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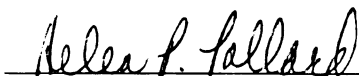
thesis entitled

THE ICONOGRAPHY OF THE PROTOHISTORIC TARASCAN
STATE OF WESTERN MEXICO: THE MATERIAL
EXPRESSION OF THE STATE IDEOLOGY
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VINCENT A VERSLUIS

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Figure 6 (Macias Goytia 1990:cover photo)

THE ICONOGRAPHY OF THE PROTOHISTORIC TARASCAN STATE
OF WESTERN MEXICO: THE MATERIAL EXPRESSION OF
THE STATE IDEOLOGY

VOLUME I

By

Vincent A Versluis

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ABSTRACT

THE ICONOGRAPHY OF THE PROTOHISTORIC TARASCAN STATE OF WESTERN MEXICO: THE MATERIAL EXPRESSION OF THE STATE IDEOLOGY

By

Vincent A Versluis

The construction of state belief and iconographic systems is not only a product of the changes involved in the emergence of state-level societies but it is also a means by which the rulers justify their political, economic and social domination by linking themselves and the state to supernatural power and cosmic orders. Using archaeological and ethnohistoric data, this pilot study examines the nature and function of the iconography of the protohistoric Tarascan State (A.D. 1350-1520) of west-central Mexico. Specifically, this thesis focuses on 74 decorated elite ceramic vessels which served as one important medium on which state iconography was depicted and state ideology was expressed. Fourteen design, seven motif and thirteen theme version categories are identified, described and analyzed in order to determine the degree of their standardization in manufacture. From this analysis, it has been determined that the Tarascan iconography contains a moderate level of standardization which supports the hypothesis that the Tarascan State was only partially successful in unifying, as a coherent body of beliefs, the various worldviews from which the newly emerging state ideology was formed.

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DEDICATION

For Uncle Bill and Aunt Bea Idema

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CHAPTER I

THEORETICAL ORIENTATION AND WORKING HYPOTHESES

Style has long been recognized as an important tool for archaeological research (Rice 1987:244-273). In general, style has been defined in such terms as: 'formal variation' (Conkey and Hastorf 1990:4) or 'patterned variation in appearance' (Earle 1990:73) and as being either 'passive', in which the stylistic attributes are determined by and are a reflection of social custom, or as being 'active', in which the stylistic attributes are deliberately and consciously selected for such purposes as creating and maintaining social boundaries between or within groups (Sackett 1990:36; Earle 1990:73). This latter approach to style will be the focus of this study, where style as iconography is viewed to have been one tool with which the dominant class of the protohistoric Tarascan State demarcated status and legitimized their power. This study will focus specifically on decorated pottery which is proposed to have served as one important medium on which religious symbols or iconography (designs, elements, motifs and theme - see Chapter IV) of the state were depicted.

The basis of this "iconographic" model is that the ruling elite of complex societies, such as ancient states or

complex chiefdoms, construct iconographic and belief systems in order to legitimize their political power, economic wealth and social prestige. State-constructed iconographic systems served as the material expressions of these state-constructed worldviews that functioned to sanctify elite power by symbolically linking it to supernatural, universal forces. Related to an iconographic approach is the hypothesis that high levels of political centralization correspond with high degrees of craft standardization (Chávez 1991:2). From the perspective of an iconographic approach, it is proposed that style standardized in a system of visual symbols will serve to convey more effectively ideological messages of status. Stephen Plog (1990:68) states, "we would expect such styles to be characterized by the redundancy that is a necessary component of languages." And William Merrill (1988:196) echoes, "the social integration of increasing numbers of people tends to be accompanied by the emergence of formal institutions intended to standardize their knowledge in order to facilitate the coordination of their activities". Standardized religious iconography is one such type of "formal institution" or "language" that could effectively serve to communicate specific and intelligible state-controlled religious knowledge to sanctify, and disguise as natural, their political domination. Helen Pollard (1991:167) explains, however, that long periods of time are necessary for the evolution of a highly standardized and coherent belief

system, since the various, possibly contradictory worldviews of which a newly emerging ideology is formed have not yet been sorted through and organized.

Several studies have used an iconographic approach to style for understanding the nature and role of religion in complex societies (e.g., Earle 1990; Chávez 1991; Pollard 1991, 1987; Earle and D'Altroy 1989; Kleppe 1989). In his analysis of style in Hawaiian chiefdoms, Earle (1990:78) explains how chiefs used specific articles of dress (feathered cloaks and helmets) and associated standardized symbols (rainbow motifs and the color red) to establish their affiliation with the supernatural realm and thereby justify their right to rule. Else Kleppe's (1989:198-200) ethnographic study reveals that in two "divine kingdoms" of Northern Africa, the king and the royal aristocracy symbolically express their power and prestige through special beads and "distinct bead use". Chávez (1991:541-543) suggests that the ruling elite of the Pucara "civilization" of the central Andes ceremonially displayed certain repetitive "violent" motifs (e.g. severed heads) as symbols of force to prevent conflict and sanctify control. And Timothy Earle and Terence D'Altroy (1989:203) discuss how the Inka empire controlled the manufacture of ceramics and precious metals (such as silver which was linked to the Andean moon deity), both of which symbolically served to demarcate status and legitimize elite authority.

There are a number of assumptions involved with the use

of standardization and an iconographic model for interpreting the role of style in complex societies. It is proposed in this study that the occurrence of a uniform style as iconography signifies that it functioned as one effective tool for transmitting messages of status and sanctifying elite political, economic and social authority. Chávez (1991:2-5) notes several other factors, however, that may account for the occurrence of stylistic standardization in elite pottery and they include: the occurrence of a *limited* range of natural resources available for pottery production; the occurrence of retained traditional or optimal production technology; the occurrence of preferences for uniform style (or non-uniform style - standardized diversity) for reasons other than those of status. He also notes that standardization discovered in particular populations of the society, in certain site contexts and in specific media (e.g. pottery) may not universally represent the degree of standardization in the society as a whole. Also, Earle (1990:75) notes that regional variation could occur from elite encouragement of "ethnic distinction among commoners as a way to define a peasantry divided by tradition and in competition for stately favor". Such may have been the case with the protohistoric Tarascan state, which, other than demanding worship of its patron deity *Curicaueri*, allowed regional communities to retain their local cults (Pollard 1991:177). Lastly, Chávez (1991:5) notes that the analyst should be aware of the inherent

limitations of the very models created and used by the analyst to organize and make sense of the data, for pertinent information may be overlooked because it does not conform to that particular model used. Conkey and Hastorf (1990:2) reiterate this point, "By our style types and definitions, we create the past. Some of the effects of this have been the detachment of the types from their past, and, in addition, the past has become our own creation".

Though aware of these other possible determinants of stylistic standardization, for this study, an iconographic approach to style and standardization will serve as the foundation for the following hypothesis:

Archaeological and ethnohistoric evidence reveal that the protohistoric Tarascan State religion emerged in a relatively short period of time (A.D. 1350-1520), and developed from diverse cultural traditions, each with distinct deities, sacred places, beliefs and rituals. It is thus hypothesized that the ruling elite did not achieve a complete integration of these various ideas, places and deities into a fully unified and coherent worldview (Pollard 1991:167). Support for this hypothesis would be the occurrence of a relatively small degree of iconographic regularity in the elite pottery vessels as seen in the frequency of attribute combinations of the selected variables.

CHAPTER II

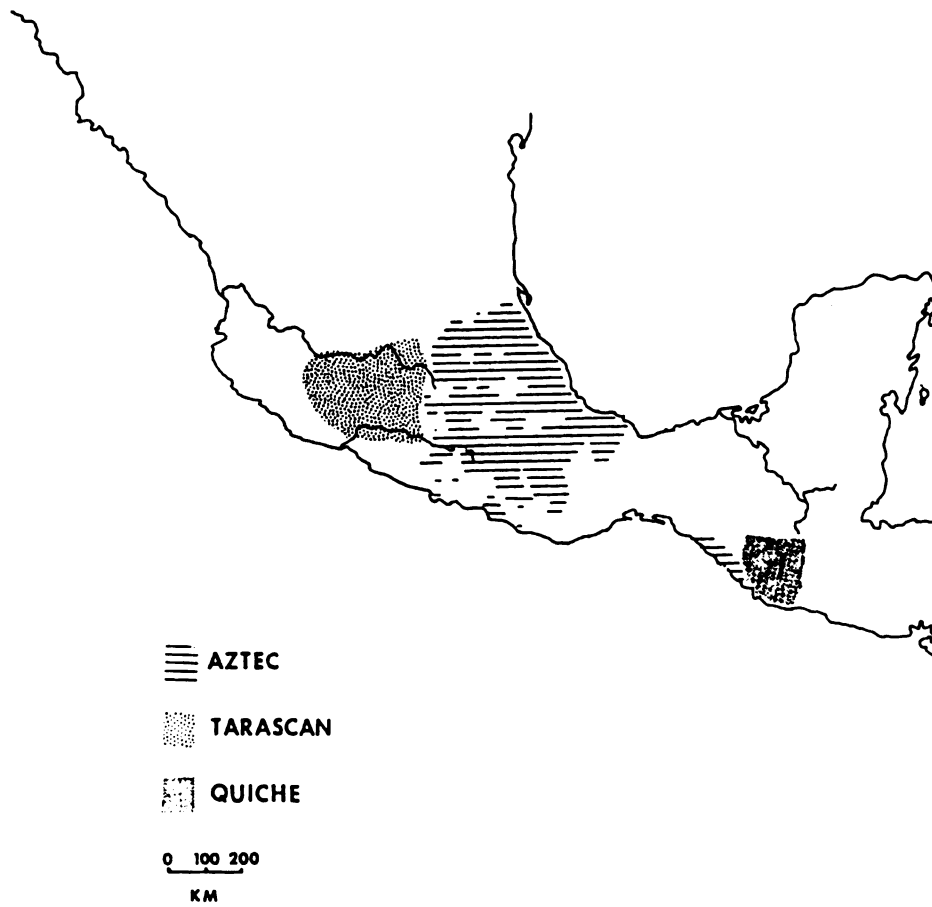
THE PREHISPANIC TARASCAN STATE

THE TARASCAN HERITAGE

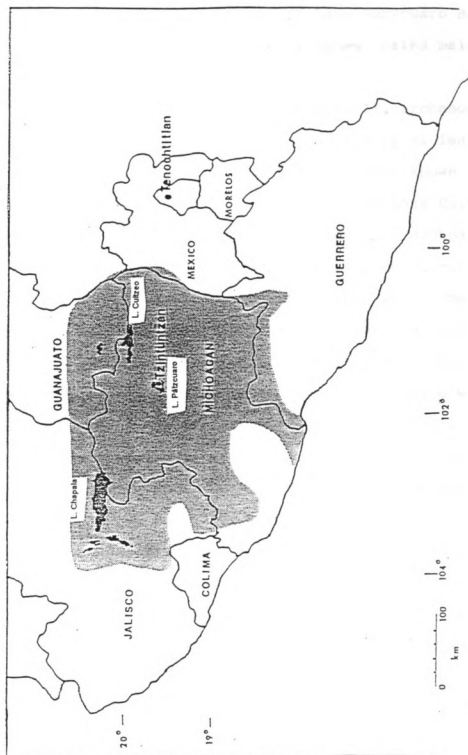
The Protohistoric Tarascan State (A.D. 1350-1520) was centered within the Lake Pátzcuaro Basin in the modern state of Michoacán. By the time of Spanish contact, in A.D. 1521, the state had evolved into the second largest and most powerful empire in Mesoamerica, second to that of the Aztecs (see Map 1). The following outlines Helen Pollard's (1993:6-14) preliminary summary of the cultural developments that led to the emergence of this highly centralized state.

Archaeological evidence indicates that during the Paleo-Indian period (before 2500 B.C.), hunters and gatherers inhabited the Lake Chapala Basin of what is now west-central Jalisco and also possibly the Lake Pátzcuaro Basin of modern central Michoacán (see Map 2). By the Preclassic (2500 B.C. - A.D. 1), west and south Michoacán were inhabited by diverse but interacting societies whose members lived in villages, produced pottery and subsisted on agriculture. The extent of cultural interaction that took place between these societies and those in areas adjacent to Michoacán and beyond is revealed, for example, at the site of El Opeño

Map 1. Protohistoric Mesoamerica (Pollard 1993:Map 1.1)



Map 2. Western Mesoamerica and the Tarascan State (Pollard 1993:Map 1.2)



(1500-800 B.C.), where excavations reveal pottery vessels, figurines and shaft tombs believed to be associated with cultures to the east and others in Jalisco and Nayarit to the west (see Map 3). Also, from the Lake Pátzcuaro Basin, pollen cores reveal the existence of domesticated maize pollen as early as about 1500 B.C.

By the Late Preclassic (400 B.C.- A.D. 1), archaeological evidence indicates that Michoacán consisted of at least three regional cultures of which the most well known are the Chupícuaro populations located mainly in the Lake Cuitzeo Basin in southern Guanajuato and north-central Michoacán (see Map 2). Localized variants of the Chupícuaro culture existed in the Zacapu and Pátzcuaro basins, where the communities were primarily located along lake and rivers, on islands and within marshes. By the Early Classic (A.D. 1), the occurrence of more elaborate architecture and a wider variety of burials and burial artifacts may indicate that the larger settlements in the region may have been socially ranked. Pollard presents the possibility that the beliefs of the female figurine tradition of these Chupícuaro communities may have given rise to the later *Cuerauáperi* cult of the Tarascan State (Pollard 1991:174).

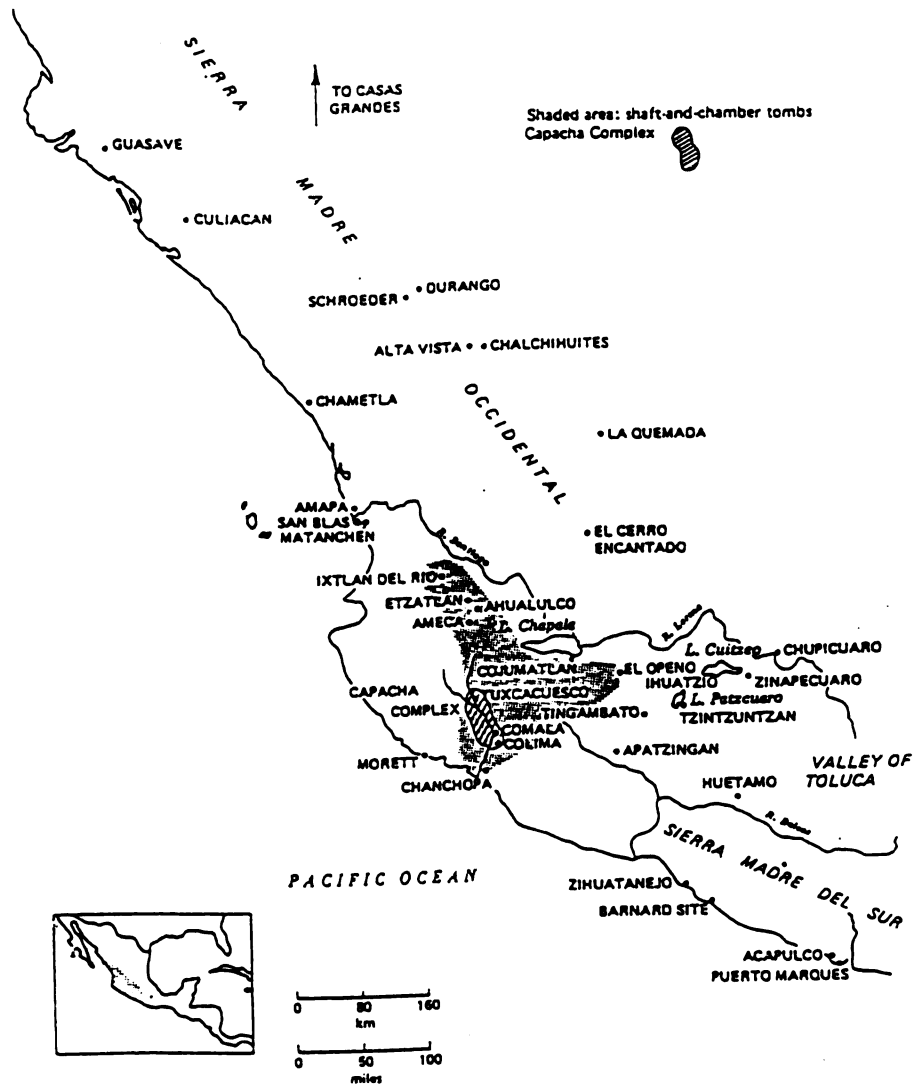
Between A.D. 400 and 900, an increase in direct and/or indirect interaction with Teotihuacan culture of the Basin of Mexico is thought to have given rise to the development of ceremonial centers in Michoacán - e.g., El Otero (near Juquilpan and Lake Chapala) and Tres Cerritos (near

Huandacareo); and possibly minor centers of Queréndaro and Zinapécuaro (Lake Cuitzeo Basin) and Tingambato (near the Pátzcuaro Basin) (see Map 3 and Map 4). The Teotihuacan influence at some of these centers is very apparent, as seen, for example, in the talud-tablero styled pyramid, ballcourt and plazas at Tingambato (Pollard 1993:7; Weaver 1981:221). Pollard (1993:11) explains that this interaction between central Mexico and Michoacán served to further the process of social ranking and the development of "territorial discrete and competing polities". Further interaction with central Mexico in the Late Classic/Epiclassic (A.D. 700-900) is also given as the cause for the development of beliefs and rituals in Michoacán that Pollard (1991:175) suggests are ancestral to the *Xarátanga* cult of the later Tarascan State.

By A.D. 900, archaeological evidence indicates that these increasingly complex societies of Michoacán, (e.g., those of the Cuitzeo and Zacapu basins) were beginning to resettle in defensible locations. For example, in Zacapu, the lake-marsh was abandoned for the higher *malpaís* or hillslopes (see Map 4). In addition, communities throughout north and central Michoacán, were beginning to incorporate cultural features later common to the Tarascan state, such as, metallurgy (possibly from societies to the north and west) and red-on-cream ceramics.

By the Middle/Late Postclassic (A.D. 1200-1350), archaeological evidence indicates that cultural interaction

Map 3. West Mexico (Weaver 1981:Map 5)



with central Mexico had declined but features and beliefs from the west or those locally developed were exchanged amongst the independent polities in the Lake Pátzcuaro Basin and throughout the region. Pollard (1993:12) lists these characteristic Tarascan traits as: "more complex metallurgy, abundant ceramic pipes and occupation of sites later of sacred significance to the Tarascans, large-scale rubble-filled mounds clustered into plazas and located on hillslopes or *malpais*, and petroglyphs later associated with the Tarascan sun-hunting deity *Curicaueri*." The cult of *Curicaueri* was to be one of the three major cults (in addition to *Cuerauáperi* and *Xarátanga*) of the Tarascan State and is believed to have had its roots in "Chichimec" cultures (Pollard 1991:175). Archaeological evidence indicates that during the Middle/Late Postclassic, the autonomous polities (see Map 5) competed for communities and basic resources, spreading their respective polychrome pottery, metal goods and patron deities. Such competition between these internally ranked societies is believed to have eventually resulted in the consolidation of power in one group, the *uacúsecha* elite, and the emergence of the Tarascan State.

According to the primary ethnohistoric document, the *Relación de Michoacán*, probably around A.D. 1000-1200 groups of northern hunters and gatherers, that included "chichimecs", "nahuas" and ancestors of the *uacúsecha* elite, settled as discrete communities within and around the Lake

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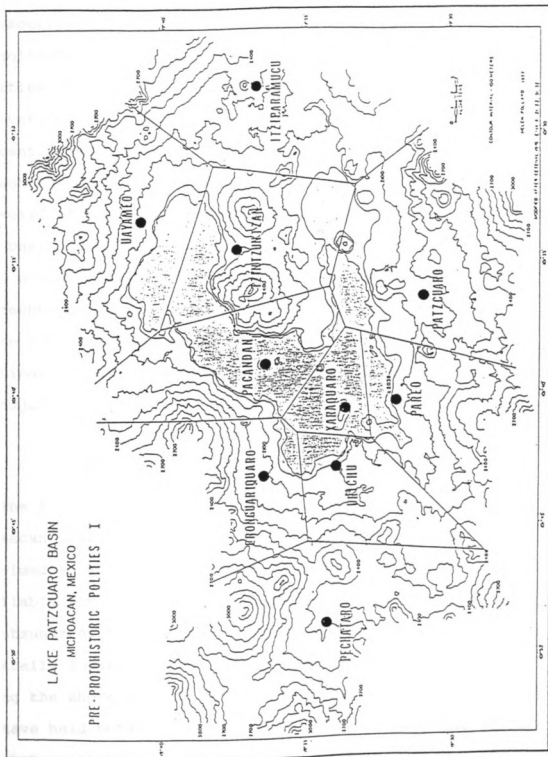
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Map 5. Pre-protolithic Politics of the Patzcuaro Basin (Pollard 1993:Map 8.2)



Pátzcuaro Basin, which was already occupied by the Tarascan-speaking population. According to the "official" history of the Tarascan State, by A.D. 1350, a warrior by the name of Taríacuri, guided by his patron deity *Curicaueri*, consolidated these several autonomous and inter-competing polities in the Pátzcuaro Basin into one unified state. However, the extent to which this is myth or history is currently unclear and Pollard (1980:683,687) notes that though the mid-fourteenth century may have witnessed the consolidation of polities into larger political units within the basin, the unification of all of the regional polities into one unified state probably did not occur until the mid-fifteenth century. By Spanish contact in A.D. 1521, the state ruled over most of the modern state of Michoacán and portions of the adjacent modern states of Jalisco, Guanajuato and Guerrero (see Map 2).

THE PROTOHISTORIC TARASCAN STATE

The territory under the authority of the Protohistoric Tarascan State covered four primary geographic regions that provided an abundance and wide variety of resources available for the state's utilization (Pollard 1993:24). Tzintzuntzan, the imperial capital of the state, was centrally located within the kingdom. Located specifically along the shore of Lake Pátzcuaro, Tzintzuntzan is estimated to have held between 25,000 and 35,000 people by the Spanish contact, with the population of the Lake Pátzcuaro Basin

estimated at about 100,000 people (Pollard 1993:32-33).

From the communities within and beyond the Pátzcuaro Basin, the state acquired a variety and a vast amount of resources and services through "local and regional markets" and "state-controlled agencies" (Pollard 1982:256,263). Servicing mainly the commoners, the market system dealt primarily with subsistence goods such as maize, beans, fruit and fish and services such as maize grinding and water carrying (*Relación de Michoacán* 1956:114 cited in Pollard [1982:256]). The sources of these goods and services for the commoners were all basically located within the Pátzcuaro Basin.

The state agencies were solely regulated by the state's royal family and included "the tribute network, official long-distance merchants, state agricultural lands, state forest lands, state mines, official gift exchange" and military exploits (e.g., to obtain war prisoners) (Pollard 1982:256-263). Of these, the most significant was the centralized and hierarchically structured tribute system in which goods were collected at regional centers. Imports utilized by the elite came not only from within the Pátzcuaro Basin but from state border settlements and from populations beyond the state territory, such as "turquoise from the northwest ... and serpentine, jade, and pyrites from Oaxaca and farther south (Highland Guatemala?)" (Pollard 1982:159,263).

In exchange for the goods and services acquired through

state-controlled agencies, the state exported goods and services mostly to within the Pátzcuaro Basin. Some goods, however, such as decorated ceramic vessels, ceramic pipes, polished stones and metal items were distributed and utilized by the elite throughout the Tarascan State. Also, administrative and religious service and military security were exported to settlements both within and beyond the basin, such as to populations at the kingdom's borders. Such a flow of "elite culture" served to maintain and protect communities under state jurisdiction but also to reinforce an asymmetrical relationship between social classes and spatial zones within the kingdom. Thus, economic control, administrative power and religious authority were concentrated in the small group of elite individuals (especially in the immediate royal lineage) and were centralized primarily in the "urban" center of Tzintzuntzan, and to a lesser extent in the "non-urban" centers or "specialized places" within and outside of the Pátzcuaro Basin (e.g., in the basin: Ihuatzio, Pátzcuaro, Pacandan, Jarácuaro [Xarácuaro] and Erongarícuaro; e.g., outside of the basin: Zacapu (Pollard 1980; Pollard 1982:252,263-264) and Huandacareo (Macías Goytia 1990).

The administrative organization of the Tarascan State was hierarchically structured and consisted of two basic groups: at the top, the ruling central dynasty of the king and his immediate royal family, and below, the various nobility statuses of *señores* (lords), *principales* (nobles), and

caciques (village leaders) (*Relación de Michoacán* and colonial documents cited in Pollard 1987:744-745). The state was serviced by a wide range of full-time specialists concentrated in Tzintzuntzan, and specifically "within the residential districts of the ruling lineage" (Pollard 1980:682). Specialists retained by the royal household included various household servants, maintenance workers at the palace and artisans who created such goods as "basketry, mats, pottery, featherwork, and metal objects of gold, silver, and copper" (*Chronicles of Michoacán* 1970:11,18, *Relación de Michoacán* 1956:173-180 cited in Pollard 1982:259). Long-distance merchants were also probably utilized by the king and the royal lineage in order to acquire rare goods, mostly for status, from within or beyond the kingdom's borders (*Relación de Michoacán* 1956:173-180 cited in Pollard 1982:259). Pollard (1987:747) suggests that exchanges with the Aztecs, for example, occurred in the neutral zone between the respective military borders of each empire.

Interwoven in the political organization was a religious system that served to legitimize the ruling elite's political power, social prestige and material wealth (Pollard 1987:167). The king, *Cazonci*, was positioned at the top of the priestly hierarchy and was regarded as the human representative of the Tarascan patron god *Curicaueri*, served as captain-general in war and oversaw the feasts to the gods (*Chronicles of Michoacán* 1970:11,19; Pollard 1987:745).

Likewise, though to a lesser extent, the nobility as a whole and especially the royal lineage was linked to the special 'force' of *Curicaueri* (1991:168). Below the king was a chief priest in charge of all of the other chief priests who themselves were supervisors to other priests (*Chronicles of Michoacán* 1970:17). The various occupations held by the priests included: officials of ceremonies, managers of wood collection, performers of human sacrifice, and persons who go to war "carrying on their back" the god with which they are respectively associated (*Chronicles of Michoacán* 1970:17).

The Tarascan State religion was dominated by three major cults: the cult of *Curicaueri* - the sun/fire/warrior/patron god, the cult of *Cuerauáperi* - the earth/creator goddess, and the cult of *Xarátanga* - the moon goddess. Each of these three state cults are believed to have originated from distinct cultural traditions and to have been consolidated into one belief system upon the political unification within the Pátzcuaro Basin (Pollard 1991:173). As the patron deities of the ethnic elite who defeated and united the several independent polities, *Cuerauáperi*, *Xarátanga* and especially *Curicaueri*, were exalted and honored as the supreme deities in the newly constructed belief system and the patron deities of the ethnic elite now submissive to the state were redefined and given a less prestigious position in the Tarascan pantheon (Pollard 1991:176). For example, prior to the formation of the Tarascan State, each of the

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sky gods or *Tiripemencha* was a powerful patron deity of a distinct community or region. Adopted by the Tarascan State they were reinvented as the five brothers of *Curicaueri* and each was associated with a specific direction, color and one of five geographical centers around the Pátzcuaro Basin (east = red god and Coríngaro; west = white god and Iramuco [Urichu?]; north = yellow god and Pechátaro; south = black god and Pareo; and center = blue god and Chupícuaro/Pacandan) (see Map 4) (see Pollard 1993:144). In the newly constructed Tarascan worldview, the universe was conceived of as consisting of sky, earth and underworld. Like the *Tiripemencha* the earth was divided into four quarters or four cardinal directions plus the center and each had a corresponding color and deity (east = red and *Cuerauáperi*; west = white and *Xarátanga*; north = yellow and *Querenda-Angapeti*; south = black and *Uiranbanecha*; and center = blue and *Curicaueri*) (color names from Gilberti 1987 cited in Pollard 1991:168; see also Pollard 1993:144). Structured in such fashion, the Pátzcuaro Basin was viewed not only as the center of geographical and political power but as the central locus in which all of the universal elements and divine beings unite (Pollard 1991:176).

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CHAPTER III

DATA ON THE PROTOHISTORIC TARASCAN STATE

In addition to the archaeological record, ethnohistoric and ethnographic sources are also valuable data for the analysis of iconography and belief systems. However, when using these sources, certain precautions must be acknowledged. For example, when using ethnohistoric data, the analyst must take into consideration when the observations were written, i.e., were they recorded before major sociocultural changes had taken place (Pollard 1993:17). Similarly, when using ethnographic data, the researcher must consider the social, religious and political changes that have taken place through time and space. Sergio Chávez (1991:364) states, "Oversimplification and/or uncritical comparisons of societies so far apart in time and space can obscure important differences and hinder the development of appropriate models and inferences." And as Abner Cohen (1981:230; see also Rice 1987:272) notes, even in cases where there is cultural continuity with the ethnographic present, particular iconographic meanings are difficult to decode, for the indigenous informants, themselves, often have varying views of what a particular subject represents.

The following outlines Helen Pollard's (1993:4, 17-24) summary of the archaeological, ethnohistoric and ethnographic data on the protohistoric Tarascan State.

THE ARCHAEOLOGICAL EVIDENCE

There has been a limited amount of archaeological research conducted in the area once under the authority of the Tarascan State, and most of this has been site-oriented, rather than regional in scope. In addition, most of the archaeological investigation has focused on the temporal apex of the Tarascan State, rather than the pre-Tarascan cultural traditions from which they developed. The Tarascan capital, Tzintzuntzan, has received the most attention. In 1930, test pit excavations by Alfonso Caso and Eduardo Noguera at Tzintzuntzan and the Tarascan center of Ihuatzio began a series of Instituto Nacional de Antropología e Historia (INAH) projects (e.g., mapping, excavation, pyramid reconstruction) that were continued periodically by Rubín de la Borbolla (1940, 1942-1944 and 1946), Orellana (1956), Román Piña Chan (1962, 1964, 1968) and Ruben Cabrera Castro (1978-1979). In 1970, an intensive surface survey was carried out by Helen Pollard to determine the urban extent of Tzintzuntzan and in 1990-1992 mapping and excavations were conducted by Helen Pollard in the Tarascan center of Urichu. Currently (1992-1994), Efraín Cárdenas is conducting projects under INAH at Tzintzuntzan and Ihuatzio.

Archaeological investigations that have been regional in

scope include those within and outside of the Pátzcuaro Basin. The study by Shirley Gorenstein and Helen Pollard from 1976 to 1980 resulted in the identification of ninety-one settlements that were populated during the florescence of the Tarascan State (the Protohistoric period). Several salvage projects directed within the Lake Pátzcuaro basin include the Proyecto Arqueológico Gasoducto (Tramo Yuríria-Uruapan), headed by Carlos Silva Rhoads (INAH Salvamento Arqueológico) in which 83 sites were found, more than 30 of which may belong to the Protohistoric.

Only two research projects, focused on the Tarascan Protohistoric period, have been conducted outside of the Pátzcuaro Basin. In a study by Gorenstein from 1971-1974, several fortified sites along the Tarascan/Aztec military frontier were located, surveyed and excavated, with major excavations at Cerro del Chivo, Acámbaro. In another project, headed by Dominique Michelet (Centre d'Etudes Mexicaines et Centraméricaines) from 1983-1987, investigations were directed in the Tarascan center of Zacapu (excavations and mapping), in the Zacapu Basin (survey) and in the region of Zináparo where obsidian quarries were examined.

In addition to the above archaeological evidence are a number of rarely published salvage reports. For example, the Cuitzeo Basin project, headed by Macías Goytia, INAH, provides data on two ceremonial centers: Huandacareo which was created after the emergence of the Tarascan State and

Tres Cerritos (Cuitzeo), an earlier center that was incorporated by the Tarascan State.

THE DOCUMENTARY RECORD

As supplementary data to the archaeological record, ethnohistoric documents may provide the researcher with valuable information, especially if the culture under study left behind no written records. Such is the case with the protohistoric Tarascan State as there is no current evidence that a writing system was utilized by the ruling elite.

Of the several documents, dictionaries and grammars written in and after the sixteenth century (see Pollard 1993:18), the foremost ethnohistoric source with which to study the protohistoric Tarascan State is the *Relación de las ceremonias y población y gobierno de los indios de la provincia de Michoacán*, better known as the *Relación de Michoacán*. The document was recorded in the capital of Tzintzuntzan from 1540-1541 and contains narratives from a group of Tarascan noblemen that were translated by a Franciscan priest, probably by the name of Jerónimo de Alcalá (Warren 1971 cited in Pollard 1993:17). The 140 folios and 44 illustrations of the *Relación de Michoacán* consists of three parts: the Tarascan state religion (most of which is lost); Tarascan society; and the official state history. Of the several *Relación de Michoacán* editions published, the more detailed are the 1956 and 1980 transcriptions, both of which are based upon the manuscript

in El Escorial, Madrid. Another edition is the 1970 English translation, *Chronicles of Michoacán*, which is based on the manuscript in Morelia, Michoacán.

THE ETHNOGRAPHIC INFORMATION

Ethnographic studies of the modern Tarascans, or purépecha, began as early as the turn of the century with research by Nicolás León (1888, 1903) and Lumholtz (1902) and Seler (1908). In 1940, the joint U.S. and Mexican "Tarascan Project" provided detailed descriptions of settlements, technology and economy in the Sierra and Pátzcuaro and Cuitzeo lake basins. More recent research includes several ecological studies (e.g., Van Zantwijk 1967) and linguistic studies (e.g., Friedrich 1984).

CHAPTER IV

METHODS OF ANALYSIS

This study will primarily involve a descriptive analysis of decorated Tarascan elite ceramic vessels, though some preliminary interpretations will also be presented. The descriptive examination will deal with the attributes of vessel iconography and their associated vessel colors.

Following Chávez (1991:19-20), the iconography in this study is broken down into the following four components:

design: generally an ornamental, non-representational figure, which may be a component of and directly associated with a larger motif or theme. Examples of designs in this sample are dots, dashes, ticks, stepped frets, X designs, parallel thin lines, triangles, bullseyes, spirals, double spirals, S and Z bands, meanders, hatching and teeth.

element: a representational feature which is a component of and occurs directly with a larger motif and/or theme. Examples of elements in this sample are frog/human deity teeth and headdresses, the bullseye or spiral eyes of serpents and the feather tufts of birds.

motif: a representational feature formed of specific designs, elements, and/or smaller motifs which may be displayed in whole or in part and which is identifiable whether it occurs alone or in combination with other designs, elements, motifs or themes. Like elements and designs, motifs may be affiliated to a larger theme. Examples of motifs in this sample are frog/human deities, birds, turtles and serpents.

theme: a central composition or visual concept formed of or represented by various motifs, elements and/or designs which may be combined with each other in various arrangements. A single theme has been isolated in this study: the Quarter Sun Creature.

Involved in the descriptive analysis is the identification of modes. A mode, as defined by Sabloff and Smith (1969:279 cited in Pollard 1993:201), is a "selected attribute or cluster of attributes which display significance in their own right". Thus, a mode or combination of certain selected attributes is viewed as significant even if the attributes of which it is formed are non-representational or of which the symbolism is unclear (e.g., designs or colors). For example, the frequency with which a spiral occurs as white on red in ceramic vessels may help in determining the degree to which the pottery produced is standardized even if the spiral is non-representational and the symbolism of white and red is unknown. On the other hand, the combination of certain designs, elements and motifs that form a representational feature or set of features is not considered as a mode but rather as a motif or theme. The motifs and themes identified in this study not only have representational and symbolic significance, but they, like modes, are viewed as significant in that the degree of their frequency of occurrence is viewed to reflect the degree of standardization in Tarascan decorated pottery.

In addition to the examination of design, element and motif associations with each other and with particular colors, are analyses of design, (element), motif and theme associations with particular vessel parts (Appendix II), with specific vessel forms (Appendix III) and with particular Tarascan centers or settlements from which they

were discovered (Appendix IV). Also, Appendix I compares the vessels for the amount of iconography that each contains.

Following Christopher Donnan (1978:158-174) and Sergio Chávez (1991:22-23), a thematic approach will be employed in this study. This approach proposes that the standard designs, elements and motifs that form a given theme may represent that theme regardless of how they are combined with each other or whether or not they occur isolated from the other components of the theme. However, as Chávez (1991:19) cautions, the thematic approach is only appropriate for "sufficiently rich and complex iconography." Since the iconography in this study's sample consists largely of non-representational decoration, all designs and elements will rely on a direct association with certain motifs or themes in order to be related to them. Similarly, motifs will be considered to represent a theme only when they directly occur with at least one other motif associated with that theme.

A preliminary interpretive analysis will involve the use of the *Chronicles of Michoacán* or the *Relación de Michoacán* in an attempt to relate some of the iconography and the associated attributes (e.g., color), identified in this study, with certain concepts and entities of the Tarascan worldview, such as: directions (e.g., the center and the cardinal directions), the universe (e.g., sky, earth and underworld), animals (e.g., eagles, serpents), gods and goddesses (e.g., *Cuerauáperi*, *Xarátanga*, *Curicaueri*) and

certain settlements (e.g., Tzintzuntzan, Urichu, and Huandacareo). (see Pollard 1991).

Other historical documents also exist that consist of non-Tarascan (e.g., Aztec) descriptions of the Tarascan kingdom (e.g., Sahagun's Florentine Codex of 1569). These sources will not be used for this study, however, since such descriptions may be inaccurate or biased due to factors such as hostility and lack of communication between the reporter and reported. For example, Pollard (1993:172-174) notes that much of what the Aztec informants told Sahagun consisted of negative stereotypes (e.g., the Tarascans were unskilled with food) as well as other inaccuracies, such as that the name of the Tarascan god was *taras* (term for a statue or figurine) or that the Tarascans practiced no human sacrifice. Similarly, in order to avoid confusing non-Tarascan concepts with Tarascan worldviews, several other sources that provide detailed information on other Mesoamerican religions will not be used in this study (e.g., Spanish chronicles and pre-Colonial and Colonial codices of the Aztecs - see Weaver 1981:418-419).

THE NATURE AND SIZE OF THE SAMPLE

The sample for this study consists of 74 elite whole polychrome ceramic vessels from the Tarascan protohistoric period (A.D. 1350 to A.D. 1520) and from within the "minimal extent of the Tarascan state" (Pollard 1982:251) surrounding Lake Pátzcuaro and Lake Cuitzeo. This sample consists only

of "fancy ware", that is, pottery that exhibits either geometric or representational decoration (Chávez 1991). In addition to the polychrome vessels, this sample also consists of a copper rattle(?) (fig. 73), a carved bone batten(?) (fig. 32) and three petroglyphs (fig. 77-79) which were included because of their significant iconography and to show a sample of the different types of media on which it may be depicted.

The vessels of this sample are taken from excavations at Urichu during the summers of 1990 and 1991 (Pollard); from collections in the Chicago Field Museum believed to be from Tzintzuntzan; and from several publications (e.g., Macías Goytia 1990 - excavations at a Tarascan administrative center - Huandacareo in the Lake Cuitzeo Basin; Castro-Leal 1986 - excavations on the main platform at Tzintzuntzan; and Dockstader 1964).

The relationship of the size of this study's sample of Tarascan vessels to the total sample available is unknown since many Tarascan vessels were acquired through looters and are in the possession of anonymous private collectors. Though a larger sample would certainly be conducive to more accurate results, there is no reason to believe that this sample is necessarily not representative of the total sample of Tarascan vessels.

Since only whole decorated elite vessels were chosen for analysis, this sample may be considered as a non-random sample. However, in order to attempt to find the full range

of Tarascan iconography, specific iconography was not selected, hence, the sample is random in this respect. Like the proportion of this sample to the total sample available, the general proportion of Tarascan elite vessels to non-elite vessels is currently unknown. However, comparisons of fine ware and coarse ware sherds from one Tarascan center, Urichu, reveal that elite polychrome and polished black make up 10% of the total sample of sherds (Pollard, personal communication, 1994).

PROCEDURES FOLLOWED IN THE DOCUMENTATION OF TARASCAN POLYCHROME VESSELS

A corpus of drawings was made from this sample of polychrome vessels by a very basic technique that involved projecting a slide of each vessel on a flat surface (e.g., wall) and then tracing the vessel's picture on to grid tracing paper. Most slides have a ruler placed next to the ceramic vessel which, when projected, allows it to be traced in the same scale as the vessel. For those vessels found in publications, rather than slides, the illustrations were made by tracing directly from the published picture of the vessel onto grid tracing paper. Where possible, each illustration has a corresponding profile drawing which was calculated by transforming given measurements from field notes, publications or slides to the scale used for each drawing. Included at the end of the corpus are a few vessels (and copper artifact and petroglyphs) of significance that

were already adequately illustrated (or photographed) and therefore were simply photocopied on a machine. Colors are determined, where available, by the munsell soil color chart.

Appendix V contains 120 illustrations of the total 74 vessels (plus the batten[?], rattle[?] and three petroglyphs) of this sample - different angles of many of the same vessels are individually illustrated. Preceding the illustrations is a brief reference list for each vessel that includes its form, surface finish, munsell colors, provenience, location of storage (collection), catalogue #, published reference and the page numbers where each is discussed and illustrated in this thesis.

CHAPTER V

ANALYSIS, DESCRIPTION AND CLASSIFICATION OF TARASCAN ICONOGRAPHY

This chapter deals with the various designs, elements, motifs and theme versions that were identified in this sample. The first part of the analysis involves the description of designs and the identification of modes (combinations of certain designs with each other or with particular colors). Next will be the identification and description of certain motifs and the elements and/or designs of which they are formed and/or the colors with which they are associated. Following this will be the identification and description of a theme identified in this study - Quarter Sun Creature Theme - and the motifs, and their different arrangements with each other, of which the theme is formed. At the end of each design, motif and theme is its respective table(s) and illustrations (plates). These illustrations are each labelled with the figure numbers of the vessels (Appendix V) from which each was respectively extracted.

Note: The vessels and other artifacts (e.g., engraved bone) and their illustrations are referred to as "figures" or "fig." in the tables, plates, appendices and classification of the iconography. Also, immediately following each table and plate caption is its corresponding category (cat.) in which the particular iconography is described.

DESIGNS

Designs are defined here as being primarily non-representational, geometric decoration. Some designs, however, may also be representational when they occur in certain arrangements. In this case they will be categorized as elements or motifs (representational) but will still also be categorized as designs. For example, in this study all bullseyes are categorized as designs but those that are specific components of the Quarter Sun Creature Theme are also categorized as Sun Motifs, or those that are positioned in the head of a bird are also considered as the eye elements of the bird.

Though designs are primarily non-representational, they may still be components of a more complex element or motif. Similarly, though generally non-representational, designs may still have some symbolic function. For example, a series of red and white dashes which outline a body of a frog/human deity may be considered as an ornamental component of the frog/human deity. But due to their direct association with this motif, the red and white dashes, in this context, may be a symbol utilized by and for the elite as, what Chávez (1991:215) calls, "images of power". With a sample of richer, more clearly identifiable representational iconography, certain non-representational designs would then not necessarily depend on a direct association with certain motifs or themes in order to be associated with them. For example, red and white dashes, identified as components of

the frog/human deity, could then still possibly function as elite symbols of power, (due to their association with the frog/human deity) even if they occur in isolation, separate from the frog/human deity.

Since this study relied heavily on slides and photographs rather than on the actual vessels, slip colors are not always known nor is it always known whether a color covers or is covered by another. For all vessels, cream is considered to be the slip and underlying color, and unless noted, negative black (negative) covers all other colors. It is often unknown, however, whether red lies on white or white on red - when known, it will be noted. Thus, a basic attribute used in this analysis will be the color that primarily and immediately surrounds a given design, element or motif, regardless of whether it lies on or under that design, element or motif.

Following the descriptions of the designs in each design category are their respective table(s) and illustrations. The tables compare only those vessels that have each identified design for the presence or absence of certain attributes, such as color, with which that respective design is associated. At the beginning of this design section is a table (Table 1) that compares all vessels for the presence or absence of those colors found in this sample. At the end of the design section is a table (Table 30) that compares all vessels for the presence or absence of each design which will enable a comparison between each design for the

frequency of its occurrence in this sample.

Note: The "totals" in the tables count a given mode only once for each vessel. For example, in Table 2, fig. 7 has white dots surrounded by negative and white dots surrounded by red. In the totaling of white dots, then, these two occurrences count only as one since they occur on the same vessel.

1. Colors

Though this is not a design category, it is placed here because it is the primary attribute used to categorize and compare the designs. This category consists of those colors that are visible on the vessels, they are: red, white, negative, cream and white wash. Slip or paint colors that are not visible are not considered here. Each of these five colors are individually categorized, regardless of whether they occur alone on the vessel or in combination with other colors on the vessel. For illustrations, see Catalogue of Vessel Illustrations, Appendix V.

Table 1. Vessel Colors (cat. 1)

Figure	Red	White	Negative	Cream	White wash
1	x	x	x		
2	x	x	x		
3	x	x			
4	x	x			
5	x			x	
6	x	x	x		
7	x	x	x		
8	x	x			
9	x	x	x		
10	x		x	x	
11	x	x			
12	x	x			
13	x	x			
14	x			x	
15	x	x	x		
16	x	x	x		
17	x	x			
18	x	x	x		
19	x	x	x		
20	x	x	x		
21	x	x			
22	x	x			
23	x			x	
24	x	x	x	x	x
25	x	x			
26	x	x	x	x	
27	x	x	x		x
28	x	x	x		
29	x	x		x	
30	x	x	x		
31	x	x	x		
33	x	x	x	x	
34	x	x		x	
35	x	x		x	
36	x	x		x	
37	x	x		x	
38	x	x		x	
39	x	x	x	x	
40	x		x	x	
41	x	x		x	
42	x	x	x		
43	x	x			

Table 1. (cont'd.)

Figure	Red	White	Negative	Cream	White wash
44	x	x			
45	x	x			
46	x	x			
47	x	x		x	
48	x	x		x	
49	x	x			
50	x	x			
51	x	x			
52	x			x	
53	x	x		x	
54	x	x	x		
55	x	x			
56	x	x			
57	x	x			
58	x	x	x		
59	x	x	x		
60	x	x			
61	x	x	x	x	
62	x	x		x	
63	x	x	x		
64	x	x			
65	x	x			
66	x	x			
67	x	x			
68	x	x			
69	x	x			
70	x	x			
71	x	x			
72	x	x	x		
74	x	x		x	
75	x	x		x	
76	x	x	x		
total	74	68	28	24	2

2. Series of Dots

Dots are defined here as very small circles or ovals which size are no larger than about .1 cm and which are clearly delimited all the way around. Dots that are outlined with circular bands or lines, that is, those that serve as the center of bullseyes, are not considered delimited enough within the bullseye to be categorized separately as dots. For this study, isolated dots will not be categorized, instead, they will be categorized by their arrangement in series.

Each series is categorized by the color of the dots and then by its occurrence with a particular paint or slip color that primarily and immediately surrounds it.

2.1 Series of white dots

2.1.1 Surrounded by negative

2.1.1.1 - white dots surrounded by negative

2.1.2 Surrounded by red

2.1.2.1 - white dots on and surrounded by red

2.2 Series of red dots

2.2.1 Surrounded by white

2.2.1.2 - red dots on and surrounded by white

2.2.2 Surrounded by cream

2.2.2.1 - red dots on and surrounded by cream

2.3 Series of rock dots

2.3.1 - dots engraved in rock

Table 2. Series of Dots (cat. 2)

Figure	Red dots		White dots		Rock dots
	surr. by white	surr. by cream	surr. by negative	surr. by red	
1			x		
2			x		
6			x		
7			x	x	
8				x	
12	x				
13				x	
14					
15			x		
16			x	x	
17				x	
18			x		
19				x	
21	x				
24			x	x	
30			x		
31			x		
33			x		
34	x				
37				x	
39	x				
41				x	
42			x		
43				x	
44	x				
51				x	
54				x	
56				x	
57				x	
58			x		
61				x	
63			x		
68	x				
69	x				
71	x				
72			x	x	
74		x		x	
76			x		
78					x
total	8	1	16	17	-
total	9		29		-

Plate 1. Series of Dots (cat. 2)



fig. 30

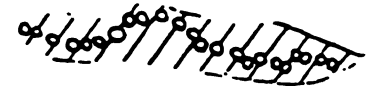


fig. 54



fig. 12

3. Thin Parallel Lines

Thin parallel lines are defined as two or more thin lines that are arranged parallel to each other and which are no more than .1 or .2 cm apart. Thin lines are defined as being no wider than about .1 or .2 cm and as being delimited on both sides but not necessarily on the ends. However, if shorter than 1 cm (i.e., ticks) they need be delimited on both sides and both ends to be considered as thin lines. This category includes all thin parallel lines that meet the above criteria and which may include, therefore, thin parallel lines of various other designs (e.g., bullseyes), elements (e.g., frog/human deity bodies), motifs (e.g., turtles) or theme (e.g., Sun Quarter Creature Theme).

Thin parallel lines are categorized by the color of the thin lines and where apparent, of the thin lines which they define.

3.1 Red and white

3.1.1 - red and white thin parallel lines

3.2 White and negative

3.2.1 - white and negative thin parallel lines

3.3 Red and negative

3.3.1 - red and negative thin parallel lines

3.4 White, negative and red

3.4.1 - white, negative and red thin parallel lines

3.5 White and cream

3.5.1 - white and cream thin parallel lines

3.6 Red and cream

3.6.1 - red and cream thin parallel lines

3.7 Bone

3.7.1 - thin parallel lines engraved in bone

3.8 Copper

3.8.1 - thin parallel lines engraved in copper

3.9 Rock

3.9.1 - thin parallel lines engraved in rock

Table 3. Thin Parallel Lines (cat. 3)

Figure	Red & white	White & negative	Red & negative	White, negative & red	White & cream	Red & cream	Bone	Copper	Rock
1		x	x						
2	x	x		x					
4	x								
5						x			
6		x		x					
7		x							
8	x								
9		x	x	x					
10						x			
12	x								
13	x								
15		x							
16		x							
17	x								
18		x		x					
19		x							
21	x								
22	x								
23						x			
24	x			x					
25	x								
26	x								
28		x							
30		x		x					
31		x							

Table 3. (cont'd.)

Figure	Red & white	White & negative	Red & negative	White, negative & red	White & cream	Red & cream	Bone	Copper	Rock
32							x		
33		x				x			
34	x								
36	x								
37	x								
39	x								
41	x								
42		x	x						
43	x								
44	x								
45	x								
46	x								
48	x								
50	x								
51	x								
52						x			
53						x			
56	x								
57	x								
58		x							
61					x				
62	x								
63	x	x							
64	x								
66	x								
67	x								
68	x								
69	x								
70	x								
71	x								
72	x								
73								x	
74	x					x			
77									x
78									x
79									x
totl	36	15	3	6	1	7	-	-	-

Plate 2. Thin Parallel Lines (cat. 3)



fig. 2



fig. 2



fig. 13



fig. 17



fig. 34



fig. 44



fig. 45



fig. 1



fig. 1

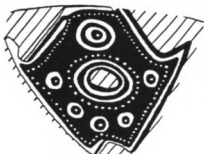


fig. 6



fig. 9



fig. 16



fig. 33



fig. 58



fig. 63

Plate 2. (cont'd.)



fig. 1



fig. 42



fig. 9

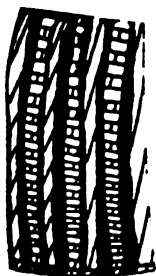


fig. 2



fig. 9



fig. 6



fig. 18



fig. 24



Plate 2. (cont'd.)



fig. 61

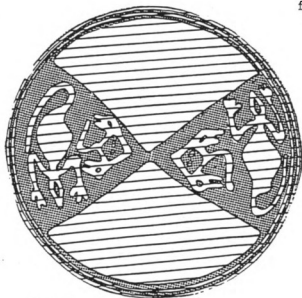


fig. 5

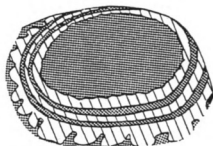


fig. 10



fig. 23



fig. 77

4. Series of Ticks (short thin lines)

Ticks are broadly defined as straight short thin lines that are no wider than about .1 cm, no longer than about 1 cm and no shorter than about .2 or .3 cm. For this study, singular ticks will not be categorized, instead, they will be categorized by their arrangement in series. They are first categorized by whether or not they are arranged as a series of teeth.

Note: The term "series of ticks" may be used interchangeably to mean those series of ticks with or without teeth, whereas "series of tick teeth" is used exclusively for those ticks with teeth.

4.1 Series of Ticks (non-teeth)

These series of ticks are delimited on both sides and both ends and may be defined by bordering ticks or tick teeth. These series of ticks are categorized by the color of the ticks and then by the color that surrounds, meaning here, *that lies between the ticks*.

4.1.1 Red ticks

4.1.1.1 Surrounded by white

4.1.1.1.1 Red and white ticks

4.1.1.1.1.1 - red ticks on white on cream - define white ticks - fig. 26, 34, 39

4.1.1.1.1.2 - red and white ticks - fig. 2

4.1.1.1.1.3 - white ticks on red - define red ticks - fig.

4.1.1.1.2 Red ticks surrounded by white

4.1.1.1.2.1 - red ticks - surrounded by white - fig. 43, 57, 62, 72, 74

4.1.1.2 Surrounded by cream

4.1.1.2.1 Red and cream ticks

4.1.1.2.1.1 - red ticks on cream - define cream ticks - fig. 10, 33

4.1.2 White ticks

4.1.2.1 Surrounded by red

4.1.2.1.1 White and red ticks

4.1.2.1.1.1 - red ticks on white on cream - define white ticks - fig. 26, 34, 39

4.1.2.1.1.2 - white and red ticks - fig. 2

- white ticks on red - define red ticks - fig. 63

4.1.2.1.2 White ticks surrounded by red

4.1.2.1.2.1 - white squiggle ticks - surrounded by red - fig. 13, 56

4.1.2.1.2.2 - white ticks - on and surrounded by red - fig. 37, 38, 46, 51, 57, 66

4.1.2.2 Surrounded by negative

4.1.2.2.1 White ticks surrounded by negative

4.1.2.2.1.1 - white ticks - surrounded by negative - fig. 20, 58, 76

4.1.3 Cream ticks

4.1.3.1 Surrounded by red

4.1.3.1.1 Cream and red ticks

4.1.3.1.1.1 - red ticks on cream - define cream ticks - fig. 10, 33

4.2 Series of Tick Teeth

Series of tick teeth are defined as a series of ticks that are connected to each other at the base and of which each tick is delimited on both sides and one end. Only those series of base-connected ticks that appear to be an element (e.g., frog teeth) or that protrude outward from an identified design (e.g., thin line, band, stepped fret, spiral, bullseye, circle), element (e.g., bird's tail, frog's feet) or motif (e.g., bird, frog/human, turtle) are considered as series of teeth.

These series of tick teeth are categorized by the color of the tick teeth and then by the color that primarily and immediately surrounds (i.e., lies between) the teeth - which may be the color of the series of tick teeth or ticks which they define. With a larger sample, these could further be categorized, such as by the length of the tick teeth.

4.2.2 Red tick teeth

4.2.2.1 Surrounded by white

4.2.2.1.1 - red tick teeth - on and surrounded by white - define white tick teeth - fig. 12, 21, 44, 68, 69, 70, 71

4.2.2.1.2 - red tick teeth - surrounded by white - define white tick teeth - fig. 4, 8, 17

4.2.2.1.3 - red tick teeth - on cream and surrounded by white - define white ticks - fig. 37

4.2.2.1.4 - red tick teeth - on and surrounded by white on cream - define white tick teeth - fig. 34, 36, 39, 74

4.2.2.2 Surrounded by cream

4.2.2.2.1 - red tick teeth - on and surrounded by cream - define cream tick teeth - fig. 23, 52

4.2.1 White tick teeth

4.2.1.1 Surrounded by red

4.2.1.1.1 - white tick teeth - on and surrounded by red - define red tick teeth - fig. 4, 8, 17, 25, 45

4.2.1.1.2 - white tick teeth - surrounded by red - define red ticks - fig. 39, 43, 62

4.2.1.1.3 - white tick teeth outlined with negative - surrounded by red - define red tick teeth - fig. 28

4.2.1.2 Surrounded by negative

4.2.1.2.1 - white tick teeth - surrounded by negative - define negative tick teeth - fig. 20, 27, 58

4.2.1.2.2 - white tick teeth - on red and surrounded by negative - define negative tick teeth - fig. 31, 42

4.2.1.3 Surrounded by cream

4.2.1.3.1 - white tick teeth - on and surrounded by cream - define cream tick teeth - fig. 39

4.2.3 Negative tick teeth

4.2.3.1 Surrounded by red

4.2.3.1.1 - negative tick teeth - on and surrounded by red -
define red tick teeth - fig. 9

4.2.3.2 Surrounded by white

4.2.3.2.1 - negative tick teeth - on and surrounded by white
- define white tick teeth - fig. 20, 27

4.2.3.2.2 - negative tick teeth - on and surrounded by white
on red - define white tick teeth - fig. 31

4.2.4 Cream tick teeth

4.2.4.1 Surrounded by red

4.2.4.1.1 - cream tick teeth - surrounded by red - define
red tick teeth - fig. 52

4.2.5 Bone tick teeth

4.2.5.1 - tick teeth engraved in bone - fig. 32

Table 4. Series of Ticks (including tick teeth) (cat. 4)

Figure	Red ticks and/or tick teeth	White ticks and/or tick teeth	Negative tick teeth	Cream ticks and/or tick teeth	Bone tick teeth
2	x	x			
4	x	x			
8	x	x			
9			x		
10	x			x	
12	x				
13		x			
17	x	x			
19		x			
20		x	x		
21	x				
23	x				
25		x			

Table 4. (cont'd.)

Figure	Red ticks and/or tick teeth	White ticks and/or tick teeth	Negative tick teeth	Cream ticks and/or tick teeth	Bone tick teeth
26	x				
27		x	x		
28		x			
31		x	x		
32					x
33	x			x	
34	x	x			
36	x				
37	x	x			
38		x			
39	x	x			
42		x			
43	x	x			
44	x				
45		x			
46		x			
52	x	x		x	
56		x			
57	x	x			
58		x			
62	x	x			
63	x	x			
66		x			
68	x				
69	x				
70	x				
71	x				
72	x				
74	x				
75		x			
total	26	27	4	3	-

Table 5. Series of Ticks (non-teeth) (cat. 4.1)

Figure	Red ticks		White ticks		Cream ticks
	Surr. by white	Surr. by cream	Surr. by red	Surr. by negative	Surr. by red
2	x		x		
10		x			x
13			x		
20				x	
26	x		x		
33		x			x
34	x		x		
37			x		
38			x		
39	x		x		
43	x				
46			x		
51			x		
56			x		
57	x		x		
58				x	
62	x				
63	x		x		
66			x		
72	x				
74	x				
75				x	
total	10	2	13	3	2
total	12		16		2

Table 6. Series of Tick Teeth (cat. 4.2)

Figure	Red tick teeth		White tick teeth			Negative tick teeth		Cream tick teeth	Bone tick teeth
	Surr. by white	Surr. by cream	Surr. by red	Surr. by negative	Surr. by cream	Surr. by red	Surr by white	Surr. by red	
4	x		x						
8	x		x						
9						x			
12	x								
17	x		x						
20				x			x		
21	x								
23		x							
25			x						
27				x			x		
28			x						
31				x			x		
32									x
34	x								
36	x								
37	x								
39	x		x		x				
42				x					
43			x						
44	x								
45			x						
52		x						x	
58				x					
62			x						
68	x								
69	x								
70	x								
71	x								
74	x								
ttl	15	2	9	5	1	1	3	1	-
ttl	17		14			4		1	-

Plate 3. Series of Ticks (non-teeth) (cat. 4.1)



fig. 34



fig. 2



fig. 26



fig. 62



fig. 43



fig. 57



fig. 33



fig. 10

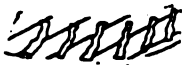


fig. 13



fig. 57

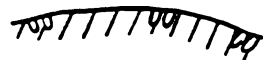


fig. 38



fig. 20



fig. 58

Plate 4. Series of Tick Teeth (cat. 4.2)

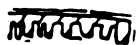


fig. 39



fig. 23

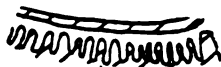


fig. 4



fig. 8



fig. 25



fig. 28



fig. 16



fig. 20



fig. 58



fig. 39



fig. 9



fig. 27



fig. 52

5. Series of Dashes

Dashes are broadly defined here as rectangular or oval shapes which size range from about .5 cm to 1.5 cm. For this study, singular dashes will not be considered, rather, dashes will be categorized by their arrangement in series. They are categorized into two groups - series of dashes and series of dash teeth.

Note: The term "series of dashes" is used interchangeably to mean those series of dashes with or without teeth, whereas "series of dash teeth" is used exclusively for those with teeth.

5.1 Series of Dashes (non-teeth)

These series of dashes are delimited on all four sides and may be defined by bordering dashes or dash teeth. These series are categorized by the color of the dashes and then by the color(s) that surrounds, meaning here, *that lies between*, the dashes. These are then categorized by whether the color between the dashes is merely the surrounding color or whether the color between the dashes is, itself, a series of defined dashes (thus creating a series of multi-colored dashes - e.g., red and white dashes - see Table 10). A table was not made for negative and cream dashes due to the small number of these.

5.1.1 Red dashes

5.1.1.1 Surrounded by white

5.1.1.1.1 Red and white dashes

5.1.1.1.1.1 - red dashes on white - define white dashes -
fig. 1, 16

5.1.1.1.1.2 - red dashes on white on cream - define white
dashes - fig. 39

5.1.1.1.1.3 - red and white dashes on cream - fig. 29

5.1.1.1.1.4 - white dashes on red - define red dashes - fig.
17

5.1.1.1.2 Red dashes surrounded by white

5.1.1.1.2.1 - red dashes - on and surrounded by white - fig.
16, 50, 51, 61, 63

5.1.1.2 Surrounded by white and red

5.1.1.2.1 Red, white and red/white dashes

5.1.1.2.1.1 - red dashes and dashes of red and white ticks -
define white dashes - fig. 34

5.1.1.2.1.2 - red dashes with white dots and dashes of red
and white ticks - define white dashes - fig. 43 (technically
the red dashes are dash teeth but their inner white dots are
considered to make them red dashes)

5.1.1.3 Surrounded by white and negative

5.1.1.3.1 Red and white dashes

5.1.1.3.1.1 - red and white dashes - surrounded by negative

- fig. 2, 15, 24, 54

5.1.1.3.1.2 - red dashes and white/negative diamond

bullseyes - surrounded by negative - fig. 7

5.1.1.4 Surrounded by white and white wash

5.1.1.4.1 Red and white dashes

5.1.1.4.1.1 - red and white dashes - surrounded by white wash - fig. 24

5.1.1.5 Surrounded by white and cream

5.1.1.5.1 Red and white dashes

5.1.1.5.1.1 - red and white dashes - on and surrounded by cream - fig. 47

5.1.1.6 Surrounded by red

5.1.1.6.1 Red and red dashes

5.1.1.6.1.1 - red dashes on red - define red dashes - fig. 31

5.1.1.7 Surrounded by cream

5.1.1.7.1 Red and cream dashes

5.1.1.7.1.1 - red dashes on cream - define cream dashes - fig. 33

5.1.1.7.2 Red dashes surrounded by cream

5.1.1.7.2.1 - red dashes - on and surrounded by cream - fig.

74

5.1.1.8 Surrounded by cream and red**5.1.1.8.1 Red and red/cream dashes**

5.1.1.8.1.1 - red dashes and dashes of cream and red ticks -
fig. 33

5.1.1.9 Surrounded by negative**5.1.1.9.1 Red and negative dashes**

5.1.1.9.1.1 - negative dashes on red - define red dashes -
fig. 1

5.1.1.10 Surrounded by negative and cream**5.1.1.10.1 Red, negative and cream dashes**

5.1.1.10.1.1 - negative dashes on red on cream - define red
and cream dashes - fig. 40

5.1.2 White dashes**5.1.2.1 Surrounded by red****5.1.2.1.1 White and red dashes**

5.1.2.1.1.1 - red dashes on white - define white dashes -
fig. 1, 16

5.1.2.1.1.2 - red dashes on white on cream - define white
dashes - fig. 39

5.1.2.1.1.3 - white and red dashes on cream - fig. 29

5.1.2.1.1.4 - white dashes on red - define red dashes - fig.

5.1.2.1.2 White dashes surrounded by red

5.1.2.1.2.1 - white dashes with inner red dots - on and surrounded by red - fig. 12, 38, 56, 61

5.1.2.2 Surrounded by red and white**5.1.2.2.1 White, red and red/white dashes**

5.1.2.2.1.1 - white dashes and dashes of red and white ticks - define red dashes - fig. 34

5.1.2.2.1.2 - white dashes and dashes of red and white ticks - define red dashes with white dots - fig. 43

5.1.2.3 Surrounded by red and negative**5.1.2.3.1 White and red dashes**

5.1.2.3.1.1 - white and red dashes - surrounded by negative - fig. 2, 15, 24, 54

5.1.2.4 Surrounded by red and white wash**5.1.2.4.1 White and red dashes**

5.1.2.4.1.1 - white and red dashes - surrounded by white wash - fig. 24

5.1.2.5 Surrounded by red and cream**5.1.2.5.1 White and red dashes**

5.1.2.5.1.1 - white and red dashes - on and surrounded by cream - fig. 47

5.1.2.6 Surrounded by cream**5.1.2.6.1 White dashes surrounded by cream**

**5.1.2.6.1.1 - white dashes - on and surrounded by cream -
fig. 41, 62**

5.1.3 Negative dashes**5.1.3.1 Surrounded by red****5.1.3.1.1 Negative and red dashes**

**5.1.3.1.1.1 - negative dashes on red - define red dashes -
fig. 1**

5.1.3.2 Surrounded by red and cream**5.1.3.2.1 Negative, red and cream dashes**

**5.1.3.2.1.1 - negative dashes on red on cream - define red
and cream dashes - fig. 40**

5.1.3.2.2 Negative and red/cream dashes

**5.1.3.2.2.1 - negative dashes on red on cream - define
dashes of red and cream ticks - fig. 10**

5.1.3.3 Surrounded by red and white**5.1.3.3.1 Negative dashes and red/white dashes**

**5.1.3.3.1.1 - negative dashes on red and white on cream -
define dashes of red and white ticks - fig. 26, 39**

5.1.3.4 Surrounded by white

5.1.3.4.1 Negative dashes surrounded by white

5.1.3.4.1.1 - negative dashes with white dots - on and surrounded by white - fig. 2

5.1.4 Cream dashes

5.1.4.1 Surrounded by red

5.1.4.1.1 Cream and red dashes

5.1.4.1.1.1 - red dashes on cream - define cream dashes - fig. 33

5.1.4.2 Surrounded by red and cream

5.1.4.2.2 Cream, red and negative dashes

5.1.4.2.2.1 - negative dashes on red on cream - define red and cream dashes - fig. 40

5.2 Series of Dash Teeth

Series of dash teeth are defined as series of dashes that are delimited on three sides and are connected to each other at the base. Like ticks, only those series of connected dashes that protrude outward from an identified design, element or motif are considered to be series of teeth. These are categorized by the primary color of the dash teeth and then by the color that primarily and immediately surrounds

(i.e., that lies between) the dash teeth (which is, where apparent, the color of the dash teeth or dashes which they define) or by whether the dash teeth are part of the vessel's form. With a larger sample, further divisions could be made such as by the shape of the dash teeth.

5.2.1 Red dash teeth

5.2.1.1 Surrounded by red

5.2.1.1.1 - red dash teeth outlined with a white meander - surrounded by red - define red dash teeth - fig. 57

5.2.1.2 Surrounded by cream

5.2.1.2.1 - red dash teeth - on and surrounded by cream - fig. 10

5.2.1.2.2 - red dash teeth - on and surrounded by cream - define cream dash teeth (cream/white diamond bullseyes) - fig. 47

5.2.1.3 Surrounded by white

5.2.1.3.1 - red dash teeth - surrounded by white - define white dashes - fig. 9, 46, 61

5.2.1.3.2 - red dash teeth - surrounded by white - define white dash teeth - fig. 24, 51

5.2.1.3.3 - red dash teeth outlined with a negative thin line - define white dash teeth - fig. 16 (of stepped fret)

5.2.1.3.4 - red dash teeth - on and surrounded by white - define white dash teeth - fig. 50, 62

5.2.1.4 Vessel form

5.2.1.4.1 - red dash teeth - fig. 22

5.2.1.4.2 - red dash teeth with red/white bullseyes - fig. 12

5.2.2 White dash teeth

5.2.2.1 Surrounded by red

5.2.2.1.1 - white dash teeth - surrounded by red - define red dash teeth - fig. 24, 46, 50, 51, 62

5.2.2.1.2 - white dash teeth outlined with a negative thin line - define red dash teeth - fig. 16 (of stepped fret)

5.2.2.2 Surrounded by negative

5.2.2.2.1 - white dash teeth - surrounded by negative - define negative dash teeth with inner dots - fig. 16

5.2.2.3 Vessel form

5.2.2.3.1 - white dash teeth - fig. 22, 59, 68, 71, 8
(vessel's legs)

5.2.3 Red and red/white dash teeth

5.2.3.1 Vessel form

5.2.3.1.1 - red dash teeth and dash teeth of red and white ticks and red and white spirals - fig. 37

5.2.4 Negative dash teeth

5.2.4.1 Surrounded by white

5.2.4.1.1 - negative dash teeth with white dots - on and surrounded by white - define white dash teeth - fig. 16

5.2.4.1.2 - negative dash teeth outlined with a white meander - surrounded by negative - define negative dash

teeth - fig. 42 (bottom of vessel)

5.2.5 Cream dash teeth

5.2.5.1 Surrounded by red

5.2.5.1.1 - cream dash teeth - surrounded by red - define
red dash teeth - fig. 47 (cream/white bullseye teeth)

5.2.5.2 Vessel form

5.2.5.2.1 - cream dash teeth - fig. 36

Table 7. Series of Dashes (including dash teeth) (cat. 5)

Figure	Red dashes and/or dash teeth	White dashes and/or dash teeth	Negative dashes and/or dash teeth	Cream dashes and/or dash teeth
1	x	x	x	
2	x	x	x	
7	x			
8		x		
9	x			
10	x		x	
12	x	x		
15	x	x		
16	x	x	x	
17	x	x		
22		x		
24	x	x		
26			x	
29	x	x		
31	x			
33	x			x
34	x	x		
36				x
38		x		
39	x	x	x	
40	x		x	x
41		x		
42			x	
43	x	x		
46	x	x		
47	x	x		x
50	x	x		
51	x	x		
54	x	x		
56		x		
57	x			
59		x		
61	x	x		
62	x	x		
63	x			
68		x		
71		x		
74	x			
total	27	26	8	4

Table 8. Series of Red Dashes (non-teeth) (cat. 5.1.1)

[illegible]

Table 9. Series of White Dashes (cat. 5.1.2)

Figure	White dashes						
	Sur. by red		Sur. by red & white	Sur. by red & negative	Sur. by red & white wash	Sur. by red & cream	Sur. by cream
	White & red dashes	White dashes sur. by red	White, red & red/white dashes	White & red dashes	White & red dashes	White & red dashes	White dashes sur. by cream
1	x						
2				x			
12		x					
15				x			
16	x						
17	x						
24				x	x		
29	x						
34			x				
38		x					
39	x						
41							x
43			x				
47						x	
54				x			
56		x					
61		x					
62							x
total	5	4	2	4	1	1	2
total	9		2	4	1	1	2
total	18						

Table 10. Series of Multi-Colored Dashes (cat.5.1.1 - 5.1.4)

Figure	Red & white dashes	Red, white & red/wh. dashes	Red & red dashes	Red & cream dashes	Red & red/cr. dashes	Red & negative dashes	Red, negative & cream dashes	Neg. & red/crm. dashes	Neg. & red/wh. dashes
1	x					x			
2	x								
7	x								
10								x	
15	x								
16	x								
17	x								
24	x								
26									x
29	x								
31			x						
33				x	x				
34		x							
39	x						x		x
43		x							
47	x								
54	x								
ttl	11	2	1	1	1	1	1	1	2

Table 11. Series of Dash Teeth (cat. 5.2)

Figure	Red dash teeth				White dash teeth			Red & red/wh. dash teeth	Neg dash teeth	Cream dash teeth	
	Sur. by red	Sur. by cream	Sur. by white	Vessel form	Sur. by red	Sur. by negative	Vessel form	Vessel form	Sur. by white	Sur. by red	Vessel form
8							×				
9			×								
10		×									
12				×							
16			×		×	×			×		
22				×			×				
24			×		×						
36											×
37								×			
42									×		
46			×		×						
47		×								×	
50			×		×						
51			×		×						
57	×										
59							×				
61			×								
62			×		×						
68							×				
71							×				
t1	1	2	8	2	6	1	5	1	2	1	1
t1	13				11			1	2	2	

Plate 5. Series of Dashes (non-teeth) (cat. 5.1)



fig. 29



fig. 51



fig. 34

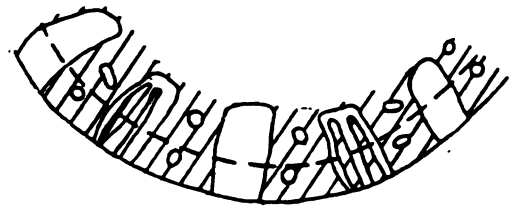


fig. 43



fig. 2



fig. 24



fig. 47

Plate 5. (cont'd.)



fig. 31



fig. 33



fig. 33



fig. 1



fig. 40

Plate 5. (cont'd.)



fig. 17



fig. 16



fig. 12



fig. 54



fig. 41



fig. 10



fig. 39



fig. 2

Plate 6. Series of Dash Teeth (cat. 5.2)

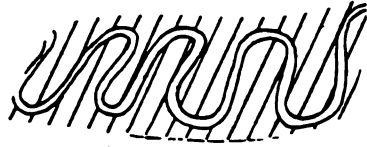


fig. 11



fig. 10



fig. 62



fig. 61



fig. 24



fig. 9



fig. 22



fig. 50



fig. 59



fig. 16



fig. 37



fig. 47



fig. 36

6. Series of Triangles (triangle teeth)

Series of triangles are defined as series of teeth (notched protrusions connected at their base), where each triangle is delimited on at least two of its three sides. Series of triangles are often defined or outlined on two sides by zigzags.

Series of triangles are categorized by their primary color(s) and then by the color that immediately surrounds at least two sides of each triangle and their outlining zigzags (where apparent). That is, the color that immediately surrounds a series of triangles is the color of its bordering series of triangles which it defines. With a larger sample, this category could be further divided such as by the type of triangles.

Note: Since all are forms of series of teeth, "series of triangles" and "triangle teeth" are interchangeably used.

6.1 Red triangles

6.1.1 Surrounded by red

6.1.1.1 - series of red toothed triangles outlined with a white squiggle zigzag - fig. 4

6.1.1.2 - series of red triangles outlined with a white zigzag of dots - fig. 7, 16, 24, 43, 61, 72, 74

6.1.2 Surrounded by white

6.1.2.1 - series of red triangles - fig. 17, 56

6.1.3 Surrounded by cream

6.1.3.1 - series of red triangles - fig. 14, 23

6.2 White triangles

6.2.1 Surrounded by white

6.2.1.1 - series of white triangles outlined with a negative zigzag - fig. 7 (of frog/human deity)

6.2.2 Surrounded by red

6.2.2.1 - series of white triangles outlined with a negative zigzag - fig. 16, 33 (of frog/human deity)

6.2.2.2 - series of white triangles - fig. 17, 56

6.2.3 Surrounded by negative

6.2.3.1 - series of white triangles - fig. 2, 7

6.2.4 Surrounded by cream

6.2.4.1 - series of white triangles with red dots - fig. 39

6.3 Red/white triangles

6.3.1 Surrounded by white

6.3.1.1 - series of red/white bullseye triangles outlined with a red squiggle zigzag - fig. 46

6.3.2 Surrounded by red

6.3.2.1 - series of red/white bullseye triangles outlined with a white zigzag - fig. 4 (inner circular bullseye), 7, 25

6.4 Negative triangles

6.4.1 Surrounded by negative

6.4.1.1 - series of negative triangles with white dots outlined with a white zigzag - fig. 15, 24

6.4.2 Surrounded by white

6.4.2.1 - series of negative triangles with white dots -
fig. 2, 7

6.5 Red/white/negative triangles

6.5.1 Surrounded by negative

6.5.1.1 - series of red/white/negative bullseye triangles
outlined with a red zigzag - fig. 6

6.6 Cream triangles

6.6.1 Surrounded by red

6.6.1.1 - series of cream triangles - fig. 14, 23

6.6.2 Surrounded by white

6.6.2.1 - series of cream triangles - fig. 39

6.7 Red/cream triangles

6.7.1 Surrounded by cream

6.7.1.1 - series of red/cream bullseye triangles outlined
with a red zigzag - fig. 23, 33, 52 and 53 (of hatching)

Table 12. Series of Triangles (cat. 6)

Fig.	Red triangles			White triangles				Red/White triangles		Negative triangles		Rd/wh/neg tn	Cream triangles		Rd/or tn
	Sur. by red	Sur. by white	Sur. by cr.	Sur. by white	Sur. by red	Sur. by neg	Sur. by cr.	Sur. by white	Sur. by red	Sur. by neg	Sur. by white	Sur. by neg	Sur. by red	Sur. by white	Sur. by cr.
2						X					X				
4	X								X						
6												X			
7	X			X		X			X		X				
14			X										X		
15										X					
16	X				X										
17		X			X										
23			X										X		X
24	X									X					
25									X						
33					X										X
39							X							X	
43	X														
46								X							
52															X
53															X
56		X			X										
61	X														
72	X														
74	X														
tl	8	2	2	1	4	2	1	1	3	2	2	1	2	1	4
tl	12			7				4		4		1	3		4

Plate 7. Series of Triangles (cat. 6)

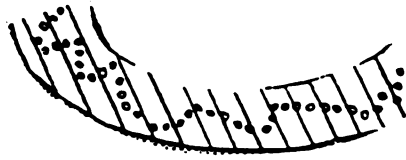


fig. 24

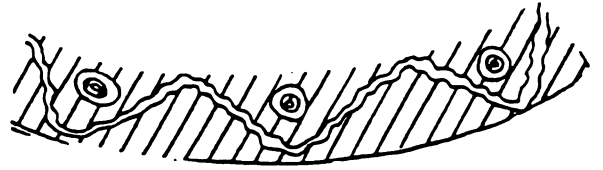


fig. 4



fig. 56



fig. 23



fig. 7



fig. 33



fig. 2

Plate 7. (cont'd.)



fig. 46



fig. 7

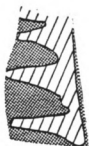


fig. 14



fig. 39

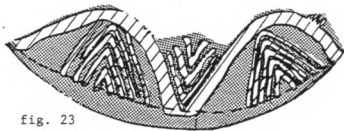


fig. 23



fig. 33

Plate 7. (cont'd.)



fig. 15



fig. 7



fig. 6

7. Spirals

Spirals are defined here to be curvilinear lines or bands that make at least a 360 degree curve inward in which the ends do not meet. They are delimited on both sides and on at least one of its two ends. Each either moves in a clockwise or counter clockwise direction - "right-spirals" and "left-spirals" - and each generally defines another right and left spiral, respectively. Some spirals may be perceived to define stepped frets but for this study, stepped frets are defined as only occurring as a series. This broad category of spirals includes many of those that are components of, among others, double spirals and stepped frets.

Spirals are categorized by overall spirals (all spirals, whether or not outlined by or parallel with secondary designs) and those spirals that are outlined or parallel with dashes, ticks, dots and teeth.

7.1 Spirals (overall)

These spirals are categorized by the direction in which they coil (i.e., right or left), then by their primary color(s) and then by the color that primarily and immediately surrounds the spiral, that is the color of the spiral which it defines. Though spirals outline or define the outer contours of the spirals that border them, they are considered as separate units. This is unlike, for example, series of S and Z bands that are considered as part of the stepped frets that they outline.

7.1.1 Right-spirals

7.1.1.1 Red right-spiral

7.1.1.1.1 Surrounded by white

7.1.1.1.1.1 - red right-spiral - on and surrounded by white
 - defines white right-spiral - fig. 34, 56, 59, 60, 70, 71

7.1.1.1.1.2 - red right-spiral - surrounded by white -
 define white right-spiral - fig. 19, 4 and 45 and 57 (of
 double spiral)

7.1.1.1.2 Surrounded by cream

7.1.1.1.2.1 - red right-spiral - on and surrounded by cream
 - defines cream right-spirals - fig. 14

7.1.1.1.2.2 - red right-spiral with white dashes - on and
 surrounded by cream - defines cream right-spirals - fig. 38

7.1.1.2 White right-spiral

7.1.1.2.1 Surrounded by red

7.1.1.2.1.1 - white right-spiral - on and surrounded by red
 - defines red right-spiral - fig. 19, 4 and 45 (of double
 spiral)

7.1.1.2.1.2 - white right-spiral - surrounded by red -
 defines red right-spiral - fig. 34, 56, 59, 60, 70, 71, 57
 (of double spiral)

7.1.1.2.2 Surrounded by cream

7.1.1.2.2.1 - white right-spiral - on and surrounded by
 cream - defines cream right-spiral - fig. 38

7.1.1.2.3 Surrounded by negative

7.1.1.2.3.1 - white right-spirals - surrounded by negative -
defines negative right-spiral - fig. 58

7.1.1.3 Negative right-spiral

7.1.1.3.1 Surrounded by white

7.1.1.3.1.1 - negative right-spiral - surrounded by white -
defines white right-spiral - fig. 58

7.1.1.3.2 Surrounded by red

7.1.1.3.2.1 - negative right-spiral - on and surrounded by
red - fig. 76 (of double spiral - serpent)

7.1.1.4 Cream right-spiral

7.1.1.4.1 Surrounded by white

7.1.1.4.1.1 - cream right-spiral - surrounded by white -
define white right-spiral - fig. 38

7.1.1.4.2 Surrounded by red

7.1.1.4.2.1 - cream right-spirals - surrounded by red -
defines red right-spirals - fig. 14, 38

7.1.1.4.3 Cream right-spiral in form

7.1.1.4.3.1 - cream right-spiral with red circles - in form
- fig. 35 (vessel's legs)

7.1.1.5 Copper right-spiral

7.1.1.5.1 - right-spiral engraved in copper - fig. 73

7.1.1.6 Bone right-spiral

7.1.1.6.1 - right-spiral engraved in bone - fig. 32 (of

double spiral)

7.1.1.7 Rock right-spiral

7.1.1.7.1 - right-spiral engraved in rock - fig. 77 (of double spiral), 78, 79

7.1.2 Left-spirals

7.1.2.1 Red left-spiral

7.1.2.1.1 Surrounded by white

7.1.2.1.1.1 - red left-spiral - on and surrounded by white - define white left-spirals - fig. 3 and 66 (of double spiral), 12, 21, 34, 36, 68, 69, 70, 71

7.1.2.1.1.2 - red left-spiral - surrounded by white - define white left-spiral - fig. 8 and 13 and 17 and 66 and 74 (of stepped fret), 25, 37, 46

7.1.2.1.2 Surrounded by cream

7.1.2.1.2.1 - red left-spiral with white dashes - on and surrounded by cream - defines cream-left spiral - fig. 38

7.1.2.2 White left-spiral

7.1.2.2.1 Surrounded by red

7.1.2.2.1.1 - white left-spiral - on and surrounded by red - defines red left-spiral - fig. 8 and 13 and 17 and 66 and 74 (of stepped fret), 25, 37, 46

7.1.2.2.1.2 - white left-spiral - surrounded by red - define

red left-spiral - fig. 3 (of double spiral), 12, 21, 34, 36, 68, 69, 70, 71

7.1.2.2.2 Surrounded by cream

7.1.2.2.2.1 - white left-spiral - on and surrounded by cream
- defines cream left-spiral - fig. 62

7.1.2.2.3 Surrounded by negative

7.1.2.2.3.1 - white left-spiral - surrounded by negative -
defines negative left-spiral - fig. 42, 63

7.1.2.3 Negative left-spiral

7.1.2.3.1 Surrounded by white

7.1.2.3.1.1 - negative left-spiral - surrounded by white -
defines white left-spiral - fig. 42, 63

7.1.2.4 Cream left-spiral

7.1.2.4.1 Surrounded by white

7.1.2.4.1.1 - cream left-spiral - surrounded by white -
defines white left-spiral - fig. 62

7.1.2.4.2 Surrounded by red

7.1.2.4.2.1 - cream left-spiral - surrounded by red -
defines red left-spiral - fig. 38

7.1.2.5 Copper left-spiral

7.1.2.5.1 - left-spiral engraved in copper - fig. 73

7.1.2.6 Rock left-spiral

7.1.2.6.1 - left-spiral engraved in rock - fig. 77 and 78

7.2 Spirals Outlined or Parallel with Dashes, Ticks, Dots and Teeth

This category consists of spirals that are outlined (also meaning partially outlined) with the secondary designs of dashes, dots, ticks and any form of teeth that protrude outward from the spirals. Series of teeth are defined as a series of notched protrusions which are connected to each other at their bases and which take the form of triangles, dashes, stepped frets, ticks and small dashes. Small dash teeth are defined as a series of small dashes delimited on three sides and that are connected at the base. Each small dash is no wider nor longer than about .5 cm and may be as small as a dot.

Spirals are considered to be outlined only by those secondary designs that are no more than about 1 cm apart from the spiral. Only those spirals from which the series of teeth extend or of which the secondary designs more closely outline are considered to be outlined. For example, in fig. 56, only the red spiral is outlined with teeth, not its defined bordering white spiral. This is unlike, for example, stepped frets that are viewed as outlined by their bordering S or Z bands and which, then, are both outlined by the secondary designs.

These spirals are categorized by their primary color(s). With a larger sample, these could be further categorized, such as by the type of the outlining secondary designs.

7.2.1 Red spiral

- 7.2.1.1 - red right-spirals outlined with red triangle teeth, white dashes and white squiggle ticks - fig. 56
- 7.2.1.2 - red right-spirals outlined with white dash teeth of vessel form - fig. 59
- 7.2.1.3 - red left-spirals outlined with white ticks - fig. 66 (of double spiral)
- 7.2.1.4 - red left-spirals outlined with red tick teeth - fig. 8, 17 (of stepped fret)
- 7.2.1.5 - red left-spiral outlined with white small dash teeth - fig. 13, 17, 74 (of stepped fret)

7.2.2 White spiral

- 7.2.2.1 - white right-spiral outlined with white tick teeth - fig. 4 and 45 (of double spiral)
- 7.2.2.2 - white left-spiral outlined with white tick teeth - fig. 8, 17 (of stepped fret)
- 7.2.2.3 - white left-spiral outlined with white small teeth - fig. 13, 17, 74 (of stepped fret)
- 7.2.2.4 - white left-spiral outlined with white dashes - fig. 62
- 7.2.2.5 - white left-spiral outlined with white dots - fig. 42
- 7.2.2.6 - white right-spiral (vaguely) outlined with white/negative bullseyes - fig. 19

7.2.3 Cream spiral

7.2.3.1 - cream right-spiral outlined with white dashes -
fig. 38

7.2.3.2 - cream left-spiral outlined with white dashes -
fig. 38

7.2.4 Bone spiral

7.2.4.1 - right-spiral outlined with tick teeth engraved in
bone - fig. 32 (of double spiral)

Table 13. Spirals (cat. 7)

Figure	Red spirals	White spirals	Negative spirals	Cream spirals	Bone spirals	Copper spirals	Rock spirals
3	x	x					
4	x	x					
8	x	x					
12	x	x					
13	x	x					
14	x			x			
17	x	x					
19	x	x					
21	x	x					
25	x	x					
32					x		
34	x	x					
35				x			
36	x	x					
37	x	x					
38	x	x		x			
42			x				
43		x					
45	x	x					
46	x	x					
56	x	x					
57	x	x					
58		x	x				
59	x	x					
60	x	x					
62		x		x			
63		x					
66	x						
68	x	x					
69	x	x	x				
70	x	x					
71	x	x					
73						x	
74		x					
76			x				
77							x
78							x
79							x
total	25	28	4	4	-	-	-

Table 14. Right-Spirals (cat. 7.1.1)

Fig.	Red r. spiral		White r. spiral			Negative r. spiral		Cream r. spiral			Copper r. spir.	Bone r. spir.	Rock r. spir.
	Sur. by white	Sur. by cream	Sur. by red	Sur. by cream	Sur. by neg.	Sur. by white	Sur. by red	Sur. by white	Sur. by red	In form			
4	x		x										
14		x							x				
19	x		x										
32												x	
34	x		x										
35										x			
38		x		x				x	x				
45	x		x										
56	x		x										
57	x		x										
58					x	x							
59	x		x										
60	x		x										
70	x		x										
71	x		x										
73											x		
76							x			x			
77													x
78													x
79													x
t1	10	2	10	1	1	1	1	1	2	2	-	-	-
t1	12		12			2		4			-	-	-

Table 15. Left-Spirals (cat. 7.1.2)

Figure	Red l. spiral		White l. spiral			Neg. l. spiral	Cream l. spiral		Copper l. spiral	Rock l. spiral
	Sur. by white	Sur. by cream	Sur. by red	Sur. by cream	Sur. by neg.	Sur. by white	Sur. by white	Sur. by red		
3	x		x							
8	x		x							
12	x		x							
13	x		x							
17	x		x							
21	x		x							
25	x		x							
34	x		x							
36	x		x							
37	x		x							
38		x						x		
42					x	x				
46	x		x							
62				x			x			
63					x	x				
66	x									
68	x		x							
69	x		x							
70	x		x							
71	x		x							
73									x	
74	x		x							
77										x
78										x
ttl	17	1	16	1	2	2	1	1	-	-
ttl	18		19			2	2		-	-

Table 16. Spirals Outlined or Parallel with Dashes, Ticks, Dots and Teeth (cat. 7.2)

Figure	Red spirals	White spirals	Cream spirals	Bone spirals
4		x		
8	x	x		
13	x	x		
17	x	x		
19		x		
32				x
38			x	
42		x		
45		x		
56	x			
59	x			
62		x		
66	x			
74	x	x		
total	7	9	1	-

Plate 8. Right-Spirals (cat. 7.1.1)



fig. 60



fig. 56



fig. 14



fig. 19



fig. 38



fig. 58



fig. 38



fig. 35



fig. 73

Plate 9. Left-Spirals (cat. 7.1.2)



fig. 25



fig. 21



fig. 62



fig. 42



fig. 38



fig. 73

Plate 10. Spirals Outlined or Parallel with Dashes, Ticks, Dots and Teeth (cat. 7.2)



fig. 56



fig. 59



fig. 66



fig. 4



fig. 45



fig. 17



fig. 62



fig. 42



fig. 38



fig. 32

8. Double Spirals

Double spirals are defined as designs consisting of either two right-spirals or two left-spirals that are adjoined in such a way as to form the shape of either a spiralled S or Z, and that are clearly delimited on both sides and both ends. Double spirals are categorized by overall double spirals (all double spirals, whether or not outlined by or parallel with secondary designs) and those double spirals that are outlined or parallel with dashes, ticks, dots, stepped frets, bullseyes and teeth.

8.1 Double Spirals (overall)

Each of these double spirals is categorized by its primary color and then by the color that primarily and immediately surrounds it. Like spirals, double spirals closely outline and define their bordering spirals but are considered as separate from them. The defined spirals, then, are considered as the immediate surrounding color of the double spirals. However, if a line or band outlines a double spiral as a whole, then the color immediately surrounding the double spiral and its outlining line or band is the immediate surrounding color (for example, fig. 33). With a larger sample, this could be further divided into S and Z shaped double spirals.

8.1.1 Red double spiral

8.1.1.1 Surrounded by white

8.1.1.1.1 - red Z-double spiral - on and surrounded by white
- defines white left-spirals - fig. 3

8.1.1.2 Surrounded by red

8.1.2.1 - red Z-double spirals outlined with white thin
lines (stepped frets) - surrounded by red - defines white
left-spirals - fig. 66

8.1.3 Surrounded by red and white

8.1.3.1 - red/white S-double spiral outlined by red and
white thin parallel lines - surrounded by red and white -
defines white right spirals - fig. 57

8.1.4 Surrounded by negative

8.1.4.1 - red Z-double spiral with bars and X designs
outlined with white and negative thin parallel lines - on
cream and surrounded by negative - fig. 33

8.1.2 White double spiral

8.1.2.1 Surrounded by red

8.1.2.1.1 - white S-double spiral - on and surrounded by red
- defines red right-spirals - fig. 4, 45

8.1.2.2 Surrounded by cream

8.1.2.2.1 - white S-double spiral - on and surrounded by
cream - fig. 38

8.1.2.2.2 - white Z-double spiral - on and surrounded by
cream - fig. 62

8.1.2.3 Surrounded by negative

8.1.2.3.1 - white S-double spiral - surrounded by negative -
fig. 63

8.1.3 Negative double spiral

8.1.3.1 Surrounded by red

8.1.3.1.1 - negative double spiral with inner white dots - on and surrounded by red - fig. 76

8.1.4 Bone double spiral

8.1.4.1 - double spiral engraved in bone - fig. 32

8.1.5 Rock double spiral

8.1.5.1 - double spiral engraved in rock - fig. 77, 78

8.2 Double Spirals Outlined or Parallel with Dashes, Ticks, Dots, Stepped Frets, Bullseyes and Teeth

This category consists of double spirals that are outlined (also meaning partially outlined) or parallel with the secondary designs of dashes, bullseyes, stepped frets, dots, ticks and teeth that protrude outward from the double spiral. See Spirals Outlined with Dashes, Ticks, Dots and Teeth (cat.7.2) for the definition of series of teeth.

Double spirals are considered to be outlined or parallel with only those secondary designs from which they are no more than about 1 cm apart. They are considered outlined with (rather than parallel with) those secondary designs that more closely follow the contour of the double spirals.

These double spirals are categorized by their primary color(s). With a larger sample, these could be further

categorized, such as by whether the double spiral is outlined with or whether it is parallel with the secondary designs. A table was not made for this category due to the small number of these double spirals.

8.2.1 Red double spiral

8.2.1.1 - red Z-double spiral outlined with white dots, and series and clusters of white/negative bullseyes; parallel with a series of red and cream dashes (one side) and a series of white stepped frets (one side) - fig. 33

8.2.1.2 - series of red Z-double spirals parallel with a series of white ticks - fig. 66

8.2.1.3 - series of red S-double spirals parallel with a series of white ticks (one side) and a series of red dash teeth (one side) - fig. 57

8.2.2 White double spiral

8.2.2.1 - white S-double spiral outlined with white tick teeth - fig. 4, 45

8.2.3 Bone double spiral

8.2.3.1 - series of S-double spirals parallel with a series of tick teeth engraved in bone - fig. 32

Table 17. Double Spirals (cat. 8)

Figure	Red double spiral				White double spiral			Neg. double spiral	Bone double spiral	Rock double spiral
	Sur. by white	Sur. by red	Sur. by red & white	Sur. by neg.	Sur. by red	Sur. by cream	Sur. by neg.	Sur. by red		
3	x									
4					x					
32									x	
33				x						
38						x				
45					x					
57			x							
62						x				
63							x			
66		x								
76								x		
77										x
78										x
tt1	1	1	1	1	2	2	1	1	-	-
tt1	4				5			1	-	-

Plate 11. Double Spirals (overall) (cat. 8.1)

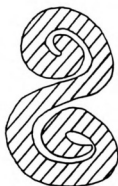


fig. 3



fig. 66



fig. 57



fig. 33

Plate 11. (cont'd.)

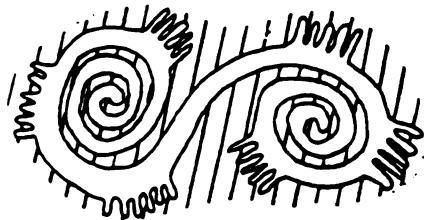


fig. 4

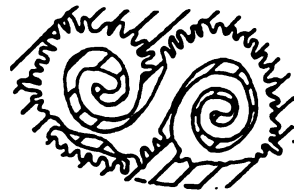


fig. 45



fig. 38



fig. 62



fig. 63



fig. 76



fig. 32

Plate 12. Double Spirals Outlined or Parallel with Dashes, Ticks, Dots, Stepped Frets, Bullseyes and Teeth (cat. 8.2)

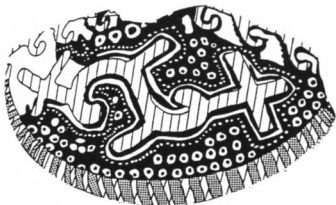


fig. 33



fig. 66

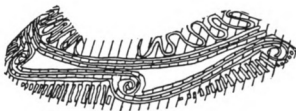


fig. 57

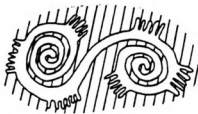


fig. 4



fig. 45



fig. 32

9. S and Z Bands

S and Z bands are defined here to represent curvilinear lines or bands that make a curve of less than 180 degrees in such a way as to form the shape of a symmetrical S or Z and that are delimited on both sides and both ends. Arranged in a series they define what are considered to be series of stepped frets that are clearly defined, though their base may or may not be delimited. S and Z bands are categorized by overall S and Z bands (all S and Z bands, whether or not outlined by or parallel with secondary designs) and those S and Z bands that are outlined or parallel with dashes, ticks, dots, bullseyes and teeth.

9.1 S and Z Bands (overall)

These S and Z bands are categorized by their shape (i.e., S or Z) and then by their primary color(s). When S and Z bands define series of stepped frets, the stepped frets are considered the immediate surrounding color. With a larger sample, further divisions could be made such as by the color that primarily and immediately surrounds the S and Z bands and their outlining lines or bands (where apparent).

9.1.1 S bands

9.1.1.1 Red S band

9.1.1.1.1 - red S band outlined with white and negative thin parallel lines and a line of white dots - on red and surrounded by negative - fig. 31

9.1.1.2 White S bands

9.1.1.2.1 - white S band - on and surrounded by red - fig. 75

9.1.1.2.2 - white S band with red dots - on and surrounded by cream - fig. 39

9.1.1.2.3 - series of white S bands - on and surrounded by red - defines a series of red stepped frets - fig. 4

9.1.1.2.4 - series of white S bands - surrounded by negative - defines series of negative stepped frets - fig. 1

9.1.1.3 White/negative S bands

9.1.1.3.1 - S band of white and negative thin parallel lines - surrounded by negative - fig. 58

9.1.2 Z bands

9.1.2.1 Red Z bands

9.1.2.1.1 - series of red Z bands - on and surrounded by white - define series of white stepped frets - fig. 13 (more discernible in photo)

9.1.2.2 White Z bands

9.1.2.2.1 - white Z band - on and surrounded by red - fig. 51

9.1.2.2.2 - series of white Z bands - surrounded by negative - define series of negative stepped frets - fig. 42

9.1.2.2.3 - series of white Z bands - on and surrounded by red - define series of red stepped frets - fig. 64

9.1.2.2.4 - series of white Z bands alternating with Z bands of white and red thin parallel lines - on and surrounded by

cream - define series of cream stepped frets - fig. 39

9.1.2.3 Red/white Z bands

9.1.2.3.1 - series of white Z bands alternating with Z bands of white and red thin parallel lines - on and surrounded by cream - define series of cream stepped frets - fig. 39

9.2 S and Z Bands Outlined or Parallel with Dashes, Ticks, Dots, Bullseyes and Teeth

This category consists of S and Z bands that are outlined (also meaning partially outlined) or parallel with secondary designs of dashes, bullseyes, dots, ticks and any form of teeth that protrude outward from the primary design. See Spirals Outlined with Dashes, Ticks, Dots and Teeth (cat.7.2) for the definition of series of teeth.

S and Z bands are considered as outlined or parallel with only those secondary designs from which they are no more than about 1 cm apart. They are considered outlined with, rather than parallel with, those secondary designs that more closely follow the contour of the double spirals.

These S and Z bands are categorized by their primary color(s). With a larger sample, these could be further categorized, such as by whether the S and Z bands are outlined with or whether they are parallel with the secondary designs. A table was not made for this category due to the small number of these double S and Z bands.

9.2.1 Red bands

9.2.1.1 - series of red Z bands parallel with a series of white squiggle ticks and a line of white dots - fig. 13 (Z bands more apparent in the slides)

9.2.1.2 - series of red Z bands parallel with a line of white dots and red/white bullseyes (one side) and a line of white dots and a series of white squiggle ticks (one side) - fig. 13 (Z bands more apparent in the slides)

9.2.1.3 - red S bands outlined with white dots and series and clusters of negative/white bullseyes and parallel with a series of red dashes - fig. 31

9.2.2 White band

9.2.2.1 - series of white S bands outlined with white dots and parallel with negative/white and negative/red bullseyes - fig. 1

9.2.2.2 - series of white S bands parallel with a series of red tick teeth (one side) and a series of red/white bullseyes (one side) - fig. 4

9.2.2.3 - series of white Z bands (of dots) outlined with white ticks and parallel with a series of red dashes and white dash teeth (one side) and a series of red/white bullseyes (one side) - fig. 51

9.2.3 White/negative band

9.2.3.1 - S bands of white and negative thin parallel lines outlined with white ticks and negative/white bullseyes - fig.58

Table 18. S and Z Bands (cat. 9)

Figure	S bands			Z bands		
	Red S bands	White S bands	White/neg. S bands	Red Z bands	White Z bands	Red/white Z bands
1		x				
4		x				
13				x		
31	x					
39		x			x	x
42					x	
51					x	
58			x			
64					x	
75		x				
total	1	4	1	1	4	1
total	6			5		

Plate 13. S and Z Bands (overall) (cat. 9.1)



fig. 31



fig. 75



fig. 39



fig. 4



fig. 1



fig. 58

Plate 13. (cont'd.)



fig. 13

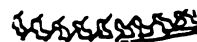


fig. 13

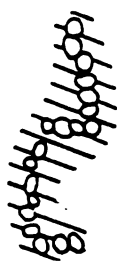


fig. 51



fig. 42



fig. 64



fig. 39

Plate 14. S and Z Bands Outlined or Parallel with Dashes, Ticks, Dots, Bullseyes and Teeth (cat. 9.2)

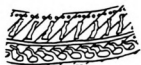


fig. 13



fig. 13



fig. 31



fig. 1

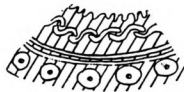


fig. 4

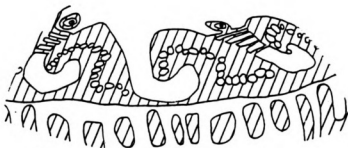


fig. 51



fig. 58

10. Series of Stepped Frets (stepped fret teeth)

Stepped frets are defined here as triangular shaped designs (many with indented bases) that are delimited on at least two sides and from which extend spirals or hooks. They are defined to occur only as series and to "move" to the right or to the left. Though labelled, "stepped frets", not all are outlined with series of steps or teeth and consequently those outlined with teeth will also be separately categorized.

Stepped frets are generally arranged close enough together, within a series, to define a bordering series of stepped frets. Series of stepped frets may be defined by series of S or Z bands (or series of spirals and double spirals) and which, then, are considered to outline two sides of each stepped fret just as a zigzag defines and outlines a series of triangles. Technically, series of stepped frets are comprised of series of triangles (i.e., the base of the stepped frets) but these are considered not to be clearly enough defined, within the series of stepped frets, to be categorized separately as series of triangles.

Series of stepped frets are categorized by overall stepped frets (all stepped frets, whether or not outlined by or parallel with secondary designs) and those stepped frets that are either outlined or parallel with dashes, ticks, dots, circles, bullseyes and teeth.

Note: Since nearly all series of stepped frets are themselves formed as series of teeth (i.e., series of notched protrusions connected at the base), series of "stepped frets" and "stepped fret teeth" may be used interchangeably.

10.1 Stepped Frets (overall)

These series of stepped frets are categorized by the direction in which they "move" and then by their primary color(s). With a larger sample, further divisions could be made such as by whether or not it has an indented base or by the color that primarily and immediately surrounds each stepped fret - that is, the color of the series of stepped frets which it defines.

10.1.1 Right Series of Stepped Frets

10.1.1.1 Red stepped frets

10.1.1.1.1 - series of red stepped frets - surrounded by white - fig. 21, 72

10.1.1.1.2 - series of red stepped frets outlined with red double spirals - surrounded by white - fig. 57

10.1.1.1.3 - series of red stepped frets outlined with white S bands - surrounded by red - fig. 4

10.1.1.2 White stepped frets

10.1.1.2.1 - series of white stepped frets - surrounded by red - fig. 21 (probably), 72

10.1.1.2.2 - series of white stepped frets outlined with red and white thin lines and red double spirals - surrounded by red - fig. 57

10.1.1.2.3 - series of white stepped frets outlined with red spirals - surrounded by white - fig. 59

10.1.1.3 Negative stepped frets

10.1.1.3.1 - series of negative stepped frets outlined with

white S bands - surrounded by negative - fig. 1

10.1.1.4 Cream stepped frets

10.1.1.4.1 - series of cream stepped frets outlined with red spirals - surrounded by cream - fig. 14

10.1.1.5 Bone stepped frets

10.1.1.5.1 - series of stepped frets engraved in bone - fig. 32

10.1.2 Left Series of Stepped Frets

10.1.2.1 Red stepped frets

10.1.2.1.1 - series of red stepped frets outlined with a negative line - surrounded by white - fig. 16, 28, 33

10.1.2.1.2 - series of red stepped frets - surrounded by white - fig. 8, 13, 17, 51, 74

10.1.2.1.3 - series of red stepped frets outlined with white Z bands - surrounded by red - fig. 64

10.1.2.2 White stepped frets

10.1.2.2.1 - series of white stepped frets outlined with a negative line - surrounded by red - fig. 16, 28, 33

10.1.2.2.2 - series of white stepped frets - surrounded by red - fig. 8, 13, 17, 51, 66, 74

10.1.2.2.3 - series of white stepped frets outlined with red double spiral - surrounded by white - fig. 66

10.1.2.2.4 - series of white stepped frets outlined with red lines - surrounded by white - fig. 55

10.1.2.2.5 - series of white stepped frets - surrounded by negative - fig. 27

10.1.2.3 Negative stepped frets

10.1.2.3.1 - series of negative stepped frets - surrounded by white (not very apparent) - fig. 27

10.1.2.3.2 - series of negative stepped frets outlined with white Z bands - surrounded by negative - fig. 42

10.1.2.4 Cream stepped frets

10.1.2.4.1 - series of cream stepped frets outlined with white and white/red Z bands - surrounded by cream - fig. 39

10.2 Stepped Frets Outlined or Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth**10.2.1 Stepped Frets Outlined with Dots, Ticks and Teeth**

This category consists of stepped frets that are outlined on their top or back sides with the secondary designs of dots, ticks and any form of teeth that protrude outward from the stepped frets. For the definition of series of teeth, see Spirals Outlined with Dashes, Ticks, Dots and Teeth (cat. 7.2).

These series of stepped frets are categorized by their primary color(s) and then by the direction in which the series of stepped frets proceed - right or left. With a larger sample, these could be further categorized, such as by the type of the outlining secondary designs. For illustrations, see Series of Stepped Frets.

10.2.1.1 Red series of stepped frets**10.2.1.1.1 Right**

10.2.1.1.1.1 - series of red stepped frets outlined with red tick teeth - fig. 21

10.2.1.1.2 Left

10.2.1.1.2.1 - series of red stepped frets outlined with red tick teeth - fig. 8, 16, 17

10.2.1.1.2.2 - series of red stepped frets outlined with red ticks - fig. 72

10.2.1.1.2.3 - series of red stepped frets, every other one outlined with white ticks - fig. 51

10.2.1.1.2.4 - series of red stepped frets outlined with inner white ticks that may be equivalent to outlining white ticks - fig. 57

10.2.1.1.2.5 - series of red stepped frets outlined with red small dash teeth - fig. 13, 17, 28, 33, 74

10.2.1.2 White series of stepped frets**10.2.1.2.1 Right**

10.2.1.2.1.1 - series of white stepped frets with inner red ticks that may be equivalent to outlining red ticks (similar to that of fig. 51) - fig. 72

10.2.1.2.1.2 - series of white stepped frets outlined with white ticks - fig. 57

10.2.1.2.2 Left

10.2.1.2.2.1 - series of white stepped frets outlined with white tick teeth - fig. 8, 16, 17, 21 (probably), 27

10.2.1.2.2.2 - series of white stepped frets, every other one with inner white ticks that may be equivalent to outlining white ticks - all outlined with white dots (2 bands) - fig. 51

10.2.1.2.2.3 - series of white stepped frets outlined with white small dash teeth - fig. 13, 17, 33, 74

10.2.1.2.2.4 - series of white stepped frets outlined with white small dash and tick teeth - fig. 28

10.2.1.3 Negative series of stepped frets

10.2.1.3.1 Right

10.2.1.3.1.1 - series of negative stepped frets outlined with white dots - fig. 1

10.2.1.3.2 Left

10.2.1.3.2.1 - series of negative stepped frets outlined with negative tick teeth - fig. 27 (though vague)

10.2.2 Stepped Frets Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth

This category consists of series of stepped frets that are parallel with secondary designs of dashes, bullseyes, dots, circles, ticks and any form of teeth that protrude outward from the stepped frets. The series of stepped frets are considered to be parallel with only those secondary designs from which they are no more than about 1 cm apart. It is possible that those stepped frets with secondary

designs that lie parallel at their base are variations of stepped frets with an indented base formed of triangular, bullseye or circular inward protrusions (for example, fig. 1, 17, 28 and 66).

These series of stepped frets are categorized by their primary color(s) and then by the direction in which they proceed. With a larger sample, further divisions could be made, such as by the end (top or base) with which the secondary designs lie parallel.

10.2.2.1 Red series of stepped frets

10.2.2.1.1 Right

10.2.2.1.1.1 - series of red stepped frets parallel with red tick teeth and red/white bullseyes (top and base) - fig. 4

10.2.2.1.2 Left

10.2.2.1.2.1 - series of red stepped frets parallel with a series of red triangular teeth (top) - fig. 17

10.2.2.1.2.2 - series of red stepped frets parallel with white/negative bullseyes (top) - fig. 33

10.2.2.1.2.3 - series of red stepped frets parallel with a series of red dash teeth (top) - fig. 57

10.2.2.1.2.4 - series of red stepped frets parallel with series of white circles (top and base) - fig. 28

10.2.2.1.2.5 - series of red stepped frets parallel with a series of red triangular teeth (top) and red tick teeth (base) - fig. 74

10.2.2.1.2.6 - series of red stepped frets parallel with

red/white bullseyes (top) and red dashes or white dash teeth (base) - fig. 51

10.2.2.1.2.7 - series of red stepped frets parallel with a series of red dashes (base) - fig. 16

10.2.2.1.2.8 - series of red stepped frets parallel with a series of red triangular teeth (base) - fig. 17

10.2.2.1.2.9 - series of red stepped frets parallel with a line of white dots (base) - fig. 8

10.2.2.1.2.10 - series of red stepped frets parallel with a line of white dots and a series of red/white bullseyes (base) - fig. 13

10.2.2.2 White series of stepped frets

10.2.2.2.1 Right

10.2.2.2.1.1 - series of white stepped frets parallel with a series of white dash teeth (top or base) - fig. 59

10.2.2.2.1.2 - series of white stepped frets parallel with red dash teeth (base) - fig. 57

10.2.2.2.2 Left

10.2.2.2.2.1 - series of white stepped frets parallel with a line of white dots (top) - fig. 8

10.2.2.2.2.2 - series of white stepped frets parallel with a line of white dots and a series of red/white bullseyes (top) - fig. 13

10.2.2.2.2.3 - series of white stepped frets parallel with a series of red triangular teeth (top) - fig. 17

10.2.2.2.2.4 - series of white stepped frets parallel with a

series of red triangular teeth (top) and red tick teeth (base) - fig. 74

10.2.2.2.2.5 - series of white stepped frets parallel with a series of white ticks (top and base) - fig. 66

10.2.2.2.2.6 - series of white stepped frets parallel with red dashes and white dash teeth (top) and parallel with red/white bullseyes (base) - fig. 51

10.2.2.2.2.7 - series of white stepped frets parallel with a series of red dashes (top) - fig. 16

10.2.2.2.2.8 - series of white stepped frets parallel with series of white circles (top and base) - fig. 28

10.2.2.2.2.9 - series of white stepped frets parallel with negative/white bullseyes (base) - fig. 33

10.2.2.2.2.10 - series of white stepped frets parallel with a series of red triangular teeth (base) - fig. 17

10.2.2.3 Negative series of stepped frets

10.2.2.3.1 Right

10.2.2.3.1.1 - series of negative stepped frets parallel with series of negative/white and negative/red bullseyes (top and base) - fig. 1

10.2.2.4 Cream series of stepped frets

10.2.2.4.1 Right

10.2.2.4.1.1 - series of cream stepped frets parallel with red or cream triangle teeth (base) - fig. 14

10.2.2.5 Bone series of stepped frets

10.2.2.5.1 Right

10.2.2.5.1.1 - series of stepped frets parallel with tick teeth (top and base) engraved in bone - fig. 32

Table 19. Series of Stepped Frets (cat. 10)

Figure	Right series					Left series			
	Red stepped frets	White stepped frets	Neg. stepped frets	Cream stepped frets	Bone stepped frets	Red stepped frets	White stepped frets	Neg. stepped frets	Cream stepp. frets
1			x						
4	x								
8						x	x		
13						x	x		
14				x					
16						x	x		
17						x	x		
21	x	x							
27							x	x	
28						x	x		
32					x				
33						x	x		
39									x
42								x	
51						x	x		
55							x		
57	x	x							
59		x							
64						x			
66							x		
72	x	x							
74						x	x		
tt1	4	4	1	1	1	9	11	2	1
tt1	8					14			

Table 20. Stepped Frets Outlined or Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth (cat. 10.2)

Fig.	Outlined with secondary designs						Parallel with secondary designs						
	Red stepped frets		White stepped frets		Negative stepped frets		Red stepped frets		White stepped frets		Neg. stepp. frets	Cr stepp frets	Bone step frets
	Right	Left	Right	Left	Right	Left	Right	Left	Right	Left	Right	Right	Right
1					×						×		
4							×						
8		×		×						×			
11								×					
13		×		×				×		×			
14												×	
16		×		×				×		×			
17		×		×				×		×			
21	×			×									
27				×		×							
28		×		×				×		×			
32													×
33		×		×				×		×			
51		×		×				×		×			
57		×	×					×	×				
59									×				
66										×			
72		×	×										
74		×		×				×		×			
t1	1	10	2	10	1	1	1	9	2	9	1	1	1
t1	11		12		2		10		11		1	1	1
t1	13						16						

Plate 15. Right Series of Stepped Frets (cat. 10.1.1)



fig. 57



fig. 4



fig. 21



fig. 72



fig. 59



fig. 1

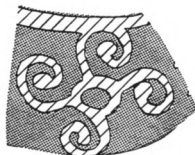


fig. 14



fig. 32

Plate 16. Left Series of Stepped Frets (cat. 10.1.2)



fig. 16



fig. 33



fig. 28



fig. 13



fig. 64

Plate 16. (cont'd.)



fig. 66



fig. 17



fig. 8

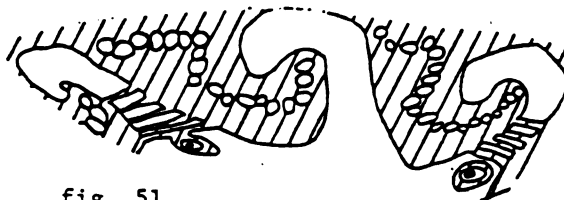


fig. 51



fig. 66

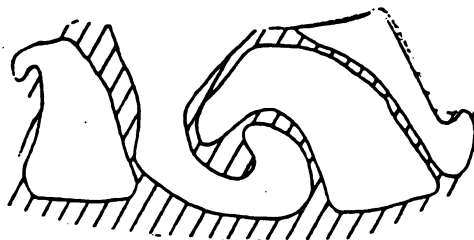


fig. 55



fig. 27



fig. 42



fig. 39

Plate 17. Stepped Frets Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth (cat. 10.2.2)



fig. 4



fig. 17



fig. 33



fig. 27



fig. 16

Plate 17. (cont'd.)



fig. 59

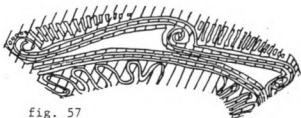


fig. 57



fig. 8



fig. 13



fig. 17



fig. 74



fig. 16

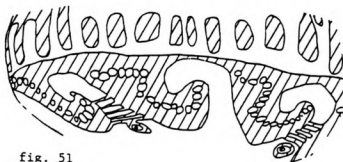


fig. 51

Plate 17. (cont'd.)



fig. 1

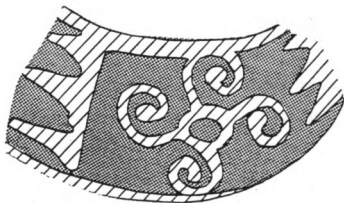


fig. 14



fig. 32

11. Meanders

Meanders are broadly defined here to be contiguous curvilinear lines or bands that curve in alternating directions and which are clearly delimited on the sides though not necessarily on the ends. Included in this category are squiggles which are defined here as a form of meanders which have more compact curves.

The identification of meanders is somewhat arbitrary since meanders may be perceived (and may have been meant to be perceived) in different ways, but identified are what appear to be the significant and most clearly delimited meanders. The following criteria are used to distinguish between meanders within their broad definition: meanders partially outlined, such as on one side, by thin lines or bands are considered as outlined; meanders are no wider than about 2 cm; except for squiggles, where a thin line meander closely outlines a thin line meander, they are viewed as a single composite meander (i.e., a meander of thin parallel lines); where band meanders closely outline other band meanders, each individual band meander is considered as a separate defined meander; where a thin line meander is closely outlined with thin lines or bands (not band meanders), it and its outlining lines or bands are viewed as a single meander; where a band meander is closely outlined with thin lines, thin line meanders or bands (not band meanders), it and its outlining thin lines or bands are considered as a composite meander; however, where a band

meander with *inner secondary designs* (i.e., dashes, ticks, dots, or series of teeth) is closely outlined with a thin line meander that does not at all outline a band meander without inner designs, the thin line meander is considered both as an individual meander and as composite with the band meander that it outlines (for the significance of this, see *Meanders Outlined with Dashes, Ticks, Dots, Circles, Bullseyes or Series of Teeth* - cat. 11.2). Bands are broadly defined as being no thinner than about .1 or .2 cm and thin lines as being no wider than about .1 or .2 cm - both are delimited on the sides but not necessarily on the ends.

Meanders are categorized by overall meanders (all meanders, whether or not outlined by or parallel with secondary designs) and those meanders that are outlined or parallel with dashes, ticks, dots, circles, bullseyes and teeth.

11.1 Meanders (overall)

These meanders are categorized by their primary color(s) and then by the color that primarily and immediately surrounds them and their outlines. With a larger sample, further divisions could be made such as by the types of meanders (for example, squiggles).

11.1.1 Red meanders

11.1.1.1 Surrounded by white

11.1.1.1.1 - red meander outlined with a negative thin line (and white thin lines on one side - not viewed as significant here) - surrounded by white - fig. 19

11.1.1.1.2 - red meander - on and surrounded by white - fig. 12 and 21 (as bird's feathers or serpent?), 69 (as bird's feathers), 46 and 50 and 56 (squiggles)

11.1.1.2 Surrounded by negative

11.1.1.2.1 - red meander outlined with white and negative thin parallel lines - surrounded by negative - fig. 6

11.1.1.2.2 - red meander - surrounded by negative - fig. 42 (squiggles), 58

11.1.1.3 Surrounded by cream

11.1.1.3.1 - red meander - on and surrounded by cream - fig. 41, 23 (squiggles - more apparent in photographs), 52 (squiggles)

11.1.2 White meanders

11.1.2.1 Surrounded by red

11.1.2.1.1 - white meander - on and surrounded by red - fig. 4 and 13 and 46 and 50 and 56 (squiggles), 11, 45, 57, 43 (as serpent/bird)

11.1.2.1.2 - white meanders outlined by negative thin lines - on and surrounded by red - fig. 19

11.1.2.2 Surrounded by negative

11.1.2.2.1 - white meanders outlined with white and negative

thin parallel lines - surrounded by negative - fig. 15, 18

11.1.2.2.2 - white meander - surrounded by negative - fig. 24, 42, 58

11.1.2.2.3 - white meander outlined with red and negative thin parallel lines - surrounded by negative - fig. 2

11.1.2.3 Surrounded by cream

11.1.2.3.1 - white meander - on and surrounded by cream - fig. 41

11.1.3 White/red meanders

11.1.3.1 Surrounded by red

11.1.3.1.1 - meander of red and white thin parallel lines - on and surrounded by red - fig. 25

11.1.3.2 Surrounded by white

11.1.3.2.1 - meanders of red and white thin parallel lines - surrounded by white - fig. 44

11.1.3.3 Surrounded by cream

11.1.3.3.1 - meanders of red and white thin parallel lines - surrounded by cream - fig. 41

11.1.4 Negative meanders

11.1.4.1 Surrounded by red

11.1.4.1.1 - negative meander - on and surrounded by red - fig. 20 (as serpent)

11.1.4.1.2 - negative meander outlined with white and negative thin parallel lines - on and surrounded by red - fig. 6, 7 and 30 (partially surrounded also by negative)

11.1.4.2 Surrounded by white

11.1.4.2.1 - negative meanders outlined with red and negative thin parallel lines - surrounded by white - fig. 2

11.1.4.2.2 - negative meander - surrounded by white - fig.

24

11.1.5 White/negative meanders

11.1.5.1 Surrounded by red

11.1.5.1.1 - meander of white and negative thin parallel lines - on and surrounded by red - fig. 19 (this thin line meander is considered as separate from its bordering red band meanders)

11.1.5.2 Surrounded by negative

11.1.5.2.1 - meander of white and negative thin parallel lines - surrounded by negative - fig. 1, 7 and 30 (partially surrounded also by red)

11.1.6 Cream meander

11.1.6.1 Surrounded by red

11.1.6.1.1 - cream meander surrounded by red - fig. 52 (squiggle)

11.1.6.2 Surrounded by white

11.1.6.2.1 - cream meander outlined with red and white thin parallel lines (one side) - surrounded by white - fig. 62 (the red and white lines are not considered as individual meanders here)

11.1.7 White/cream meander

11.1.7.1 Surrounded by cream

- 11.1.7.1.1 - meander of white and cream thin parallel lines
 - on and surrounded by cream - fig. 61

11.1.8 Rock meander

- 11.1.8.1 - meanders engraved in rock - fig. 78, 79

11.2 Meanders Outlined or Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth

This category consists of meanders that are outlined (also meaning partially outlined) or parallel with secondary designs of dashes, bullseyes, dots, circles, ticks and any form of teeth that protrude outward from the primary design. See Spirals Outlined with Dashes, Ticks, Dots and Teeth for definition of series of teeth. Meanders are considered to be outlined or parallel with only those secondary designs from which they are no more than about 1 cm apart. They are considered outlined with, rather than parallel with, those secondary designs that more closely follow the contour of the primary designs.

As noted earlier, where meanders of thin parallel lines outline band meanders with inner secondary designs (i.e., dashes, ticks, dots, circles etc.), the thin line meanders are considered both as individual meanders and as composite meanders with the band meander that they outline. As

individually delimited meanders, thin parallel lines are perceived as outlined by the inner secondary designs of the band meanders. For example, in fig. 30, identified are: 1) negative meanders with inner white dots and outlining negative and white thin parallel lines (see meanders etc. with inner dashes, ticks, dots, circles or series of teeth); and also 2) meanders of negative and white thin parallel lines outlined with white dots.

These meanders are categorized by their primary color(s). The relatively large number of white meanders allows these to be further categorized by the color that primarily and immediately surrounds them (the color surrounding the meander is not necessarily the same as that surrounding the secondary designs). With a larger sample, these could be further categorized, such as by whether the meanders are outlined with or whether they are parallel with the secondary designs.

11.2.1 Red meanders

11.2.1.1 - red meander outlined with white dots - fig. 6

11.2.2 Red/white meanders

11.2.2.1 - meanders of red and white thin parallel lines outlined with white circles - fig. 41

11.2.2.2 - meanders of red and white thin parallel lines outlined with red dash teeth - fig. 62

11.2.3 White meander

11.2.3.1 Surrounded by negative

11.2.3.1.1 - white meanders outlined with white and negative thin parallel lines; outlined with white dots and series or clusters of white circles and white/negative bullseyes - fig. 15, 18

11.2.3.1.2 - white meander outlined with white tick teeth and white/negative bullseyes - fig. 58

11.2.3.1.3 - white meander outlined with red and white dashes (one side) and white dashes (covered with red thin parallel lines - one side) - fig. 24

11.2.3.1.4 - white meander outlined with negative and red thin parallel lines; outlined with series of red and white dashes (one side) and series of red and white ticks (one side) - fig. 2

11.2.3.2 Surrounded by red

11.2.3.2.1 - white meander parallel with a series of white dots - fig. 57

11.2.3.2.2 - white meander parallel with white dashes(?) - fig. 45

11.2.3.2.3 - white meander (squiggle) parallel with a series of red/white bullseyes and red tick teeth - fig. 4

11.2.3.2.4 - white meanders outlined by negative thin lines; outlined with white dots and white/negative bullseyes (though scattered) - fig. 19

11.2.3.2.5 - white meander parallel with a line (zigzag) of white dots (one side) and outlined with white dots, and

11.2.3.3.1 - white meander outlined with cream and lines of white circles (surrounded by cream though outlining designs are surrounded by red) - fig. 41

11.2.4.1 - meander of negative and white thin parallel lines
outlined by white dots and parallel with a series of
negative/white bullseyes - fig. 1

11.2.5 Cream meanders

11.2.5.1 - cream meanders outlined with red dash teeth (one side) and white dash teeth (one side) - fig. 62

[illegible]

Table 21. (cont'd.)

Fig	Red meanders			White meanders			White/red meanders			Negative meanders		White/neg meanders		Cream meanders		Wh /cr md.	Rck md.
	Sur by wh.	Sur. by neg.	Sur. by cr.	Sur by red	Sur by neg	Sur by cr.	Sur by red	Sur by wh	Sur by cr	Sur by red	Sur by wh	Sur by red	Sur by neg	Sur by red	Sur by wh	Sur by red	
12	x																
13				x													
15					x												
18					x												
19	x			x								x					
20										x							
21	x																
23			x														
24					x						x						
25							x										
30										x			x				
41			x			x			x								
42		x			x												
43				x													
44								x									
45				x													
46	x			x													
50	x			x													
52			x											x			
56	x			x													
57				x													
58		x			x												
61																	x
62															x		
69	x																
78																	x
79																	x
ttl	7	3	3	10	6	1	1	1	1	4	2	1	3	1	1	1	-
ttl	13			17			3			6		4		2		1	-

Table 22. Meanders Outlined or Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth (cat. 11.2)

Figure	Red meanders	Red/white meanders	White meanders			Neg./white meanders	Cream meanders
			Sur. by negative	Sur. by red	Sur. by cream		
1						x	
2			x				
4				x			
6	x						
7						x	
15			x				
18			x				
19				x			
24			x				
30						x	
41		x			x		
43				x			
45				x			
58			x				
59				x			
62		x					x
total	-	-	5	5	1	-	-
total	1	1	11			4	1

Plate 18. Meanders (overall) (cat. 11.1)



fig. 50



fig. 21



fig. 6



fig. 42



fig. 58



fig. 52

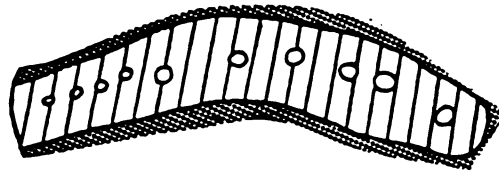


fig. 41

Plate 18. (cont'd.)



fig. 4



fig. 50



fig. 11



fig. 43



fig. 19



fig. 18



fig. 58



fig. 2



fig. 24



fig. 41

Plate 18. (cont'd.)



fig. 25



fig. 44



fig. 4



fig. 20



fig. 6



fig. 2



fig. 24

Plate 18. (cont'd.)



fig. 1



fig. 30



fig. 19



fig. 52



fig. 62

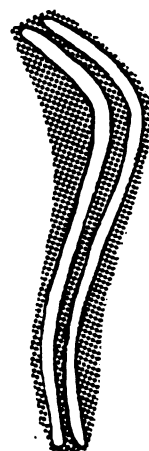


fig. 61

Plate 19. Meanders Outlined or Parallel with Dashes, Ticks, Dots, Circles, Bullseyes and Teeth (cat. 11.2)



fig. 6

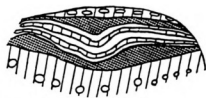


fig. 41



fig. 62



fig. 18



fig. 15



fig. 58



fig. 24



fig. 2

Plate 19. (cont'd.)



fig. 1



fig. 7



fig. 30

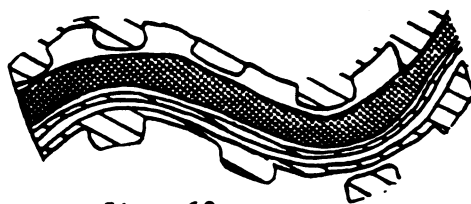


fig. 62

Plate 19. (cont'd.)



fig. 57



fig. 11

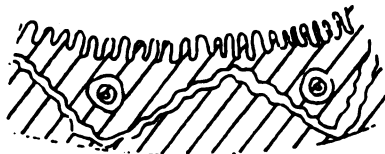


fig. 4

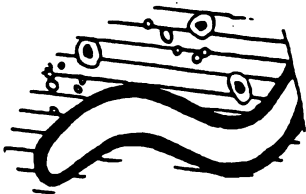


fig. 19

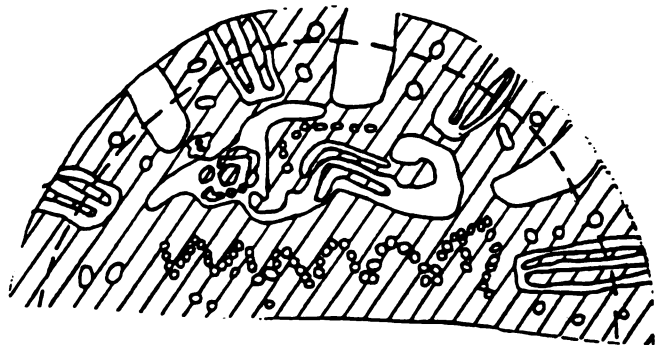


fig. 43

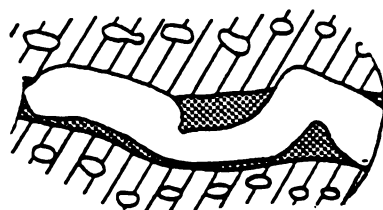


fig. 41

12. Spirals, Double Spirals, S and Z Bands, Stepped Frets and Meanders with Inner Dashes, Ticks, Dots, Circles or Teeth

This category consists of spirals, double spirals, S and Z bands, stepped frets and meanders that consist of an inner series of the secondary designs (dashes, dots, circles, ticks and any series of teeth) that cover the primary design from one end to the other.

These are each categorized by the type of primary design (spirals etc.) and then by the primary color(s) of each. With a larger sample, these could be further categorized, such as by the types of inner secondary designs or by the color(s) that primarily and immediately surround the primary designs. For illustrations, refer to Spirals, Double Spirals, S and Z Bands, Stepped Frets and Meanders.

12.1 Spirals

12.1.1 Red spirals

12.1.1.1 - red right-spiral with inner series of white dashes - fig. 38

12.1.1.2 - red left-spiral with inner series of white dashes - fig. 38

12.1.2 Cream spirals

12.1.2.1 - cream right spiral in form with inner red circles - fig. 35

12.2 Double spirals

12.2.1 Negative double spirals

12.2.1.1 - negative double spirals with inner series of white dots - fig. 76 (as serpents)

12.3 S band

12.3.1 White S band

12.3.1.1 - white S band with inner series of red dots - fig. 39

12.4 Stepped frets

12.4.1 Red stepped frets

12.4.1.1 - red stepped frets with inner series of white dots - fig. 51

12.4.2 Negative stepped frets

12.4.2.1 - negative stepped frets with inner series of white dots - fig. 1

12.5 Meanders

12.5.1 Red meanders

12.5.1.1 - red meanders with inner series of white circles - fig. 41

12.5.2 Red/white meanders

12.5.2.1 - meander with inner red and white dash teeth - fig. 62

12.5.3 Negative meanders

12.5.3.1 - negative meander with inner series of white ticks

- fig. 20 (as serpent)

12.5.3.2 - negative meanders with inner series of white dots

- fig. 6, 7, 30

12.5.3.3 - negative meanders with inner series of red and white dashes - fig. 2, 24

12.5.3.4 - negative meander with inner series of white dashes (covered by red thin parallel lines) - fig. 24

12.5.4 Rock meanders

12.5.4.1 - meander with inner series of dots engraved in rock - fig. 78

Table 23. Spirals, Double Spirals, S and Z Bands, Stepped Frets and Meanders with Inner Dashes, Ticks, Dots, Circles or Teeth (cat. 12)

Figure	Spirals		Double spirals	S bands	Stepped frets		Meanders			
	Red spirals	Cream spirals	Neg. double spirals	White S bands	Red stepp. frets	Neg. stepp. frets	Red mdr.	Red/wh mdr.	Neg. mdr.	Rock mdr.
1						x				
2									x	
6									x	
7									x	
20									x	
24									x	
30									x	
35		x								
38	x									
39				x						
41							x			
51					x					
62								x		
76			x							
78										x
tt1	1	1	1	1	1	1	1	1	6	1
tt1	2		1	1	2		9			

13. Bullseyes (concentric circles, diamonds, half circles and triangles)

Concentric circles, diamonds, half circles and triangles are all broadly considered as bullseyes and are defined as inner circles, diamonds, half circles or triangles that are each respectively outlined by plain thin lines and bands (i.e., thin lines not as zigzags, S bands etc.) - these are categorized as "non-rayed bullseyes". Those outlined by other secondary designs such as: dots and circles, ticks and tick teeth, dashes and dash teeth, series of triangles (triangle teeth), spirals, double spirals, S and Z bands, series of stepped frets (stepped fret teeth), meanders and bullseyes are categorized as "rayed bullseyes". For rayed bullseyes, only those series of teeth that protrude outward from the inner circle, diamond, half circle or triangle are considered as outlining designs. Those bullseyes that are outlined by four secondary designs, groups of designs, elements or motifs that lie perpendicular to each other are referred to as quartered bullseyes. Quartered bullseyes may also be formed of an inner quartered circle outlined by thin lines or secondary designs. Also, quartered bullseyes may be formed of eight or twelve or sixteen etc. perpendicular designs, elements or motifs, that is, they may have two, three, four or more groups of quarters. Quartered bullseyes will be categorized as bullseyes but will be described and further categorized as a theme version under the Quarter Sun Creature Theme (discussed later).

Within this broad definition of bullseyes, the following criteria is used: for non-rayed bullseyes, all inner circles larger than 2 cm and all inner half circles, diamonds and triangles need to be outlined by more than one thin line or band; for non-rayed bullseyes, lines and bands which outline inner dots, circles and diamonds need to be contiguous (or very nearly so) and fully encircle their inner dots and circles; for non-rayed bullseyes, lines and bands which outline inner half circles and triangles need to be contiguous (or very nearly so) and to outline at least two sides of each half circle or triangle; for rayed bullseyes, the secondary designs, elements or motifs (rays) that outline inner dots, circles and diamonds need to be arranged in a series of no less than five of the same (five or more dashes etc.) and to encircle their respective inner dot, circle or diamond; for rayed bullseyes, the secondary designs, elements or motifs (rays) that outline inner half circles and triangles need to be arranged in a series of no less than three of the same (more than two dashes etc.) and to outline at least two sides of each half circle or triangle.

Bullseyes are categorized by their occurrence as non-rayed, rayed or quartered. As mentioned, the quartered bullseyes will be described and further categorized under the Quarter Sun Creature Theme. The non-rayed and rayed bullseyes, however, are further categorized by their overall color (i.e., the respective color of the inner dot, circle,

half circle, diamond or triangle and of its respective outlining designs and any color within the bullseye). There are numerous ways in which these outlining secondary designs (rays) are combined, with a larger sample, these different combinations or arrangements could also be categorized. Also, with more concentric diamonds, half circles and triangles, these and concentric circles could be individually categorized.

There is some overlapping between the quartered bullseyes and rayed bullseyes - for example, an inner quartered bullseye may be outlined with rays and an inner rayed bullseye may be quartered - those quartered bullseyes that are outlined with rays will be categorized both as quartered bullseyes and as the inner bullseye components to their larger respective rayed bullseye (and vice versa). Likewise, inner quartered *circles* outlined with rays will be categorized both as quartered bullseyes and as rayed bullseyes (for example, fig. 1). Finally, though not considered for this study, it could be argued that diamond bullseyes themselves, are forms of the quartered bullseye.

Note: The term "bullseye" is used interchangeably to mean "circle bullseyes" or "concentric circles", whereas the others are specified as "diamond bullseyes" (or concentric diamonds), "half circle bullseyes" (or concentric half circles) and "triangle bullseyes" (or concentric triangles).

13.1 Non-Raved Bullseyes

13.1.1 Red/white

13.1.1.1 - bullseyes of inner red dots outlined with white thin lines - fig. 4, 12 and 21 and 36 and 68 and 70 (bird eyes), 69 (bird's eye and body)

13.1.1.2 - bullseyes of inner red dots outlined with red and white thin lines - fig. 24, 51, 39 and 74 and 75 (frog/human deity eyes)

13.1.1.3 - bullseyes of inner red circles (or dots) outlined with white thin lines and red bands - fig. 22

13.1.1.4 - bullseye of an inner red circle outlined with a white thin line - fig. 44 (bird's eye)

13.1.1.5 - bullseyes of inner white dots outlined with white and red thin lines - fig. 8

13.1.1.6 - bullseyes of inner white circles outlined with white bands and red thin lines - fig. 12, 74

13.1.1.7 - red/white bullseyes within red/white triangle bullseyes - fig. 4

13.1.1.8 - triangle bullseyes of inner white triangles outlined with red and white thin lines - fig. 7

13.1.1.9 - triangle bullseyes of inner red triangles outlined with red and white thin lines - fig. 25, 46 and 56 (squiggle lines)

13.1.1.10 - diamond bullseyes of inner red dots outlined with white thin lines - fig. 13, 59, 69, 70

13.1.1.11 - diamond bullseye of an inner white dot outlined

with red and white thin lines - fig. 45, 72

13.1.1.12 - diamond bullseyes of inner red circles outlined with red and white bands - fig. 58, 60

13.1.2 Red/negative

13.1.2.1 - bullseyes of inner red dots outlined with red and negative thin lines - fig. 1

13.1.3 White/negative

13.1.3.1 - bullseyes of inner negative dots outlined with white thin lines - fig. 2, 15, 16, 19, 20, 31, 33, 58, 63, 76

13.1.3.2 - bullseyes of inner negative dots outlined with white and negative thin lines - fig. 63

13.1.3.3 - bullseyes of inner white dots outlined with white and negative thin lines - fig. 1, 6, 58, 63

13.1.3.4 - diamond bullseyes of inner negative dots outline with white thin lines - fig. 7

13.1.4 Red/white/negative

13.1.4.1 - bullseye of an inner red circle outlined with white and negative thin lines - fig. 58

13.1.4.2 - diamond bullseyes of inner red circles outlined with red, white and negative thin lines and bands - fig. 58

13.1.5 Red/cream

13.1.5.1 - triangle bullseyes of inner cream triangles

outlined with red and cream thin lines - fig. 23, 52
(squiggle lines)

13.1.5.2 - triangle bullseyes of inner red triangles
outlined with red and cream thin lines - fig. 33

13.1.5.3 - triangle bullseyes of inner red or cream
triangles outlined with red and cream bands (red bands with
white circles) - fig. 53

13.1.5.4 - diamond bullseye of inner red dots outlined with
red and cream squiggle thin lines - fig. 52

13.1.6 White/cream

13.1.6.1 - diamond bullseyes (teeth) of inner white dashes
outlined with cream thin lines - fig. 47

13.1.7 Red/white/cream

13.1.7.1 - bullseye (viewed from top of vessel) of an inner
circle (vessel interior) outlined with red and white thin
lines and cream bands - fig. 48

13.1.8 Bone

13.1.8.1 - bullseyes of inner dots outlined with thin lines
engraved in bone - fig. 32

13.1.9 Rock

13.1.9.1 - bullseyes of inner dots outlined with thin lines
- fig. 78

13.2 Rayed Bullseyes

13.2.1 Red/white

13.2.1.1 - bullseye of an inner red circle (bottom of vessel interior) with a white bird outlined with red and white thin parallel lines and bands, a series of white stepped frets and a series of white dots - fig. 8

13.2.1.2 - bullseye of an inner white circle (bottom of vessel interior) with a red bird outlined with red and white thin lines, a series of white dashes with red dots - fig. 12 (turtle)

13.2.1.3 - bullseye of an inner red circle outlined with white dash teeth - fig. 17 (eyes of one of the frog deities)

13.2.1.4 - bullseye of an inner circle (spout interior) outlined with red and white dashes (vessel's handled spout rim) - fig. 17

13.2.1.5 - bullseye of an inner red circle (vessel interior) outlined with a white thin line and a series of red dash teeth and white dash teeth of the vessel form - fig. 22

13.2.1.6 - bullseye of an inner white circle (bottom of vessel interior) with a red bird outlined with red and white thin lines and red and white dashes and red/white dashes (red and white ticks) - fig. 34

13.2.1.7 - bullseye of an inner red dot (bottom of vessel interior) outlined with red and white thin lines, a red band and a series of red dash teeth and red/white dash teeth (red and white ticks and spirals) - fig. 37

13.2.1.8 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a series of red dashes, red and white thin lines and red and white squiggles - fig. 50

13.2.1.9 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a red band (vessel rim), a series of white stepped frets and a series of white dash teeth and red dashes - fig. 51

13.2.1.10 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a series of white stepped frets (on red) and a white band - fig. 55

13.2.1.11 - bullseye of an inner white circle with a red toothed right-spiral (which defines a white right-spiral) outlined with red and white thin lines and white dashes - fig. 56

13.2.1.12 - bullseye (viewed from top of vessel) of an inner red/white circle (decoration on top of vessel body) outlined with a white thin line and a series of white dashes - fig. 56

13.2.1.13 - bullseye (viewed from top of vessel) of an inner circle, half of white and half of red hatching, outlined with white dots, a series of red dash teeth outlined with a white meander, red and white thin lines and a series of white stepped frets - fig. 57

13.2.1.14 - bullseye (viewed from top of vessel) of an inner red circle (bottom of vessel interior) outlined with red/white bullseyes, a series of white stepped frets

outlined with red right-spirals, and a series of white dash teeth of vessel form - fig. 59

13.2.1.15 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a series of red dashes and white dash teeth (vessel rim), a series of white dashes, a series of red triangles, outlined with a white zigzag of dots, and a white band - fig. 61

13.2.1.16 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a red band (vessel rim), a series of red stepped frets, white thin lines and red and white vertical bands (corrugated walls of vessel) - fig. 66

13.2.1.17 - bullseye of an inner white circle (bottom of vessel interior) with a red bird outlined with a red thin line and white dash teeth of the vessel form - fig. 68

13.2.1.18 - bullseye of an inner white circle (bottom of vessel interior) with a red bird outline with red and white thin lines and red/white diamond bullseyes - fig. 69, 70

13.2.1.19 - bullseye of an inner white circle (bottom of vessel interior) with a red frog/human deity outlined with red and white thin lines, five segmented white bands with red dots and white dash teeth of the vessel form - fig. 71

13.2.1.20 - bullseye of an inner white circle within a diamond bullseye outlined with red and white dashes (frog/human deity body) - fig. 39

13.2.1.21 - diamond bullseye of an inner red diamond outlined with a series of red dash teeth and white dashes

(frog/human deity body) - fig. 61

13.2.1.22 - half circle bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with red and white thin lines, series of white dash teeth, series of red stepped frets, series of white S bands, series of red/white bullseyes and triangle bullseyes - fig. 4

13.2.1.23 - half circle bullseye (vessel handle viewed from the side) of inner half circle (space between handle and vessel body) outlined with a red band (handle bottom) and a series of white stepped frets - fig. 17

13.2.1.24 - half circle bullseye of an inner red half circle with a white serpent-bird outlined with white dashes, red dashes with white dots and red/white dashes (red and white ticks) - fig. 43

13.2.1.25 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel rim) outlined with a series of white dash teeth and red and white thin lines - fig. 50

13.2.1.26 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel rim) outlined with a series of red stepped frets outlined with white Z bands - fig. 64

13.2.1.27 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel body) outlined with a series of white ticks, a series of white stepped frets outlined with red double spirals - fig. 66

13.2.1.28 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel body) outlined with a series of red and white thin lines and white ticks - fig. 67

13.2.1.29 - red/white quartered circle (decoration on top of vessel body) outlined with a series of red stepped frets - fig. 17

13.2.1.30 - red/white quartered bullseye (turtle) within a bullseye (viewed from top of vessel) outlined with a series of white stepped frets, series of white dots, a series of red/white bullseyes, series of red Z bands and a series of white squiggle ticks - fig. 13

13.2.1.31 - red/white quartered circle (decoration on top of vessel body) outlined with a series of white dashes and dash teeth - fig. 46

13.2.2 Red/white/negative

13.2.2.1 - bullseye of an inner red circle outlined with white and negative thin lines, a series of white dots and a series of white/negative bullseyes - fig. 6

13.2.2.2 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a white band (vessel rim), white and negative thin lines, a series of red and white dashes, a series of negative triangles outlined with a white zigzag and a series of white dot clusters - fig. 15

13.2.2.3 - bullseye of an inner red circle (bottom of vessel interior) outlined with a series of five white squirrels and

a white thin line and red band - fig. 20

13.2.2.4 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a red band, a series of negative triangles outlined with a white zigzag, a series of white dot clusters, and a series of red triangles outlined with a zigzag of white dots - fig. 24

13.2.2.5 - bullseye (viewed from bottom of vessel) of an inner white circle outlined with white circles (on red), white and negative bands and a series of white/negative stepped frets (though not visible when viewed from bottom, or top, of vessel) - fig. 28

13.2.2.6 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a white band, a series of red/white and white/negative frog/human deities (though not visible when viewed from top of vessel) and a series of red dashes - fig. 31

13.2.2.7 - bullseye of an inner circle (worn area of vessel bottom) outlined with a series of negative dash teeth outlined with white meanders and a red band (vessel rim) - fig. 42

13.2.2.8 - bullseye of an inner circle (bottom of vessel interior) outlined with red and negative vertical thin lines and red vertical squiggles (one side); and legs of frog/human deity and negative stepped frets outlined with white Z bands (one side) - all outlined with a red band (vessel rim) - fig. 42

13.2.2.9 - bullseye of an inner red circle outlined with red

circles, a red band, a series of red dashes, white and negative thin lines and a series of white dots - fig. 63

13.2.2.10 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a white band (vessel rim), a negative band and a series of red and white ticks - fig. 63

13.2.2.11 - bullseye of an inner circle (vessel interior) outlined with negative double spirals (serpents) with white dots - fig. 76

13.2.2.12 - red/negative diamond bullseye within a bullseye (bottom of vessel interior) outlined with a series of white dots, a series of white/negative bullseyes, a series of red triangles outlined with a white zigzag of dots, white and negative thin lines, a series of white dash teeth and a series of white dot clusters - fig. 16

13.2.2.13 - red/white/negative diamond bullseye within a bullseye (bottom of vessel interior) outlined with a series of white triangles, clusters of white dots and white and negative thin lines - fig. 2

13.2.2.14 - diamond bullseyes of inner red diamonds outlined with white and negative thin lines, a series of white dots and a series of white/negative bullseyes (on vessel legs) - fig. 6

13.2.2.15 - red diamond bullseye within a bullseye (bottom of vessel interior) outlined with a series of white dots, white and negative thin lines, a series of white triangles, a series of white dot clusters, a series of red triangles

outlined with a white zigzag of dots, a series of white triangles outlined with a negative zigzag and a series of white dots (vessel rim) - fig. 7

13.2.2.16 - diamond bullseye (frog deity body) of an inner white diamond outlined with white dots and a white band (on negative) within a bullseye outlined with a series of red triangles outlined with a zigzag of white dots, a white band (turtle body) and a series of teeth (corrugated walls of vessel) - fig. 72

13.2.2.17 - triangle bullseyes of inner red triangles outlined with white and negative thin parallel lines and clusters of white dots - fig. 9

13.2.2.18 - bullseye of an inner red/white/negative quartered circle (decoration on the interior of the vessel) outlined with a series of red and negative dashes (vessel rim) - fig. 1

13.2.2.19 - white/negative quartered bullseye within a diamond bullseye outlined with white and negative thin lines (bottom of vessel interior) within a red/white/negative quartered bullseye (decoration on vessel interior) outlined with a series of white dots (vessel rim) - fig. 6

13.2.2.20 - red/white/negative quartered bullseye (vessel interior) outlined with a series of white dots (vessel rim) - fig. 58

13.2.3 Red/cream

13.2.3.1 - bullseye of an inner cream toothed (rayed) circle

outlined with red and cream thin lines and a series of red dash teeth - fig. 10

13.2.3.2 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with red and cream bands and a series of red/cream quartered bullseyes and vertical series of red and cream triangles - fig. 14

13.2.3.3 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a red band (vessel rim) and a series of red cream bullseye triangles - fig. 23

13.2.3.4 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel rim) outlined with a series of red/cream triangle bullseyes - fig. 33

13.2.3.5 - bullseye of an inner red and cream quartered circle (vessel interior) outlined with red and cream thin parallel lines and a series of red decapitated humans and a red band (vessel rim) - fig. 5

13.2.4 Red/white/cream

13.2.4.1 - bullseye (viewed from bottom of vessel) of an inner white circle outlined with cream and a series of red and white circles - fig. 24

13.2.4.2 - bullseye (viewed from top of vessel) of an inner circle (vessel interior) outlined with a series of red and white dashes and cream bands - fig. 29

13.2.4.3 - bullseye of an inner white circle (bottom of vessel interior) with a red bird outlined with red and white

thin lines, a white band and cream dash teeth of the vessel form - fig. 36

13.2.4.4 - bullseye (viewed from top of vessel) of an inner cream circle (vessel interior) outlined with a series of red/cream bullseye triangles (red bands with white circles) - fig. 53

13.2.4.5 - bullseye of an inner circle (vessel interior) outlined with a red band (vessel rim), white and cream bands and a series of white tick teeth and red ticks - fig. 62

13.2.4.6 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel rim) outlined with red and white dashes (on cream) - fig. 47

13.2.4.7 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel body) outlined with a white band (bottom vessel handle), a series of cream stepped frets outlined by a series of white and red/white S bands - fig. 39

13.2.5 Red/cream/negative

13.2.5.1 - half circle bullseye (vessel handle viewed from the side) of an inner half circle (space between handle and vessel rim) outlined with a series of red, cream and negative dashes - fig. 40

13.2.6 Red/white/negative/cream

13.2.6.1 - bullseye of an inner white circle (bottom of

vessel interior) outlined with a cream band and a series of negative dashes and red/white dashes (red and white ticks) - fig. 26

13.2.6.2 - bullseye (viewed from top of vessel) of an inner cream circle (vessel interior) outlined with a red band, a series of red dashes and red/cream dashes (red and cream ticks) and white triangles and red diamonds outlined with negative zigzags (series of red/white/negative frog/human deities) (though not visible when viewed from top of vessel) - fig. 33

13.2.7 Red/white/negative/white wash

13.2.7.1 - half circle bullseye of an inner red half circle outlined with red and white thin lines, a series of red dash teeth, a series of red and white dashes (on white wash) and series of white dots - fig. 24

13.3 Quartered Bullseyes - see Quarter Sun Creature Theme

Table 24. Non-Rayed Bullseyes (cat. 13.1)

Figure	Red/wh. bullseye	Red/neg bullseye	White/ neg. bullseye	Red/wh. /neg. bullseye	Red/crm bullseye	White/ cream bullseye	Red/wh/ cream bullseye	Bone bullseye	Rock bulls- eye
1		x	x						
2			x						
4	x								
6			x						
7	x		x						
8	x								
12	x								
13	x								
15			x						
16			x						
19			x						
20			x						
21	x								
22	x								
23					x				
24	x								
25	x								
31			x						
32								x	
33			x		x				
36	x								
39	x								
44	x								
45	x								
46	x								
47						x			
48							x		
51	x								
52					x				
53					x				
56	x								
58	x		x	x					
59	x								
60	x								
63			x						
68	x								
69	x								
70	x								
72	x								
74	x								

Table 24. (cont'd.)

Figure	Red/wh. bullseye	Red/neg bullseye	White/ neg. bullseye	Red/wh. /neg. bullseye	Red/crm bullseye	White/ cream bullseye	Red/wh/ cream bullseye	Bone bullseye	Rock bull- eye
75	x								
76			x						
78									x
ttl	25	1	13	1	4	1	1	-	-

Table 25. Rayed Bullseyes (cat. 13.2)

Figure	Red/white bullseyes	Red/white/ negative bullseyes	Red/cream	Red/white/ cream	Red/cream /negative	Red/white/ negative/ cream	Red/white/ negative/ wh. wash
1		x					
2		x					
4	x						
5			x				
6		x					
7		x					
8	x						
9		x					
10			x				
12	x						
13	x						
14			x				
15		x					
16		x					
17	x						
20		x					
22	x						
23			x				
24		x		x			x
26						x	
27							
29				x			
31		x					
33			x				
34	x						
36				x			
37	x						
39	x			x			
40					x		

Table 25. (cont'd.)

Figure	Red/white bullseyes	Red/white/ negative bullseyes	Red/cream	Red/white/ cream	Red/cream /negative	Red/white/ negative/ cream	Red/white/ negative/ wh. wash
42		x					
43	x						
46	x						
47				x			
48				x			
50	x						
51	x						
53				x			
55	x						
56	x						
57	x						
58		x					
59	x						
61	x						
62				x			
63		x					
64	x						
66	x						
67	x						
68	x						
69	x						
70	x						
71	x						
72		x					
76		x					
total	25	15	5	8	1	1	1

Table 26. Quartered Bullseyes (cat. 13.3)

Figure	
1	x
2	x
5	x
6	x
7	x
14	x
15	x
27	x
33	x
37	x
38	x
46	x
52	x
58	x
60	x
62	x
total	16

Plate 20. Non-Rayed Bullseyes (cat. 13.1)



fig. 4



fig. 24



fig. 22



fig. 4



fig. 12



fig. 25



fig. 7



fig. 58



fig. 45



fig. 1



fig. 58



fig. 1



fig. 58



fig. 58



fig. 58



fig. 58



fig. 58



fig. 52



fig. 33



fig. 32

Plate 21. Rayed Bullseyes (cat. 13.2)



fig. 17

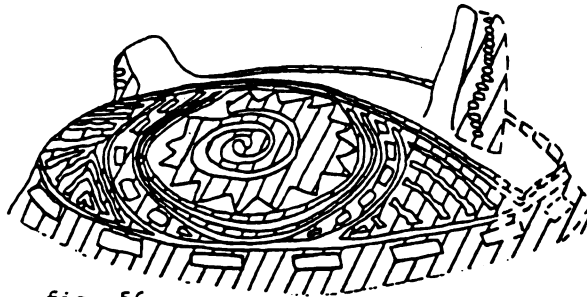


fig. 56

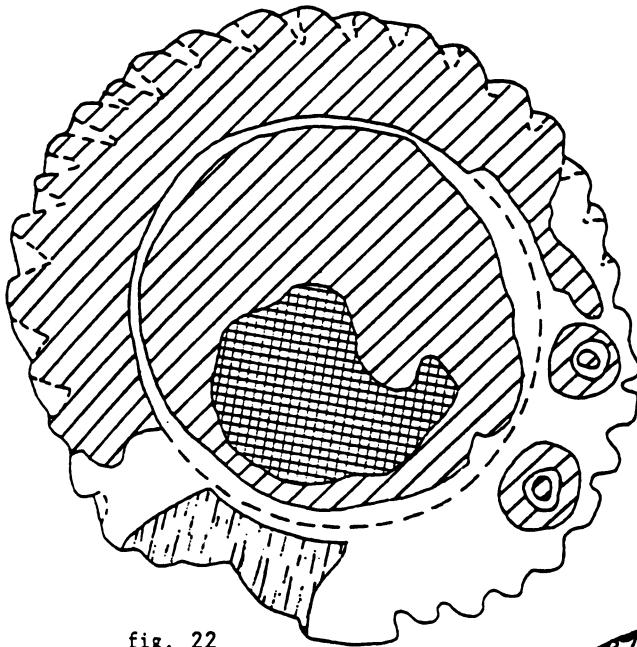


fig. 22

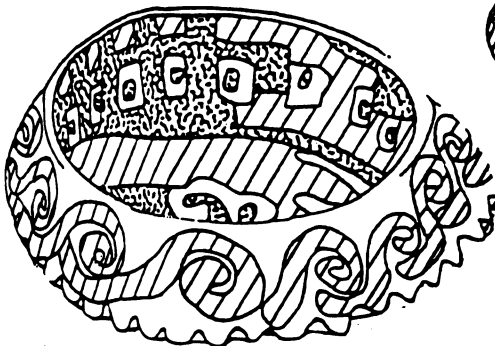


fig. 59

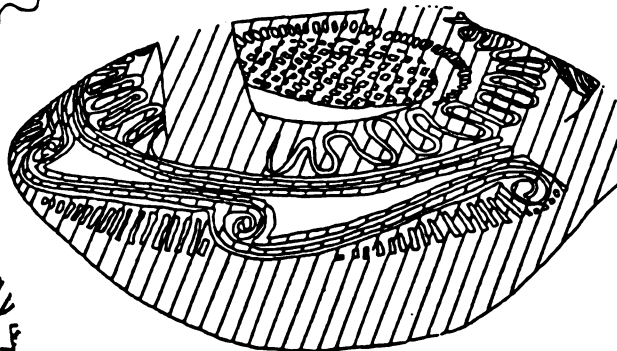


fig. 57

Plate 21. (cont'd.)

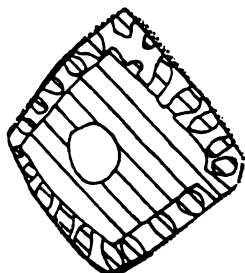


fig. 39

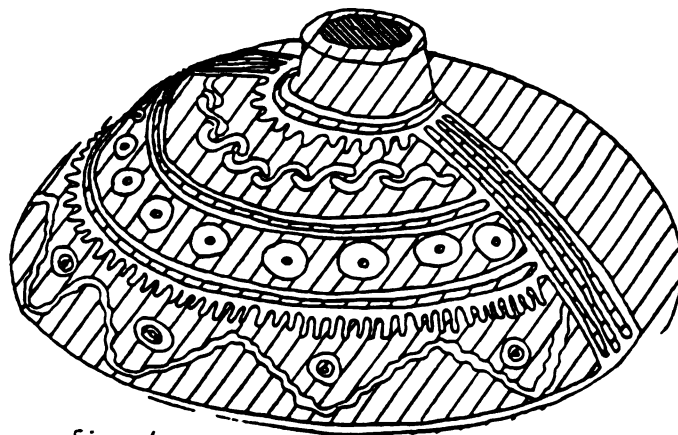


fig. 4

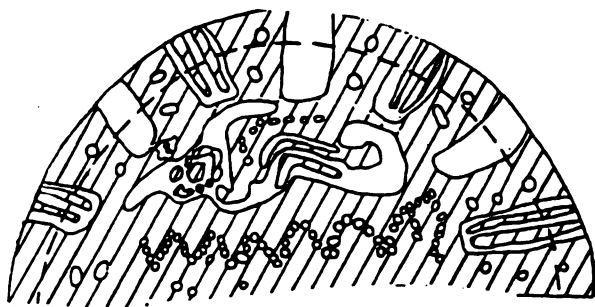


fig. 43

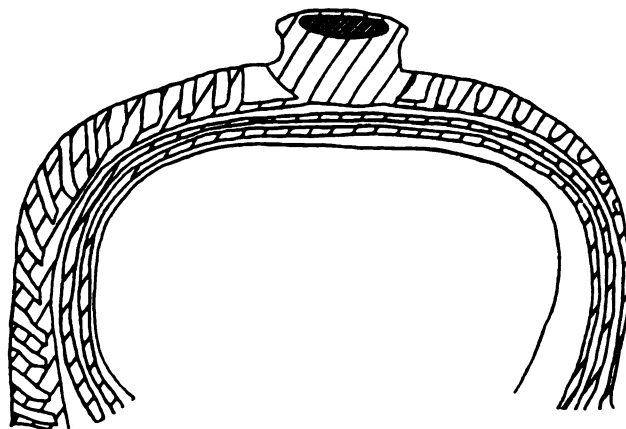


fig. 67

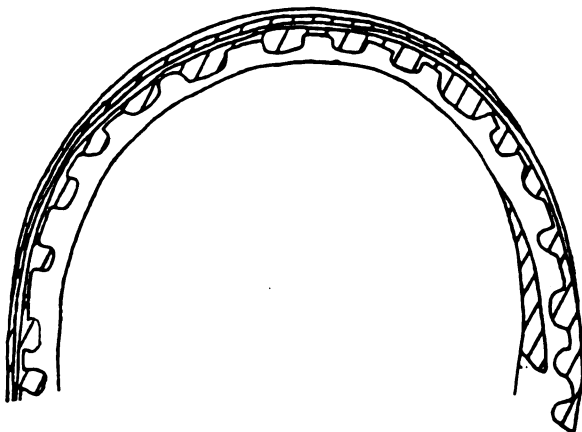


fig. 50

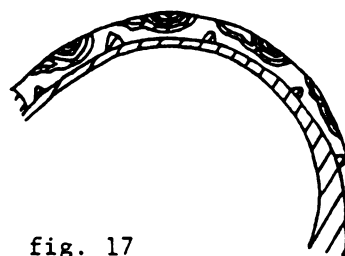


fig. 17

Plate 21. (cont'd.)



fig. 39

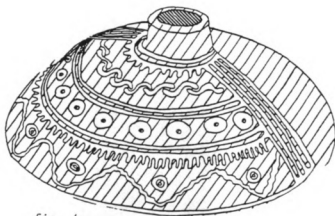


fig. 4

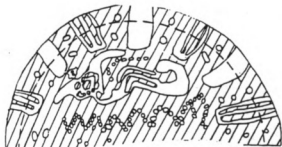


fig. 43

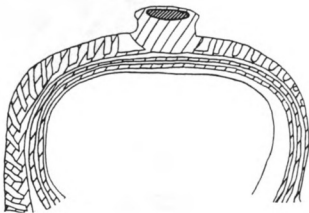


fig. 67

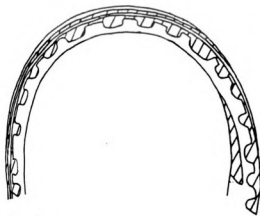


fig. 50

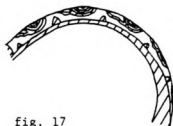


fig. 17

Plate 21. (cont'd.)

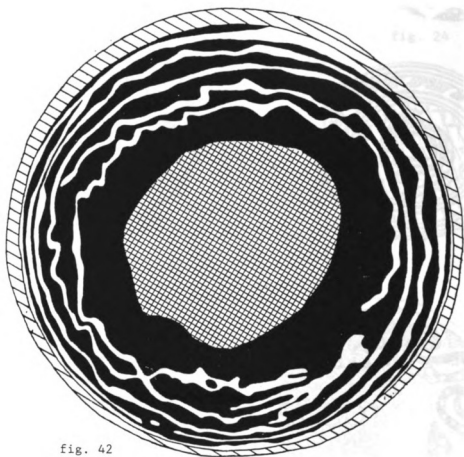


fig. 42



fig. 63

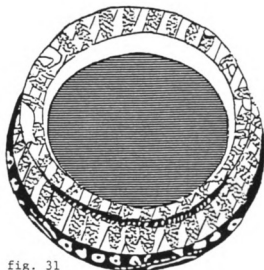


fig. 31

Plate 21. (cont'd.)



fig. 7



fig. 24



fig. 28



fig. 16



fig. 2



fig. 76



fig. 9



fig. 6



fig. 6

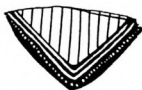


fig. 58

Plate 21. (cont'd.)

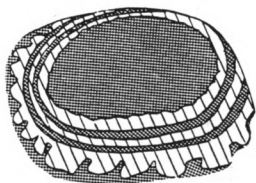


fig. 10

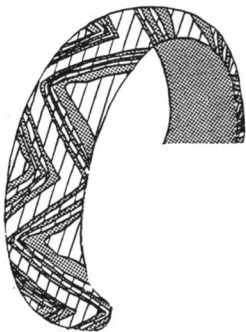


fig. 33

Plate 21. (cont'd.)

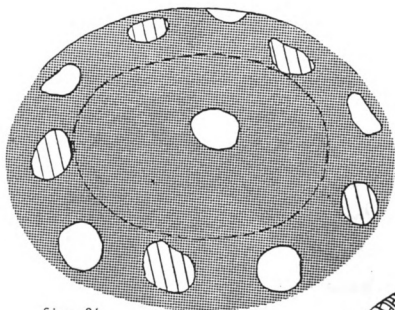


fig. 24

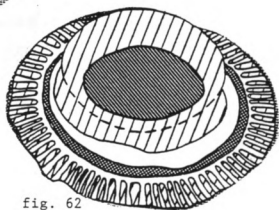


fig. 62

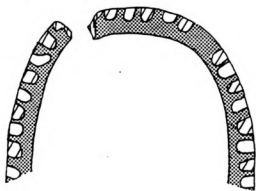


fig. 47

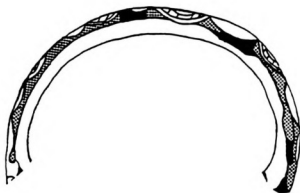


fig. 39

Plate 21. (cont'd.)

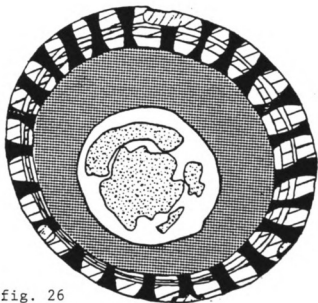


fig. 26

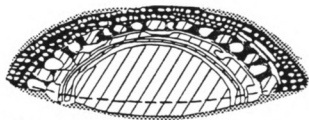


fig. 24

14. Clusters of White and/or Negative Dots, Circles and/or Bullseyes

These clusters appear to commonly outline or surround the primary designs of spirals, double spirals, S and Z bands, series of stepped frets, meanders and bullseyes. To be surrounded or partially surrounded (on at least one side), these primary designs need to be no more than about .5 cm from the surrounding dots, circles and/or bullseyes.

These clusters are categorized by the colors of the dots, circles and bullseyes, then by the color that primarily and immediately surrounds them and then by the primary designs which they closely surround.

14.1 Surrounded by negative

14.1.1 Surround bullseyes

14.1.1.1 - red/white/negative rayed bullseyes - surrounded by clusters of white dots surrounded by negative - fig. 2, 7, 15, 16, 24

14.1.1.2 - red/white/negative triangle bullseyes - surrounded by clusters of white dots surrounded by negative - fig. 9

14.1.1.3 - red/white/white wash half circle bullseyes - surrounded by clusters of white dots surrounded by negative - fig. 24

14.1.2 Surround spirals

14.1.2.1 - white left-spiral (of frog deity) - surrounded by clusters of white dots surrounded by negative - fig. 42

14.1.3 Surround double spirals

14.1.3.1 - red double spirals with X designs and bars outlined with negative and white thin parallel lines and series of white dots - surrounded by clusters of white/negative bullseyes surrounded by negative - fig. 33

14.1.4 Surround S bands

14.1.4.1 - red S bands outlined with negative and white thin parallel lines and series of white dots - surrounded by clusters of white/negative bullseyes and white circles surrounded by negative - fig. 31

14.1.5 Surround stepped frets

14.1.5.1 - series of red and white stepped frets outlined by negative thin lines - surrounded by clusters of white/negative bullseyes surrounded by negative - fig. 33

14.1.6 Surround meanders

14.1.6.1 - white meanders with bars outlined with white and negative thin parallel lines and series of white dots - surrounded by clusters of white dots, white circles and white/negative bullseyes surrounded by negative - fig. 15

14.1.6.2 - white meanders, some outlined with white and negative thin parallel lines and series of white dots - surrounded by clusters of white circles surrounded by negative - fig. 18

14.2 Surrounded by red

14.2.1 Surround spiral

14.2.1.1 - white right-spiral - surrounded by clusters of

white/negative bullseyes surrounded by red - fig. 19

14.2.2 Surround meander

14.2.2.1 - white meander outlined with negative - surrounded by clusters of white/negative bullseyes surrounded by red - fig. 19

Table 27. Clusters of White and/or Negative Dots, Circles and/or Bullseyes (cat. 14)

Figure	Sur. by negative						Sur. by red	
	Sur. bullseyes	Sur. spirals	Sur. double spirals	Sur. S bands	Sur. stepped frets	Sur. meander	Sur. spirals	Sur. meander
1								
2	x							
7	x							
9	x							
15	x					x		
16	x							
18						x		
19							x	x
24	x							
31				x				
33			x		x			
42		x						
tot1	6	1	1	1	1	2	1	1
tot1	10						1	

Plate 22. Clusters of White and/or Negative Dots, Circles and/or Bullseyes (cat. 14)



fig. 42



fig. 33

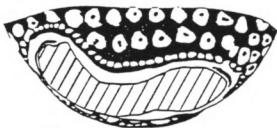


fig. 31

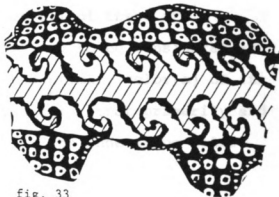


fig. 33

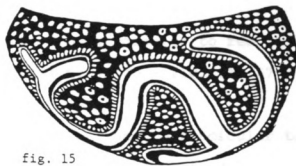


fig. 15



fig. 18

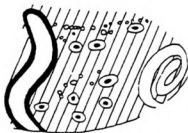


fig. 19

15. Hatching

Hatching is defined here to be a group of thin parallel lines or dashes that lie perpendicular and cross other thin parallel lines or dashes. These thin parallel lines may not be delimited at the point where other thin parallel lines or dashes cross them. With exception (fig. 20), only those covering thin lines or dashes are considered as hatching, rather than the underlying color which may also be perceived as partially delimited thin parallel lines (see fig. 2, 9, 10, 24, 26, 30 and 39). Hatching technically defines series of triangles (or diamonds), but not all of these are considered to be clearly enough defined to be considered as such. Hatching is categorized by the primary color(s) of its lines and/or dashes and then by the color that primarily and immediately surrounds them, that is, the underlying color.

15.1 Red hatching

15.1.1 Surrounded by white

15.1.1.1 - red thin parallel lines perpendicular to red thin parallel lines - on and surrounded by white - fig. 21, 57

15.1.2 Surrounded by cream

15.1.2.1 - red thin parallel squiggle lines perpendicular to red thin parallel squiggle lines - on and surrounded by cream - fig. 52

15.2 White hatching

15.2.1 Surrounded by red

15.2.1.1 - white thin parallel lines perpendicular to white thin parallel lines - on and surrounded by red - fig. 25

15.2.1.2 - white thin parallel lines perpendicular to white thin parallel lines - surrounded by red - fig. 46

15.2.2 Surrounded by negative

15.2.2.1 - white thin parallel lines perpendicular to white thin parallel lines - surrounded by negative - fig. 20

15.3 Negative hatching

15.3.1 Surrounded by red and white

15.3.1.1 - negative thin parallel lines perpendicular to negative thin parallel lines - on and surrounded by red and white - fig. 16, 33

15.4 Negative/red hatching

15.4.1 Surrounded by white

15.4.1.1 - negative thin parallel lines on and perpendicular to red (possibly white) thin parallel lines - on and surrounded by white (possibly red) - fig. 9

15.4.1.2 - negative and red thin parallel lines on and perpendicular to red (possibly white) thin parallel lines - on and surrounded by white (possibly red) - fig. 2

15.4.1.3 - red thin parallel lines on and perpendicular to negative thin parallel lines - on and surrounded by white - fig. 30

15.4.1.4 - red thin parallel lines on and perpendicular to negative - on and surrounded by white - fig. 24

15.4.1.5 - negative dashes on and perpendicular to red thin parallel lines - on and surrounded by white - fig. 26, 39

15.4.2 Surrounded by cream

15.4.2.1 - negative dashes on and perpendicular to red thin parallel lines on cream - surrounded by cream diamonds - fig. 10

Table 28. Hatching (cat. 15)

Figure	Red hatching		White hatching		Negative hatching	Negative/red hatching	
	Sur. by white	Sur. by cream	Sur. by red	Sur. by negative	Sur. by red & white	Sur. by white	Sur. by cream
2	x					x	
9						x	
10							x
16					x		
20				x			
21							
24						x	
25			x				
26						x	
30						x	
33					x		
39						x	
46			x				
52		x					
57	x						
total	2	1	2	1	2	6	1
total	3		3		2	7	

Plate 23. Hatching (cat. 15)



fig. 21



fig. 57

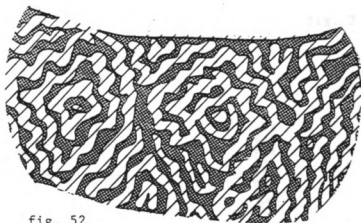


fig. 52



fig. 25



fig. 46



fig. 20

Plate 23. (cont'd.)



fig. 16



fig. 33



fig. 9



fig. 2



fig. 30



fig. 24



fig. 39



fig. 26



fig. 10

16. X Designs

X designs consists of two straight bands and/or lines perpendicular to each other which are clearly delimited on the sides and on at least three of its four ends. Thus, though hatching is technically formed of series of X designs, these are not considered clearly enough delimited within the hatching to be categorized as X designs.

X designs are categorized by their primary color(s), and then by the color that immediately surrounds them and, where apparent, their outlining bands or lines. With a larger sample, further divisions could be made such as possibly by whether or not it appears to be an X design or a cross design.

16.1 Red X designs

16.1.1 Surrounded by white

16.1.1.1 - red X designs - on and surrounded by white - fig. 44, 71

16.1.2 Surrounded by negative

16.1.2.1 - red X design outlined with white and negative thin parallel lines and a series of white dots - on cream and surrounded by negative black - fig. 33

16.1.2.2 - X design of red and a series of red and white dashes outlined with white and negative thin parallel lines and series of white dots - surrounded by negative - fig. 1

16.2 White X designs

16.2.1 Surrounded by red

16.2.1.1 - white X design - on and surrounded by red - fig. 8 (as bird)

16.2.1.2 - white X design outlined with negative - on and surrounded by red - fig. 54

16.2.2 Surrounded by negative

16.2.2.1 - white X designs - surrounded by negative - fig. 58

Table 29. X Designs (cat. 16)

Figure	Red X design		White X design	
	Sur. by white	Sur. by negative	Sur. by red	Sur. by negative
1		x		
8			x	
33		x		
44	x			
54			x	
58				x
71	x			
total	2	2	2	1
total	4		3	

Plate 24. X Designs (cat. 16)



fig. 44



fig. 71



fig. 33

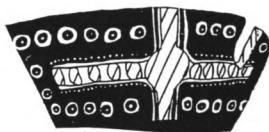


fig. 1



fig. 58



fig. 58



fig. 54



fig. 8

Table 30. Designs

Fig.	Ser. of dots	Thin par. lines	Ser. of ticks & tick teeth	Ser. of dash & dash teeth	Ser. of tri- ang- les	Spir- als	Dou- ble spir- als	S and Z bnds	Ser. of step- ped frets	Me- and- ers	Bulls eyes	Clust of dots, circl, &/or bull.	Hat- chng	X de- sign
1	x	x		x				x	x	x	x			x
2	x	x	x	x	x					x	x	x	x	
3						x	x							
4		x	x		x	x	x	x	x	x	x			
5		x									x			
6	x	x			x					x	x			
7	x	x		x	x					x	x	x		
8	x	x	x	x		x			x		x			x
9		x	x	x							x	x	x	
10		x	x	x							x		x	
11										x				
12	x	x	x	x		x				x	x			
13	x	x	x			x		x	x	x	x			
14					x	x			x		x			
15	x	x		x	x					x	x	x		
16	x	x		x	x				x		x	x	x	
17	x	x	x	x	x	x			x		x			
18	x	x								x		x		
19	x	x	x			x				x	x	x		
20			x							x	x		x	
21	x	x	x			x			x	x	x		x	
22		x		x							x			
23		x	x		x					x	x			
24	x	x		x	x					x	x	x	x	
25		x	x		x	x				x	x		x	
26		x	x	x							x		x	
27			x						x					
28		x	x						x		x			
29				x							x			
30	x	x								x			x	
31	x	x	x	x				x			x	x		
32		x					x		x		x			
33	x	x	x	x	x		x		x		x	x	x	x
34	x	x	x	x		x					x			
35						x								
36		x	x	x		x					x			
37	x	x	x			x					x			
38			x	x		x	x				x			
39	x	x	x	x	x			x	x		x		x	
40				x							x			
41	x	x		x						x				

Table 30. (cont'd.)

Fig.	Ser. of dots	Thin par. lines	Ser. of ticks & tick teeth	Ser. of dash & dash teeth	Ser. of tri- ang- les	Spir- als	Dou- ble spir- als	S and Z bnds	Ser. of step- ped frets	Me- and- ers	Bulls eyes	Clust of dots, circl, &/or bull.	Hat- chng	X de- sign
42	x	x	x	x		x		x	x	x	x	x		
43	x	x	x	x	x	x				x	x			
44	x	x	x							x	x			x
45		x	x			x	x			x	x			
46		x	x	x	x	x				x	x		x	
47				x							x			
48		x									x			
49														
50		x		x						x	x			
51	x	x		x				x	x		x			
52		x	x		x					x	x		x	
53		x			x						x			
54	x			x										x
55									x		x			
56	x	x	x	x	x	x				x	x			
57	x	x	x	x		x	x		x	x	x		x	
58	x	x	x			x		x		x	x			x
59				x		x			x		x			
60						x					x			
61	x	x		x	x					x	x			
62		x	x	x		x	x			x	x			
63	x	x	x	x		x	x				x			
64		x						x	x		x			
65														
66		x	x			x	x		x		x			
67		x									x			
68	x	x	x	x		x					x			
69	x	x	x			x				x	x			
70		x	x			x					x			
71	x	x	x	x		x					x			x
72	x	x	x		x				x		x			
73		x												
74	x	x	x	x	x	x			x		x			
75			x					x			x			
76	x					x	x				x			
77		x				x	x							
78	x	x				x	x			x	x			
79		x				x				x				
t1	38	61	42	38	21	36	13	10	22	33	66	11	15	7

MOTIFS

As mentioned earlier, designs are defined as being basically non-representational decoration. However, when arranged in certain ways with certain other designs, elements or motifs, they may themselves become the elements of specific motifs or themes. For example, an isolated series of teeth is considered to be a design but a series of teeth arranged directly below two bullseyes may represent the teeth (elements) of a frog/human deity and the bullseyes may represent its eyes (elements). Or, if a bullseye that is interpreted to represent the sun (Sun Motif), then a series of triangles (which is a design when isolated) around the bullseye may represent the rays (elements) of the sun.

As is the case with designs, with a sample more rich in representational iconography, certain elements would then not necessarily depend on a direct association to certain motifs or themes in order to be related to them. For example, a leg of a frog/human deity may then be identifiable as such an element, whether it occurs in isolation or attached to the rest of the body of the frog/human deity. Motifs, on the other hand, do not rely on their arrangement with other designs, elements, motifs or themes to be identified as motifs. For example, a turtle is a turtle whether or not it occurs within a bullseye.

Following the descriptions of the motifs in each motif category are their respective table(s) and illustrations. The tables compare only those vessels that have an

identified motif for the presence or absence of the certain elements, designs and/or other attributes of which that respective motif is formed. At the end of all the motifs, a table (Table 37) compares all vessels for the presence or absence of each motif which will for a comparison between each motif for the frequency of its occurrence in this sample.

A. Frog/Human Deity Motif

The name "frog/human deity" seemed appropriate for this motif since it has both human and frog features and therefore may represent a non-natural or supernatural entity. Muser (1978:73) has labelled these "hockers" and explains that, in addition to their depiction on Tarascan pottery, they are found depicted in clay seals of Guerrero, in ceramics and goldwork of Central America and in Aztec and Mixtec codices.

In this sample, frog/human deities are found to be fully depicted with a body, legs and head, with only a body and legs or with only a head. All with body and legs are depicted in frontal view and in a quartered arrangement with four legs with webbed feet, flexed in a frog-like fashion. Bodies are often depicted by diamond bullseyes, some outlined with the designs of red and white dashes. Heads appear to be more human than frog-like and may be square in shape and outlined with thin lines. Each head generally consists of two or three bullseyes (or spirals and other

similar designs), two for eyes and one for nose, and a series of teeth for teeth. Commonly extending from above each head is a series of outward protruding triangles or a downward pointing triangular shape which may represent a headdress or crown and/or two curved bands or spirals which may represent tufts of feathers.

Frog/human deities are categorized by those that are represented with a head (with or without body and legs) or those that are depicted with body and legs (with or without the head). These are then each categorized by the elements and designs of which they are commonly made. Some frog/humans are more clearly identifiable, those that are more questionable as being frog/humans will have an asterisk placed beside it in the tables. Also, only those more clearly identifiable frog/humans are considered as frog/human deities in the comparison of all motifs found in this sample (see Table 37) and in Appendices I-IV.

A.1 Frog/Human Deity Head Motif

A.1.1 Series of teeth

This element is usually formed of some form of series of teeth (e.g., tick teeth, dash teeth, triangles) but may also be formed of a series of ticks, dots and even Z bands. As teeth, a series may be perceived to define its bordering (interlocked) series and to therefore form a series of upper and lower teeth. They are positioned directly beneath two or

three bullseyes (or below other similar designs that represent the eyes and/or nose) of the frog/human and represent its teeth.

A.1.1.1 - series of red tick teeth define a series of white tick teeth - fig. 4, 17, 39, 75

A.1.1.2 - series of white tick teeth define a series of negative black tick teeth - fig. 31

A.1.1.3 - series of tick teeth engraved in bone - fig. 32

A.1.1.4 - series of white ticks - fig. 66

A.1.1.5 - series of red triangles define a series of white triangles - fig. 17

A.1.1.6 - series of red triangles define a series of cream triangles - fig. 74

A.1.1.7 - series of white dash teeth - fig. 22, 59

A.1.1.8 - series of red Z bands (more apparent in photo) - fig. 13

A.1.1.9 - series of white dots - fig. 30

A.1.2 Eyes and/or nose

These elements are formed of two or three bullseyes, spirals, stepped frets, diamonds, triangles or circles positioned directly above the series of teeth. One specimen has a singular bullseye that may represent one eye or nose.

A.1.2.1 - two red/white bullseyes and one red triangle - fig. 39

A.1.2.2 - two red/white bullseyes - fig. 4, 13, 17, 22, 75

A.1.2.3 - one red/white spiral - fig. 74

A.1.2.4 - two bullseyes (or double spirals and stepped frets) engraved in bone - fig. 32

A.1.2.5 - two white/negative bullseyes and one red diamond - fig. 31

A.1.2.6 - two red spirals which define white stepped frets - fig. 59, 66

A.1.2.7 - two and three red stepped frets which define two white stepped frets - fig. 17

A.1.2.8 - three red circles - fig. 30

A.1.3 Outlining thin lines of square heads

This element is formed of thin lines that outline, or at least partially outline, a square head of the frog/human deity.

A.1.3.1 - outlining red and negative/white thin lines - fig. 30

A.1.3.2 - outlining red and white thin lines - fig. 17, 39, 75

A.1.3.3 - outlining red and white thin lines (top and bottom of head) - fig. 4

A.1.3.4 - outlining white thin lines (top and bottom of head) - fig. 13

A.1.4 Headdress and/or feather tufts

These elements are formed of either a triangular that points downward into the head, a series of triangles that lie above and protrude outward from the head or two outward

curved bands or spirals that extend from the head.

A.1.4.1 - downward pointing red/white bullseye triangle -
fig. 17

A.1.4.2 - downward pointing white triangle and two curved
bands with red and white dashes - fig. 39

A.1.4.3 - downward pointing red triangle that connects to
the body - fig. 63

A.1.4.4 - downward pointing red triangle with two red
spirals that connects to the body - fig. 71

A.1.4.5 - downward pointing red triangular shape (everted
vessel rim) - fig. 30

A.1.4.6 - two white curved bands that extend from the body -
fig. 1

A.1.4.7 - two red curved bands that extend from the body -
fig. 2

A.1.4.8 - a series of white triangles with red dots - fig.
39

A.1.4.9 - a series of red triangles - fig. 74

A.1.5 Balls

These elements are circular in shape and are positioned
in the hands of the frog/human, immediately to the left and
right sides of each head.

A.1.5.1 - white circles with red dots - fig. 39

A.1.6 Two S bands

Two of these designs are positioned immediately above

and/or to the right or left sides of the head.

A.1.6.1 - two white S bands to the right and left sides of the head - fig. 75

A.1.6.2 - two white s bands with red dots above and to the right and left sides of the head - fig. 39

A.2 Frog/Human Deity Body/Legs Motif

A.2.1 Bullseye bodies

This element is formed of bullseye and usually of a diamond bullseye which is outlined or quartered by the legs and arms of the frog/human deity.

A.2.1.1 - red/white diamond bullseye - fig. 39, 61, 72

A.2.1.2 - white/negative diamond bullseyes - fig. 7, 16, 31, 58

A.2.1.3 - red/white/negative diamond bullseye - fig. 2, 63

A.2.1.4 - red/cream diamond bullseye - fig. 52

A.2.1.5 - white/negative circular bullseye - fig. 1

A.2.1.6 - red/white quartered (inner) bullseye - fig. 71

A.2.2 Bodies outlined with dashes

This design outlines the body of the frog/human deity.

A.2.2.1 - series of red and white dashes - fig. 39

A.2.2.2 - series of white dashes and red dash teeth - fig.

A.2.3 Triangular legs and/or feet

These elements are formed of usually four triangles or bent bands arranged in a triangular shape that represent feet and/or flexed legs. These legs or feet outline or quarter the frog/human deity body.

A.2.3.1 - four white bent bands arranged in a triangular shape - fig. 39, 61, 75, 74 (with red ticks)

A.2.3.2 - two white bent thin lines arranged in a triangular shape - fig. 42

A.2.3.3 - four red bent thin lines arranged in a triangular shape - fig. 71

A.2.3.4 - four white triangles - fig. 7, 16, 31, 33, 58

A.2.3.5 - four red/cream bullseye triangles - fig. 52

A.2.4 Webbed feet

These elements are formed of series of ticks or small dash or tick teeth that extend from the triangular shapes that represent the feet of the frog/human deity.

A.2.4.1 - four white triangular shapes with white tick teeth - fig. 39, 75

A.2.4.2 - four white triangular shapes with red ticks - fig. 74

A.2.4.3 - two white triangular shapes with tick teeth - fig. 42

A.2.4.4 - four white triangles with white small dash teeth - fig. 7, 16, 31, 58

A.2.4.5 - four red triangular shapes with red tick teeth - fig. 71

Table 31. Frog/Human Deity Head Motif (cat. A.1)

Figure	Series of teeth	Eyes and/or nose	Outlining lines of square head	Headdress and/or feather tufts	Balls	Two S bands
1*				x		
2*				x		
4*	x	x	x			
13*	x	x	x			
17	x	x	x	x		
22*	x	x				
30	x	x	x	x		
31	x	x				
32*	x	x				
39	x	x	x	x	x	x
59*	x	x				
63				x		
66*	x	x				
71				x		
74	x	x		x		
75	x	x	x			x
total	6	6	4	6	1	2

Table 32. Frog/Human Deity Body/Legs Motif (cat. A.2)

Figure	Bullseye bodies	Bodies outlined with dashes	Triangular legs	Webbed feet
1*	x			
2*	x			
7*	x		x	x
16	x		x	x
31	x		x	x
33*			x	
39	x	x	x	x
42			x	x
52*	x		x	
58*	x		x	x
61	x	x	x	
63	x			
71	x		x	x
72*	x			
74			x	x
75			x	x
total	6	2	8	7

Plate 25. Frog/Human Deity Head and Body/Legs Motif
(cat. A.1 and A.2)



fig. 39



fig. 74



fig. 75



fig. 39

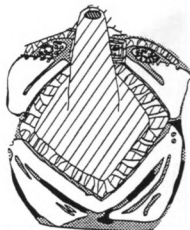


fig. 39



fig. 71



fig. 63



fig. 1



fig. 2

Plate 26. Frog/Human Deity Head Motif (cat. A.1)



fig. 30



fig. 17



fig. 17



fig. 17

Plate 26. (cont'd.)

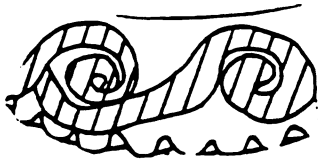


fig. 59



fig. 22



fig. 13

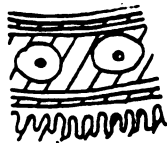


fig. 4

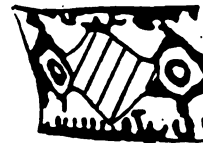


fig. 31



fig. 66

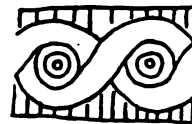


fig. 32

Plate 27. Frog/Human Deity Body/Legs Motif (cat. A.2)

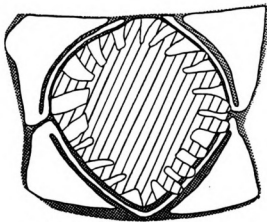


fig. 61



fig. 31



fig. 31



fig. 52



fig. 72



fig. 16



fig. 16



fig. 33



fig. 7



fig. 58



fig. 42

B. Bird Motif

The majority of birds in this sample are red, depicted in profile, generally face to the left, and consist of a head, body, legs and tail. Each head is connected to a neck which curves upward from the body and each has a tuft of feathers represented by a spiral, meander or hook and a beak also formed of meanders or thin lines. Each head also has one eye generally represented by a bullseye or possibly a spiral. In one case (fig. 21), the head appears to be turned or twisted around, the others face forward and generally down. The body is hunched and is often outlined with a series of dots and less frequently with a band, thin lines or series of teeth. The legs may be represented by a spiral but are generally flexed and terminate with a series of teeth which may represent claws. The tail which curves upward from the body is generally represented by a spiral or may be represented by thin lines or a series of teeth. Four of these birds (fig. 12, 21, 44, 69) have positioned either immediately above, in front or behind them, an X design, a bullseye or a bullseye with meanders, the latter which appears to represent a serpent.

Two birds in this sample (fig. 8 and 63) are depicted with outstretched wings which lie perpendicular to the triangular shaped head and tail to form a quartered arrangement. Another specimen (fig. 43) has a bird's head in profile and a body without feet and what therefore may represent the body of a serpent - Bird/Serpent Deity Motif.

Another specimen (fig. 24) has two bird heads in profile, connected to a humped body with what appears to be two human legs, between which lies a square shape that may represent a loin cloth - Bird/Human Deity Motif. Still another (fig. 12) is formed of a bird's head in profile with a turtles body and legs - Turtle/Bird Deity Motif. Like the Frog/Human Deity Motif, these latter three may represent the preternatural or supernatural realm, since they consist of attributes of two different species.

Birds will be categorized by those depicted in profile, which include the Bird/Serpent Deity, Bird/Human Deity and Turtle/Bird Deity Motifs, and those depicted with outstretched wings. These will be categorized by their primary color(s) and the color that immediately surrounds them. As mentioned, only two are depicted with outstretched wings and therefore will not be further categorized. Those in profile will further be categorized by the direction in which they face as well as by the elements and designs of which they are commonly made. With a larger sample of bird/serpent deities, bird/human deities and turtle/bird deities, these could also each be individually categorized.

B.1 Bird with Outstretched Wings Motif

B.1.1 Red bird surrounded by negative

B.1.1.1 - red bird outlined with white and negative thin lines and white dots - surrounded by negative - fig. 63 (it

also represents frog/human deity when viewed right-side-up)

B.1.2 White bird surrounded by red

B.1.2.1 - white bird - on and surrounded by red - fig. 8

B.2 Profiled Bird Motif

B.2.1 Red birds surrounded by white

B.2.1.1 Face left

B.2.1.1.1 - red bird in profile facing left - on and surrounded by white - fig. 12, 21, 34, 36, 44, 70

B.2.1.2 Face right

B.2.1.2.1 - red bird in profile facing right - on and surrounded by white - fig. 68, 69

B.2.2 White bird surrounded by red

B.2.2.1 Face left

B.2.2.1.1 - white bird/serpent deity in profile facing left - on and surrounded by red - fig. 43

B.2.3 Red/white bird surrounded by cream

B.2.3.1 Face left and right

B.2.3.1.1 - red/white bird/human deity in profile facing left and right - on and surrounded by cream - fig. 24

B.3 Profiled Bird Motif (elements and designs)

B.3.1 Eye

This element is formed of a bullseye, spiral or circle positioned in the center of the profiled head.

B.3.1.1 - white/red bullseye - fig. 12, 21, 36, 43, 44, 68, 69, 70

B.3.1.2 - white spiral which defines a red spiral - fig. 34

B.3.1.3 - red circle - fig. 24

B.3.2 Beak

This element may be formed of a dash or three thin lines but are more often formed of two thin lines that form a slightly open beak.

B.3.2.1 - two white bands - fig. 12 (turtle/bird deity)

B.3.2.2 - two red thin lines - fig. 12, 21, 24, 34, 36, 69, 70

B.3.2.3 - one red dash or triangular shape - fig. 43, 68

B.3.2.4 - three thin lines (or long tick teeth) - fig. 44

B.3.3 Feather tuft

This element is represented by meanders, hooks, spirals, and in one case, teeth, that extend from the top/back of the head.

B.3.3.1 - one red meander - fig. 21, 69

B.3.3.2 - three red meanders (technically red/white meanders) and a series of four red tick teeth - fig. 44

B.3.3.3 - one red hook - fig. 24, 43, 68

B.3.3.4 - one red left-spiral that defines a white left-spiral - fig. 12, 34, 36, 70

B.3.4 Outlined hunched body

This element is depicted generally by half circle shapes or triangular or bullseye shapes that are each outlined (generally with a series of dots) on the rounded side, that is, on the bird's back.

B.3.4.1 - red half circle body with inner hatching and outlined with a series of red dots - fig. 21

B.3.4.2 - red half circle body outlined with a series of red dots - fig. 44, 68

B.3.4.3 - half circle body outlined with red and white thin lines and a series of white dots - fig. 43

B.3.4.4 - triangular shaped body outlined with a series of red dots - fig. 12, 34

B.3.4.5 - red/white bullseye body outlined with a series of red dots - fig. 69

B.3.4.6 - red half circle body outlined with a series of red teeth (the bird's tail) - fig. 36

B.3.4.7 - red/white half circle body with inner red/white bullseye and outlined with a red band - fig. 24

B.3.5 Flexed leg

This element is depicted by spirals, and more frequently by lines or bands bent into a triangular shape, which extend from the upper or lower bottom of the bird's body.

B.3.5.1 - red bent band or line - fig. 12, 21, 34, 44, 68, 69

B.3.5.2 - red left-spiral which defines a white left-spiral - fig. 36, 70

B.3.6 Clawed feet

This element is represented by a series of teeth that protrude from the bird's flexed leg.

B.3.6.1 - series of red tick teeth - fig. 12, 21, 34, 44, 68, 69, 70

B.3.7 Tail

This element is represented generally by spirals, and less frequently by a hook, thin lines or series of teeth, all of which extend and curve upward from the back of the body.

B.3.7.1 - red left-spiral - fig. 12, 21, 68, 69

B.3.7.2 - red right-spiral - fig. 34, 70

B.3.7.3 - white hook - fig. 43

B.3.7.4 - red and white thin lines - fig. 44

B.3.7.5 - series of red teeth - fig. 36

B.3.8 Associated design or motif

These are represented by an X design, bullseye or serpent that are positioned immediately above, in front or behind the bird.

B.3.8.1 - red X design above bird - fig. 44

B.3.8.2 - red serpent above bird whose head appears to be turned backwards to face this serpent - fig. 21

B.3.8.3 - red serpent in front of bird - fig. 12

B.3.8.4 - red/white bullseye behind bird - fig. 69

Table 33. Bird Motif (cat. B)

Figure	Birds in profile				Birds with outstretched wings	
	Red birds sur. by white		White bird sur. by red	Red/white bird sur. by cream	Red bird sur. by negative	White bird sur. by red
	Face left	Face right	Face left	Face left and right		
8						x
12	x					
21	x					
24				x		
34	x					
36	x					
43			x			
44	x					
63					x	
68		x				
69		x				
70	x					
total	6	2	1	1	-	-
total	8		1	1	1	1
total	10				2	

Table 34. Profiled Bird Motif (cat. B.3)

Figure	Eye	Beak	Feather tuft	Outlined hunched body	Flexed leg	Clawed feet	Tail	Assoc. design or motif
12	x	x	x	x	x	x	x	x
21	x	x	x	x	x	x	x	x
24	x	x	x	x	x			
34	x	x	x	x	x	x	x	
36	x	x	x	x	x		x	
43	x	x	x	x			x	
44	x	x	x	x	x	x	x	x
68	x	x	x	x	x	x	x	
69	x	x	x	x	x	x	x	x
70	x	x	x		x	x	x	
total	10	10	10	9	9	7	9	4

Plate 28. Bird with Outstretched Wings Motif (cat. B.1)



fig. 8



fig. 63

Plate 29. Profiled Bird Motif (cat. B.2)

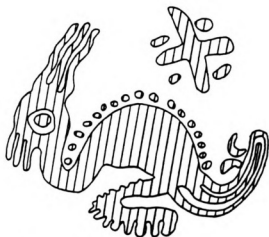


fig. 44

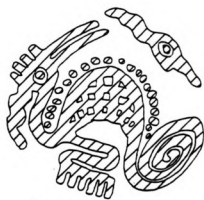


fig. 21



fig. 12



fig. 34



fig. 36



fig. 68



fig. 69



fig. 70

Plate 29. (cont'd.)

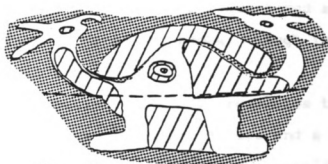


fig. 24

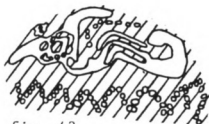


fig. 43

C. Turtle Motif

A small number of what appear to be turtles have been identified in this sample. Turtles are depicted in top view (possibly in frontal view) and like frog/human deities, turtles may be represented by just a body with four legs or it may be depicted with a body, four legs, a head and a tail. In this small sample, the turtle's body is generally formed of a bullseye (or spirals), and the four legs lie perpendicular to each other to form a quartered arrangement. The legs are generally formed of hooks, though in one case bullseyes represent the legs.

The head of one specimen (fig. 12) resembles that of a profiled bird with one bullseye for an eye and a beak of two short white bands. This, therefore, may be considered as a Turtle/Bird Deity Motif, and again may represent the supernatural, having both turtle and bird attributes. In the center of one turtle (fig. 12) lies a bird and in the center of another (fig. 72) is positioned a frog/human deity. These may signify an affinity between the frog/human and turtle and between the bird and turtle but not to the extent that they represent a turtle/bird deity nor a turtle/frog deity.

Turtles, including the Turtle/Bird Deity Motif, are categorized by the elements and designs of which they are commonly made. With a larger sample they could be further categorized, such as by those with head, legs and body and by those only with legs and body.

C.1 Bullseye or spiral bodies

This element is generally formed of a bullseye (and in one case covered with spirals) and is outlined or quartered by the legs of the turtle motif.

C.1.1 - bullseye of red and white thin lines - fig. 13

C.1.2 - bullseye of white dashes with red dots and red and white thin lines with an inner red bird - fig. 12

C.1.3 - bullseye of a diamond quartered bullseye (frog/human deity) and a series of red triangles outlined with a zigzag of white dots - fig. 72

C.1.4 - right spirals covering body - fig. 73

C.2 Hooks or bullseyes legs

These elements are formed of four right and/or left hooks and, in one case, of bullseyes.

C.2.1 - two red left hooks and two red right hooks - fig. 13, 23

C.2.2 - two left hooks and two right hooks in copper - fig. 73

C.2.3 - three white left hooks and one white right hook - fig. 72

C.2.4 - four red/white bullseyes - fig. 12

Table 35. Turtle Motif (cat. C)

Figure	Bullseye or spiral bodies	Hooks or bullseye legs
12	x	x
13	x	x
23		x
72	x	x
73	x	x
total	4	5

Plate 30. Turtle Motif (cat. C)



fig. 13



fig. 23



fig. 72

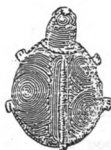


fig. 73

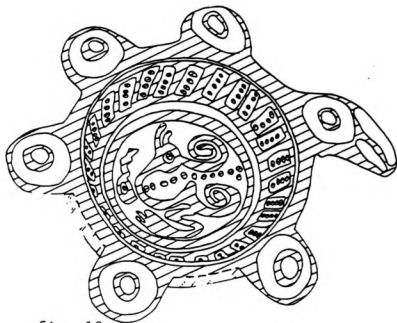


fig. 12

D. Serpent Motif

Only two vessels in this sample (fig. 20 and 76) are decorated with what are very clearly identifiable serpents, a few others have what appear to be and are identified as serpents. Several other designs exist that are questionable as to whether or not they represent serpents and/or serpent heads. Only those identifiable serpents are considered as serpents in the comparison all motifs found in this sample (see Table 37). Similarly, only identifiable serpents are considered in Appendices I-IV.

D.1 Identifiable Serpent Motif

These identifiable serpents, which include a Bird/Serpent Deity Motif (fig. 43), are formed of a body, head and eyes and are depicted in profile or in top view. This small sample is categorized by the elements and designs of which the serpents are commonly formed. With a larger sample those serpents in profile and those in top view could be individually categorized. For example, it is apparent that the two top view serpents (fig. 20 and 76) are different from those in profile in that each is negative, each has two eyes and each has inner markings represented by dots and ticks respectively.

D.1.1 Eyes

This element is formed of one bullseye for those serpents in profile and two for those viewed from above.

D.1.1.1 - one red/white bullseye - fig. 12, 21, 43

D.1.1.2 - two white/negative bullseyes - fig. 20, 76

D.1.2 Meander or double spiral body

This element is represented by either a meander or a double spiral.

D.1.2.1 - white meander - fig. 43

D.1.2.2 - red meander - fig. 12, 21

D.1.2.3 - negative black meander - fig. 20

D.1.2.4 - negative black double spiral - fig. 76

D.1.3 Inner body markings

These designs are formed of either a series of ticks or dots that extend from the head to the tail of the serpent.

D.1.3.1 - series of white dots - fig. 76

D.1.3.2 - series of white ticks (also hatching) - fig. 20

D.2 Questionable Serpent Motif

It is possible that such designs as double spirals, S and Z bands, stepped frets and meanders, especially those outlined with dots, represent some form of the Serpent Motif. This is apparent when these designs are compared to some clearly identified serpent or semi-serpent forms

depicted on Early Post-Classic pottery in northern Zacatecas and Durango of northwest Mexico (see Kelley 1990). It is not necessarily proposed here that there is continuity between these Early Post-Classic societies and the Late Post-Classic Tarascan state. Rather, these comparisons are made to reveal the possibility that these designs (meanders etc.) are representations of serpents.

Since it is quite uncertain as to whether or not meanders etc. represent serpents, only a few from this sample will be discussed and categorized here. With further evidence that these designs represent serpent forms, these designs could be more fully analyzed and categorized as a part of the serpent motif. As mentioned earlier, only those identifiable serpents are considered as serpents in Table 37 and in Appendices I-IV.

In the Zacatecas and Durango samples, the serpents are depicted with a body and a head, in this study's sample, they are represented by either just a body or just a head, and in one case, possibly by a body and head. Thus, these questionable serpents are divided into two groups - those serpents that are depicted with a head (with or without body) or those that are depicted with body (with or without the head).

D.2.1 Questionable Serpent Head Motif

This motif is diamond or triangular in shape, is flared on two sides and may be notched at one end to represent the

serpents open mouth (in the Zacatecas and Durango samples, a tongue protrudes from the mouth). Each head has two eyes generally represented by dots or bullseyes. Other possibilities are that these creatures represent tadpoles, in which case they could be classified with the frog/human deities.

D.2.1.1 - negative flared diamond head outlined with white and negative thin lines with inner bullseyes, two of which may represent the serpent's eyes - one end is notched and may represent the serpent's open mouth - fig. 6

D.2.1.2 - cream flared diamond head with two inner red dots for eyes - the flares are red and each somewhat resembles the head of the profiled bird - fig. 5

D.2.1.3 - red flared triangular shaped heads, each with either two bullseyes or dots for eyes - two have a notch for an open mouth and all have hooks for tongues - fig. D

D.2.2 Questionable Serpent Body Motif

This body motif is formed of thin line or band meanders, or similar designs such as series of S bands, that are generally outlined with a series of dots.

D.2.2.1 - a series of white S bands outlined with white dots - fig. 1

D.2.2.2 - white and negative thin line meanders outlined with white dots - fig. 1

D.2.2.3 - a white band meander outlined with white and negative thin lines and white dots - fig. 18

D.2.2.4 - a red thin line with a serpent's head - fig. 5

D.2.2.5 - a red zigzag outlined with white circles - fig. 53

D.2.2.6 - red and cream thin line meanders, a red meander or a red zigzag, all outlined with red dots and all with a serpent's head - fig. D

Table 36. Identifiable Serpent Motif (cat. D)

Figure	Eyes	Meander or double spiral body	Inner body marking
12	x	x	
20	x	x	x
21	x	x	
43	x	x	
76	x	x	x
total	5	5	2

Plate 31. Identifiable Serpent Motif (cat. D.1)



fig. 43



fig. 12



fig. 21



fig. 76



fig. 20

Plate 32. Questionable Serpent Motif (cat. D.2)



fig. 6



fig. 5



fig. 1



fig. 18



fig. 1



fig. 53



TYPE: MERCADO RED-ON-CREAM
 PHASES: AYALA AND CALICHAL
 SITE: LOSJ3-9, POTRERO DEL CALICHAL
 LOCATION: ZACATECAS, MEXICO

(Kelley 1990:511)



fig. D

TYPE: AMARO RED-ON-CREAM
 PHASE: AYALA
 SITE: LSAK3-1, NAVACOYAN
 SCHROEDER COLLECTION
 LOCATION: DURANGO, MEXICO

(Kelley 1990:505-506)

E. Other Creature Motifs

In addition to frog/humans deities, birds, turtles and serpents, a few other animals can be identified. With a larger sample of each type of animal, each could be further categorized by the elements and/or designs of which each is commonly formed.

E.1 Squirrel Motif

E.1.1 - These five white squirrels, defined by negative black, are represented in profile and each has a head with two ears, a body and an upward turned tail formed of a white band with series of teeth. The squirrels are all standing with two flexed legs and each has two arms turned upward in what could be interpreted as a fighting pose - fig. 20

E.2 Rat Motif

E.2.1 - These two red forms may represent rats (or lizards?). Each is depicted in top view and each has a diamond shaped head, two flexed arms, a rounded body and a thin tail - fig. 5

E.3 Tlacuache Motif

E.3.1 - This white figure may represent the tlacuache (common opossum) which have short legs, a pointed nose and a prehensile tail and which may be found from northern Sonora to southern Mexico (Leopold 1959:325). The specimen in this sample is depicted with a half circle body, decorated with

inner bullseye triangles, from which extends two short thin lines for legs and a spiral for a tail. The head is formed of one of the pointed ends of the half circle. Leopold (1959:328) notes that since at least the time of the Aztecs, the opossum has been valued by native peoples throughout Mexico for its medicinal properties - fig. 25

Plate 33. Other Creature Motifs (cat. E)



fig. 20



fig. 5

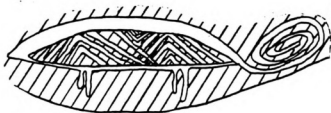


fig. 25

Table 37. Motifs

Figure	Frog/Hum. Deity Motif	Bird Motif	Turtle Motif	Serpent Motif	Squirrel Motif	Rat Motif	Tlacuache Motif
1							
2							
3							
4							
5						x	
6							
7							
8		x					
9							
10							
11							
12		x	x	x			
13			x				
14							
15							
16	x						
17	x						
18							
19							
20				x	x		
21		x		x			
22							
23			x				
24		x					
25							x
26							
27							
28							
29							
30	x						
31	x						
32							
33							
34		x					
35							
36		x					
37							
38							
39	x						
40							
41							

Table 37. (cont'd.)

Figure	Frog/Hum. Deity Motif	Bird Motif	Turtle Motif	Serpent Motif	Squirrel Motif	Rat Motif	Tlacuache Motif
42	x						
43		x		x			
44		x					
45							
46							
47							
48							
49							
50							
51							
52							
53							
54							
55							
56							
57							
58							
59							
60							
61	x						
62							
63	x	x					
64							
65							
66							
67							
68		x					
69		x					
70		x					
71	x						
72			x				
73			x				
74	x						
75	x						
76				x			
77							
78							
79							
total	11	12	5	5	1	1	1

THEME

As previously mentioned, the thematic approach proposes that certain designs, elements, and/or motifs that are identified as components of a larger theme, may represent that theme regardless of whether or not they occur in isolation and how they are combined with each other. Hence, a theme may be portrayed in different versions, where the associated motifs of each version are all affiliated with the broader theme. However, because this sample lacks in sufficiently rich, representational iconography, motifs are related to this study's theme - Quarter Sun Creature Theme - only when they are associated or combined with some other motif of the theme (though not all of the theme's motifs need to occur together).

Following the descriptions of the theme and its different versions, are their respective table(s) and illustrations. The tables compare only those vessels with the identified theme versions for the presence or absence of specific types of arrangements in which the motifs are combined for each respective version. A table (Table 43) compares all vessels for the presence or absence of each version of the Quarter Sun Creature Theme which will allow for a comparison between each theme version for its frequency of occurrence in this sample.

I. Quarter Sun Creature Theme

This theme consists of various combinations of the Frog/Human Deity, Bird, Turtle, Serpent, Sun and Quarter Motifs. It is proposed that combinations of as few as two of these motifs together represent different versions of the theme. Though not considered here, it may be that even singular motifs, isolated from the others (e.g., some of the X designs or quarter arrangements in this sample), are representation of the larger theme.

The quartered arrangement is defined to consist of four designs, elements or motifs that are not necessarily the same but that lie perpendicular to each other, as in a cross or X. The quartered arrangement may also be formed of eight, twelve etc. perpendicular designs etc., that is, it may be formed of more than one group of quarters. For bullseyes, only those that are combined in certain arrangements with other motifs are considered to represent the Sun Motif (see Quartered Sun Version and Versions of Frog/Human, Bird, Turtle and/or Serpent Motifs Arranged with Sun and/or Quarter Motifs).

The Quarter Sun Creature Theme is categorized by its different versions, that is, by the different combinations of motifs of which it is formed. One of these versions, the Quartered Sun Version, is further categorized into three types of arrangements in which its Quarter and Sun Motifs are combined, that is, how the two motifs are combined. Other versions are formed of various combinations of the

Frog/Human Deity, Bird, Turtle and/or Serpent Motifs with the Quarter and/or Sun Motifs. Each of these versions is not further categorized by arrangement type (ways in which the motifs are combined for each version) because there is too wide a range of arrangement types for each version. Instead, each of the four creature motifs, regardless of its version, will be categorized for its type of arrangement with the Sun and/or Quarter Motifs (see Versions of Frog/Human, Bird, Turtle and Serpent Motifs Arranged with Sun and Quarter Motifs).

I.1 Quartered Sun Version of Theme

This version is categorized by three specific combinations of the Sun Motif(s) and the Quarter Motif(s). As previously discussed, a bullseye is considered to be a design, but when arranged in one of the following three ways with the quartered arrangement, it is viewed as a Sun Motif. This version is described and categorized by these three basic arrangement types: 1) an *inner bullseye (Sun)* outlined or quartered with four (eight, twelve etc.) perpendicular designs, elements or motifs (quarters) (see Inner Sun Arrangement); 2) an *inner quartered circle (Quarter)* outlined by thin lines or other designs, elements or motifs (rays) that outline this quartered circle (see Inner Quarter Arrangement); 3) a combination of 1) and 2): an *inner quartered bullseye (Quartered Sun Motif)*, itself either quartered or outlined with rays (see Inner Quarter Sun

Arrangement).

Those questionable serpents and questionable frog/humans (those with asterisks) associated with some of these Quarter Suns (especially those questionable serpent heads of fig. 5 and 6) could also be categorized in some version (e.g., Quarter Sun Serpent Version) if these become more clearly identified as serpents or frog/humans with further evidence.

I.1.1 Inner Sun Arrangement

I.1.1.1 - inner white/negative Sun Motifs - each quartered with four perpendicular sets of white hooks - fig. 1

I.1.1.2 - inner red/white/negative Sun Motifs - each quartered with two red bars perpendicular to two bars of red and white dashes; also quartered with four perpendicular series of white/negative bullseyes - fig. 1

I.1.1.3 - inner red/white/negative diamond Sun Motifs - each quartered with four perpendicular sets of red hooks - fig. 2

I.1.1.4 - inner red/white/negative Sun Motif (bottom of vessel interior) - quartered with two Quartered Sun Motifs perpendicular to (probably) two groups of red, white and negative thin lines and red and white ticks - fig. 2

I.1.1.5 - inner red/cream Sun Motifs - each quartered with four perpendicular red right-spirals; also quartered with four perpendicular cream stepped frets - fig. 14

I.1.1.6 - inner red/white/negative Sun Motif (viewed from top of vessel) - quartered with (probably) four perpendicular red thin bands (that run vertically down the

vessel body); also quartered with (probably) two negative zones, each with white circles and bullseyes and a white meander, perpendicular with (probably) two groups of red and white bands and negative thin lines - fig. 15

I.1.1.7 - inner red Sun Motif (viewed from top of vessel) formed of an inner circle (vessel interior) outlined with a red band (vessel rim) - quartered with two vertical negative bands each with four white stepped frets perpendicular with two vertical red bands; also quartered with four vertical white wash bands - fig. 27

I.1.1.8 - inner red Sun Motif (viewed from vessel front) formed of an inner circle (vessel interior of spout) outlined with red (spout) - quartered with four perpendicular red double spirals, (probably) two with two bars and two X designs and (probably) two with three X designs and one bar; also quartered with two series of red stepped frets and white stepped frets perpendicular to two series of red and cream dashes - fig. 33

I.1.1.9 - inner red/white Sun Motif (vessel interior) - quartered with (probably) four perpendicular red dash teeth; also quartered with (probably) two dash teeth of red and white ticks perpendicular to two dash teeth of red left-spirals, each which defines a white left-spiral - fig. 37

I.1.1.10 - inner red Sun Motif (viewed from top of vessel) formed of an inner circle (vessel interior) outlined with a red band (vessel rim) - quartered with two groups of four perpendicular white ticks (on vessel rim); also quartered

with two right-white spirals, each which defines a cream right-spiral, perpendicular to a red right-spiral with white dashes and a red left-spiral with white dashes (each which defines a cream spiral) - fig. 38

I.1.1.11 - inner red/white diamond Sun Motifs (on vessel legs) - each quartered with two red diamonds perpendicular to two red meanders - fig. 58

I.1.1.12 - inner red Sun Motif (viewed from top of vessel) formed of an inner circle (vessel interior) outlined with a red band (vessel rim) - quartered with two groups of two red right-spirals, each which defines a white right-spiral, perpendicular to two red/white diamond bullseyes - fig. 60

I.1.1.13 - inner red/white/cream Sun Motif (viewed from the top of vessel) - quartered with two white double spirals perpendicular to two white right-spirals outlined with white dashes, each which defines a cream right-spiral; also quartered with two groups of red and white meanders perpendicular to two white triangular shapes(?) outlined with white dashes - fig. 62

I.1.2 Inner Quarter Arrangement

I.1.2.1 - inner Quartered Motif (vessel interior) formed of (probably) two white/negative Quartered Sun Motifs perpendicular to two red/white/negative Quartered Sun Motifs; also formed of (probably) four perpendicular groups, each of series of red/negative bullseyes and white S bands - outlined with red and negative dashes (vessel rim) - fig. 1

I.1.2.2 - inner Quartered Motif (bottom of vessel interior) formed of two red triangular zones perpendicular to two cream triangular zones, each with a red rat and a red questionable serpent head - outlined with red and cream thin lines and a series of red decapitated human bodies and a red band (vessel rim) - fig. 5

I.1.2.3 - inner red/white Quartered Motif (top of vessel's body) formed of a central red square zone with an inner white left-spiral quartered with four perpendicular white left-spirals; this quartered with four perpendicular protruding triangular shapes of the vessel form, each with white hatching; also quartered with (probably) two groups of red/white squiggle triangle bullseyes perpendicular to (probably) two groups of red and white dash teeth - outlined with a series of white dash teeth (around the vessel body) - fig. 46

I.1.3 Inner Quarter Sun Arrangement

I.1.3.1 - inner white/negative Quartered Sun Motif - formed of a small inner white/negative Sun Motif (bottom of vessel interior) quartered with four perpendicular white lines - outlined with white and negative thin lines - this inner white/negative Quartered Sun Motif is quartered with (probably) two red/white/negative questionable serpent heads perpendicular to two groups of red/white/negative bullseye triangles and red and negative meanders - all outlined with a series of white dots (vessel rim) - fig. 6

I.1.3.2 - inner red/white/negative Quartered Sun Motif - formed of an inner red/white/negative Sun Motif (bottom of vessel interior) quartered with (probably) four perpendicular groups of negative and white/negative meanders; also quartered with four perpendicular groups of red (vague) triangles outlined with zigzags of white dots - all outlined with white and negative thin lines, a series of white triangles (possible frog/humans) and a series of white dots (vessel rim) - fig. 7

I.1.3.3 - inner red/white/negative/cream Quartered Sun Motif - formed of an inner Sun Motif (viewed from top of vessel) quartered with two series of red stepped frets and white stepped frets perpendicular to two red double spirals, each with two bars and two crosses - all outlined with a series of red and cream dashes (around vessel middle body) - fig.

33

I.1.3.4 - inner red/cream Quartered Sun Motif - formed of an inner red/cream diamond Sun Motif (bottom of vessel interior) quartered with four perpendicular red/cream triangle bullseyes - all outlined with a series of red and cream thin lines (vessel rim) - fig. 52

I.1.3.5 - inner red/white/negative Quartered Sun Motif - formed of inner red/white/negative diamond Sun Motif (bottom of vessel interior) quartered with four perpendicular red/white/negative diamond bullseyes; also quartered with two white meanders perpendicular to two groups, each of a negative/white S band and a red/white/negative triangle

bullseye - all outlined with a series of white dots (vessel rim) - fig. 58

I.2 Versions of Frog/Human, Bird, Turtle and Serpent Motif Arranged with the Sun and/or Quarter Motifs

In addition to the Quartered Sun Version are several versions formed of the Frog/Human, Bird, Turtle and/or Serpent Motifs combined in various arrangements with the Quarter and/or Sun Motifs. As previously mentioned, each of these versions of the theme will not be further categorized by the type of arrangement in which its respective motifs are combined. Rather, each of the four creature motifs of their respective versions will be categorized by their type of arrangement with the Sun and/or Quarter Motifs.

The following seven basic arrangement types will be described under each version (below) but will be categorized separately under the four creature motifs in Tables 39, 40, 41 and 42. With the Sun Motifs in the first three arrangements represented by bullseyes, the arrangements are Frog/Humans, Birds, Turtles and/or Serpents: 1) in the direct center of a Sun Motif; 2) in which a Sun Motif is the direct center; 3) as the outlining motifs or ray elements of a Sun Motif; 4) in the direct center of a Quarter Motif; 5) in which a Quarter Motif is the direct center; 6) as one or more of the quarters of a Quarter Motif; 7) itself as a Quarter Motif.

I.2.1 Sun Frog/Human Version

I.2.1.1 - 3) White frog/human legs as the outlining rays of a half circle Sun Motif formed also of an outlining white thin line and rays of white S bands which define negative stepped frets - fig. 42

I.2.2 Quarter Frog/Human Version

I.2.2.1 - 7) Red/white frog/human as a Quarter Motif formed of four perpendicular flexed frog/human's legs - fig. 74

I.2.3 Quarter Sun Frog/Human Version

I.2.3.1 - 2) White/negative frog/humans with inner directly central diamond Sun Motifs each outlined with white and negative thin lines; 6) Two series of white/negative and white/red frog/humans as part of two quarters that lie perpendicular to two quarters of red stepped frets and red dashes - surround a central Sun Motif formed of outlining rays of white dots, white/negative bullseyes, red triangles, white and negative thin lines and white dash teeth - this Sun Motif is also quartered by four groups of white and red vertical bands with white dots; 7) White/negative and white/red frog/humans as Quarter Motifs, each formed of four perpendicular toothed triangles for the frog/human's feet - fig. 16

I.2.3.2 - 1) Red/white frog/human head in the direct center of a Sun Motif formed of outlining rays of red stepped frets; 4) Red/white frog/human head in the direct center of

a Quarter Motif formed of (probably) four frog/human heads;
 6) Four (probably) red/white frog/human heads as the quarters that lie within a Sun Motif formed of outlining rays of red stepped frets - fig. 17

I.2.3.3 - 2) White/negative frog/humans with inner directly central diamond Sun Motifs each outlined with white and negative thin lines; 3) White/negative and white/red frog/humans as the outlining rays of a Sun Motif also with outlining rays of a white band and red dashes (viewed from top of vessel); 7) White/negative and white/red frog/humans as Quarter Motifs, each formed of four perpendicular toothed triangles for the frog/humans' feet - fig. 31

I.2.3.4 - 2) Red/white frog/humans with inner directly central diamond Sun Motifs formed of rays of red and white dashes; 6) Four red/white frog/humans as the quarters that surround a Sun Motif formed of the vessel's red rim; 7) Red/white frog/humans as Quarter Motifs, each formed of four perpendicular toothed triangles for the frog/humans' feet - fig. 39

I.2.3.5 - 2) Red/white frog/humans with inner directly central diamond Sun Motifs formed of rays of red and white dashes; 6) (Probably) two red/white frog/humans as two quarters that lie perpendicular to two groups, each of white/cream meanders and red bands - this Quarter Motif surrounds a Sun Motif (viewed from top of vessel) formed of outlining rays of red dashes (vessel rim), white dashes, red triangles outlined with white dots and a white band; 7)

Red/white frog/humans as Quarter Motifs, each formed of four perpendicular triangles for the frog/humans' legs - fig. 61

I.2.3.6 - 1) Red/white frog/human in the direct center of a Sun Motif formed of outlining red and white thin lines and rays of red dots and white dash teeth in vessel form; 2)

Red/white frog/human with an inner directly central

red/white Sun Motif; 5) Red/white frog/human with an inner directly central Quarter Motif formed of four perpendicular red lines (X design, as design) and four perpendicular white triangles, each with a red dot; 7) Red/white frog/human as a Quarter Motif formed of two legs perpendicular to a set of legs and the head with headdress - fig. 71

I.2.3.7 - 6) Two red/white frog/humans as two quarters that lie perpendicular to two red/white checkerboard designs - another Quarter Motif formed of four perpendicular red and white bands which also surrounds the Sun Motif (vessel interior); 7) Red/white frog/humans as Quarter Motifs, each formed of four perpendicular flexed frog/human legs - fig.

75

I.2.4 Quarter Sun Turtle Version

I.2.4.1 - 1) Red/white turtle in the direct center of a Sun Motif formed of outlining white thin lines and rays of white stepped frets, white dots, red/white bullseyes, and Z bands;

2) Red/white turtle with an inner directly central Sun Motif formed of outlining white and red thin lines; 4) Red/white turtle in the direct center of a Quarter Motif formed of the

vessel spout and three round depressions in the vessel form;

7) Red/white turtle as a Quarter Motif formed of four perpendicular hooks for the turtle's legs - fig. 13

I.2.4.2 - 6) Two red turtles as two of the quarters that lie nearly perpendicular to two designs, each of red and cream diamonds and triangles framed by red and cream thin lines - this Quarter Motif lies within a Sun Motif formed of outlining rays of red/cream triangle bullseyes and surrounds a Sun Motif formed of an outlining red band (vessel rim); 7) Red turtles as Quarter Motifs each formed of four

perpendicular red hooks for the turtles' legs - fig. 23

I.2.4.3 - 2) Copper turtle with inner central Sun Motifs (in this case, spirals); 7) Copper turtle as a Quarter Motif formed of four perpendicular hooks for the turtle's legs - fig. 73

I.2.5 Quarter Sun Frog/Human Turtle Version

I.2.5.1 - 1) Red/white frog/human in the direct center of a Sun Motif formed of outlining rays of red triangles, a white band for the turtle's body, which is itself also outlined with rays of dash teeth of the vessel form; 2) Red/white turtle with an inner directly central Sun Motif formed of outlining rays of red triangles, a white diamond band for the frog/human's body which itself also has an inner diamond Sun Motif formed of white dots; 4) Red/white frog/human in the direct center of a Quarter Motif formed of four perpendicular white hooks for the turtle's legs; 5)

Red/white turtle with an inner directly central Quarter Motif formed of four perpendicular oval shapes for the frog/human's legs; 7) Red/white frog/human as a Quarter Motif formed of four perpendicular oval shapes for the frog/human's legs and a red/white turtle as a Quarter Motif formed of four perpendicular hooks for the turtle's legs - fig. 72

I.2.6 Quarter Sun Frog/Human Bird Version

I.2.6.1 - 2) (Probably) two red frog/humans or birds each with a small inner directly central white/negative Sun Motif; 6) (Probably) two red frog/humans or birds as two quarters that lie perpendicular to two Sun Motifs each formed of outlining white and negative thin lines and rays of red dashes and white dots - this Quarter Motif surrounds a Sun Motif (viewed from top of vessel) formed of an outlining white band (vessel rim) and rays of red/white dashes; 7) Red frog/humans or birds as Quarter Motifs, each formed of two hooks for the frog/human legs or the bird's wings perpendicular to two triangles for the head and legs of the frog/human or for the head and tail of the bird - fig. 63

I.2.7 Sun Bird Version

I.2.7.1 - 1) Red bird in the direct center of a Sun Motif formed of outlining red and white thin lines and rays of cream dash teeth of vessel form - fig. 36

I.2.7.2 - 1) Red bird in the direct center of a Sun motif formed of an outlining red thin line and rays of white dash teeth of vessel form - fig. 68

I.2.7.3 - 1) Red bird (and possibly a serpent represented by a small bullseye - see fig. 12 and 21) in the direct center of a Sun motif formed of outlining red and white thin lines and rays of red/white bullseyes; 2) Red bird with a small inner directly central red/white Sun Motif (its body) - fig. 69

I.2.7.4 - 1) Red bird in the direct center of a Sun motif formed of outlining red and white thin lines and rays of red/white bullseyes - fig. 70

I.2.8 Quarter Sun Bird Version

I.2.8.1 - 1) White bird in the direct center of a Sun Motif formed of outlining red and white thin lines and rays of white stepped frets and white dots; 7) White bird as a Quarter Motif formed of its two wings perpendicular to its head and tail - fig. 8

I.2.8.2 - 1) Red bird in the direct center of a Sun Motif formed of outlining red and white thin lines; 4) Red bird in the direct center of a Quarter Motif formed of four perpendicular white dashes, four perpendicular red/white dashes and two groups of four perpendicular red dashes - fig. 34

I.2.8.3 - 1) Red bird and Quarter Motif (X design, as design) in the direct center of a Sun Motif formed of an

outlining red thin band - fig. 44

I.2.8.4 - 2) Red/white bird/humans each with an inner, nearly directly central, Sun Motif formed of outlining red and white thin lines; 4) Red/white bird/humans each in the direct center of a Quarter Motif formed of two half circle Sun Motifs perpendicular to two Sun Motifs (one on top and one on bottom of vessel); 6) Two red/white bird/humans as two quarters that lie perpendicular to two half circle Sun Motifs - this Quarter Motif surrounds two Sun Motifs (on top and bottom of vessel); 7) Red/white bird/humans as Quarter Motifs, each formed of a bird head and human leg perpendicular to the other bird head and human leg - fig. 24

I.2.9 Sun Serpent Version

I.2.9.1 - 3) Negative serpents as the outlining rays of a Sun Motif - fig. 76

I.2.10 Sun Bird Serpent Version

I.2.10.1 - 1) Red/white bird/serpent in the direct center of a half circle Sun Motif formed of outlining rays of white dashes, red/white dashes and red dashes with white dots - fig. 43

I.2.11 Quarter Sun Bird Serpent Version

I.2.11.1 - 1) Red bird and red serpent in the direct center of a Sun Motif formed of an outlining red line; 4) Red bird and red serpent in the direct center of a Quarter Motif

formed of (probably) four perpendicular red stepped frets -
fig. 21

I.2.12 Quarter Sun Bird Serpent Turtle Version

I.2.12.1 - 1) Red bird and red serpent in the direct center of a Sun Motif formed of outlining red and white thin lines and rays of white dashes with red dots; 2) Turtle/bird with an inner directly central Sun Motif formed of outlining red and white thin lines and rays of white dashes with red dots; 4) Red bird and red serpent in the direct center of a Quarter Motif, formed of the four legs of the turtle/bird; 7) Red/white turtle/bird as a Quarter Motif formed of four perpendicular red/white bullseyes for the turtle/bird's legs - fig. 12

Table 38. Quartered Sun Theme Version (cat. I.1)

Figure	Inner Sun Arrangement	Inner Quarter Arrangement	Inner Sun Quarter Arrangement
1	x	x	
2	x		
5		x	
6			x
7			x
14	x		
15	x		
27	x		
33	x		x
37	x		
38	x		
46		x	
52			x
58	x		x
60	x		
62	x		
total	11	3	5

Table 39. Frog/Human Deity Arrangements with Sun and Quarter Motifs (cat. I.2.1 - I.2.3, I.2.5 and I.2.6)

Figure	In Center of Sun Motif	With Central Sun Motif	As Rays of Sun Motif	In Center of Quarter Motif	With Central Quarter Motif	As Quarter of Quarter Motif	As Quarter Motif
16		x				x	x
17	x			x		x	
31		x	x				x
39		x				x	x
42		x					
61		x				x	x
63		x				x	x
71	x	x			x		x
72	x	x		x			x
74							x
75						x	x
total	3	8	1	2	1	6	9

Table 40. Bird Arrangements with Sun and Quarter Motifs (cat. I.2.6 - I.2.8 and I.2.10 - I.2.12)

Figure	In Center of Sun Motif	With Central Sun Motif	As Rays of Sun Motif	In Center of Quarter Motif	With Central Quarter Motif	As Quarter of Quarter Motif	As Quarter Motif
8	x						x
12	x	x		x			x
21	x			x			
24		x		x		x	x
34	x			x			
36	x						
43	x						
44	x						
63		x				x	x
68	x						
69	x	x					
70	x						
total	10	4	0	4	0	2	4

Table 41. Turtle Arrangements with Sun and Quarter Motifs
(cat. I.2.4, I.2.5 and I.2.12)

Figure	In Center of Sun Motif	With Central Sun Motif	As Rays of Sun Motif	In Center of Quarter Motif	With Central Quarter Motif	As Quarter of Quarter Motif	As Quarter Motif
12		x					x
13	x	x		x			x
23						x	x
72	x	x			x		x
73		x					x
total	2	4	0	1	1	1	5

Table 42. Serpent Arrangements with Sun and Quarter Motifs
(cat. I.2.9 - I.2.12)

Figure	In Center of Sun Motif	With Central Sun Motif	As Rays of Sun Motif	In Center of Quarter Motif	With Central Quarter Motif	As Quarter of Quarter Motif	As Quarter Motif
12	x			x			
21	x			x			
43	x						
76			x				
total	3	0	1	2	0	0	0

Plate 34. Quartered Sun Version of Quarter Sun Creature
Theme (cat. I.1)



fig. 1



fig. 1

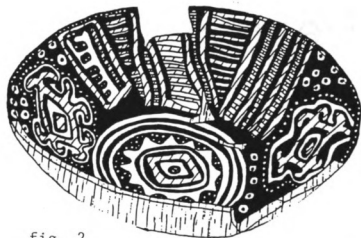


fig. 2



fig. 14

Plate 34. (cont'd.)



fig. 15

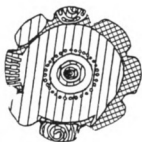


fig. 37

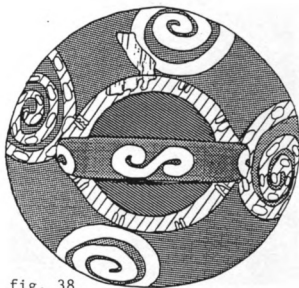


fig. 38

Plate 34. (cont'd.)

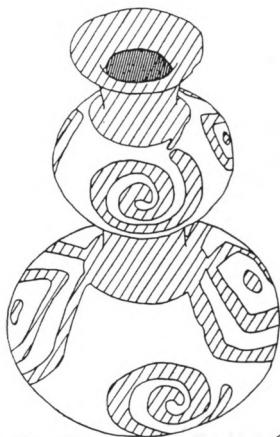


fig. 60



fig. 58

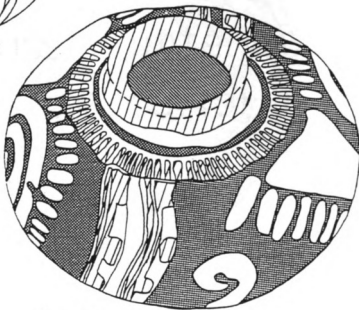


fig. 62

Plate 34. (cont'd.)

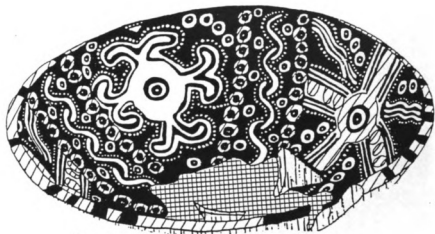


fig. 1

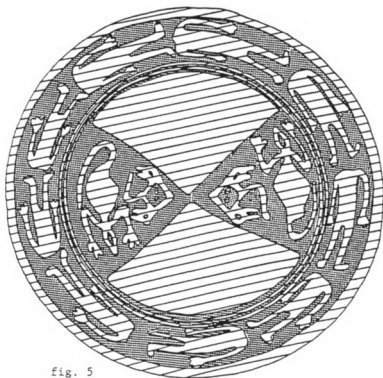


fig. 5

Plate 34. (cont'd.)

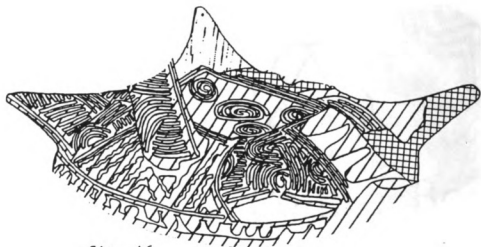


fig. 46

Plate 34. (cont'd.)



fig. 6



fig. 7

Plate 34. (cont'd.)

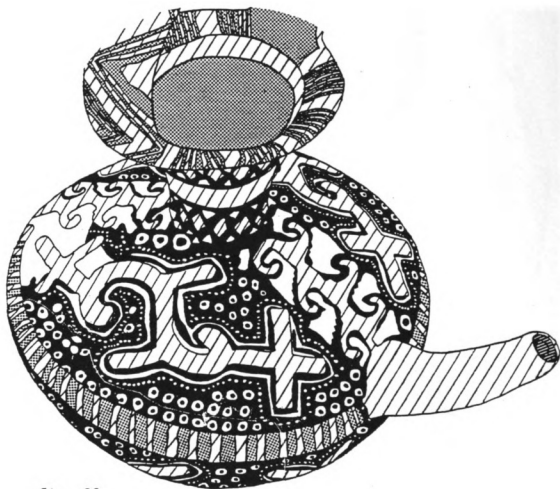


fig. 33

Plate 34. (cont'd.)



fig. 52



fig. 58

Plate 35. Sun Frog/Human Version of Quarter Sun Creature
Theme (cat. I.2)

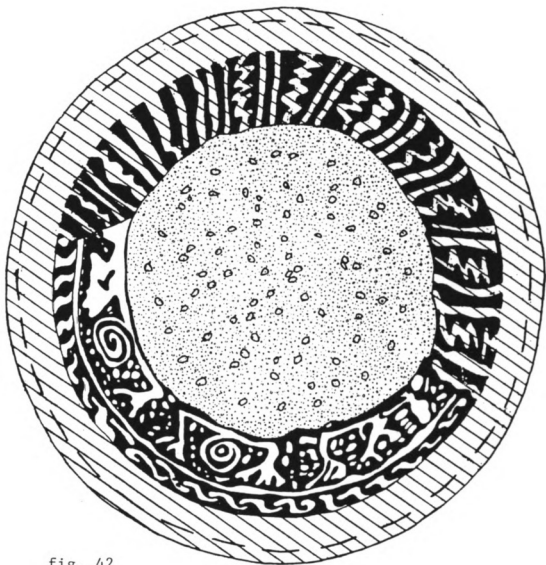


fig. 42

Plate 36. Quarter Frog/Human Version of Quarter Sun Creature
Theme (cat. I.3)



fig. 74

Plate 37. Quarter Sun Frog/Human Version of Quarter Sun
Creature Theme (cat. I.4)



fig. 16

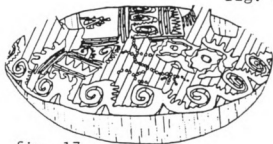


fig. 17



fig. 31

Plate 37. (cont'd.)

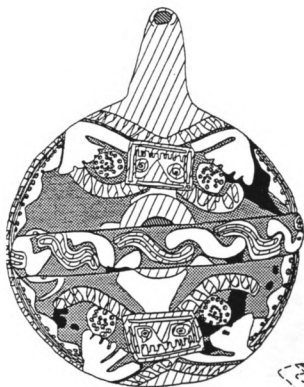


fig. 39

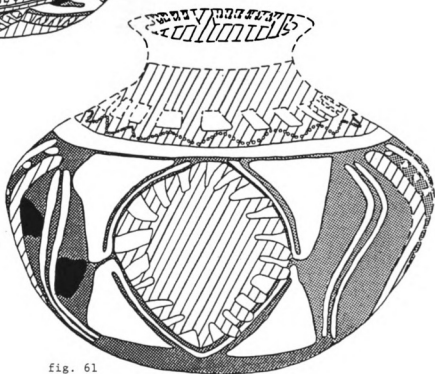


fig. 61

Plate 37 (cont'd.)



fig. 71

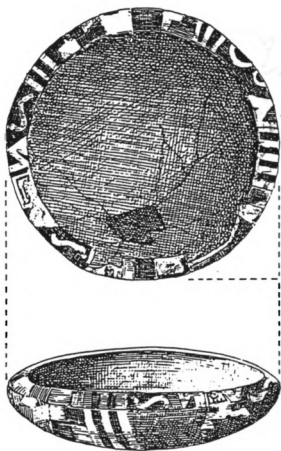


fig. 75

Plate 38. Quarter Sun Turtle Version of Quarter Sun
Creature Theme (cat. I.5)

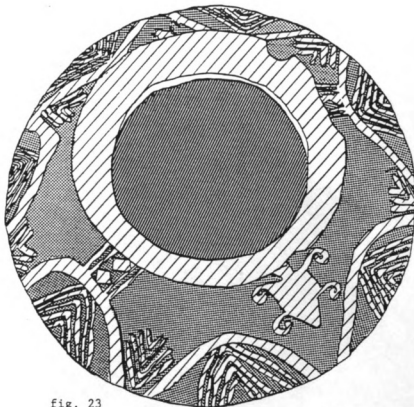


fig. 23

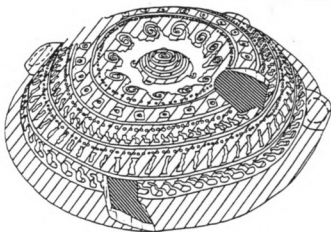


fig. 13

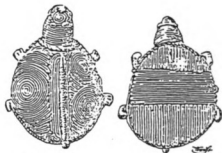


Fig. 73

Plate 39. Quarter Sun Frog/Human Turtle Version of Quarter
Sun Creature Theme (cat. 1.6)



fig. 72

Plate 40. Quarter Sun Frog/Human Bird Version of Quarter Sun Creature Theme (cat. I.7)



fig. 63

Plate 41. Sun Bird Version of Quarter Sun Creature Theme
(cat. 1.8)



fig. 36



fig. 68



fig. 69



fig. 70

Plate 42. Quarter Sun Bird Version of Quarter Sun Creature
Theme (cat. I.9)

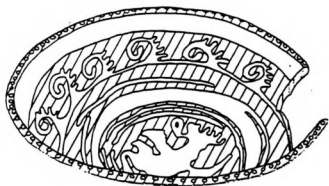


fig. 8



fig. 34



fig. 44

Plate 42. (cont'd.)

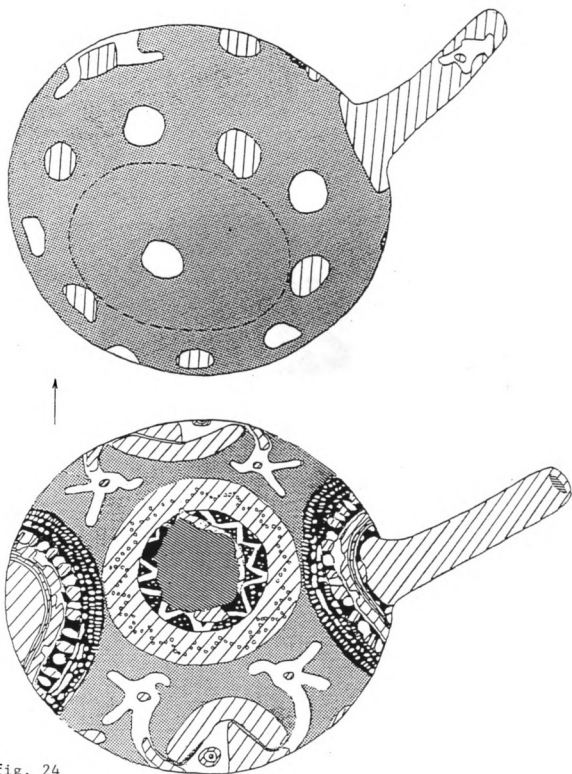


fig. 24

Plate 43. Sun Serpent Version of Quarter Sun Creature Theme
(cat. I.10)



fig. 76

Plate 44. Sun Bird Serpent Version of Quarter Sun Creature
Theme (cat. I.11)

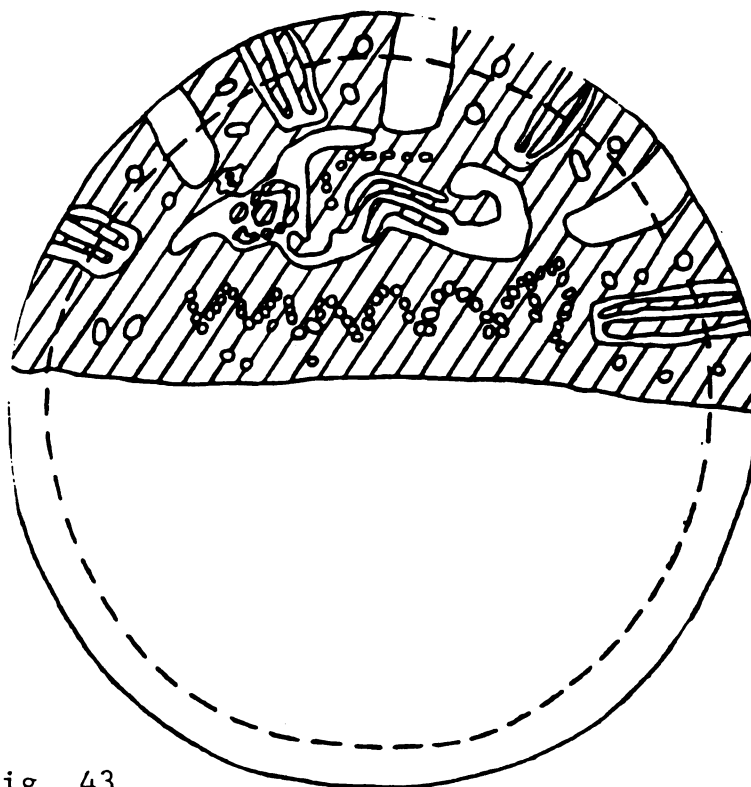


fig. 43

Plate 45. Quarter Sun Bird Serpent Version of Quarter Sun
Creature Theme (cat. I.12)

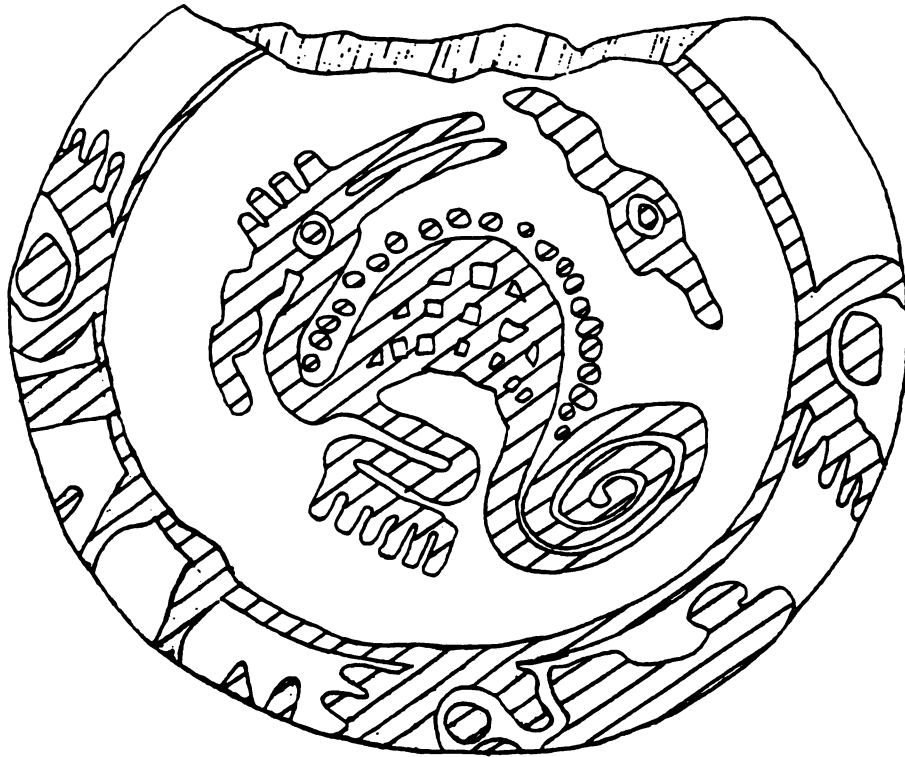


fig. 21

Plate 46. Quarter Sun Bird Serpent Turtle Version of Quarter Sun Creature Theme (cat. I.13)

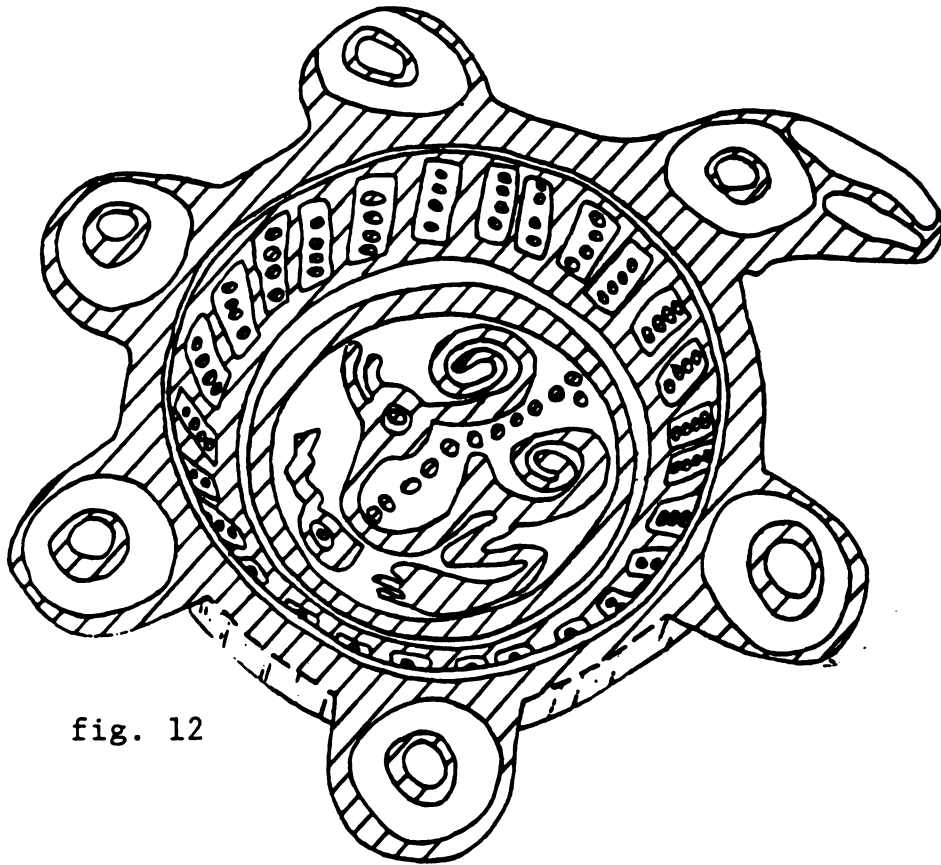


fig. 12

Table 43. Theme Versions

[illegible]

Table 43. (cont'd.)

Fig.	Qrt. Sun	Sun Frg/ Hm	Qrt. Frg/ Hm.	Qrt. Sun Frg/ Hm.	Qrt. Sun Turt.	Qrt. Sun Frg/ Hm. Turt.	Qrt. Sun Frg/ Hm. Bird	Sun Bird	Qrt. Sun Bird	Sun Serp	Sun Bird Serp	Qrt. Sun Bird Serp	Qrt. Sun Bird Ser. Turt
42		x											
43											x		
44									x				
45													
46	x												
47													
48													
49													
50													
51													
52	x												
53													
54													
55													
56													
57													
58	x												
59													
60	x												
61				x									
62	x												
63							x						
64													
65													
66													
67													
68								x					
69								x					
70								x					
71				x									
72						x							
73					x								
74			x										
75				x									
76										x			
77													
78													
79													
t1	16	1	1	7	3	1	1	4	4	1	1	1	1

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THE ICONOGRAPHY OF THE PROTOHISTORIC TARASCAN STATE
OF WESTERN MEXICO: THE MATERIAL EXPRESSION OF
THE STATE IDEOLOGY

VOLUME II

By

Vincent A Versluis

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ART

Department of Anthropology

1994

CHAPTER VI

CONCLUSIONS AND INTERPRETATIONS

PRELIMINARY INTERPRETATIONS OF TARASCAN ICONOGRAPHY

As discussed in Chapter I, the iconography of the protohistoric Tarascan State is proposed to have served as a form of language by which the ideology of the state was communicated. The elements, motifs and themes, and possibly even designs, of elite Tarascan decorated vessels, are believed to have functioned as a system of religious symbols that sanctified elite power by linking members of the royal class to the supernatural realm.

These preliminary interpretations of protohistoric Tarascan iconography are based on the following evidence and from which Tarascan iconography/elite/supernatural affiliations are inferred:

1) *archaeological evidence* - certain vessel forms and particular iconography are associated with the elite (e.g., burials and elite residential zones).

2) *ethnohistoric evidence* - certain vessel forms and particular iconography are associated with the elite or with the supernatural realm as illustrated, for example, in certain scenes in the *Chronicles of Michoacán* (e.g., rayed sun or bullseye on the cape of the king - *Chronicles of Michoacán* 1970:Plate 15, Plate 20).

3) *supernatural indicators* - particular iconography is associated with the *supernatural realm* as apparent in certain representational figures that combine supernatural and natural features or that combine attributes of different species (e.g., the anthropomorphized frog - Frog/Human Deity Motif).

Vessel form

The vessels in this sample are characteristic of those types found primarily associated with elite depositional contexts, such as elite residential and burial zones. These contexts consist of highly decorated, polychrome vessels of such vessel forms as, miniature bowls, spouted vessels, plates, everted rim, and composite silhouette bowls. For example, excavations near the *yácatas* (T-shaped stone ceremonial pyramids) at Tzintzuntzan revealed elite burials, some of which contained large numbers of miniature bowls (Pollard 1993:35-37).

In addition to the archaeological evidence, the *Chronicles of Michoacán* (1970) also indicates that the spouted vessel form was exclusive to the elite. As Pollard (1993:35) notes, this is particularly apparent in two illustrations in the *Chronicles of Michoacán*, one of which portrays the marriage of elites (Scene 1) in which are included everted rim jars, convex wall bowls and spouted basket-handled vessels; the other depicts the marriage of commoners (Scene 2), in which are only everted rim jars and convex wall bowls. Though information on the utilitarian functions of these elite vessels could provide insight into



Concerning the manner of the marriage of the lords.

Scene 1 (Chronicles of Michoacán 1970: Plate 11)



The manner of marriage among the lower-class people.

Scene 2 (Chronicles of Michoacán 1970: Plate 12)

their religious and symbolic functions, little is currently known of the former function. They were clearly not used for cooking, however, as indicated by the occurrence of thin hard pastes and the lack of heat damage (Pollard, personal communication, 1994).

Designs

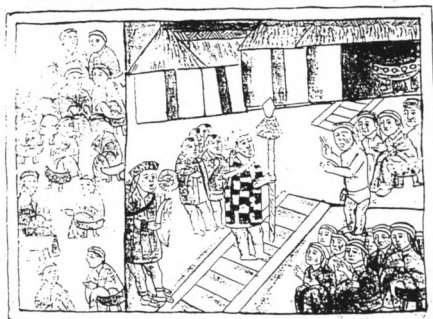
Like certain vessel forms, particular designs are also found to be associated specifically with the Tarascan elite, such as, double spirals, S and Z bands and hatching and negative decoration (Pollard 1993:35-37). For example, excavations by Rubín de la Borbolla (1941) in Ofrenda I of Yácata 5, yielded two polychrome vessels that contain, in addition to spirals, double spirals and Z bands, what are categorized as frog/human deities in this study (fig. 38 and 39).

Of the various designs identified in this sample, many are also seen frequently illustrated in the *Chronicles of Michoacán* (1970) to be associated with the state and with persons of high status. For example, series of alternating dashes appear on the feather banners (Scene 3) and on the capes of the chief priest (Scene 4); series of triangles, S bands and bullseyes occur on many of the stools or thrones of the elite (Scene 5); multi-colored series of triangles or zigzags also occur on posts that frame the entrances of some of the temples or elite residences (Scene 2); bullseyes also appear on shields (Scene 3) and rayed bullseyes occur on the



How they destroyed a village.

Scene 3 (Chronicles of Michoacán 1970:Plate 6)



How another Master was selected.

Scene 4 (Chronicles of Michoacán 1970:Plate 14)

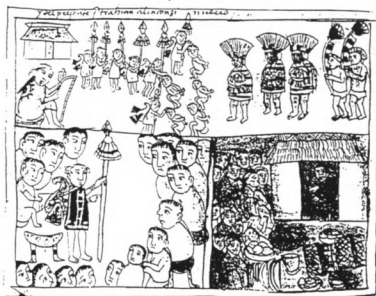


Concerning the deaths of the chiefs and how they were replaced.

Scene 5 (Chronicles of Michoacán 1970:Plate 10)

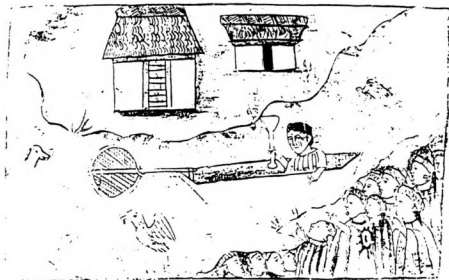
king's cape (Scene 6 and 7); hatching occurs again on the capes of the chief priests and king (Scene 8 and 9 - compare particularly with the type of hatching on e.g., fig. 2 and 26); and hatching also is depicted as thatched roofing on temple pyramids and most of what appears to be only elite houses (Scene 4 and 7 - compare particularly with the type of hatching on fig. 46). In addition, although not individually classified in this sample, the double spiral of fig. 33, the meander of fig. 15 and the design on the base of the engraved bone (fig. 32), all have either bar or cross appendages which are similar to those on the gourd carried by the chief priest in Scene 8.

With the exception of the bullseye (see below) and possibly with certain hatching (fig. 46), these designs, when in isolation, appear to be non-representational. However, their frequent and primary occurrence with elite contexts indicates that they functioned as status-marking symbols or images of power for the elite class. Colors may have had a similar function, where red, white, yellow, black and blue were the five colors incorporated by the Tarascan State. As Corona Nuñez (1946:35) notes, red, white and black appear to have been the primary state colors. This is seen, for example, by their frequent occurrence on priests' capes, state feather banners and shields carried into war. The alternating red and white, and occasionally black, on these banners corresponds quite closely to the most commonly occurring multi-colored dashes in this sample (see Table



The speeches of the chief priests and the presentation
made to the *Cazonci*.

Scene 6 (Chronicles of Michoacán 1970:Plate 15)



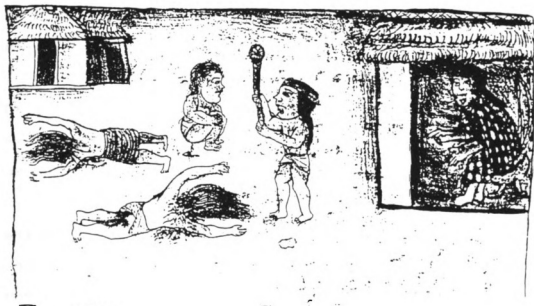
How the Masters of the Chichimecas took the daughter
of a fisherman and married her. (Caption from C-IV-5.)

Scene 7 (Chronicles of Michoacán 1970:Plate 20)



Speeches and reasoning of the chief priests regarding
the history of their ancestors.

Scene 8 (Chronicles of Michoacán 1970:Plate 41)



One of Tariacuri's sons called Tamapucheca was cap-
tured, and his father ordered him killed.

Scene 9 (Chronicles of Michoacán 1970:Plate 42)

10), of alternating red and white dashes (fig. 29) and to a lesser extent of red and white dashes surrounded by negative (fig. 54). In general, the vessels of this study are primarily colored with red and white, though with a considerable amount of negative.

More specifically, in one Tarascan worldview, red, white, yellow, black and blue were each respectively associated with the earth's four quarters and center and with the corresponding directions and Tarascan deities. For example, red is associated with the east and the earth goddess, *Cuerauáperi*; white with the west and the moon goddess, *Xarátanga*; black with the south and the gods of the left hand, *Uiranbanecha*; yellow with the north and the Zacapu sun god, *Querenda-Angapeti*; and blue with the center and the sun god, *Curicaueri* (Pollard 1991:168-171). However, each deity is not restricted to an association with any one color. For example, though *Curicaueri* is affiliated with the color blue, he is also associated with white (white eagle) and yellow (yellow and black face paint) and primarily with black. The association of *Curicaueri* with blackness is seen in the *Chronicles of Michoacán* (1970:159) which explains that, in honor to *Curicaueri*, the "lords" would cover themselves with soot from the smoke of *Curicaueri's* fire.

A group of designs identified in this sample of vessels but not found in the illustrations of the *Chronicles of Michoacán* are the clusters of white dots, circles and bullseyes surrounded by negative, which, itself, surrounds

such primary designs as bullseyes or meanders (see cat. 14). These design clusters may merely be ornamental decoration, but an interpretation is that these masses represent celestial bodies such as stars or the milky way that surround either a sun (bullseye or spiral) or possibly serpents (meanders, double spirals, S bands or stepped frets) in a night sky (see also the interior of fig. 58).

One design or motif that is prevalent in protohistoric Tarascan iconography is the bullseye (and some spirals) or Sun Motif. Their frequency of occurrence is not surprising given that the sun god, *Curicaueri*, was the patron deity and most important cult of the Tarascan State (Pollard 1991:170), and was represented on earth by the king or *Cazonci* (*Chronicles of Michoacán* (1970:11). The direct association between the sun, *Curicaueri* and the king is seen, again, in some of the illustrations where the king is depicted with a cape on which is a rayed sun motif (Scene 6 and 7). Many of the spirals and bullseyes, out of the wide range identified in this sample, occur with outlining secondary designs which are interpreted to represent the rays of the sun. These include, series of dashes or dash teeth (fig. 22), triangles (fig. 2) and stepped frets (fig. 55). As mentioned above, bullseyes are also frequently seen on the shields of those in war (Scene 3) which supports their interpretation as sun motifs since the warrior god was one aspect of *Curicaueri* (Pollard 1991:170).

Theme and Motifs

Quarter Sun Creature Theme

As discussed earlier, the Tarascan State religion was dominated by three major cults: the most important cult associated with the state, the cult of *Curicaueri*, the sun/fire/warrior/patron god; the cult of *Cuerauáperi*, the earth/creator goddess; and the cult of *Xarátanga*, the moon goddess. In addition to these three major cults were several other deities which included: the *Tiripemencha*, the five sky gods and brothers of *Curicaueri*; *Querenda-Angapeti*, the sun god of Zacapu; the *Uiránbanecha*, the gods of the left hand and hot lands; and *Ucumu*, the god of the underworld and death (Pollard 1991:170-171).

The more general, fundamental worldviews, shared by many other Mesoamerican societies, included a conception of the universe as being formed of three parts: sky, earth and underworld. In this tripartite universe, the sky was associated with certain birds of prey, namely: eagles, hawks and falcons; the underworld was associated with death, mice, gophers, moles, snakes and caves; and the earth was viewed as the goddess, *Cuerauáperi*, formed of four quarters. In the quartered earth system, each quarter was associated with a cardinal direction, plus the center, a particular color and a specific deity: east = red and *Cuerauáperi* herself; west = white and *Xarátanga*; north = yellow and *Querenda-Angapeti*; south = black and *Uiranbanecha*; and center = blue and

Curicaueri (color names from Gilberti 1987 cited in Pollard 1991:168). Similarly, the five sky gods and brothers of *Curicaueri*, the *Tiripemencha*, were structured in a quartered system where, again, each was affiliated with a cardinal direction and particular color, but also with a specific geographical center (Pollard 1991:169).

In a more abstract sense, the numbers of "four" and "five" were highly symbolic in the Tarascan State iconography and religion. For example, in addition to their occurrence in such spatial and conceptual quartered systems as the quartered sky (*Tiripemencha*) and the quartered earth, is their occurrence in such temporal and conceptual structures as the five cycles of Tarascan time. In the official origin myths of the state, the Tarascans believed themselves to be living in the fifth cycle or sun (the *Relación de Michoacán* 1980:238 cited in Pollard 1991:171). Likewise, the number "three" also appears to have been highly symbolic in the state ideology, as seen, for example, in the ordering of the universe into sky, earth and underworld. Examples of such symbolism in the iconography is apparent in fig. 43, where Corona Núñez (1957:33) interprets the three white dashes (sun rays) to symbolize the gods of sky, earth and underworld and the four alternating red/white dashes to represent the four quarters of the earth (for further examples, see this study's section on the Nature of Tarascan Iconography).

As one of the major versions of the Quarter Sun Creature

Theme, the Quartered Sun is interpreted to represent the quartered earth (goddess) formed of four quarters (*Cuerauáperi*, *Xarátanga*, *Querenda-Angapeti* and *Uiranbanecha*) with central sun (*Curicaueri*)(Inner Sun Arrangement); and, less frequently, to represent these four quarters (and the four deities) encircled or encompassed by the sun (*Curicaueri*) (Inner Quarter Arrangement). Another interpretation has the Quartered Sun as symbolic of the sky gods, or *Tiripemencha*, where the quarters and central or surrounding sun represents the five sky god brothers of *Curicaueri*. The Quartered Sun version is thus viewed as a material expression of this fundamental Tarascan concept of a dual system formed of four quarters with center, as the "quartered sky" (*Tiripemencha*), with its associations, and/or as the quartered earth, with its associations. As a presentation of these state worldviews, this theme version is proposed to have functioned to proclaim the Lake Pátzcuaro Basin as the center of the cosmos and to symbolically unite earth, its related deities and the feminine domain with sky, its related deities and the masculine domain. It may be noted, that though not classified in this study, the "halved" decoration on some of the vessels may have also represented such dualism (e.g., see fig. 42, 43, 49, 57, 65 and 67).

Incorporated into this fundamental dual system or theme version of the Quartered Sun, are four creature motifs, the Frog/Human Deity, the Bird, the Turtle and the Serpent.

These four motifs are combined in particular arrangements with each other and with the Sun and/or Quarter Motifs to produce various other versions of the theme (see cat. I.2). Each of these creature motifs are interpreted to be affiliated with either the masculine and sun domain which are proposed to be further related to political and militaristic spheres or with the earth and feminine domain and their proposed related economic and fertility spheres. Lastly, with the exception of the turtle, each creature motif is interpreted to be associated, in some sense, with death (and therefore with the underworld). Thus, each of their theme versions may not only symbolize the above noted dual system, but to also represent the tripartite universe of sky, earth and underworld.

Frog/Human Deity Motif

These anthropomorphized frogs (also named hockers) are widely depicted in Mesoamerican art, having been identified in Mixtec and Aztec codices as well as in artwork of Guerrero and Central America (Muser 1978:73). Helen Pollard (1993:141) notes that many Protohistoric Tarascan deities were believed to be able to take the form of both humans and animals. As the frog/humans identified in this study appear to combine human and frog attributes, they may represent such a supernatural entity - hence the term "frog/human deity".

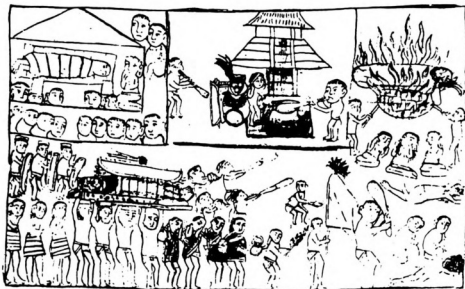
One element of the frog/human deity that appears to be a human attribute is the feather tufts which resemble those worn by the elite, such as by warriors and priests during war (Scene 3 and 10). According to the *Chronicles of Michoacán* (1970:23), in preparation for war, the warriors and priests blacken themselves and put deer skin wreaths or bird feathers on their head. The *Chronicles of Michoacán* (1970:23) also records that in the king's burial ceremony, his head is adorned with a "plumage of long, green feathers" (Scene 11). Another similar human element, the headdress, also appears to be associated with the elite. According to the *Chronicles of Michoacán* (1970:17), in addition to the king, certain priests (*Axamiecha*) were among those who performed human sacrifices. This is illustrated in the *Chronicles of Michoacán* (Scene 12), where a priest (king?) with this type of headdress is shown in a temple below which lies the sacrificial victim. Similar headdresses are also seen on the heads of other priests (Scene 6).

Another element that may associate the Frog/Human Deity Motif with nobility and with political power and militarism, are the "balls" found in the "hands" of two frog/human deities (see fig. 39), as identified by Rubin de la Borbolla (1941:9). The *Chronicles of Michoacán* (1970:20-21) explains that before war, priests burn "balls of fragrance" (copal) and offer prayers to the sun god (*Curicaueri*), the god of Venus as the morning star (*Hurendecuavecara*), the gods of the four quarters and the god of the underworld (Scene 13).



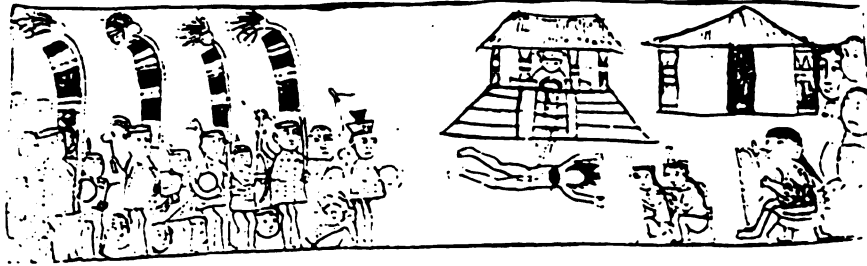
Concerning those who died at war.

Scene 10 (Chronicles of Michoacán 1970: Plate 8)



The death of the Cazonci and the burial ceremony.

Scene 11 (Chronicles of Michoacán 1970: Plate 13)



The enemies of Tariacuri are sacrificed. (Caption from C-IV-5.)

Scene 12 (Chronicles of Michoacán 1970:Plate 27)



Forays into the villages of their enemies. In the Morelia edition this sketch is captioned "Sicundiro," an obvious error. The caption used here is taken from the Escorial Manuscript C-IV-5.

Scene 13 (Chronicles of Michoacán 1970:Plate 5)

These ceremonies were performed to cause illness to their enemies - "they take in their hands those little balls of fragrances and perform the war ceremony" (1970:21). Still another human element that is found to commonly occur on Tarascan frog/human deities and that may represent death and warfare is the series of teeth. These teeth occur fully exposed, in a grimacing expression, and are commonly interpreted in Mesoamerican art as a symbol of death (e.g., see Pasztory 1983:156, 221). In addition, the bullseye bodies of most of the frog/human deities may be a reflection of their association with the sun and *Curicaueri* and possibly with warfare or *Curicaueri* in his aspect as the warrior god.

The frog-like attributes of this motif are represented by the flexed legs and occasional webbed feet. It is unclear what significance the frog had to the Tarascans, though given that the state was centered in the Lake Pátzcuaro Basin, it is not surprising to find a semi-aquatic animal as one of the primary Tarascan motifs. It is possible that their association with water serves to link the frog/human deity to fertility. More specifically, the unique metamorphosis from tadpole to frog, in which gills and tails disappear to give way to the development of limbs, may represent the concept of renewal and regeneration, and further associate the frog/human deity with fertility, *Cuerauáperi* and *Xarátanga*. Of note is that what have been classified as "Questionable Serpent Head" motifs (see fig. 5

and 6) in this study could be interpreted to represent such tadpoles.

Another possibility is that specific species of frogs were revered for certain hallucinogenic properties. Such an interpretation has been made for the preclassic Olmecs of southern Veracruz and western Tabasco, where an abundance of toad remains led to the discovery that the consumption of a specific species of the toad (*Bufo marinus*) produce hallucinations (Weaver 1981:67). There is no indication, however, that frogs were part of the Tarascan elite (or commoner) diet (see Pollard 1982:260-261).

Lastly, the frog/human deity's body quartered with legs, may be symbolic of the earth goddess with the four quarters and center; of the *Tiripemencha* or the five sky gods, brothers to *Curicaueri*; or of the five cycles of time.

In general, then, the frog/human deity appears to be primarily related to death in its relationship to warfare and political expansion, the sun, *Curicaueri*, the *Tiripemencha* and the sky, and the masculine domain. It may have some associations, however, with fertility, the quartered earth, *Cuerauáperi* and *Xarátanga* and the feminine realm.

Quarter Sun Frog/Human Theme Versions

Next to the Quarter, Sun and Bird Motifs, the frog/human deity is the most commonly occurring motif incorporated in the Quarter Sun Creature Theme. With the exception of fig.

42, which combines the frog/human deity with just the Sun Motif, and fig. 74 which combines the frog/human with just the Quarter Motif, all of the frog/human deities in this sample are each combined with the Quarter and Sun Motifs. These Quarter Sun Frog/Human theme versions, thus, may be symbolic of the three realms in the Tarascan universe of: death (and therefore the underworld) as represented by the Frog/Human Deity Motif; the quartered earth as represented by the Quarter Motif; and the sky represented by the Sun Motif and the Quarter Motif as the (*Tiripemencha*). In addition, it may be interpreted that the Quarter Sun Frog/Human theme version represents the masculine/feminine and sun/earth dual systems, but with specific emphasis on the political and warfare aspects as represented by the Frog/Human Deity Motif.

The colors of the vessels that contain the theme versions may further support certain associations between the theme versions and certain deities. Since *Curicaueri*, *Cuerauáperi* and *Xarátanga* are the three major state cults, the focus will be on the colors associated with these three deities, (e.g., in the quartered earth), rather than on the colors associated with *Curicaueri's* sky god brothers, the *Tiripemencha*.

The frog/human versions are primarily associated with red, white, negative but also with cream (yellow). Two of these vessels (fig. 17 and 71) are painted red and white which correspond, respectively, to the colors associated

with *Cuerauáperi* and *Xarátanga* in the quartered earth system. Five other vessels (fig. 42, 16, 31, 63 and 72) are colored red, white and negative, where the negative (black) symbolizes *Curicaueri*, though in the quartered earth it is associated with the *Uiranbanecha*, the gods of the left hand and hot lands. Two others (fig. 74 and 75) are decorated in red and white on cream slip, where the cream (yellow) may represent *Querenda-Angapeti*, the sun god of Zacapu, or it may symbolize *Xarátanga*, as she is primarily associated with yellow, though not in the quartered earth system. Lastly, two of the vessels (fig. 39 and 61) have four of the five colors associated with the *Tiripemencha* and the quartered earth - red, white, negative (black) and cream (yellow).

The colors of these vessels with frog/human theme versions, then, seems to serve as further support for frog/human/*Curicaueri*/political/warfare associations, since most of the vessels on which this theme is depicted contain negative (compared to, for example, the bird theme versions which are mostly painted with just red and white - see below). On the other hand, the appearance of four of the five colors of the quartered earth system and the quartered sky system (*Tiripemencha*) in the Quarter Sun Frog/Human theme versions, supports an interpretation that this version also is representative of the dual system of sun/earth and masculine/feminine.

Bird Motif

Of the creature motifs identified in this sample, the most common is the Bird Motif. Various species of birds were utilized by the Tarascan elite, for example, feathers were taken from parrots, heron and "little gold and green colored birds" (hummingbirds?)(*Chronicles of Michoacán* 1970:14). In addition, quail and various waterfowl, such as ducks, were an important source of food, the latter which the elite acquired with royal hunters (Pollard 1982:258). The high esteem in which quail and ducks were held by the state is revealed in that they were among the offerings given to *Xarátanga* (*Chronicles of Michoacán* 1970:12).

Two of the birds identified in this sample (fig. 8 and 63) are depicted with outstretched wings and may represent a bird of prey, such as an eagle or hawk. As mentioned earlier, in the Tarascan worldview, eagles, hawks and falcons were associated with the sky and specifically, the large white eagle was associated with *Curicaueri* and the smaller white eagle was related to *Curicaueri* in his aspect as the warrior god (Pollard 1991:170). The white bird on fig. 8, appears to be such a representation of the white eagle surrounded by a rayed sun, both symbolic of *Curicaueri*. The other bird with outstretched wings is more abstract but also may represent the eagle with a small bullseye in the center of its body, and again, may be symbolic of the sun and of *Curicaueri*. It may be further interpreted that both of these birds symbolize the

Tiripemencha or the quartered earth, as they are each arranged in a quartered formation. Of note is that the bird on fig. 63, may particularly be religious in nature since it may be perceived as a frog/human deity (when turned right-side-up), and therefore could be labelled as a "bird/frog/human deity" due to its combination of attributes of different animals.

The rest of the birds in this sample are depicted in a standardized, profiled view (see Plate 29). Compared to the other animal forms in this sample, these birds are depicted with a considerable amount of detail, which allows for their comparison to natural bird forms. The long necks and beaks of these profiled birds more closely resemble those of ducks (or geese) but the feather tufts on their heads somewhat resemble more closely those of certain quail found within the region of Michoacán, such as the *barred quail* or *tree quail* (Leopold 1959:220,243). Another possibility is that the profiled birds, especially as seen in some of the beak elements, represent the hummingbird, an important symbol of war in Tarascan history (see Pollard 1991:176). The wingless hunched posture of these profiled birds, however, shares a closer resemblance to quail or ducks, since one would expect hummingbirds to be depicted with more conspicuous wings (as well as with longer necks). Though this hunched or "compressed" posture may simply reflect a restricted vessel zone in which to paint these birds (i.e., bottoms of miniature bowls), it is interesting to note that at least

one species of quail found in Michoacán (tree quail), is observed to occasionally have such a 'flattened' posture as described by Dickey and Van Rossem (1938:157 cited in Leopold 1957:220): '...on the least alarm (it) will flatten out and dart away through the brush with rapidity and silence. The body is compressed laterally to a point equalled only by some of the rails, and is thus well adapted for slipping through the close growing stems of its usual habitat'. This elusive nature of the tree quail, furthermore, could be interpreted as an attribute shared by the moon goddess, *Xarátanga*, who, for example, had the distinct power of concealing fish in the lakes and hiding them from fishermen (Pollard 1991:170). This may further support a quail/*Xarátanga* association, which, as mentioned above, is seen in that the temples of *Xarátanga* received offerings of duck and quail. Finally, as migratory birds, ducks may also be associated with *Cuerauáperi* and *Xarátanga* and the realm of fertility. As Pollard (1991:172) notes, one of the two major types of state rituals was devoted primarily to *Cuerauáperi* and *Xarátanga* and acknowledged the natural cycles of death and rebirth in agrarian societies and the return of migratory birds.

Thus, based on the above observations, the profiled birds are interpreted to primarily represent ducks or quail and to be primarily associated with *Xarátanga* and fertility, but then also possibly with death in its relationship to sacrifice (i.e., birds as offerings to *Xarátanga*). The

symbol of death appears to be present particularly in one specimen (fig. 21), where the bird's head is twisted around and faces a serpent - a creature also associated with death (see Serpent Motif below). Possible associations with the sun and *Curicaueri* may also exist, as represented by the spirals which commonly form either the tail, legs and/or feather tuft elements. Also, nearly all of the profiled birds' claws are quite pronounced and share a resemblance to the series of teeth of the frog/human deities, both of which suggest a link to death in its relationship to warfare and possibly to *Curicaueri* as the warrior god.

Another common element of the profiled bird is the series of dots that outline the back (represented by a band on fig. 24). According to the *Chronicles of Michoacán* (1970:17) certain priests, called *Tininiecha*, each goes to war carrying a gourd on his back, each gourd representing a specific deity. Other priests, called *Cuitiecha*, who officiate ceremonies, also carry gourds on their back as a symbol of their obligation to the Tarascan people - "they say that they bear all the people on their backs" (see Scenes 4, 5, 6, and 8). It is possible that these dots on the back of most profiled birds are symbolic, like the gourds, of such burdens or responsibilities ordained to them. These obligations may have included the giving of themselves as food not only directly for the people but for *Xarátanga*.

Three of the profiled birds in this sample, may

specifically be of a supernatural nature, since they combine attributes of other creatures and therefore could each be labelled as a "deity" - i.e., "bird/turtle deity" (fig. 12); "bird/serpent deity" (fig. 43); and "bird/human deity" (fig. 24). However, because each only occurs once in this sample, they were each categorized merely as profiled birds and as their respective combined animal motif (e.g., bird/serpent as bird and also as serpent). In particular, the legs of the profiled bird in fig. 24, are identified to be those of a human due to what appears to be the placement of a loin cloth between them. Like the frog/human deity, then, this two-headed creature may represent a deity that was able to take the appearance of both human and animal forms. The meaning of the two heads is unclear, though a statement by Mountjoy (1974:29) suggests that among the deities of the Huichol of Jalisco and Nayarit, the royal eagle had two heads: "... although not two-headed, (the birds shown in the petroglyphs at Cerro de la Contaduría), could be related to the royal eagle of the Huichol..." The bullseyes that mark the body of each of these creatures may, in particular, relate them to the sun and *Curicaueri*.

The birds in this sample, then, are divided into those with outstretched wings and those in profiled view. The former appears to represent the *Tiripemencha* and sky, *Curicaueri* and sun, death in its relationship to warfare and political power, and the masculine domain. The profiled birds are viewed to specifically represent ducks and/or

quail and to primarily be affiliated with the feminine domain of *Xarátanga*, fertility and therefore possibly with agrarianism and the economic realm, though also with death in its relationship to (bird) sacrifice.

Quarter Sun Bird Theme Versions

With exception of the Quarter and Sun Motifs, birds are the most commonly occurring motif incorporated in the Quarter Sun Creature Theme. Five of the profiled birds (fig. 36, 43, 68, 69 and 70) occur only with the Sun Motif, where each is positioned in the center of a rayed sun. The rest of the birds are arranged in some manner with both the Quarter and Sun Motifs. The Quarter Sun Bird theme versions, in general, then, may be interpreted to be symbolic of the three realms in the Tarascan universe of: death (and therefore the underworld) as represented by the sacrifice of birds (profiled birds) and by warfare (birds with outstretched wings); the quartered earth as represented by the Quarter Motif and the profiled bird's earthly associations; and the sky as represented by the Sun Motif, the Quarter Motif as the sky gods (*Tiripemencha*) and the outstretched winged bird's celestial associations. Thus, like those of the frog/human deity, the Quarter Sun Bird theme versions may represent sun/earth and masculine/feminine affinities, though with particular emphases on political and warfare aspects for the birds with outstretched wings and fertility and possibly economic

aspects for the profiled birds.

Further associations may be identified in the color of the bird theme versions. These theme versions are nearly all painted only in red and white which correspond to the respective colors of *Cuerauáperi* and *Xarátanga*. Three others also include either negative (black) (fig. 63), cream (yellow) (fig. 36) or both negative and cream (fig. 24). This frequency to which profiled bird theme versions were depicted in red and white may further indicate the profiled bird's primary association with a deity other than *Curicaueri*, such as with *Xarátanga* and with fertility and the feminine realm. The occurrence of four (red, white, black and yellow) of the five colors of the quartered earth and quartered sky constructions on the vessels that depict the bird theme versions, however, is further evidence that these version convey sun/earth and masculine/feminine dualism.

Turtle Motif

It is unclear what significance the turtle had to the Tarascans, though, like the frog of the frog/human deity, its semi-aquatic nature and association with water may link it to fertility and, therefore, possibly to *Cuerauáperi* and *Xarátanga*. Also similar to the Frog/Human Deity Motif, the turtle's body is naturally quartered by four hook legs which, again, may symbolize the quartered earth or possibly

the *Tiripemencha* or even the five cycles of time in Tarascan cosmology. The spiral or bullseye body elements of the turtle, on the other hand, may be symbolic of the sun and *Curicaueri*.

The turtle, then, appears to have some affiliations with both the feminine domain of fertility, *Cuerauáperi* and *Xarátanga* and the quartered earth; and with the masculine domain of sun and *Curicaueri*, the sky and the *Tiripemencha*. Associations with death are not apparent (except in possible indirect associations with warfare as an aspect of *Curicaueri*).

Quarter Sun Turtle Theme Versions

Though the Turtle Motif appears to have no strong death and underworld associations, all of the turtles in this sample are formed and/or arranged in some way with the Quarter and Sun Motifs. Thus, the Quarter Sun Turtle theme versions may be symbolic of two of the three realms in the Tarascan universe: the quartered earth as represented by the Quarter Motif; and the sky as represented by the Sun Motif and the Quarter Motif as the sky gods (*Tiripemencha*). The Quarter Sun Turtle versions, then, may be interpreted to represent a sun/earth and masculine/feminine dualism though with no apparent death and underworld affiliations.

Two of these vessels (fig. 12 and 13) are painted red and white which correspond, respectively, to the colors associated with *Cuerauáperi* and *Xarátanga* in the worldview

of the quartered earth. Another vessel (fig. 72) is colored red, white and negative (black), where the latter color was believed to be primarily associated with *Curicaueri*, though, in the quartered earth, it is linked to the *Uiranbanecha*, the gods of the left hand. Another vessel (fig. 23) is painted red on cream (yellow) slip, the latter which may represent *Querenda-Angapeti*, the sun god of Zacapu, or it may be symbolic of *Xarátanga*, with which yellow is primarily associated. The colors of the vessels on which the turtle theme versions are depicted also, then, give no strong indication that the turtle belonged primarily to either the masculine or feminine domain.

Serpent Motif

Five vessels in this study's sample have what are quite clearly identified as serpents (fig. 12, 20, 21, 43 and 76). As mentioned earlier, serpents, along with mice, gophers, moles, were associated with the underworld and the place of death (Pollard 1991:168). Serpent/death associations may be seen, for example, in fig. 20, where the serpent is depicted on the bottom of the vessel, possibly symbolic of the underworld. The relationship of the Serpent Motif to death is also seen in the feast *sicuíndiro*, dedicated to the earth goddess, *Cuerauáperi*, where priests would wear artificial snakes around their waist during rituals of human sacrifice. In these rituals, the hearts of the sacrificial victims were

placed in hot springs at a place called Araró, to encourage rain from *Cuerauáperi*. In this sense, then, serpents may also be associated with water and fertility. Indeed, one of the deities related to *Xarátanga* was *Acuizecatapeme*, a water goddess who was associated with snakes - 'serpent locked up in water'. Furthermore, in addition to the half moon, coyote and vulture, the serpent served as one form in which *Xarátanga* was depicted (Pollard 1991:170).

Though clearly less identifiable as serpents, it is possible that many of the spirals, double spirals, S and Z bands, stepped frets, and particularly, meanders, also are representative or at least symbolic of the serpent. Muser (1978:147), for example, suggests that the stepped fret, known as *xicalxoliuhqui* in Nahuatl, could be associated with or "inspired by" both snakes and water. Taken a step further, those designs outlined with various secondary designs such as, dots, dashes, ticks and triangles (e.g., see Plate 32) could represent versions of the feathered serpent, a prominent Mesoamerican deity associated with rain and water, among other elements, and found in the Classic, Postclassic and Preclassic (Weaver 1981:363) periods. Such serpent/water/fertility associations may be revealed in two vessels from Zinapécuaro (fig. 18 and 19) which display what may be serpents or plumed serpents (especially fig. 18), represented by meanders outlined with bullseyes, circles or dots. The center of Zinapécuaro is known to be associated with thermal springs, which, as noted above, were

linked to *Cuerauáperi* and fertility in that their vapor rises to form rain-producing clouds (Pollard 1991:170). Similarly, Joseph Mountjoy (1974:28) proposes spiral/serpent/water associations in his analysis of West Mexico petroglyphs, but he (1987:169) also suggests that some of the spirals (in Tomatlán, Jalisco), may be representative of the eyes, face or body of the sun god. The Tarascan spirals may also have had such a dual nature, where like bullseyes, they would be associated with fire, sun and *Curicaueri* (possibly as his eyes or face), and as serpent representations they would be related to water, fertility, *Cuerauáperi* and *Xarátanga*.

In general, serpents are viewed to have been associated with the underworld and death, as seen for example, in its relationship to (human) sacrifice; on the other hand, they are also related to water, fertility and therefore possibly with agrarianism and economic elements, *Cuerauáperi* and *Xarátanga* and the feminine domain. Furthermore, if spirals are interpreted to represent serpents, then they may also be connected to the masculine realm and its associations of sun, *Curicaueri*, warfare and the political sphere.

Quarter Sun Serpent Theme Versions

Like the frog/human and bird Quarter Sun versions, the Serpent Quarter Sun versions are thus interpreted to represent the tripartite Tarascan universe of: death and the underworld as represented by the Serpent Motif; the

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quartered earth as represented by the Quarter Motif and the serpent's earthly associations; and the sky as represented by the Sun Motif and the Quarter Motif as the sky gods (the *Tiripemencha*). Two of these serpent theme versions (fig. 21 and 12) represent such a totality of earth, sky (sun) and underworld. Two others (fig. 43 and 76) are combined with the Sun Motif but not with the Quarter Motif may still represent a sky/earth/underworld association, due to the serpent's affiliation with fertility and therefore with *Cuerauáperi* and the earth. Thus, like the frog/human and bird theme versions, the serpent theme versions appear to symbolize the sun/earth and masculine/feminine duality, with special emphasis on both fertility and death aspects.

Three of these vessels (fig. 12, 21 and 43) are painted red and white which correspond, respectively, to the colors associated with *Cuerauáperi* and *Xarátanga* in the quartered earth. The other vessel (fig. 76) is colored red, white and negative, the latter which, again, is primarily associated with *Curicaueri* (though not in the quartered earth system). The higher occurrence of red and white with the serpent theme versions, then, supports an interpretation of a serpent/fertility/feminine association due to these colors' affiliation to *Cuerauáperi* and *Xarátanga* in the quartered earth construction. On the other hand, the presence of three of the five colors of the quartered earth and quartered sky (*Tiripemencha*) systems may further support an interpretation of a united masculine/sun and feminine/earth.

Other Creature Motifs

Squirrel Motif

The five white squirrels of fig. 20 are surrounded with negative black and each is depicted upright with two flexed legs and two upward-turned arms in what could be interpreted as a fighting or aggressive pose. Such a pose is not unlikely since the black squirrel, *Thiume*, is known to have been associated with the warrior god - one of the four aspects of *Curicaueri* (Pollard 1991:170). As Corona Nuñez (1946:35) notes, the occurrence of five squirrels is not coincidental. As discussed, this number rather may have been specifically chosen to symbolize the five cycles of time in Tarascan cosmology, the quartered earth with the center and/or the *Tiripemencha* with the corresponding colors, deities and geographical centers (Pollard 1991:168-171). With additional squirrels, this motif could also be analyzed for its relationship to the Quartered Sun Creature Theme.

Rat Motif

Another motif identified in this sample is the rat (or possibly lizard). It is possible that like mice, rats were associated with death and the underworld. Such an interpretation may be supported by those depicted in fig. 5, which are red and may be associated with the red mouse which represented *Auicanime*, the goddess of hunger (Pollard

1991:170). In addition, each is coupled with what may represent a serpent's head, which itself, is associated with death and the underworld. Also, both are surrounded by decapitated human figures which Corona Nuñez (1957:49-51) suggests represent the skins of sacrificed human victims (certain "captives" and "wrongdoers") which were worn by priests in the feast of *Cuingo* (*Chronicles of Michoacán* 1970:225).

Another line of interpretation may have the human forms as representing the skins of sacrificed human victims which were worn by priest in the feast of *Sicuindiro*, a feast dedicated to *Cuerauáperi* to encourage rain. Such fertility associations are further supported by the serpent's (serpent heads) association with fertility; or the fertility interpretations are supported if the "questionable serpent heads" are interpreted to represent tadpoles which, themselves, may represent metamorphism and the renewal of life. The red rats may again represent hunger, famine and *Cuerauáperi*'s ability to withhold rain (see Pollard 1991:169). Thus, this particular grouping of motifs, which are combined with a quartered sun, appears to represent yet another version of the Quarter Sun Creature Theme, and to again exhibit sun/earth, masculine/feminine as well as fertility/death duality.

STANDARDIZATION OF DESIGNS, ELEMENTS, MOTIFS AND THEME

The description and classification of Tarascan iconography involved three basic procedures. The first dealt with the identification of modes or combinations of certain designs with each other and with specific colors. The next level involved the identification of motifs or combinations of certain designs and elements. At the highest level, the analysis involved the identification of a theme, that is, the combinations of certain designs, elements and motifs. This section involves the broad examination of these combinations, specifically, of the frequency with which these designs, elements, motifs and theme occur with each other and with certain other attributes, such as, vessel parts (Appendix II); vessel forms (Appendix III); and the settlements from which the iconography was discovered (Appendix IV). Also, all of the vessels in this sample will be compared for the amount of iconography that each contains (Appendix V).

These analyses may reveal the relative degree to which the protohistoric Tarascan iconography was standardized, that is, the degree to which the iconography had a specific grammar or rules, which are necessary for the successful transmission of such information as messages of status and religious worldviews. Because this study relied more on slides and photographs than on actual vessels, for many of the vessels only a portion of the decoration was visible.

Thus, like the interpretations, these analyses of standardization are understood as preliminary and tentative, the results of which may serve as the groundwork for future studies.

Designs

To begin with, a degree of standardization may be seen in that out of the array of color and decoration from which to choose, certain colors and decoration recurrently appear in Tarascan iconography. And of these identified colors and designs, certain ones were chosen for depiction more often than others. For example, red and white are the predominating colors, where of the 74 vessels in this sample, all 74 are decorated red and 68 are white, whereas only 28 have negative, 24 have cream (visible slip) and only two consist of white wash (see Table 1). The more prevalent designs in this sample (with the number of vessels on which they occur in parentheses) are bullseyes (defined in the broadest sense)(66), thin parallel lines (61), series of ticks and tick teeth (42), series of dashes and dash teeth (38), series of dots (38), spirals (36), and meanders (33). Most of these designs are not significantly more frequent than the less prevalent designs, however, and therefore do not indicate significant standardization (see Table 30). The colors, on the other hand, indicate a considerable amount of standardization, as there is a relatively sharp contrast between the frequency to which the red and white occur and

to which the negative and cream (and white wash) occur.

Most of these designs, then, are repeatedly depicted or standardized with the colors of red and white. In addition, there are a number of designs that are set apart from the others in their relatively consistent combination with only red, white, or with another specific color. Such uniformity is seen, for example, in the series of dots which are predominantly painted white as opposed to red. Of the 36 vessels with series of dots, 29 series are painted white and only nine are red. In addition, of these 29 series of white dots, sixteen are surrounded with negative, whereas zero of the nine red dots are surrounded by negative (see Table 2). Similarly, S and Z bands appear to be depicted primarily in white, as seen in that of the six vessels with S bands, four S bands are white and one is red, and of the five vessels with Z bands, again, four are red and only one is white (see Table 18). Though meanders are not standardized specifically as white or red, those outlined or parallel with secondary designs (dashes etc.) are consistently white, as seen where of the sixteen vessels with outlined meanders, eleven meanders occur as white as opposed to just one red, one red/white, one cream and four negative/white (see Table 22). Another example of standardization is seen in the clusters of dots, circles or bullseyes that are only depicted as white and/or negative. These clusters are, furthermore, consistently surrounded by negative. Of the eleven vessels with these clusters, ten of the clusters are surrounded by

negative and only one is surrounded by red. In addition, these clusters frequently surround bullseyes as opposed to other designs, where of the ten vessels with white and/or negative clusters, six surround bullseyes and no more than two surround the other designs (see Table 27) (though bullseyes are the most common design in this sample). In another example, hatching is primarily depicted with negative and red thin lines, and these are consistently painted on (surrounded by) white - of the seven vessels with negative/red hatching, six are surrounded by white and only one is surrounded by cream (Table 28).

In addition to these color/design combinations, certain other attributes are occasionally combined with specific designs. For example, series of stepped frets are depicted facing left nearly twice as often as they are facing right. Of the 22 vessels with stepped frets, fourteen series face to the left and eight of them face to the right (see Table 19). This is especially apparent with those that are outlined and parallel with secondary designs (dashes, etc.), where of the eleven vessels with outlined red stepped frets, ten series face left and only one faces right; and of the twelve with white stepped frets, ten face left and just two face right. Likewise, of the ten vessels with red stepped frets with parallel secondary designs, nine series face left and only one faces right; and of these eleven with white stepped frets, nine face left and two face right (see Table 20). An example of a relatively frequently occurring

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design/design combination is the meander with inner secondary designs. Meanders account for nine of the fifteen occurrences of designs with inner secondary designs and of these nine meanders, six are black (negative) (see Table 23).

Elements and Motifs

Similar to modes, which are formed of combinations of such attributes as designs and colors, motifs are formed of combinations of certain designs and elements. Unlike modes, motifs are representational decoration. The relatively common occurrence of four creature motifs of the frog/human, bird, turtle and serpent, itself, may represent a degree of standardization, in that out of the many different representational images which could be chosen for depiction (see Overall Conclusions), these four were primarily selected. Uniformity may be further seen in that of these four motifs, the Frog/Human Deity and Bird Motifs predominate. Of the 30 vessels (and copper artifact) with motifs, eleven consist of frog/human deities and twelve consist of birds, whereas only five have turtles and five have serpents, and just one contains squirrels, one contains rats and one consists of a tlacuache (see Table 37).

Each of these four creature motifs also reveal a degree of standardization as seen, for example, in their respective elements. The Frog/Human Deity Motif (the clearly identifiable ones) is relatively standardized as seen in the

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two identified smaller motifs - the Frog/Human Deity Head Motif and the Frog/Human Deity Body/Legs Motif. The Frog/Human Deity Head Motif is standardized with the elements of series of teeth, eyes and/or nose and headdress and/or feather tufts. Of the eight vessels with frog/human deity heads, six heads contain series of teeth, six consist of eyes and/or nose elements and six have headdresses and/or feather tufts. In addition, half of these clearly identifiable frog/human heads consist of thin parallel outlining lines (see Table 31). The Frog/Human Deity Body/Legs Motif is standardized with the elements of bullseye bodies, triangular legs and webbed feet. Of the nine vessels with clearly identifiable frog/human bodies and/or legs, six have bullseye bodies, eight have triangularly arranged or shaped legs and seven consist of webbed feet (see Table 32).

The Bird Motif in Tarascan iconography appears to be consistently represented by the Profiled Bird Motif. Of the twelve vessels with birds, ten consist of the profiled bird and just two consist of the bird with outstretched wings. As mentioned earlier, the profiled birds, themselves, are depicted in a highly standardized fashion as apparent both in their colors and arrangements and in the elements of which they are formed. Profiled birds are commonly depicted in red surrounded by white, where of the ten vessels with profiled birds, eight of the profiled birds are red surrounded by white and six of these eight are portrayed

facing left as opposed to just two facing right (see Table 33). The Profiled Bird Motif is also made standardized with the basic elements of (with the number of vessels on which they occur in parentheses): eyes (ten), beaks (ten), feather tufts (ten), outlined hunched bodies (nine), flexed legs (nine), clawed feet (seven) and tails (nine) (see Table 34).

The small number of vessels that contain turtles and serpents (and squirrel, rat and tlacuache) in this sample makes it difficult to judge the degree of their standardization, but of the five vessels (or copper artifact) with the Turtle Motif, four turtles have bullseye or spiral bodies and all five have hooks or bullseye legs (see Table 35). Of the five vessels with identifiable serpents, all five have eyes and all five have a meander or double spiral body (see Table 36). The elements of both of these motifs may not be a very good indicators of standardization, however, since these elements are the basic features that one would expect to find on nearly any turtle or serpent depiction.

Theme

As specified earlier, themes are defined as concrete expressions of concepts and worldviews. Similar to modes and motifs, which are formed of combinations of certain attributes, designs and/or elements, themes are constructed of combinations and arrangements of certain motifs, elements and/or designs. Like the four creature motifs, the primary

occurrence of four or five specific theme versions out of the different ones which could have been depicted, itself, reflects a degree of standardization. These principal theme versions are the Quartered Sun, Quarter Frog/Human, Sun Bird, Quarter Sun Bird and possibly the Quarter Sun Turtle. Of the 42 vessels (and copper artifact) that exhibit the theme, sixteen consist of the Quartered Sun, seven consist of the Quarter Sun Frog/Human, four consist of the Sun Bird, four consist of the Quarter Sun Bird and three vessels contains the Quarter Sun Turtle version. The rest of the versions are depicted on only one vessel each (see Table 43).

As explained in the theme descriptions and classifications (see category I.2), with the exception of the Quartered Sun version, the theme versions were not further categorized. Rather, each of the four creature motifs were categorized by their respective arrangements with the Quarter and Sun Motifs. Thus, the degree of standardization in the theme is revealed by the frequency of occurrence of certain arrangements of the Quarter and Sun Motifs with each other (in the Quartered Sun version) and of certain arrangements of the Quarter and Sun Motifs with each of the four creature motifs.

The Quartered Sun version is relatively standardized. Of the three arrangements in which the Sun and Quarter Motifs are combined, the Inner Sun serves as the primary arrangement in which this version is depicted. Of the

sixteen vessels with the Quartered Sun version, eleven consist of the Inner Sun arrangement, and only five consist of the Inner Quarter and just three consist of the Inner Sun Quarter (see Table 38).

The Frog/Human/Sun/Quarter Motif arrangements are also relatively standardized, as seen in that of the seven arrangement types, With Central Sun Motif, As Quarter of Quarter Motif, and As Quarter Motif are the three primary ways in which the frog/human is combined with the Sun and/or Quarter Motifs. Of the eleven vessels with the Frog/Human/Sun and Quarter arrangements, eight have frog/human deities with a central Sun Motif, six have frog/human deities as quarters of a Quarter Motif, and nine have frog/human deities formed as a Quarter Motif, whereas the other arrangements are shown on no more than three vessels and on as few as one vessel (see Table 39).

Like the Bird Motif, the Bird/Sun/Quarter arrangements are considerably standardized, as revealed in that of the seven arrangement types, just one type - In Center of Sun Motif - was primarily chosen for the portrayal of the bird with the Sun and/or Quarter Motifs. Of the twelve vessels with the Bird/Sun and Quarter arrangements, ten contain a bird in the center of a Sun Motif, whereas the other arrangements are depicted on no more than four of the vessels and on as few as zero of the vessels (see Table 40).

The Turtle/Sun and Quarter Motif arrangements are moderately standardized, as reflected in that of the seven

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arrangement types, two types - With Central Sun Motif, and As Quarter Motif - are the primary arrangements in which the turtle is combined with the Sun and/or Quarter Motifs. Of the five vessels (and copper artifact) with the Turtle/Sun and Quarter arrangements, four consist of turtles with a central Sun Motif and five consist of turtles each as a Quarter Motif, whereas the other arrangements are depicted on no more than two of the vessels and on as few as zero of the vessels (see Table 41).

The Serpent/Sun and Quarter Motif arrangements are somewhat standardized, as seen in that of the seven arrangement types, one type - In Center of Sun Motif - is the primary arrangement in which the serpent is combined with the Sun and/or Quarter Motifs. Of the four vessels with the Serpent/Sun and Quarter arrangements, three consist of serpents in the center of a Sun Motif, whereas the other arrangements are depicted on nearly none of the other vessels, though two "In Center of Quarter Motif" arrangements occur on fig. 12 (see Table 42).

Iconography Of Each Vessel (see Appendix I)

Comparisons of the amounts of iconography on each vessel reflects little standardization in this sample, as there exists a wide range of intensity and richness in this sample. The range extends from those vessels (fig. 49 and 65) which, though painted in red and white, exhibit no decoration at all, to that (fig. 12) which is richly

decorated with a sum total of 22 various designs, elements, motifs and theme version. The average or mean amount of iconography for each vessel in this set is 8.07. The mode or most frequently occurring amount of iconography for each vessel is essentially identical to the mean value at 8.

Vessel Part/Iconography Associations (see Appendix II)

There is not a significant amount of standardization found in the relationship of iconography and vessel parts, though some uniformity is apparent. For example, a degree of regularity may be reflected in the relative frequency with which most decoration is depicted on non-bowl exterior bodies. Of the nine vessel parts identified in this study, non-bowl exterior bodies contain the most stepped frets, where 28% of the non-bowl exterior bodies contain stepped frets, compared to the next highest at 15% (handles) (see also dashes and dash teeth, triangles, spirals, double spirals, S & Z bands, meanders, clusters of dots, circles and bullseyes, hatching, frog/human deities, and the Quarter Sun Creature Theme). However, there are some exceptions to this general rule of highly decorated non-bowl exterior bodies. For example, though bullseyes are displayed on 63% of non-bowl exterior bodies, they are also shown on 71% of bowl interior bottoms and as well as on 44% of handles. Their high occurrence on handles may not be meaningful, however, due to their broad definition in this study, where the shape of handles are classified as half-circle bullseyes

which do not represent typical bullseyes. Another exception to the above mentioned rule is the Bird Motif, which is found to be highly standardized, not on non-bowl interior bodies, but rather on bowl interior bottoms. Of the nine vessel parts identified for this study, birds occur nearly exclusively on this specific vessel part, as seen in that 36% of the bowl interior bottoms contain birds, whereas only 5% of the non-bowl exterior bodies consist of birds and 0% of all other vessel parts contain birds.

A degree of standardization is also apparent in comparisons between the designs of each respective vessel part (the shaded percentages in Table A.2). For example, of the twelve designs compared here, dashes and/or dash teeth occur significantly more often on vessel lips and rims than do the other designs. This is seen where in 53% of the vessels that contain dashes and/or dash teeth, the dashes and/or dash teeth occur on lips and rims, compared to the next highest percentage, X designs, of which only 29% occur on lips and rims. Another example is the relatively high occurrence of X designs on bowl exterior bodies, where in 43% of the vessels that contain X designs, the X designs occur on bowl exterior bodies, compared to the other designs of which the next highest percentage is meanders, of which only 10% occur on bowl exterior bodies.

Likewise, some standardization can be seen in the comparison between the four primary motifs identified in this study (the shaded percentages in Table A.2)

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(comparisons with the squirrel, rat and tlacuache are not meaningful, since each occurs on only one vessel). For example, frog/human deities are found to occur considerably more often on lips and rims than are the other designs. In 27% of the vessels with frog/humans, the frog/humans occur on vessel lips and rims, whereas 0% of the other three primary creature motifs occur on lips and rims. In another example, already discussed, birds are seen to occur in bowl interior bottoms more frequently than do the other motifs. In 83% of those vessels with birds, the birds occur in bowl interior bottoms, though 60% of serpents also are positioned in bowl interior bottoms, however, only 25% of the turtles and 18% of the frog/human deities occur in bowl interior bottoms. In still another example of regularity, frog/human deities and turtles occur on non-bowl exterior bodies more frequently than do the other two primary creature motifs, as seen where 55% of the frog/humans and 50% of the turtles occur on this vessel part, compared to the next highest percentage at 14% (birds).

Vessel Form/Iconography Associations (see Appendix III)

There is not considerable degrees of standardization reflected in the relationship of iconography and vessel forms. One example of uniformity, however, is the relatively low occurrence of decoration on vases compared to all other vessel forms. For example, of the six vessel forms identified for this study, vases contain the fewest dots,

where 0% of the vases contain dots and anywhere from 40% to 80% of the other vessel forms consist of dots (see also dashes and dash teeth, triangles, spirals, double spirals, S & Z bands, meanders, clusters of dots, circles and bullseyes, X designs, frog/human deities and birds). One exception to this general rule, however, is the occurrence of stepped frets on 40% of the vases, a higher percentage than any other vessel form except for spouted vessels of which 44% contain stepped frets (see also bullseyes and the Quarter Sun Creature Theme for exceptions to the above rule). Thus, stepped frets appear to be relatively standardized in their primary occurrence on vases (40%) and spouted vessels (44%).

Another example of standardization is seen in the relatively low occurrence of bullseyes on patojas, where of the six vessel forms identified, patojas consist of the lowest percentage of bullseyes at 20% compared to the next lowest percentage at 73% (convex wall bowls[non miniature]). Further standardization is apparent in the relatively high occurrence of double spirals on spouted vessels (28%) and jars (30%), compared to the other vessel forms, where convex wall bowls (non-miniature) have the next highest percentage of double spirals at just 7%. Once again, the Bird Motif is considerably standardized, here in its frequent occurrence on miniature bowls, where 43% of the miniature bowls contain birds and no more than 10% of any of the other vessel forms consist of birds. The Serpent Motif is also found to occur

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most frequently on miniature bowls, where 19% of these bowls consist of serpents, compared to the other vessel forms which contain no serpents, except for the 7% that occur on convex wall bowls (non-miniature). In another example, a degree of uniformity is apparent in the relatively high occurrence of the Quarter Sun Creature Theme on convex wall bowls (non-miniature) (60%), miniature bowls (62%) and jars (70%), compared to its low occurrence on patojas (20%) and spouted vessels (22%).

There is no significant standardization that can be seen in comparisons between the designs of each respective vessel form (the shaded percentages in Table A.3). Likewise little uniformity is apparent in comparisons between the four primary motifs identified in this study (again, comparisons with the squirrel, rat and tlacuache are not significant, since each occurs on only one vessel). One example, however, may be seen in the relatively high occurrence of frog/human deities on patojas, as seen where 18% of the vessels that consist of frog/human deities are patojas, compared to 0% for the other three major creature motifs.

Settlement/Iconography Associations (see Appendix IV)

For settlement/iconography associations, the only meaningful comparisons are between three settlements (Huandacareo, Urichu and Tzintzuntzan) since only one, two or four vessels of each of the other settlements are included in this study. Hence these comparisons are very

tentative, but may begin to reflect whether the iconography (and worldviews) was standardized throughout the kingdom (inter-standardization) or was dissimilar between communities but made uniform at the local level (intra-standardization).

Generally, specific iconography does not appear to be associated with any particular settlement, but rather occur relatively evenly in all three communities. However, there appears to exist some intra-standardization, for example, of the three settlements, Urichu contains the fewest amount of spirals, where only 9% of the vessels from this center exhibit spirals, compared to the 40% at Huandacareo and 53% at Tzintzuntzan, the state capital. Another example of local standardization appears with the very low occurrence of clusters of dots, circles and bullseyes at Tzintzuntzan, as seen where only 3% of the vessels from the capital contain this cluster of designs, compared to the relatively high occurrence at Huandacareo (30%) and Urichu (46%). Still another example is hatching, which has a relatively high frequency of occurrence at Urichu (46%) compared to Huandacareo (20%) and Tzintzuntzan (10%). There appears to be no significant uniformity of motifs at the local level, though a larger sample of vessels from Zacapu may reveal a relatively high occurrence of serpents, since of the four Zacapu vessels, 75% contain serpents compared to the next highest percentage at 10% (Huandacareo).

Similar intra-standardization is reflected by comparisons

between the designs of each respective settlement (the shaded percentages of Table A.4). One example may be seen in the low occurrence of double spirals at Huandacareo, where 0% of the vessels with double spirals are from Huandacareo, compared to the other designs of which anywhere from 13% to 30% are from this center. Another example, mentioned above, is the relatively low occurrence of spirals at Urichu, where only 3% of the spirals occur at Urichu, compared to the other designs of which Urichu consists of from 10% to 50%. In another example, clusters of dots, circles and bullseyes are found to rarely occur at Tzintzuntzan (just 10%), compared to the relatively high frequency of occurrence of the other eleven designs at the capital.

Some intra-standardization is also apparent in comparisons of motifs of each respective settlement (the shaded percentages of Table A.4). For example, compared to the other three primary creature motifs, turtles occur relatively frequently at Huandacareo, as seen where 50% of the turtles occur at Huandacareo and only 0% or 20% of the other motifs occur here. Also, at Tzintzuntzan, frog/human deities and birds are the most frequently occurring motifs, where 60% of each occurs at Tzintzuntzan, compared to the low occurrence of only 20% of serpents and 25% of turtles at this capital center.

THE NATURE OF TARASCAN ICONOGRAPHY

In general, the iconography of the protohistoric Tarascan State, is characterized by curvilinear and primarily non-representational or abstract representational decoration. However, the iconography is viewed to be considerably religious in nature and highly religious in function as was inferred from archaeological and ethnohistoric evidence which reveals that the iconography, and the vessels on which it occurs, is primarily associated with the ruling elite and with the supernatural realm. It is proposed, then, that this iconography served as a form of language or system of religious symbols, with which the state-constructed ideologies and worldviews were communicated and elite authority and prestige were sanctified. Christopher Donnan explains (1978:8) that with languages and art, certain "rules of expression" (grammar) must be reasonably consistently followed in order for its messages to be successfully communicated and understood by the viewer. The degree to which the Tarascan iconography was standardized in a conventional system of symbols with specific rules is not entirely clear, but from the standardization analysis, it appears that the iconography is at least moderately standardized.

The religious nature of Tarascan iconography is apparent in the representational images of elements, motifs and theme, and possibly even in certain of their associated designs. As mentioned earlier, though classified as designs,

bullseyes are interpreted to represent the sun in the Quarter Sun Creature Theme. Even in isolation from the theme, it is possible that these most frequently occurring Tarascan designs are representations of the sun, with their outlining series of triangles and other secondary designs as the sun's ray elements. Whatever the case, Tarascan iconography appears to be rich in sun symbolism and to portray *Curicaueri*, the sun god and patron deity of the state. The high frequency of occurrence of bullseyes and the consistency with which the rays, though formed of various secondary designs, are arranged around the bullseyes, suggests that the rayed bullseye was a relatively effective symbol for the communication of ideological messages and the demarcation of status. Indeed, such a religious symbol is illustrated on the king's cape, as seen in the *Chronicles of Michoacán* (see Scene 6 and 7), and conveys the king's direct relationship to *Curicaueri*.

These bullseyes or sun motifs are found to be consistently combined in specific, standardized arrangements with the Quarter Motif (which was not individually classified for this study), and with four primary creature motifs, to form a single composition or theme - namely, the Quarter Sun Creature Theme. Specifically, the recurrent combination of the Sun and Quarter Motifs (Quartered Sun version), arranged primarily with the sun in the center of four quarters, probably is an expression of the fundamental Tarascan worldview of an earth (goddess) divided into four

quarters with center, each associated with a cardinal direction, a particular color and a specific deity; and/or as an expression of a sky (god - the five brothers of *Curicaueri*, the *Tiripemencha*), arranged into four quarters and center, again, each affiliated with a cardinal direction and particular color, as well as with a specific geographical center (Pollard 1991:169). This Quartered Sun theme version, may particularly represent the quartered earth concept, in which the center is associated with *Curicaueri* and the quarters are each affiliated with a specific deity (*Cuerauáperi*, *Xarátanga*, *Querenda-Angapeti* and *Uiranbanecha*). Such a concept was also expressed in the Tarascan ritual of *Ecuata conscuaro*, in which a chief priest would turn to the east and invoke the earth goddess *Cuerauáperi*; turn to the west and invoke the moon goddess *Xarátanga*; turn to the north and invoke *Querenda-Angapeti*, the sun god of Zacapu; turn to the south and invoke the *Uiranbanecha*, the gods of the hot lands and finally look up into the sky and invoke the sun god, *Curicaueri* (Hurtado Mendoza 1986:139-140 cited in Pollard 1991:176).

Such iconography and ritual with this "quartered center" symbolism is viewed to have served, then, to proclaim the Pátzcuaro basin as the *axis mundi* (a term used by Carrasco 1990:52) or locus in which all earthly and celestial forces and divine beings unite (Pollard 1991:176). Such earthly deities are represented, for example, by the Quarter Motif as the earth goddess and such celestial powers are

portrayed, for example, by the Sun Motif and Quarter Motif as the sky gods or *Tiripemencha*. In addition, this worldview appears to have been emphasized or magnified by the repetition and standardization of the numbers "four" and "five" in ritual (e.g., five directions and deities of *Ecuata conscuaro*), mythology (e.g., five cycles in Tarascan time) and iconography. Examples in the iconography, in addition to the identified Quartered Suns, Quarter Motif and X designs, include: five triangles in fig. 4; five bullseyes on the legs of fig. 7 and 8; four dots on the dashes of fig. 12; five Quartered Suns of fig. 14; four and five ticks or thin lines on the serpent and five squirrels of fig. 20; five thin lines of each of the concentric triangles of fig. 23; five red circles and five white circles on the base of fig. 24; four thin lines of each of the concentric triangles in the tlacuache of fig. 25; four stepped frets on each of the negative bands of fig. 27; five stepped frets on fig. 28; five red/white Z bands on the handle of fig. 39; four red meanders of fig. 41; four red/white dashes of fig. 43; five spirals of fig. 46; four and five ticks outlining the meanders of fig. 58; four stepped frets on the frog/human deity of fig. 74; five serpents of fig. 76; four dots on the petroglyph or fig. 79.

Another basic Tarascan worldview was a universe formed of three parts: sky, earth and underworld, where the sky was identified with eagles, hawks and falcons and the underworld was linked to death, mice, gophers, moles, snakes and caves

(Pollard 1991:168). Since each of the creature motifs (except for the turtle) were identified to be at least indirectly associated with the realm of death, the theme versions that coordinated Quarter, Sun and Creature Motifs are interpreted to not only convey earth/sky dualism but to also tangibly express the concept of a tripartite universe of sky, earth and underworld.

Of these motifs, the profiled birds were produced with the highest degrees of standardization, where the "rules of expression" consistently followed include profiled birds depicted "facing to the left" and "on interior bottoms" of "miniature bowls." As has been shown in the section on standardization, the elements of which the profiled bird is formed are also highly uniform with the basic elements of eyes, beaks and tails but also with feather tufts on the head, a hunched body outlined with dots, flexed legs and clawed feet. The profiled bird's regularity is also apparent in the Quarter Sun Bird versions, where the bird is repeatedly arranged in the center of a Sun Motif, as opposed to being arranged in some other fashion, for example, as the quarters around a Sun Motif. The other creature motifs also have a considerable amount of standardization. For example, the frog/human deity is relatively standardized with the elements of series of teeth, eyes and/or nose and headdress and/or feather tufts and with bullseye bodies, triangular legs and webbed feet. And, though a small sample, the Quarter Sun Serpent versions are also styled in a relatively

uniform fashion, where the serpent is portrayed primarily in the center of a Sun Motif, compared to its depiction in some other arrangement, such as with a central Quarter Motif.

As these creature theme versions are constructed in a relatively standardized style, they are proposed to have been reasonably proficient in the communication of their specific ideological knowledge. Such messages, similar to those contained in the Quarter Sun theme version, may have functioned to declare the Pátzcuaro basin to be the center of the cosmos, in which the underworld or place of the dead was included. Also, similar to the concept of the quartered earth and sky, which was represented by the Quartered Sun and possibly underscored with decoration depicted in "fours" and "fives", the iconography conveying the worldview of the tripartite universe may have been accentuated with the iconographic use of the number "three". Examples include: the three legs of tripod vessels; the three thin lines of the meanders of fig. 1; the three zones of decoration on the legs of fig. 7; the three triangles in each series on fig. 14; the three stepped frets in the face of the central frog/human deity of fig. 17; three thin lines of the concentric triangles of fig. 25; the three red circles in the face of the frog/human deity of fig. 30; the three circles on the legs of fig. 35; the three double spirals on the handle of fig. 38; the three white meanders of fig. 41; the three frog/human deity leg elements of fig. 42; the three white dashes of fig. 43; the three feather tufts and

beak elements of the bird of fig. 44; the three red thin lines of each group on fig. 48; and the three spirals on the copper turtle (fig. 73).

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OVERALL CONCLUSIONS

This study has worked under the premise that the ruling elite of the protohistoric Tarascan state legitimized their social prestige, economic control and political power through the creation of an ideology that related them personally to supernatural powers. It has further been maintained that the iconography of the Tarascan State, as seen in its occurrence primarily on polychrome vessels within the region surrounding Lake Pátzcuaro and Lake Cuitzeo, served as concrete expressions of the state religion and worldviews.

These elite/religious/iconography affiliations have been seen in the archaeological and ethnohistoric data, where the iconography and the polychrome vessels on which it is depicted (e.g., miniature bowls, spouted vessels and sun symbols) are associated primarily with the elite, and the iconography, itself, is of a religious nature. This religious imagery is seen especially in the elements, motifs and theme, in which have been identified the occurrence of supernatural indicators (e.g., frog/human deity) and the recurrence of certain religious symbols (e.g., sun motifs) or combinations of symbols that convey specific Tarascan worldviews (e.g., Quarter Sun theme versions).

The high occurrence of sun symbolism in Tarascan iconography is not surprising, since it clearly served as an expression or statement of the state elites' direct association with their patron deity, the sun god *Curicaueri*.

Such an exhibition of divine status is apparent in the ostentatious display of the Sun Motif on the cape of the king (see Scene 6 and 7) as well as on the shields of war (see Scene 3). The function of such religious symbolism, as Timothy Earle (1990:81) states, was to "announce the presence of a god or at least his representative."

The function of other religious iconography was similarly to elevate the elite and the state to the level of supernatural status. The Quartered Sun theme version, for example, is seen to have symbolized or communicated a principal concept of the earth and/or sky (*Tiripemencha*) divided into four quarters and center, in which each quarter was related to a specific color, direction, deity and/or geographical community. Additionally, the relatively unified coordination of the four creature motifs with the Quarter and Sun Motifs served to symbolically integrate the underworld, sun and earth and to express another fundamental Tarascan worldview of the tripartite universe of earth, sky and underworld. Furthermore, each creature has been tentatively identified with either the masculine, sun, and political domain or with the feminine, earth, and economic domain. For example, the identification of certain elements of the frog/human deity ("balls of incense") with warfare is interpreted to relate it to masculine, sun and political spheres. Thus, the incorporation of the creature motifs into the theme is seen to extend the theme's association beyond just masculine/feminine and sun/earth dualism (as

represented by the Quartered Sun version) to political/economic associations. It is proposed, then, that these dual ideological systems, as portrayed in the Quarter Sun Creature Theme, functioned to make the Pátzcuaro Basin the central locus or *axis mundi*, symbolically uniting earth, sky, and underworld and their respective associated deities.

As Chávez (1991:553) explains, the standardized construction and manipulation of such religious symbolism that relates supernatural domains to real social, economic and political spheres, serves to make ideological power the means for access to political and economic power. Thus, the construction and control of such worldviews as those conveyed in the Quartered Sun Creature Theme which symbolically unify the Tarascan kingdom, may have functioned not only as the reflection, but as the basis for geographic, political and economic unification and centralization of power.

Of interest is that many images of significance to the Tarascans are not depicted on the ceramics. For example, coyotes (associated with *Xarátanga*) and chacmool figures (reclining human figures associated with temples and human sacrifice) are not portrayed in the ceramics but are represented in stone sculptures. Other important images conspicuously absent on the vessels are the unique key-hole shapes of the *yácatas*, ball court associations (ball courts are known from Ihuatzio, Zacapu and Huandacareo), and various plant forms and hallucinogens such as peyote and

mushrooms (used in religious ceremonies). Thus, a degree of standardization and cultural selection is apparent not only by the occurrence of specific iconography on the vessels but by the absence of certain important Tarascan features, some of which are depicted on other media.

As has been previously discussed, the protohistoric Tarascan religion and iconography are believed to have developed from diverse cultural traditions, whose worldviews and symbols were altered and reinterpreted by the state for the benefit of the elite. For example, vessels with basket handles, red on buff/cream, negative decoration, and designs similar to those identified in Tarascan iconography, existed in the Late Preclassic Chupicuaro culture of southern Guanajuato and north and central Michoacán. These Chupicuaro designs include: "crosses", "zigzags", "scrolls", "interlocking teeth", "crosshatching" "stepped triangles" and "vertical stripes" (Porter 1956:555 cited in Chadwick 1971:670). However, the continuity of certain symbols should not necessarily be equated with the constancy of their meaning through time. For example, the Tarascan profiled bird motifs share a resemblance to bird images depicted on ceramics of Loma Alta, a local Chupicuaro variant located in the Zacapu Basin (see Corot 1990:297). Thus, even if the Tarascan profiled bird motifs are derivatives of the Chupicuaro bird representations, some of the meanings and associations of the Tarascan birds are proposed to have been altered, as they were reinterpreted within the Tarascan

State ideology. Specifically, it is proposed that they were reinvented and aligned with one of the three major state cults, 'that of *Xarátanga*.

Likewise, in order to prevent the imposition of non-Tarascan concepts on the Tarascan belief system, the many sources of information on other Mesoamerican religious and symbolic systems (e.g., those of the Aztecs) were deliberately not used for interpreting Tarascan iconography. There are some features in the Tarascan iconography and ideology, however, that merit comparison to certain features in the Aztec iconography and religion. For example, one particular Tarascan symbol which has been classified in this study as an X design, Corona Nuñez (1957:47) equates to the Aztec *Ollin* - the day sign with the meaning of movement. More specifically, the X design quartered with four dots (see fig. 44 and 71) may be equivalent to the Aztec 4 *Ollin*, which according to the Aztec calendar, signifies the birth date of the fifth and current sun or world (Muser 1978:118). This interpretation is indeed plausible for the Tarascan "X designs quartered with dots", since the Tarascans also believed themselves to have been living in the fifth cycle or sun (*Relación de Michoacán* 1980:238 cited in Pollard 1991:171). It should be noted that such X designs quartered with dots are also identified prior to the Late Postclassic in West Mexico, for example, they are found depicted on vessels and as petroglyphs in the modern state of Nayarit (see Bell 1971:701,703). Again, even if such Protohistoric

Tarascan styles and symbols are found to be related to those of such earlier Western Mesoamerican cultures, the symbolic meanings of such iconography may very well have been altered or reinterpreted by the Tarascan State.

Another religious feature shared by the Tarascans and Aztecs is the ritual in which the flayed skins of sacrificed human victims were worn by priests in honor of their respective fertility goddess or god - the Tarascan earth/fertility goddess, *Cuerauáperi* (Pollard 1993:136) and the Aztec god of springtime and fertility, *Xipe Totec* (Paszatory 1983:311). Such a comparison has been made by Corona Nuñez (1957:49) in his interpretation of the headless human forms that decorate one Tarascan vessel (fig. 5). Lastly, one specific Tarascan motif that may be related to a particular Aztec deity are the profiled birds. These birds which have been interpreted as quail or ducks (but may be interpreted as hummingbirds) are standardized facing left and therefore could be related to the Aztec sun and patron god *Huitzilopochtli* - hummingbird-on-the-left.

There are also a number of Huichol concepts that share a close resemblance to certain features in the Tarascan iconography and ideology. The Huichol are composed of essentially egalitarian societies that are located in the Sierra Madre Occidental (beyond what was the Tarascan domain), and that have retained a high degree of traditionalism and fundamental worldviews (Furst 1975:41-42). Thus, there exists a substantial amount of temporal,

geographical and socio-political differences between the Tarascan and Huichol societies. It seems reasonable at this point, however, to make brief mention of two fundamental Huichol concepts that have been identified also in Tarascan ideology (though in much of Native American cosmology in general). One example is the four-directional universe with the sacred center which the Huichol portray, for example, in architectural arrangements and in the yarn cross or *tsikuri* (Furst 1975:49,52). Similarly, the number *five* appears as a prominent symbol in the Huichol belief system, where its representations include: 'the five-pointed deer,' five-ribbed peyote cactus, five colors of maize or of peyote, the five corn maidens," etc. - see Furst 1975:57). Another Huichol concept which also exists as a basic belief in Tarascan cosmology is the worldview of a united sky, earth and underworld (see Shelton 1987). Such a concept is seen in a Huichol ritual practice in which the soul of a deceased ancestral shaman returns in the form of a small rock crystal to serve as guardian spirit among his relatives. Peter Furst (1975:46) explains, "Upperworld and underworld, the world of the living and that of the dead, are thereby fused into a single whole, and equilibrium is assured." As has been proposed in this study, the Quarter Sun Creature Theme may have served a similar symbolic function for the Tarascans, whereby earth, sky and underworld are united to form a "whole", the unified Tarascan universe.

It has been hypothesized in the beginning of this study

that since the protohistoric Tarascan State religion emerged in a relatively short period of time (A.D. 1350-1520), and developed from diverse cultural traditions, the ruling elite did not succeed in fully integrating the various beliefs and deities into a completely organized and coherent worldview (Pollard 1991:167). Support for such an hypothesis would be the occurrence of a relatively small degree of iconographic standardization as seen in the elite pottery vessels. From the standardization analysis of this study's designs, elements, motifs and theme, it has tentatively been concluded that the Tarascan iconography is at least moderately standardized. Thus, the hypothesis is supported, though not entirely, since the iconography appears to have been produced with more than just "small degrees" of standardization. This is particularly apparent with the Profiled Bird Motif, which is portrayed, perhaps, with the most uniform style.

Other designs with relatively high degrees of uniformity are the white series of dots surrounded by negative, the white and/or negative clusters of dots, circles and bullseyes surrounded by negative and the series of stepped frets facing left. Though standardized, it is difficult to determine the specific meanings of such non-representational decoration. Earle (1990:74) notes, however, that interpretations of iconographic function do not rely on knowledge of specific iconographic meanings, but on the context of its use and the nature of its presentation. Thus,

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though the particular meanings of these designs are not known, their standardized depictions and their associations with elite contexts are indicative that they functioned as status-marking symbols or elite images of power. As Daniel Miller and Christopher Tilley (1984:14) explain, such elite symbols function to justify the social, political, and economic inequality inherent in state systems and serve to "represent as coherent that which may be in conflict to formalise, i.e. present as dependent upon its own formal order, that which might otherwise be subject to contradiction."

The Tarascan iconography appears to have served as such an organizing, religious symbolic system for the elite. However, the identification of only moderately standardized iconography in this study indicates that the iconography served as only a partially intelligible and effective means of ideological expression, and that the ideology, itself, was not composed of a fully coherent and consistent corpus of beliefs and worldviews. As this is the first analysis of the iconography of Tarascan polychrome pottery, it is hoped that additional data and research in this area will provide further insight into the nature of Tarascan iconography, its role in the Tarascan belief system, and the degree to which the iconography and ideology were successful in their joint function to sanctify elite power.

APPENDICES

APPENDIX I

ICONOGRAPHY OF EACH VESSEL

The following table lists the number of designs, elements, motifs and theme versions that each vessel of this sample contains. The sum of these designs, elements, motifs and theme versions on each vessel (figure) is listed in the "total" column. For the types of designs, elements, motifs and theme versions identified on each vessel, refer to Table 30 (designs); Tables 31, 32, 34, 35, 36 (elements); Table 37 (motifs); and Table 43 (theme versions).

Table A.1 Iconography of Each Vessel

Figure	Designs	Elements	Motifs	Theme Versions	Total
1	8	0	0	1	9
2	9	0	0	1	10
3	2	0	0	0	2
4	9	0	0	0	9
5	2	0	1	1	4
6	5	0	0	1	6
7	7	0	0	1	8
8	8	0	1	1	10
9	6	0	0	0	6
10	5	0	0	0	5
11	1	0	0	0	1
12	7	11	3	1	22
13	8	2	1	1	12
14	4	0	0	1	5
15	7	0	0	1	8
16	8	3	1	1	13
17	8	4	1	1	14
18	4	0	0	0	4
19	7	0	0	0	7
20	4	2	2	0	8
21	8	9	2	1	20
22	3	0	0	0	3
23	5	1	1	1	8
24	8	5	1	1	15
25	7	0	1	0	8
26	5	0	0	0	5
27	2	0	0	1	3
28	4	0	0	0	4
29	2	0	0	0	2
30	4	4	1	0	9
31	7	5	1	1	14
33	11	0	0	1	12
34	6	7	1	1	15
35	1	0	0	0	1
36	5	6	1	1	13
37	5	0	0	1	6
38	5	0	0	1	6
39	9	8	1	1	19
40	2	0	0	0	2
41	4	0	0	0	4
42	10	2	1	1	14
43	8	7	2	1	18

Table A.1. (cont'd.)

Figure	Designs	Elements	Motifs	Theme Versions	Total
44	6	7	1	1	15
45	6	0	0	0	6
46	8	0	0	1	9
47	2	0	0	0	2
48	2	0	0	0	2
49	0	0	0	0	0
50	4	0	0	0	4
51	6	0	0	0	6
52	6	0	0	1	7
53	3	0	0	0	3
54	3	0	0	0	3
55	2	0	0	0	2
56	8	0	0	0	8
57	10	0	0	0	10
58	8	0	0	1	9
59	4	0	0	0	4
60	2	0	0	1	3
61	6	2	1	1	10
62	7	0	0	1	8
63	7	2	2	1	12
64	4	0	0	0	4
65	0	0	0	0	0
66	6	0	0	0	6
67	2	0	0	0	2
68	6	7	1	1	15
69	6	7	1	1	15
70	4	6	1	1	12
71	7	4	1	1	13
72	6	2	1	1	10
74	8	5	1	1	15
75	3	5	1	1	10
76	4	2	1	1	8

Range: 0-22

Mean: 8.07

Mode: 8

APPENDIX II

VESSEL PART/ICONOGRAPHY ASSOCIATIONS

The following table compares vessel parts with iconography and lists the number of vessels that have a particular design, motif or some version of the theme that occurs on a specific vessel part. In parentheses, next to each vessel part, is the total number of vessels in this sample that have that particular vessel part (e.g., not all vessels have handles) and on which at least some of the iconography is visible and discernible (e.g., many of the tripod convex wall bowl exteriors are not discernible). In parentheses, next to each design, motif and theme, is the total number of vessels in this sample that have that particular design, motif, or theme. Also in parentheses are: percentages of those vessels with the particular vessel part in question and on which particular the specific iconography in question occurs; and percentages of those vessels with the specific iconography in question and that occurs on the particular vessel part in question (to differentiate these two percentage types, the latter ones are shaded).

The vessel part categories include: Lips and Rims; Bowl Interior Walls; Bowl Interior Bottoms; Bowl Exterior Bodies; Non-Bowl Exterior Bodies; Handles; Legs; and Necks. Lips are defined as the "edge(s) of the vessel orifice" (Sinopoli

1991:228) (including spout orifices). Rims are defined as the zone on the interior or exterior of the vessel, roughly 1 cm (on the smaller vessels) to 3 cm (on the larger vessels) immediately below the lip. The interior walls of bowls are defined as the zone between the interior rim and interior bottom, the latter which is defined as being about 1-5 cm in diameter. Bowl and non-bowl (jars, patojas, vases, spouted vessels) exterior bodies are defined as the entire exterior zone of the vessel below the exterior rims or neck (where present). Necks are defined as the zone on patojas, vases and jars, between the exterior rim and the juncture where the exterior vessel wall changes direction. Also, the tubular projections or "spouts" of basket handle spout vessels that are attached to the handle are categorized as necks (e.g., fig. 24), those not attached to handles are categorized as spouts.

In cases where single designs, motifs or theme versions occur on more than one part of the same vessel, both vessel parts are considered to contain that design, motif or theme unless that vessel part contains only a very small portion of the design, motif or theme. For example, the X design on the exterior of fig. 1 is only considered to occur on the vessel exterior, not also on the rim.

Table A.2 Vessel Part/Iconography Associations

Designs Motifs & Theme	Lips & Rims (73)	Bowl Interior Walls (29)	Bowl Interior Bottoms (28)	Bowl Exterior Bodies (17)	Non- Bowl Exterior Bodies (40)	Legs (15)	Handles (27)	Necks (28)	Spout (15)
Dots (37)	10 (14%) (27%)	11 (38%) (30%)	14 (50%) (38%)	3 (18%) (8%)	17 (43%) (40%)	2 (13%) (5%)	1 (4%) (3%)	0 (0%) (0%)	0 (0%) (0%)
Dashes & Dash Teeth (38)	20 (27%) (53%)	6 (21%) (16%)	2 (7%) (5%)	2 (12%) (5%)	21 (53%) (55%)	2 (13%) (5%)	5 (19%) (13%)	3 (11%) (8%)	0 (0%) (0%)
Tri- angles (21)	5 (7%) (24%)	1 (3%) (5%)	6 (21%) (26%)	0 (0%) (0%)	12 (30%) (31%)	1 (7%) (5%)	2 (7%) (10%)	1 (4%) (5%)	0 (0%) (0%)
Spirals (33)	1 (1%) (3%)	3 (10%) (9%)	8 (29%) (24%)	1 (6%) (3%)	15 (36%) (46%)	2 (13%) (5%)	2 (7%) (6%)	0 (0%) (0%)	0 (0%) (0%)
Double Spirals (10)	1 (1%) (10%)	1 (3%) (10%)	0 (0%) (0%)	0 (0%) (0%)	6 (15%) (60%)	1 (7%) (10%)	2 (7%) (20%)	0 (0%) (0%)	0 (0%) (0%)
S & Z Bands (10)	2 (3%) (20%)	3 (10%) (30%)	0 (0%) (0%)	0 (0%) (0%)	5 (13%) (50%)	0 (0%) (0%)	2 (7%) (20%)	0 (0%) (0%)	0 (0%) (0%)
Step- ped Frets (21)	5 (7%) (24%)	3 (10%) (14%)	0 (0%) (0%)	1 (6%) (5%)	11 (28%) (52%)	0 (0%) (0%)	4 (15%) (18%)	0 (0%) (0%)	0 (0%) (0%)
Mean- ders (31)	0 (0%) (0%)	7 (24%) (23%)	6 (21%) (19%)	3 (18%) (10%)	16 (40%) (52%)	2 (13%) (7%)	0 (0%) (0%)	1 (4%) (3%)	0 (0%) (0%)
Bulls- eyes (64)	13 (18%) (20%)	7 (24%) (11%)	20 (71%) (31%)	6 (35%) (9%)	25 (63%) (39%)	5 (33%) (8%)	12 (44%) (19%)	0 (0%) (0%)	0 (0%) (0%)
Clust. of Dots Circ. & Bulls. (11)	0 (0%) (0%)	3 (10%) (27%)	3 (11%) (27%)	1 (6%) (9%)	6 (15%) (55%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Hatch- ing (15)	2 (3%) (13%)	2 (7%) (13%)	3 (11%) (20%)	1 (6%) (7%)	5 (13%) (33%)	1 (7%) (7%)	1 (4%) (7%)	2 (7%) (13%)	0 (0%) (0%)
X Design (7)	2 (3%) (20%)	0 (0%) (0%)	3 (11%) (43%)	3 (18%) (43%)	1 (3%) (14%)	1 (7%) (14%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)

Table A.2 (cont'd.)

Designs Motifs & Theme	Lips & Rims (73)	Bowl Interior Walls (29)	Bowl Interior Bottoms (28)	Bowl Exterior Bodies (17)	Non- Bowl Exterior Bodies (40)	Legs (15)	Handles (27)	Necks (28)	Spout (15)
Frg/Hm Motif (11)	3 (4%) (27%)	1 (3%) (0%)	2 (7%) (18%)	0 (0%) (0%)	6 (15%) (55%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Bird Motif (12)	0 (0%) (0%)	0 (0%) (0%)	10 (36%) (83%)	0 (0%) (0%)	2 (5%) (14%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Turtle Motif (4)	0 (0%) (0%)	0 (0%) (0%)	1 (4%) (25%)	0 (0%) (0%)	2 (5%) (50%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Serpent Motif (5)	0 (0%) (0%)	1 (3%) (20%)	3 (11%) (80%)	1 (6%) (20%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Squirrel Motif (1)	0 (0%) (0%)	1 (3%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Rat Motif (1)	0 (0%) (0%)	0 (0%) (0%)	1 (4%) (100%)	0 (0%) (0%)	1 (3%) (8%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Tlac. Motif (1)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (6%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Qrt.Sun Creat. Theme (41)	2 (3%) (5%)	2 (7%) (5%)	7 (25%) (17%)	0 (0%) (0%)	14 (35%) (34%)	2 (13%) (5%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)

APPENDIX III

VESSEL FORM/ICONOGRAPHY ASSOCIATIONS

The following table compares vessel form with iconography and lists the number of vessels that are of a specific vessel form and that consist of particular designs, motifs or theme versions. In parentheses, next to each vessel form, is the total number of vessels in this sample that belong to that vessel form category. In parentheses, next to each design, motif and theme, is the total number of vessels in this sample that have that particular design, motif, or theme. Also in parentheses are: percentages of those vessels that are the specific vessel form in question and on which the particular iconography in question occurs; and percentages of those vessels that have the specific iconography in question and that occurs on the particular vessel form in question (to differentiate these two percentage types, the latter ones are shaded).

The vessel form categories include: Miniature Bowls (e.g., convex wall miniature bowls, everted rim miniature bowls); Convex Wall Bowls (e.g., tripod convex wall bowls); Patojas (e.g., miniature patojas); Vases (e.g., miniature vases or "floreros"); Spouted Vessels (e.g., teapots, "ave" patojas, stirrup spouts and basket handle spouts); and Jars (e.g., everted rim jars or "ollas").

Table A.3 Vessel Form/Iconography Associations

Designs, Motifs & Theme	Miniature Bowls (21)	Convex Wall Bowls (non- miniature) (15)	Patojas (5)	Vases (5)	Spouted Vessels (18)	Jars (10)
Dots (37)	13 (62%) (35%)	8 (53%) (22%)	4 (80%) (11%)	0 (0%) (0%)	8 (44%) (22%)	4 (40%) (11%)
Dashes & Dash Teeth (38)	11 (52%) (28%)	8 (53%) (21%)	4 (80%) (11%)	1 (20%) (3%)	8 (44%) (21%)	6 (60%) (16%)
Triangles (21)	4 (19%) (10%)	4 (27%) (19%)	1 (20%) (5%)	0 (0%) (0%)	8 (44%) (38%)	5 (50%) (24%)
Spirals (33)	13 (62%) (38%)	4 (27%) (12%)	1 (20%) (3%)	1 (20%) (3%)	9 (50%) (27%)	4 (40%) (12%)
Double Spirals (10)	1 (5%) (10%)	1 (7%) (10%)	0 (0%) (0%)	0 (0%) (0%)	5 (28%) (50%)	3 (30%) (30%)
S & Z Bands (10)	3 (14%) (30%)	3 (20%) (30%)	0 (0%) (0%)	0 (0%) (0%)	4 (22%) (40%)	1 (10%) (10%)
Stepped Frets (21)	3 (14%) (14%)	4 (27%) (19%)	1 (20%) (5%)	2 (40%) (10%)	8 (44%) (38%)	2 (20%) (10%)
Meanders (31)	7 (33%) (23%)	7 (47%) (23%)	2 (40%) (7%)	0 (0%) (0%)	10 (56%) (32%)	5 (50%) (16%)
Bullseyes (64)	20 (95%) (31%)	11 (73%) (17%)	1 (20%) (2%)	4 (80%) (8%)	15 (83%) (23%)	9 (90%) (14%)
Clusters of Dots, Circles & Bullseyes (11)	2 (10%) (18%)	5 (33%) (48%)	1 (20%) (8%)	0 (0%) (0%)	3 (17%) (27%)	1 (10%) (8%)
Hatching (15)	4 (19%) (27%)	5 (33%) (33%)	2 (40%) (13%)	0 (0%) (0%)	6 (33%) (40%)	0 (0%) (0%)
X Designs (7)	2 (10%) (28%)	3 (20%) (43%)	1 (20%) (14%)	0 (0%) (0%)	1 (6%) (14%)	0 (0%) (0%)
Frog/Human Daily Motifs (11)	3 (14%) (27%)	2 (13%) (18%)	2 (40%) (16%)	0 (0%) (0%)	2 (11%) (18%)	2 (20%) (18%)
Bird Motifs (12)	9 (43%) (75%)	1 (7%) (8%)	0 (0%) (0%)	0 (0%) (0%)	1 (6%) (8%)	1 (10%) (8%)
Turtle Motifs (4)	2 (10%) (50%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (6%) (25%)	1 (10%) (25%)
Serpent Motifs (5)	4 (19%) (80%)	1 (7%) (20%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)

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Table A.3 (cont'd.)

Designs, Motifs & Theme	Miniature Bowls (21)	Convex Wall Bowls (non- miniature) (15)	Patojas (5)	Vases (5)	Spouted Vessels (18)	Jars (10)
Squirrel Motifs (1)	0 (0%) (0%)	1 (7%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Rat Motifs (1)	0 (0%) (0%)	1 (7%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Tlacuache Motifs (1)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (6%) (100%)	0 (0%) (0%)
Quarter Sun Creature Theme (41)	13 (62%) (32%)	9 (60%) (22%)	1 (20%) (2%)	2 (40%) (5%)	4 (22%) (10%)	7 (70%) (17%)

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APPENDIX IV

SETTLEMENT/ICONOGRAPHY ASSOCIATIONS

The following table compares settlements with iconography and lists the number of vessels that are from a specific settlement and that contain particular designs, motifs and theme versions. In parentheses, next to each settlement, is the total number of vessels (and petroglyphs, copper and bone artifacts) that belong to the settlement. In parentheses, next to each design, motif and theme, is the total number of vessels that have that particular design, motif, or theme. Also in parentheses are: percentages of those vessels (and petroglyphs etc.) that belong to the specific settlement in question and on which the particular iconography in question occurs; and percentages of those vessels that have the specific iconography in question and that occur on vessels from the particular settlement in question (to differentiate these two percentage types, the latter ones are shaded). Those vessels of which the provenience is unknown are not included in these of iconography/settlement comparisons.

Though many of the proveniences contain only one or two vessels, these settlement/iconography associations could reveal whether certain iconography and beliefs were standardized throughout the state-controlled territory or were uniform just at the local level.

Table A.4 Settlement/Iconography Associations

Designs, Motifs & Theme	Ario de Rosales, Micho- acán (1)	Huanda- careo, Micho- acán (10)	Copán- daro, Micho- acán (2)	Zina- pécuaro, Micho- acán (2)	Zacapu, Micho- acán (4)	Urachu, Micho- acán (11)	Tzintzun- tzan, Micho- acán (40)	Cerro Chivo, Acám- baro Guana- juato (1)
Dots (34)	0 (0%) (0%)	6 (60%) (18%)	2 (100%) (8%)	2 (100%) (8%)	2 (50%) (8%)	4 (36%) (12%)	17 (43%) (47%)	1 (100%) (3%)
Dashes & Dash Teeth (35)	0 (0%) (0%)	6 (60%) (17%)	2 (100%) (8%)	0 (0%) (0%)	1 (25%) (3%)	5 (46%) (14%)	20 (50%) (57%)	0 (0%) (0%)
Triangles (19)	0 (0%) (0%)	4 (40%) (21%)	2 (100%) (11%)	0 (0%) (0%)	0 (0%) (0%)	4 (36%) (21%)	9 (23%) (47%)	0 (0%) (0%)
Spirals (31)	0 (0%) (0%)	4 (40%) (13%)	1 (50%) (3%)	1 (50%) (3%)	2 (50%) (7%)	1 (9%) (3%)	21 (53%) (88%)	1 (100%) (3%)
Double Spirals (11)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (25%) (8%)	2 (18%) (18%)	7 (18%) (84%)	1 (100%) (9%)
S & Z Bands (8)	0 (0%) (0%)	1 (10%) (13%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (9%) (13%)	7 (18%) (88%)	0 (0%) (0%)
Stepped Frets (20)	0 (0%) (0%)	3 (30%) (15%)	2 (100%) (10%)	0 (0%) (0%)	1 (25%) (5%)	4 (36%) (20%)	10 (25%) (80%)	0 (0%) (0%)
Meander (27)	0 (0%) (0%)	6 (60%) (22%)	0 (0%) (0%)	2 (100%) (7%)	2 (50%) (7%)	4 (36%) (15%)	15 (38%) (86%)	0 (0%) (0%)
Bullseye (59)	1 (100%) (2%)	9 (90%) (15%)	2 (100%) (3%)	1 (50%) (2%)	4 (100%) (7%)	6 (55%) (10%)	33 (83%) (58%)	0 (0%) (0%)
Clust. of Dots, Circles & Bullseye (10)	0 (0%) (0%)	3 (30%) (30%)	1 (50%) (10%)	2 (100%) (20%)	0 (0%) (0%)	5 (46%) (50%)	1 (3%) (10%)	0 (0%) (0%)
Hatching (14)	0 (0%) (0%)	2 (20%) (14%)	1 (50%) (7%)	0 (0%) (0%)	2 (50%) (14%)	5 (46%) (38%)	4 (10%) (29%)	0 (0%) (0%)
X Designs (5)	0 (0%) (0%)	1 (10%) (20%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (9%) (20%)	3 (8%) (80%)	0 (0%) (0%)

Table A.4 (cont'd.)

Designs, Motifs & Theme	Ario de Rosales, Micho- acán (1)	Huanda- careo, Micho- acán (10)	Copán- daro, Micho- acán (2)	Zina- pécuaro, Micho- acán (2)	Zacapu, Micho- acán (4)	Urichu, Micho- acán (11)	Tzintzun- zan, Micho- acán (40)	Cerro Chivo, Acám- baro Guana- juato (1)
Frog/Hm Motif (10)	0 (0%) (0%)	0 (0%) (0%)	2 (100%) (20%)	0 (0%) (0%)	0 (0%) (0%)	2 (18%) (20%)	6 (15%) (60%)	0 (0%) (0%)
Bird Motif (10)	0 (0%) (0%)	2 (20%) (20%)	0 (0%) (0%)	0 (0%) (0%)	1 (25%) (10%)	1 (9%) (10%)	6 (15%) (60%)	0 (0%) (0%)
Turtle Motif (4)	0 (0%) (0%)	2 (20%) (50%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (9%) (25%)	1 (3%) (25%)	0 (0%) (0%)
Serpent Motif (5)	0 (0%) (0%)	1 (10%) (20%)	0 (0%) (0%)	0 (0%) (0%)	3 (75%) (60%)	0 (0%) (0%)	1 (3%) (20%)	0 (0%) (0%)
Squirrel Motif (1)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (25%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Rat Motif (1)	1 (100%) (100%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)
Tlacuac. Motif (1)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	0 (0%) (0%)	1 (9%) (100%)	0 (0%) (0%)	0 (0%) (0%)
Qrt. Sun Creature Theme (36)	1 (100%) (3%)	7 (70%) (19%)	2 (100%) (6%)	0 (0%) (0%)	2 (50%) (6%)	5 (46%) (14%)	20 (50%) (56%)	0 (0%) (0%)

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APPENDIX V

CATALOGUE OF VESSEL ILLUSTRATIONS

The vessels in this catalogue are ordered by provenience, and specifically by site (except for those and other artifacts photocopied from articles - fig. 68-79). Vessel color is based on the munsell soil color chart. Where possible, the names of the vessels' forms, surface finishes and designs are taken from those listed by Helen Pollard (1993:200-208).

All vessels are polished, however, the exterior bottoms and inner sides of the legs of tripod vessels may neither be polished nor painted. This is not indicated on the miniature tripod vessel illustrations (e.g., fig. 34) unless it is certain that these zones are untreated (e.g., fig. 36), and for the tripod convex wall bowls, these zones are labelled "non-discernible" (e.g., fig. 3). In addition, other than interior rims, restricted vessel interiors (e.g., spouted vessels and everted rim jars) are generally not treated with paint. In the illustrations, this interior zone is indicated by thin vertical lines (not included in the legend). Also, since it is not entirely certain that the supports of the miniature vessels are hollow, they are not depicted as such in their profile illustrations.

figure 1

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Unknown
 collection: Museo del Estado, Morelia, Michoacán
 catalogue #: Unknown

The vessel supports are hollow and may have rattles.

figure 2

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Unknown
 collection: Museo del Estado, Morelia, Michoacán
 catalogue#: Unknown

The vessel supports are hollow and may have rattles.

figure 3

vessel form: Tripod convex wall bowl
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Unknown
 collection: Museo del Estado, Morelia, Michoacán
 catalogue#: Unknown

The vessel supports are hollow and may have rattles.

figure 4

vessel form: Spouted vessel (non-handled teapot?)
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Unknown
 collection: Museo del Estado, Morelia, Michoacán
 catalogue#: Unknown

figure 5

vessel form: Convex wall bowl (plate?)(miniature?)
 surface finish: Red on cream slip
 munsell colors: Unknown
 provenience: Ario de Rosales, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Corona Nuñez 1957:46-48

figure 6

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:cover

The vessel's supports are hollow and may have rattles.

figure 7

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:74-75

The vessel's three legs are hollow and have rattles (Macías Goytia 1990:74).

figure 8

vessel form: Tripod convex wall bowl
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference; Macías Goytia 1990:74-75

The three supports of the vessel are hollow with rattles (Macías Goytia 1990:74) and are notched at the bottom.

figure 9

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Burial 37, Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:153,180

The vessel's legs are hollow and contain rattles (Macías Goytia 1990:153).

figure 10

vessel form: Patoja
 surface finish: Negative on red on cream slip
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:64,67

figure 11

vessel form: Animal effigy patoja (called an "ave" by Macías Goytia 1990:64)
 surface finish: White on red
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:64,68

figure 12

vessel form: Animal effigy tripod convex wall miniature bowl
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:74,76

The vessel has three solid supports.

figure 13

vessel form: Stirrup spout vessel with spout
 surface finish: Red and white
 munsell colors: Unknown
 provenience: platform 1, burial 47, Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:64,71

figure 14

vessel form: Tripod everted rim jar or "olla"
 surface finish: Red on cream slip
 munsell colors: Unknown
 provenience: Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia 1990:64,70

The vessel has three small solid, conical supports (Macías Goytia 1990:64), which are not visible from this view of the vessel.

figure 15

vessel form: Everted rim jar or "olla"
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Platform 1, burial 52, Huandacareo, Michoacán
 collection: Unknown
 catalogue#: Unknown
 reference: Macías Goytia 1990:158,184

figure 16

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Burial 1, Copándaro, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia and García 1988:143,151

Macías Goytia and García (1988:143) identify this vessel form with variant D-i, Type D of Moedano's (1941:34) study of Tzintzuntzan ceramics. The vessel's three supports are hollow and have rattles (Macías Goytia and García 1988:143).

figure 17

vessel form: Spout and handle vessel
 surface finish: White on red
 munsell colors: Unknown
 provenience: Copándaro, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Macías Goytia and García 1988:144,152

figure 18

vessel form: Basket handle spout miniature vessel
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Zinapécuaro, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Moedano 1946:49

figure 19

vessel form: Convex wall miniature bowl (incurved rim?)
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Zinapécuaro, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Moedano 1946:49

figure 20

vessel form: convex wall bowl (miniature?)
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Zacapu, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Corona Nuñez 1946:35-36

figure 21

vessel form: Everted rim miniature bowl (tripod?)
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Zacapu, Michoacán
 collection: Casa de Cultura
 catalogue#: Unknown

figure 22

vessel form: Everted rim miniature bowl (tripod?)
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Zacapu, Michoacán
 collection: Casa de Cultura
 catalogue#: Unknown

figure 23

vessel form: Everted rim jar or "olla"

surface finish: Red on cream slip

munsell colors: Red paint: 10R 4/6 red; cream slip: 2.5YR
5/6 red and 6/6 light red

provenience: Burial 5, Urichu, Michoacán

collection: Museo Michoacano INAH Regional Center, Morelia,
Michoacán

catalogue#: 099

The field notes (Pollard) record the presence of wiping marks (these were not drawn). Also indicated are darkened, "cloudy" areas which the field notes suggest may result from firing or use. These darkened areas were not drawn but occur primarily on the lower portion of the vessel. These "cloudy" zones may have been deliberately made to signify clouds and rain associated with Cuerauáperi or the soot of smoke associated with Curicaueri as the fire god.

figure 24

vessel form: Basket handle spout vessel with spout

surface finish: Negative on red, white and white wash on
cream slip: negative on cream slip

munsell colors: Red paint: 10R 4/6 and 4/8 red; white paint:
10YR 8/2 white; white wash: 5YR 6/2 pinkish
grey; cream slip: 2.5YR 5/6 red and 2.5YR
5/4 reddish brown

provenience: Burial 5, Urichu, Michoacán

collection: Museo Michoacano INAH Regional Center, Morelia,
Michoacán

catalogue#: 098

figure 25

vessel form: Animal effigy patoja (called an "ave" by Macías
Goytia 1990:64)

surface finish: White on red

munsell colors: Red: 10R 4/6 red; white: unknown

provenience: Burial 7, Urichu, Michoacán

collection: Museo Michoacano INAH Regional Center, Morelia,
Michoacán

catalogue#: 0132

On one of the vessel's sides are blemishes of white which the field notes (Pollard) indicate are wiping marks (these were not drawn).

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figure 26

vessel form: Tripod convex wall miniature bowl
 surface finish: Negative on red on white on cream slip
 munsell colors: Red paint: 10R 4/8 red; white paint: 5YR 8/2
 pinkish white; cream slip: 2.5YR 5/6 red and
 6/8 light red
 provenience: Burial 7, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0134

The field notes (Pollard) indicate that the worn areas and indentations on the interior bottom suggest that the vessel may have been used as a spindle holder after the tripod legs were broken. The vessel's three tripod legs were broken off and were not recovered.

figure 27

vessel form: Miniature vase or "florero"
 surface finish: Red and white wash on cream slip; thin white
 on negative on white on cream slip
 munsell colors: Unknown
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0185

figure 28

vessel form: Miniature vase or "florero"
 surface finish: Negative on white on red slip
 munsell colors: White paint: 10YR 7/1 light grey; red slip:
 10R 4/8 red
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0173

The white line just below the rim is post-fired excised.

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figure 29

vessel form: Ripple wall vase
 surface finish: Red and white on cream slip
 munsell colors: Red paint: 10R 5/8 red; cream slip: 2.5YR
 4/6 red; white paint: unknown
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0177

figure 30

vessel form: Miniature patoja
 surface finish: Negative on white and red paint; red paint
 on white all over the body on red slip
 munsell colors: white paint: unknown; red paint: unknown; red
 slip: 10R 4/6 red
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0176

figure 31

vessel form: Miniature bowl (composite silhouette bowl?)
 surface finish: Negative on white on red slip; red paint on
 red slip
 munsell colors: Unknown
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0175

figure 32

artifact: carved deer bone (batten? - often believed to be a
 spatula)
 provenience: Burial 8, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0178

Pollard (personal communication, 1993) suggests that this may be a batten rather than a spatula because of its size and the fact that it was found in a female burial associated with spindle whorls. The two most important jobs for Tarascan women were cooking and weaving.

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figure 33

vessel form: Basket handle spout vessel with spout
 surface finish: Negative on red and white on cream slip
 munsell colors: Red paint: 10R 4/8 red; cream slip: 2.5YR
 6/6 light red; white paint: Unknown
 provenience: Burial 9, Urichu, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: 0191

figure 34

vessel form: Tripod everted rim miniature bowl
 surface finish: Red on white on cream slip
 munsell colors: Red paint: 2.5 YR 4/6 red; white paint: 10YR
 7/3 very pale brown; cream slip: 5YR 3/4 red
 brown
 provenience: Lake Pátzcuaro, near Tzintzuntzan
 collection: Chicago Field Museum, Chicago, Illinois
 (collected by Fred Starr)
 catalogue#: 95622

Based on the other miniature bowls (see Moedano 1941:31,33) the supports are probably hollow.

figure 35

vessel form: Tripod convex wall miniature bowl
 surface finish: Red and white on cream slip
 munsell colors: Red paint: 2.5 YR 4/6 red; white paint: 10YR
 5/2 grey brown; cream slip: 2.5YR 2.5/2 very
 dusky red
 provenience: Tzintzuntzan, Michoacán
 collection: Chicago Field Museum, Chicago, Illinois
 (acquired from Museo Nacional de Antropología,
 Mexico City)
 catalogue#: 241335

Based on the other miniature bowls (see Moedano 1941:33) these supports are probably not hollow.

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figure 36

vessel form: Tripod everted rim miniature bowl

surface finish: Red on white on cream slip; red on cream slip

munsell colors: Red paint: 2.5 YR 4/6 red; white paint: 10YR 7/4 very pale brown; cream slip: 7.5YR 5/4 brown

provenience: Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología, Mexico City)

catalogue#: 241339

These supports are probably not hollow based on other similar miniature bowls (see Moedano 1941:31).

figure 37

vessel form: Tripod everted rim miniature bowl

surface finish: White on red on cream slip; white on cream slip

munsell colors: Red paint: 2.5 YR 4/6 red; white paint: 10YR 7/4 very pale brown; cream slip: 7.5 YR 5/4 brown

provenience: Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología, Mexico City)

catalogue#: 241338

Based on other miniature bowls, these supports are probably hollow (see Moedano 1941:31,33).

figure 38

vessel form: Basket handle everted rim jar or "olla"

surface finish: White on red on cream slip; white on cream slip

munsell colors: Red paint: 5YR 4/6 yellowish red; white paint: 10YR 6/3 pale brown; cream slip: 7.5YR 5/4 brown

provenience: Ofrenda I, yácata 5, Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología, Mexico City)

catalogue#: 241329

published reference: Rubin de la Borbolla 1941:9-10

figure 39

vessel form: Handled teapot

surface finish: Negative on red, white and cream slip; red
on white on cream slip

munsell colors: Red paint: 10YR 4/4 dark reddish brown and
5YR 4/6 yellowish red; white paint: 7.5YR
6/4 light brown; cream slip: 7.5YR 5/4 brown

provenience: Ofrenda I, yácata 5, Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología,
Mexico City)

catalogue#: 241330

published reference: Rubin de la Borbolla 1941:8-9

figure 40

vessel form: Basket handle spout miniature vessel with spout

surface finish: Negative on red on cream slip

munsell colors: Red paint: 2.5YR 4/6 red; cream slip: 10YR
4/4 dark yellow brown

provenience: Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología,
Mexico City)

catalogue#: 241344

figure 41

vessel form: Miniature patoja

surface finish: Red and white on cream slip

munsell colors: Red paint: 2.5YR 4/6 red; white paint: 10YR
7/4 very pale brown; cream slip: 2.5YR 3/4
dark reddish brown

provenience: Tzintzuntzan, Michoacán

collection: Chicago Field Museum, Chicago, Illinois
(collected by Fred Starr)

catalogue#: 96271

figure 42

44-10-1
vessel form: Convex wall bowl
surface finish: Negative on white on red slip; negative
on red slip
munsell colors: white paint: 10YR 6/3 pale brown; red slip:
10YR 4/4 reddish brown
provenience: Tzintzuntzan, Michoacán
collection: Chicago Field Museum, Chicago, Illinois
(acquired from Museo Nacional de Antropología,
Mexico City)
catalogue#: 241328

The interior bottom consists of several punctate depressions.

figure 43

vessel form: Tripod miniature bowl
surface finish: Red and white
munsell colors: Unknown
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Corona Nuñez 1957:32,33

It is uncertain whether or not the vessel's supports are hollow.

figure 44

vessel form: Convex wall miniature bowl (tripod?)
surface finish: Red on white
munsell colors: Unknown
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Corona Nuñez 1957:46-48

figure 45

vessel form: Stirrup spout vessel with spout
surface finish: White on red
munsell colors: Unknown
provenience: Tzintzuntzan, Michoacán
Collection: Museo Nacional de Antropología, Mexico City
Catalogue#: Unknown

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figure 46

vessel form: Stirrup spout vessel with spout
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Nacional de Antropología, Mexico City
 catalogue#: Unknown
 published reference: Dockstader 1964

figure 47

vessel form: Basket handle everted rim miniature bowl
 surface finish: Red and white on cream slip
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Bodega, Mexico City
 catalogue#: Unknown

figure 48

vessel form: Ripple wall vase
 surface finish: Red and white on cream slip
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Bodega, Mexico City
 catalogue#: Unknown

figure 49

vessel form: Ripple wall everted rim jar or "olla"
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Bodega, Mexico City
 catalogue#: Unknown

figure 50

vessel form: Basket handle everted rim miniature jar or
 "olla"
 surface finish: Red on white
 munsell colors: red: 2.5YR 4/6 red; white: 10YR 8 8/2 white
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Bodega, Mexico City
 catalogue#: Unknown
 published reference: Castro-Leal 1986:107-109,128

figure 51

vessel form: Everted rim miniature jar or "olla"
surface finish: Red and white
munsell colors: red: 2.5YR 4/6 red; white: 10YR 8/1
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:111,128

figure 52

vessel form: Convex wall miniature bowl
surface finish: Red on cream slip
munsell colors: red paint: 2.5YR 4/6 red; cream (orange)
slip: 2.5YR 5/6 red
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:90,128

figure 53

vessel form: Convex wall miniature bowl
surface finish: White on red on cream slip
munsell colors: red paint: 2.5YR 4 4/6 red; white paint:
10YR I 8/2 white; cream slip: 5YR 5 5/4
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:110,128

figure 54

vessel form: Miniature patoja
surface finish: Negative on red and white
munsell colors: Red: 2.5YR 4/6 red; white: 10YR 8/1
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:111,128

figure 55

vessel form: Convex wall miniature bowl
 surface finish: White on red
 munsell colors: Red: 2.5YR 4/6 red; white: 10YR 8/2
 provenience: Tzintzuntzan, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Castro-Leal 1986:107,128

figure 56

vessel form: Stirrup spout vessel with spout
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo del Estado, Morelia, Michoacán
 catalogue#: Unknown
 published reference: Pollard 1991:175

figure 57

vessel form: Stirrup spout vessel with spout
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo del Estado, Morelia, Michoacán
 catalogue#: Unknown
 published reference: Castro-Leal 1989:cover

figure 58

vessel form: Tripod convex wall bowl
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown
 published reference: Castro-Leal, Marcia, Diaz, Clara L.,
 Garcia, M. Teresa 1989:245; Pollard
 1993:165

figure 59

vessel form: Handle support tripod convex wall miniature
 bowl
 surface finish: Negative on red and white on red slip
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 60

vessel form: Vase
 surface finish: Red on white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 61

vessel form: Everted rim jar or "olla"
 surface finish: Red and white on cream slip; negative on
 cream slip
 munsell colors: Red paint: 2.5YR 4/6 red; white paint: 10YR
 8/1; cream slip 7.5YR 3/2
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown
 published reference: Castro-Leal 1986:111,115

figure 62

vessel form: Everted rim jar or "olla"
 surface finish: Red on white on cream slip
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

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figure 63

vessel form: Basket handle everted rim jar or "olla"
 surface finish: Negative on red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 64

vessel form: Basket handle spout miniature vessel with spout
 surface finish: White on red
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 65

vessel form: Basket handle spout miniature vessel with spout
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 66

vessel form: Ripple wall handled teapot
 surface finish: Red and white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown

figure 67

vessel form: Stirrup spout double-bodied vessel with spout
 surface finish: Red on white
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Museo Michoacano INAH Regional Center, Morelia,
 Michoacán
 catalogue#: Unknown
 published reference: Castro-Leal, Marcia, Diaz, Clara L.,
 Garcia, M. Teresa 1989:245

figure 68

vessel form: Tripod convex wall miniature bowl
 surface finish: Red on white (probably)
 munsell colors: Unknown
 provenience: Tzintzuntzan, Michoacán
 collection: Unknown
 catalogue#: Unknown
 published reference: Moedano 1941:31,34-35

The vessel's three supports are solid.

figure 69

vessel form: Tripod miniature bowl
 surface finish: Red on white (probably)
 munsell colors: Unknown
 provenience: Unknown
 collection: Unknown
 catalogue#: Unknown
 published reference: Seler 1908:98

It is uncertain whether or not vessel supports are hollow.

figure 70

vessel form: Tripod miniature bowl
 surface finish: Red on white (probably)
 munsell colors: Unknown
 provenience: Unknown
 collection: Unknown
 catalogue#: Unknown
 published reference: Seler 1908:98

It is uncertain whether or not vessel supports are hollow.

figure 71

vessel form: Tripod miniature bowl
 surface finish: Red on white (probably)
 munsell colors: Unknown
 provenience: Unknown
 collection: Unknown
 catalogue#: Unknown
 published reference: Seler 1908:98

It is uncertain whether or not the vessel supports are hollow.

figure 72

vessel form: Ripple convex wall bowl
surface finish: Negative on red and white (probably)
munsell colors: Red paint: 2.5YR 4/6 red; white paint: 10YR
8/1; cream slip: 7.5YR 3/2
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:111,117

figure 73

artifact: copper artifact (rattle?)
provenience: Michoacán (site unknown)
collection: Museo Nacional de Antropología, Mexico City
catalogue#: Unknown
published reference: Seler 1908:100; Lumholtz 1904:403

figure 74

vessel form: Patoja
surface finish: white and red on cream slip (probably)
munsell colors: Red paint: 2.5YR 4/6 red; white paint: 10YR
8/2; cream slip: 5YR 5 5/4
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:110,122

figure 75

vessel form: Convex wall bowl
surface finish: White and red on cream slip (probably)
munsell colors: Red paint: 2.5YR 4 4/6 red; white paint:
10YR I 8/2 white; cream slip: 5YR 5 5/4
provenience: Tzintzuntzan, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Castro-Leal 1986:104,110

figure 76

vessel form: Convex wall bowl
surface finish: Negative on red and white
munsell colors: Unknown
provenience: Zacapu, Michoacán
collection: Unknown
catalogue#: Unknown
published reference: Corona Nuñez 1946:36-37; Lumholtz
1904:420

figure 77

artifact: Petroglyph
 provenience: Cerro Chivo, Acámbaro, Guanajuato
 collection: on site?
 catalogue#: Unknown
 measurement: 100 cm-wide outcrop
 published reference: Pollard 1991:173, 1993:162; Gorenstein
 1985:81

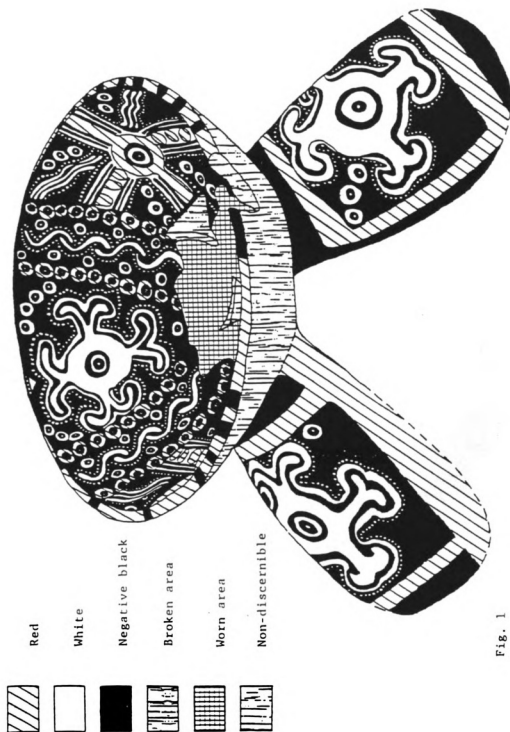
figure 78

artifact: Petroglyph engraved in polished face stones of
 Yácata 5
 provenience: Tzintzuntzan
 collection: on site?
 catalogue: Unknown
 published reference: Acosta 1939:88

figure 79

artifact: Petroglyph
 provenience: Tzintzuntzan
 collection: on site?
 catalogue: Unknown
 measurement: 78 cm by 55 cm
 published reference: Gali 1946:57

For additional illustrations of complete Postclassic
 Tarascan ceramic vessels see: Castro-Leal 1986:92-127;
 Castro-Leal 1989:245; Macías Goytia and Serret 1989:59;
 Moedano 1941:31; Seler 1908:95,96,98; and Noguera 1931:99.



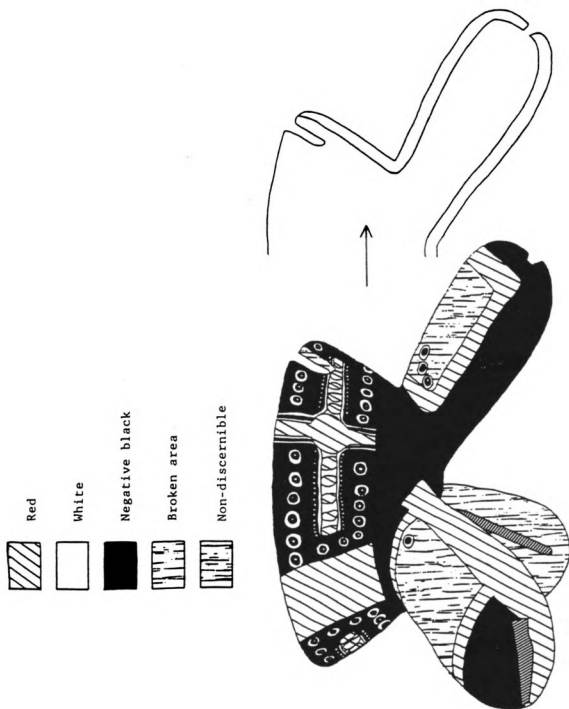


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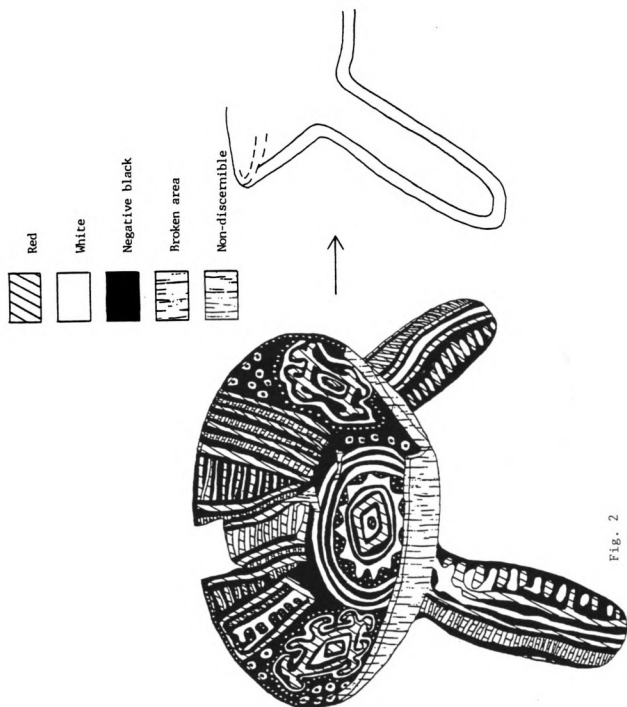
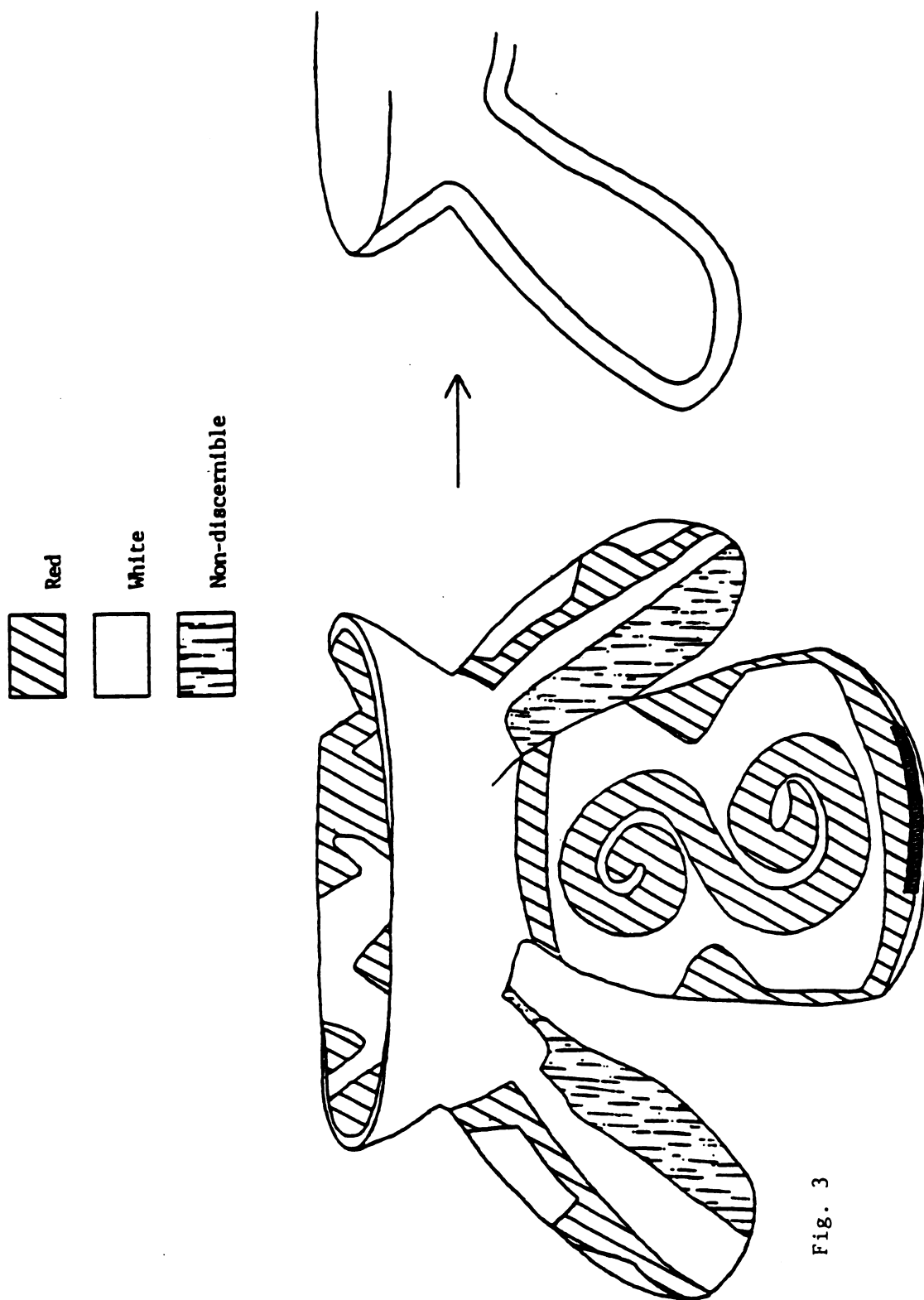


FIG. 2



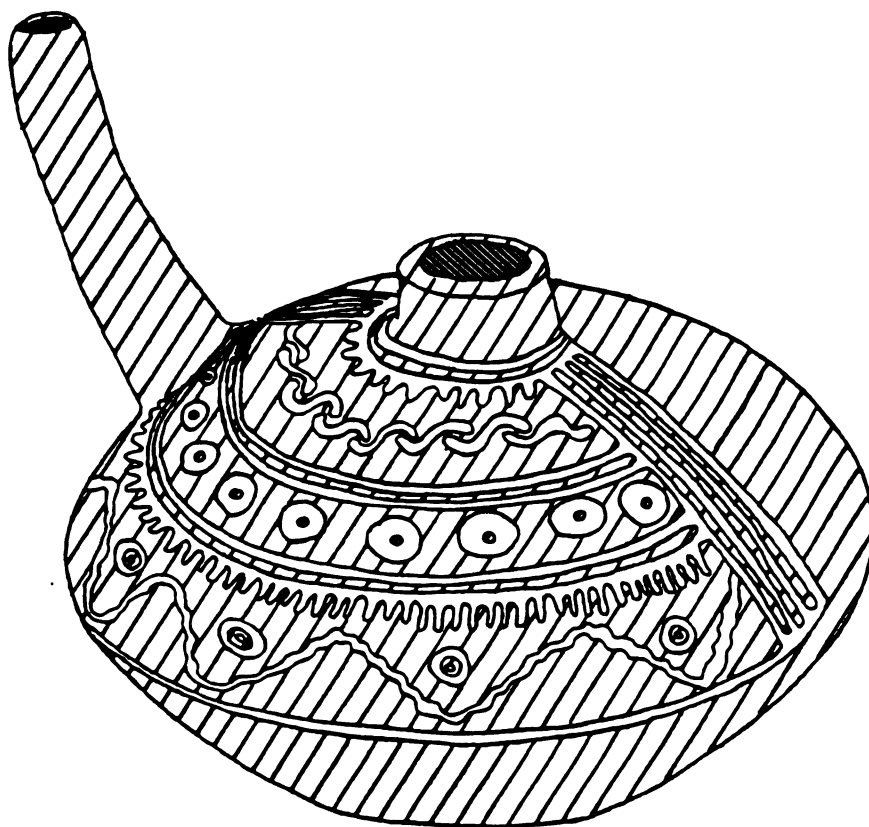
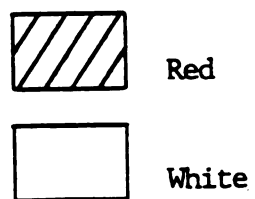


Fig. 4

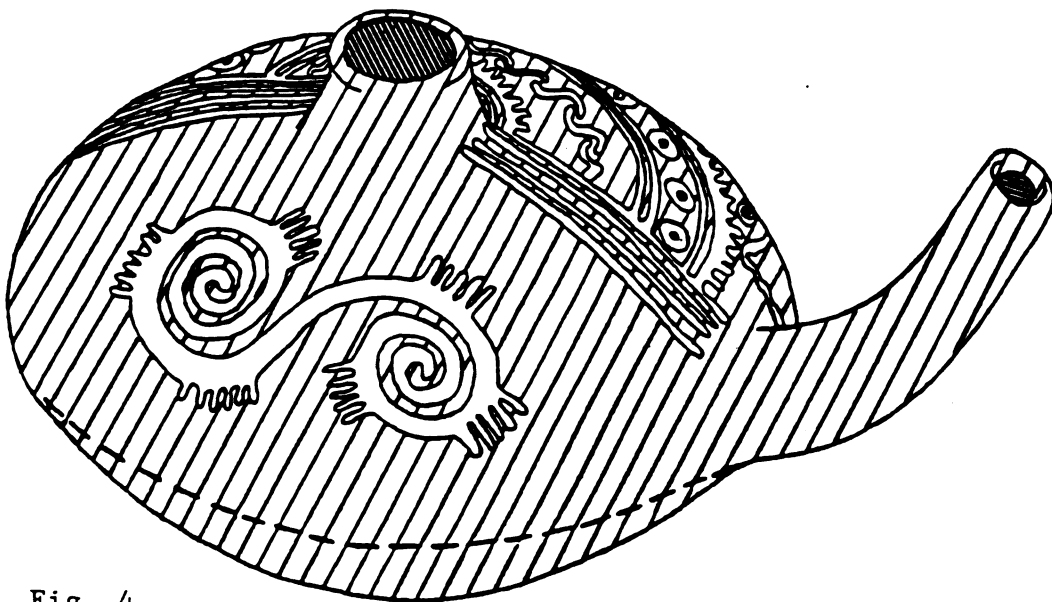
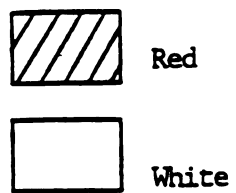


Fig. 4

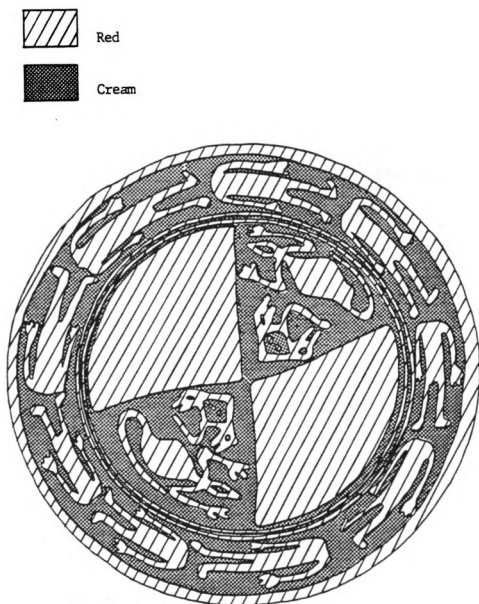
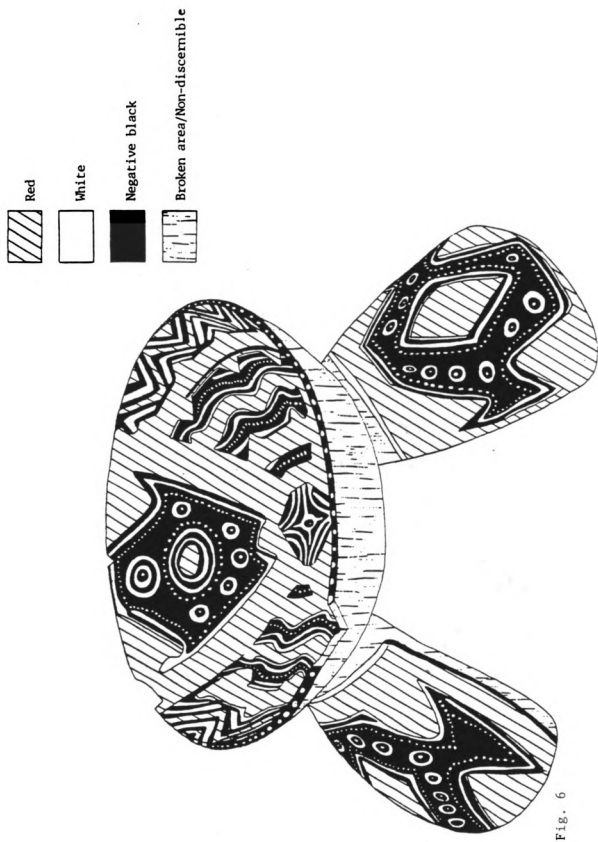


Fig. 5



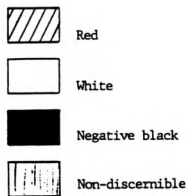
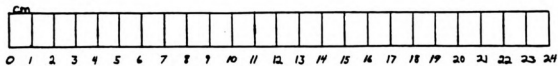


Fig. 7



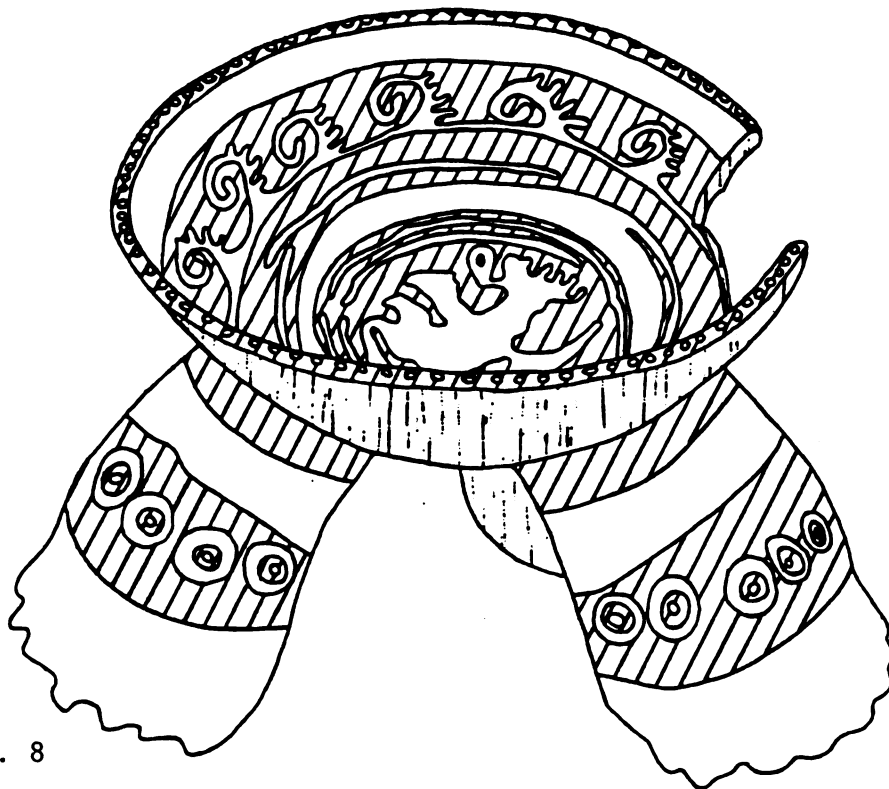
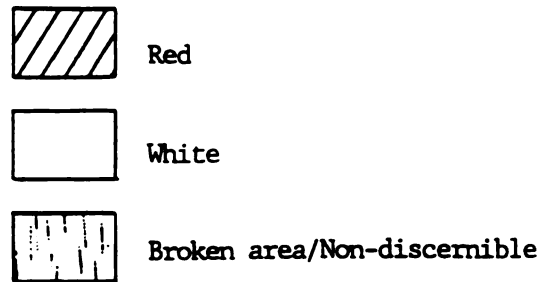
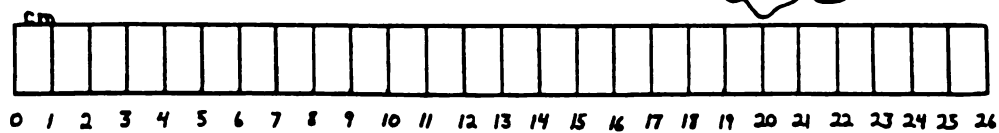


Fig. 8



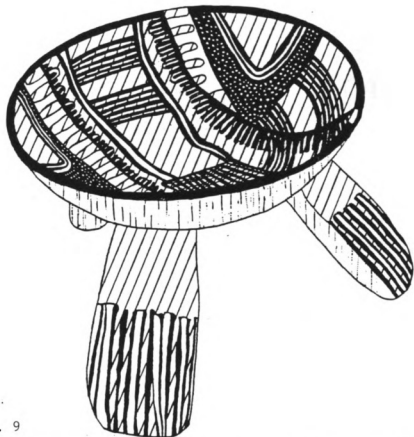
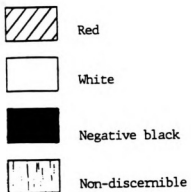
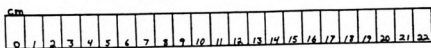
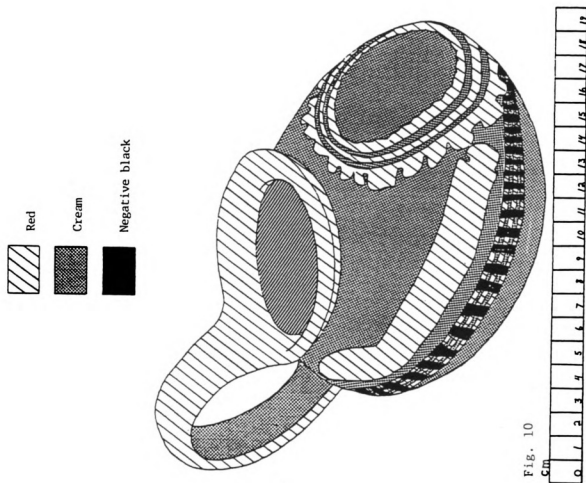


Fig. 9





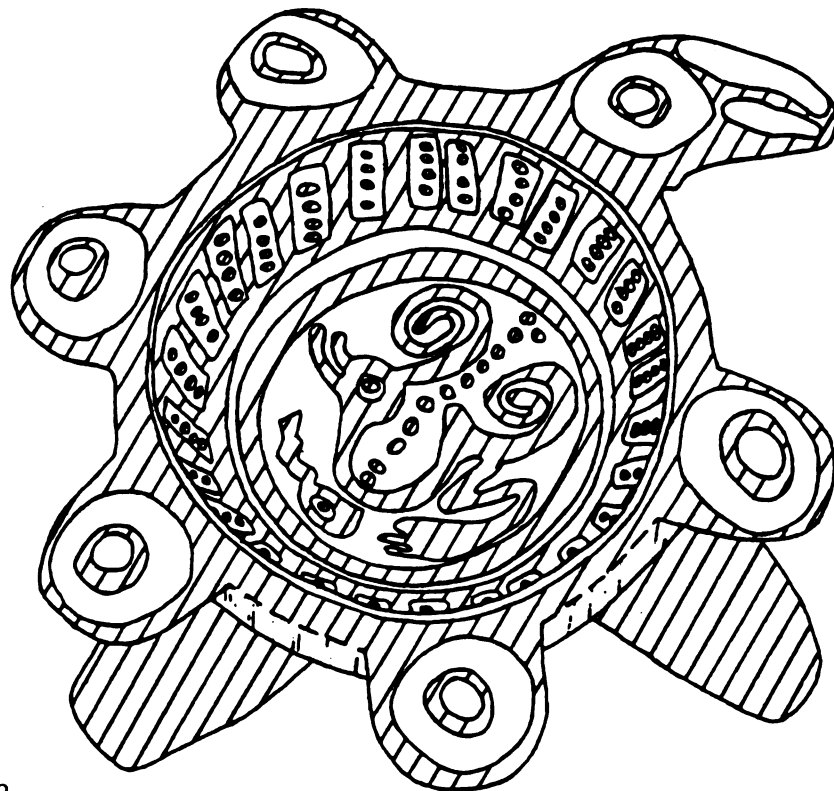
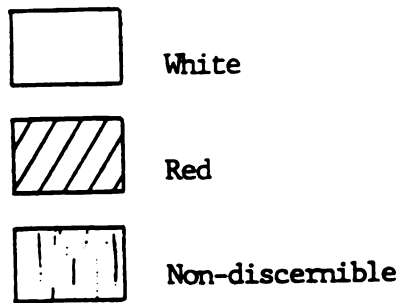
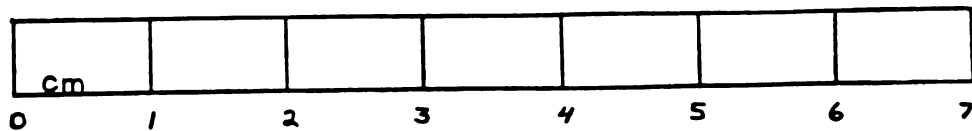


Fig. 12



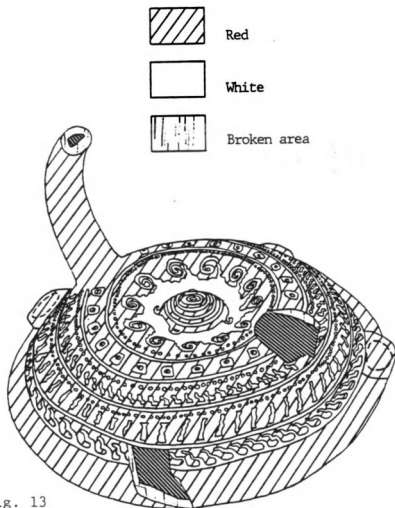
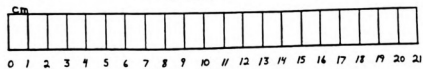


Fig. 13



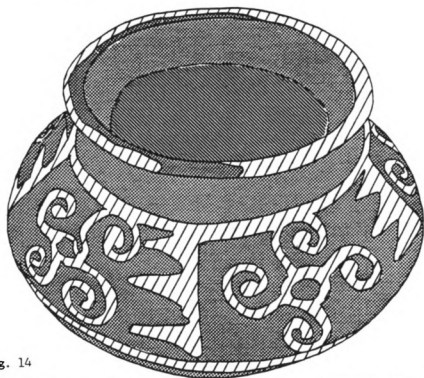
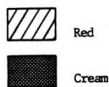
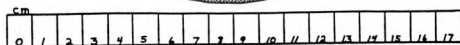


Fig. 14



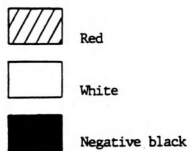
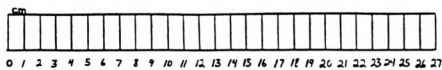


Fig. 15



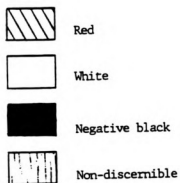
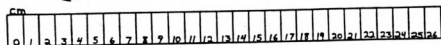


Fig. 16



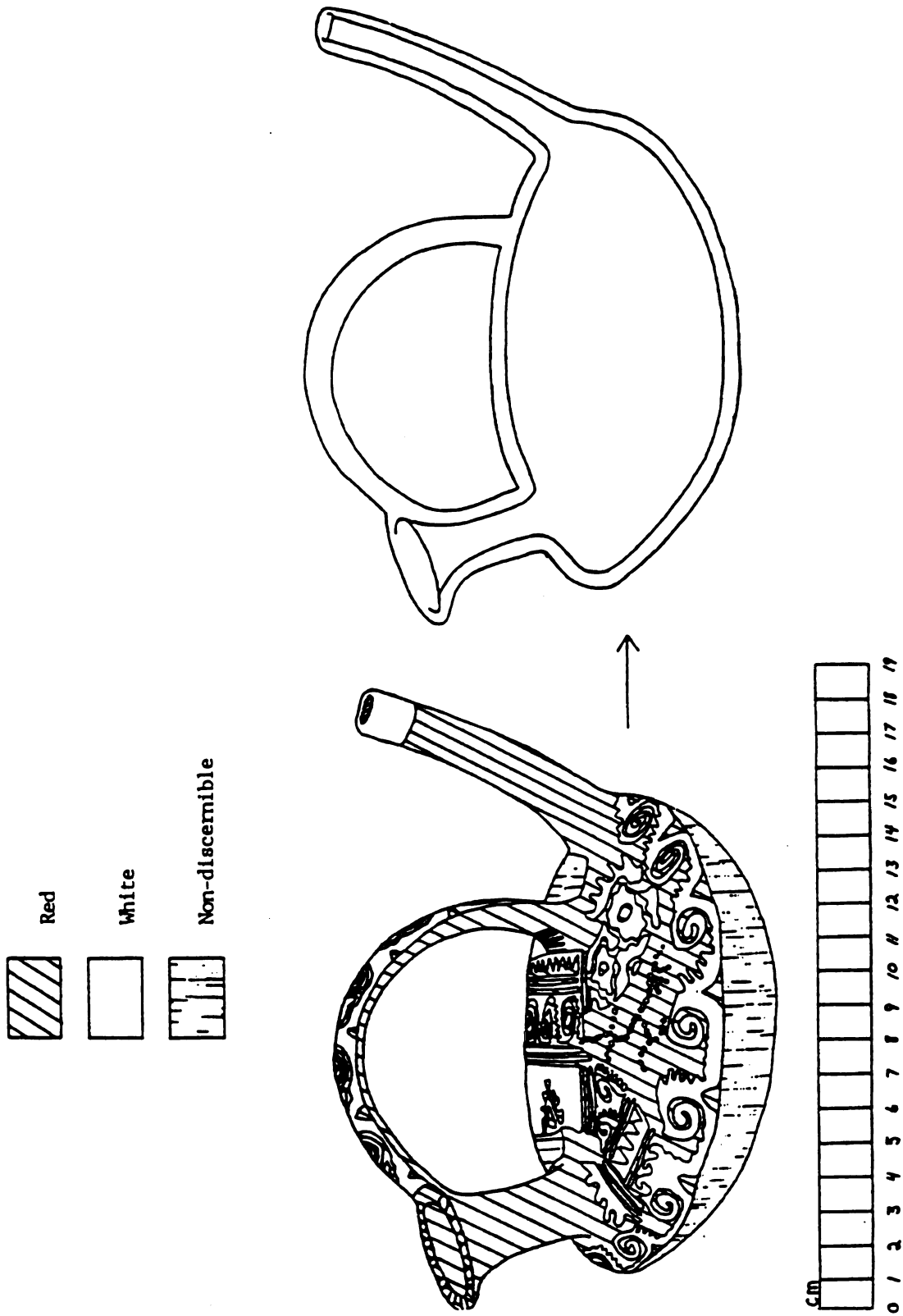


Fig. 17

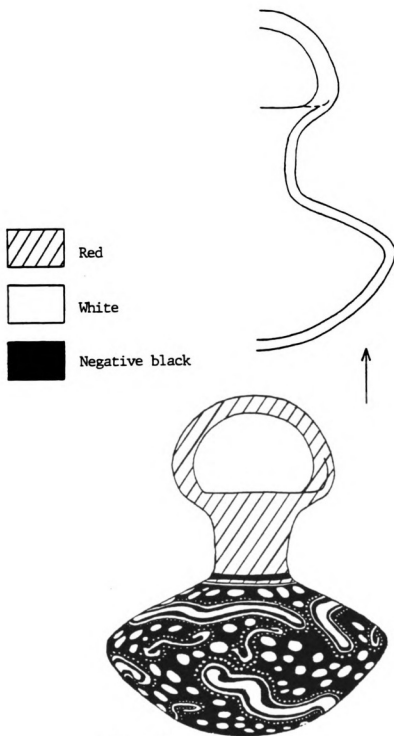


Fig. 18

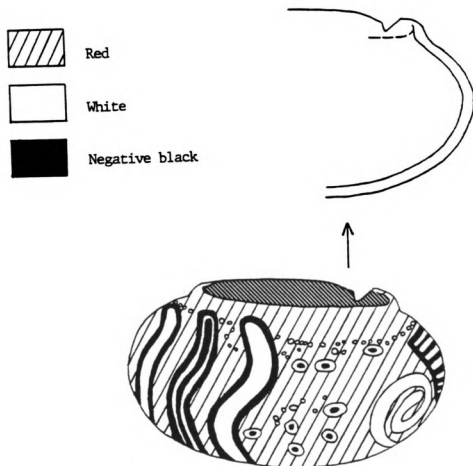


Fig. 19

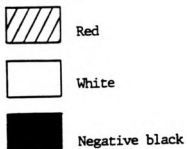


Fig. 20

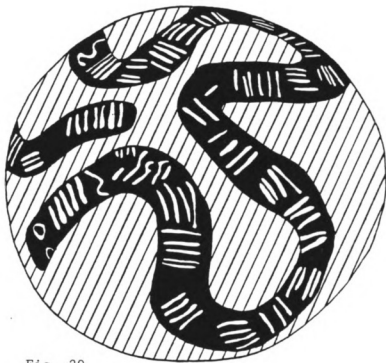
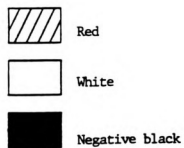


Fig. 20

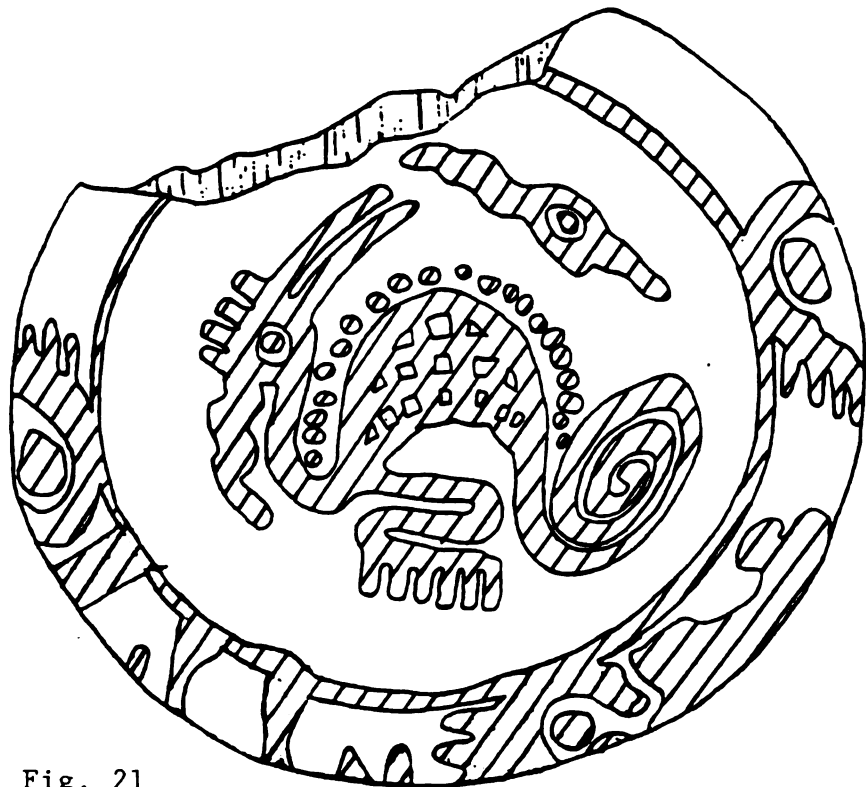
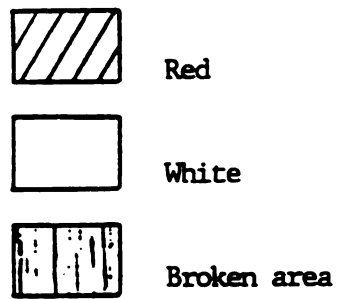
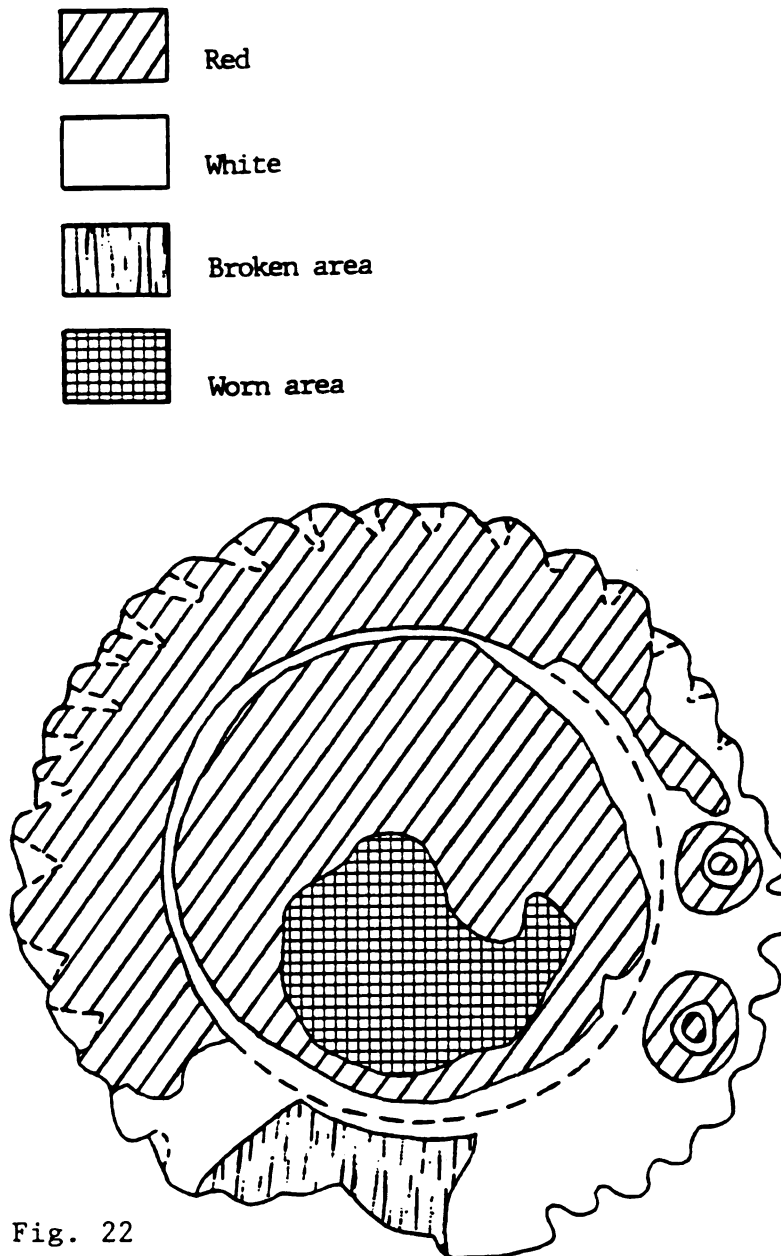


Fig. 21



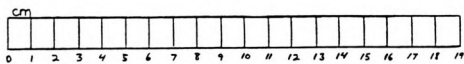
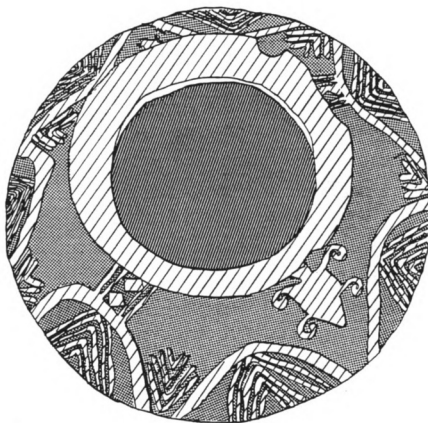
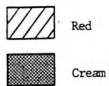


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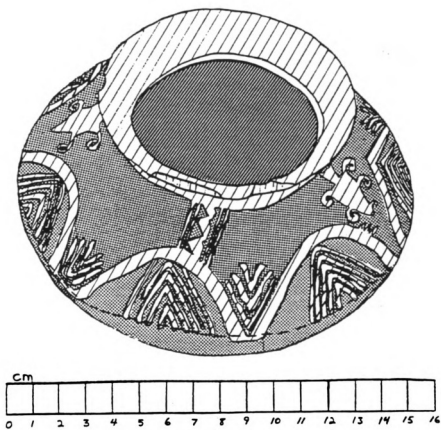
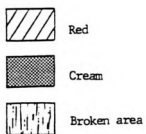


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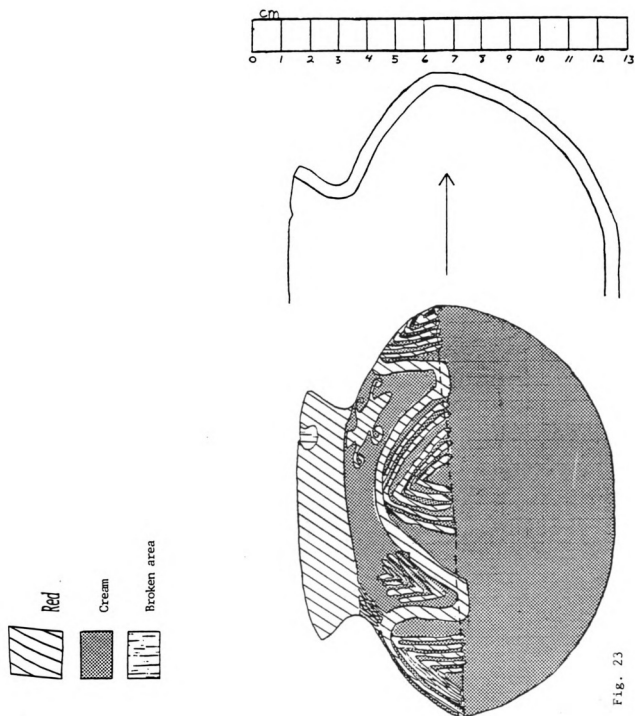
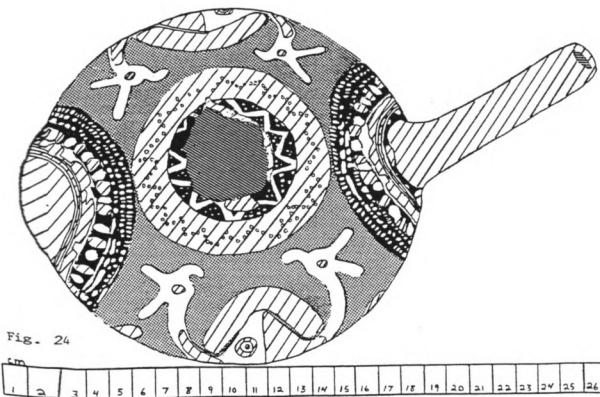
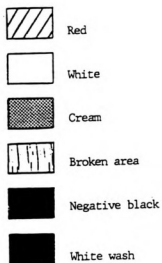


Fig. 23



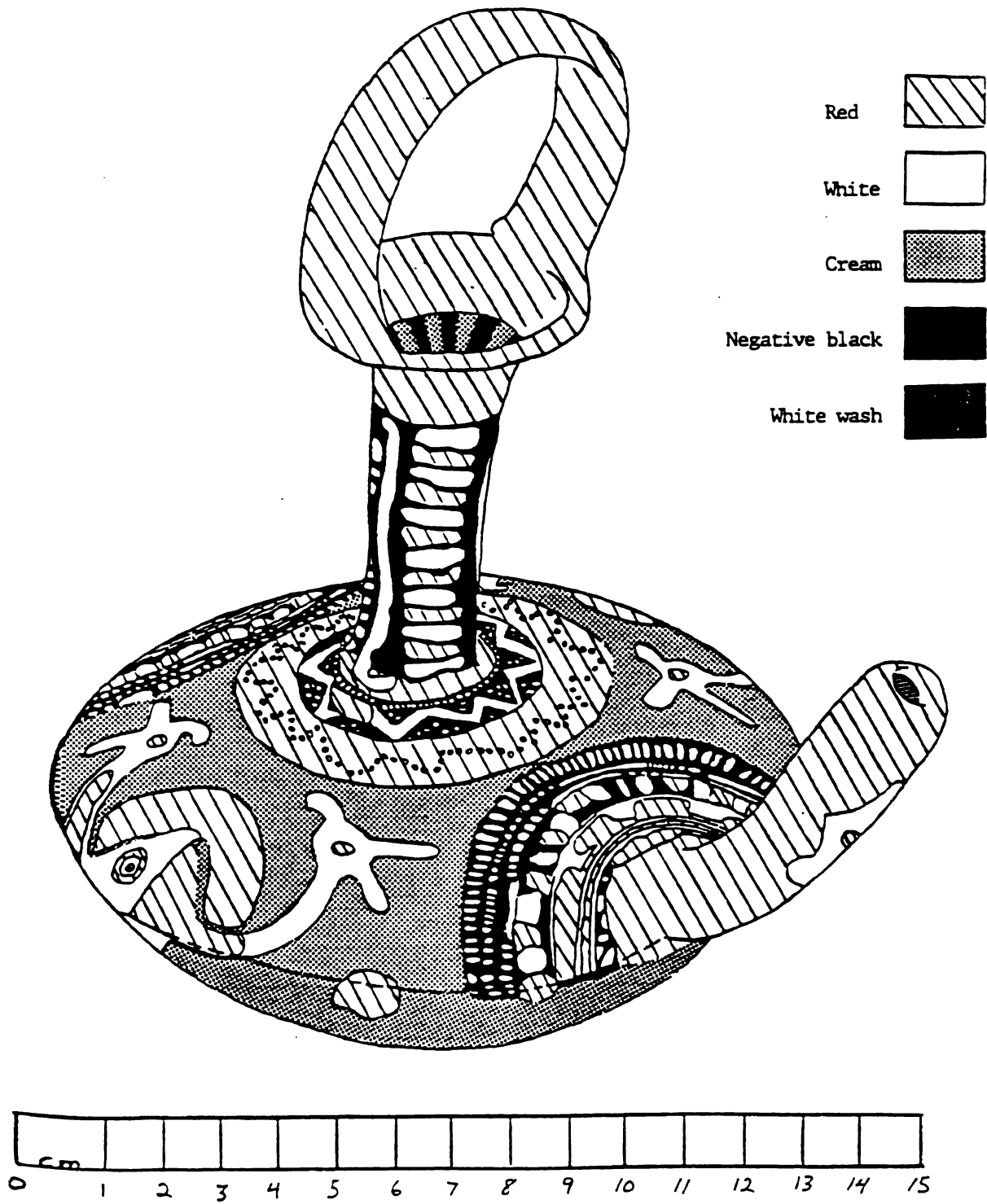


Fig. 24

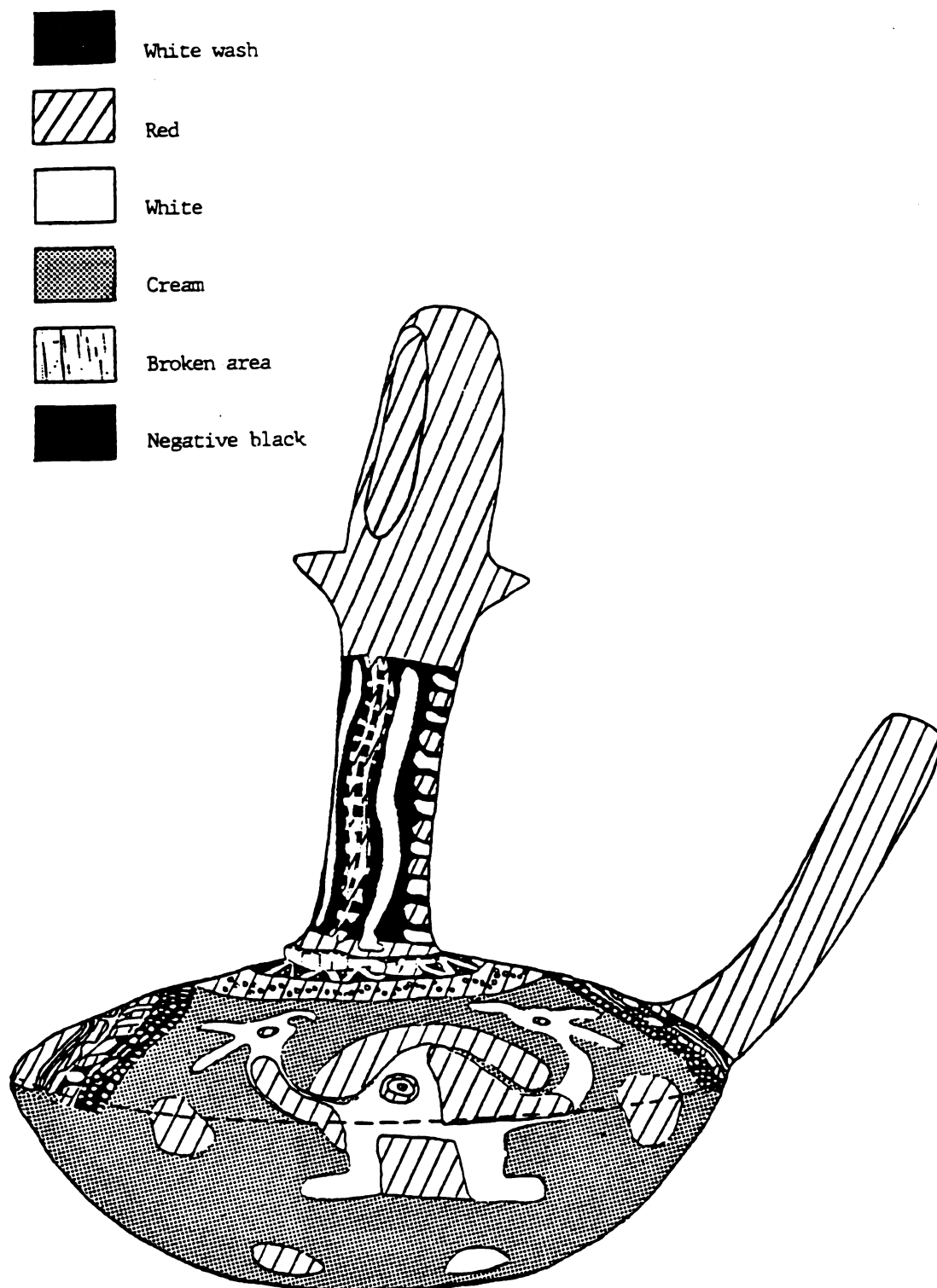


Fig. 24

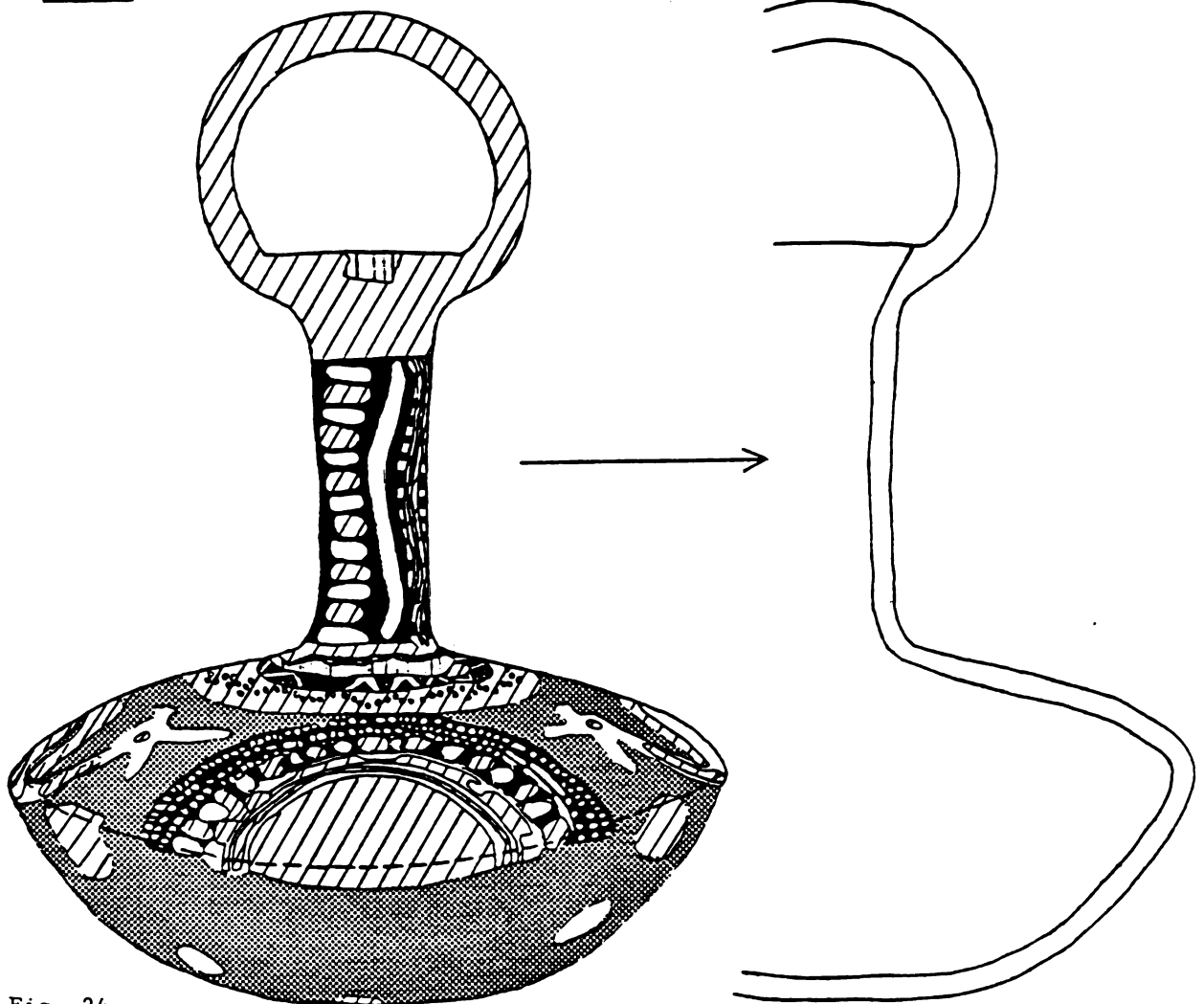
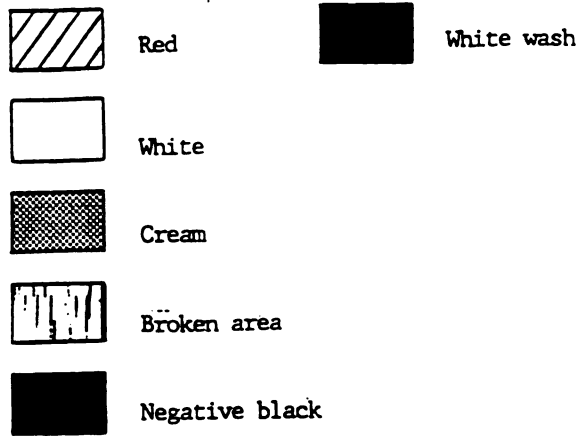
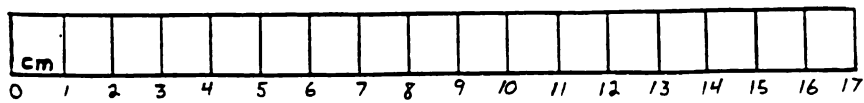
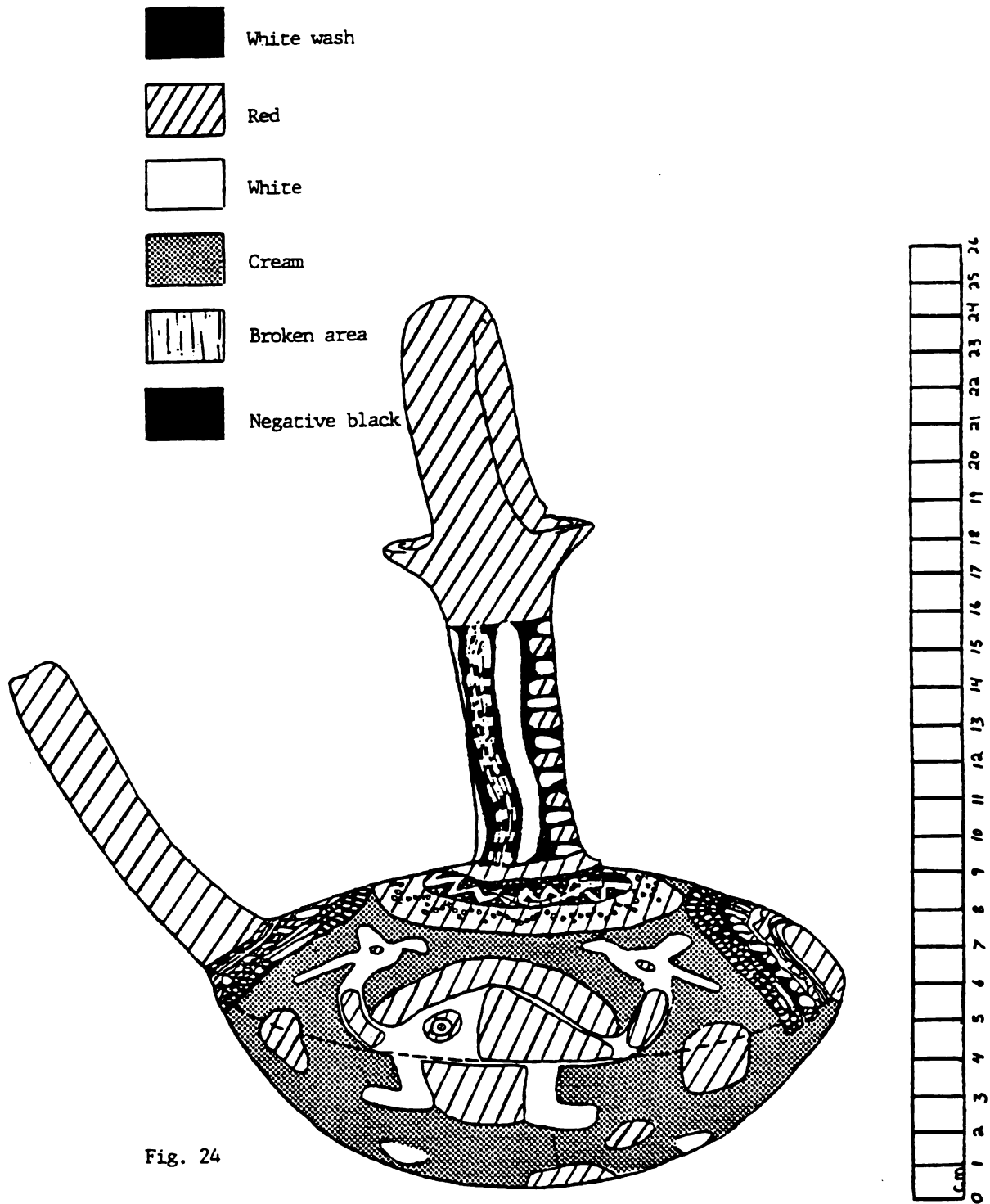


Fig. 24





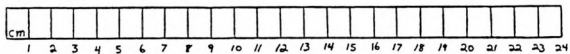
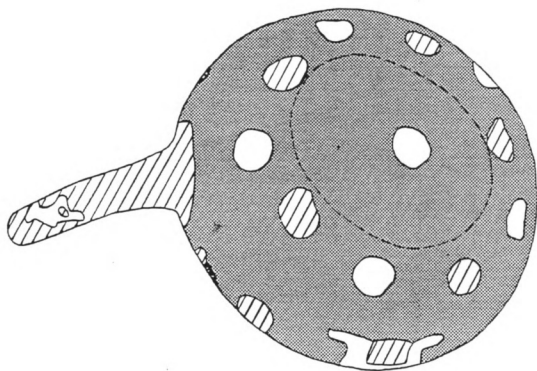
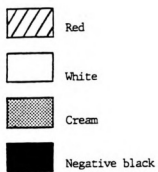


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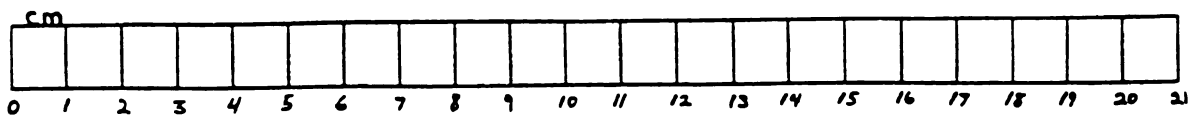
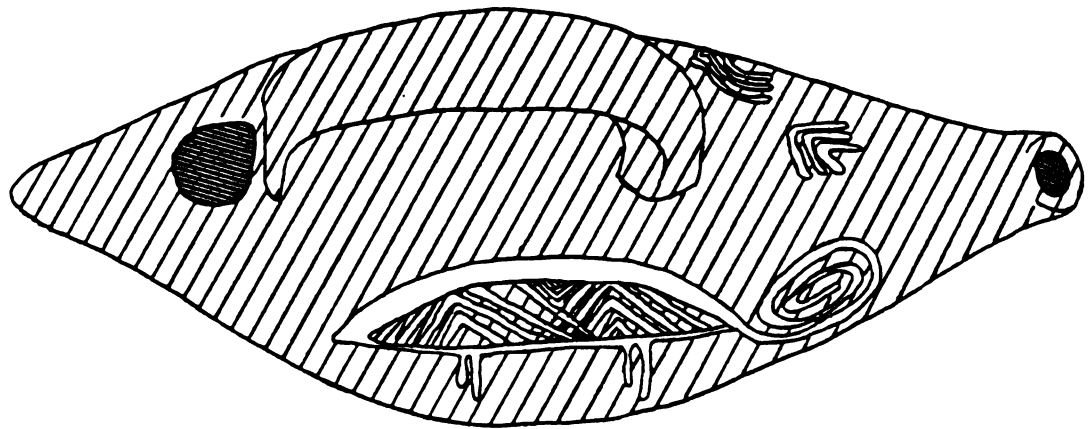
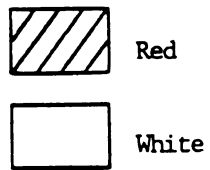


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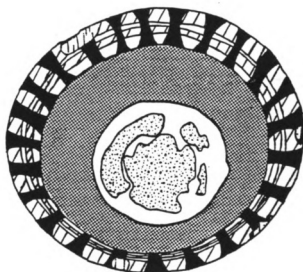
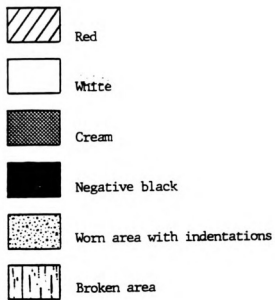
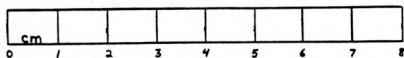


Fig. 26



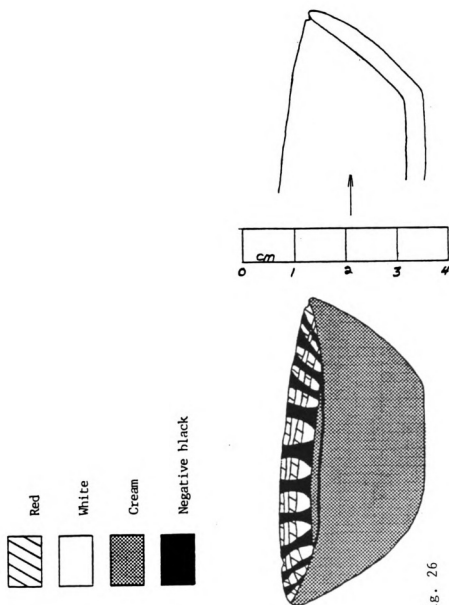


Fig. 26

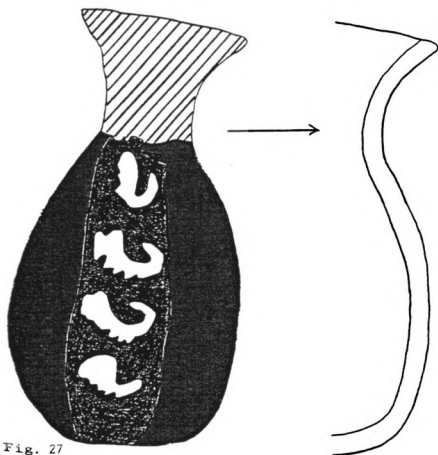
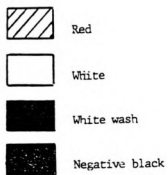
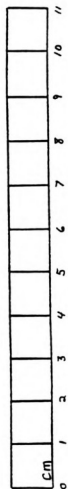


Fig. 27



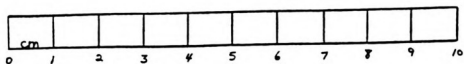
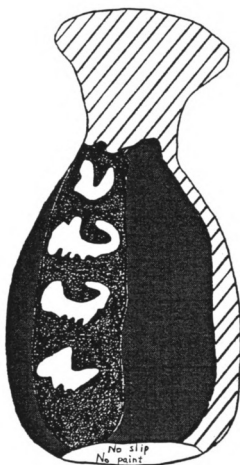
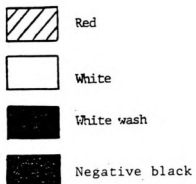


Fig. 27

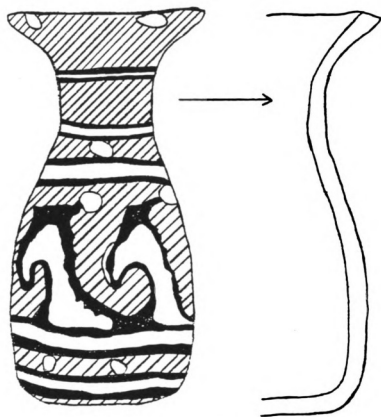
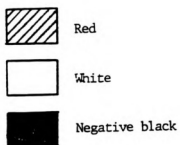
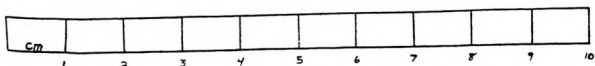


Fig. 28



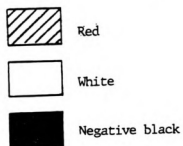
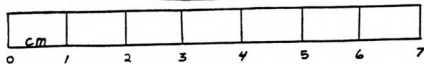


Fig. 28



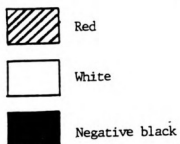
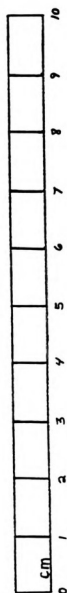


Fig. 28



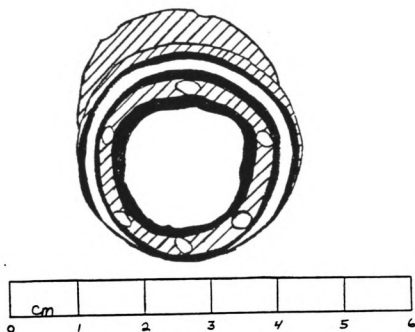
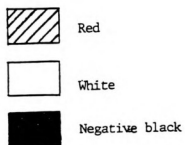


Fig. 28

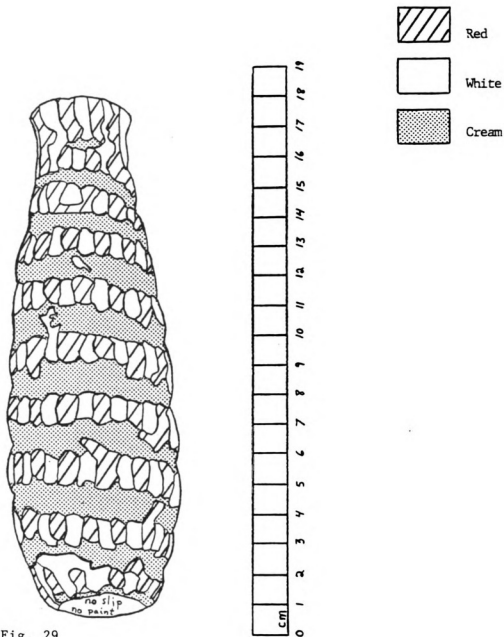


Fig. 29

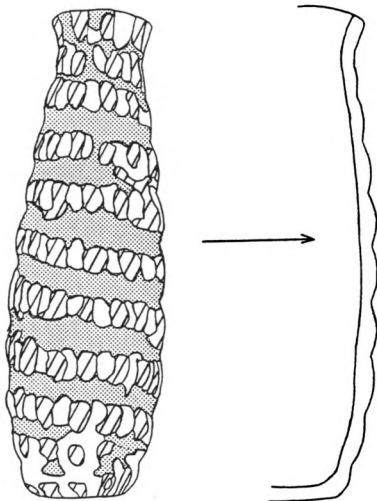
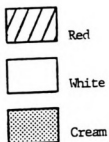
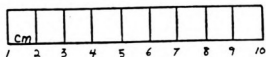


Fig. 29



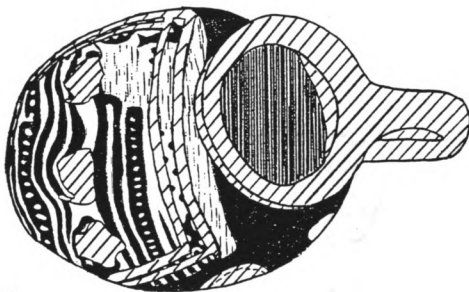
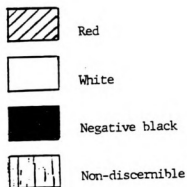
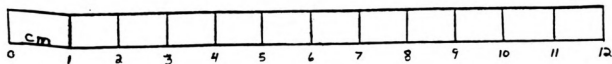


Fig. 30



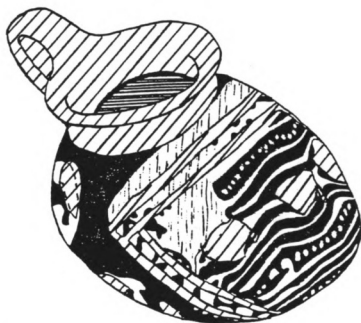
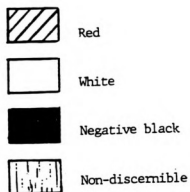


Fig. 30



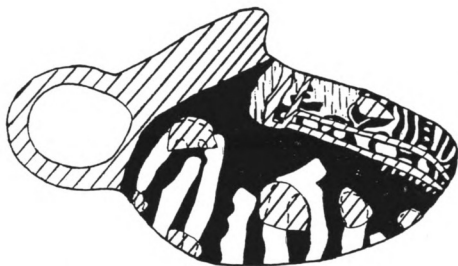
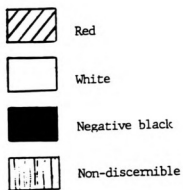
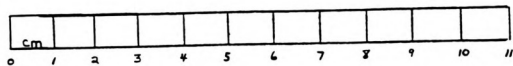
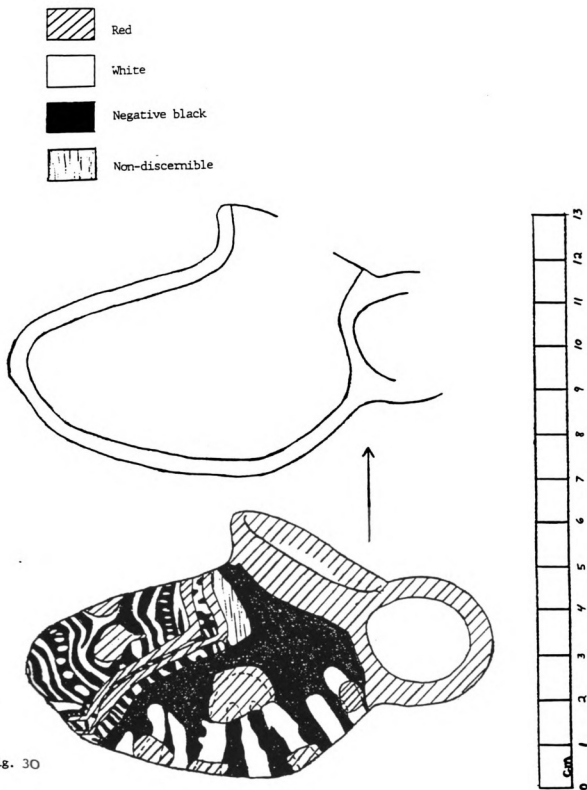


Fig. 30





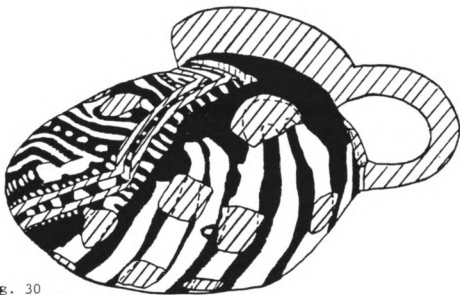
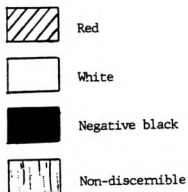
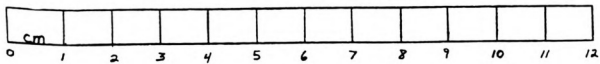


Fig. 30



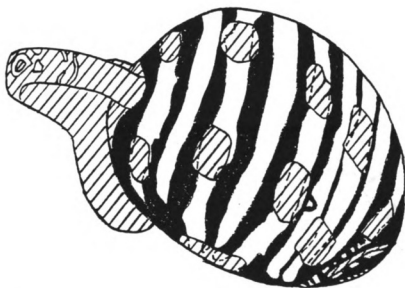
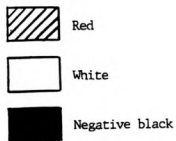
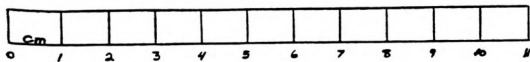


Fig. 30



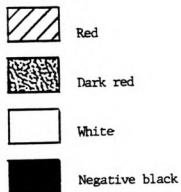
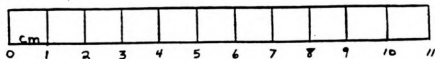


Fig. 31



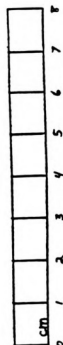
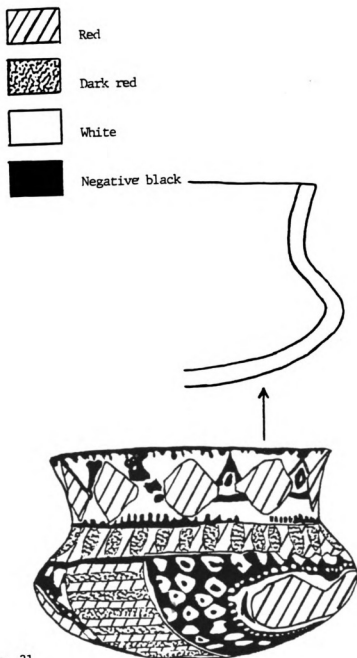


Fig. 31

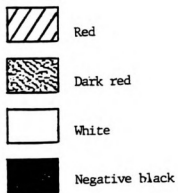
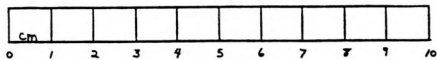


Fig. 31



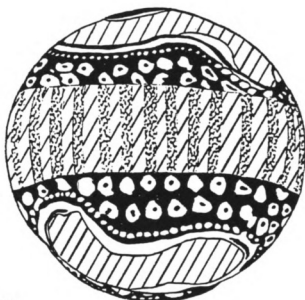
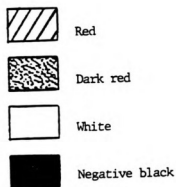
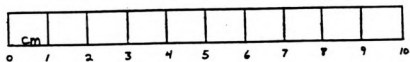


Fig. 31



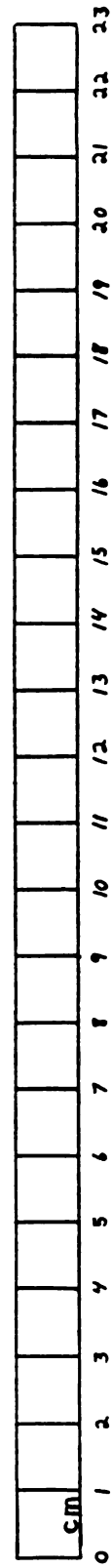
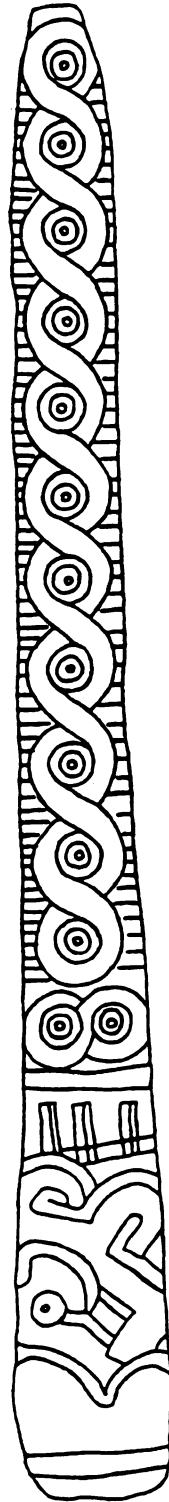


Fig. 32

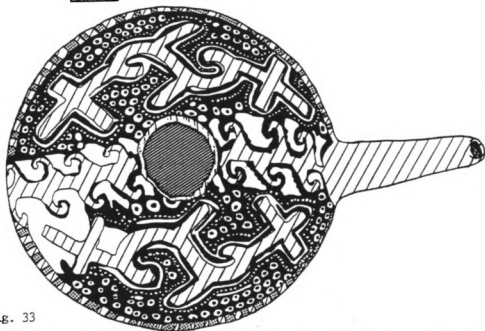
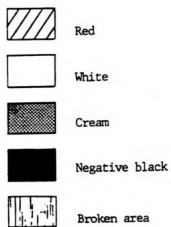
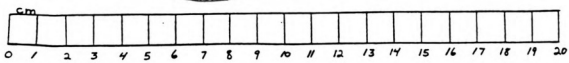


Fig. 33



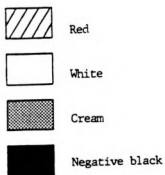
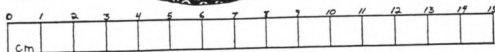
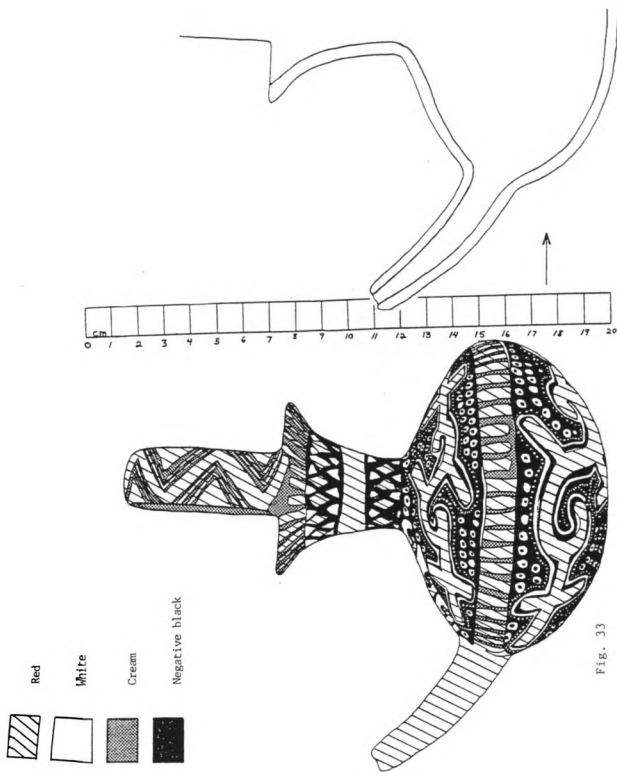


Fig. 33





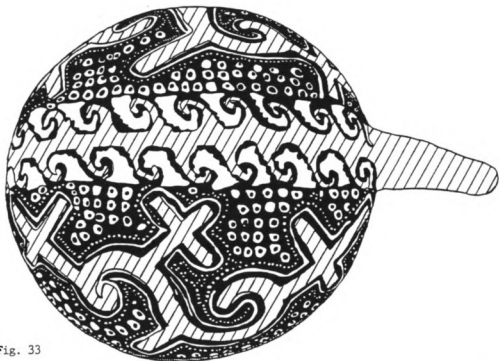
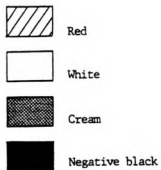
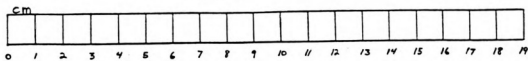


Fig. 33



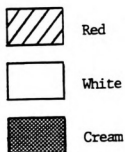
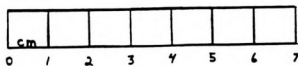
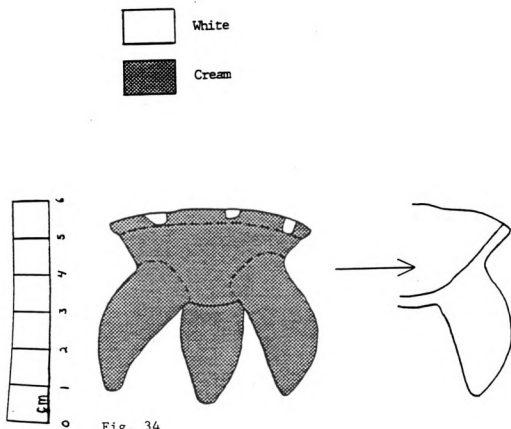


Fig. 34





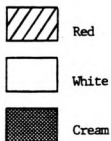
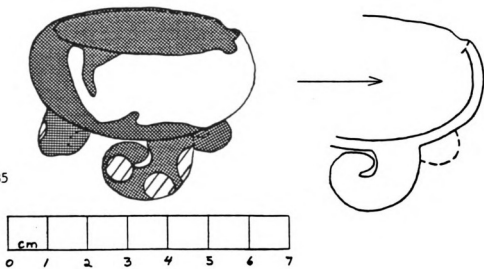


Fig. 35



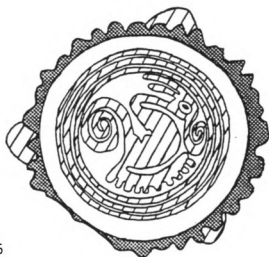
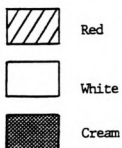
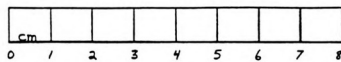


Fig. 36



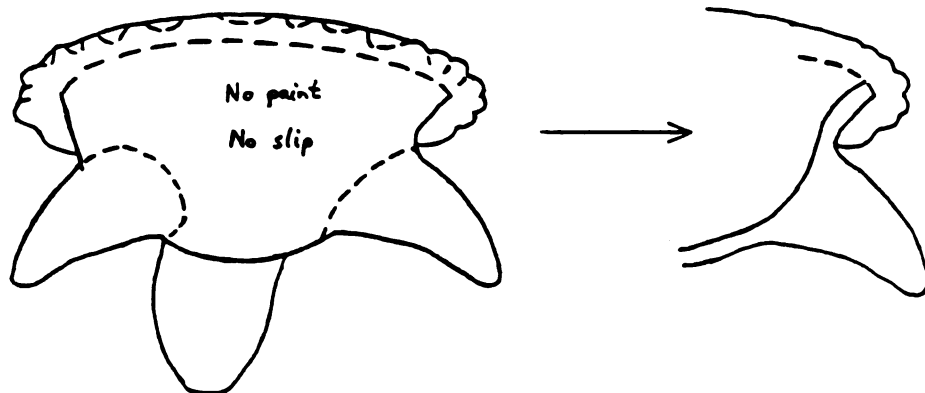
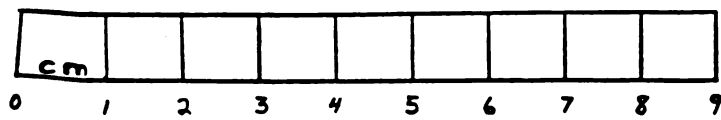


Fig. 36



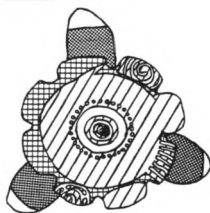
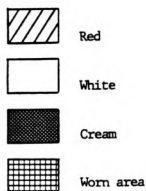
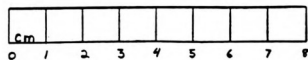


Fig. 37



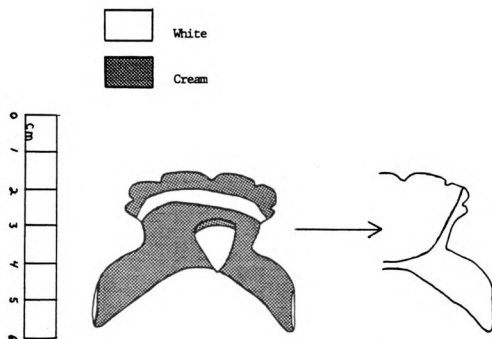


Fig. 37

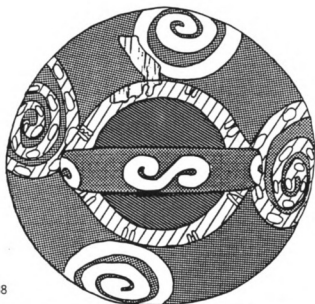
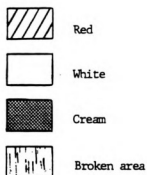
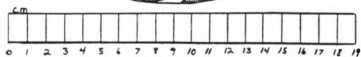


Fig. 38



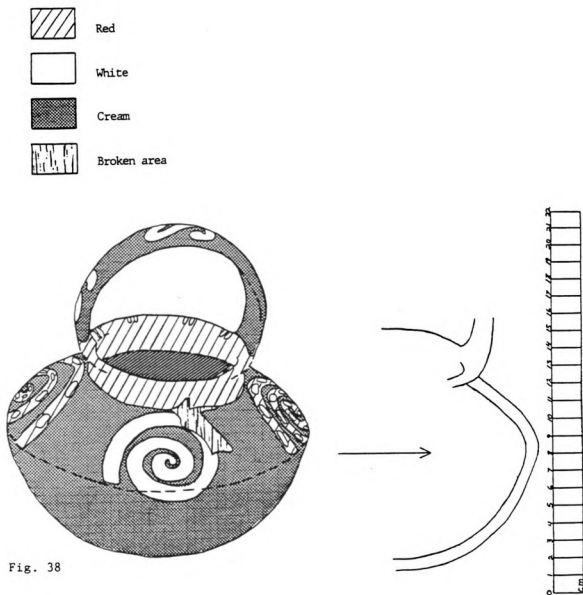


Fig. 38

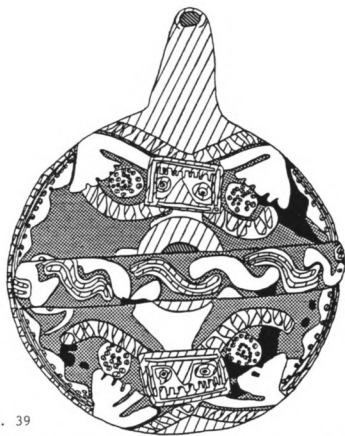
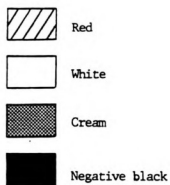
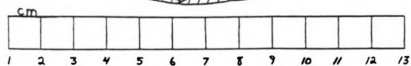


Fig. 39



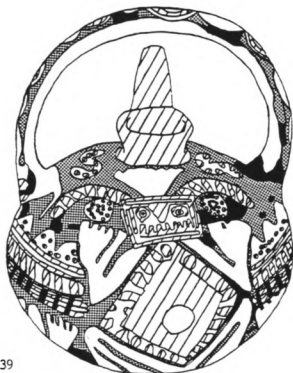
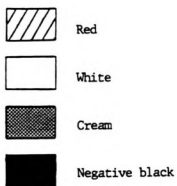


Fig. 39



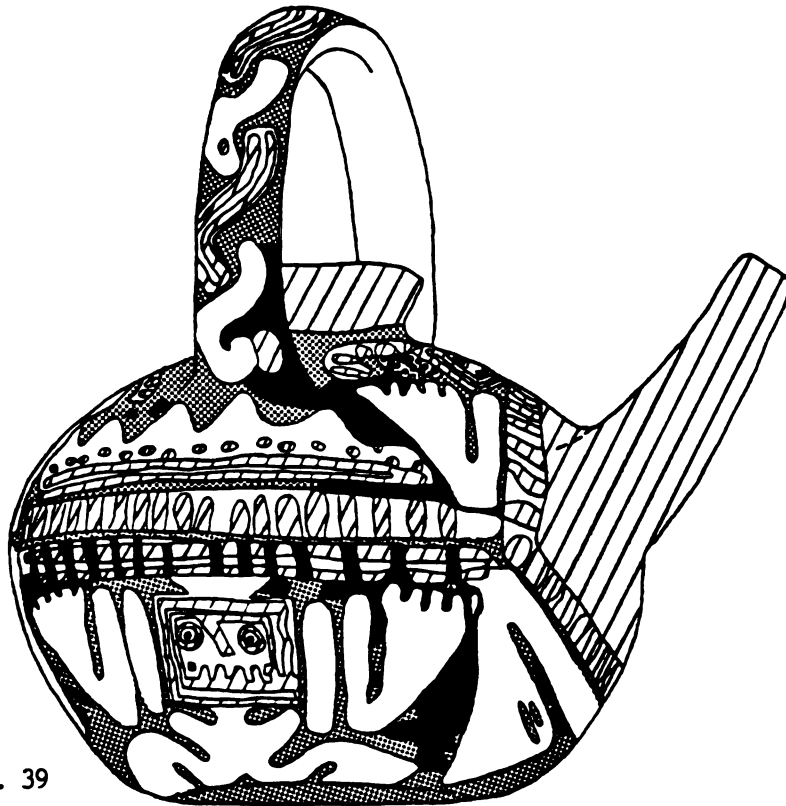
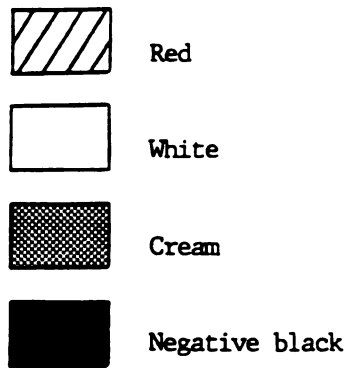
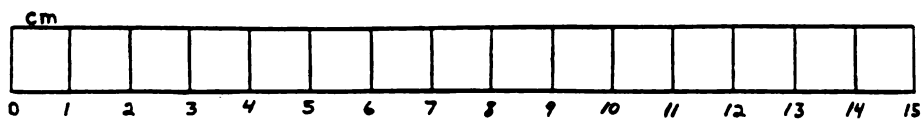


Fig. 39



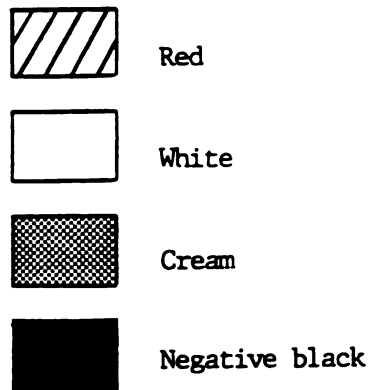
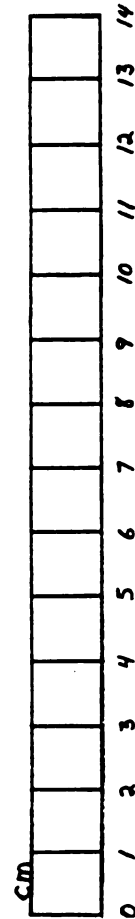
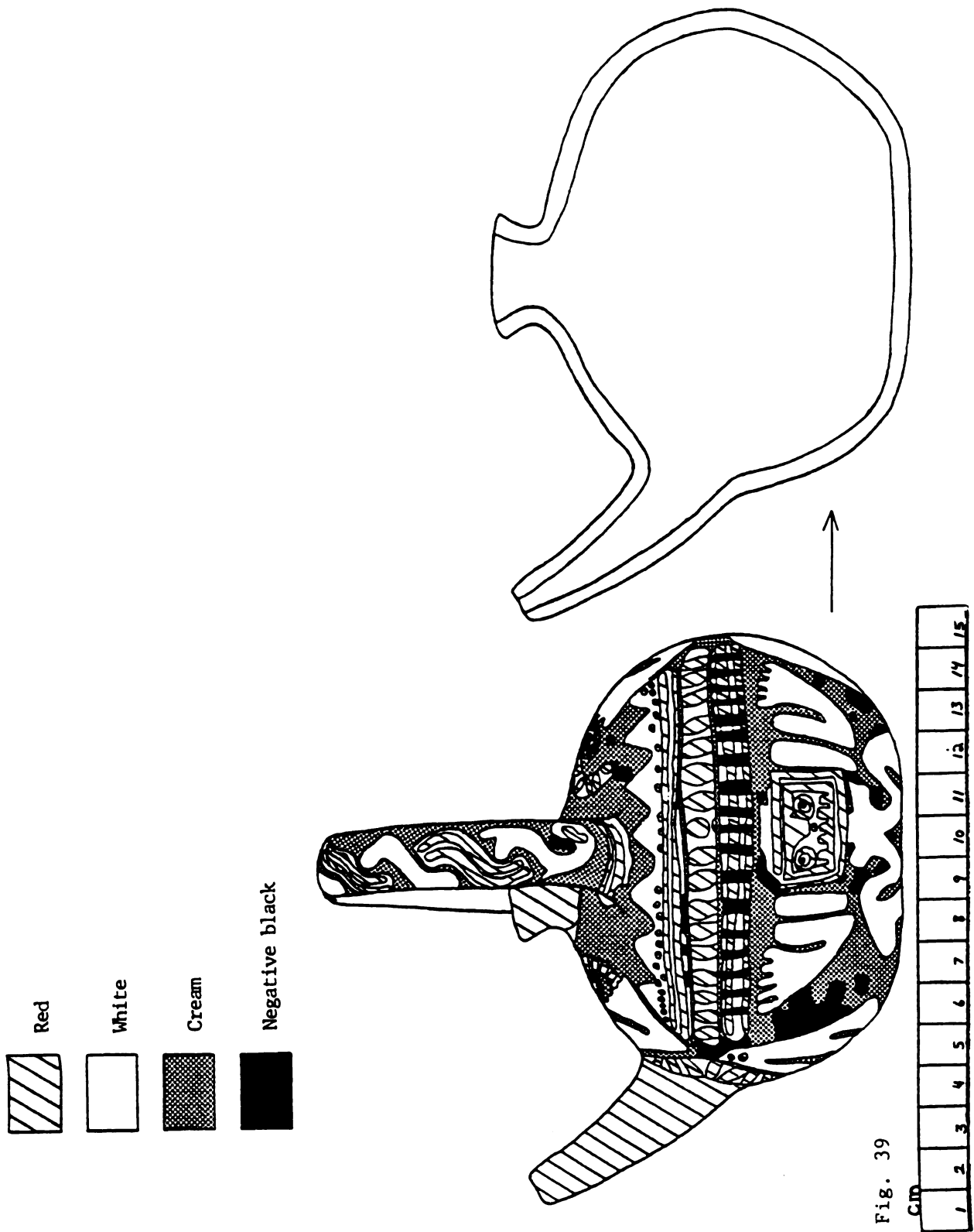


Fig. 39





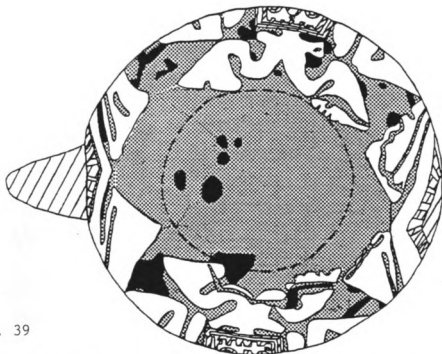
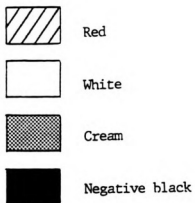
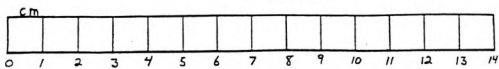


Fig. 39



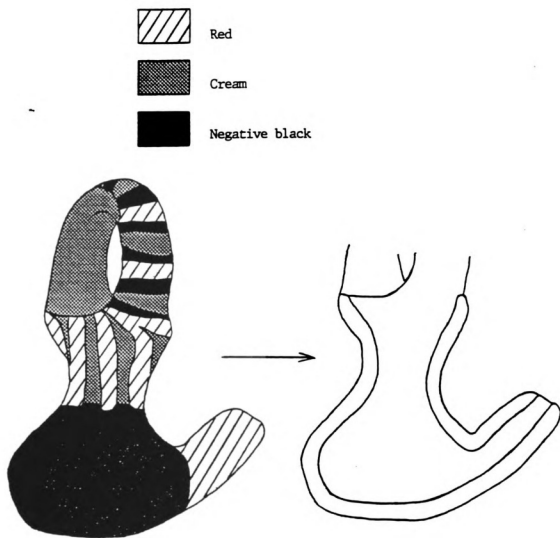
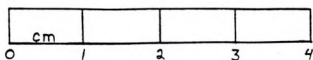


Fig. 40



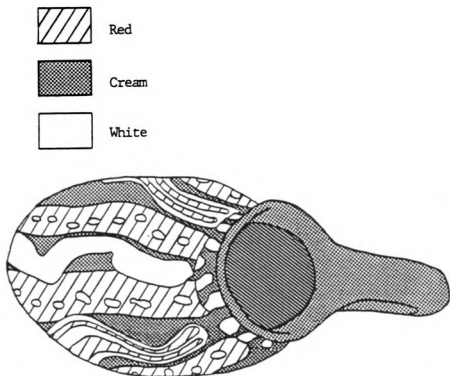
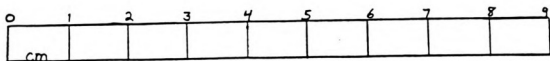


Fig. 41



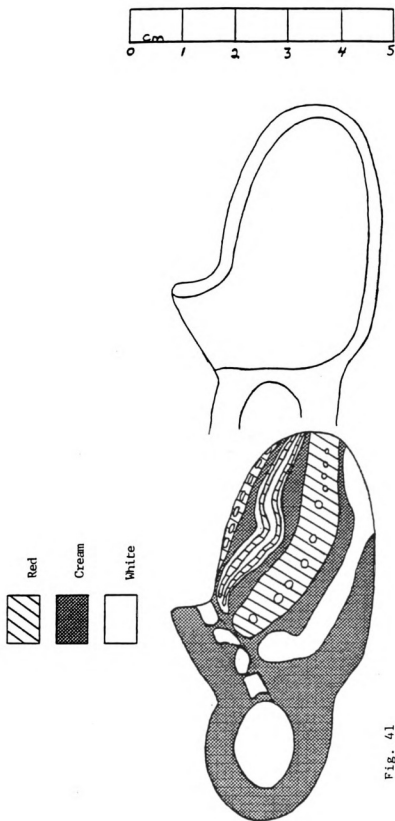


Fig. 41

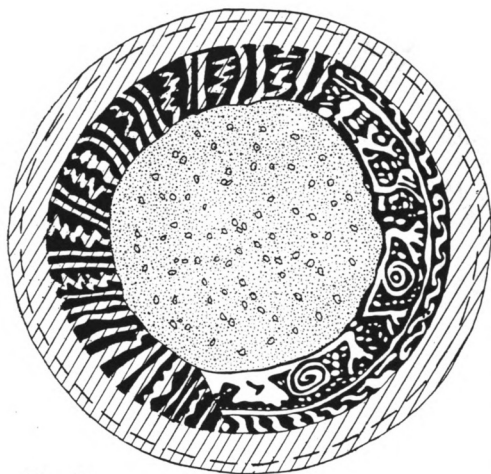
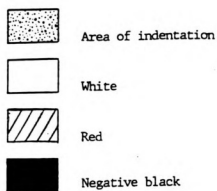


Fig. 42

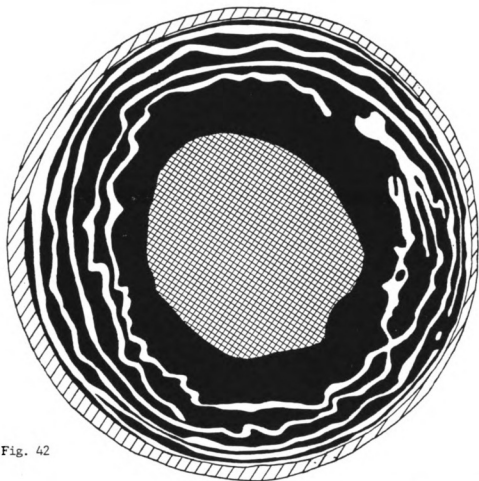
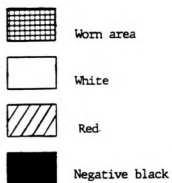
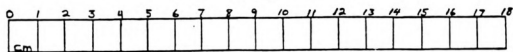
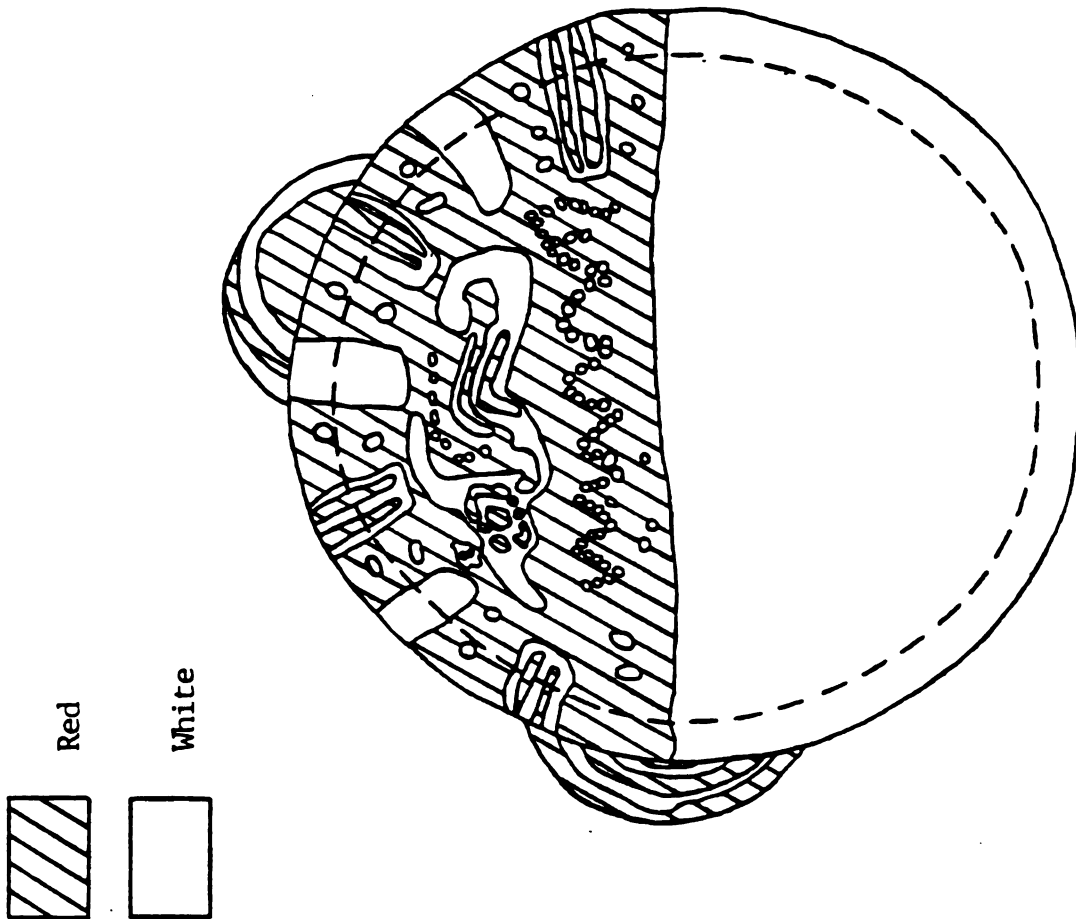


Fig. 42





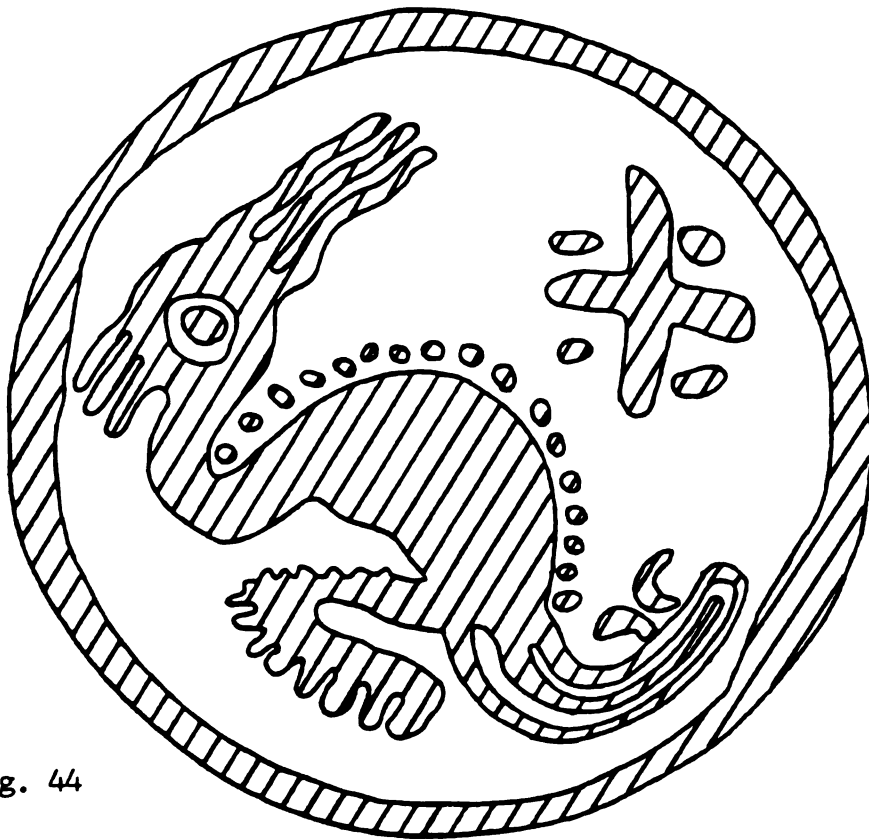
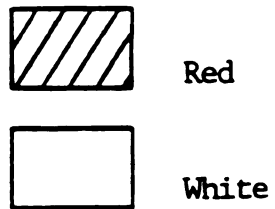
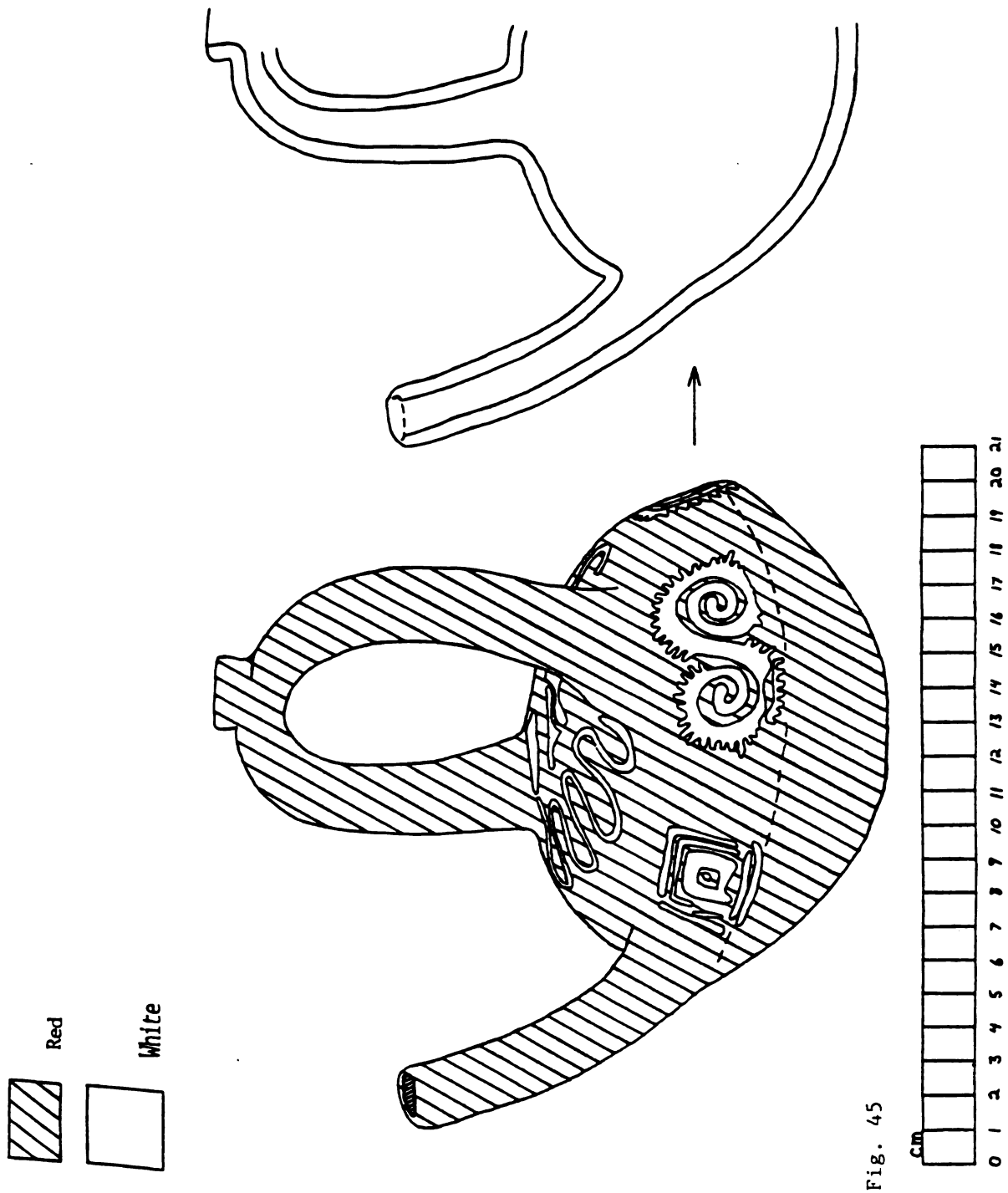


Fig. 44



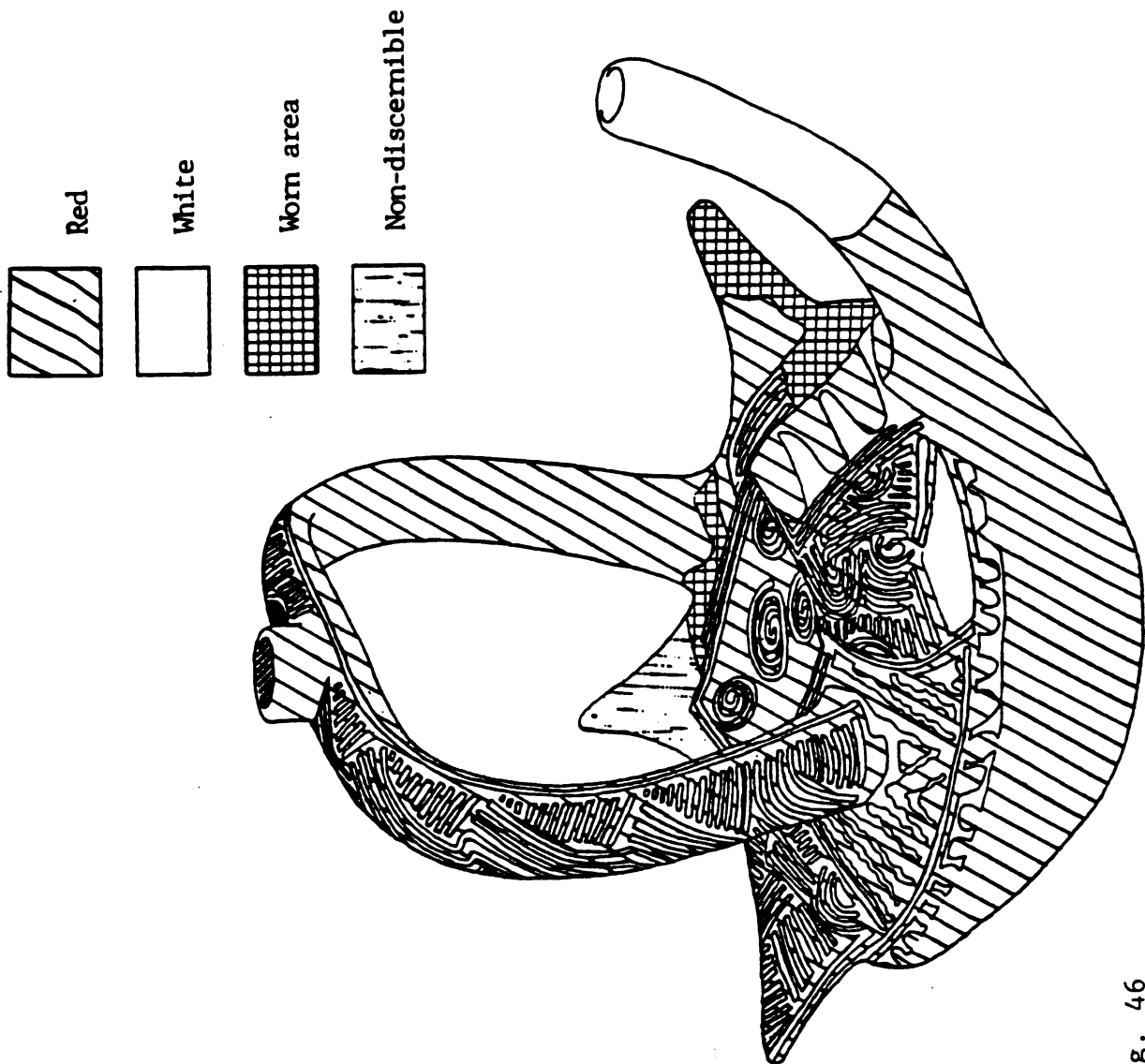
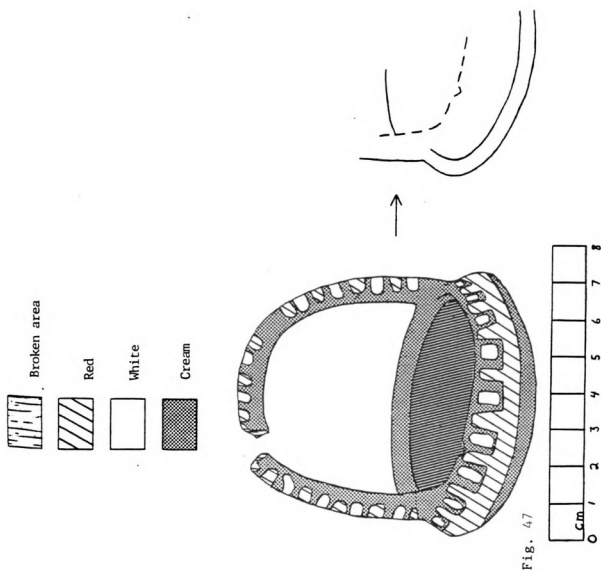


Fig. 46



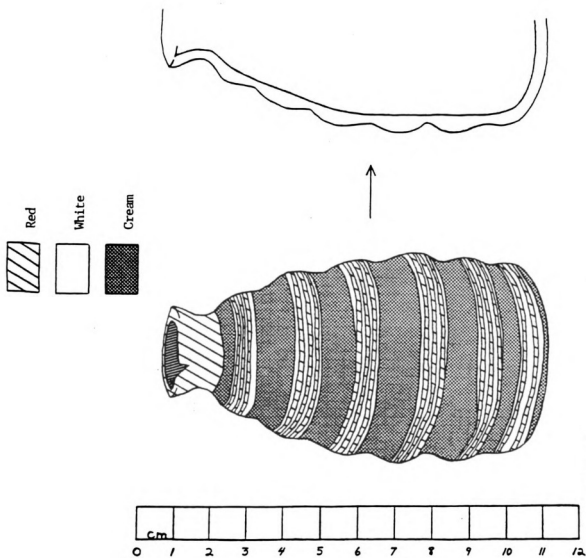


Fig. 48

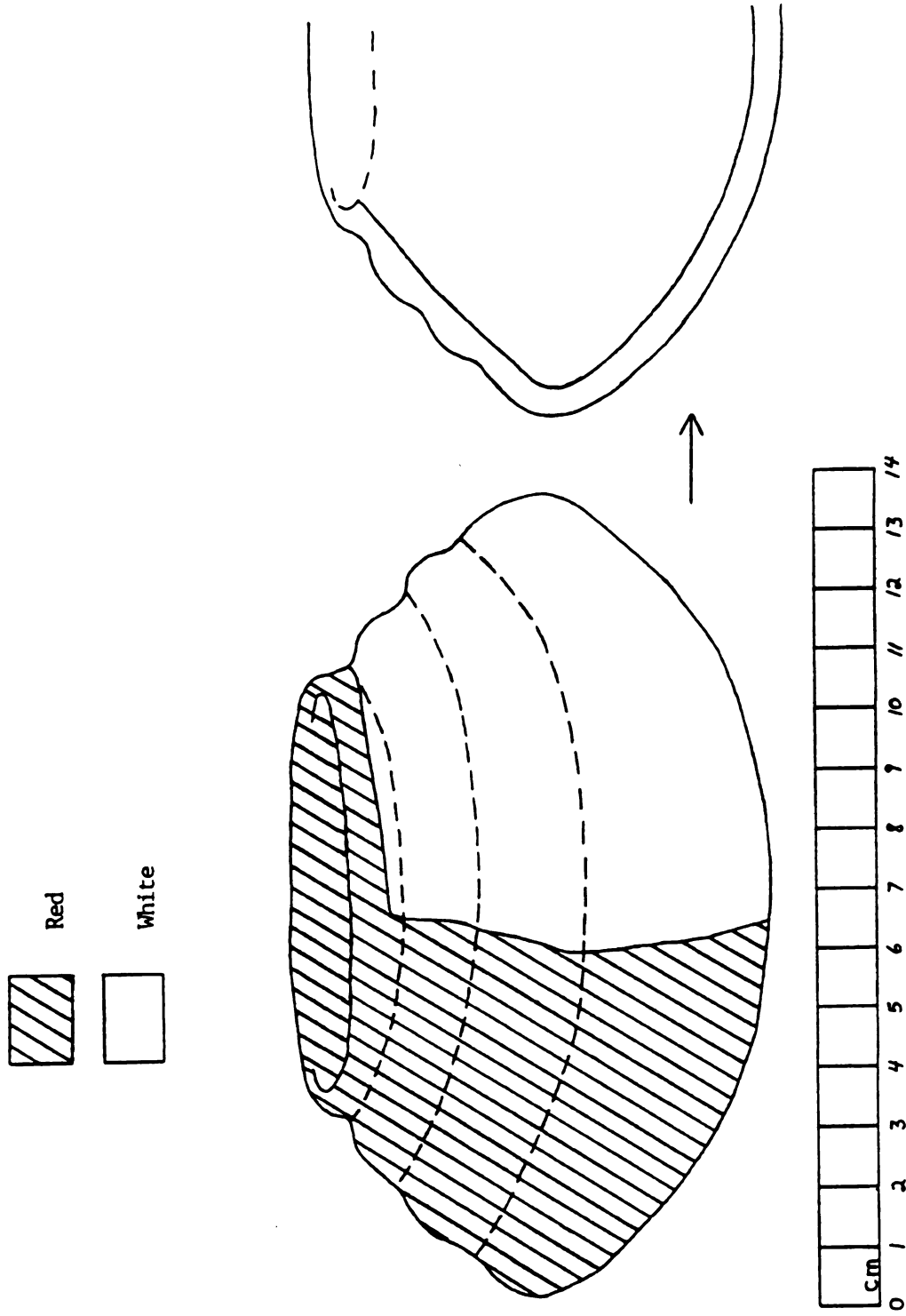
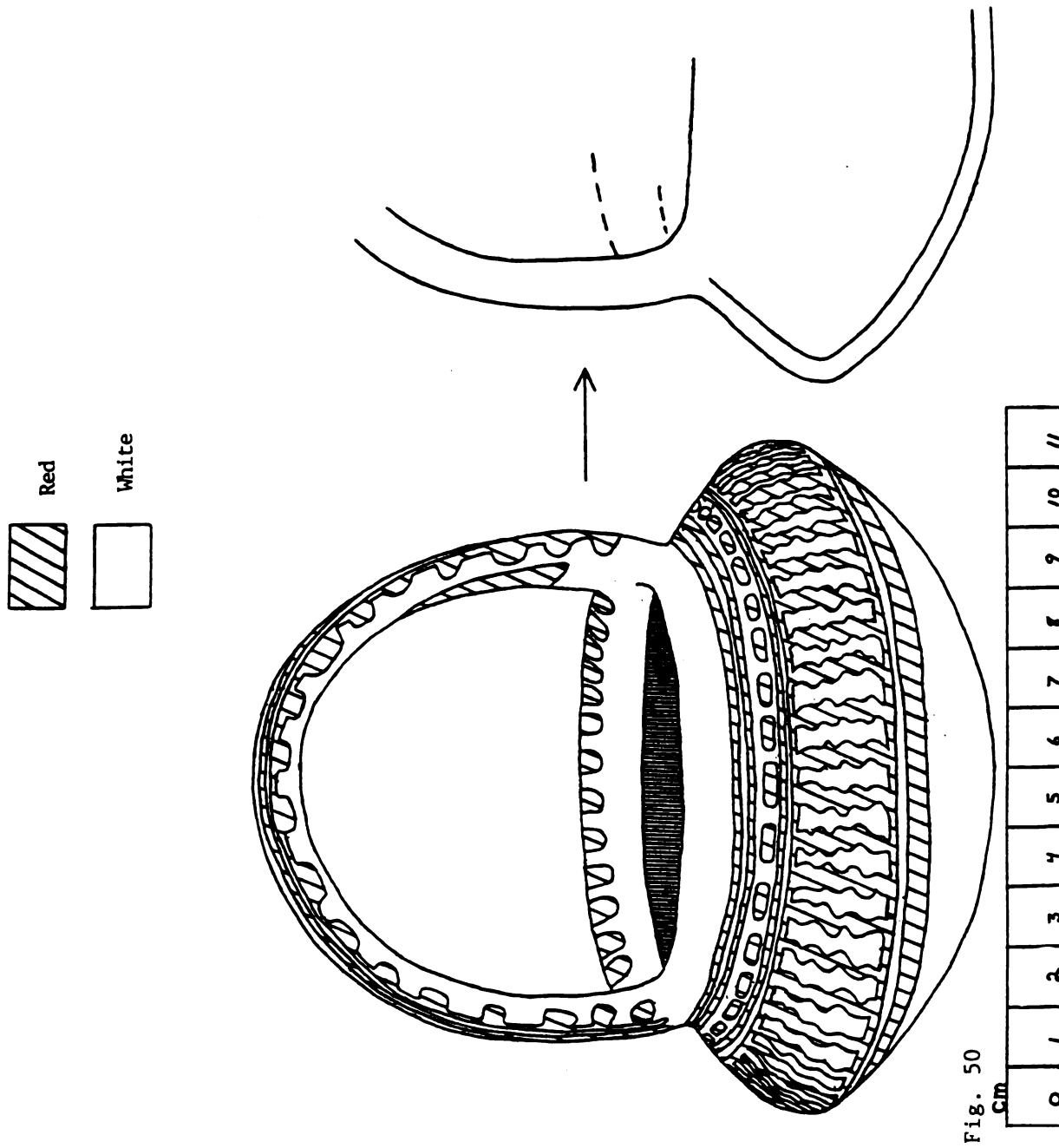
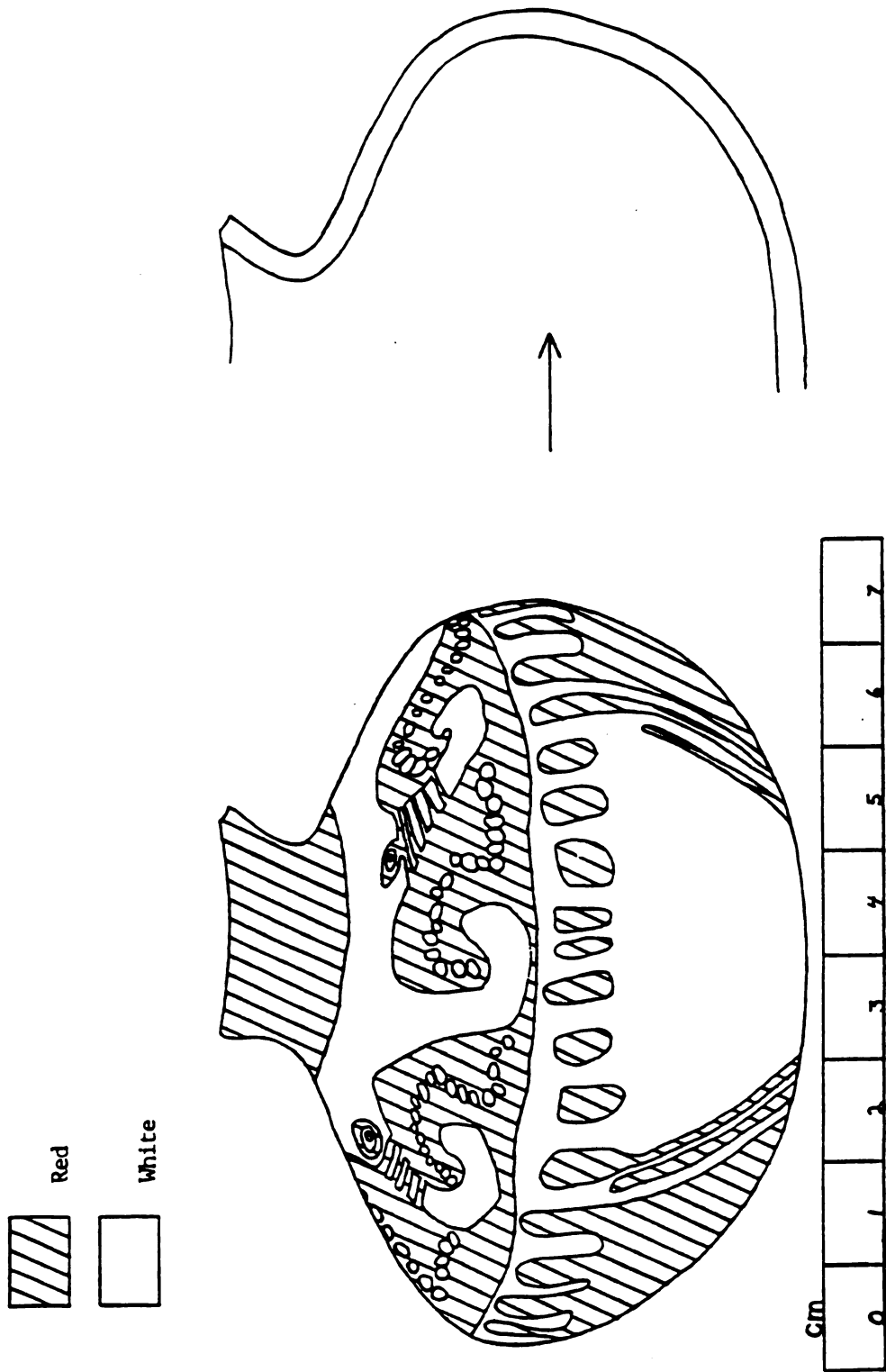


Fig. 49







Red



Cream

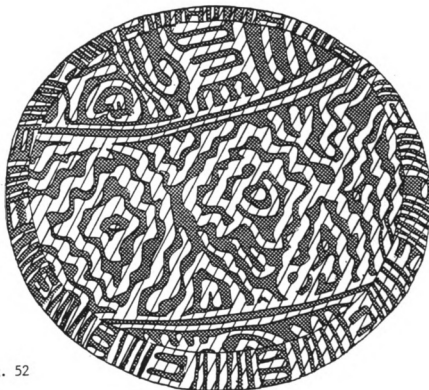
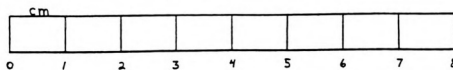
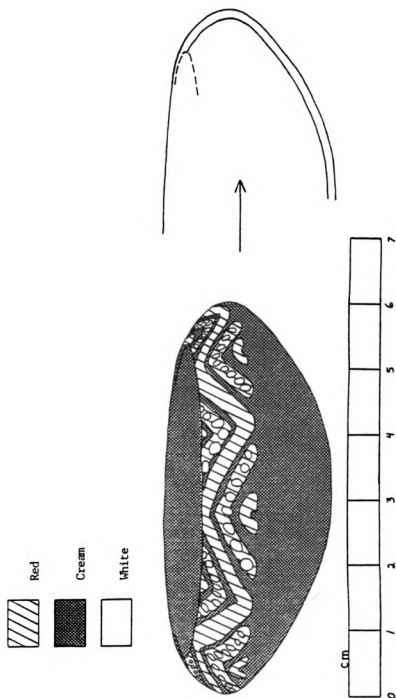


Fig. 52





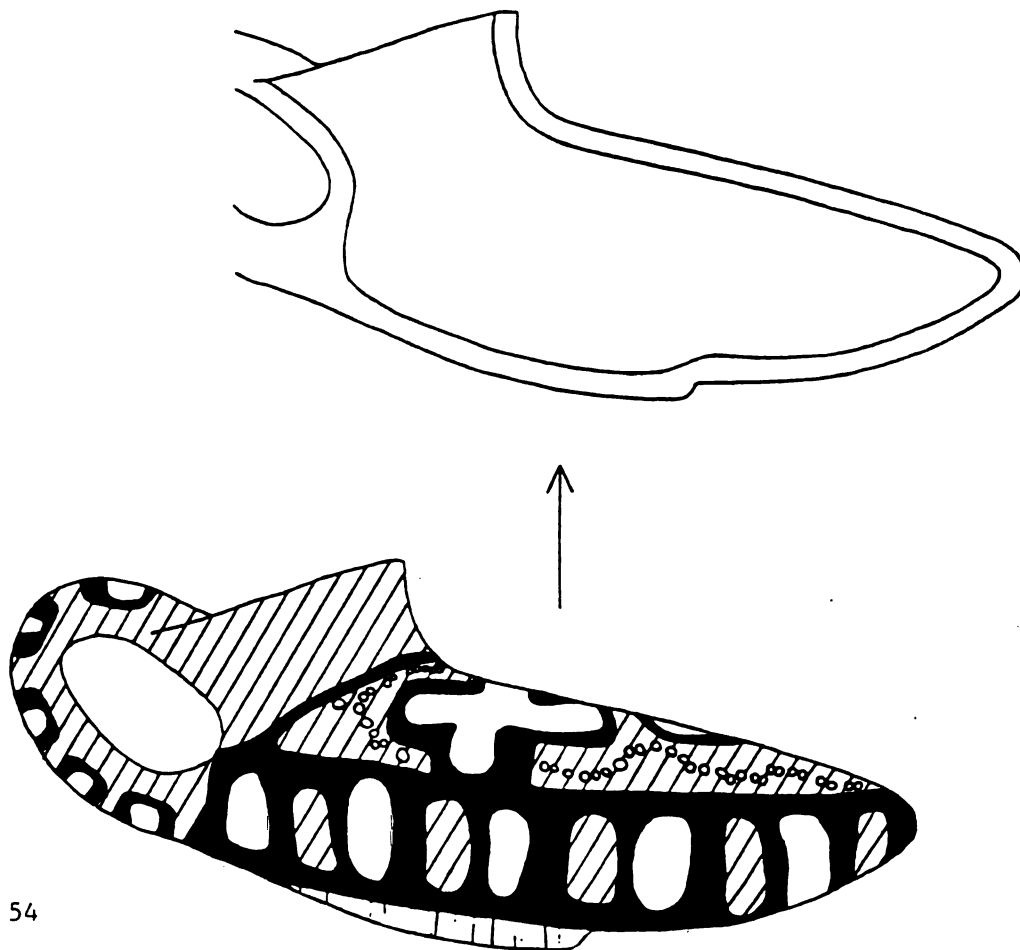
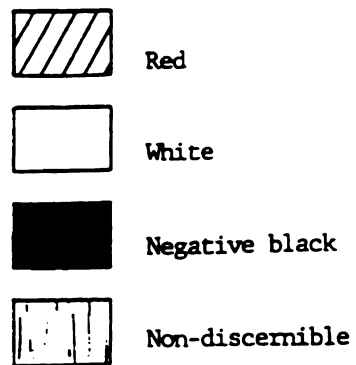
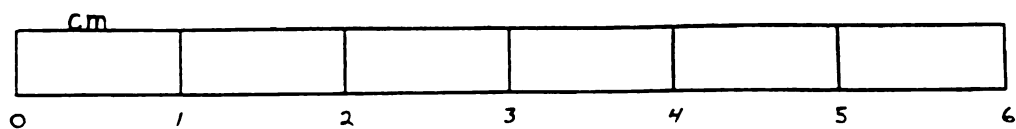
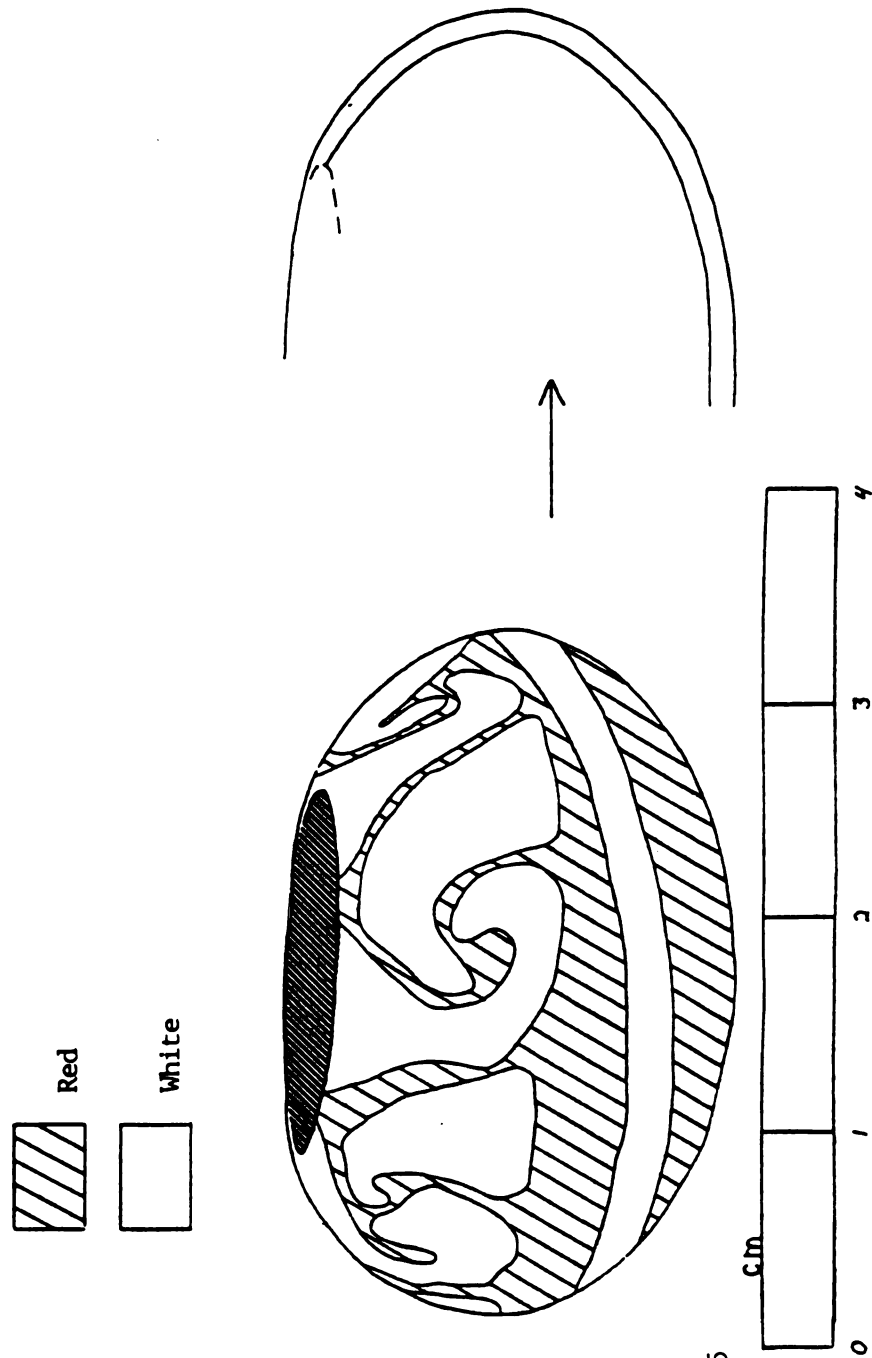


Fig. 54





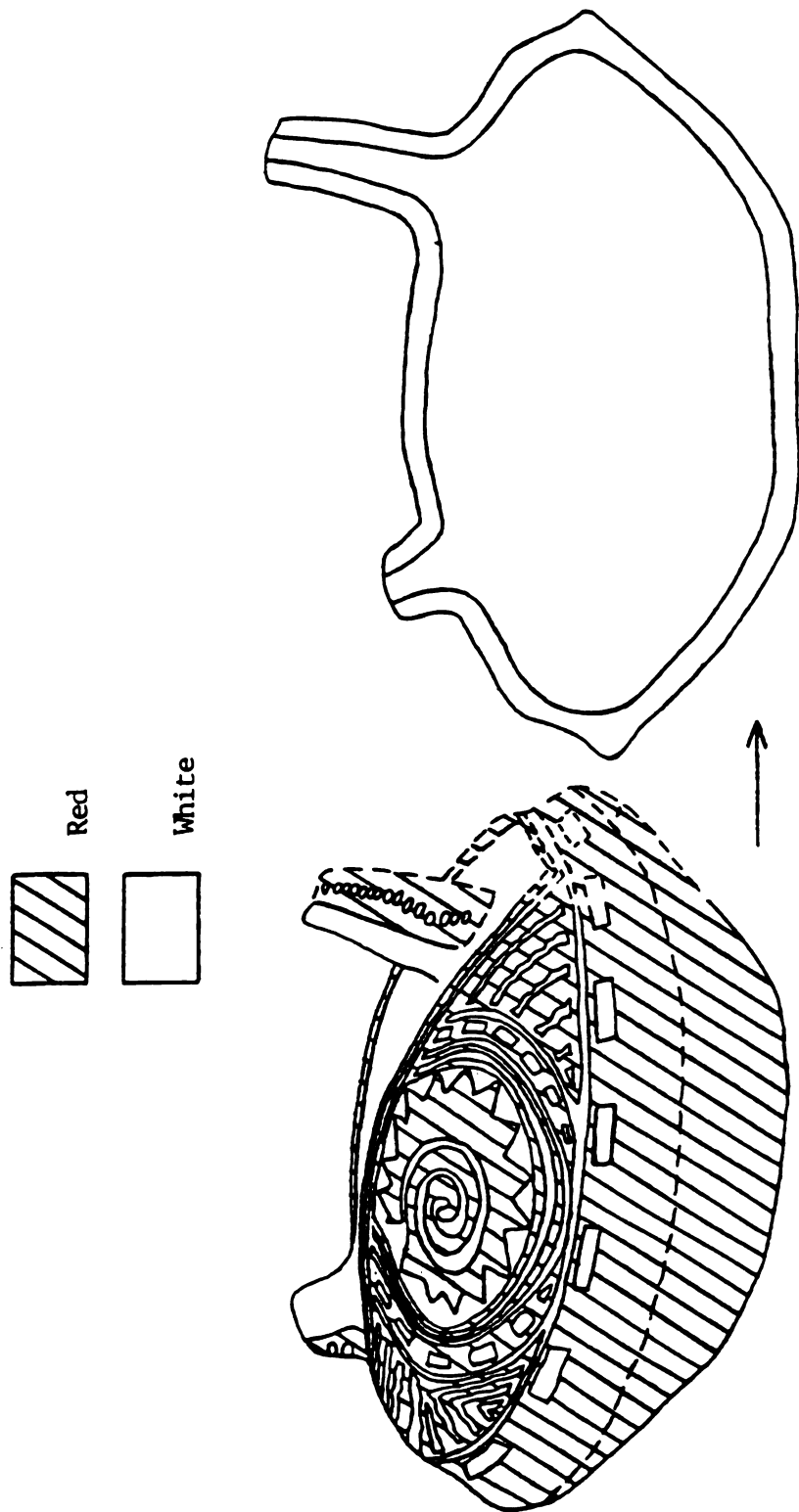


Fig. 56

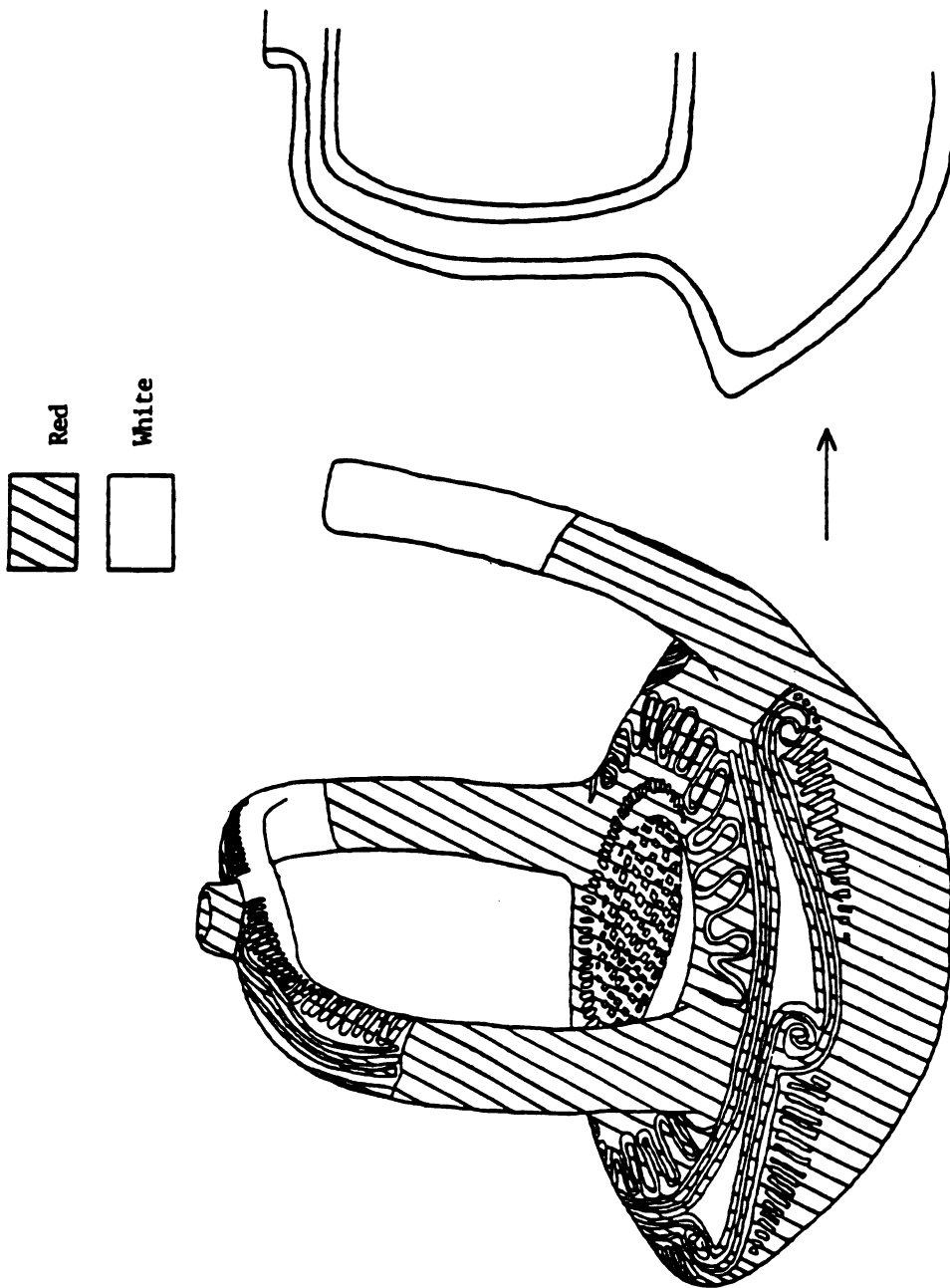
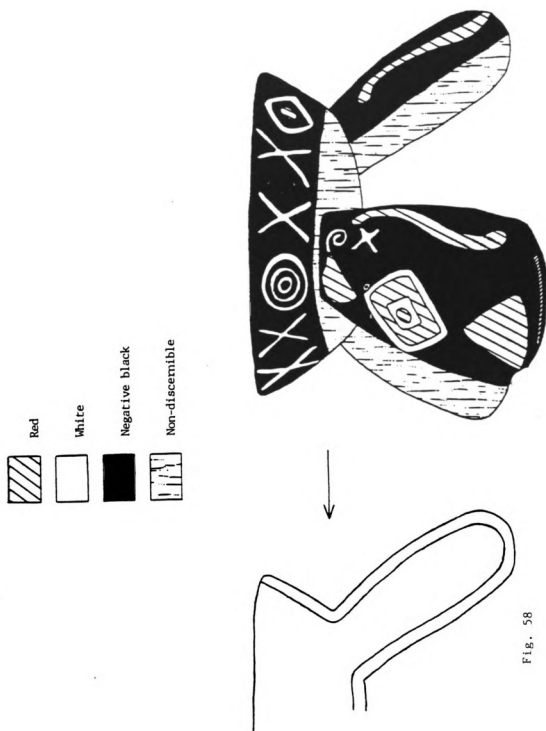




Fig. 58



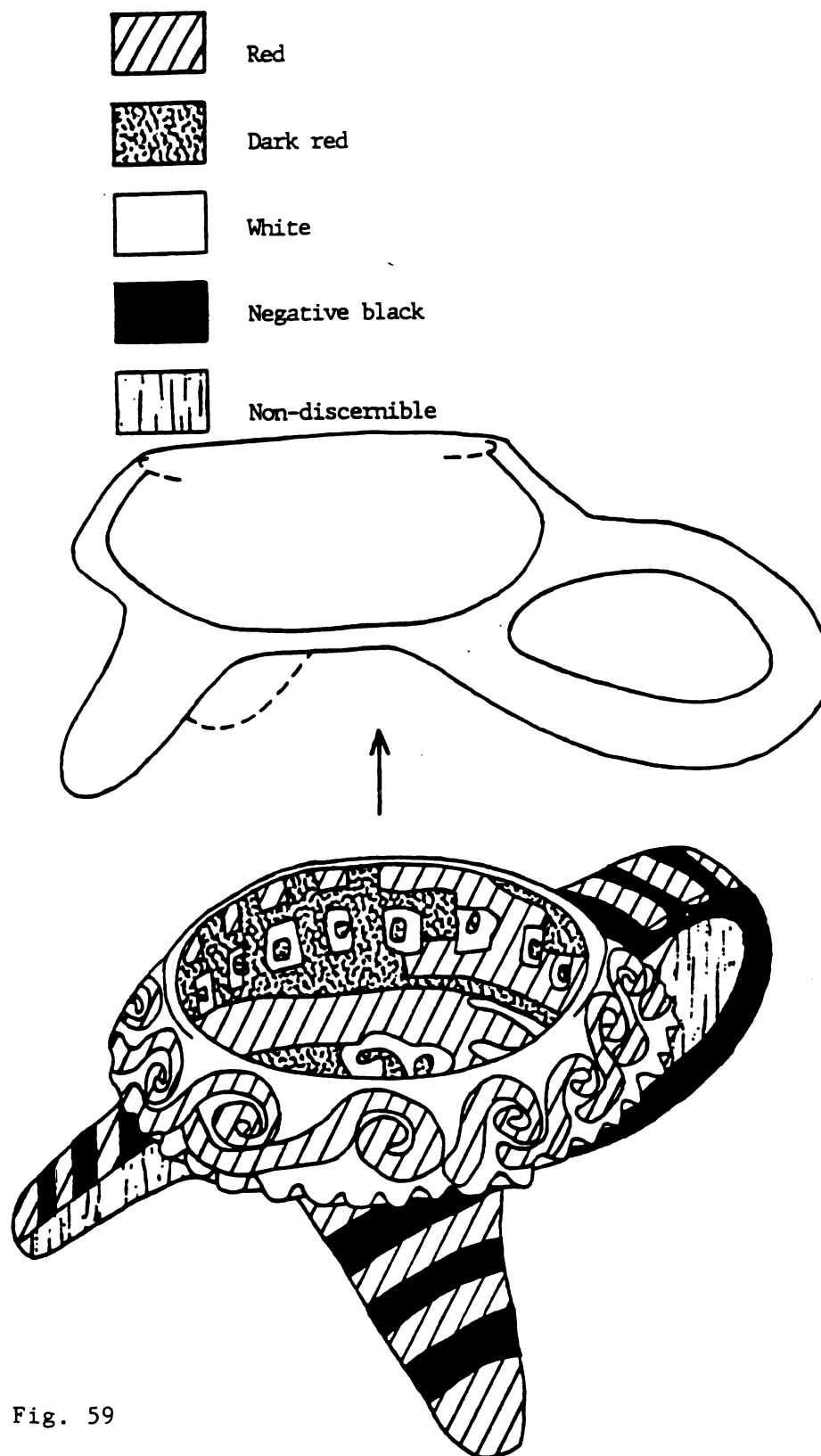


Fig. 59

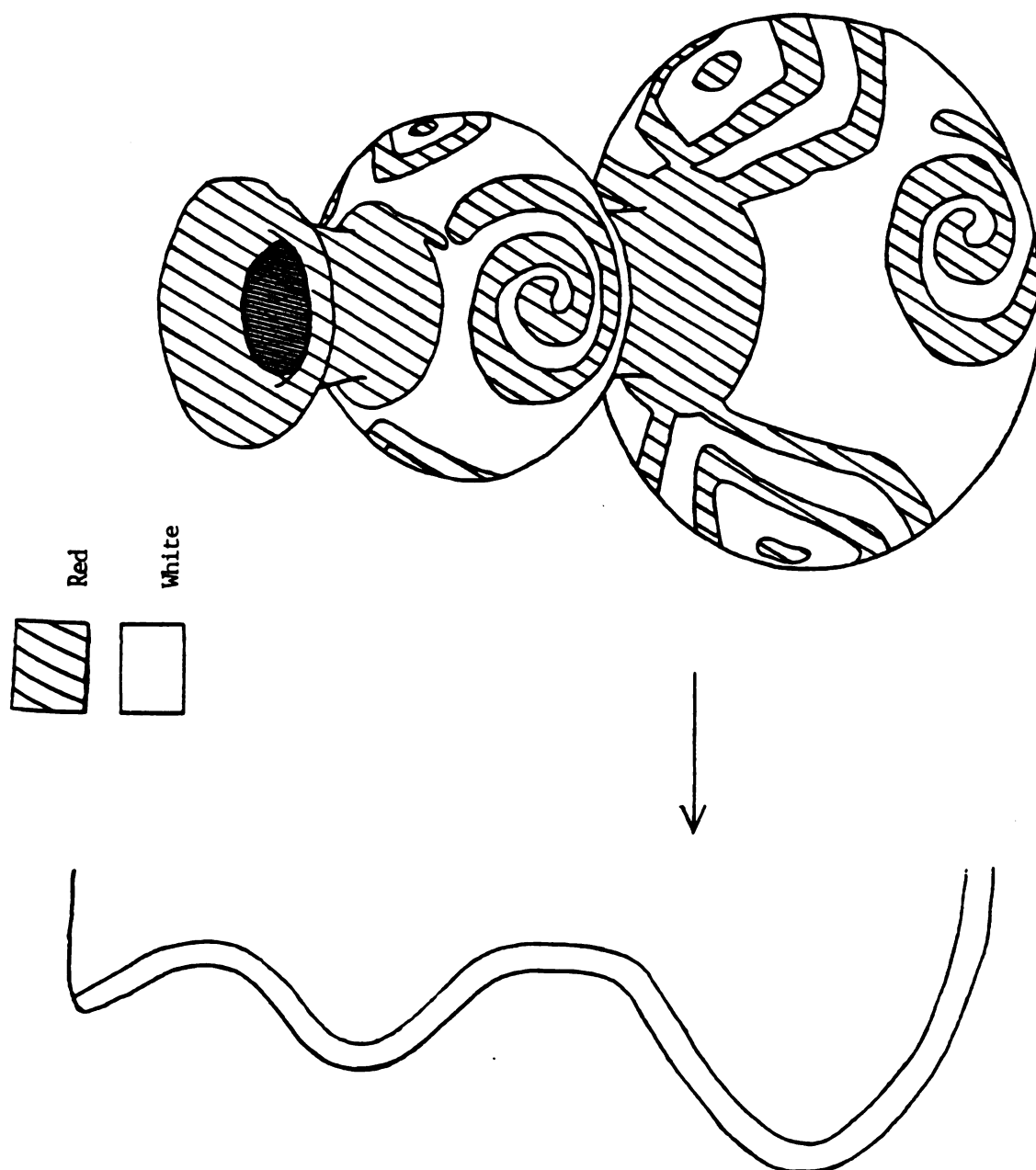
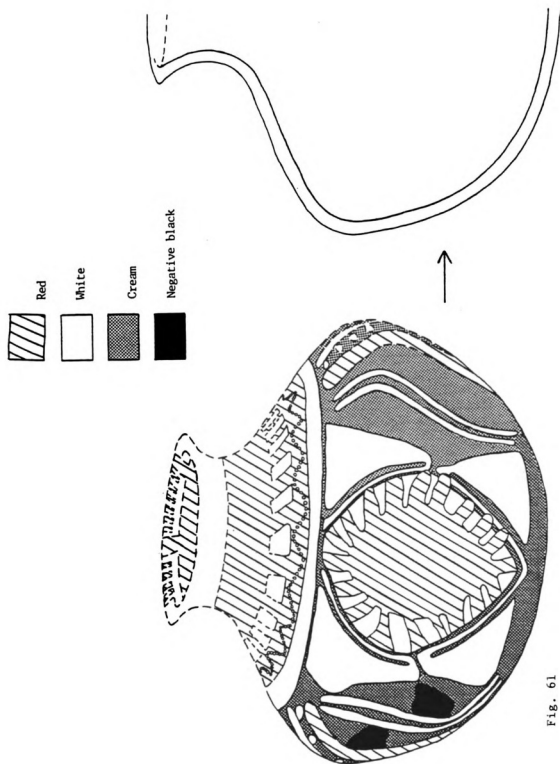


Fig. 60



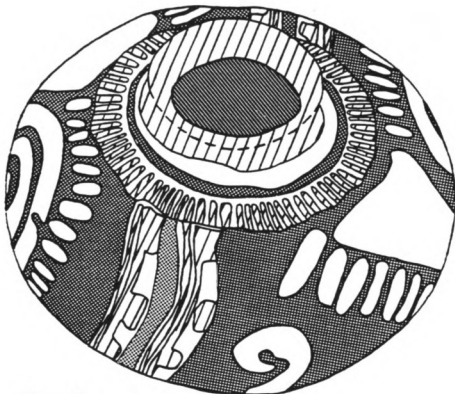
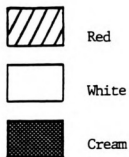
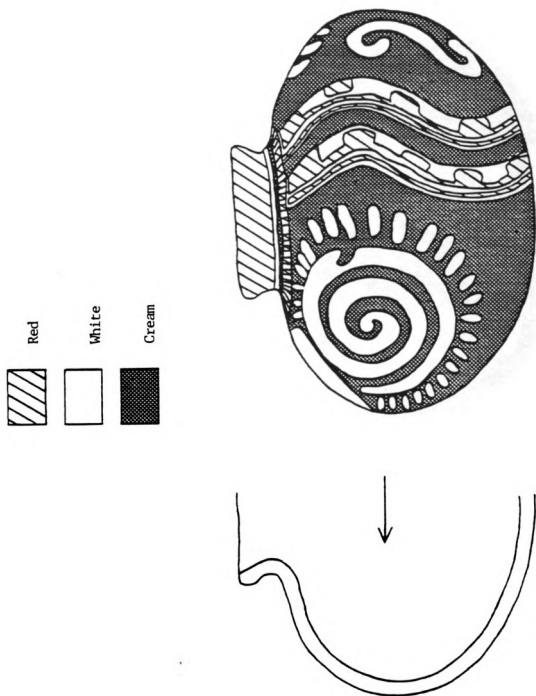
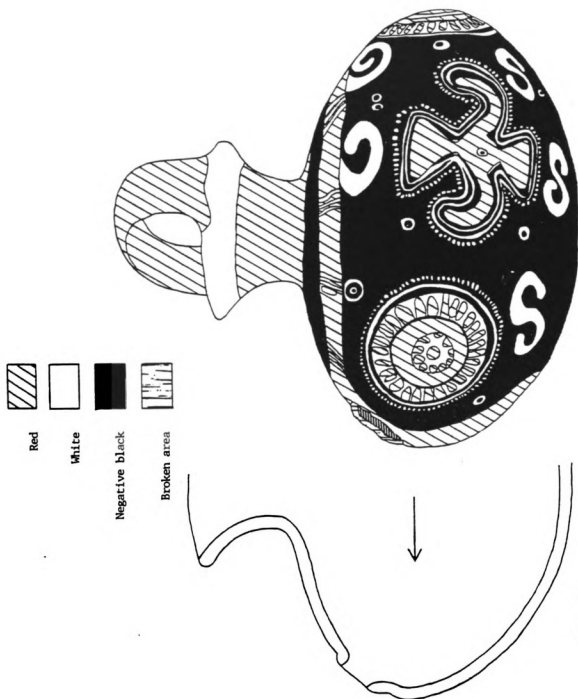
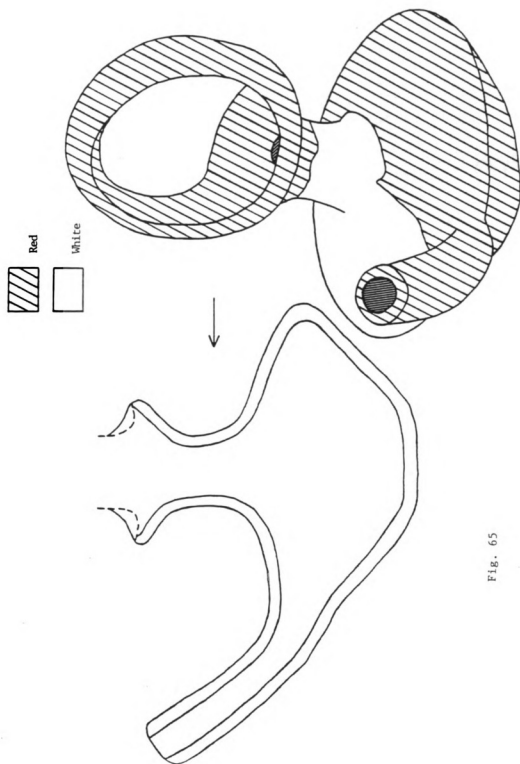
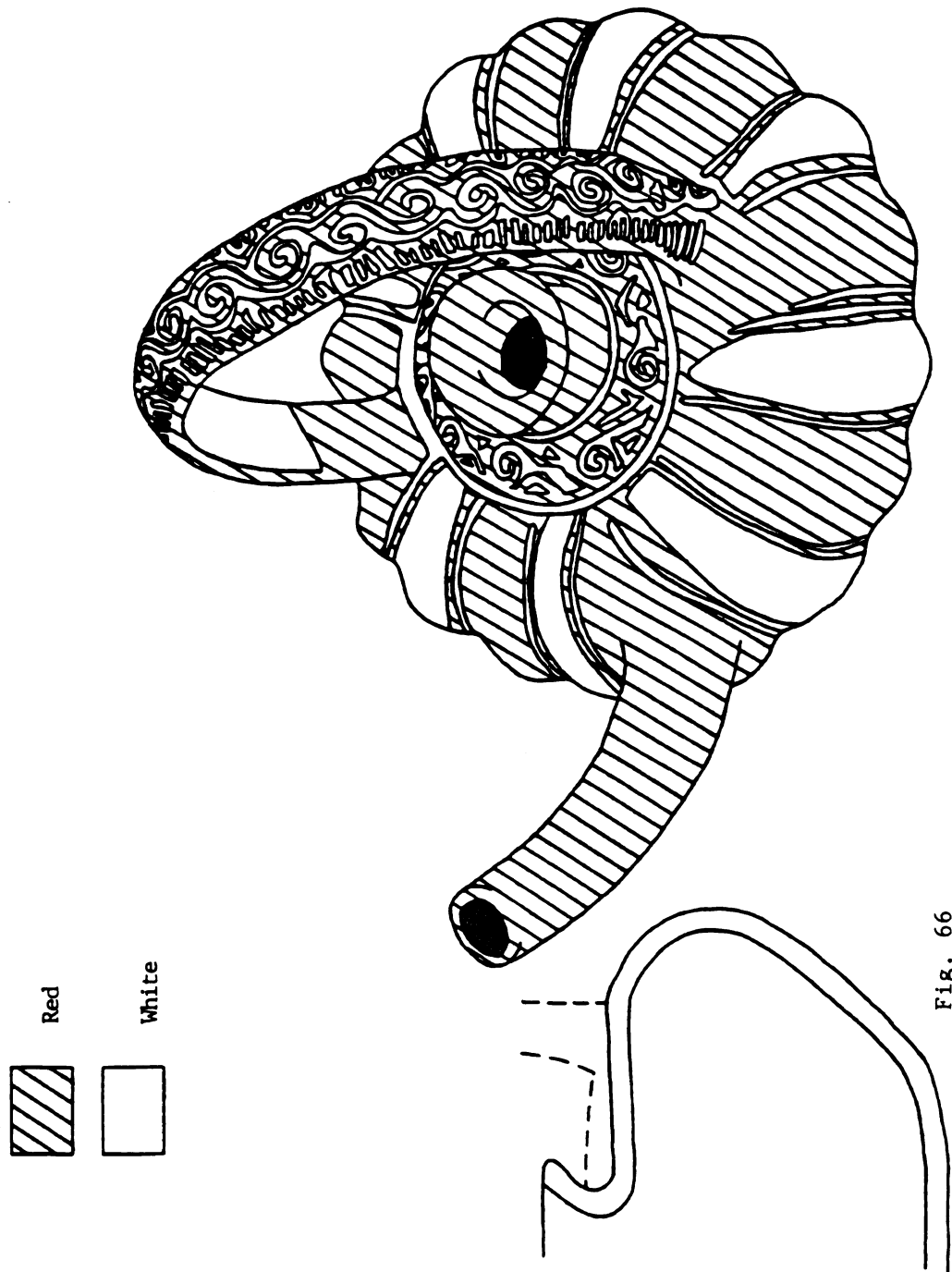


Fig. 62









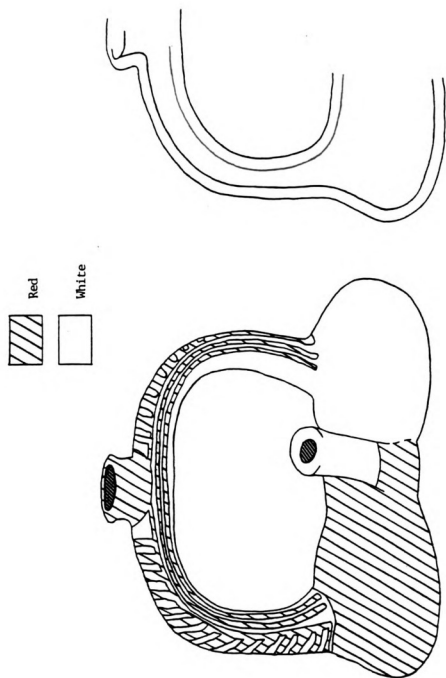


Fig. 67



Fig. 68
(Moedano 1941:31)



Fig. 69
(Seler 1908:98)



Fig. 70
(Seler 1908:98)



Fig. 71
(Seler 1908:98)

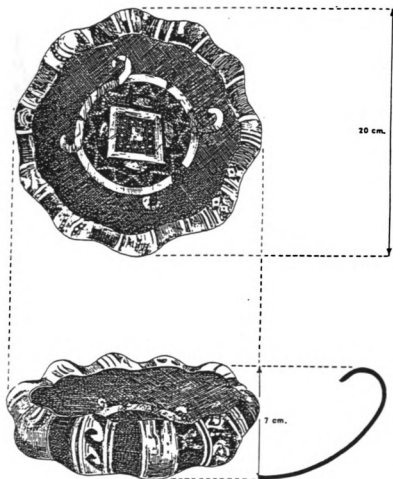


Fig. 72
(Castro-Leal 1986:117)

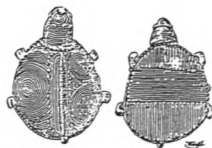


Fig. 73
(Seler 1908:100)

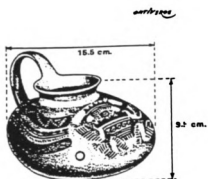


Fig. 74
(Castro-Leal 1986:122)

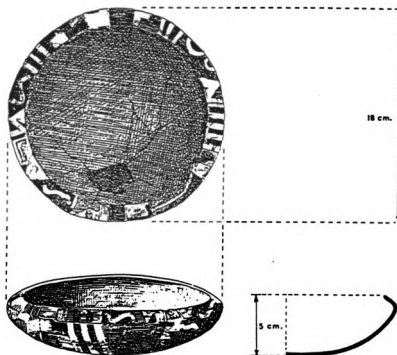


Fig. 75
(Castro-Leal 1986:104)



Fig. 76

(Corona Nuñez 1946:37)



Fig. 77
(Pollard 1993:162)



Fig. 78
(Acosta 1939:88)



Fig. 79
(Gali 1946:57)

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