BCCR-c34); below this pattern on each arm there are black Amerindian crosses with central Amerindian crosses inside (achieved through negative space); these crosses are topped with black triangles and all align on two parallel vertical black lines running from upper arm to lower. - painted

Hands: on belly with five digits visible and painted red - appliqué, modeled, and painted

Back: leaning forward with four black squiggle lines running down each side of the back, beginning below the shoulder blades and running to the *tanga* waistband (where they continue after it along the buttocks and legs) - modeled and painted

Buttocks: rounded and painted at the tops of each cheek with a red line, suggesting the *tanga* waistband; these meet at the top of the gluteal cleft, where there is a solid black circle; below this a black line runs down the gluteal cleft. - modeled and painted

Tail: none -

Legs: standing - modeled

Leg Decoration: on the fronts and backs of each leg are four black squiggle lines which end at the ankle decoration of black alternating nested triangles (as in stamp DAM1995.882); along the sides of each leg are painted in black Amerindian crosses as on the arms. - painted

Feet: flat-footed with no toes visible but some red paint remains where toes may have been? - modeled and painted

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

206. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and black and red pigments

33 x 15.2 x 8.9

DAM1993.457 - Gift of Mr. and Mrs. Frank Tully

Provenance/Collection Information: prior to 1973 in Tully collection

Brief Description: Pendant Whistle(?) in the Form of of a Standing Woman with Hands on Belly

Comments: This piece is a good prototype for the smaller Galo standing women -- in the well-groomed hair, the clearly delineated ears and earspools (which exit the pierced holes in the lobes at the back of the ear), the large shoulders and upper arms tapering down to thin wrists and hands resting on the hips, the elaborate modeled and painted *tanga*, the intricate body decorations, and the sure-footed feet covered in red paint, suggesting some type of covering or perhaps body painting for the feet? The piece is one of the finest examples of painted body decoration which matches patterns found on flat and roller stamps. The patterns on the face match stamp cat. no. 286, perhaps symbolizing an abstract frog. The arm patterns roughly match cat. no. 310. The Amerindian crosses above her *tanga* are similar to the main Amerindian cross pattern of stamp cat. no. 316 and the end of stamp cat. no. 319. The ankle patterns roughly match 287, although the pattern here is more elaborate with Amerindian crosses inside each diamond, suggesting a braided pattern. See fig. 58 for a photograph of several stamped patterns on a contemporary woman, made with plaster replicas of stamps in the Denver Art Museum collection (cat. nos. 292 and 298). The use of a design running vertically on both legs and another around the ankles is seen both on the figure here and on the legs of the Denver Art Museum assistant curator of Native Arts, Polly Nordstrand. This piece, like cat. no. 211, may also be a whistle or flute due to the holes at neck, navel, each foot, eye corners, mouth corners, earspools, ears, and nostrils; however, these may be merely firing holes for an intricate artwork. The only probable blowhole would be at the navel.

Gender: Female

Age: Young Adult?

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head and painted black - modeled and painted

Face Decoration: face paint likely depicting stamp patterns; the forehead has been divided into three panels by pairs of vertical black lines (six lines total), with emanating triangles on the outermost lines. Within the three panels of the forehead the outer two depict w - painted

Eyes: half-moon, vacuous - modeled with large irises and pupils painted black inside half-moon frame modeled and outlined with black paint (indicating eyelashes and lids?)

Eye Brows: ridges implied under red paint above eyes? - modeled and painted

Eye Lashes: implied by black paint along eyelids? - painted

Nose: triangular, pointed, narrow with wide nostrils - modeled

Mouth: thin, narrow, and slightly agape - modeled and painted red

Ears: curved, large (human) and painted black - appliqué, modeled, and painted

Ear Adornment: earspools, round, small, with holes at centers, and painted red; these earspools are also depicted protruding from the back of the earlobes (a rarity in Nicoyan art) - appliqué, modeled, and painted
Neck: medium-sized - modeled (see Necklace)

Necklace: red curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses -- the cross shape is achieved here through negative space, created by two concentric triangles painted on each quadrant of the breast, leaving a cream base slip Amerindian cross with its center at the nipple of each breast. At the outer edge of the breasts are four black-painted solid triangles which mark the ends of the Amerindian cross. This pattern is similar to that of the stamps DAM1993.836.1 and DAM1993.640. - painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout

Hips: narrow - modeled

Pubic Region: *tanga* painted red and black with textile motif at band nearest waist (resembling stamp cat. no. 289), while the lower cloth is solid black. At the waistband the Nicoyan artist modeled the ties that hold the *tanga* up; these are protruding upward from the *tanga* and painted red with black outlines. The *tanga* straps continue around the waist at back. - modeled, painted, and cutout

Arms: bent at the elbows with shoulders jutting out and firing holes under arms - modeled and cutout

Arm Decoration: Amerindian cross with four Amerindian crosses in each quadrant formed by the larger cross; all are framed by a square with a triangle emanating from each corner of the square. The lines of the

crosses and the square are achieved through negative space; they are cream base slip while the remainder of the design is black, suggesting a stamp pattern as in cat. no. 310. Below these Amerindian crosses on the upper arm, there is a pattern of stacked Amerindian crosses, as seen also on the legs of the figure. - painted
 Hands: on hips with five digits visible and painted red - appliqué, modeled, and painted
 Back: leaning forward; firing or pendant hole at back of head - modeled and cutout
 Buttocks: rounded and painted at the tops of each cheek with two black lines flanking two red lines; these meet at the top of the gluteal cleft, where there is a solid black circle; below this a black line runs down the gluteal cleft. - modeled and painted
 Tail: none -
 Legs: standing with firing holes on thighs - modeled and cutout
 Leg Decoration: Amerindian crosses and lines with emanating triangles run down the legs from the *tanga* waistband until they hit the ankle patterns of conjoined diamonds with Amerindian crosses inside each, all within framing lines. The ankle patterns reflect roller stamp - painted
 Feet: flat-footed with five toes visible and painted red - modeled and painted red
 Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

207. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished light brown slip and black and red pigments and modern pigments

38.1 x 15.2 w

DAM2005.081 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1985-06 (June) from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: This piece cannot easily be interpreted because it has been heavily overpainted in modern times (Carl Patterson, personal communication 2005), likely to increase its appeal to collectors in the art market. The patterns are similar to those seen on other Galo Polychrome pieces. The dealer or an artist hired by the dealer (or perhaps another crafty person in the chain from looter to museum) could have based the "refresher" painting on remains of the original motifs, but we cannot be certain of that without accurate documentation of restoration, of which there was none at the Denver Art Museum when I accessed the files. I recall also that the piece was unusually heavy, suggesting modern reworking of the ceramic structure as well. The hole/navel suggests the piece may once have been a whistle, but the restoration work has likely destroyed the piece's ability to play, if it were an instrument. Future work for this piece could include thermoluminescence testing and compositional paste analysis to determine date and locale of manufacture (and authenticity) and, if genuine, then removal of the overpainting and x-rays of the piece to determine any musical capacity.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle (shaved down the middle?) and partitioned into hairbuns - modeled and painted black
Face Decoration: a single vertical black line on each cheek running from eye to jaw - painted
Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for oval shape
Eye Brows: none -
Eye Lashes: none -
Nose: triangular and narrow with flaring nostrils - modeled
Mouth: wide, thick, slightly agape, and painted red - modeled and painted
Ears: obscured by hair -
Ear Adornment: none -
Neck: medium - modeled
Necklace: black curving line encircling neck/head-body join - painted
Chest/Breasts: protruding breasts high on chest with erect nipples - modeled
Chest/Breasts Adornment: Amerindian crosses -- each breast is painted with a black line with emanating hatch marks encircling its base, and inside this circle within each quadrant is a pair of nested diamonds; these act as the arms of a simple Amerindian cross and simultaneously reference the four directions in through their four points. - painted
Belly: flat with cutout navel (for firing hole or blowhole?) - modeled and cutout
Hips: not too wide and not too narrow - modeled
Pubic Region: *tanga* painted red with a black outline and red straps over the thighs - modeled and painted
Arms: bent at the elbows with shoulders jutting out - modeled
Arm Decoration: Amerindian crosses -- multiple simple Amerindian crosses are depicted through the negative space of various solid black triangles and through positive space of black lines within black circles. I hesitate to describe this section fully because I am so uncertain of the authenticity of these patterns. In general, they follow an Amerindian propensity for depicting the cardinal directions. - painted
Hands: on waist with five(?) digits visible - modeled
Back: stiff with some arm decoration extending to the shoulder blades; some leg decoration (abutting black triangles) also extends up over the buttocks and along the small of the back. - painted
Buttocks: rounded with *tanga* in red paint running along waist and down gluteal cleft - modeled and painted
Tail: none -
Legs: standing - modeled
Leg Decoration: similar to the arm decoration with clearly delineated decorative bands running around the lower calves; as with the arm decoration, I am hesitant to describe these patterns fully because they likely stem from a modern imagination and not an ancient Nicoyan - painted
Feet: flat-footed with five toes visible and painted entirely in red, including the ankles - modeled and painted
Accoutrements: none -

208. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

MC157 - Molinos Collection

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: This effigy is quite similar to cat. nos. 209 and 210, although of slightly lower quality -- her form is somewhat misshapen and the painting is not as refined. The attention her artist spent on details, however, suggests a desire to impart a strong message about the meaning: the four quadrants are clearly marked and highlighted by the exact placement of the cutout navel at the point where the quadrants meet, and the central vertical lines run directly into the *tanga*, which although small, is centered. The figure was meant to embody the four directions in its quadrants and the fifth through her navel, and although her sculpted body is slightly lopsided, her painted designs express these ideas. (It is possible the form was

sculpted by one artist and the decoration painted by another; this is the norm for artists in San Juan de Oriente, Nicaragua today [personal observation 2004-5]). She differs from the other two examples of this character primarily in face decoration, earpool color (hers are black), foot adornment (her black bands extend to the tops of her feet, possibly parts of sandals), and number of toes (she has seven on each foot!). The body paint on her front is almost identical to that of cat. no. 209 except that she only has red dots inside her stepped diamonds and the double black dividing lines running down her chest do extend to her *tanga* (I need to see this figure in person to know if the back is identical). Also, the band around her neck is black, as is that of cat. no. 210, and her *tanga* is a bit smaller and simpler than the other two. (Note that unless the decoration of this figure differs from cat. no. 209 or 210, I have not filled in those categories for this piece.)

Gender: Female
Age: Young Adult
Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a large ridge running from ear to ear; her hair likely runs down the back of her head, but I need to see the piece in person to know for certain. - modeled and painted black

Face Decoration: A set of four black lines (two continuous on the outer edges and two dashed on the inside) runs on each side of the face up from the jawline, adjacent to the mouth, and then turns under the eye to curve around the eye and run across the forehead and back - painted

Eyes: , - (I need to see this piece in person to know if the highlights for the scleras are painted white or just the salmon-tan base slip.)

Eye Brows: -

Eye Lashes: -

Nose: No noserod on this piece, as on M1910. -

Mouth: -

Ears: -

Ear Adornment: earpools, painted black - appliqué, modeled, and painted

Neck: -

Necklace: black curving line (thick) encircling the neck (need to see in person to be certain it goes all the way around) - painted

Chest/Breasts: protruding breasts high on the chest with erect nipples (cutout for emphasis) - modeled, appliqué, and cutout

Chest/Breasts Adornment: See Description... -

Belly: swelling slightly with a cutout hole (navel) at center of join of the double black dividing lines of body decoration - modeled with cutout navel

Hips: -

Pubic Region: *tanga* -- thick appliqué horizontal strip for top fold of fabric of *tanga*, painted red with black dashes; this tops the upside-down triangle below which is narrow and painted with red crisscross lines in a grid or woven or "mat" pattern. The *tanga* is "attached" with two pair of undulating red lines running along the waist, perhaps indicating springy spun threads. - appliqué, modeled, and painted

Arms: -

Arm Decoration: -

Hands: -

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: -

Leg Decoration: -

Feet: standing with seven toes on each foot (!), painted red, and a thick black line painted around each ankle with thick black lines running from that band along the sides of the feet tops (sandal straps?) - modeled and painted

Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

209. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

44.5 x 17.8

M1910 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1984-10-18 from Spencer Throckmorton, New York City dealer

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: This piece is a high quality but smaller version of cat. no. 210, the largest Galo female figure I know of. Both are standing effigies of youthful females with black hair pulled back to the sides, large earspools, decorative *tangas* indicative of ancient weaving, and body decoration divided into four quadrants of the body. The differences between the two other than size are 2) the face decoration -- no mask here but instead black-painted designs on the forehead and cheeks similar to stamp patterns with concentric circles and simple Amerindian crosses embellished with emanations; 2) the quadrants with the tangent diamonds, representative of snake skin, are switched (here proper right upper and proper left lower body), and 3) the writhing snake imagery of cat. no. 210 has been replaced with simple solid black dots, likely indicating feline spots. This figure could be read as an elite personage at the fertile, prime childbearing age preparing to take on the role of shamaness-chieftain at a later date, as presaged in the feline imagery, also symbolic of a future role in the spirit world as the Namàsia.

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle (shaved down the middle?) and partitioned into hairbuns - modeled and painted black

Face Decoration: "gold" nose rod in septum (painted red) - modeled and painted red

Eyes: almond, vacuous - appliqué almond-shaped, black-painted clay pellets (for irises and pupils), outlined in white (for scleras), with appliqué, black-painted strips above and below in an almond shape

Eye Brows: thin, arched, and painted black - modeled and painted

Eye Lashes: none -

Nose: narrow, triangular, flared to accommodate noserod - appliqué and modeled

Mouth: narrow, thick, full, and red - appliqué, modeled, and painted

Ears: curved, small (human) - appliqué, modeled, and painted black (to suggest hair falling over them?)

Ear Adornment: earspools -- appliqué round clay pellets at the lobes painted red - appliqué, modeled, and painted

Neck: medium-length with firing holes at the sides - modeled and cutout

Necklace: red curving line encircling the neck - painted

Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled with appliqué nipples
 Chest/Breasts Adornment: See Description... for overall chest description, but note that the breasts are decorated with this same patterning excepting the nipples, which are painted red. Also, note that the vertical double black lines which divide the upper half of the body do not extend below the horizontal dividing lines; the artist decided to use the *tanga* as the divider at front, which left an odd space above the *tanga* where the lines should have continued, which s/he filled with parts of feline spots to suggest these painted spots continued on the "skin" under the *tanga* across the body at or just below the navel area. The artist most likely decided to do this so as not to draw attention to the fact that the vertical lines on the chest do not line up with the *tanga*; they are slightly off center, so a continuation of them would have reached the far left (viewer's) side of the *tanga* and made the figure look misshapen. - painted
 Belly: flat - modeled
 Hips: not too wide and not too narrow - modeled
 Pubic Region: firing hole - modeled and cutout
 Arms: bent at the elbows with shoulders jutting out and lower arms turned inward towards the belly - modeled
 Arm Decoration: See Description... - painted
 Hands: on belly, resting on the double black lines at the waist which demarcate the different regions of the body, with five digits visible - modeled and painted red
 Back: straight with a slight curve outward as it joins the buttocks; the back is decorated in the same patterning as the front with two exceptions: 1) the tangent diamonds are now filled with solid red dots only, and 2) the vertical double lines dividing the qu - modeled and painted
 Buttocks: rounded and patterned as the rest of the back is (p.r. buttock with solid black dots and p.l. with tangent diamonds filled with red dots) - modeled and painted
 Tail: none -
 Legs: standing - modeled
 Leg Decoration: see Description... -
 Feet: standing with five toes and underside of each foot painted red - modeled and painted
 Accoutrements: none -

210. Female Effigy

Greater Nicoya, Costa Rica, Reportedly from Filadelfia vicinity, Guanacaste Province, Chibchan?
 Early Period V / Florescent Period, 500-800 CE
 Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments
 68 x 25.2
 INS3921 -

This piece is published in Soto Méndez 2002: 31 and Snarskis 1981b: 192, cat. no. 86.

Brief Description: Effigy of a Standing Woman with Hands on Belly

Comments: This is the tallest known Galo female figure (not a figurine at this height!). She is a tour-de-force of ancient Nicoyan ceramic artistry, from her size and stance to her all-encompassing painted decoration, which divides her body into quadrants centered on her navel. She is a virtual map of the four corners with her navel area the "birthing" place of the world tree. The top right and bottom left quadrants have matching patterns, as do the top left and bottom right sections. The quadrants are divided by double solid black lines. The top left and bottom right sections are decorated with vertical undulating black lines, while the other two sections are patterned with interlocking diamonds, formed by double undulating black lines, and filled with solid black circles; some of the black circles within the diamonds are painted with an additional circle of red as an outline. Jane Day has identified this diamond pattern as that of a boa constrictor (for cat. no. 209; see DAM archives). The pattern does appear similar to those on boa constrictors or the Central American rattlesnake. The snaking lines in the other two quadrants further emphasize the serpentine nature of this figure. Her *tanga* is an appliqué upside-down triangle with an additional appliqué rectangle above and a painted black line running around the hips as the waist strap; it is patterned with black and red concentric diamonds and rectilinear undulating lines -- overall a more

geometric version of the serpent-related patterns on her skin. The Nicoyan artist who painted this piece knew how to portray the same designs in the fluid medium of paint as well as within the strict confines of the warp and weft of a textile, as pictured on the *tanga* in rectilinear style. Perhaps the association of a serpent with this fertile, young adult relates to the fluids of the human body so sacred to Amerindians and which flow as snakes move. Both the fluids and snakes are associated with birth or rebirth, as the fluids may be water, blood, seminal, or maternal milk and as snakes shed their skin each year in a renewing process. Within this catalogue, there are portrayed at least three women in addition to this one (cat. nos. 205, 209, 209) with similarly youthful figures who each are decorated with imagery related to snakes, perhaps a fitting association for this age.

Gender: Female
Age: Young Adult
Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head - modeled and painted
Face Decoration: black double lines, with outward and inward emanating triangles, encircle both eyes and the nose (like a mask); a pair of these black double lines with emanations flows down each cheek as well. - painted
Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape
Eye Brows: arched - implied by modeled ridges above the eyes and the black "mask" paint
Eye Lashes: none -
Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled
Mouth: downturned, thick, slightly agape, and painted red - appliqué, modeled, and painted
Ears: obscured by hair and earpools -
Ear Adornment: earpools (round) - appliqué, modeled, and painted red
Neck: medium and painted entirely in black - modeled and painted
Necklace: see Neck -
Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled
Chest/Breasts Adornment: see Description... - painted
Belly: flat -- see Description... - modeled
Hips: widening - modeled
Pubic Region: see Description... (There could be a firing hole between her legs, symbolic of her vagina, although I was not able to see that for certain from outside the case at the Jade Museum.) - appliqué, modeled, and painted
Arms: bent at the elbows with shoulders jutting out - modeled
Arm Decoration: wristband - appliqué, modeled, and painted red
Hands: on waist - appliqué, modeled, and painted red with five digits visible on each
Back: - modeled
Buttocks: - modeled
Tail: -
Legs: standing with little knees projecting forward - modeled
Leg Decoration: see Description... Note also that a wide horizontal solid black band wraps around each ankle. - painted
Feet: flat, capable of supporting the statue, with five toes visible on each - modeled and painted dark red
Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

211. Female Effigy Rattle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished light brown slip and dark brown and dark red pigments

24.8 x 14 x 8.9

DAM1993.456

Brief Description: Rattling Pendant Whistle(?) in the Form of a Standing Woman with Hands on Hips

Comments: This effigy, like cat. no. 255, is a virtual canvas for body stamp decoration. The face designs have no direct correlates to any stamps in this catalogue but are certainly similar to patterns seen on other Galo figures. The knot patterns on the arms are more elaborate than the stamps in this catalogue but similar (see stamps cat. nos. 301 and 302), while the leg patterns of parallel horizontal lines with emanating triangles are a close match to stamp cat. no. 293.

The piece is certainly a rattle and may also be a whistle or flute but needs to be tested with compressed air for sound emissions. Holes at the nostrils, navel, vagina, thighs, underarms, and the back of the head could possibly be whistle or flute holes with the navel as the blowhole.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? crowned hat? -- The hair is swept back and flowing down the back of the head and painted dark brown; the hat is painted with the light brown base slip and decorated with undulating red lines which encircle it. It appears that hair is visible at the crown of the head inside the circular enclosure of the "hat" -- could it be that this figure wears a basketry headdress like the twentieth-century Emberá queen's and that these "crowned hats" are meant to imply this basketry crown? For a similar headgear depiction, see cat. nos. 233, 244, and 277. - modeled and painted

Face Decoration: rectilinear decoration consisting of dark brown-painted lines at center and sides running vertically down the forehead with the central set possibly extending onto the nose (surface damage has obscured the original paint here) and the sides - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted dark brown inside almond-shaped frame incised and outlined with dark brown paint

Eye Brows: thin - modeled ridge

Eye Lashes: none -

Nose: triangular, pointed, narrow with wide nostrils - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - modeled and painted red

Ears: curved, large, and pressed against head (human) and painted dark brown at rear (to show hair over ears?) and at front cream next to the face, then a single vertical dark brown-painted line from the top of the ear to the earlobe, and to the outside of the - appliqué, modeled, and painted

Ear Adornment: earspools, round, large, and painted red - appliqué, modeled, and adorned

Neck: medium-sized - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest with erect nipples - appliqué and modeled
 Chest/Breasts Adornment: rectilinear decoration consisting of three vertical dark brown-painted lines running from under the chin down the neck and center of the chest to the navel; the two outer ones are joined by one slightly curving horizontal dark-brown line under the navel. There appears also to have been dark brown body paint on the breasts, but it has been lost. - painted
 Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout
 Hips: wide - modeled
 Pubic Region: *tanga* painted with red diagonal lines inside the triangular covering, with a red triangular outline and an outer dark brown one; red paint extends out from the top edges of the triangle over the thighs as the waistband. Firing or whistle/flute hole at vagina. - painted
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: knots with six loops painted in dark brown on each upper arm and another on each shoulder spanning from the outer side of each breast across the armpit; a single dark brown horizontal line over a swath or red paint wraps around each wrist. - painted
 Hands: on hips with five digits visible and painted red - appliqué, modeled, and painted
 Back: leaning forward - modeled
 Buttocks: rounded and painted with dark red curving lines indicating the *tanga* waistband, which is met at the center of the small of the back by a vertical dark brown line coming from the bottom of the pubic triangle and running up the gluteal cleft to the waistband - modeled and painted
 Tail: none -
 Legs: standing and perhaps slightly bowed? - modeled
 Leg Decoration: Amerindian crosses, knots, and lines with emanating triangles -- around the thighs on each leg are two parallel, horizontal, dark brown-painted lines with solid dark brown triangles; the triangles point up from the upper line and down from the lower line. - painted
 Feet: flat-footed with five toes visible and an appliqué strip running across the join of the toes to the foot; this appliqué strip is painted dark brown, while the toes are dark red, and the space from the appliqué strip to the leg decoration appears to be a l - modeled, appliqué, and painted
 Accoutrements: none -



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212. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

11.4 x 6.4 x 5.1

DAM1993.931 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1985-06 (June) from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy of a Standing Woman with Hands on Hips

Comments: Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female
Age: Adult (undetermined)
Animal: Human

Head/Hair/Headwear: crowned hat with brim fitted to head; red paint encircles hat sides; black paint encircles hat rims at top and bottom; black paint on top of hat at sides and also as a line running from front to back on either side of projecting crown, left salmon with some black paint remains. - modeled and painted

Face Decoration: two vertical black-painted lines from hat rim to eyes; two parallel black-painted lines between eyes with emanating "hollow" triangles from upper line only - painted

Eyes: almond, bulging - modeled with large irises and pupils painted black inside almond-shaped frame modeled and painted black; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: wide, thin, pursed, and painted red - modeled and painted

Ears: curved and pressed against the head -- implied under black paint which represents hair - modeled

Ear Adornment: earspools, round, medium-sized, and painted red (overall very abstract) - modeled and painted

Neck: short - implied by join of head to body

Necklace: red curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest - modeled

Chest/Breasts Adornment: rectilinear decoration consisting of two horizontal black-painted lines running from the inner sides of each breast across the breasts and over the armpits (but fleeting at p.l.) and across the upper arms; from the upper line emanate "hollow" half rectangles in black paint - painted

Belly: flat with cutout navel (firing or blowhole?) - modeled and cutout

Hips: not too wide and not too narrow - modeled

Pubic Region: *tanga* -- painted red pubic triangle running up over thighs as *tanga* straps - modeled and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: see Chest/Breasts Decoration -

Hands: on hips and highly abstract -- implied by red paint swaths at join of arms to legs - modeled and painted

Back: stiff and upright - modeled

Buttocks: rounded buttocks with *tanga* straps are red-painted lines at top of buttocks and in gluteal cleft - modeled (buttocks) and painted (*tanga*)

Tail: none -

Legs: standing - modeled

Leg Decoration: same as Chest/Breasts Decoration except for "solid" half rectangles - painted

Feet: flat-footed, abstract, painted red -

Accoutrements: none -

213. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 700-800 CE?

Galo Polychrome, Figura Variety (transitional to Mora Polychrome, Guabal Variety?) - Handmade earthenware with burnished salmon slip and black and red pigments

10.5 x 5.5 w.

BCCR-c1645 -

This piece is published in Fernández Esquivel 2006: 30.

Brief Description: Effigy of a Standing Woman with Hands on Hips

Comments: The stamp patterns on this figure are not exact matches to any stamps in this catalogue, but they are conceptually similar, from the plain Amerindian cross nested in another on the breasts (see cat. no. 316) to the doubly-drawn crosses on the upper arms and the lower leg design of simple parallel horizontal lines with upward-pointing hollow triangles on the upper line.

Gender: Female
Age: Mature Adult
Animal: Human

Head/Hair/Headwear: basketry crown? or just the short cylindrical hat? I am inclined to believe the former because of the painted patterns, which seem to be abstractions of those of more elaborate later Mora examples (e.g., fig. 25) with the central red panel flanked by two panels with large "X" shapes. Also, there is black paint coming out from under the headdress at sides (and likely at back but need to see in person). - modeled and painted

Face Decoration: two vertical black lines running down forehead from edge of headdress to eyes; black brackets(?) under each eye? - painted

Eyes: almond, large, bulging - modeled and painted black for irises and pupils with incised line demarcating eyeball area and black paint surrounding the entire region

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: thick, narrow, and pursed - modeled and painted red

Ears: ? (need to see in person) -

Ear Adornment: ? (need to see in person) -

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts which dominate the chest - modeled

Chest/Breasts Adornment: directional marker painted in black (an Amerindian cross with another outlining it) on each breast - painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* outlined with red paint in a triangular shape - modeled and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: ? (need to see in person) -

Hands: on hips and painted red to indicate hands but no visible fingers (similar to black hand-paws or hand-hooves of Rosales female effigies, e.g. cat. no.21). - modeled and painted

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: standing - modeled

Leg Decoration: two black horizontal lines on each leg at knees with upward-pointing black-outlined triangles emanating from the upper line - painted

Feet: flat-footed with no toes visible but red paint over p.r. foot and black over p.l. foot, likely indicating shoes or ? - painted

Accoutrements: none -



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214. Female Effigy Pendant Whistle(?)

Greater Nicoya, Costa Rica, Filadelfia, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and dark red pigments

NMAI234165 - Purchased from Wanda Scheifele, 1964

Brief Description: Pendant Whistle(?) in the Form of a Standing Woman with Hands on Hips

Comments: The painted body decoration on this medium-sized effigy matches clearly only one stamp in the catalogue, cat. no. 316, although only the central Amerindian cross motif of the roller stamp design is utilized here.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? The high walls of this headdress suggest a basketry crown rather than merely a headwrap or skullcap. These walls are decorated with dark red swaths separated by base salmon-orange-tan sections outlined in black. - modeled and painted

Face Decoration: crocodilian scutes? -- A pair of vertical black lines runs from the forehead to the eye and again below the eye down the cheek to the jawline; on each cheek, the innermost line emanates black "hollow" triangles, possibly symbolic of crocodilian scutes or - painted black

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (also fugitive) -- note that the upper par

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thick, slightly agape, and painted dark red - appliqué, modeled, and painted

Ears: curved, large, protruding from the head slightly (human); black paint at the tops of the ears suggests hair - appliqué, modeled, and painted

Ear Adornment: earspools with cutout holes at centers - appliqué, modeled, and painted dark red (fugitive)

Neck: short with pendant holes running through - modeled and cutout

Necklace: none -

Chest/Breasts: protruding breasts - modeled

Chest/Breasts Adornment: Amerindian crosses -- A simple black Amerindian cross is painted on each breast with the intersection of the arms at the nipple; the cross is outlined in a "hollow" Amerindian cross, making the design on each breast a double Amerindian cross. - painted black

Belly: flat with cutout navel (firing and musical hole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: abstract -- There appear to be traces of dark red paint in the grooves defining the thighs; could this paint have indicated a *tanga*? - modeled and painted(?)

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled
 Arm Decoration: vertical black parallel lines with rectangular emanations on the sides (fugitive) - painted black
 Hands: on thighs, abstract, p.r. painted dark red (fugitive) - modeled and painted
 Back: sloped slightly toward the buttocks - modeled
 Buttocks: rounded with a hole at the top of the gluteal cleft(? -- for musicality?) - modeled
 Tail: none -
 Legs: standing - modeled
 Leg Decoration: four-cornered knots(?) -- Double black lines wrap around themselves suggesting a guilloche pattern; a pair of straight horizontal lines at each ankle seems to serve as the base of the main design, which runs the length of each leg. - painted black
 Feet: arched slightly to support standing effigy with no toes visible, painted dark red (damage to front of p.l. foot) - modeled and painted
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

215. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

13.3 x 7.9 x 5.1

MCCM1991.004.023 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle(?) of a Standing Woman with Hands on Hips

Comments: The fancy hat, and firm, plump body of this figure suggest she represents a woman of greater maturity than several of the other standing Galo effigies, such as cat. nos. 205, 208-210, but her lack of a throne and double ear piercing place her below the status of figures such as cat. nos. 263 and 264. Her body decoration, however, does appear to be a simplified version of the main motifs on cat. no. 263. Possibly this figure type represents the stage in an elite woman's life between young and fertile and that of queen, if that status is ever attained. Her large swollen breasts might indicate her status as a mother of several who continues to nurse her children. The stiffness of this depiction, the almost caricature facial features, and the cursory nature of the body decoration put the object in a middle status level. The painted body decoration here is oversized and disproportionate to the scale of a body stamp decoration, although the stacked Amerindian crosses in stamp cat. no. 311 are generally similar in appearance to those on the effigy. The four holes in the figures, at navel, anus, and nostrils, could have served the purpose of prevent the piece from exploding during firing and/or work to make this piece whistle; unfortunately, the piece is too filled with dirt today to make any sound when one puts air into the hole at the navel (the most successful spot for the blowhole in these type figures). This figures seems to be an object possibly owned by someone of lower status in society who wished to associate him- or herself with an elite figure on her way to becoming a chief.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? woven cap? headband? The quick execution of the headgear here makes it difficult to discern which type was intended. What we see is a thick black line painted around the base of the hat (hair?). Rising up from this line is a modeled oblong hat with flat walls or sides and a depression in the top, perhaps meant to represent an opening in a basketry crown or headwrap? The sides are decorated with undulating rectilinear (zigzag) lines in red on the salmon-orange-tan base slip. At top and bottom the red zigzags are emphasized with a few black triangles. - modeled and painted

Face Decoration: Amerindian crosses -- below each cheek is a large dark red Amerindian cross outlined in black. - painted

Eyes: almond, bulging - appliqué oval clay pellets painted black at center for irises and pupils and left unslipped elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: not too wide and not too narrow, thick with the lower lip protruding out farther than the upper, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, large, protruding from the head (human); black paint at the tops of the ears implies hair emerging from the hat? - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short - modeled

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: protruding breasts (large) high on the chest (suggesting lactating?) - modeled

Chest/Breasts Adornment: Amerindian crosses -- painted across the figure's entire body in dark red with black outline and interconnected - painted

Belly: flat with cutout navel (firing and/or blowhole?) - modeled and cutout (navel)

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out and forearms reaching to waist - modeled

Arm Decoration: see Chest... - painted

Hands: on waist with four digits visible on each and painted dark red - modeled and painted

Back: stiff with no decoration other than salmon-orange-tan base slip - modeled

Buttocks: rounded with a firing hole in the anal region - modeled

Tail: none -

Legs: standing with knees slightly bent - modeled

Leg Decoration: power joints? -- two black horizontal lines across each knee on the front only; below the knee the calves are painted red. - painted

Feet: flat with five toes and painted red across the toes - modeled and painted

Accoutrements: none -



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216. Male Effigy Pendant

Greater Nicoya, Costa Rica, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (2.5 YR 4/6) and black and dark red (10 R 3/4) pigments
9.7 x 6 x 4
NMAI233874 - Purchased from Wanda Scheifele, 1964

Brief Description: Pendant in the Form of a Standing Man Holding a Club

Comments: See **Ch. 5 Hairstyles and Headwear** for a discussion of this figure. The painted body decoration on this small effigy does not match exactly to any roller stamps in this catalogue but appears to be a combination of stamps cat. nos. 287 and 289. The lines within the framing of the pattern on the effigy do not form exact diamonds (as in cat. no. 287) or triangles (as in cat. no. 289); instead they overlap more and are less orderly.

Gender: Male
Age: Adult (Undetermined)
Animal: Human

Head/Hair/Headwear: asymmetrical headdress or hairdo? -- "mohawk"? skullcap? headwrap? -- From the forehead running around the skull is a black line; above this line the head is painted dark red with two appliqué strips laid diagonally over the head from the p.r. side of the nose, over the head, to the p.l. side of the back of the head, where they reach down to the neck (beyond the cap or wrap lower edge). These strips could be fabric ties for a headwrap or decoration on a skullcap. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 98, 104, 189, 191, 269, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57; Stone 1977: pg. 93, fig. 138. - modeled, painted, and appliqué
Face Decoration: black triangular swath on p.r. side of the face from the nostril over the lips and down the chin; dark red triangular swath on the p.l. side of the face from the nostril over the lips and down the chin - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (also fugitive)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, thick, slightly agape - modeled

Ears: curved, large, protruding from the head slightly (human); black paint at the tops of the ears suggests hair - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted dark red

Neck: short with pendant holes running through - modeled and cutout

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: flat - modeled

Chest/Breasts Adornment: mat pattern -- On the p.r. side of the figure, the artist painted a panel running from the upper arm over the shoulder and to the chest; the panel is framed by two parallel black lines at top and another pair at bottom, and within these lines are double black lines overlapping each other to create a mat or woven motif. On the p.l. side of the body, the artist painted this same type panel running from the upper arm over the shoulder and to the chest and then turning down to run vertically from the chest to the ankle. - painted black

Belly: flat with cutout navel - modeled and cutout

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent male genitalia with appliqué phallus (eroded) and testicles - appliqué and modeled

Arms: abstract, shoulders jut out while arms merge with the body at the sides - modeled

Arm Decoration: p.r. upper arm panel bends downward to run vertically along the forearm to the black hand - painted black

Hands: on thighs, abstract, p.r. painted black - modeled and painted

Back: straight (pigment loss to salmon slip in various spots) - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: standing - modeled

Leg Decoration: mat pattern -- For p.r. see Chest/Breasts Adornment. The p.l. leg is decorated with a vertical mat pattern panel running from the upper thigh to the ankle; at the ankle a similar panel is painted horizontally along the front and outer side of the leg. - painted black

Feet: flat, abstract, and painted dark red (damage to the front inside of p.r. foot and to rear of p.l. foot) - modeled and painted

Accoutrements: club with macehead -- Seemingly held in the abstractly modeled and black-painted p.r. hand is staff or stick with a trilobe macehead. The staff is a modeled ridge, painted dark red and then black, running diagonally up from the hand to the upper p.r. side - modeled and painted

217. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished light brown slip and black and red pigments

G# -

This piece is published in Abel-Vidor et al. 1981: 46, pl. 15, cat. no. 84.

Brief Description: Effigy of a Standing Woman Carrying a Baby on Her Back

Comments: This effigy pair is rare for its inclusion of a mother with infant on her back, peering out at the viewer and wearing face paint to match that of her mother.

Gender: Female and Unknown

Age: Mature Adult with Infant

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head - modeled and painted black

Face Decoration: two sets of black vertical panels, each running from the top of the forehead to the jawline, divided by red rectangular swaths over each eye. The black panels consist of two parallel vertical lines with outward-emanating black triangles and double zigzag - painted with red and black slip(?)

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for oval shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - modeled

Mouth: downturned, thick, wide, and slightly agape - modeled and painted red

Ears: curved and protruding out from the head; an impressed semicircle further emphasizes the curved form - appliqué, modeled, and painted black

Ear Adornment: none -

Neck: medium - modeled

Necklace: two dark red curving lines encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses? (need to see in person again) - painted black

Belly: flat but wide with cutout navel (for firing hole or blowhole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- painted with a red waist strap running around the sides; the *tanga* "fabric" is an appliqué, painted with a series of parallel horizontal wavy lines (need to see in person again) - appliqué, modeled, and painted

Arms: p.r. is bent at the elbow and reaches up and back to hold baby at back; p.l. is bent at the elbow and reaches down and back to hold baby at back. - modeled

Arm Decoration: directional markers (large and marked by an additional directional marker at each corner?) at joints joined by vertical parallel lines with outward-emanating triangles (need to see in person again) - painted black

Hands: twisted to hold baby at back - modeled
 Back: stiff and supporting an infant effigy - modeled
 Buttocks: rounded - modeled
 Tail: none? (need to see in person again) -
 Legs: standing - modeled
 Leg Decoration: black horizontal swath on the front of each thigh with outward emanations and interlaced pattern enclosed by hook-ended lines; black horizontal band encircling each ankle in similar pattern as on thigh - painted black
 Feet: flat-footed with five toes visible; only the toes are painted in red; sturdy for supporting the effigy pair - modeled and painted
 Accoutrements: -
 Other: infant on back is a miniature version of the mother modeled and painted



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218. Female Effigy Pendant?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

10.2 x 7.9 x 7.3

DAM1993.786 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant(?) in the Form of a Standing Kyphotic Woman Holding a Baby

Comments: Holes at neck suggest a pendant.

Gender: Female and Unknown

Age: Mature Adult and Infant

Animal: Human

Head/Hair/Headwear: basketry crown with serpentine strands encircling, composed of parallel red-painted lines outlined in black, with black triangles at the upper edge and a black line at the lower edge, suggesting the hairline visible below the brim of the headdress. - modeled and painted

Face Decoration: none -

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and pursed - modeled and painted red

Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) - modeled and painted

Ear Adornment: earspools, round, large with holes at centers (scraped out not cutout) and painted red - modeled, painted, and scraped?

Neck: short with firing/pendant(?) holes - implied by join of head to body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: abstract -- obscured by legs rising up to breast level (presumably because the figure is so small that the artist wanted to "condense" the body) - modeled

Chest/Breasts Adornment: three vertical black lines with emanating rectangles on the outer lines run from neck to ankles - painted

Belly: see Chest/Breasts -

Hips: abstract - obscured by arms and legs

Pubic Region: abstract - implied by space between modeled legs

Arms: p.r. holds baby; p.l. bent at the elbow with shoulder jutting out - modeled

Arm Decoration: p.r. shoulder has three black concentric rectangles abutting each other with a finial above; p.l. upper arm has a design similar to that of the p.r. shoulder but with two sides of the finial filled in with black, and the design on the p.l. continues towards the chest with the two horizontal black lines at bottom extended and topped by an upward-facing black chevron emphasized by black parallel lines on either side which end above in outward-turning curvilinear hooks (or spirals) and a semicircle painted on the outsides of each parallel line. - painted

Hands: abstract and painted red - modeled and painted

Back: protruding back; back of hat continues the serpentine strands of front and sides. - modeled

Buttocks: abstract - modeled

Tail: none -

Legs: standing or seated? Upper thighs or knees seem to protrude from the chest - modeled

Leg Decoration: see Chest/Breasts -

Feet: abstract and painted red - modeled and painted

Accoutrements: -

Other: baby with eyes, nose, mouth, neck/necklace, body decoration, and hands similar to the mother's, yet more abstract, miniaturized. The infant does not wear the basketry crown indicative of her mother's status; rather, it has black hair swept back from the *fappliqué*, modeled, and painted



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

219. Female Effigy

Greater Nicoya, Costa Rica, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

NMAI194984 - Purchased, 1937

Brief Description: Effigy of a Standing Woman Holding a Baby

Gender: Female and Unknown

Age: Mature Adult and Infant

Animal: Human

Head/Hair/Headwear: basketry crown? -- Straight walls rise up from the black line encircling the forehead.

These crown walls are decorated with a red meander outlined in black; within the rectilinear turns of the meander are black circles. The design suggests the intertwining of serpent and feline, as in the imagery on large important Galo figurines (cat. nos. 208 and 209). - modeled and painted

Face Decoration: A black diagonal line with upward-emanating "hollow" squares runs from each nostril to the outer jawline. Within these diagonals, the artist painted red running from below the nose, over the lips, and in stripes down the chin. - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (also fugitive)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, with nostrils visible on underside - appliqué, modeled, and cutout

Mouth: wide, thick, pursed, painted red - appliqué, modeled, and painted

Ears: curved, large, protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools, two pair -- one at top with cutout centers and one at lobe with cutout centers. See DAM1993.847, DAM1995.451, DAM2005.087, and M1852 for double ear piercing. - appliqué, modeled, and painted red

Neck: short with pendant holes running through - modeled and cutout

Necklace: black curving line along neck at front only (blank at back) - painted (fugitive)

Chest/Breasts: protruding breasts - appliqué and modeled

Chest/Breasts Adornment: Amerindian cross/directional markers -- Each breast is decorated with a black circle at its base (interrupted on the p.r. by the figure's arm and on the p.l. by the head and p.l. arm of her baby). Within each circle, decorating the breast, are concentric "hollow" triangles in each quadrant. - painted black

Belly: bulging slightly with cutout navel (blowhole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- red paint in an upside-down triangle overly softly modeled pubic triangle - modeled and painted red (fugitive)

Arms: p.r. bent at the elbow with forearm reaching for the p.r. breast; p.l. bent at the elbow with forearm cradling infant - modeled

Arm Decoration: horizontal zigzags formed with double black lines on the upper arms -- Perhaps these once more closely resembled the pattern of a mat or weave, as on the legs? Or they linked up to form serpentine strands (see the rear image of the p.l. arm which most closely resembles this pattern)? The lower arms are decorated with two parallel black lines running from elbow to wrist. - painted

Hands: abstract -- p.r. on p.r. breast underside; p.l. on infant's back - modeled and painted red (fugitive)

Back: straight, short - modeled

Buttocks: rounded, protruding outward - modeled

Tail: none -

Legs: standing - modeled

Leg Decoration: mat pattern -- Inside a double black line frame with outward-emanating hatch lines, the artist painted overlapping double black lines to indicate a woven pattern. This pattern is clear and distinct on the p.r. leg but only the lower portion exists on the - painted

Feet: flat, abstract, and extending backward and forward to support the effigy, with toe area originally painted red - modeled and painted

Accoutrements: none -

Other: infant in her p.l. arm with a small hat or crown at the top of its head (red with a black outline), large bulging eyes (like the mother's), and a red mouth and red p.l. hand eagerly yearning for mother's milk; the baby also sports identical forearm paint.appliqué, modeled, and painted



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220. Female Effigy

Greater Nicoya, Costa Rica, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (5 YR 5/6) and red (10 R 5/6) and black pigments

19.5 x 15 x 10.5

NMAI239910 - Purchased from Birger Roos, 1967

Brief Description: Effigy of a Standing Pregnant Woman with Hands on Hips

Comments: The painted body patterns of this pregnant female effigy are slightly more curvilinear versions of several stamps. The patterns forming a cross on the chest and belly of the figure appear to be a combination of the patterns of stamps cat. nos. 287 (nested diamonds within framing) and 303 (curvilinear serpentine strands). The patterns on either side of the belly of the figure appear to be more open versions of the stamp cat. no. 302 (a knot with four loops). Overall, the piece is in very poor condition with an eroded surface, yet its form is a wonderful example of a very pregnant Nicoyan woman.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head and between her shoulders halfway down her back. Black paint for hair is eroded in a few spots. - modeled and painted

Face Decoration: double black horizontal lines or rows of rectangles with emanating rectangles - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (fugitive)

Eye Brows: arched, thin, painted black with individual hairs detailed - modeled and painted

Eye Lashes: painted black lines rising from upper eyelids - painted

Nose: narrow, triangular, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, agape - modeled

Ears: curved, large, protruding from the head slightly (human); black paint covering her ears suggests hair - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué and modeled

Neck: short with holes running through (for firing -- this piece is large for a pendant) - modeled and cutout

Necklace: none -

Chest/Breasts: protruding breasts with large nipples resting on the pregnant belly - modeled

Chest/Breasts Adornment: serpentine strands -- The artist painted a horizontal panel running over each breast and appearing to run under a vertical panel with the same design, which runs from the neck over the belly to the pubic region. The horizontal panels over the breast are framed with triple lines with outward-

emanating hatch lines at bottom only; inside these lines are curvilinear double black lines overlapping each other in a twisted strands motif. The vertical panel at center is framed by double black lines with outward-emanating hatch lines; inside these lines are rectilinear double black lines overlapping each other in a twisted strands motif. At the top of the vertical panel is a simple double scroll or curlicue. - painted black
Belly: pregnant with everted navel and rather distended. Also, the artist further decorated the body on the sides of the belly with knots (double black lines looping to form a four-cornered knot on the p.r. and a five-cornered knot on the p.l.). Running through - painted black
Hips: wide - modeled
Pubic Region: prominent female genitalia - appliqué and modeled
Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the waist - modeled
Arm Decoration: Amerindian crosses stacked - painted black
Hands: on waist with five digits visible - modeled
Back: sloped slightly toward the buttocks - modeled
Buttocks: rounded - modeled
Tail: none -
Legs: standing - modeled
Leg Decoration: a pair of horizontal parallel black bands at each ankle - painted
Feet: arched slightly to support standing effigy with five toes visible - modeled
Accoutrements: none -

221. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

8.6 x .4.7 w.

BCCR-c1646 -

This piece is published in Fernández Esquivel 2006: 27.

Brief Description: Effigy of a Standing Pregnant Woman with Hands on Hips

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap with remains of painted decoration still visible (need to see in person) - modeled and painted

Face Decoration: not clear due to surface damage -

Eyes: almond, large, bulging - modeled with large irises and pupils inside almond-shaped frame

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, pointed with nostrils visible - modeled

Mouth: thick, narrow, and pursed - modeled

Ears: curved, large (human) - modeled

Ear Adornment: earspools, round, large, and painted red - modeled and painted

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest and large - appliqué

Chest/Breasts Adornment: not clear due to surface damage, but remains of black paint are visible - painted

Belly: protruding with everted navel(?), suggesting the late stages of pregnancy - modeled

Hips: wide - modeled

Pubic Region: ? (need to see in person) -

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: not clear due to surface damage, but some black paint is visible - painted

Hands: on hips and painted red(?) to indicate hands but no visible fingers (see BCCR-c1645). - modeled and painted?
Back: ? (need to see in person) -
Buttocks: ? (need to see in person) -
Tail: ? (need to see in person) -
Legs: standing - modeled
Leg Decoration: black horizontal panels with weave patterns inside (rectilinear serpentine strands), possible encircling each leg but need to see in person - painted
Feet: flat-footed with no toes visible - modeled
Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Anthropological Research and Cultural Collections of the University of Kansas

222. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments(light red-brown = 2.5 YR 6/6; dark red = 10 R 2/6; black = 10YR 5/1 closest match)

3.9 x 3.3 x 3.4

ARCC-A0189-0593 -

Provenance/Collection Information: no record in ARCC database as of 2005-04-28

Brief Description: Pendant Whistle(?) in the Form of a Seated Kyphotic Woman?

Comments: This miniature Galo female seems to be a kyphotic shamaness in meditation, with legs crossed, hands on thighs, and eyes enlarged and in trance. The protrusion at back may be the result of kyphosis, although it is somewhat eroded, making it difficult to interpret. However, it is painted with black and red lines (no longer complete) that would suggest it is a physical part of the figure and included in body decoration. Her tanga is known by the red lines painted between and across the tops of her buttocks, representing the back straps of the *tanga*. Any paint once at front that would have represented the cloth triangle is now gone. The black paint on her breasts and arms is so eroded that reading the body decoration patterns is very difficult and next to impossible, but the p.l. arm seems to have a representation of a cardinal directions marker, which would likely have been mirrored on the p.r. arm. Such a pattern is typical for this type figurine. The holes under her arms, at her navel, and through her neck that may have been whistle holes are filled with dirt, making it difficult to know for certain if this piece also functioned as a musical instrument.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head and painted black - painted

Face Decoration: single diagonal black line under each eye from the inner corner to the lower jaw - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets for the eyes and for each eye two appliqué strips above and below with black paint at the center of the eyes for irises and pupils

Eye Brows: none -

Eye Lashes: none -

Nose: missing (broken off) -
 Mouth: missing (broken off) -
 Ears: curved, small (human) - appliqué
 Ear Adornment: earspools? round, small, and painted red? - modeled and painted
 Neck: short - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: protruding breasts low on the chest and large with appliqué mammillas missing (eroded? broken off?) - appliqué
 Chest/Breasts Adornment: black designs obscured by damage - painted
 Belly: flat with cutout navel - modeled with cutout (for navel)
 Hips: wide - modeled
 Pubic Region: obscured by missing paint - modeled and originally painted
 Arms: hanging down at sides with shoulders jutting out - modeled
 Arm Decoration: p.l. arm seems to have a representation of a cardinal directions marker, which would likely have been mirrored on the p.r. arm - painted
 Hands: on thighs with five(?) digits visible and painted red - modeled and painted
 Back: protruding (a sign of osteomalacia) with some red and black body decoration - appliqué, modeled, and painted
 Buttocks: rounded with painted red lines running across the tops of the buttocks and down the gluteal cleft, evidence of the *tanga* likely originally painted at front and back - modeled with red paint (for *tanga*)
 Tail: none -
 Legs: seated with knees bent and leg crossed in front - modeled
 Leg Decoration: none still extant due to surface damage -
 Feet: no longer visible due to surface damage, likely painted where legs meet in front of the pubic region -
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

223. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black (10 R 2/1) and red (10 R 3/4) pigments

11.3 x 7.5 x 8.9

MNCR27711 - Bequest of Antonio Pena Chavarria, 1986

Brief Description: Effigy of a Seated Pregnant(?) Woman with Hands on Belly

Comments: If this piece is authentic, it is one of the worst made Galo figurines I have seen: it is not hollow, which is highly unusual; it is misshapen, and the black face painting does not resemble other examples.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear? - modeled

Face Decoration: On either side of the face is a pair of black lines which run from the forehead to the top of

the eye and continue under the eye to the jawline. At the nose ridge, there is a black-painted, upside-down chevron. Under the chin there are four black vertical marks - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellet (p.r. eye appliqué is missing) painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, large - appliqué and modeled

Mouth: wide, thick, slightly agape - appliqué and modeled

Ears: curved, protruding from the head (human) (p.r. is mostly missing) - appliqué and modeled

Ear Adornment: none -

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and space apart; nipple are now lost - appliqué and modeled

Chest/Breasts Adornment: none -

Belly: pregnant? - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the belly - modeled clay coils

Arm Decoration: none -

Hands: on belly, abstract, misshapen (modern?) - modeled

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

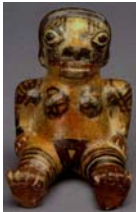
Tail: (need to see in person again) -

Legs: seated, outstretched (p.r. is broken; lower leg is missing) - modeled

Leg Decoration: none -

Feet: pointing upward (p.l.) - modeled

Accoutrements: none -



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224. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

10 x 7 x 8

DAM1993.757 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head and painted black - modeled and painted

Face Decoration: five vertical black-painted lines from hairline to eyes; across cheeks and nose is a "rolled" out pattern consisting of two black horizontal black lines framing a series of black circles alternating with vertical red lines(?) -- damage to the surface of t - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and modeled

Mouth: thick, narrow, and pursed - appliqué and modeled

Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) (need to see in person) - modeled and painted

Ear Adornment: earspools, round, medium-sized with holes at centers (scraped out not cutout) -- possibly slipped dark red? - modeled, painted, and scraped

Neck: short - implied by join of head to body and space under the mouth/chin area

Necklace: none? -

Chest/Breasts: protruding breasts with erect nipples - appliqué and modeled

Chest/Breasts Adornment: serpentine strands? -- within a large black-painted circle at the base of the breast and a smaller one around the mamilla, the Nicoyan artist painted crisscrossing black lines with abstractly mimic patterns such as the more rectilinear and exact nested diamonds of stamp DAM1993.867. - painted

Belly: flat - modeled

Hips: wide - modeled

Pubic Region: *tanga* denoted by red-painted inverted, "hollow" triangle with black outlines on inside and out - painted

Arms: bent at the elbows slightly with shoulders jutting out - modeled

Arm Decoration: serpentine strands? -- surface damage obscures definitive determination of designs, however. - painted

Hands: on thighs with five(?) digits visible on each and painted red - modeled and engraved to show digits

Back: -

Buttocks: *tanga* straps are painted red lines at top of buttocks and down gluteal cleft - modeled and painted

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: four horizontal black lines encircling legs from thigh to ankles - painted

Feet: pointing upward with five toes visible on each and painted red, although the p.l. foot is almost entirely modern (which is evident in shape, deeper grooves between toes, and different dark red coloring) - modeled and painted

Accoutrements: none -



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225. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

10.6 x 8.9 x 6

DAM1993.932 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1985-06 (June) from Enrique Vargas, Costa Rican dealer

Brief Description: Effigy of a Seated Woman with Hands on Belly

Comments: The stamp patterns on this figure do not correlate exactly to any in this catalogue but instead seem to be combinations or reductions of several. On the breasts, the pattern painted here is one of two concentric circles with emanating hatch lines on the outer circle. Within the inner circle, the Nicoyan artist has painted a simple Amerindian cross to divide the circle into four quadrants and mark the nipple with the center of the cross. Inside each triangular-shaped quadrant is a single dot or solid black circle. The design here seems generally to reflect a combination of the following stamps: cat. nos. 283 (the end) and 280. The concentric squares painted around the navel area are perhaps a single variation on the concentric rounded squares of cat. no. 281.

Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back, painted black, and flowing down the back of the head and also painted black - modeled and painted

Face Decoration: black-painted line along lower jaw - painted

Eyes: almond, bulging - modeled with large irises and pupils painted black inside almond-shaped frame modeled and painted black

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: thick, narrow, and slightly agape with red-painted lips - modeled and painted

Ears: not visible under hair? -

Ear Adornment: none -

Neck: short - implied by join of head to body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart - applique and modeled

Chest/Breasts Adornment: Amerindian cross -- simple Amerindian cross painted in black over each breast with center at nipple; two black-painted concentric circles at base of each breast; in each quadrant formed by inner circle and Amerindian cross is a dot; on outer edge of outer circle emanate black hatch lines. - painted

Belly: three concentric squares alternating black, red, black - painted

Hips: wide - modeled

Pubic Region: *tanga* -- painted alternating concentric triangles of black, red, black; red lines for *tanga* straps running up over thighs are apparent where surface is not eroded - modeled and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: Amerindian cross -- achieved through negative space of four solid black rectangles in four quadrants with hypotenuses facing outward and right angles meeting at corners of a "hollow" square painted between them; some damage to the arms obscures what were probably four black lines surrounding all four sides of the overall design - painted

Hands: on belly with five fingers visible on each and painted red - modeled and painted

Back: stiff and upright - modeled

Buttocks: rounded buttocks and *tanga* with red painted line for waistband and black vertical line within gluteal cleft - modeled (buttocks) and painted (*tanga*)

Tail: none -

Legs: bent at knees and turned inward towards the pubic region - modeled

Leg Decoration: thick, wide, black-painted band on each calf - painted

Feet: pointing outward with four(?) toes visible and painted red (damaged) - modeled and painted

Accoutrements: none -



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226. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (5 YR 5/6) and black (n/a) and red (5 YR 3/6) pigments

19.1 x 12.9 x 15.2

MNCR23600 - MNCR records note that the piece was in the collection as of 1973 (possibly also confiscated at the airport along with MNCR23607?).

Brief Description: Effigy of a Seated Woman with Hands on Belly

Comments: The stamp patterns painted on this figure are roughly similar to two in this catalogue: cat. nos. 287, a roller stamp with nested diamonds, and 306, an Amerindian cross set inside a stepped Amerindian cross. The arm pattern on this effigy is a simple Amerindian cross nested inside another Amerindian cross nested inside a stepped Amerindian cross with long arms. The pattern on the breasts of this effigy appear to be a series of conjoined diamonds (not nested in more diamonds), which can be read as a stylized, rectilinear depiction of serpentine strands.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. - modeled and painted black

Face Decoration: On either side of the face runs a set of three vertical black lines, from the hair line to the upper edge of the eye decoration and again from the lower edge of the eye decoration over the cheeks.

Around each eye is a thick swath of dark red paint outline - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black at center for irises and pupils (although the paint is highly eroded today), with appliqué strips above and below in an almond shape, painted dark red

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular with cutout nostrils visible on underside - appliqué and modeled

Mouth: wide, medium thickness, agape, with lips painted dark red - appliqué, modeled, and painted

Ears: curved, protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools with cutout holes at center - appliqué and modeled

Neck: long - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erosion at the p.l. nipple - appliqué and modeled

Chest/Breasts Adornment: eroded pigment obscures an accurate description, but there were black lines on each breast - painted

Belly: swelling slightly with everted navel(?) appliqué now missing; all that remains is an unslipped modeled depression - modeled

Hips: wide - modeled

Pubic Region: *tanga* -- appliqué horizontal strip for top fold of fabric of *tanga*, painted dark red; this tops

the upside-down triangle below which is painted solid black with a dark red outline. A single, thick dark red line runs along the tops of the thighs at the front and around the figure's back over the buttocks, continuing the illusion of a *tanga* and its waist strap. The *tanga* also continues between the legs under the figure over the vaginal region, but the artist did not choose to complete the depiction of the *tanga* through the gluteal cleft; there is only a modeled depression at the gluteal cleft and no *tanga* strap. - appliqué, modeled, and painted

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the belly - modeled

Arm Decoration: see Description...; also two black bands at each wrist - painted

Hands: on belly with four digits visible on each - modeled

Back: sloped slightly towards the buttocks with no decoration other than salmon-orange-tan base slip - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: seated, outstretched with legs slightly bowed - modeled

Leg Decoration: none -

Feet: pointing upward with five toes, painted black, visible on each -

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

227. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

MCCM1991.004.510 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: This piece would not emit a musical sound when "played" -- perhaps it is only a pendant (personal experience 2004).

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. - modeled and painted black

Face Decoration: There is a black line across the forehead and down the sides of the face (representing face paint or hair?). On each side of the face is a black line with two outward-emanating rectangles; this line runs from the forehead down along the side of the nose a - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left unslipped elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -
Eye Lashes: none -
Nose: wide, flattened, triangular, with large flaring nostrils - appliqué and modeled
Mouth: narrow, thick, slightly agape, and painted red - appliqué, modeled, and painted
Ears: obscured by earpools -
Ear Adornment: earpools (large) with cutout holes at center - appliqué, modeled, painted red, and cutout (holes)
Neck: medium with pendant holes running through - modeled
Necklace: black curving line encircling the neck - painted
Chest/Breasts: protruding breasts (large) high on the chest with erect nipples - modeled
Chest/Breasts Adornment: Amerindian cross enclosed in a circle with triangles in each quadrant -- a black line encircles the base of the breast; double black lines cross through the center vertically and horizontally; the nipples are painted black. - painted
Belly: flat with cutout navel - modeled and cutout (navel)
Hips: not too wide and not too narrow - modeled
Pubic Region: *tanga* -- painted series of red concentric pubic triangles with a black one at center and a black outline to the top of the *tanga* - modeled and painted
Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled
Arm Decoration: Amerindian cross on each upper arm, enclosed in a diamond with triangles within each quadrant; double black horizontal bands across the top of each forearm - painted black
Hands: on thighs with five digits visible on each and painted red (although the paint is fugitive) - modeled and painted
Back: sloped slightly outward towards the buttocks - modeled
Buttocks: rounded buttocks with red-painted *tanga* straps arching over each buttock and down the gluteal cleft - modeled and painted
Tail: none -
Legs: seated, outstretched, with knees bent slightly - modeled
Leg Decoration: none -
Feet: almost flat to the ground with five toes visible on each and painted red - modeled and painted
Accoutrements: none -

228. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade(?) earthenware with burnished salmon slip and black and red pigments

9.2 x 6.5 w.

BCCR-c1651 -

This piece is published in Fernández Esquivel 2006: 9.

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: This figure seems to be a middle status version of the larger prototype cat. no. 230.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head(?) and painted black (need to see in person) - modeled and painted

Face Decoration: two vertical black lines running from forehead to mouth on either side of nose, with a hatch line facing outward at top and a tangent rectangle facing inward above nose; at lower end of lines on each cheek next to the mouth is a horizontal rectangular pan - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped

frame incised and outlined with black paint
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular, wide, pointed with nostrils visible - modeled and cutout (for nostrils)
 Mouth: thick, narrow, and pursed - modeled and painted red
 Ears: ? (need to see in person) -
 Ear Adornment: ? (need to see in person) -
 Neck: short - implied by join of head to vessel body
 Necklace: black curving line encircling neck/head-body join - painted
 Chest/Breasts: protruding breasts which dominate the chest - appliqué and modeled
 Chest/Breasts Adornment: Amerindian crosses -- breasts are painted with black circles around the perimeter of each and an Amerindian cross over both with the center at the nipple and black triangles in each quadrant formed by the cross (directional markers centered on nipples) - painted
 Belly: flat with red-painted square rising up from *tanga* to denote navel location? - modeled
 Hips: wide - modeled
 Pubic Region: *tanga* painted solid red from pubic triangle up over thighs for waistband - painted
 Arms: bent slightly at elbows - modeled
 Arm Decoration: black diamond divided into four quadrants with triangles in each? (directional marker? cosmogram?) (need to see in person) - painted
 Hands: on thighs with four(?) digits visible and painted red - modeled and painted
 Back: ? (need to see in person) -
 Buttocks: ? (need to see in person) -
 Tail: ? (need to see in person) -
 Legs: seated, outstretched to show undersides of feet? - modeled
 Leg Decoration: none -
 Feet: abstract with dark red paint remaining (symbolizing toes and/or sandals or shoes?) - modeled and painted
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

229. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and black and red pigments

18.1 x 12 x 15

DAM1993.912 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman with Hands on Thighs

Comments: Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female
Age: Adult (undetermined)
Animal: Human

Head/Hair/Headwear: hair parted in the middle and partitioned into two rounded "buns" on each side of the head, which cover the ears; the central shaved region runs all the way down the back of the head as well. - modeled and painted

Face Decoration: red face paint with black outline in a large, wide, trapezoidal shape running over the eyes and nose but not on the underside of the nose - painted

Eyes: almond, bulging - modeled with large irises and pupils painted black inside almond-shaped frame modeled and painted black

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, pointed, narrow with nostrils visible - modeled and cutout (for nostrils)

Mouth: thick, narrow, and slightly agape with red-painted lips - modeled and painted

Ears: curved and pressed against the head -- implied under black paint which represents hair - modeled

Ear Adornment: earspools, round, small with holes at centers and painted red - appliqué and cutout

Neck: long and painted dark red - modeled

Necklace: dark red paint encircles the entire neck and could represent a necklace or merely body paint - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples - applique and modeled

Chest/Breasts Adornment: black circle painted around the base of each breast and another around each mammilla; on each breast within the space of the circles are four lines connecting the circles, creating a quadripartite design on each breast; black-painted hatch lines emanate from the outer circle on each breast - painted

Belly: protruding slightly with cutout navel (firing hole or blowhole); on either side of her belly there are designs similar to those on the upper arms, of a simple Amerindian cross within a square and emanations out the top of the square; these sit above the - modeled and cutout

Hips: wide - modeled

Pubic Region: prominent female genital modeled yet covered by a painted *tanga* -- the *tanga* straps at top are a black horizontal line over a red one; below that a red painted line at the inside of each thigh suggests the outline of the pubic triangle covering of the *tanga*, and inside the triangle is a black squiggling line running inside the perimeter of the triangle, and inside that is a solid red line running the perimeter of the triangle, and inside that is a simple black squiggle over the vaginal opening. - modeled and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: Amerindian cross within a square on each upper arm, with lines emanating out of the square and running up to the shoulders and down to the wrists - painted

Hands: on waist with five(?) digits visible on each and painted red - modeled and painted

Back: curved and leaning back slightly - modeled

Buttocks: rounded buttocks with *tanga* straps of red-painted lines at top of buttocks and in gluteal cleft; each cheek sports a design of two opposed hooks over two abutted solid triangles. - modeled (buttocks) and painted (*tanga* and body decoration)

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: two parallel black bands at ankles with vertical hatch lines in black emanating upward from top line - painted

Feet: pointing upward with four(?) toes visible on each and painted red - modeled and painted

Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

230. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments with a modern varnish or wax

23.3 x 17.5 x 14.5

DAM1984.662

Provenance/Collection Information: prior to 1984 in Long collection

Brief Description: Effigy of a Seated Woman with Hands on Belly

Comments: Even though this piece has been heavily restored from fragments and appears to be overpainted and coated with a modern glaze or varnish, its form is an excellent prototype for the smaller Galo seated women. Its prominent features are cursorily repeated in miniature form in the numerous smaller examples: from its well-manicured hair, large, bulging, almond-shaped eyes, black ears with red earspools, nose with wide nostrils, and bright red, almost rectangular-looking lips to its wide shoulders tapering to thin bent elbows, the large protruding breasts with Amerindian crosses centered over the nipples, its red hands on the belly, the red *tanga*, and plump hollow legs projecting out from its buttocks to end in abstract, rounded feet with remains of red paint.

The stamp patterns on the breasts and upper arms, similar to stamps cat. nos. 312 and 313, are seen on middle-sized and smaller effigies, such as cat. nos. 228 and 250 respectively. The stamp patterns running down the lower arm and the back, buttocks, and legs are similar to stamp cat. no. 293.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back and flowing down the back of the head and painted black - modeled and painted

Face Decoration: black vertical lines running from the forehead down through the eyes until they meet a set of horizontal lines running across both cheeks; the lines are crudely painted and are mostly likely mostly modern (the piece was heavily restored; see DAM archives - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, pointed, narrow with wide nostrils - appliqué and modeled

Mouth: thick, narrow, and pursed - modeled and painted red

Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) - modeled and painted

Ear Adornment: earspools, round, large, and painted red - appliqué, modeled, and painted

Neck: medium-sized with firing/pendant holes - modeled and cutout

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest with erect nipples - appliqué and modeled
 Chest/Breasts Adornment: Amerindian crosses -- breasts are painted with black circles around the perimeter of each and an Amerindian cross over both with the center at the nipple and one thick and one thin black right angle in each quadrant formed by the cross - painted
 Belly: flat - modeled
 Hips: wide - modeled
 Pubic Region: *tanga* painted with red concentric triangles and two black horizontal framing lines along upper side of triangles; red curving lines painted along join of things to torso suggest waistband. Firing hole at vagina. - painted (*tanga*) and cutout (vagina)
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: Amerindian crosses and lines with emanations -- same design on upper arms as on breasts with two parallel horizontal lines encircling the elbows and two parallel vertical lines running from elbows to hands with solid black triangles projecting outward from these lines - painted
 Hands: on belly with five digits visible and painted red - appliqué, modeled, and painted
 Back: arched slightly and painted with two sets of parallel black lines with emanating solid black triangles running down both sides of the back (these visually match up with the same designs on the buttocks and legs, but are momentarily interrupted by the red - modeled
 Buttocks: rounded and painted with two parallel black lines with emanating solid black triangles; these lines run diagonally from red *tanga* waistband outward to backs of thighs. - modeled and painted
 Tail: none -
 Legs: seated, outstretched to show undersides of feet, but knees are bent slightly - modeled
 Leg Decoration: lines with emanating triangles -- two parallel black lines with emanating solid black triangles run down the tops of the legs from thighs to ankles, where a solid black line encircles the ankles - painted
 Feet: facing each other with five toes visible - modeled and painted red
 Accoutrements: none -

231. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

MC165 - Molinos Collection

This piece is published in Fernández Esquivel 2004: 2 and Snarskis 1981b: 192, cat. no. 85.

Brief Description: Effigy of a Seated Woman with Hands on Belly

Comments: This effigy is an excellent example of a prototype for seated Galo Polychrome female effigies from her stylish hair and body decoration to her hands on her belly and her legs bent slightly at the knee bringing the soles of the feet together, just barely. Her hairstyle is similar to that of other Galo female figures, except that the top of her head is painted black, perhaps suggesting a less close shave (see cat. nos. 131, 205). Her body decoration matches at least five stamps in this catalogue: cat. nos. 285 (forehead), 319 (part of the central motif of the stamp if not a stepped cross -- on her cheeks), 287 (around her breasts), 306 (upper arms and thighs), and 316 (the central motif of the stamp on her navel and calves).

Gender: Female

Age: Young Adult

Animal: Human

Head/Hair/Headwear: hair parted in the middle (shaved down the middle?) and partitioned into hairbuns - modeled and painted black

Face Decoration: concentric circles and nested Amerindian crosses with emanations -- On her forehead above each eyebrow is a painted design reminiscent of a stamp pattern: a pair of black concentric circles with emanating hatch lines on the sides and a pair of lines emanate - painted

Eyes: almond, vacuous - appliqué oval, black-painted clay pellets (for irises and pupils), outlined in white (for scleras), with appliqué, black-painted strips above and below in an almond shape
 Eye Brows: arched - modeled ridge
 Eye Lashes: none -
 Nose: narrow, triangular with cutout nostrils visible on underside - appliqué and modeled
 Mouth: wide, thick, slightly agape, and painted red - appliqué, modeled, and painted
 Ears: curved, large, protruding from the head (human) (quite anatomically accurate) - appliqué and modeled
 Ear Adornment: none? (need to see in person again) -
 Neck: medium - modeled
 Necklace: none? (need to see in person again) -
 Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled with appliqué nipples
 Chest/Breasts Adornment: serpentine strands inside a radiating circle -- The artist painted a black line around the base of each breast and then emanating hatch lines from that circle; inside the circle are black diamonds at center framed by black triangles pointing towards each other; the visual focus, however, is on the negative space between the black-painted designs, where one sees intertwined lines with diamond-shaped spots between them. - painted
 Belly: bulging slightly with cutout navel with black-painted arms of an Amerindian cross emanating from the navel - modeled and cutout and painted
 Hips: widening - modeled
 Pubic Region: *tanga* -- thick appliqué horizontal strip for top fold of fabric of *tanga*, painted with black vertical stripes; this tops the upside-down triangle below which is narrow and painted with black undulating lines. - appliqué, modeled, and painted
 Arms: bent at the elbows with shoulders jutting out and lower arms reaching to the belly - modeled
 Arm Decoration: Amerindian crosses within larger directional markers on shoulders followed by double lines with emanations running down the arms with another Amerindian cross at the elbow and yet another at the wrist (need to see in person again for clearer description) - painted black
 Hands: on belly with six(?) digits visible (need to see in person again) - modeled and painted dark red
 Back: (need to see in person again) -
 Buttocks: (need to see in person again) -
 Tail: (need to see in person again) -
 Legs: seated with heels touching each other - modeled
 Leg Decoration: Amerindian crosses within larger directional marker on each thigh (same as shoulder design), followed by a thick black swath which runs along the side of the knee down to the calf and into an Amerindian cross (almost identical to the one around the navel) - painted black
 Feet: pointing outward to sides with five toes on each (need to see in person again to confirm) with the toes painted in red -
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

232. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

8.6 x 6.4 x 5.4

MCCM1991.004.289 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: The condition of this piece is fair with some of the surface lost. Unfortunately, it is too filled with dirt to make music still, although it has the requisite holes to be a whistle (at neck, navel, and vagina).

Gender: Female

Age: Mature Adult?

Animal: Human

Head/Hair/Headwear: abstract -- crowned hat with brim fitted to head? basketry crown? -- The fitted section is painted black, while the crown is left in the base slip color of salmon-orange-tan. (It is possible the hat could just be the small tan part, while the black section could represent hair, although it does not flow down the back of the head. Curiously, the ears are painted black, possibly indicative of hair flowing on them -- did this artist receive a piece produced from a mold and paint only key parts, choosing not to paint hair past the forehead and ears? The lack of decoration on the upper portion of the "hat" may once have been painted with now-lost slips. - modeled and painted

Face Decoration: none -

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left unslipped elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, thick, pursed, and painted red - appliqué, modeled, and painted

Ears: curved, protruding from the head (human); black paint at the tops of the ears implies hair emerging from the hat? - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short with pendant holes running through - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest - modeled

Chest/Breasts Adornment: serpentine strands -- black triple lines run from the arms across the shoulders over the breast and navel to the other side, intertwining with a matching set of black triple lines to form twists; these lines could suggest more than body decoration, perhaps a woven cloth wrap that goes across the upper body, although there is no decoration at back to further this theory (see discussion regarding wraps in **Ch. 3 Later Greater Nicoya**) - painted

Belly: flat with cutout navel - modeled and cutout (navel)

Hips: wide - modeled

Pubic Region: *tanga* -- thick appliqué horizontal strip for top fold of fabric of *tanga*, painted red; this tops the upside-down triangle below which is narrow and painted red with black straight lines along the sides. - appliqué, modeled, and painted

Arms: abstract with no elbows delineated, only large shoulders jutting out, from which hang the arms reaching for the thighs - modeled

Arm Decoration: see Chest/Breasts Adornment - painted

Hands: on thighs and abstract -- mounds painted red - modeled and painted

Back: stiff and muscular-looking with the shoulders arching back but no decoration other than base slip - modeled

Buttocks: rounded with red line up the gluteal cleft (to indicate a continuation of the *tanga* from front) - modeled and painted

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: serpentine strands with hook -- on each leg double black lines run from thigh to ankle with one twist of the "strands" at the knee area; black solid triangles emanate off the innermost line, and a hook emanates down from the uppermost lines; the ankles are - painted

Feet: abstract, pointing outward, and painted red - modeled and painted
Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Carlos Museum of Emory University

233. Female Effigy Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

11.7 x 8.9 x 8.2

MCCM1991.004.292 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle in the Form of a Seated Woman

Comments: The condition of this piece is good with only minimal surface loss and some encrustation from burial deposits. It is, fortunately, free enough of burial dirt within to emit a good, clear whistling sound when compressed air is sent through its navel-blowhole (personal experience 2005). Its other holes are at the neck and vagina.

Gender: Female

Age: Mature Adult?

Animal: Human

Head/Hair/Headwear: abstract -- skullcap or headwrap? basketry crown? Long black flowing hair is modeled and painted, from the forehead, under the cap/headwrap, and down the back of the head and between the shoulders. Sitting atop the head is a red and salmon-orange-tan horizontal band; the red is painted to give the effect of hooks and vertical lines emerging in the salmon slip. Black is visible inside the band at the crown of the head, suggesting the headgear depiction represents a stiff, cylindrical crown, possibly made of basketry. For a similar headgear depiction, see cat. nos. 211, 244, and 277. - modeled and painted

Face Decoration: red face paint from the nose to the chin with a vertical strip of base slip from the lower lip to the tip of the chin - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left unslipped elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

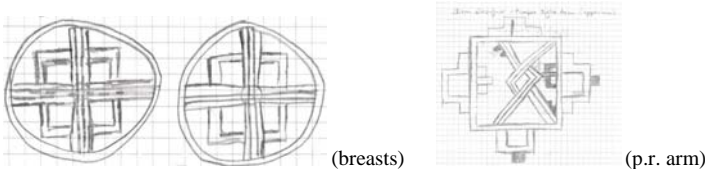
Nose: wide, triangular, with large flaring nostrils - appliqué and modeled

Mouth: wide, thin, slightly agape with lips painted red and open space left salmon - modeled and painted

Ears: curved, protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools with concentric circles design -- red circle around outer edge of spool and red

dot at center - appliqué, modeled, and painted
 Neck: short with pendant holes running through - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest - modeled
 Chest/Breasts Adornment: none -
 Belly: flat with cutout navel - modeled and cutout (navel)
 Hips: wide - modeled
 Pubic Region: *tanga* -- thick appliqué horizontal strip for top fold of fabric of *tanga*, painted red; this tops the upside-down triangle below which is painted with a figure-8 of two red lines with a black outline. The *tanga* continues between the legs under the figure, where a firing hole has been appropriately placed at the vagina. - appliqué, modeled, and painted
 Arms: abstract with no elbows delineated, only large shoulders jutting out, from which hang the arms reaching for the thighs - modeled
 Arm Decoration: four-cornered knot (guilloche) painted with triple black lines, on shoulder, with double black lines emanating outward at top and bottom - painted
 Hands: on thighs with five digits visible on each and painted red - painted
 Back: stiff and muscular-looking with the shoulders arching back but no decoration other than base slip and black hair flowing from head - modeled
 Buttocks: rounded with black line up the gluteal cleft and red lines across the tops of each buttock (to indicate a continuation of the *tanga* from front) - modeled and painted
 Tail: none -
 Legs: seated, outstretched - modeled
 Leg Decoration: four-cornered knot (guilloche) -- identical to design on each arm but missing emanating double black lines at bottom of knot - painted
 Feet: abstract, pointing outward and upward, and painted red - modeled and painted
 Accoutrements: none -



Photography by Jeff Wells and drawings by Laura Wingfield, included with permission of the Denver Art Museum

234. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon and black and red pigments

14.5 x 10.1 x 9.8

DAM1995.885 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: The stamp patterns on the breasts of this figure are similar to those of many other Galo figurines except that the triangles within each quadrant of the circle surrounding each breast are inverted, creating a depiction of a square within a circle divided by a simple Amerindian cross. Also, all lines are "doubled" here. The stamps most closely matching this design are cat. nos. 312 and 313. The arm patterns are more elaborate than most Galo figurines of this size. They each appear to be a stepped Amerindian cross nestling a simple Amerindian cross. These crosses are then filled with a pair of concentric rectangles, which are filled with a single twist in the serpentine common strands motif, with flourishes on the strands (see drawing). The roller stamp pattern (cat. no. 287) on the lower jaw are more often seen on other body parts.

Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: skullcap with a simple Amerindian cross with arms in the shape of connected diamonds; the cap is black with the cream base slip left visible for the design; the brim of the hat is painted dark red. Hair runs down the back of the head. - modeled and painted

Face Decoration: Amerindian cross -- stepped Amerindian crosses in black emerge from the eyes and rise up on the forehead and inward to the nose; only the top portion of the motif is visible; the remainder is "obscured" by each eye. Running along the lower jaw on each side - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for oval shape

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils clearly delineated in red paint (different from the usual punctate or impressed nostrils) - modeled and painted

Mouth: wide, thick, pursed, and painted red - modeled and painted

Ears: curved, large, and pressed to the head (human) - modeled and painted black

Ear Adornment: earspools, round and painted red (and visible at the back of the earlobe as well) - modeled and painted

Neck: short - modeled

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts, large, with erect nipples - modeled

Chest/Breasts Adornment: Amerindian crosses -- see Comments - painted

Belly: flat with cutout navel (hole for whistle?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- painted dark red and outlined in black with a stepped mountain shape rising from the waist over the navel - modeled and painted

Arms: bent at the elbows slightly with shoulders jutting out - modeled

Arm Decoration: see Comments - painted

Hands: on thighs with four(?) digits visible - modeled and painted dark red

Back: stiff - modeled

Buttocks: rounded with *tanga* with red painted line for waistband and red vertical line within gluteal cleft - modeled and painted

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: none -

Feet: pointing outward to sides with four toes visible and painted entirely in red, including the ankles - modeled and painted

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

235. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (7.5 YR 5/4) and black (~10 YR 2/1) and red (2.5 YR 3/4) pigments

17.5 x 12.4 x 13.3

MNCR23607 - MNCR records note that the piece was confiscated at the airport in 1973.

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: This effigy, although in poor condition, retains enough surface decoration to compare its patterns to the most elite, tan-slipped (Costa Rican) Galo vessel in this collection, cat. no. 263. This effigy, however, depicts a lower status woman who wears a small woven cap rather than a crown and sits directly on the ground and not elevated on a round throne. The stamp patterns on the effigy are not an exact match to any in this catalogue but are roughly akin to the stacked Amerindian crosses of stamp cat. no. 311.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: skullcap? Atop the figure's head is an appliqué oval decorated in dark red slip with black outlines over the salmon-orange-tan base slip. The implied woven decoration, although fragmentary due to pigment loss, consists of parallel red lines running from front to back, flanking a central panel of a stepped motif? Black paint covers the back of the head and ears, implying long flowing black hair. - appliqué, modeled, and painted

Face Decoration: Black vertical lines with emanating rectangles run down the face "through" the inside corners of the eye; the cheeks sport additional face painting in red and black and possibly depicting Amerindian crosses (heavily eroded). - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black at center for irises and pupils (although the paint is highly eroded today), with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, pursed, and painted red - modeled with a slight indentation for the space between the upper and lower lips, painted

Ears: curved, pressed to the head (human); painted black to imply hair flowing over - appliqué, modeled, and painted

Ear Adornment: (need to see in person again) - appliqué, modeled, and painted

Neck: short - modeled

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: protruding breasts high on the chest - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses in abstract form (see Comments); the painted designs on this figure appear to be a crude rendering of more elite effigies. - painted in red with black outlines

Belly: flat with cutout navel (blowhole?) - modeled and cutout (navel)

Hips: wide - modeled

Pubic Region: *tanga?* -- painted decoration which extends over the rest of the body seems to have been adapted for the pubic region as well, as a *tanga?* - modeled and painted
Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled
Arm Decoration: see Description... - painted
Hands: on thighs with four digits visible on each and painted red - modeled and painted
Back: sloped slightly towards the buttocks with the same decoration as the rest of the body - modeled and painted
Buttocks: rounded and decorated in the same manner as the rest of the body - modeled and painted
Tail: none -
Legs: seated, outstretched - modeled
Leg Decoration: See Description... - painted
Feet: pointing upward with five toes visible on each, painted red - modeled and painted
Accoutrements: none -



Photography by NMAI staff, included with permission of the National Museum of the American Indian

236. Female Effigy Whistle?

Greater Nicoya, Costa Rica, San Antonio, Guanacaste (5 miles north of Nicoya, per NMAI archives, Chibchan?)

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished salmon slip and black and red pigments

NMAI025118 - Purchased, 1909

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: This piece is heavily damaged and has lost most of its paint. Nevertheless, the piece remains important to this study because without pigment we can see more clearly the ceramic manufacture. For example, the appliqué eyeballs and eyelids, usually painted with black accents are visible as only appliqué softly modeled into the surface of the face.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? -- The almost complete loss of surface decoration makes description hopeless. - modeled and painted originally

Face Decoration: none extant -

Eyes: almond, bulging - appliqué almond-shaped clay pellets (likely originally painted black at center for irises and pupils) with appliqué strips above and below in an almond shape (likely originally painted black)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned slightly, with nostrils visible (musical holes?) - appliqué, modeled, and cutout

Mouth: wide, thick, pursed - appliqué and modeled

Ears: curved, large, pressed to the head, with holes cutout for ear openings (musical holes?) - appliqué, modeled, and cutout

Ear Adornment: earspools - appliqué and modeled

Neck: short - modeled
 Necklace: none extant -
 Chest/Breasts: protruding breasts high on the chest and close together - modeled
 Chest/Breasts Adornment: none extant -
 Belly: flat with cutout navel (blowhole?) - modeled and cutout
 Hips: wide - modeled
 Pubic Region: abstract - modeled
 Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the thighs - modeled
 Arm Decoration: none extant -
 Hands: on thighs, abstract (likely once painted red) - modeled
 Back: straight, short - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated, outstretched - modeled
 Leg Decoration: none extant -
 Feet: pointing outward, abstract - modeled (and likely originally painted red)
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Natur-Historisches Gesellschaft

237. Female Effigy Whistle?

Greater Nicoya, Costa Rica, San Vicente de Bolson, Nicoya, where found by Felix Wiss (see Wiss Book 2, No. 412, N-HG archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished salmon slip (10 R 4/8 & 7.5 R 6/6) and black (5 GY 2/1) and red (7.5 R 3/6) pigments

4.5 x 4.5 x 3.3

W0831 - Collection Felix Wiss

Provenance/Collection Information: c. 1907

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: Although this figure is too filled with dirt, damaged, and restored to function as a whistle today, it most likely did in ancient times. The p.r. leg is modern. The surface is highly abraded overall. The figure is typical Galo with her pug nose and wide forehead, her spread-wide, conical legs, her hands-on-thighs pose, and her rounded breasts. The black body paint on face, arms, breasts, and legs is fugitive, but the designs on the arms appear to be directional markers and those around the breasts circles, but the centers of the breasts are too abraded to discern the nipple designs. Black circles from the eyes come down as diagonal lines on the face. A small hole (not all the way through the clay; 2.7 diam.) likely serves as a blowhole, firing hole, and the navel. Also, the holes at the nasal passages and under the arms probably also acted as firing holes and musical holes. The suspension holes at the neck sides are now filled with dirt but would have made the piece a pendant.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? The relatively high walls of this headdress suggest a basketry crown rather than merely a headwrap or skullcap. These walls were decorated black designs, now fugitive. - modeled and painted

Face Decoration: black lines running across the forehead and diagonally from interior eye corners to below the ears (fugitive) - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils (fugitive) and left in base tan slip elsewhere for scleras, with modeled ridges above and below in an almond shape (also quite fugitive)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: wide, abstract, dark red swath indicates lips - painted

Ears: curved, projecting from the head slightly (human) - appliqué and modeled

Ear Adornment: earspools - appliqué, modeled, and painted dark red

Neck: medium - modeled

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: protruding breasts - modeled

Chest/Breasts Adornment: see Comments - painted

Belly: flat with cutout navel (firing/blowhole) - modeled and cutout (navel)

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: at sides - modeled

Arm Decoration: see Comments - painted

Hands: on thighs, abstract - modeled

Back: sloped slightly toward the buttocks (severely scratched surface) - modeled

Buttocks: rounded (p.r. restored; p.l. has cracked slip surface) - modeled

Tail: none -

Legs: seated, outstretched (see Comments) -

Leg Decoration: none extant -

Feet: pointing outward, abstract - modeled

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

238. Fragment

Greater Nicoya, Costa Rica, Nacascolo, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

6.6 x 7.6 x 6.2

MNCR-G-89Na26c -

Brief Description: Fragmentary Effigy of a Seated Woman with Hand on Thigh

Comments: See cat. no. 239. The painted body decoration here is not an exact match to any of the stamps in this catalogue but is perhaps closest to the pattern created by cat. no. 296.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: missing -

Face Decoration: missing -

Eyes: missing, -

Eye Brows:

Eye Lashes:

Nose: missing -

Mouth: missing -

Ears: missing -

Ear Adornment:

Neck: missing -

Necklace:

Chest/Breasts: protruding breasts - modeled

Chest/Breasts Adornment: a set of parallel black lines with emanating rectilinear spirals runs along each side of the body from the upper arm over the shoulder down each side of the torso and over each leg - painted

Belly: flat - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled

Arm Decoration: see Chest/Breasts Adornment - painted

Hands: p.l. on thigh, abstract, and painted red(?--paint is fugitive); p.r. is missing - modeled and painted(?)

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see in person again) -

Legs: seated, outstretched (p.r. is broken with the inner leg surface missing) - modeled

Leg Decoration: see Chest/Breasts Adornment - painted

Feet: abstract and painted red (p.r. is mostly missing with only a small portion of red paint still visible) - modeled and painted

Accoutrements: none -



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239. Fragment

Greater Nicoya, Costa Rica, Nacascolo, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

5.5 x 5.7

MNCR-G-89Na26a2b? -

Brief Description: Fragmentary Effigy Head

Comments: This head was found in an excavation carried out by the archaeologists of the MNCR. One of those archaeologists, Juan Vicente Guerrero, stated that it was found in a Bagaces Period (300-800 CE) tomb and that, although it has been associated with cat. no. 238 in the storeroom of the MNCR, the two were not originally one effigy, which is clear once one tries to mate the head to the body: their breaks do not match up. This head is also a transitional piece from the Galo Polychrome style to the Mora, putting its date in the eighth century of the common era. Ricardo Vázquez, one of the other MNCR archaeologists

knowledgeable of these pieces, stated that Nacascolo is a key transitional site between the Chibchan culture and the Chorotegan-Mangué: the Chibchan peoples there before 800 CE buried their dead in sand dune cemeteries outside the home, while the Mesoamerican migrants buried theirs inside the homes with packets surrounding the extended corpses; the Chibchans also did not utilize the rich mollusk resources of Pacific Greater Nicoya, but the Mesoamericans did (personal communication 2004); see also Ellen Hardy's dissertation on the topic of burials at Nacascolo.

Gender: Female
Age: Mature Adult
Animal: Human

Head/Hair/Headwear: basketry crown? This headdress seems to be a cursory example of the large, high-status Mora Polychrome effigies, such as fig. 25. It is modeled with stiff walls rising straight up to a slight indentation at top, likely to represent the opening in a basketry crown. The painted decoration on the outer walls consists of a black line encircling the base, a red central swath, and black "X"es within parallel vertical pairs of black lines. - modeled and painted

Face Decoration: a black upside-down "L" emerging upward from the inner corner of each eye; double black lines framing mat motifs on each cheek? - painted black

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, oblong, upturned, with nostrils visible - appliqué and modeled

Mouth: wide, thick, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, pressed to the head (human); painted black to imply hair flowing over - modeled and painted

Ear Adornment: earspools - modeled and painted red

Neck: missing -

Necklace:

Chest/Breasts: missing -

Chest/Breasts Adornment:

Belly: missing -

Hips: missing -

Pubic Region: missing -

Arms: missing -

Arm Decoration:

Hands: missing -

Back: missing -

Buttocks: missing -

Tail:

Legs: missing -

Leg Decoration:

Feet: missing -

Accoutrements:



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

240. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip and black and red pigments

MNCR# -

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: This piece is transitional from Galo Polychrome to Mora Polychrome. The stockier figures, appliqué eyeballs, and thick-lined designs of this piece are more aligned with older Galo traditions, while their painted eyelids, red swaths of paint over their lips, and the weave patterns of their body decoration seem to be the beginnings of the Mora style. While the abstractness of this representation makes age determination difficult, the slight swelling of her "flesh" under the *tanga* and her headdress suggest a woman of more advanced age.

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? stacked headdress? headwrap? The abstract nature of the headgear representation of this piece makes an exact determination of type impossible. The modeled headgear is wide and hour-glass shaped with alternating horizontal bands of red and black paint, now quite fugitive. - modeled and painted

Face Decoration: mat pattern on the cheeks and a pair of diagonal parallel lines with upward-emanating triangles (scutes) running from each eye to the center of the forehead - painted black

Eyes: almond, bulging - appliqué almond-shaped clay pellet painted black at center for iris and pupil and modeled eyelids in almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with pin-sized nostrils visible on underside - modeled and punctate

Mouth: wide, thick, pursed - modeled and painted in a red swath

Ears: pressed against head(?--need to see outside of case) - modeled?

Ear Adornment: ? (need to see outside of case) -

Neck: short - modeled

Necklace: black curving line (need to see outside of case to know if continues to back) - painted

Chest/Breasts: protruding breasts - modeled

Chest/Breasts Adornment: mat pattern in a horizontal band framed with a pair of parallel black lines at top and at bottom; the design runs across the breasts and over the shoulders and upper arms, possibly implying a woven cloth wrap. - painted black

Belly: flat? The belly is obscured by the large breasts and *tanga*, which projects outward somewhat and suggests perhaps that the belly is bulging? - modeled

Hips: wide - modeled

Pubic Region: *tanga* -- red painted upside-down triangle - painted and softly modeled (see Belly)

Arms: bent slightly at the elbows with forearms reaching to the thighs - modeled

Arm Decoration: see Chest/Breasts Adornment - painted black

Hands: on thighs, abstract - modeled and painted dark red

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: standing? squatting? abstract - modeled

Leg Decoration: mat pattern in large vertical panels running the length of the legs - painted black

Feet: abstract, painted dark red - modeled and painted

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

241. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip and black and red pigments

MNCR# -

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: This piece is transitional from Galo to Mora.

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. Black paint for hair is fugitive. - modeled and painted

Face Decoration: mat pattern on the cheeks and a pair of diagonal parallel lines running from each eye to the center of the forehead and horizontally across the top of the forehead on each side - painted black

Eyes: almond, bulging - appliqué almond-shaped clay pellet painted black at center for iris and pupil and modeled eyelids in almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with no(?) nostrils visible on underside - modeled

Mouth: wide, thick, slightly agape - modeled and painted in a red swath

Ears: obscured by hair -

Ear Adornment: earspools - modeled and painted red

Neck: short with pendant holes running through - modeled and cutout

Necklace: black curving line at front which seems to blend in with hair at back - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled

Chest/Breasts Adornment: mat pattern in two vertical bands on either side of the chest running the length of the body; the design also seems to run across the breasts and over the shoulders and upper arms, possibly implying a woven cloth wrap. - painted black

Belly: bulging very slightly - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract - modeled

Arms: close in at the sides and reaching for the thighs - modeled

Arm Decoration: see Chest/Breasts Adornment - painted black

Hands: on thighs, abstract - modeled and painted dark red

Back: straight with a slight curve at the shoulders - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: seated? outstretched -- The figure has been made and decorated in such a way that from the front the figure appears to be standing, while from the side she appears to sit. - modeled

Leg Decoration: see Chest/Breasts Adornment - painted black

Feet: abstract, painted dark red - modeled and painted

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

242. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip and black and red pigments

MNCR# -

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: This piece is also transitional from Galo to Mora. This one is a very small, abstract, cursory example now encrusted with dirt and suffering pigment loss.

Gender: Female

Age: Adult (Undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? skullcap? headwrap? The abstract nature of the headgear representation of this piece makes an exact determination of type impossible. The modeled headgear is wide and stiff-walled and appears to have been painted red with a black band at the brim. - modeled and painted

Face Decoration: none? -

Eyes: almond, bulging - appliqué almond-shaped clay pellet painted black at center for iris and pupil and modeled eyelids in almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with no(?) nostrils visible on underside - modeled

Mouth: wide, thick, pursed(?) - modeled and painted in a red swath

Ears: curved, protruding from the head (human); black paint at the tops of the ears implies hair emerging from the hat? - modeled and painted

Ear Adornment: (need to see in person again) -

Neck: short (but need to see in person again re: pendant holes) - modeled

Necklace: black curving line (need to see in person again to know if continues to back) - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled

Chest/Breasts Adornment: mat pattern in two vertical bands on either side of the chest running the length of the body; the design also seems to run across the breasts and over the shoulders and upper arms, possibly implying a woven cloth wrap. - painted black

Belly: flat? Obscured by dirt encrustation - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract, obscured by dirt encrustation - modeled

Arms: close in at the sides and reaching for the thighs - modeled

Arm Decoration: see Chest/Breasts Adornment - painted black

Hands: on thighs, abstract - modeled and painted dark red originally(?)

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: (need to see outside of case) -

Legs: seated? outstretched -- The figure has been made and decorated in such a way that from the front the

figure appears to be standing, while from the side she appears to sit. - modeled
Leg Decoration: see Chest/Breasts Adornment - painted black
Feet: abstract, painted dark red - modeled and painted
Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Anthropology Department of Georgia State University

243. Female Effigy Pendant Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip and black and red pigments

9 x 6 x 5.4

GSANTH# -

Provenance/Collection Information: 1960s, per Frank Williams of GSU

Brief Description: Pendant Whistle in the Form of a Seated Female Wearing a Pointed Hat

Comments: Although this figure is too filled with dirt today to work as an instrument, its holes at the navel and vagina suggest its original use as a whistle, while its holes at the neck suggest its dual purpose as a pendant. The figure is in the form of a woman of perhaps twenty to thirty years of age, a woman who still is capable of birthing but who by this point in the ancient Nicoyan world would likely have already birthed perhaps six children. Such a woman would have, thereby, likely attained a fairly high social status, for having survived so many childbirths and for gaining wisdom throughout those experiences. Her somewhat elaborate, pointed hat, depicted with textile weaving patterns encircling it, as well as her elaborate body painting on breasts and arms, also suggest high status. This size figure is a small one within the Nicoyan corpus of similar objects: she would likely have been owned by a woman of lower status in society trying to emulate a woman of higher status, signified by the much larger ceramic prototypes of these figures, reaching heights of over one foot.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: crowned hat with brim fitted to head -- crown is decorated with black lines running from front to back at the sides (too eroded to determine design); these pairs of lines flank the central knob/crown, which appears to be painted red (also eroded); a dark red band at the brim encircles the headdress. - appliqué, modeled, and painted

Face Decoration: black paint under cheeks? (eroded) - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué, modeled, and painted black? (eroded)

Mouth: wide, thick, slightly agape, and painted red - modeled and painted

Ears: curved and pressed to the head (human) - appliqué and modeled

Ear Adornment: earspools? (need to see in person again) - appliqué, modeled, and painted red?
 Neck: short - modeled
 Necklace: black curving line encircling neck/head-body join - painted
 Chest/Breasts: protruding breasts high on chest and spaced apart - appliqué and modeled
 Chest/Breasts Adornment: Amerindian crosses -- each breast is painted with a black line running vertically through the center and another running horizontally through the center (creating a simple Amerindian cross); inside each quadrant of this cross is a black-painted triangle. - painted black
 Belly: flat with slight indentation for navel and what appears to have been a blowhole for this piece as a whistle (filled with dirt now) - modeled
 Hips: wide - modeled
 Pubic Region: hole in underside (representing vagina and used for whistle function, presumably) - modeled and cutout
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: Amerindian cross enclosed in a circle at each shoulder joint? (somewhat eroded) - painted black
 Hands: on thighs with no digits visible (eroded and for p.r. broken) - modeled
 Back: stiff - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated, outstretched (Note that her proper right leg was broken off and has been reattached with inexpensive modern glue, which should be removed and replaced with a more professional adhesive.) - modeled
 Leg Decoration: none extant -
 Feet: abstract, pointing away from the figure, and painted red - modeled and painted
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

244. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

12.1 x 7.6 x 8.3

DAM1993.619 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: basketry crown? -- three panels at front of headdress; central one is a series of three, black-painted, downward-pointing chevrons flanked by two vertical black lines; side panels are painted with a red knot with two loops (figure 8 on its side) outlined in black and flanked by two black vertical lines (need to see in person again for remainder of headdress designs). Note that the crown of the head is painted black within the circular crown, suggesting the form is similar to that of the twentieth-century Emberá queen's basketry crown. See also cat. nos. 211, 233, and 277. - modeled and painted

Face Decoration: Amerindian crosses with flourishes in highly stylized, abstract form on forehead and spirals with emanations on cheeks -- on the forehead there are two black vertical lines running from the hat/hairline along the temples to the eyes; within this framing - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: wide, horizontal oval with nostrils visible - appliqué and cutout (for nostrils)

Mouth: thick, narrow, and pursed - modeled and painted red

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: (need to see in person again) -

Neck: short - implied by join of head to body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on chest - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses -- breasts are painted with black circles around the perimeter of each and an Amerindian cross over both with the center at the nipple and one black right angle in each quadrant formed by the cross - painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* painted solid red from pubic triangle up and then red lines over thighs for waistband - painted

Arms: bent at the elbows slightly - modeled

Arm Decoration: (need to see in person again) - painted

Hands: on hips with no digits visible -- abstract red-painted knobs - appliqué, modeled, and painted

Back: - modeled and painted

Buttocks: rounded with *tanga* denoted by a red-painted line for waistband and red vertical line within gluteal cleft - modeled and painted

Tail: none -

Legs: seated, outstretched to show undersides of feet, but knees are bent slightly - modeled

Leg Decoration: none -

Feet: abstract with brown paint over entire surface - modeled and painted

Accoutrements: none -

245. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip and black and red pigments

INS255 -

This piece is published in Soto Méndez 2000: 24.

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: The roller stamp patterns on this figure running on both sides of her chest down her legs and along her arms only reflect stamp cat. no. 289 on the arms and seem to be more indicative of woven cloth patterns more popular during Mora Polychrome times. The clearly cut-out navel implies a blowhole for a whistle, but I would need to examine this piece in person to know if it is indeed a whistle (e.g., is there another hole underneath and are there holes at the neck for wear as a pendant, as is common for whistles at

this time)

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? The size and quality of this piece suggest a middle-range copy of the higher class prototypical female figures in the Galo and later Mora Polychrome styles. The headdress in particular implies the wide basketry crown of the Mora large sculptures (as in fig. 25), although the crown on cat. no. 245 does not flare out as much as those of later Mora "queens". The primary pattern on the headdress is an undulating rectilinear red line outlined in black; it runs parallel to the top edge down at a diagonal to the lower edge to run parallel to it and back up. In the spaces demarcated by this line are round black or dark brown circles, suggestive of feline spots. - modeled and painted

Face Decoration: none -

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: wide, thick, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved and protruding out from the head (human); black paint at the tops of the ears implies hair. - appliqué and modeled

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short - modeled

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: on either side of the navel runs a large vertical swath likely representative of a roller stamp design; the pattern of intertwined threads (double black lines) is framed in two parallel black vertical lines on either side of the swath. - painted black

Belly: flat with cutout navel - modeled and cutout

Hips: wide - modeled

Pubic Region: abstract (but likely there is a blowhole in underside -- need to see in person) -

Arms: broad shoulders jut out for upper arms to project horizontally to elbows bent down so lower arms reach toward the waist, where the hands rest. - modeled

Arm Decoration: same as Chest/Breasts decoration but running horizontally from shoulders to first bend in the arms. - painted black

Hands: on waist but abstract -- no actual hands are visible. - implied

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -

Legs: seated, outstretched - modeled

Leg Decoration: extension of Chest/Breasts decoration runs down each leg - painted black

Feet: abstract, pointing away from the figure, and painted red - modeled and painted

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

246. Female Effigy Whistle?

Greater Nicoya, Costa Rica, Nicoya, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety? Mora Polychrome, Guabal Variety? - Handmade earthenware with burnished salmon slip (2.5 YR 5/6) and black and red (10 R 3/4) pigments

10.8 x 6.8 x 6.8

NMAI236308 - Purchased, 1965

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: Like the cursory patterns of cat. no. 216, the painted designs of this effigy roughly match stamp cat. no. 289, but, here, the triangles within the framing do not always align. This style of painting seems to be common on the smaller effigies and more in vogue during a time of transition from Galo Polychrome to Mora Polychrome.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: crowned hat with brim fitted to head -- The fitted section is painted red while the crown is left in the base slip color of salmon-orange-tan. Atop, the hat is painted with a mat motif in a panel on the p.l. side and on the p.r. with squares; the design on each side is framed in pairs of double black lines.
- modeled and painted

Face Decoration: squares over two parallel horizontal lines across the forehead - painted black

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black (also fugitive)

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned, with nostrils visible - appliqué, modeled, and cutout

Mouth: abstract with soft groove for agape lips and a swath of red paint for the lips - painted and modeled

Ears: curved, large, protruding from the head slightly (human); black paint at the tops of the ears suggests hair - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short with pendant holes running through - modeled and cutout

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: protruding breasts high on the chest - modeled

Chest/Breasts Adornment: mat pattern -- The artist painted a panel running across the upper body from upper arm over shoulder and breasts to the other shoulder and upper arm; the panel is framed by two parallel black lines at top with upward-emanating squares and a single black line below; within these lines are double black lines overlapping each other to create a mat or woven motif. - painted black

Belly: flat with cutout navel (firing and musical hole?); the design running across the upper body is repeated twice in vertical format, once on each side of the body from the chest over the belly and down the legs. - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- red paint in the grooves where the thighs meet the torso - painted
 Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the thighs - modeled
 Arm Decoration: see Chest/Breasts Adornment - painted black
 Hands: on thighs, abstract, painted dark red - modeled and painted
 Back: sloped slightly toward the buttocks - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated, outstretched - modeled
 Leg Decoration: see Belly - painted black
 Feet: pointing outward, abstract, painted red - modeled and painted
 Accoutrements: none -
 Other: firing or musical hole on the underside between the legscutout



Photography by Jeff Wells, included with permission of the Denver Art Museum

247. Female Effigy Rattle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 400-700 CE?

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and dark red, red, and black pigments (with modern restoration of the face)

22.9 x 14.6 x 15.9

DAM1995.704 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattle in the Form of a Seated Woman with Hands on Thighs

Comments: This figure has likely been reworked in modern times to appear more "Western" in the face, with a European nose (note the cracks in the face which show where new parts have been merged with the ancient original ceramic). The body decoration is mostly the same at back as at front, while there are no patterns on the underside of the buttocks or legs except the anklets or anklets which wrap all the way around the figure's ankles. The cream base slip and body decoration suggest the figure may be from the Nicaraguan sector of Greater Nicoya and may date to the transitional period from the Early Period to the Florescent Period. (Jane Day also noted this possible dating clarification in her notes in the DAM archives.)

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: abstract -- stacked headdress? basketry crown? crowned hat with brim fitted to head?
 -- The crown is painted with burnished red slip, and the brim is painted with dark brown serpentine strands with each strand a pair of parallel dark brown lines; the presence of this motif on the brim suggests that the hat was woven, whether from cotton or pita or ?, we cannot know. Hair continues at the back of the head. - modeled with burnished red slip at crown and brown slip decoration

Face Decoration: none -

Eyes: almond, vacuous - modeled almond-shaped ridges painted dark brown for irises and pupils, surrounded by appliqué(?) brown-painted strips above and below in an almond shape; the scleras are left

the cream base slip for the "whites" of the eyes.

Eye Brows: none -

Eye Lashes: none -

Nose: Roman (probably a modern alteration) - modeled (in modern times)

Mouth: wide, thick, pursed, and painted red - modeled and painted

Ears: curved and pressed against the head, human - appliqué, modeled, and painted

Ear Adornment: earspools implied by modeled ridge at bottom of lobe? -

Neck: short - implied by join of head to vessel body

Necklace: dark red curving line encircling neck/head-body join, under which is what appears to be a representation of either a necklace or body decoration; this representation consists of a solid purple-brown-red line running from shoulder to shoulder with a vertic - painted

Chest/Breasts: protruding breasts high on the chest with erect nipples - modeled

Chest/Breasts Adornment: directional markers -- each breast is painted with half of a stepped Amerindian cross painted with a solid purple-brown-red outlined in dark brown slip; three steppes are visible on each breast with the central one of each facing the other at the center of the chest between the breasts. - painted

Belly: flat with half a stepped Amerindian cross in dark purple-brown-red with a dark brown outline rising vertically from each thigh to the navel area. - modeled and painted

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract - modeled and left bare with only the cream base slip visible

Arms: bent at the elbows very slightly with shoulders jutting out - modeled

Arm Decoration: directional markers -- stepped Amerindian crosses on each arm from shoulder to wrist; each spans the entire arm and consists of a double outline of dark brown slip enclosing a solid purple-brown-red version with a dark brown outline on both sides (outer and inner), which further encloses an innermost version created through the negative space of the inner dark brown outline. - painted

Hands: on thighs with five digits visible on each - modeled and painted red

Back: directional markers -- overall, rectilinear decoration almost identical to that on the front of the figure with the exception that the two central motifs over the breasts at front are more elaborate at back; these each depict nested stepped Amerindian cro - painted

Buttocks: rounded - modeled

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: directional markers -- each leg is painted with a nested stepped Amerindian cross from thigh to ankle; each is an extension of the half stepped Amerindian cross on the figure's belly; at the ankles the stepped motif continues in mirror fashion around the - painted

Feet: flat-footed, pointing upward, with five toes visible on each (although the p.r. foot's "pinky" toe is broken off) - modeled

Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

248. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and dark red, red, and black pigments

9.6 x 6 x 4.9

DAM1989.89 - Gift of Mr. and Mrs. Morris A. Long

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: The simple nested Amerindian cross pattern on this piece is not seen precisely on any stamp in this collection, but is generally similar to those with Amerindian crosses, especially the central pattern of stamp cat. no. 316.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: crowned hat with brim -- The hat is known by its red-painted brim and black geometric patterns running along the crown to the sides of the conical protrusion atop the crown. The black geometric patterns consist of two parallel black lines running from front to back of the head; each of the lines emits solid black triangles; another solid black triangle is seen at the outer edges of the hat on each side(?). What appears to be a black hairline is visible at the lower edge of the brim of the hat and over the ears. - modeled and painted

Face Decoration: none -

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)

Mouth: wide, thick, and slightly agape - modeled and painted red

Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) - modeled and painted

Ear Adornment: earspools, implied by red paint on earlobes and larger than normal lobe - painted cursorily

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts which dominate the chest - modeled

Chest/Breasts Adornment: Amerindian crosses -- on each half of the front of the body, a solid dark red Amerindian cross bordered in black and reemphasized by an additional outer black border runs vertically into the armpits, horizontally out to the upper arm, horizontally inward under the breasts, and vertically downward across the thigh to the knee. - painted

Belly: flat - modeled

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: see Chest/Breasts Decoration -

Hands: abstract - modeled, implied by join of arms to legs?

Back: stiff, upright - modeled

Buttocks: rounded - modeled

Tail: none -

Legs: seated, outstretched to show undersides of feet, but knees are bent slightly - modeled

Leg Decoration: see Chest/Breasts Decoration -

Feet: abstract with dark red paint remaining (symbolizing toes and/or sandals or shoes?) - modeled and painted red

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Anthropology Department of Georgia State University

249. Female Effigy Pendant Whistle

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

7.6 x 3.3 x 7.5

GSANTH# -

Provenance/Collection Information: 1960s, per Frank Williams of GSU

Brief Description: Pendant Whistle in the Form of a Seated Woman with Hands on Thighs

Comments: Like the larger Galo-Figurina example from Georgia State University's Anthropology Department, this piece also was likely a fully functioning pendant whistle when first manufactured, but today it is not operable due to dirt fill.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: abstract -- basketry crown? headwrap? (The piece is so small, cursorily made, and eroded to discern if the head ornamentation was intended to represent a textile headband or a basketry crown.) Sitting atop the head is a wide band encircling the head with a depression at the top, suggesting the opening of a basketry crown? The pattern around the clay band is red rectilinear intertwined strands or snakes (serpentine strands), outlined in black. - modeled and painted

Face Decoration: two parallel black lines with putward emanating hollow black triangles run from the top center of the forehead to the top inside corner of each eye; another pair of like lines runs from the bottom inside corner of each eye to the jawbone. - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled with remains of original all-over tan-orange-salmon slip (eroded)

Mouth: wide, thick, slightly agape, and painted red - modeled and painted

Ears: curved and protruding out from the head (human) - appliqué, modeled, and painted black at top of ear (for hair)

Ear Adornment: earspools - painted red

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on chest and spaced apart - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses -- each breast is painted with a black line running vertically through the center and another running horizontally through the center (creating a simple Amerindian cross); inside each quadrant of this cross is a black-painted triangle. (Same as the other GSANTH Galo figurine.) - painted black

Belly: flat with cutout navel (hole for whistle?) - modeled and cutout

Hips: wide - modeled
Pubic Region: hole in underside (representing vagina and used for whistle function, presumably) - modeled and cutout
Arms: bent at the elbows with shoulders jutting out - modeled
Arm Decoration: two concentric diamonds capped at top and bottom with a narrow, horizontal solid black diamond with a single line running through its horizon; the decoration spans from shoulder to wrist on each arm. - painted black
Hands: on thighs with no digits visible (eroded) - modeled and painted red?
Back: stiff - modeled
Buttocks: rounded - modeled
Tail: none -
Legs: seated, outstretched - modeled
Leg Decoration: none extant -
Feet: abstract, pointing away from the figure, and painted red - modeled and painted
Accoutrements: none -

250. Female Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

7.5 x 4.8 w.

BCCR-c1659 -

This piece is published in Fernández Esquivel 2006: 9.

Brief Description: Effigy of a Seated Woman with Hands on Thighs

Comments: See cat. no. 230.

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: crowned hat with brim -- A small cone with red-painted brim and black geometric patterns sits on the crown of the hat (need to see in person); black hairline visible at brim of hat and over ears and probably down back of head (but need to see in person) - modeled and painted

Face Decoration: identical to cat. no. 251 except there are no vertical lines from forehead to eyes and the "L" shapes on cheeks are triangles here (need to see in person to be certain p.l. cheek is the same because it is not visible in the photograph, but the predilection for sy - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: thick, narrow, and pursed - modeled and painted red

Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) - modeled and painted

Ear Adornment: earlobes, implied by red paint on earlobes and larger than normal lobe - painted cursorily

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts which dominate the chest - modeled

Chest/Breasts Adornment: breasts are painted with a black Amerindian cross over both with the center at the nipple and solid black triangles in each quadrant formed by the cross (directional markers centered on nipples) - painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout
Hips: wide - modeled
Pubic Region: *tanga* painted solid red from pubic triangle up over thighs for waistband - painted
Arms: bent at the elbows with shoulders jutting out - modeled
Arm Decoration: black diamond divided into two quadrants composed of two concentric triangles in each with a solid black line under each side? (directional marker? cosmogram?) (need to see in person) - painted
Hands: on thighs and painted red to indicate hands but no visible fingers - modeled and painted
Back: ? (need to see in person) -
Buttocks: ? (need to see in person) -
Tail: ? (need to see in person) -
Legs: seated, outstretched to show undersides of feet? - modeled
Leg Decoration: none -
Feet: abstract with dark red paint remaining (symbolizing toes and/or sandals or shoes?) - modeled and painted
Accoutrements: none -

251. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade(?) earthenware with burnished salmon slip and black and red pigments

10.1 x 6.2 w.

BCCR-c1658 -

This piece is published in Fernández Esquivel 2004: 3.

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: crowned hat with brim -- A small cone with red-painted brim and black geometric patterns sits on the crown of the hat (need to see in person); black hairline visible at brim of hat and over ears and probably down back of head (but need to see in person) - modeled and painted

Face Decoration: two vertical black lines running down forehead from edge of headdress to eyes; between eyes are two horizontal black lines with black triangles point upward from top line; under each eye is a vertical black line running down to the side of the mouth and t - painted

Eyes: almond, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded with nostrils visible - modeled and cutout (for nostrils)

Mouth: abstract, implied by soft modeling of lips, barely visible and a swath red paint where the lips should be (poor artistry) - modeled and painted cursorily

Ears: curved, large, and pressed against head (human) - modeled

Ear Adornment: earlobes, implied by red paint on earlobes and larger than normal lobe - painted cursorily

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts which dominate the chest - modeled

Chest/Breasts Adornment: rectilinear decoration consisting of three black lines on each side of the body running horizontally from the upper arms and across the shoulders and for the p.l. ending with a short horizontal line just at the inner edge of the p.l. breast, while the lines on the p.r. turn down and run vertically over the p.r. breast, over the belly, and down the thigh to the knee; the uppermost line of each set is further decorated with projecting black rectangles, which continue on the inner line for the p.r. set. -

painted

Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* painted solid red from pubic triangle up over thighs for waistband - painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: see Chests/Breasts Decoration -

Hands: on thighs and painted red to indicate hands but no visible fingers - modeled and painted

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: seated, outstretched to show undersides of feet? - modeled

Leg Decoration: see Chest/Breasts Decoration -

Feet: abstract with dark red paint on half of each foot (symbolizing toes and/or sandals or shoes?) - modeled and painted

Accoutrements: none -

252. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

INS452 -

This piece is published in Soto Méndez 2002: 31.

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: crowned hat with brim fitted to head (or a skullcap with a topknot?) -- need to see in person to describe designs on top - modeled and painted

Face Decoration: two pairs of black parallel lines with periodic steppes running down both sides of the face from the top of the forehead through the eyes to the jawline - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for almond shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible and emphasized with black-painted circles - appliqué, modeled, and painted

Mouth: wide, thick, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved and protruding out from the head (human); black paint at the tops of the ears implies hair. - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short - modeled

Necklace: red solid line painted around the neck (need to see in person to confirm runs all the way around) - painted

Chest/Breasts: protruding breasts, large, and high on the chest - appliqué and modeled

Chest/Breasts Adornment: Amerindian crosses -- a solid black-painted line encircles the base of each breast, which is divided into four quadrants by four black triangles with a salmon-colored simple Amerindian cross within each (formed by negative space); the four triangles form one large salmon-colored simple Amerindian cross at the center of each breast (again formed by negative space). - painted black

Belly: flat with cutout navel (blowhole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- painted with a red waist strap (at least at the front); the *tanga* "fabric" is painted with black outline to delineate the edges of the cloth and a red simple Amerindian cross enclosing another in the salmon base slip (formed by negative space); the entire cross design is outlined in black (need to see in person for further description of underside and backside) - modeled and painted (presumably there is a hole on the underside of the vessel to produce sounds)

Arms: hanging at sides - modeled

Arm Decoration: Serpentine strands in a horizontal panel running from the front of the armpit to the back; each panel is framed by double black lines with outward emanating hatch marks and rectilinear scrolls at the ends (need to see in person for further description) - painted black

Hands: on thighs with five digits visible on each - appliqué, modeled, and painted red

Back: (need to see in person) -

Buttocks: (need to see in person) -

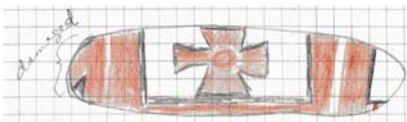
Tail: (need to see in person) -

Legs: seated, outstretched - modeled

Leg Decoration: anklet or body decoration implied by black-painted horizontal bands running around the front of the leg, at the ankle; the band consists of two parallel horizontal lines at top and bottom enclosing a series of alternating concentric triangles; above the t - painted black

Feet: pointing forward with five toes visible on each and painted red - modeled and painted

Accoutrements: none -



(cap)



(arm)

Photography by Jeff Wells and drawings by Laura Wingfield, included with permission of the Denver Art Museum

253. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and black and red pigments

11.4 x 9.5 x 9.5

DAM1995.819 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman?

Comments: Firing holes at nostrils, navel, and vagina could be whistle holes with the navel as the blowhole.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: crowned hat with brim fitted to head -- crown is decorated with two pairs of red stripes running from front to back at the sides; these pairs of lines flank the central knob/crown, which is painted with a red simple Amerindian cross; black outlines highlight the designs. Hair runs down the back of the head. - modeled and painted

Face Decoration: three vertical black lines run from the forehead to the eyes; each cheek is painted with a black undulating line at the outer edge and next to the mouth a black double hook with a central protrusion. - painted

Eyes: oval, bulging - modeled and painted black for irises and pupils with black outline for oval shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - appliqué and modeled

Mouth: wide, thick, and painted red - modeled and painted

Ears: curved and pressed to the head (human) - modeled and painted black

Ear Adornment: earspools, round and painted red - modeled and painted

Neck: short - implied by join of head to body

Necklace: dark red curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts, large - modeled

Chest/Breasts Adornment: Amerindian cross -- a black line encircles the base of each breast; inside this circle are four quadrants of an Amerindian cross. The quadrants are formed through black lines in each quadrant forming the right angle of a triangle in each quadrant; within each right angle is a solid black triangle. - painted

Belly: flat with cutout navel (hole for whistle?) - modeled and cutout

Hips: wide - modeled

Pubic Region: *tanga* -- painted black pubic triangle with a red line running horizontally at the waist - painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: Amerindian crosses -- each arm is decorated with a large Amerindian cross turned 45 degrees (as an "X") and running from shoulder to wrist; the cross is formed in the negative space of the black outlines, which depict the four quadrants of the cross; within each quadrant is another simple Amerindian cross visible in the negative space showing the cream base slip. - painted

Hands: on thighs with five(?) digits visible - modeled and painted red

Back: stiff - modeled and painted (cream base slip)

Buttocks: rounded with red-painted *tanga* straps at top of buttocks and black-painted *tanga* strap in gluteal cleft - modeled and painted

Tail: none -

Legs: seated, outstretched - modeled

Leg Decoration: four black horizontal bands running the circumference of the lower leg with black hatches emanating upward from top band - painted

Feet: pointing up and away from figure with five toes visible on each - modeled and painted red

Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

254. Female Effigy Vessel

Greater Nicoya, Costa Rica, Nicoya, Guanacaste Province (per NMAI archives), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (7.5 YR 5/4) and black and red (7.5 R 3/4) pigments

25 x 17.3 x 18.3

NMAI241146 - Purchased from the May Company, 1968

Brief Description: Vessel in the Form of a Seated Woman with Hands on Belly

Comments: The vessel is open all the way to the teeny little feet of her rounded, cone-shaped legs. It was damaged at her navel area and has been repaired in modern times with a bad-looking fill and overpainting. The restorer matched the design around the navel to those on her arms, which was likely correct. Was this damage the result of a looter's hole or ritual killing? It is possible also that the restorer touched up much of the paint, as many lines do not match naturally; else, the original artist was not a master.

The figure's face is painted red around the eyes perhaps to represent a mask indicative of a bird of some sort -- osprey? hawk? The black lines coming from the nostrils to the lower jawbone likely represent face paint also. The back of the head is decorated with a pattern of enclosed lines and two diamonds, perhaps suggesting the figure is wearing a basket headdress and that this is the back. She has three concentric diamonds with two emanations at each of the angles of the outer diamond. Her arms also sport a boxed "x" shape at each wrist, representing a bracelet or stamping? The ankles are adorned with bands of "stringed" double diamonds. Her breasts are tattooed or stamped with the same "stringed" double diamond motif and scute/mountain/breast/emanation points encircling each breast. The "stringed" double diamonds might be further abstractions of the "twisted strands" motif. At her bulging midriff, her belly button design is flanked by two strips of serpentine strands stamping, rectilinear Guinea Incised style. She also wears a black and red woven pubic apron tied on with red strings. The apron has been appliquéd on and then painted. Her fingers, toes, and plain red-slipped bands at hands and feet are also appliquéd.

The painted body decoration of this effigy vessel repeats the pattern of stamp cat. no. 287 (nested diamonds within framing) around the breasts and the ankles. The navel is accentuated by concentric diamonds, perhaps one iteration of the main motif of the stamp cat. no. 287; however, this is impossible to say for certain because the piece has been repaired in this region. The other decorations flanking the navel are similar to the ubiquitous serpentine strands, here in rectilinear form.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? Below this, the artist painted black along the forehead and down to the diminutive ears likely representing hair seen under the hat and hanging down. - modeled and painted dark red

Face Decoration: see Comments - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with modeled ridges above and below in an almond shape, painted red (see Comments)

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, upturned slightly with black paint on underside - appliqué, modeled, and painted

Mouth: narrow, thick, agape, and painted red - appliqué, modeled, and painted

Ears: curved, small, protruding from the head (human) -

Ear Adornment: earspools - appliqué and modeled

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest with erect nipples - appliqué and modeled

Chest/Breasts Adornment: serpentine strands in a radiating circle -- The artist painted a black circle around the breast, composed of emanating solid black triangles. Another simple circle wraps around the base of the nipple. In between these two circles are black concentric diamonds in a row, a rectilinear version of serpentine strands and possibly also symbolic of actual snake skin patterns (see the large Galo figures with snakeskin motifs, cat. nos. 208 and 209). - painted

Belly: pregnant? -- bulging out under large, erect breasts; unfortunately, the navel area was damaged and reconstructed; an everted navel would have made determination of pregnancy clear. - modeled

Hips: wide - modeled

Pubic Region: *tanga* -- see Comments above - appliqué, modeled, and painted
Arms: bent at the elbows with shoulders jutting out and forearms resting on the belly - modeled
Arm Decoration: Amerindian crosses -- a unique version with concentric black diamonds at center and double emanations at each corner - painted black
Hands: on waist with five digits visible - modeled and painted red
Back: sloped slightly toward the buttocks - modeled
Buttocks: rounded with four red *tanga* straps continuing around the back and meeting at the appliqué *tanga* strip running up the gluteal cleft - modeled and painted with additional appliqué decoration
Tail: none -
Legs: seated, outstretched - modeled
Leg Decoration: serpentine strands (conjoined concentric black diamonds) in a band at each ankle, framed by a single black line at top and one at bottom - painted
Feet: pointing outward, with five toes visible, painted dark red - modeled and painted
Accoutrements: none -

255. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments (*terra sigillata* pigments)

35.9 x 26.7 w.

BCCR-c1598 -

This piece is published in Fernández Esquivel 2004: 21.

Brief Description: Vessel in the Form of a Seated Woman with Hands on Belly

Comments: The surface of this effigy vessel has been used like a canvas for painted versions of body stamp patterns. On the face is a stepped Amerindian cross with its arms running over her eyes and down her nose, while under the cheeks the Nicoyan artist depicted two nested Amerindian crosses with extra projections off the horizontal arms; a similar stamp pattern can be seen in cat. no. 306. The breasts are decorated with rectilinear "serpentine strands," which appear as a series of conjoined diamonds encircling her nipples; this pattern is seen clearly on stamp cat. no. 287, although the stamp includes an extra diamond within each larger diamond. On her upper arms, the figure sports a large diamond divided into four quadrants with a central Amerindian cross; this pattern is almost identical to stamps cat. nos. 312 and 313. Running down her chest to the top of her *tanga* is a stamp pattern of serpentine strands very similar to stamp cat. no. 303, although here more rectilinear; this same pattern is repeated on her legs and possibly around her ankles. Above the solid black triangles projecting upward from her *tanga* strap above her thighs are stamp patterns of three concentric circles with radiating hatch lines on the outermost circle; this pattern is a combination of the stamps cat. nos. 283 (on its end) and 284.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: vessel opening and rim as stacked headdress? The vessel neck and rim are decorated -- the former with horizontal red stripes and the latter with alternating wedges of solid black and four red stripes over the base salmon slip, indicating a finery associated with stacked headdresses of the elite, in whose grave such an object would have been found (see Galo Polychrome in Florescent Period chapter). Also, there is a modeled and black-painted ridge running horizontally at the top of the forehead and then down the sides of the face to the ear, suggesting a hairline just visible under the hat brim and flowing down near the ears. - modeled and painted

Face Decoration: stepped cross over the entire face and repeated under each eye: on each side of the face black lines run from the hairline at the sides of the face, over the eyes to the bottom of the nose, up along the side of the nose, turning inward at the bridge to cr - painted

Eyes: almond, appliqué almond-shaped clay pellets painted black for iris and pupils with appliquéd and modeled strips above and below - appliqué, modeled, and painted
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular, pointed, narrow with wide nostrils - appliqué and painted red
 Mouth: thick, narrow, and pursed - appliqué, modeled, and painted red
 Ears: curved, large (human) - appliqué and painted red
 Ear Adornment: earspools, round, small, and painted black (with an additional red circle above the black? - need to see in person) - appliqué, modeled, and painted
 Neck: abstract - implied by join of head to vessel body
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest, spaced apart, and large with erect nipples painted red; chest is barrel-shaped from vessel form - appliqué, modeled, and painted (breasts); modeled (chest form)
 Chest/Breasts Adornment: breasts are painted with black circles around the nipples, black serpentine strands encircling the breasts, and four black emanations on the chest surrounding each breast; each emanation is in the form of a trapezoid with two rounded protrusions at the tips of the two larger ends. Other chest ornamentation consists of a vertical panel running down the center of the chest to the top of the *tanga*; it is painted with black lines and depicts the serpentine strands motif with holes in the interstices; also, black hatch lines emanate on the sides and top of the panel. There are also identical patterns on either side of the *tanga* under the breasts: rising from the waistband is an upward-pointing solid black triangle topped by two black concentric circles with emanating black hatch lines on the outer circle. - painted
 Belly: rounded - modeled (implied in vessel form)
 Hips: wide - modeled
 Pubic Region: *tanga* with woven pattern and extra "cloth" at top, suggesting how knotted (compare to a more realistic Central Highlands/Atlantic Watershed example in Fernández Esquivel 2006: 19, pl. 15). - appliqué, painted, and punctate
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: black-painted diamond divided into four quadrants with concentric triangles in each (another version of a directional marker?) (need to see in person) - painted
 Hands: on waist with five digits on each and painted red - modeled and painted
 Back: ? (need to see in person) -
 Buttocks: ? (need to see in person) -
 Tail: ? (need to see in person) -
 Legs: seated, outstretched to show undersides of feet - modeled
 Leg Decoration: from buttocks to thighs rectangular panel like one on chest; encircling calves the same - painted
 Feet: facing upward with five toes visible and painted red; undersides of feet are painted with seven black horizontal lines framed by a U with a top enclosing horizontal line, perhaps suggesting the sole of a woven thatch or bark sandal? - modeled and painted
 Accoutrements: none -

256. Human Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

4.8 x 3.7 w.

BCCR-c1665 -

This piece is published in Fernández Esquivel 2006: 23.

Brief Description: Pendant Whistle(?) in the Form of a Seated Human

Comments: Patricia Fernández Esquivel notes that "this type of figure has been interpreted as a woman in transformation to a jaguar. [These figures] represent the symbolic transformation that shamans experience

in rituals" (2006: 23, my translation). The body patterning on this figure seems to have less to do with felines than other examples, but perhaps the small stature and cursory painted decoration of the figure do represent a miniaturized version of the larger more feline Galo women. The face paint on this particular piece obscures the nose and mouth to the point of suggesting complete coverage by a piece of jewelry; however, another example of this figure (cat. no. 257) clearly denotes the nose and mouth under the triangular face paint, suggesting that the red and black triangle of this piece should also be read as face paint and not jewelry. The overall coverage of the mouth in both cases calls to mind John Hoopes' assertion that these parts of the body do need to be covered or at least obscured during ritual for belief in the transformation of the human to the other to be more readily facilitated and accepted (personal communication 2007).

Gender: Female
Age: Adult (undetermined)
Animal: Human

Head/Hair/Headwear: trilobed hat with black central ridge running from front to back of head flanked by red ridges. See **Ch. 5 Hairstyles and Headwear** for a discussion of this figure. - modeled and painted
Face Decoration: triangle outlined in black covering nose, mouth, lower portions of cheeks next to the nose and mouth, and the lower jaw halfway under the eyes; p.r. half of the triangle is painted black, while p.l. is red with a black vertical line just off center to the - painted
Eyes: almond and offset to the side of the face, large, bulging - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint
Eye Brows: none -
Eye Lashes: none -
Nose: not visible under face paint but the rounded triangular protrusion at center of face and top of painted triangle suggest the nose underneath the paint - modeled
Mouth: not visible under face paint -
Ears: curved, large, and pressed against head (human) and painted black (to show hair over ears?) (need to see in person) - modeled and painted
Ear Adornment: earlobes, implied by red paint on earlobes and larger than normal lobe - painted cursorily
Neck: short - implied by join of head to vessel body
Necklace: black curving line encircling neck/head-body join - painted
Chest/Breasts: protruding breasts high on the chest and spaced apart - modeled
Chest/Breasts Adornment: p.r. has a black-outlined, red-filled undulating swath running from the inner side of the p.r. breast across the chest to p.r. shoulder and down the upper arm (need to see in person for decoration continued around arm); p.l. side has two thick black swaths running parallel and horizontally across p.l. breast to p.l. shoulder and upper arm with emanations pointing upward from upper swath (need to see more in person) - painted
Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout
Hips: wide - modeled
Pubic Region: abstract labia implied through modeled groove in pubic region? (need to see in person) - modeled?
Arms: hanging at sides - modeled
Arm Decoration: see Chests/Breasts Decoration -
Hands: on thighs and painted red to indicate hands but no visible fingers - modeled and painted
Back: ? (need to see in person) -
Buttocks: ? (need to see in person) -
Tail: ? (need to see in person) -
Legs: seated, outstretched to show undersides of feet? - modeled
Leg Decoration: none -
Feet: abstract with dark red paint remaining (symbolizing toes and/or sandals or shoes?) - modeled and painted
Accoutrements: none -



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257. Human Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

5.7 x 3.8 x 3.2

MCCM1991.004.294 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Human

Comments: The condition of this figure is fair with some surface loss. Unfortunately, it is too filled with dirt now to function as a whistle, its likely original purpose.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: hair swept back? or skullcap? There is a pointed formation at the forehead, painted red, which widens as it sweeps back over the head to half way down the back of the head. There are bits of red pigment lower down the back of the head, suggesting it was once painted fully in red. See Ch. 5

Hairstyles and Headwear for a discussion of this figure. - modeled and painted

Face Decoration: black triangular swath over the p.r. nostril down through the lips and over the chin and spreading out over the cheek at an angle to the jawline; the p.l. side of the face is similarly painted in red. - painted

Eyes: almond, large, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left unslipped elsewhere for overly large scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, triangular, wide, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: not too wide and not too narrow, thick with the lower lip protruding out farther than the upper, and painted black and red (see Face Decoration) - modeled and painted

Ears: obscured by earspools -

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short with pendant holes running through - modeled

Necklace: black curving line along neck at front only (blank at back) - painted

Chest/Breasts: flat - modeled

Chest/Breasts Adornment: spirals -- on either side of the body is painted a large rectilinear spiralling design, which starts at the knee and runs up the center of the chest, across the shoulder, down the arm, back up the arm, back across the shoulder, down the center of the leg to the knee, across the knee, back up the leg, across the armpit, and down the arm. The design is red on the p.r. and black on the p.l. - painted

Belly: flat with cutout navel - modeled and cutout (navel)

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract, obscured by leg crossed in front - modeled

Arms: hanging at sides - modeled

Arm Decoration: see Chest/Breasts Adornment - painted
 Hands: on thighs, abstract - modeled
 Back: stiff and muscular-looking with the shoulders arching back but no decoration other than base slip (a crack runs from the center of the head down to the back where it divides and runs around the p.l. neck and p.r. side of the back) - modeled
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated with p.r. bent at the knee and crossed over to touch the p.l. knee/foot -- artistic license seems to have been taken here: to keep the figure's p.l. leg from projecting farther out in space than the other leg, the artist truncated the p.l. leg, making its lower leg its foot. It is possible this was intended to represent an abnormally short leg, however. - modeled
 Leg Decoration: See Chest/Breasts Decoration - painted
 Feet: abstract with the p.r. melded into the p.l. leg and the p.l. foot painted red on the sole - modeled and painted
 Accoutrements: none -



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258. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished salmon slip and black (10 R 2/1) and red (2.5 YR 3/4) pigments

12.2 x 10.3 x 7.5

MNCR27712 - Bequest of Antonio Pena Chavarria, 1986

Brief Description: Pendant Whistle(?) in the Form of a Seated Female Survivor of Scoliosis

Comments: This piece is most similar to cat. no. 259, the small whistle in the form of a survivor of scoliosis. The primary differences between the two are that this figure is clearly female and this figure is in poorer condition. Also, I was not able to test this figurine to determine if it is a whistle, but if I were and it were not too filled with dirt, I imagine it would make a nice whistling sound.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear? - modeled and painted black

Face Decoration: black paint now too fugitive to determine patterns - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular - appliqué and modeled

Mouth: wide, thick, slightly agape - appliqué, modeled, and painted originally
 Ears: curved, protruding from the head with remains of black paint suggesting an attempt by the artist to depict hair flowing over the ears - appliqué, modeled, and painted
 Ear Adornment: earspools - appliqué, modeled, and painted red
 Neck: short, craned to the p.r. - modeled
 Necklace: none -
 Chest/Breasts: protruding breasts high on the chest - appliqué and modeled
 Chest/Breasts Adornment: black designs too fugitive to discern - painted
 Belly: pregnant(?) with cutout navel (blowhole?) and cutout rectangular slit at p.r. side (another musical hole?) - modeled and cutout
 Hips: wide - modeled
 Pubic Region: prominent female genitalia with appliqué vulva with slit for lips (open for birthing?); a firing and/or musical hole is on the underside of the figure between the vulva and the gluteal cleft. - appliqué and modeled
 Arms: p.r. is bent at the elbow with the shoulder jutting out behind the figure and the forearm resting on the belly; p.l. is bent slightly at the elbow with the shoulder jutting out and the forearm reaching for the thigh - modeled
 Arm Decoration: black designs at shoulders and upper arms too fugitive to discern -- perhaps a diamond with an Amerindian cross inside - painted
 Hands: p.r. on belly, abstract, and painted red; p.l. on thigh, diminutive, with five fingers delineated - modeled
 Back: contorted with the p.r. shoulder jutting out behind the back and the p.l. shoulder jutting out "normally" - modeled
 Buttocks: rounded with groove for the gluteal cleft - modeled
 Tail: none -
 Legs: p.r. bent at the knee and tucked in toward the center of the body with the foot resting next to the vulva; p.l. bent at the knee and kneeling - modeled
 Leg Decoration: none -
 Feet: p.r. turned sideways, pointing forward, and touching the vulva; p. l. pointing to the p.l. side of the figure from its tucked position under the p.l. thigh; both are modeled with what appear to be five toes each and painted red. - modeled and painted
 Accoutrements: none -



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259. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with remains of burnished salmon slip and black and red pigments

9.2 x 7.7 x 5.7

MCCM1991.004.022 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Pendant in the Form of a Seated Female Survivor of Scoliosis

Comments: This diminutive figure is an excellent example of a victim of scoliosis (see Stone-Miller 2002a: 86-87, cat. no. 159). The figure's back is twisted from a malformed spine, and there is no protrusion emerging from the back as a victim of osteomalacia would have, but instead what appear to be protrusions are the figure's shoulders projecting out or up, which is indicative of scoliosis. The figure is also curious because it sports black paint along its jawline which may indicate face paint or perhaps a beard or even paint used by ancient Nicoyans to represent coveted facial hair, a rarity among Amerindians (Stone-Miller 2002a: 218-220). Beards, like contorted backbones, were signs of those touched by the gods and often selected for the path of the shaman or at least of an apprentice to a shaman. This figure does not wear a fancy headdress or other accoutrements of an elite shamanic leader such as an usekar or shaman-chief, but its two "special" physical traits suggest its importance in the ancient Nicoyan world. It should also be noted that there is a firing slit on the underside of the figure which may indicate the sex of female, but without other identifying characteristics I cannot state for certain the sex or gender of this figure. Its gender ambiguity also places it within the shaman's realm.

The stamp pattern on the arms of this figure is not an exact match to the Amerindian cross of stamp cat. no. 316, but its simplicity of design is similar. The remainder of the pattern of the roller stamp is not depicted on the figure.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. - modeled and painted black

Face Decoration: black paint runs along the jawline (to suggest a beard?) - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left unslipped elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: upturned, wide, and rounded with nostrils clearly visible - appliqué, modeled, and cutout (for nostrils)

Mouth: not too wide and not too narrow, thick with the lower lip protruding out farther than the upper, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, protruding out from the head (human) - appliqué, modeled, and painted black (for hair?)

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: medium - modeled

Necklace: none -

Chest/Breasts: flat - modeled

Chest/Breasts Adornment: none -

Belly: swelling slightly with a cutout amorphous hole (navel) - modeled and cutout (navel)

Hips: not too wide and not too narrow - modeled

Pubic Region: abstract with a firing slit at underside, possibly suggesting a vulva - modeled and cutout (firing slit)

Arms: p.r. bent at the elbow with shoulder jutting out and forearm reaching to chest; p.l. bent at the elbow with shoulder jutting out at an angle behind the body and forearm reaching to the waist - modeled

Arm Decoration: Amerindian crosses -- along the upper and lower arms, still visible although quite eroded, is a pattern of double black lines crossing each other at a right angle; the upper arm design is much larger than that of the lower arm, as the upper arms of this figure are quite bulbous. - painted

Hands: p.r. on chest with five digits visible and painted red; p.l. on waist with five digits visible and painted red - appliqué, modeled, and painted

Back: contorted with the p.r. shoulder jutting out "normally" and the p.l. shoulder jutting out behind the back - modeled

Buttocks: rounded with the p.r. buttock slightly lower than the left - modeled

Tail: none -

Legs: seated/squatting with knees bent up to chest - modeled

Leg Decoration: Amerindian crosses on calves as on forearms - painted black
Feet: abstract - modeled and painted red (eroding)
Accoutrements: none -



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

260. Intersexed Effigy Whistle?

Greater Nicoya? Atlantic Watershed?, Costa Rica, Las Mercedes, Atlantic Watershed, Costa Rica (per NMAI archival tag), Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip (2.5 YR 4/6 & 5/6) and black and red (10 R 3/4) pigments

9.6 x 7 x 7.5

NMAI071833 -

Provenance/Collection Information: c. 1918 - given by Minor C. Keith (NMAI files)

Brief Description: Pendant Whistle(?) in the Form of a Seated Intersexed Human?

Comments: No body stamp in particular matches the hook with emanating triangles painted on the back and front of this figure, but the stamps in this catalogue with interlocking spirals, knots, or serpentine strands are essentially groupings of such hooks, and all have emanating triangles. Perhaps because this figure is so small, the Nicoyan artist chose to paint just one segment of patterns more often seen on larger surfaces. Note too that this piece was likely manufactured in Greater Nicoya but traded out to the Atlantic Watershed, where it was found during work by Minor C. Keith to build a railroad in Costa Rica.

Gender: Intersexed?

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: "mohawk" -- central ridge running from the forehead to the back of the head, painted red on two sides and outlines in black; the central stripe is the salmon base slip. This modeled and painted ridge could represent a woven cloth worn over the head or hairstyled this way, although the painted colors do not make much sense for hair. Overall, the head is very narrow, with the eyes almost completely on the sides of the head, more like a bird than a human. See **Ch. 5 Hairstyles and Headwear** for a discussion of this figure. - modeled and painted

Face Decoration: stepped mountain? -- A red swath runs across the lower half of the face; it is divided into three sections, one on each cheek and one covering the chin and mouth up to the nose. Framing this swath on each side of the face is a black row of upward-pointing - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black (fugitive) at center for irises and pupils and left in base tan slip (or coated with white?) elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, upturned slightly, with nostrils visible (musical holes?) - appliqué, modeled, and cutout

Mouth: narrow, thick, pursed, painted red - appliqué, modeled, and painted

Ears: curved, large, pressed to the head, with holes cutout for ear openings (musical holes?) - appliqué, modeled, and cutout
 Ear Adornment: earspools with cutout holes at centers - appliqué, modeled, cutout, and painted red
 Neck: short - modeled
 Necklace: black curving line along neck at front only (blank at back) - painted
 Chest/Breasts: protruding breasts high on the chest and spaced apart - appliqué and modeled
 Chest/Breasts Adornment: spiral with triangular emanations rising from the pubic region and navel and swirling to a close at the center of the chest - painted black
 Belly: flat with cutout navel (blowhole?) - modeled and cutout
 Hips: not too wide and not too narrow - modeled
 Pubic Region: prominent male genitalia of appliqué phallus and testicles (phallus appliqué partially missing today); see Other - appliqué, modeled, and painted black
 Arms: bent at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled
 Arm Decoration: two vertical red stripes on each arm running the length of the arm - painted red (fugitive)
 Hands: on thighs with four digits visible - modeled and painted red
 Back: straight with same design as on chest - modeled and painted
 Buttocks: rounded with damage to p.l. buttock - modeled
 Tail: none -
 Legs: seated, outstretched - modeled
 Leg Decoration: none -
 Feet: pointing outward, abstract, painted red (p.r. is partially broken) - modeled and painted
 Accoutrements: none -
 Other: Blow or musical hole on underside between legs, possibly referencing female genitalia? - cutout



Photography by Jeff Wells, included with permission of the Denver Art Museum

261. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

16.8 x 11.1 x 9.2

DAM1993.847 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman Holding a Baby

Comments: Holes at neck suggest a pendant, while navel may be a blowhole.

Gender: Female and Unknown

Age: Mature Adult and Infant

Animal: Human

Head/Hair/Headwear: basketry crown -- woven pattern of the headdress is divided into three panels at front; the central panel is red-painted overlapping diagonal lines (suggesting weaving) with a vertical red line on either side; the side panels are the same as the central one but painted black and with two vertical

(black) lines on either side of the main design. - modeled and painted
 Face Decoration: two sets of two black vertical lines running from forehead to eyes; two horizontal lines running from eye to eye across the nose bridge with emanating "hollow" triangles pointing upward from the top line; two parallel diagonal black-painted lines from the - painted
 Eyes: oval, large, bulging - modeled with large irises and pupils painted black inside oval-shaped frame incised and outlined with black paint
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular, wide, rounded with nostrils visible - appliqué
 Mouth: thick, narrow, and pursed - modeled and painted red
 Ears: curved to the point of appearing as if what might be the ear (painted black) above the larger red-painted earspool is actually another earspool or is a lock of curled hair sticking out from under the headdress rim? - appliqué and cutout
 Ear Adornment: earspools, round, large with holes at centers and painted red fill the lobes, while above the lobes an appliqué loop painted black could suggest either a hair curl or the tops of the ears pierced with black earspools. See cat. nos. 263, 264, 276 - appliqué and cutout
 Neck: short - implied by join of head to body
 Necklace: black curving line encircling neck/head-body join - painted
 Chest/Breasts: protruding breasts high on the chest, with p.l. partially obscured by baby's head - modeled
 Chest/Breasts Adornment: Amerindian crosses -- p.r. breast is painted with a black circle around its perimeter and an Amerindian cross inside the circle with the cross's center at the nipple; the Amerindian cross is formed by two vertical parallel black lines running the length of the breast inside the circle; another set of two parallel black lines runs horizontally across the breast, appearing to run under the vertical lines (because not actually painted between the vertical lines); there is at least one black right angle in each quadrant formed by the cross; the p.l. breast appears to be roughly half of the pattern on the p.r. breast. - painted
 Belly: flat with cutout navel (firing hole and/or whistle hole?) - modeled and cutout
 Hips: wide - modeled
 Pubic Region: *tanga* -- red paint over pubic region and rising up as a line over p.r. thigh for strap - painted
 Arms: bent at the elbows with shoulders jutting out - modeled
 Arm Decoration: somewhat obscured by surface deposits in the grave but appear to be concentric diamonds with emanations - painted
 Hands: p.r. on thigh and is highly abstract and painted red; p.l. appears to hold baby on lap - modeled and painted
 Back: *tanga* with red painted line for waistband and red vertical line within gluteal cleft - modeled and painted
 Buttocks: rounded - modeled
 Tail: none -
 Legs: seated, outstretched to show undersides of feet, but knees are bent slightly and a baby rest on her p.l. thigh - modeled
 Leg Decoration: rectilinear decoration consisting of two parallel black-painted lines with emanating rectilinear hooks(?) running on each outer thigh and on the p.l. also running along the inner thigh - painted
 Feet: abstract and pointing outward from body - modeled and painted red
 Accoutrements: -
 Other: baby with eyes, nose, mouth, body decoration, hands, and feet similar to the mother's, yet more abstract, miniaturized. The infant does not wear the basketry crown indicative of her mother's status; rather, it has black hair swept back from the forehead (modeled and painted)

262. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

MNCR27710 -

This piece is published in Fernández Esquivel 2006: 8, pl. 4.

Brief Description: Pendant Whistle(?) in the Form of a Seated Woman Holding a Baby

Comments: This effigy is a transitional piece from Galo Polychrome to Mora Polychrome. Her face, ears, and torso reflect Galo traditions, while her hat, child, and legs represent the new trends of Mora. A key difference between the two styles is in the creation of the eyes. Galo artists made an almond-shaped impression in the face for each eye and then filled that recessed space with an appliqué eyeball, which they then painted black at the center for the irises and pupils and sometimes around the center for the scleras. Next they would add appliqué strips in an almond shape around the eyeball and paint those black or rarely red. The mother's eyes here are made this way, while the child's eyes are painted in the cursory fashion of the Mora Polychrome style, with a black dash for each pupil-iris and around that quick black strokes in an almond shape. This sloppy Mora-style brushwork is seen also in the red paint at the tips of the feet, where a Galo artist would have carefully modeled the toes and then painted them red, and in the crisscross designs on the headdress.

Gender: Female and Unknown

Age: Mature Adult with infant

Animal: Human

Head/Hair/Headwear: basketry crown? headwrap? The stiff walls of this headdress suggest those of a basketry crown as do the geometric designs of red interwoven lines at center and black ones along the sides. - modeled and painted

Face Decoration: On either side of the face runs a set of two vertical black lines, from the hair line to the upper edge of the eye. Below each cheek is an upside-down "L" painted with double black lines and emanating downward-pointing triangles. - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils and left in base tan slip elsewhere for scleras, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, and rounded with nostrils clearly visible - appliqué and modeled

Mouth: narrow mouth, thick lips, slightly agape, and painted red - appliqué, modeled, and painted

Ears: curved, large, protruding from the head (human); painted black at the tops to imply hair flowing down - appliqué, modeled, and painted

Ear Adornment: earspools - appliqué, modeled, and painted red

Neck: short with pendant holes running through - modeled

Necklace: black curving line (need to see in person to know if continues to back) - painted

Chest/Breasts: protruding breasts (large) high on the chest - modeled

Chest/Breasts Adornment: Amerindian cross within a circle -- A black line encircles the base of the p.r. breast. Inside this circle double black lines run down the center over the nipple, and another pair of double black lines runs horizontally (interrupted by the first pair). These double lines form a simple cross and divide the breasts into four quadrants; inside each quadrant a solid black triangle rises from the circle base. The p.l. breast is not decorated this elaborately because it is obscured by the infant: the artist used only a few black lines in a cursory attempt to depict the complicated pattern of the p.r. breast. - painted

Belly: flat with cutout navel (blowhole?) - modeled and cutout (navel)

Hips: wide - modeled

Pubic Region: *tanga?* -- abstract, obscured somewhat by the infant's legs and red paint running from the p.r. hand on the thigh across the top of the thigh down the pubic area - modeled and painted

Arms: p.r. is curved to reach the thigh; p.l. is holding the infant(?--need to see in person) - modeled

Arm Decoration: concentric rectangles with emanating triangles(?--need to see in person) - painted black

Hands: p.r. on thigh and abstract; p.l. holding infant(?--need to see in person) - modeled and painted red (p.r.)

Back: (need to see in person) -

Buttocks: (need to see in person) -

Tail: (need to see in person) -
Legs: seated, outstretched - modeled
Leg Decoration: none -
Feet: abstract, pointing away from the body with the tips painted red - modeled and painted
Accoutrements: none -
Other: infant in mother's lap -- see Comments for a discussion of the infant's eyes. Note also the hair is black and swept back. There is a black curving line around the front of the neck, black dots for breasts(?), and a simple black Amerind modeled and painted



Photography by Kevin Hester, included with permission of the Denver Art Museum

263. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 400-800 CE

Transitional between Carrillo Polychrome and Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and dark red and black pigments

27.3 x 12.7 d

DAM2005.087 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1986-01 (Jan) from Enrique Vargas, Costa Rican dealer

Brief Description: Vessel in the Form of a Woman Seated on a Round Stool

Comments: The orange hue of the base slip suggests manufacture in southern Greater Nicoya, based on the determination by Jane Day (1984), for Late Period polychromes, that an orange or salmon slip was made in Costa Rica while a cream one was used in Nicaragua. To date, no scientific testing to differentiate between Galo Polychrome north and south has been undertaken but would perhaps be fruitful for furthering our understanding of the differences between the two regions over time. Compare this piece to cat. no. 264, the cream slip version of this type figure: a crowned female covered in body paint, wearing two pair of earspools and a woven *tanga*, and seated on a round stool. See also **Ch. 5 Hairstyles and Headwear** for a discussion of both figures.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? -- the elaborately painted vessel rim doubles as a representation of an intricate woven hat, whether made originally of stiff basketry fibers or some softer material. The central motif above the forehead is a red face with painted round eyes half visible on either side of a rectangular nose; below the nose is a simple mouth composed of two horizontal black lines separated by the negative space of the orange base slip with several black "teeth" emerging from top and bottom. Flanking the face

on each side is a series of nested chevrons in varying colors from orange to red to dark red to black. Running from front to back on each side are two pairs of four-corned knots. At rear the face and chevron flanks are repeated, although in a less symmetrical fashion (suggesting the artist ran out of space as she or he worked around the vessel). - modeled and painted

Face Decoration: none -

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for oval shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - modeled

Mouth: wide, thick, slightly agape, and painted red - modeled and painted

Ears: curved, large, and pressed to the head (human) - modeled and painted black

Ear Adornment: earspools, round and painted black on edges. See cat. nos. 219, 261, 264, and 276 for other effigies with double ear piercing. - modeled and painted

Neck: short - modeled

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: protruding breasts high on chest and spaced apart - modeled

Chest/Breasts Adornment: steppes -- p.r. steppes are dark red with black outline and emerge from the side and cross the breast, stopping along the center of the chest; p.l. steppes mirror those of the p.r. but in black; the pattern created in the negative space between the two could be a standing human with arms outstretched. The painted black circle signaling the navel is paralleled in a painted black circle directly above it under the chin; this second circle could be an abstract representation of a head (compare to stamp cat. no. 330). - painted

Belly: flat with simple black circle painted for navel - modeled and painted

Hips: abstract, obscured by vessel form - modeled

Pubic Region: *tanga* -- painted with a red waist strap outlined in black; the *tanga* "fabric" is a series of parallel lines of varying colors (orange, red, black, and orange with black dashes) which run in alternating diagonals as if they represent a series of interwoven threads. - modeled and painted

Arms: bent at the elbows with shoulders jutting out - modeled

Arm Decoration: crouching felines in roundels? - painted

Hands: on waist with five(?) digits visible - modeled

Back: The primary motifs on the back replicate those on the chest, although there is no circle in the "head" region of the figure (perhaps representing a headless figure, as in stamp cat. no. 332). At the back of the head, below the "woven" crown, is what appear - modeled and painted

Buttocks: The buttocks are abstract, implied by the vessel form. This space is painted with half roundels enclosing crouching feline figures, similar to the felines prominent in later Pataky and Jicote Polychrome pieces. These seemingly early versions of a common L - modeled and painted

Tail: none -

Legs: seated with feet dangling off stool - modeled

Leg Decoration: curving double black lines with triangular emanations and black circles - painted

Feet: pointing downward with five(?) toes visible - modeled and painted with black to delineate toes

Accoutrements: stool implied in round pedestal - modeled



Photography by Bill O'Connor and drawing by Laura Wingfield, included with permission of the Denver Art Museum and Jan and Frederick R. Mayer

264. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 400-800 CE

Transitional between Carrillo Polychrome and Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and dark red and black pigments

32.7 x 26.7 x 22.9

M1852 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Woman Seated on a Round Stool

Comments: The painted and sculpted depictions here of a finely detailed headdress, double ear piercing, elaborate body decoration, and a round, ornately woven stool certainly suggest a place high in society for the figure or figural type represented -- perhaps even the highest position in society of enthroned chieftain. This piece seems to be parallel to an orange-slip version also from the Mayer collection, cat. no. 263. The execution of these features in both effigy vessels suggests the Galo Polychrome style, often considered to have been more prevalent in Costa Rica, but the cream base slip of this vessel, cat. no. 264, could locate the manufacture of the piece in Nicaraguan Nicoya, where cream slip was the known norm after 800 CE (Day 1984). It is possible cream slip was commonly used in Nicaraguan Nicoya as base decoration before 800 CE too, but further research, particularly through neutron activation analyses, would help prove or disprove this theory. Unfortunately, because this particular piece was looted (before the UNESCO laws against such crimes were ratified in the United States), we have no way of knowing if it was found in Nicaragua or Costa Rica. It is a supremely fine example of the Galo type no matter where it was produced, and the artist's attention to detail gives us a clearer understanding of social practices of c. 500 CE in the ancient Nicoyan world. The mixture of curvilinear and rectilinear body patterns seems to represent a transition from the more fluid freehand body painting of the Zoned Bichrome period and the more confined geometric patterns of the Florescent Period, particularly as seen on incised wares, such as the Guinea style. Stamps with the knot pattern used here have been recovered for this time period, but the interconnectedness of the designs on the arms suggests a continuation of freehand body paint in conjunction with body stamping. The interwoven designs akin to South American "twisted strands" motifs and also to Mesoamerican "mat" motifs also likely point to intensified exchange networks during this time. See also **Ch. 5 Hairstyles and Headwear** for a discussion of both this figure and cat. no. 263.

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: basketry crown? headwrap? Black hair runs down the back of the head as well. The vessel rim doubles as headgear for the female figure depicted; it is a fairly wide band encircling the piece with painted red and black geometric designs on the cream base slip. There are two primary designs which alternate around the vessel; one is a sideways "S" or two interlocking spirals visible as negative space, outlined in red on the cream slip; the space between the spirals is painted black. The other repeated pattern is a series of three columns, also formed in negative space on the cream base slip, again made visible through red outlining; within the central column is a vertical, black rectangle, and inside the two side columns are three red triangles, pointing towards the central column. It is unclear if the headgear/rim was intended to represent a textile headband or a basketry crown; the simple form of the opening would suggest a headband, but the more common representation in Galo and especially later Mora Polychrome effigies of basketry headdresses could be what the artist intended here. - modeled and painted

Face Decoration: Amerindian compasses within concentric rectangles are repeated in black over the cream base slip - painted

Eyes: half-moon, vacuous - appliqué round, black-painted clay pellets with appliqué strips above and below in a half-moon shape

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular with black painted lines on the sides of the nose to depict the nostrils? - appliqué, modeled, and painted

Mouth: wide, thick, pursed, and painted red - appliqué, modeled, and painted

Ears: curved, large, and pressed to the head (human) - appliqué, modeled, and painted black (to show hair?)

Ear Adornment: earpools -- this piece exhibits a rare, clear depiction of ear adornment in the lobe of the ear as well as through the flesh of the top of the ear, although cat. nos. 219, 261, 263, and 276 also seem to depict this double piercing. - appliqué, modeled, and painted

Neck: short - modeled

Necklace: black curving line running around the join of the head to body - painted

Chest/Breasts: protruding breasts high on the chest and spaced apart with erect nipples - modeled

Chest/Breasts Adornment: four-corned knot within a doubled simple Amerindian cross -- black double lines form a four-corned knot (guilloche) over each breast with each nipple "tucked" into the space between the bottom two loops. Framing the top and bottom of each knot is a bar with a pair of outward emanating rectangles; on the sides of each knot are two outward emanating rectangles. - painted

Belly: bulging slightly and painted on each side with the same pattern as on each breast (see Chest...) - modeled and painted

Hips: wide - modeled

Pubic Region: *tanga* - appliqué waistband painted with a black band over a red band; the red paint continues over each thigh where it meets the torso; in the pubic triangle region, the artist has delineated the *tanga* triangle at top with the appliqué band, on the sides with black-painted lines abutting the thighs, and within the triangle with a painted pattern of woven red and cream threads crisscrossing each other as on a loom. The detail given to the interweaving is far more precise than on most Nicoyan effigies. - appliqué, modeled, and painted

Arms: each arm projects out horizontally from the shoulder and then bends downward at a right angle at the elbow so that the lower arm reaches the thigh. - modeled

Arm Decoration: serpentine strands -- intricately interwoven double strands (visually two cream strands formed by three black-painted strands) which cross each other in singles knots, double knots, and triple knots; these patterns cover the entire arm from shoulder to wrist and are all curvilinear. - painted

Hands: on thighs/hips with five digits visible on each and painted red - modeled with appliqué fingers and painted red from the wrists to the fingertips

Back: The back is stiff and straight and is decorated on each side with a pair of columns likely intended to represent patterns made by a roller stamp. The outer pattern is rectilinear serpentine strands with some anomalies -- rectangles or hooks. - painted black

Buttocks: rounded and covered in the continued patterns of the back; the red *tanga* strap is also continued from the front of the figure here across the top of each buttock and down the gluteal cleft. - modeled and painted

Tail: none -

Legs: seated with upper legs projecting outward horizontally and the knees bent so that the lower legs and feet are tucked in under the thighs - modeled

Leg Decoration: four-corned knots identical to the ones on the breasts and belly -- these are continued in this same line down the leg; additional like patterns also decorate the wide legs in separate columns - painted black

Feet: tucked under the thighs and dangling downward with five toes visible on each foot and all painted red from the ankles downward - modeled and painted

Accoutrements: stool, round -- painted dark red on its slope, but around the base a pattern of a red circle flanked by black outward facing brackets on either side repeats. - modeled and painted



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

265. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety? - Handmade earthenware with burnished salmon slip (5 YR 4/4?) and black (n/a) pigment

8.5 cm x 9.3 cm x 8.3

MNCR27715 - Bequest of Antonio Pena Chavarria, 1986

Brief Description: Pendant Whistle(?) in the Form of a Birthing Woman

Comments: The condition of this piece is poor, making description of it difficult. The black spots on the surface are likely a combination of fugitive original black pigment, manganese deposits from the tomb (Stone-Miller 2002a: 71-74), and possibly waste byproducts from insects (John Hoopes, personal communication 2004).

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back over crest of head in a ridge running from ear to ear; her hair runs down the back of her head. Black paint for hair is fugitive. - modeled and painted black

Face Decoration: black paint now too fugitive to determine patterns - painted

Eyes: almond, bulging - appliqué almond-shaped clay pellets painted black at center for irises and pupils, with appliqué strips above and below in an almond shape, painted black, although all paint is fugitive

Eye Brows: none -

Eye Lashes: none -

Nose: wide, triangular, but damaged - appliqué and modeled

Mouth: wide, thick, downturned, slightly agape - appliqué and modeled

Ears: curved, protruding from the head (human) - appliqué, modeled, and painted

Ear Adornment: none? -

Neck: short with pendant holes running through - modeled

Necklace: none -

Chest/Breasts: bulging chest with protruding breasts high on the chest and spaced apart widely - modeled (chest) and appliqué (breasts)

Chest/Breasts Adornment: none extant -

Belly: pregnant with cutout navel (blowhole?) - modeled and cutout

Hips: wide - modeled

Pubic Region: prominent female genitalia - appliqué and modeled

Arms: bent slightly at the elbows with shoulders jutting out and forearms resting on the belly - modeled clay coils

Arm Decoration: none extant -
 Hands: on belly, abstract, damaged - modeled
 Back: protruding? The figure's back is bent at the same degree of curvature as the front, perhaps for a full whistling sound (as in a typical ocarina)? It is possible the protruding back also references the squatting form of the birthing woman and/or kyphosis, - modeled
 Buttocks: abstract - modeled
 Tail: none -
 Legs: bent back under the torso in the pose of parturition - modeled clay coils
 Leg Decoration: none extant -
 Feet: abstract - modeled
 Accoutrements: none -
 Other: blow or musical note hole at the rear underside, perhaps referencing the anus?cutout



Photography by Jeff Wells, included with permission of the Denver Art Museum

266. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

11.4 x 22.9 x 19.7

DAM1993.969 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: Purchased 1991-01 (Jan) from Russell B. Hicken

Brief Description: Tripod Bowl in the Form of a Woman Birthing and/or a Survivor of Osteomalacia

Gender: Female

Age: Adult (Undetermined)

Animal: Human-Feline?

Head/Hair/Headwear: hair swept back, painted black, and (presumably) flowing down the back of the head and also painted black (need to see in person again) - modeled and painted

Face Decoration: none -

Eyes: oval, appliqué oval-shaped clay pellets with slits for irises and pupils - appliqué and incised or grooved

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, wide, rounded - appliqué and modeled

Mouth: wide, thick, pursed, and painted red - appliqué and painted

Ears: obscured by hair and earspools -

Ear Adornment: earspools, round and painted red - appliqué, modeled, and painted

Neck: short - implied by join of head to vessel body

Necklace: none -

Chest/Breasts: protruding? -- exhibiting a central protrusion with two curving sides, a diagnostic trait of osteomalacia (rickets); this protrusion is formed by one appliqué strip painted black (perhaps this is the Galo Polychrome version of an osteomalacia survivor, in - appliqué and painted

Chest/Breasts Adornment: none -

Belly: everted navel at center encircled by a black-painted line - modeled and painted
 Hips: not too wide and not too narrow - modeled
 Pubic Region: prominent female genitalia - modeled labia with cutout vaginal opening
 Arms: p.r. bent at the elbow and resting on side of body with forearm on chest; p.l. bent at the elbow with forearm upraised to hold up head -- this arm is one of the tripod legs of the vessel. - appliqué and modeled
 Arm Decoration: none -
 Hands: p.r. on chest, abstract, and painted red; p.l. under chin, abstract, and painted red - modeled and painted
 Back: black-painted appliqué strip running along back and ending in a loop at sphincter? the spine? a tail? - modeled with appliqué and paint
 Buttocks: see Back -
 Tail: see Back -
 Legs: p.r. bent at knee and flush with vessel rim; p.l. bent at knee with calf parallel to the thigh and foot resting under p.l. buttock - appliqué and modeled
 Leg Decoration: none -
 Feet: abstract - appliqué and modeled
 Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

267. Female Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

20 x 9.5 diam.

DAM2005.083 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Bowl in the Form of a Birthing(?) Woman

Gender: Female

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back but not flowing down the back of the head because there is a firing slit there instead (because the head is a separate appliqué piece on the side of the vessel) - modeled and painted black

Face Decoration: red horizontal swaths on each cheek - painted

Eyes: almond, bulging - modeled and painted black for irises and pupils with black outline for oval shape

Eye Brows: none -

Eye Lashes: none -

Nose: upturned and round with nostrils visible - modeled

Mouth: wide, thick, slightly agape, and painted red - modeled and painted

Ears: curved (human); only p.r. visible because p.l. is obscured by the figure's hand - modeled and painted black

Ear Adornment: earspool, round with cutout center and painted red (only p.r.) - modeled and painted

Neck: short - modeled
 Necklace: black curving line encircling neck/head-body join - painted
 Chest/Breasts: protruding breasts with erect nipples - modeled
 Chest/Breasts Adornment: Amerindian crosses -- each breast is painted with a black line encircling its base, and inside this circle within each quadrant is a black-painted right angle; these act as the arms of a simple Amerindian cross in double outline. - painted
 Belly: pregnant with everted navel - modeled
 Hips: abstract, obscured by vessel form - modeled
 Pubic Region: prominent genitalia with red paint highlighting the labia and vaginal opening; red paint also runs along the edges of the pubic triangle, suggesting a *tanga* (although the genitalia are visible) - modeled and painted
 Arms: p.r. is bent at the elbow and rests under the p.r. breast; p.l. is bent at the elbow and upraised to hold up the head, serving as a tripod leg. - modeled
 Arm Decoration: serpentine strands -- black rectilinear lines form a series of diamonds with dots in each center; these can be interpreted as twisted strands, rattlesnake diamond patterns, and saurian scutes. Below these are two horizontal bands at the wrists. (Need to see in person again to confirm p.l. arm decoration more precisely.) - painted black
 Hands: p.r. on belly with three(?) digits visible; p.l. on p.l. side of head with three(?) digits visible (obscuring ear) - modeled
 Back: rounded due to vessel shape, decorated with black and red paint depicting two divided stepped mountains on either side of a red swath outlined in black - modeled and painted
 Buttocks: abstract, implied by vessel form - modeled
 Tail: third tripod leg - modeled
 Legs: bent at knees with p.r. calf turned up under the thigh(?) and p.l. calf turned inward toward the pubic region. Also, the p.l. leg serves as a tripod leg. - modeled
 Leg Decoration: black vertical lines which meet horizontal black bands at the ankles. The decorative painting on this piece is somewhat crude, making clear description of the motifs difficult. - painted
 Feet: abstract, painted red - modeled and painted
 Accoutrements: none -



Photography by Laura Wingfield, included with permission of the Museo Nacional de Costa Rica

268. Large Male Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and dark red and black pigments

MNCR# -

Brief Description: Large Vessel in the Form of a Squatting Kyphotic Man

Comments: This large vessel is unique, with its closest match a Rosales male kyphotic effigy vessel (cat. no. 33), dating perhaps as many as 1300 years earlier or perhaps only few hundred years prior. The figure represented here does not wear a jade celt on his forehead nor does he hold his phallus, but he is likewise a very large effigy vessel of a kyphotic man with prominent, clearly modeled genitalia.

Gender: Male

Age: Mature Adult

Animal: Human

Head/Hair/Headwear: hair swept back? skullcap? A modeled layer runs from the top of the forehead down the back of the head and is painted in alternating vertical stripes of dark red, gold, and black, either suggesting a fabric cloth or hat or a shaved head. - modeled and painted

Face Decoration: black swath of paint across the eyes and running down to the jawline on each side, perhaps representative of a mask or the markings of a bird such as an osprey? - painted

Eyes: almond, vacuous - appliqué almond-shaped clay pellets painted black, with appliqué strips above and below in an almond shape, painted black

Eye Brows: none -

Eye Lashes: none -

Nose: narrow, triangular, with modeled nostrils - modeled and painted black across top half (see Face Decoration)

Mouth: wide, thin, slightly agape - modeled

Ears: curved, protruding from the head (human) - appliqué and modeled

Ear Adornment: earspools with cutout holes at center - modeled and cutout

Neck: short - modeled

Necklace: black curving line (need to see outside of case to know if continues to back) - painted

Chest/Breasts: bulging slightly (following vessel form) - modeled

Chest/Breasts Adornment: modeled and grooved red and black stripes running from armpit to armpit at diagonals - modeled, incised(?), and painted

Belly: bulging slightly with appliqué navel (a ring with slight recession at center; the ring is painted black) - modeled, appliqué, and painted

Hips: narrowing - modeled

Pubic Region: prominent male genitalia of erect phallus with glans painted red - modeled and painted

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching for the thighs - modeled

Arm Decoration: two red horizontal stripes, outlined in black, and a black-painted wristband on each arm - painted

Hands: on thighs with four(?) digits visible on each and painted red - modeled and painted

Back: (need to see outside of case) -

Buttocks: (need to see outside of case) -

Tail: (need to see outside of case) -

Legs: seated with knees raised in the air and the lower legs bent back toward the pubic region - modeled

Leg Decoration: red paint predominates with a yellow block outlined in black on the thigh and knee of each leg - painted

Feet: pointing downward, abstract dark red - modeled and painted

Accoutrements: none -

Other: The figure's torso, back, and buttocks are the vessel body, while his head, arms, legs, feet, and phallus are large appliqués.

269. Female Effigy Whistle?

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and dark red and black pigments

13.3 x 9.5 x 7.3

AMS-N-1143 - Collection of Arthur M. Sackler

This piece is published in Clifford 1985: 105, cat. no. 28.

Provenance/Collection Information: prior to 1984 in AMS collection

Brief Description: Pendant Whistle(?) in the Form of a Kneeling Woman

Comments: This figure is unusual in the Galo corpus in that it depicts a female figure kneeling. That body pose seems reserved for older males (see cat. nos. 270, 271). Also, her cream base slip may also suggest she was manufactured in Nicaragua as opposed to Costa Rica (this differentiation between base slip colors with cream for Nicaragua and salmon for Costa Rica has been established for the Later Periods, but with further research it may be proved that this distinction also holds for earlier dates).

Gender: Female

Age: Adult (undetermined)

Animal: Human

Head/Hair/Headwear: asymmetrical headdress or hairdo? -- half a hat? p.r. half of head appears to be painted with burnished red slip, while the p.l. side seems to have a modeled, elevated "hat" half with base cream burnished slip patterned with black stripes running from front to back? headdress or hairdo? -- appliqué ridge with regular incised vertical hatch lines across forehead; on crown of head there is a flat strip from front to back which divides the two sections of the hat. "Lopsided" or asymmetrical hats or hairdos are rare in Nicoyan art: see also cat. nos. 60, 85, 97, 98, 104, 189, 191, 216, Snarskis 1981b: pg. 189, cat. no. 68, Stone 1977: pg. 52, fig. 57; Stone 1977: pg. 93, fig. 138. - modeled and painted

Face Decoration: black face paint running symmetrically from the forehead down across the eyebrows, over the bridge of the nose, halfway under the eyes, around the mouth, and under the chin halfway across each side of the lower jaw - painted

Eyes: half-moon, bulging - modeled and painted black for irises and pupils

Eye Brows: thin - modeled and overpainted black

Eye Lashes: none -

Nose: wide, rounded with flaring nostrils - appliqué and painted black along the bridge, around the sides, and under (and in?) the nostrils

Mouth: wide, thick, and slightly agape - modeled and painted red

Ears: obscured by earspools - appliqué and modeled

Ear Adornment: earspools, round and large with holes at centers - appliqué and modeled and painted with burnished red slip

Neck: short - modeled

Necklace: none -

Chest/Breasts: protruding breasts high on the chest and medium-sized - appliqué and painted with burnished dark red slip

Chest/Breasts Adornment: rectilinear body decoration consisting of a square painted with burnished dark red slip running across the breasts, down the sides of the chest/belly, and across the lower abdomen, leaving a rectangle of the base cream slip exposed as well as the round opening for the navel/whistle hole - painted

Belly: flat - modeled

Hips: wide - modeled

Pubic Region: prominent female genitalia - modeled

Arms: hanging down at sides with shoulders jutting out - modeled

Arm Decoration: black zigzag over a horizontal line on each upper arm (somewhat reminiscent of stamp DAM1995.882 but not as elaborate as the stamp pattern) - painted

Hands: implied by red paint at joins of arms to thighs - painted

Back: ? (need to see in person) -

Buttocks: ? (need to see in person) -

Tail: ? (need to see in person) -

Legs: kneeling with p.r. bent at the knee with foot on the ground, while p.l. is also bent at the knee but the

leg rests on the calf - modeled

Leg Decoration: large black ovals painted from the upper thighs down below the kneecaps - painted

Feet: abstract and like hands designated by red paint? (need to see in person) - modeled and painted?

Accoutrements: none -



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270. Male Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and dark red and black pigments

26.7 x 23 x 17

DAM1995.682 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: entered the Mayer Collection on 1989-05-16, purchased from Sotheby's #67

Brief Description: Vessel in the Form of a Kneeling Man

Comments: See cat. no. 271 for a much more refined version of this figure, which may be a copy of 271. A thermoluminescence test and/or compositional paste analysis is needed for this piece to determine date and locale of manufacture and authenticity.

Gender: Male

Age: Elderly Adult

Animal: Human

Head/Hair/Headwear: hair swept forward at middle of forehead with ridges to depict wrap knot? These modeled ridges are painted black, while the indentations possibly were painted with different colors, as in the knot on the headwrap of cat. no. 271. - modeled and painted black

Face Decoration: black-painted line with outward-pointing, rounded emanations which outlines the general contours of the face; inside this outline are large, black-painted swaths arching over the eyes, covering the nose (except its underside), and running from under the e - painted and modeled

Eyes: almond, vacuous - modeled almond-shaped ridges painted black for irises and pupils, surrounded by appliqué(?) black-painted strips above and below in an almond shape; the scleras are left the cream base slip for the "whites" of the eyes.

Eye Brows: thin -- suggested by slightly modeled ridge where the black solid face paint begins? - modeled
Eye Lashes: none -
Nose: triangular, narrow, pointed - modeled
Mouth: thin, narrow, pursed, and painted red - appliqué, modeled, and painted
Ears: angular, medium-sized, and painted black with red at lobes (for earpools?) - appliqué, modeled, and painted
Ear Adornment: earpools? -- red paint in a roughly circular formation on lobes? - painted
Neck: short - implied by space under chin?
Necklace: modeled - possibly the two red-painted crocodilian figures on either side of the chest depict jade or greenstone tubular pendants in the shape of crocodilians. Also, the central design could depict a gold disc-shaped pectoral -- this design consists of two concentric
Chest/Breasts: barrel-shaped - modeled
Chest/Breasts Adornment: see Necklace -
Belly: see Chest/Breasts -
Hips: narrowing - modeled
Pubic Region: prominent male genitalia - appliqué and modeled
Arms: bent at the elbows with shoulders jutting out - modeled
Arm Decoration: black paint as background for red-painted designs similar to those of the chest? (need to see in person again) - painted
Hands: on knees with five digits visible on each (and possibly six on the p.l. hand) - modeled
Back: barrel-shaped - modeled
Buttocks: abstract - modeled
Tail: none -
Legs: kneeling -- p.r. bent at knee with calf under thigh and foot under buttock area; o.l. bent at knee with calf upright and holding up leg - modeled
Leg Decoration: black paint with rounded emanations overall except at knees where two concentric circle shapes were left visible on the cream base slip - painted
Feet: see Legs - modeled
Accoutrements: none -

271. Male Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and dark red, red, and black pigments

24.5 x 22.5

MNCR14505 -

This piece is published in Abel-Vidor et al. 1981: cover image, cat. no. 83.

Brief Description: Vessel in the Form of a Kneeling Man

Comments: This exquisite male effigy vessel was the cover of the groundbreaking exhibition of Costa Rican Art Between Continents/Between Seas. It has also been the focus of some of John Hoopes' research on trade during the Florescent Period, as it seems to depict a gold disc and jade crocodilian-shaman pendants on the chest, suggesting a confluence of materials from the south and north, respectively, in this land between the continents and between the seas, a optimal spot for such a merging of media, technologies, and ideas, although the chest paint in red could have been intended by the artist to represent a roller stamp pattern (see cat. no. 337 for a possible matching stamp). Hoopes also has aptly noted that the figure is a wizened old man with marked wrinkles on his cheeks and forehead (personal communication, 2004; also noted in Abel-Vidor et al. 1981: cover image), yet his developed muscles and difficult pose suggest youthful vigor -- as his land is in between, so too is his age and body. His pose of one knee down and one knee up further puts him in between states, as he moves from squatting in a beginning meditation pose to standing as a fully entranced and transformed shaman. His shaman's attributes abound: fancy headwrap; large earpools; elaborate body paint on the face, arms, legs, back, and buttocks; gold discs(?) at

the key power points of shoulders, belly, buttocks, and knees; jade spirit tubes (or body paint?) in the form of powerful crocodilian supernaturals; jade ceremonial axe pendant high on the chest(?), and a vision of himself fully transformed, painted on the back of his head. This powerful effigy vessel probably once contained a potent potion for such a shaman, but at present we are not privy to the original contents, as the piece was looted by Costa Rican *huaqueros* (grave robbers) and is now housed in the storeroom of the National Museum of Costa Rica, awaiting further analysis. See **Ch. 5 Hairstyles and Headwear and Jewelry** for more discussion of this piece.

Gender: Male

Age: Elderly Adult

Animal: Human-Saurian

Head/Hair/Headwear: hair swept forward? skullcap? headwrap? -- The rim of the vessel is painted red and black over the base tan slip and modeled with a slight lip all the way around except at the center of the effigy's forehead, where the lip protrudes and seems to represent a large twist of woven fabric hanging over the arching wrinkle on the forehead. - modeled

Face Decoration: crocodilian scutes -- Black lines run over the eyes, across the temples, and diagonally down the cheeks (accentuating age lines). The outermost of these lines emanate rounded black "bumps," likely symbolic of crocodilian scutes. A thick, dark red line enc - painted

Eyes: almond, vacuous - appliqué and modeled half-moon-shaped clay pellets painted black at center for irises and pupils and left in the base tan slip elsewhere for scleras. The lids of each eye are formed from an appliqué and modeled reverse half-moon for the upper lid and a th

Eye Brows: arched - modeled and painted black

Eye Lashes: black lines along lid edges? - painted

Nose: narrow, triangular with cutout nostrils visible on underside - appliqué and modeled

Mouth: narrow, thin, slightly agape, and painted red - modeled and painted

Ears: curved, large, pressed to the head (human) - appliqué, modeled, and painted black

Ear Adornment: earspools with cutout holes at center - appliqué, modeled, and painted in base salmon-orange-tan slip

Neck: medium - modeled

Necklace: jade ceremonial axe pendant? and a gold disc pendant? -- At the neck the artist modeled a vertical rectangular bar hanging at center; this placement is akin to that of the decoration Rosales effigies of the Early Period wore and which have been identified - modeled and painted

Chest/Breasts: flat chest with two small protruding nipples high on the chest and spaced apart. These nipples are painted dark red with a tan base slip circle around the base and possible a dot of tan at the tip of the nipple. They also double as the eyes of the outward - appliqué, modeled, and painted

Chest/Breasts Adornment: The chest is covered in paint likely representing body paint and possibly two jade pendants in the shape of crocodilian supernaturals. The majority of paint is black, while the two crocodilian designs are dark red with black outlining and some tan base slip left to highlight the creatures' features. There appear to be firing holes at each armpit as well. See also Necklace.... - painted

Belly: flat with everted navel (?) -- the "gold disc" at center could double as a power point for the figure and as an everted navel; perhaps this elderly male shaman wanted to take on the procreative powers of a pregnant female and wore a gold disc with a repre - modeled

Hips: not too wide and not too narrow - modeled

Pubic Region: prominent male genitalia of appliqué phallus and testicles - appliqué and modeled

Arms: bent slightly at the elbows with shoulders jutting out and forearms reaching to the thighs - modeled

Arm Decoration: crocodilians(?) painted in dark red with black outlining and some tan slip left to highlight the designs (as on the chest) (need to see in person again to confirm this) - painted

Hands: on thighs with five(?) digits visible on each and painted red - modeled

Back: sloped slightly outward towards the buttocks and covered in dark red and black body paint depicting interlocking knots, akin to body stamp BCCR-c83 but even more complex than that four-corned knot or guilloche - modeled and painted

Buttocks: rounded with incised gluteal cleft and decorated with modeled concentric circles on each cheek surrounded by black curving lines with rounded black emanations (scutes?) - modeled and painted

Tail: none -

Legs: kneeling -- p.r. bent at the knee and kneeling; p.l. bent at the knee and moving from kneeling to

squatting and eventually to standing - modeled

Leg Decoration: crocodilians from the chest continue to cover the thighs (likewise painted in dark red and black); the knees are decorated with modeled concentric circles; the lower legs are decorated with black curving lines and rounded emanations (scutes?). - painted and modeled

Feet: p.r. tucked under leg and p.l. supports leg as it starts to stand up, both are painted dark red and five toes are visible on the p.l. (--I need to see the piece in person again to note if toes of p.r. are delineated on the underside.) - modeled and painted

Accoutrements: none -

272. Human Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and dark red, red, and black pigments

MRG# -

This piece is published in Guerrero Miranda and Solís Del Vecchio 1997: ill. 2c.

Brief Description: Effigy in the Form of a Kneeling Human

Comments: This piece is exceptional for its level of detail of body decoration. The figure appears to be most comparable to cat. no. 271 in its one-leg-up, one-leg-down kneeling pose, its elaborate headdress (only partially visible on cat. no. 271 but here fully executed), its "gold discs" at the power points of the body (Jane Day, DAM archives) and its dark coloring over most of the surface of the body.

Gender: Male?

Animal: Human

Head/Hair/Headwear: abstract -- skullcap? headwrap? This figure's elaborate headdress may help shed light on the cursory renditions in lower status effigies. The headdress appears to be a tightly fitted skullcap with a brim, and raised element at the center of the forehead which continues from the front of the head to the back across the crown. The red and black painted decoration on the headdress consists of chevrons (on the brim), zigzags (on either side), and rectilinear serpentine strands (conjoined diamonds in the central swath). - modeled and painted

Back: sloped slightly toward the buttocks. The shoulder blades appear to project outward at back (modeled and not painted black). At the center of the back is a rounded disc, attached to a cord which runs around the neck; the outer edge of the disc and the cord - modeled and painted with appliqué

Buttocks: rounded and painted black all over but for two horizontal stripes left in the salmon-tan-orange base slip color - modeled and painted



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273. Human Effigy Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished cream slip and black and red pigments

5.7 x 9.5 x 12.1

DAM1993.832 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Vessel in the Form of a Circular Tube with a Human-Headed Spout

Comments: This form in ceramic is found in Late Formative Mesoamerica at the site of Kaminaljuyu and is likely a reference to Formative Mesoamerican ceramic and stone depictions of acrobatic shamans. Carolyn Tate illustrated a sequence of these acrobatic shamans from a realistic, ceramic, three-dimensional version through several variations in low relief on stone altars, ending with the most abstract version, carved both frontally and in profile with the figure's body as a complete circle from chin to top of head (Fields and Reents-Budet 2005: 110, cat. no. 12; Tate 1995/6: 62-63). The Kaminaljuyu and Nicoyan ceramicists both chose to sculpt the figure's body as a circular tube, coiled with each end meeting under the figure's head. The designs on the body match those of stamp cat. no. 287, a rectilinear, abstract version of the serpentine strands motif and likely also a reference to the markings of the Neotropical rattlesnake (*Crotalus durissus*), an appropriate associated animal for a person able to coil him- or herself. This patterning associated with a human in transformation is seen later in Nicoyan effigies in the Jicote Polychrome style, made after the Mexican migrations into the region but still clearly Nicoyan. These effigies portray women transforming into felines feet first, but at their backs they carry baskets depicting the Neotropical rattlesnake. See also cat. no. 183 for a comparable piece.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Snake-Human

Head/Hair/Headwear: abstract -- crowned hat with brim fitted to head? The crown here opens at top as the vessel spout; from the crown down and over the brim to its edge are painted upside-down black triangles. See cat. no. 183 for similar headwear patterning. - modeled and painted

Face Decoration: none -

Eyes: oval, bulging - appliqué oval clay pellets painted black

Eye Brows: none -

Eye Lashes: none -

Nose: triangular, narrow - appliqué

Mouth: wide, thick, and pursed - appliqué

Ears: curved, large (human) - appliqué

Ear Adornment: earspools? -- small appliqué at front of ear jewelry? - appliqué

Neck: short - modeled

Necklace: none -

Chest/Breasts: abstract - modeled

Chest/Breasts Adornment: serpentine strands -- the entire body is decorated with two parallel red-painted lines at top and bottom, framing a series of conjoined concentric diamonds with the center one solid and each black except the outer, fourth one in each set; the repeating pattern ends at the sides of the face with two parallel red-painted vertical lines and a series of three rectangles abutting each other and descending in size towards the chin. - painted

Belly: abstract - modeled

Hips: none -

Pubic Region: none -

Arms: none -

Arm Decoration: n/a -

Hands: none -

Back: see Chests/Breasts -

Buttocks: none -

Tail: none -

Legs: none -
Leg Decoration: n/a -
Feet: none -
Accoutrements: none -



Photography by Kevin Hester, included with permission of the Denver Art Museum

274. Tripod Cylinder Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome - Handmade earthenware with burnished cream slip and dark red, red, and black pigments

27.9 x 15.6 diam.

DAM1995.687 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Cylinder Vessel Depicting a Double-Headed Crocodilian-Human? (on each side)

Comments: María Eugenia Bozzoli de Wille discusses a two-headed figure in the stories of the Talamanca Chibchan peoples (see Ch. 3 Dark Shaman). Perhaps this ancient Nicoyan vessel depicts such a figure.

Gender: Gender-Ambiguous

Age: Adult (undetermined)

Animal: Human-Saurian?

Head/Hair/Headwear: trilobed hat? skullcap? -- This depiction appears to be a two-dimensional version of hats such as those worn by the three-dimensional female effigies cat. nos. 179, 212, 234, 235, 248, 250, 251, and 253 and possibly also the Guinea Incised and Marbella Zoned Punctate figures with skullcaps. The slightly higher middle section on this two-dimensional version could depict the elevated middle section of some of the three-dimensional versions referenced above. Here the hat is known through an elongated horizontal oval divided into three sections with the two ends painted red, the central section a red vertical rectangle outlined in black flanked by a vertical black line with outward-pointing hatch lines; the cream base slip is visible on the far sides and in the central panel as background to the black lines with emanations. - painted

Face Decoration: none -

Eyes: round, glaring with pendant iris - painted

Eye Brows: none -
Eye Lashes: none -
Nose: none -
Mouth: two mouths/snouts with teeth emerging from lower jaw, formed by black lines for outline of both heads and for teeth - painted
Ears: none -
Ear Adornment: none -
Neck: none -
Necklace: none -
Chest/Breasts: flat? visible as negative space of base cream slip created by outline of chest remaining at edges of black background - painted
Chest/Breasts Adornment: on the p.r. side of the chest is a set of black parallel vertical lines filled with dark red which runs down to the armpit and turns to the p.r. and then down again to the waist, across the waist, turning upward and back to the p.r., up, to the p.l. at the armpit, and then up to the shoulder/head. This patterning could represent body painting or a necklace or merely body movement. - painted
Belly: see Chest/Breasts -
Hips: narrow - negative space of cream base slip revealed by outline of black background
Pubic Region: abstract - implied by space between legs but not clearly delineated
Arms: bent at the elbows and outstretched to side - evident through negative space created by black background outlining arm shapes on cream base slip
Arm Decoration: none -
Hands: curved as if clawed like similar Panamanian Macaracas-style figures (for example, see Labbe 1995: 41, fig. 39, *ibid.*: 54, fig. 56); the hands here are formed in the negative space revealed on the cream base slip by the outlines of the surrounding black background - negative space (hand forms) and painted (digits)
Back: not visible -
Buttocks: not visible -
Tail: none -
Legs: standing with knees facing outward - painted parallel black lines with red infill
Leg Decoration: none other than red paint - painted
Feet: pointing outward and downward simultaneously(?) with feet appearing to point outward while the five toes point downward -- is this a Nicoyan version of the Panamanian figures? - painted
Accoutrements: none -

275. Bowl

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome - Handmade earthenware with burnished salmon slip and dark red, red, and black pigments

INS2947 -

This piece is published in Soto Méndez 2002: 32.

Brief Description: Bowl Depicting a Double-Headed Feline? (on each side?)

Comments: The high sheen of this piece could indicate it was painted with *terra sigillata* slip instead of slipped and then burnished. I would need to examine the piece in person to look for burnish marks to know for certain, but *terra sigillata* slips were used by some Galo Polychrome artists. Also, I need to see this piece in person to know if the exact same pattern was painted on the reverse side; likely the image is similar but not identical (see cat. no. 274).

Gender: Gender-Ambiguous

Age: Unknown

Animal: Human-Feline?

Head/Hair/Headwear: Double-mouthed head with one central eye in profile, which can be perceived as the

profile eye of either mouth; it is formed by one black circle enclosed in a red circle. Two round, cat-like ears, formed in negative space by black background paint, sit atop the head above the one eye. Both mouths project out horizontally with rectilinear upper and lower lips outlined in black and three black ovals "floating" between the lips, suggesting teeth. The edges of the viewer's left lips are painted dark red, and out of the v.l. mouth emanates a curving "spew" of red (two parallel red lines in a "C" shape on the salmon base slip). The lips of the v.r. mouth are not identical to each other or those of the v.l. mouth: the lower lip of the v.r. mouth does not end where the upper lip ends; instead it curls up above the upper lip and back on top of the upper lip, possibly suggesting a curled nose. - painted

Face Decoration: none -

Eyes: round, bulging - painted

Eye Brows: none -

Eye Lashes: none -

Nose: curled? (see Head Shape...) - painted

Mouth: see Head Shape... - painted

Ears: see Head Shape... - painted

Ear Adornment: none -

Neck: abstract - implied by join of head to body

Necklace: none -

Chest/Breasts: abstract - implied by profile body form in negative space on salmon base slip, as outlined with black background paint (see Arms and Back)

Chest/Breasts Adornment: none -

Belly: protruding yet abstract - implied in negative space on salmon base slip

Hips: abstract - implied in profile form of body

Pubic Region: not visible -

Arms: p.r. arm visible in profile coming from the chest area pointing downward until the elbow bends to lift the upper arm up to the v.r. mouth - implied by profile body form in negative space on salmon base slip, as outlined with black background paint

Arm Decoration: none other than salmon slip - implied in negative space

Hands: v.r. hand touches the lower lip of the v.r. mouth with four digits visible - implied in negative space on salmon base slip, as outlined with black background paint

Back: protruding (as if the human-feline is in a pouncing position) - implied in negative space of profile form

Buttocks: abstract - implied in negative space of profile form

Tail: long and curling at the end, extending from buttocks region back to v.l. and reaching to the bowl rim design - implied in negative space of salmon base slip, as formed by black background paint

Legs: not visible -

Leg Decoration: -

Feet: not visible -

Accoutrements: -



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276. Pteropine Tripod Vessel

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome - Handmade earthenware with burnished salmon slip and dark red, red, and black pigments

31.8 x 34.3 x 40.6

DAM1995.451 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Rattling(?) Tripod Vessel in the Form of a Human Transforming into a Bat and/or Birthing?

Comments: This piece is very like cat. nos. 186 and 190. Similarly, the Nicoyan artist for this piece chose to depict this human in transformation to a bat in the early stages of trance and transformation. The figure's face is still almost entirely human with only the grimacing mouth suggestive of the impending change. The body squats as if preparing for change, but it is gradual. The figures still wear their conical hats, believed to be typical of a politico-religious leader in the Chibchan world. These human-bats are all worked in the Galo Polychrome style, while the Guinea Incised, Tola Trichrome, Potosí Appliqué styles tend to show humans in transformation to bats as more bat than human. The primary difference between this example and the other two Galo ones here is that the "wings" are the Xs in panels on the sides of the vessel behind the human arms, whereas in the other two examples the Xs for the wings are depicted inside the human arms. The mat or weave pattern on the chest and belly of this figural vessel also could denote clothing, again making the piece more human than bat. The squatting pose and grimacing face may also reference parturition, connecting the idea of rebirth in the spirit world into one's alterego to human birth. This figure also is unique in that it wears two pairs of earspools, a style of body adornment only seen on what are likely representations of "queens" or shamaness-chieftains -- see cat. nos. 219, 261, 263, and 264.

Gender: Gender-Ambiguous

Age: Adult (Undetermined)

Animal: Human-Bat

Head/Hair/Headwear: conical hat-small cone with raised bumps running from front to back and side to side, creating quadrants of the hat (similar to cat. nos. 186 and 190) - modeled with appliqué

Face Decoration: three black-painted lines encircling the face with the innermost one emanating hatch lines inward towards the facial features - painted

Eyes: oval, vacuous - appliqué oval-shaped clay pellets painted black for irises and pupils with appliqué strip over (as eyebrow?)

Eye Brows: see Eye Formation... -

Eye Lashes: none -

Nose: triangular, narrow, rounded - appliqué and modeled

Mouth: wide, thick, and open showing a mouth full of teeth - appliqué with cutouts (for spaces between teeth)

Ears: curved, large (human) - appliqué and modeled

Ear Adornment: earspools (two pairs), round with holes at centers; there appears to be a pair in the lobes and another in the tops of the ears -- see DAM1993.847, DAM2005.087, M1852, and NMAI194984 for other effigies with double piercing. - appliqué, modeled, and cutout

Neck: short - implied by join of head to vessel body

Necklace: black curving line encircling neck/head-body join - painted

Chest/Breasts: abstract, following vessel form - modeled

Chest/Breasts Adornment: mat pattern inside a large semi-oval shape, formed by a black line running from the insides of each arm down and curving inward under belly to meet together to form the semicircle, which is filled inside with black diagonals going both directions - painted

Belly: see Chest/Breasts -

Hips: wide - modeled

Pubic Region: abstract - modeled

Arms: hanging down at sides and painted black - appliqué and painted

Arm Decoration: painted black - painted

Hands: hanging down at sides with five(?) digits visible on each and painted black - appliqué, modeled, and

painted

Back: (need to see in person again) -

Buttocks: (need to see in person again) -

Tail: third tripod support, conical in shape (need to see in person again) -

Legs: squatting with knees bent slightly; the human legs double as the front two legs of the tripod and are conical with firing holes which help emit sounds of rattles inside legs - modeled with cutouts (for firing holes)

Leg Decoration: power joints -- modeled ridge at knee area, painted black, and black line on inner leg from knee ridge to feet (and possibly on other side of each leg as well, but I need to see in person again) - modeled and painted

Feet: abstract - modeled

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

277. Feline Effigy

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome, Figura Variety - Handmade earthenware with burnished salmon slip and black and red pigments

12.1 x 7.6 x 9.5

DAM1993.831 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Effigy of a Human Transforming into a Feline

Comments: See **Ch. 5 Galo Polychrome** for a discussion of this piece.

Gender: Gender-Ambiguous

Age: Unknown

Animal: Feline-Human

Head/Hair/Headwear: basketry crown? Here the section of the headdress rising up like a cylinder is slipped red and concave at top, while the brim is painted with black horizontal lines at top and bottom, which frame horizontal panels of alternating salmon and red divided by pairs of vertical black lines. Another black horizontal line under the brim runs from ear to ear and suggests a hairline. Again, the somewhat cursory formation of this hat, like others in Florescent Period styles, makes an exact designation of hat type difficult, but it is likely that Florescent Period artists intended this headgear to be a depiction of a basketry crown resting on hair, as seen in the modern images of a Bribri king and an Emberá queen (see Background Chapter). See also cat. nos. 211, 233, and 244. - modeled and painted

Face Decoration: three black vertical lines on each side of the face running from the forehead down to the eyes; two vertical lines running from the forehead to the bridge of the nose; black paint over the entire nose

except inside the nostrils; set of two black nested re - painted
 Eyes: almond, large, vacuous - modeled with large irises and pupils painted black inside almond-shaped frame incised and outlined with black paint; unslipped for scleras?
 Eye Brows: none -
 Eye Lashes: none -
 Nose: triangular, wide, rounded with nostrils visible - appliqué and cutout (for nostrils)
 Mouth: wide, thick, and pursed - modeled and painted red
 Ears: curved, round, and painted black - appliqué and painted
 Ear Adornment: none -
 Neck: short - implied by join of head to vessel body
 Necklace: black curving line encircling neck/head-body join - painted
 Chest/Breasts: abstract - modeled
 Chest/Breasts Adornment: serpentine strands -- the two intertwined strands run horizontally around the entire figure, and each consists of two solid red lines with a central line of salmon base slip between them and a single thin black line on either side of the pair (of red lines); above the serpentine strands the Nicoyan artist painted a thin black zigzag line which emphasizes the undulations of the serpentine strands. - painted
 Belly: abstract - implied by underside of figure
 Hips: not too wide and not too narrow - modeled
 Pubic Region: abstract - implied by underside of figure
 Arms: standing -- the human figure's arms have become feline forelegs - modeled
 Arm Decoration: black horizontal band around the arms/legs with emanating solid black rectangles pointing downward - painted
 Hands: facing downward -- the human figure's hands have become feline paws pointing downward and supporting the legs; they are painted with a small triangle of red to suggest claws - modeled and painted
 Back: back of hat has same design as front; serpentine strands continue along feline back as well. - painted
 Buttocks: rounded - modeled
 Tail: nub tail - modeled
 Legs: standing -- the human figure's legs have become the feline's hindlegs - modeled
 Leg Decoration: same as arm decoration - painted
 Feet: abstract - modeled
 Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

278. Tripod Bowl

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Florescent Period, 500-800 CE

Galo Polychrome - Handmade earthenware with burnished salmon slip and black and dark red pigments
 10.8 x 19.7 diam.

DAM1993.834 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Tripod Bowl with Mammiform Supports

Comments: While this piece is not in the form of an entire human figure, its supports are shaped as human female breasts with clearly delineated mamilla. The patterns on the breasts seem to match those of the breasts of many Galo Polychrome female effigies, with concentric triangles partitioned into quadrants with the nipple as the center of the quadripartite design (as in stamps cat. nos. 312 and 313). Also, the "body" of the vessel is decorated with the serpentine strands motif, as are many of the bodies of Florescent Period Nicoyan effigies (see stamp cat. no. 303). Under the "waist" of the vessel the Nicoyan artist painted concentric circles, perhaps suggesting the nested labia of female genitalia, often depicted under the waists of Nicoyan female figures. These concentric circles/vulva likely also suggest female breasts, taking us full circle to the supports discussed above.

Gender: Female

Age: Unknown

Animal: Human

Head/Hair/Headwear: none -

Face Decoration: none -

Eyes: none, n/a -

Eye Brows: none -

Eye Lashes: none -

Nose: none -

Mouth: vessel mouth is wide with everted lip - modeled

Ears: none -

Ear Adornment: none -

Neck: short and quickly modeled into the body or vessel walls - modeled

Necklace: scallops along vessel exterior rim, achieved through negative space with black-painted, upward-pointing triangles suggesting the scallop form in the base salmon slip surface - painted

Chest/Breasts: body of vessel could be considered the chest/breasts area, but it should be noted that the three vessel "feet" or supports are in the form of human female breasts - modeled

Chest/Breasts Adornment: serpentine strands -- running horizontally around the exterior of the vessel is a pair of rectilinear strands twisted together; each strand is a set of two parallel black lines, two parallel red lines, and two parallel black lines with the red lines varying in darkness from dark red to brighter red; above and below the strands the artist painted a black horizontal line to frame the motif and filled in the space between the line and the strands black to make the strands imagery emerge from the background of black; the interstices of the strands have been left the base salmon slip. - painted

Belly: see Chest/Breasts -

Hips: none -

Pubic Region: under the modeled ridge between the vessel wall and its base, the artist painted concentric circles, perhaps indicative of female genitalia and/or reiterating the breasts modeled in the tripod supports - painted

Arms: none -

Arm Decoration: n/a -

Hands: none -

Back: none -

Buttocks: none -

Tail: none -

Legs: three supports each in the shape of a human female breast with erect nipple - modeled

Leg Decoration: black-painted line encircling the top of each leg where it meets the vessel base and doubling as the black circle often painted around the base of a human female breast on Galo figures; a thin black line encircles the nipple (also common in Galo female fi - painted

Feet: see Legs -

Accoutrements: none -



Photography by Jeff Wells, included with permission of the Denver Art Museum

279. Phallic Effigy Axe

Greater Nicoya, Costa Rica/Nicaragua, Chibchan?

Early Period V / Late Florescent Period, 700-800 CE

Unnamed type - Handmade earthenware with burnished light brown slip

8.9 x 2.9 x 16.5

DAM1993.846 - Gift of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Axe in the Form of a Phallus with Appliqué Testicles

Comments: This piece is in the form of a South American axe blade used for currency by the Florescent Period (see Stone 1977: 59, fig. 72). The Nicoyan artist combined this new form with that of a phallus, perhaps to signal fertility and growth associated commerce and wealth.

Gender: Male

Age: Unknown

Animal: Human

Flat and Roller Stamps



Photography by Jeff Wells, included with permission of the Denver Art Museum

280. Flat Stamp with Circles

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

5.4 x 4.8 diam.

DAM1993.634 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp with Four Circles inside a Circle with Emanating Triangles

281. Flat Stamp with Concentric Rounded Squares

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c34 -

This piece is published in Fernández Esquivel 2004: 19.

Brief Description: Flat Stamp with Four Pairs of Concentric Rounded Squares with Emanations

Comments: The overall quadripartite form of this stamp suggests the Amerindian cross, although it is not explicitly depicted.

282. Flat Stamp with Mat Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Period V / Florescent Period-Later Periods, 500-1000 CE
Unnamed type - Handmade earthenware
INS# -

This piece was on view at the Jade Museum in San José, Costa in 2004.

Brief Description: Flat Stamp with Mat Pattern



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

283. Roller Stamp with Flowing Liquid Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
5.1 x 2.4 diam.
MCCM1991.004.177 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with Eight Squiggle Lines (for rolled-out design) and a Solid Circle with Emanations (for flat end design)



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

284. Flat Stamp with Radiating Circles

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
4.4 x 3 diam.
MCCM1991.004.186 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flat Stamp with Three Concentric Circles with Triangular Emanations

Comments: Circles on roller stamps likely have multiple meanings, from the sun and the moon the stars to

feline spots to navels and wombs to eggs and breasts, all images associated with fertility and the cyclical nature of humanity and the universe.

285. Flat Stamp with Concentric Circles with Emanations

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c1276 -

This piece is published in Fernández Esquivel 2004: 27.

Brief Description: Flat Stamp(?) with Two Concentric Circles with Emanations Sprouting a Pair of Spirals at One End and a Pair of "Legs" at the Other End

Comments: This pattern is seen vertically on the faces of some Galo Polychrome female figures, while it is also painted horizontally on the buttocks of cat. no. 204, a Galo Polychrome standing female figure. Sigfrido Jiménez has suggested that the pattern is a crocodile when horizontal, which is probably an accurate reading, but it may also be read as a butterfly when vertical, an appropriate symbol for Galo female figures because Chibchan and South American tropical lowland forest women consider females to be active and beautiful like butterflies (Fernández Esquivel 2006). Another interpretation for the symbol might be that of a decapitated human with blood squirting from the neck (see cat. no. 333). It is also similar to the painted design around the navel of cat. no. 21, which has been likened to a pregnant woman by Rebecca Stone (personal communication 2009).

286. Flat Stamp with Abstract Frog

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c80 -

This piece is published in Fernández Esquivel 2004: 12.

Brief Description: Flat Stamp with Central Diamond Flanked by Double Spirals

Comments: This symbol, seen twice on the forehead of cat. no. 206, likely represents a frog or female in the pose of parturition or mating. In Costa Rican Chibchan cultures frogs and females were synonymous (see cat. no. 205 for more on frogs and females).

Animal: Frog



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

287. Roller Stamp with Saurian-Serpentine-Textile Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

3.5 x 3.2 diam.

DAM1993.867 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Central Diamonds Flanked by a Zigzag and Two Parallel Lines on Each Side

Comments: This intertwined pattern not only represents a highly geometricized version of serpentine strands but also the scutes of a crocodilian (see cat. no. 162 for a direct correlation of this design to crocodilians) and the markings of the Neotropical rattlesnake (*Crotalus durissus*). The same pattern in more curvilinear form is more often associated with felines with the interstices between the strands their spots. The strands can be twisted vines or twisted fibers of cotton, pita, agave, hair, etc. The Amerindian penchant for metaphors seems to have no limits, conceptually or visually.

Animal: Saurian

288. Roller Stamp with Amerindian Cross

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c207 -

This piece is published in Fernández Esquivel 2004: 12.

Brief Description: Roller Stamp with Central Circle inside a Diamond with Concave Sides and Swirls?

Comments: The central pattern is an Amerindian cross with circle inside, although the frame for the Amerindian cross is not as rectilinear as is usual for that motif. Although I cannot see the pattern in its entirety (need to see in person), I would guess that the other motifs are interlocking spirals (as in cat. nos. 316, 318-320).



Photography by Jeff Wells, included with permission of the Denver Art Museum

289. Roller Stamp with Undulating Zigzag Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.1 x 3.2 diam.

DAM1995.882 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Concentric Triangles

Comments: The pairs of nested triangles on either side of this stamp each become an undulating zigzag when the design is inked and rolled out onto the skin.



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

290. Roller Stamp with Flowing Liquid Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

2.2 x 3.5 diam.

MCCM1991.004.180 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with Two Squiggle Lines Flanked by a Straight Line on Each Side



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

291. Roller Stamp with Flowing Liquid Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4 x 2.9 diam.

MCCM1991.004.182 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with Three Squiggle Lines Flanked by a Straight Line with Emanating Triangles on Each Side

Comments: See cat. no. 292.



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

292. Roller Stamp with Flowing Liquid Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware
4.1 x 3.5 diam.
DAM1993.790 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Four Squiggle Lines Flanked by a Straight Line with Emanating Triangles on Each Side

See fig. 58 for a photograph of stamped patterns on a contemporary woman, made with plaster replicas of stamps in the Denver Art Museum collection, one of which is this roller stamp (cat. no. 292), and the other is cat. no. 298.



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

293. Roller Stamp with Crocodilian Scute Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

3.5 x 2.8 diam.

MCCM1991.004.178 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with Four Lines with Emanating Triangles

Animal: Saurian



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

294. Roller Stamp with Concentric Rounded Squares and Crocodilian Scute Pattern

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

8.6 x 3.8 diam.

MCCM1991.004.283 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with Concentric Rounded Squares Flanked by a Line with Emanating Triangles on Each Side and Three Straight Parallel Lines on One Side and Two Straight Parallel Lines on the Other Side (for rolled-out design) and an Amerindian Cross (for flat

Animal: Saurian



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

295. Roller Stamp with Coiled Serpents?

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

3.5 x 3.5 diam.

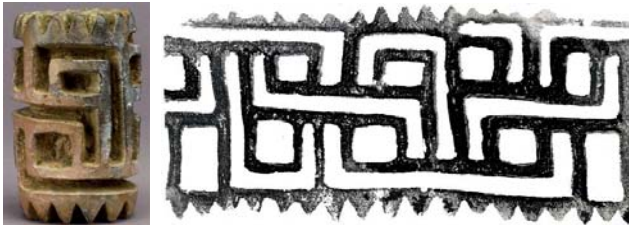
DAM1993.835 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Rectilinear Spirals Flanked by a Straight Line on Each Side

Comments: The circle with round opening at the end of each spiral appears to be an abstract snake eye. There is no hole running the length of this stamp; so it was used manually. On the surface of the piece, there are remains of plaster used to make a cast of the piece, which now resides in the Denver Art Museum.

Gender: Gender-Ambiguous

Animal: Snake?



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

296. Roller Stamp with Interlocking Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

7.9 x 4.7 diam.

DAM1995.685 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Rectilinear Spirals Flanked by a Line with Emanating Triangles on Each Side



Photography by Jeff Wells and drawing by Laura Wingfield, included with permission of the Denver Art Museum

297. Roller Stamp with Interlocking Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

- Stone?
3.3 x 3.5 diam.
DAM1995.883 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Stepped Spirals Flanked by a Straight Line on Each Side

Comments: There is not a hole through the length of this stamp for ease in rolling; it would have been rolled manually.



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

298. Roller Stamp with Interlocking Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

7.2 x 2.7 diam.

DAM1995.684 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Spirals Flanked by Triangles and a Straight Line on Each Side

Comments: There is not a hole through the length of this stamp for ease in rolling; it would have been rolled manually. On the surface of the piece, there are remains of plaster used to make a cast of the piece, which now resides in the Denver Art Museum.

See fig. 58 for a photograph of stamped patterns on a contemporary woman, made with plaster replicas of stamps in the Denver Art Museum collection, one of which is this roller stamp (cat. no. 298), and the other is cat. no. 292.



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

299. Roller Stamp with Interlocking Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

5.7 x 3.3 diam.

DAM1995.683 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with One Pair of Small Interlocking Spirals, Two Semicircles, and Five Straight Lines

Comments: Note that all parts of this pattern have emanating hatch marks, giving it more dynamism.



Photography by Jeff Wells, included with permission of the Denver Art Museum

300. Roller Stamp with Interlocking Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.4 x 2.5 diam.

DAM1995.884 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Spirals Flanked by a Straight Line with Emanating Triangles on Each Side

Comments: There is not a hole through the length of this stamp for ease in rolling; it would have been rolled manually. On the surface of the piece, there are remains of plaster presumably used to make a cast of the piece, although I did not find such a cast in the Denver Art Museum, while I did find others for DAM stamps.



Impression by BCCR staff, included with permission of Patricia Fernández Esquivel of the Gold Museum in San José, Costa Rica

301. Roller Stamp with Knot

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c# -

Brief Description: Roller Stamp with Knot with Two Loops Flanked by a Straight Line with Emanating Triangles on Each Side



Impression by BCCR staff, included with permission of Patricia Fernández Esquivel of the Gold Museum in San José, Costa Rica

302. Flat Stamp with Knot

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c83 -

This piece is published in Fernández Esquivel 2004: 11.

Brief Description: Flat Stamp with Knot with Four Loops inside a Circle with Emanating Triangles

303. Roller Stamp with Serpentine Strands

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c205 -

This piece is published in Fernández Esquivel 2004: 16.

Brief Description: Roller Stamp with Two Pairs of Four Undulating Lines with Emanating Triangles on Each Strand

304. Roller Stamp with Serpentine Strands

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

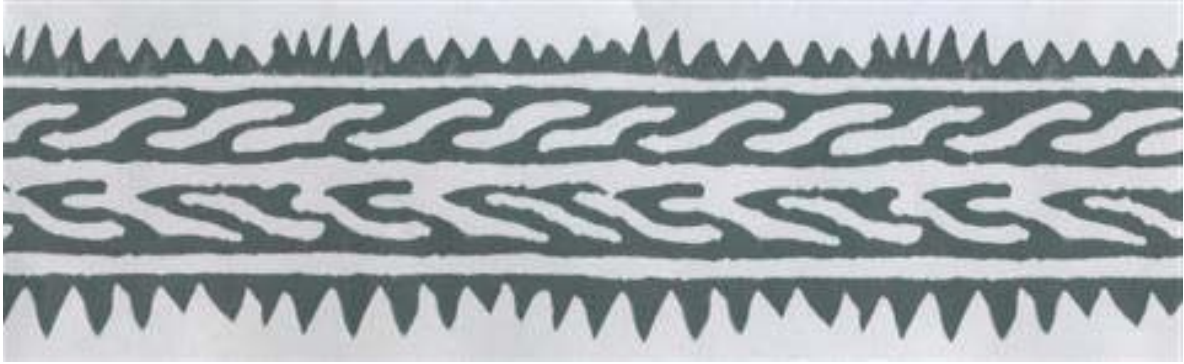
Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c204 -

This piece is published in Fernández Esquivel 2004: 5.

Brief Description: Roller Stamp with Two Squiggle Lines with Emanations Flanked by Two Pairs of Two Undulating Lines with Emanating Triangles on Each Strand



Impression by BCCR staff, included with permission of Patricia Fernández Esquivel of the Gold Museum in San José, Costa Rica

305. Roller Stamp with Serpentine Strands

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Unnamed type - Handmade earthenware
 BCCR-c13 -

Brief Description: Roller Stamp with Two Parallel Columns of Nested S-Shapes (Created through Negative Space) Flanked by a Straight Line with Emanating Triangles on Each Side



*Photography by Jeff Wells, included with permission of the Denver Art Museum
 Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

306. Flat Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Unnamed type - Handmade earthenware
 4.4 x 4.1 x 4.8
 DAM1993.660 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Cross with Equidistant Arms inside a Stepped Cross with Equidistant Arms



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

307. Roller Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, San Carlos Alajuela Province (per NMAI archives), Chibchan?
 Late Period IV-Early Period V / Florescent Period, 300-800 CE
 Unnamed type - Handmade earthenware

NMAI232603 - Purchased from Evelyn De Goicoechea, 1963

Provenance/Collection Information: Prior to 1963

Brief Description: Roller Stamp with Stacked Crosses with Equidistant Arms



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

308. Flat Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.9 x 4.9 x 5.7

MCCM1991.004.181 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flat Stamp in the Form of a Cross with Equidistant Arms with Miniature Stepped Crosses with Equidistant Arms in Each Arm and at Center



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

309. Flat Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.4 x 6.4 diam.

DAM1993.507 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of an Amerindian Cross with Miniature Amerindian Crosses as the Ends of Each Arm



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

310. Flat Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

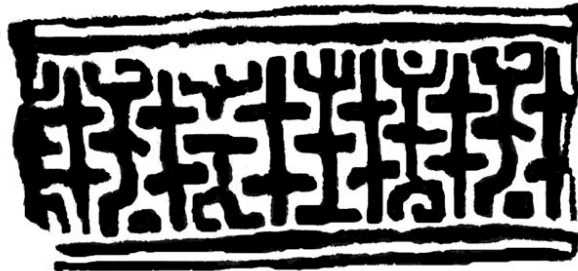
Unnamed type - Handmade earthenware

6 x 4.4 diam.

DAM1993.633 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Cross with Equidistant Arms with Miniature Crosses with Equidistant Arms as Each Arm of the Larger Cross

Comments: On the surface of the piece, there are remains of plaster used to make a cast of the piece, which now resides in the Denver Art Museum.



Photography by Jeff Wells, included with permission of the Denver Art Museum

Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers

311. Roller Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

5.4 x 2.9 diam.

DAM1995.790 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Stacked Crosses with Equidistant Arms and Possibly One or Two Abstract Human Figures

Comments: One of the pairs of "stacked" Amerindian crosses appears to be a human with a round head and at least one kneeling leg. This depiction could represent a kneeling shaman at the intersection of the four main directions.



Photography by Jeff Wells, included with permission of the Denver Art Museum

312. Flat Stamp with Amerindian Cross

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.4 x 4.4 x 5.7

DAM1993.836.1 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Square Quartered by Four Triangles with Another Triangle Nestled Inside Each

Comments: This stamp pattern is seen repeatedly on the breasts and navels of Guinea Incised and Galo Polychrome female figures. The negative space created by the four large triangles forms an Amerindian cross, with its center over the nipple or the navel.



Photography by Jeff Wells, included with permission of the Denver Art Museum

313. Flat Stamp with Amerindian Cross

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

5.1 x 4.8 x 5.4

DAM1993.640 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Square Quartered by Four Triangles with Another Triangle Nestled Inside Each

Comments: This stamp is nearly identical to 312.



Photography by Jeff Wells, included with permission of the Denver Art Museum

314. Flat Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.4 x 4.4 x 5.1

DAM1993.836.2 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Square Halved by Two Triangles with a Cross with Equidistant Arms on the Hypotenuse of Each Triangle

315. Flat Stamp with Amerindian Cross

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
BCCR-c90 -

This piece is published in Fernández Esquivel 2004: 6.

Brief Description: Flat Stamp in the Form of a Cross with Bent Arms



Photography by Laura Wingfield, included with permission of the Anthropological Research and Cultural Collections of the University of Kansas

316. Roller Stamp with Amerindian Cross and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
ARCC-A2065-81 -

Brief Description: Roller Stamp with Cross with Equidistant Arms and Interlocking Spirals



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

317. Roller Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
8.3 x 5.1 diam.
DAM1993.749 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with a Cross with Equidistant Arms and a Concentric Circle Center Alternating with Two Halves of a Cross with Equidistant Arms and a Circle Center



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

318. Roller Stamp with Amerindian Cross and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

6 x 3.5 diam.

MCCM1991.004.179 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Roller Stamp with a Stepped Cross with Equidistant Arms and Interlocking Spirals



Photography by Laura Wingfield, included with permission of the Anthropological Research and Cultural Collections of the University of Kansas

319. Roller Stamp with Amerindian Cross and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

ARCC-A2064-81 -

Brief Description: Roller Stamp with a Stepped Cross with Equidistant Arms and Interlocking Spirals



Photography by Laura Wingfield, included with permission of the National Museum of the American Indian

320. Roller Stamp with Amerindian Cross and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica (per NMAI archives), Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

NMAI248246 - "From Old Unaccessioned Collection," 1973 (per NMAI archives)

Provenance/Collection Information: Prior to 1973

Brief Description: Roller Stamp with a Stepped Cross with Equidistant Arms around a Circle Center and Interlocking Spirals



Photography by Jeff Wells and drawings by Laura Wingfield, included with permission of the Denver Art Museum

321. Roller Stamp with Amerindian Cross with Flourishes

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.8 x 2.2 diam.

DAM1993.622 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with a Repeated Pattern of a Central Rectangle with Two Undulating Arms on Each of the Four Sides, Divided by Three Wavy Lines Running around the Central Symbols

Comments: The arms emanating from the central rectangle appear to have large hands but with only three or four digits. The symbol appears to be an elaborated Amerindian cross with divided arms branching out continually as they spread, but its anthropomorphic nature is also undeniable, perhaps affiliating a shaman with the world tree. This symbol is nestled inside a "moving" frame of three wavy lines running on three sides of the symbol and then reversing direction to encapsulate another similar symbol on three sides. Part of one end of this stamp was lost and has been filled in with a modern reconstruction, evident at the top of the photograph by DAM photographer Jeff Wells and in my drawing, where the "toes" are much more regular than in the ancient versions. There is not a hole running the length of the stamp; so it would have been used manually. On the surface of the piece, there are remains of plaster used to make a cast of the piece, which resides in the Denver Art Museum.



Photography by Laura Wingfield, included with permission of the Museo Nacional de Nicaragua

322. Flat Stamp with Stepped Frets and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Nicaragua?, Chibchan?

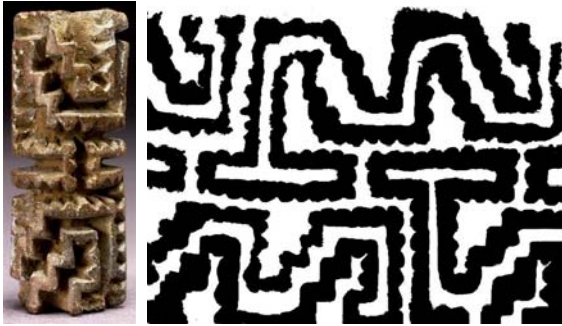
Late Period IV-Period V? / Florescent Period-Later Periods?, 300-1000 CE?

Unnamed type - Handmade earthenware

MNN# -

Brief Description: Flat Stamp with Interlocking Stepped Frets and Spirals

Comments: This is a common motif of Mesoamerican cultures, seen frequently along the rims of Papagayo Polychrome ceramics after the Mexican migrations into Greater Nicoya c. 800 CE. The piece is on view at the National Museum of Nicaragua and likely was made there after 800 CE.



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

323. Roller Stamp with Stepped Frets

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

DAM1993.718 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Interlocking Stepped Frets

324. Roller Stamp with Steppes

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

BCCR-c168 -

This piece is published in Fernández Esquivel 2004: 28.

Brief Description: Roller Stamp with Nested Amerindian Cross Halves (or Steppes or Mountains)

Comments: The undulating steppes are reminiscent of rolling hills, mountains, and volcanoes seen throughout Greater Nicoya. The simple repeating geometric lines of this roller stamp suggest an abstract Central American landscape. The scene can be seen from either direction.



Photography by Jeff Wells and drawing by Laura Wingfield, included with permission of the Denver Art Museum

325. Roller Stamp with Steppes

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

- Stone?
3.5 x 3.2 diam.
DAM1993.802 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Amerindian Cross Halves Divided by a Central Zigzag

326. Roller Stamp with Steppes and Spirals

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
BCCR-c1313 -

This piece is published in Fernández Esquivel 2004: 28.

Brief Description: Roller Stamp with Interlocking Amerindian Cross Halves with Rectilinear Spirals inside Each Half

327. Roller Stamp with Amerindian Crosses

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
BCCR-c213 -

This piece is published in Fernández Esquivel 2004: 19.

Brief Description: Roller Stamp with Two Sets of Four Miniature Stepped Crosses with Equidistant Arms within a Quadripartite Configuration Divided by Three Parallel Zigzag Lines

328. Roller Stamp with Amerindian Crosses and Spiral

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
BCCR-c-1273 -

This piece is published in Fernández Esquivel 2004: 28.

Brief Description: Roller Stamp with Two Rows of Stepped Crosses with (Roughly) Equidistant Arms Flanked by a Zigzag Line with Emanating Triangles on Each side and Alternating with a Spiral with Emanating Triangles



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

329. Roller Stamp with Amerindian Crosses and Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
10.8 x 7 diam.
M1794 - Collection of Jan and Frederick R. Mayer

Provenance/Collection Information: prior to 1983 in the Mayer Collection

Brief Description: Roller Stamp with Stepped Crosses with Equidistant Arms Alternating with a Standing Human with Upraised Arms

Comments: On the surface of the piece, there are remains of plaster used to make a cast of the piece, which now resides in the Denver Art Museum.

Animal: Human



Photography by Michael McKelvey, included with permission of the Carlos Museum of Emory University

330. Flat Stamp with Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
3.3 x 3.2 x 4.5
MCCM1991.004.185 - Ex coll. William C. and Carol W. Thibadeau

Provenance/Collection Information: prior to 1983 in Thibadeau collection

Brief Description: Flat Stamp in the Form of a Standing Human with Arms Upraised

Comments: The figure also could be squatting in a more traditional shamanic pose, but due to the abstract nature of the piece, the stance is unclear.

Animal: Human



Photography by Jeff Wells, included with permission of the Denver Art Museum

331. Flat Stamp with Human Torsos

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?
Late Period IV-Early Period V / Florescent Period, 300-800 CE
Unnamed type - Handmade earthenware
4.4 x 4.1 diam.
DAM1993.635 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Square with Two Human Torsos Abutted Waist to Waist

Animal: Human



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

332. Flat Stamp with Decapitated Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

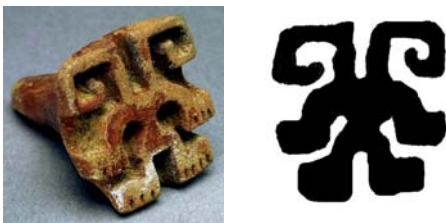
Unnamed type - Handmade earthenware

2.9 x 3.2 x 3.8

DAM1993.459 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Standing Human without a Head

Animal: Human



*Photography by Jeff Wells, included with permission of the Denver Art Museum
Impression rendition by Laura Wingfield, based on a plaster cast impression made by a curatorial team of DAM staff and volunteers*

333. Flat Stamp with Decapitated Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

3.2 x 2.9 x 4.1

DAM1993.514 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Standing Human without a Head and Spurting Two Streams of Blood from the Neck

Comments: The more realistic style of this piece -- comparatively speaking -- suggests a reading for the geometric design of cat. no. 285 of decapitated standing human with blood emanating from the fatal wound.

Animal: Human



Photography by Jeff Wells, included with permission of the Denver Art Museum

334. Flat Stamp with Decapitated Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.8 x 4.8 x 6.4

DAM1993.512 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Stepped Amerindian Cross with a Standing Human without a Head Inside

Animal: Human



Photography by Jeff Wells, included with permission of the Denver Art Museum

335. Roller Stamp with Amerindian Crosses and Human Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

5.1 x 4.4 diam.

DAM1995.791 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with a Standing Human Wearing a Feather Headdress(?) and Flanked by Panels Filled with Nested Amerindian Cross Halves

Comments: This high-status figure with elaborate headgear appears as if standing in a mountainous landscape (see cat. no. 324).

Animal: Human



Photography by Jeff Wells, included with permission of the Denver Art Museum

336. Flat Stamp with Simian Figure

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

4.4 x 4.4 x 5.1

DAM1993.513 - Gift of Jan and Frederick R. Mayer

Brief Description: Flat Stamp in the Form of a Stepped Amerindian Cross with a Monkey Inside

Comments: The stepped surroundings of this figure also suggest the Central American sierras.

Animal: Monkey



337. Roller Stamp

Greater Nicoya or Central Highlands/Atlantic Watershed, Costa Rica, Chibchan?

Late Period IV-Early Period V / Florescent Period, 300-800 CE

Unnamed type - Handmade earthenware

8 x 3.5 diam.

DAM1993.494 - Gift of Jan and Frederick R. Mayer

Brief Description: Roller Stamp with Long-Beaked Birds Alternating with Two Undulating Lines with Circles in the Interstices

Comments: There is only one bird carved out of the clay of the stamp, although my drawing shows one and a half to express the repetition of the design once rolled out. In the final rolled-out design, the birds are divided by a vertical pair of intertwined or serpentine strands, and each bird's beak is a rectilinear spiral. This is a rare stamp because it includes geometric and figural imagery. Unlike some of the other roller stamps, there is actually a hole which runs the length of the stamp so that a stick or rod could be placed inside for rolling the pattern out without touching the ends of the stamp. On the surface of the piece, there are remains of plaster, presumably used to make a cast of the piece, although I did not find such a cast at the Denver Art Museum, while I did find casts of several other DAM stamps.