

EARLY OLMEC FIGURINES FROM TWO REGIONS: STYLE AS CULTURAL IMPERATIVE

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Olmec style figurines are a hallmark of San Lorenzo Horizon (1150-1000 bc)¹ Mesoamerica, in some regions constituting the majority of specimens, in others only a minority alongside local styles. What does this particular manner of human portrayal signify? How did it spread? Rather than rehash a myriad of possible ancient meanings, I seek to determine what was meaningful to the makers of these objects by exploring stylistic similarities and differences between entire collections from separate regions. My focus is a large collection of figurines recently excavated at Cantón Corralito, a potential Olmec colony located on the Pacific coast of Chiapas, and figurines from the “Olmec heartland” capital of San Lorenzo, Veracruz, located 400 km north of Cantón Corralito. The remarkable similarities—manifest in both aesthetic and technical style—indicate production by a single culture and a shared set of meanings and practices integral to its identity. Noting shared thematic elements, I consider what these meanings and practices may have been. The results are briefly contrasted with other regions of Mesoamerica where overt colonization is not evident and Olmec style figurines occur with local styles.

Olmec style — among archaeologists the phrase incites heated debate and intense posturing, to put it mildly. At stake is its meaning in terms of early Mesoamerican peoples and cultures. After all, as the first widespread art style it's tied to the birth of Mesoamerica itself. Of this there is little disagreement. But is this distinctive style ultimately attributable to a single archaeological culture—the Gulf Olmec? When portable Olmec style objects like figurines occur beyond the Gulf Coast can they be linked to the migration of Gulf Olmecs? Local emulation? Both? Or is the Olmec style, as one distinguished group of Mesoamerican scholars assert, the product of disparate yet politically equivalent cultures—peer polities—who drew upon an pre-existing Mesoamerica-wide belief system for inspiration, resulting in similar looking objects with no single artistic point of origin. Most important, can these

and other notions be rigorously and objectively tested?

I believe they can, and by the end of this presentation I hope to convince you of this. Through stylistic comparison, I aim to demonstrate that Olmec style figurines—one of the two major classes of Olmec style portable objects, along with pottery—were a creation of Gulf Olmec peoples and that their appearance in regions beyond the Gulf is in one way or another tied to Gulf Olmecs. In the case I present in detail, these ties appear to be directly related to colonization. A rather extreme case, to be sure, but one that necessarily injects people into the equation and permits an assessment of the thematic elements that were meaningful to the originators of these objects and their descendants. This unusual case also provides a yardstick with which to consider the occurrence of Olmec style figurines in regions of Mesoamerica where outright colonization is not evident. Both topics are explored toward the end of this presentation.

(Figure 1) My focus is figurines from San Lorenzo, Veracruz, and Cantón Corralito, the latter site located about 400 km southeast of San Lorenzo along the Pacific coast of Chiapas. The excavated collections I draw upon date between approximately 1150 and 1000 bc in radiocarbon years, an era archaeologists call the “San Lorenzo horizon” or “Early horizon.” Throughout this discussion I will call it the “Early Olmec horizon.” It is the time frame in which the Olmec style appeared in Mesoamerica.

The site of San Lorenzo, of course, is famous for its colossal sculpture and other monumental works. It is also the geographic and cultural nucleus of all scenarios attributing the Olmec style to Gulf Olmec peoples. San Lorenzo was a massive settlement between 1150 and 1000 bc and the likely birthplace of state political structure in the Americas. Despite claims to the contrary, current evidence indicates that San Lorenzo had no political rivals in Mesoamerican during its heyday.

Cantón Corralito is located in the heart of Mazatan, a small but incredibly fertile zone known for some of the earliest chiefdom societies in Mesoamerica due to the research of John Clark and Michael Blake. The site was first explored in 1997 after local residents discovered Olmec style objects when digging wells and

¹All dates in this paper are reported in uncalibrated radiocarbon years bc.

trash pits. Several test pits yielded a large number of striking Olmec style pot sherds and artifacts, prompting John Clark to declare that Mazatan was conquered and subsequently reorganized by Gulf Olmecs about 1150 bc, with Cantón Corralito the administrative hub of this acquired territory. Key to Clark's view is the abandonment of nearby sites like Paso de la Amada, the area's largest and most influential center before 1150 bc.

In 2004 I began the Cantón Corralito Project under the banner of the New World Archaeological Foundation. My immediate goal was to determine the extent of the site, now buried under a thick blanket of river sand, and the distribution of Olmec style objects within it. Over 6,000 Olmec style figurine and pottery fragments were recovered from pits and trenches across Cantón Corralito. Estimation based on a site size of at least 60 hectares and the volume of excavation indicates that Cantón Corralito contains some 2-4 million more Olmec style objects. This is a conservative estimate. The ultimate goal of the project, however, is to test the identity or cultural affiliation of the site's ancient inhabitants by comparing the numerous classes of excavated materials—including figurines—against similar objects from San Lorenzo.

Before turning to that, I must stress that figurines are only one class of Olmec style objects discovered at Cantón Corralito. Other classes are also being compared, including decorated ceramic pots. More important for the present discussion is the fact that all Olmec style figurine heads from Cantón Corralito and most specimens from San Lorenzo have been chemically tested to determine their origin of manufacture. This work indicates that figurines were regularly brought to Cantón Corralito from San Lorenzo, although most were made locally. I mention this in advance to ensure you that in no case do I compare objects made at the same site.

(Figure 2) The figurine collections from San Lorenzo and Cantón Corralito are roughly the same size and consist of the same kinds of fragments. Each body category includes solid and hollow specimens, although hollow fragments are relatively rare: only 13 percent at San Lorenzo and 8 percent at Cantón Corralito.

(Figure 3) Torsos from both sites share numerous traits. There is an authoritative rigidity about the overall composition, as if the persons depicted are in the midst of very important acts that demand respect and attention on the part of the viewer. At the same time bodies tend to be naturalistic and well proportioned, with the back either straight or leaning slightly forward; again, like the individual is absorbed in some pressing affair involving an audience. The composition recalls the figures seated in niches in the stone altars of San Lorenzo and other major Gulf Olmec sites, figures which also tend to lean forward.

(Figure 4) There is a remarkable consistency in basic body positions, with seated figures dominant at both sites. Closer scrutiny of the seated specimens reveals numerous shared postures, only a few of which are included in this slide **(Figure 5)**. Common are figures with legs crossed "tailor style," as shown in the upper left corner. The majority of these have one or both hands resting on the knee or thigh, as shown in the upper right photos. Other variants of the seated position include figures with one leg crossed and the other raised up and bent at the knee. Still others have legs that extend straight out.

(Figure 6) Aside from ballplayer figurines, which I will return to momentarily, body clothing and ornamentation are very rare in both collections, applied to only three percent of the San Lorenzo torsos and two percent at Cantón Corralito. A greater variety of items occur at San Lorenzo, but the most common clothing—skirts—occur at both sites and are remarkably similar. **(Figure 7)** Two types are evident; short skirts that encircle the waist between the hips and the crotch, and medium-length skirts that reach to mid-thigh or the knee. These garments, likely made of cotton, appear to have been worn exclusively by women, although their rarity suggest that only certain women wore them or that they were only used on special occasions. One type of garment that is not shown here—spotted coats and leggings most likely made of jaguar skins—only occur at Cantón Corralito.

(Figure 8) The dimensions of torsos disclose a shared, habitual manner of manufacture among the figurine makers at San Lorenzo and Cantón Corralito. Put another way, the size of finished products is incredibly similar, and in my opinion could only have resulted from a shared tradition

borne of rote learning—a discrete technical style. As shown in this slide, the most informative measurements are width of the waist and height from the buttocks of seated figures to the shoulder. The tabulated results are startling. **(Figure 9)** For example, as indicated by the top row of this table, the average height of seated specimens differs by only one millimeter, as does the standard deviation. The complete range of height is nearly identical as well. This is also the case with torso width **(Figure 10)**, with a difference of only one millimeter in the average and standard deviation of seated specimens. The indeterminate class, summarized in the bottom row, includes torsos with the bottom part broken away. Most of these specimens probably come from seated specimens. In any case, their dimensions are virtually identical at both sites.

One area in which torsos differ between collections is the percentage of male and female specimens. **(Figure 11)** Admittedly, designating torsos as male or female is a difficult and somewhat subjective task in any collection, but in this case I was guided by the presence of breasts, which I interpret as female, versus a flat chest or defined pectoral muscles, which I interpret as male. As indicated on this chart, male figures are about twice as frequent at San Lorenzo than at Cantón Corralito, where female figurines are more prevalent than male. Six percent of the specimens from San Lorenzo and 13 percent at Cantón Corralito have androgynous features, with a much smaller percentage of specimens defined as infantile or baby in appearance.

(Figure 12) Ballplayer torsos are unique from all others given their protective waist, groin, neck, arm, and leg padding and other decorative elements like large mirror pectorals. Although relatively few ballplayer torsos were found at Cantón Corralito, as indicated in this slide, they are very similar to specimens from San Lorenzo. Most specimens are action figures; stretching, crouching, or otherwise performing athletic maneuvers. Another shared trait is the rear support prong, shown here on the lower left specimen. A few ballplayers at both sites appear to carry animal carcasses on their backs.

(Figure 13) The best measure of Olmec style figurines, of course, is heads and head fragments. As indicated here, the proportion of Olmec style heads at San Lorenzo and Cantón Corralito is all but identical. At this point it is

instructive to define the Olmec style as it pertains to heads. As noted by Coe and Diehl in their description of heads from San Lorenzo, they are bald or partly bald, with slit eyes, arched “Oriental” eyebrows, thick frowning lips (the upper one generally more pronounced), and triangular flat noses. In classifying the specimens at both sites I employed a slightly expanded version of this strict definition, but still excluded specimens that were not 100 percent Olmec. Let us now examine the traits just mentioned and several other defining characteristics of Olmec style figurines made at San Lorenzo and Cantón Corralito.

(Figure 14) About three-quarters of Olmec style heads at both sites depict cranial deformation from eye-level up. Two other shared traits evident in this slide merit mention. Note that the necks are angled forward or craned. If this orientation is incorrect and the necks were positioned vertically, then the figures would have looked upward. Either way they are exactly alike at both sites. Also noteworthy is the addition of clay at the nape of the neck on many specimens, creating an elongated bulge.

(Figure 15) These traits are diagrammed here on a head from Cantón Corralito. The neck orientation forms a roughly 45 degree angle with the vertical axis of the head, and the skull is deformed at or just above eye level, yielding an elongated, bulbous top. This kind of head deformation involves compression from front-to-back and side-to-side, the latter achieved by tight bands encircling the skull. The accuracy of such depictions suggests that these are portraits of actual people who underwent the process of cranial deformation during infancy. The trait's frequency suggests that the practice was common, at least among the folks who were portrayed in clay.

(Figure 16) Distinctive eyes styles occur in both collections. Among the most common are slit and puffy eyes, both of which are usually framed by arched eyebrows or brow ridges that extend from the bridge of the nose. Slit eyes come in two basic forms: narrow single slits executed with a single slash of the instrument; and double-slit eyes, which are deeper and formed by two opposing slits moving out from the center to the edge. In both cases a single line was created, which is either horizontal or slightly arched.

Puffy eyes, shown at the bottom of the slide, consist of slit eyes embedded in a raised circular area, the lower portion of which creates pronounced bags. This trait also occurs on colossal stone sculptures at San Lorenzo **(Figure 17)**, most notably Monument 6, a head broken from a complete seated figure, probably the largest sculpture at San Lorenzo. Coe and Diehl believe this was a portrait of a bald Olmec ruler wearing a square headband; it closely resembles Olmec style figurine heads from San Lorenzo and Cantón Corralito.

(Figure 18) The most striking manner of eye treatment at both sites, however, is one in which they are not shown at all. These may be portraits of sleeping or dead individuals. Whatever the case, the similarity is beyond obvious, particularly the head from San Lorenzo and the specimen on the far right of the bottom row.

(Figure 19) Approximately 30 percent of Olmec style specimens at both sites are bald. Presumably these represent individuals who completely shaved their heads, probably with obsidian blades. Like most Olmec style heads, the majority seem to portray adults, probably of both sexes. There are, however, a few specimens that may represent infants. For example, note the head in the second row, second from the right. This Cantón Corralito specimen has widely-spaced puffy eyes, and a round fleshy face; characteristics that may qualify it as a baby portrait.

(Figure 20) In some cases, specimens wear headgear. For example, at the top of this slide we have a cap or helmet with a frontal projecting circular ornament. The similarity between the Cantón Corralito specimen on the right, and one weathered head from San Lorenzo, to its immediate left, is remarkable. So much so it appears that the same person is portrayed. In this example, a cape or possibly hair extends from the cap and down the back. Sometimes the cap or helmet lacks the front adornment, as shown in the center specimens. The cap itself is formed in the same way at both sites; it projects from the forehead and a small tab extension covers the temple, much like the helmets of American football players. Turbans, shown at the bottom, are frontally crossed, representing one flat, thick piece of cloth that was wrapped around the bald head and fastened at the back.

(Figure 21) Other specimens have heads that are partially shaved or not shaved at all. For example, the figures at the top of this slide have what appears to be an elongated lock of hair over the forehead. It could also be some kind of protective headgear. Other figures have part of the upper forehead shaved, accentuating and forming a center part. Still others have incised hair with a well-defined center part, the hair neatly tied in the back with a small projecting bun. The portraits along the bottom row have a circular frontal patch of hair with the rest of the head shaved.

(Figure 22) Like torsos, all heads were measured to determine the extent of correspondence between collections. And like the torsos, heads disclose a shared, habitual manner of manufacture, with the size of finished products very similar and attributable to a shared technical style. As shown on this head from Cantón Corralito, three key measurements are height, width, and depth.

(Figure 23) The tabulated results of the Olmec style head measurements reveal a difference of between 5-8 millimeters for average height, width, and depth. At least half of this difference is due to the eroded condition of the heads from San Lorenzo. Thus, it would appear that, on average, the Cantón Corralito heads were a few millimeters larger than their counterparts at San Lorenzo. In terms of technical style, this difference is insignificant.

(Figure 24) Given the eroded condition of the San Lorenzo specimens, I decided to calculate ratios. As indicated in the first column of this graph, the ratios of height-to-width, height-to-depth, and width-to-depth are near identical for Olmec style heads at both sites. Again, a single technical style is indicated.

(Figure 25) Hollow Olmec style figurines occur at both sites, but compared to the solid specimens they are rare. Most are at least twice as large as their solid counterparts and seem to represent adults. A few, like the San Lorenzo specimens in the bottom row on the left side of this slide, have small mouths and pudgy cheeks that may qualify them as babies. The rarity of baby figurines at these sites is no surprise. As Jeff Blomster has noted, most hollow figurines classified as babies are really adults. Babies are rare wherever Olmec figurines are found, including the central highlands of Mexico which,

contrary to many claims, had no monopoly on this kind of portraiture.

Before leaving this slide it is worth pointing out the naturalistic quality of some of these specimens, particularly those across the top row. Also worth noting, although not shown here, is the identical manner in which hollow limbs were fashioned at both sites, with detailed fingers and toes and hands that were sometimes shaped to hold a bar other cylindrical object.

(Figure 26) One of the more unusual types of Olmec style portraiture at both sites is dwarfs. Although eroded, the definite Olmec style facial features can be made out on these specimens, which are nearly identical. Both have a stooped, deformed back, lack a neck, and are fat and bald. They are also the same size.

(Figure 27) Star or diamond symbols were carved on the back of Olmec style heads at both sites. These surely had meaning and, on one head from Cantón Corralito, additional symbols continue over the top of the head and onto the forehead.

(Figure 28) One of the more bizarre correspondences is the so-called “One-eyed God.” These grotesque frog-like portraits have one empty eye socket, the other eye covered by a thick eyelid with vertically-incised eyelashes. The mouth is open and disproportionately large, the nose triangular, and a conical projection rises up from the top of the head. Michael Coe suggests that these were attached to the bodies of ballplayer figurines. Whatever the case, the similarity here is unmistakable.

(Figure 29) Although not figurines, masquettes too small to cover a human face were made at both sites. One shared theme is aged individuals, probably old women or “hags,” to use Peter Joralemon’s term. The San Lorenzo example at the lower left may be from a hollow figurine and not a mask. These effigies have wrinkled cheeks, sunken eyes framed by a raised appliqué strip of clay, and a swollen lower lip, which is broken off the San Lorenzo specimen. Several unproven examples of old hag figurines and masquettes are reported for Veracruz and the central highlands of Mexico. Another masquette theme consists of morbid but remarkably realistic skulls, which were found at Cantón Corralito. No counterparts are known from San Lorenzo, but a few similar

fragments are known from the highlands of Mexico, including examples with incised teeth and a ring clamping the mandible shut, as shown on the specimen from Cantón Corralito in the upper right corner of this slide.

The subtitle of this presentation, “style as cultural imperative,” was chosen to stress a few key points based on the following premise: Olmec style figurines made at Cantón Corralito were fashioned by the hands of Gulf Olmecs and their descendants, or Gulf Olmecs who lived among and probably married local people who became Olmec in the process, or both. They are not merely “good copies” made by indigenous folks who embraced the style after chance or even planned encounters with Gulf Olmecs. To advocate this in the face of exact replication on so many levels would be ridiculous. Nor are they similar by virtue of a pan-Mesoamerican belief system predating the Early Olmec horizon, an argument even less plausible. There is no rational explanation other than migration of Olmec peoples from the Gulf Coast. And this was migration on a large scale: considering the wide distribution of figurines and other Olmec style objects across Cantón Corralito, the site is best classified as a settlement enclave.

While we will probably never know the precise meaning of Early Olmec horizon figurines, the fact that at San Lorenzo and Cantón Corralito these objects mirror each other on so many levels tells us that the style was indeed culturally imperative. Despite the great distance involved and at least 150 years of continuous production, the Cantón Corralito figurine makers remained faithful to the stylistic canons of San Lorenzo. This implies a rigid set of figurine meanings and practices integral to Gulf Olmec identity; it may also imply that these objects had something to do with the enculturation of their young. We may only be left with tangible remains, but the themes of those representations provide insight into what was meaningful to the people who made them and, just maybe, what some of the meanings and practices were.

To begin with, the recurrent and detailed features of the effigies suggest that they represent real people. The majority seem to assert authority through their very posture and gaze, compelling the onlooker to accept something. There is a determined, fierce quality

that is somehow instructional in nature and was probably accompanied by oration. As mentioned earlier, the composition recalls the figures seated within the niche of massive stone altars—which are actually thrones—at the great Gulf Olmec centers, including San Lorenzo. If apt, this analogy hints that some of the figurines made by Gulf Olmecs are portraits of elites that held political or religious office, or were closely associated with those that did.

What of the fact that the percentages of male and female effigies are inversely related, with males dominant at San Lorenzo and females at Cantón Corralito? As the only conspicuous thematic divergence in the collections this is indeed puzzling. For the moment, all I can suggest is that the circumstances of colonization were somehow involved. The peoples of Mazatan had long enjoyed a tradition of female figurine production; perhaps it held on and was subtly blended into the Olmec style. This may tell us that, rather than an insulated trading enclave, social intercourse and intermarriage with locals was common at Cantón Corralito.

One additional point regarding female figurines should be made: in both collections there is a uniform depiction of the stomach; only a small fraction have swollen bellies that may represent the late stage of pregnancy. The majority are flat or nearly flat, suggesting that a fertility fetish interpretation is unsuitable, at least for all the specimens.

One unmistakable theme is ballplayers, all of which appear to be male. These effigies may have been used to recall great sporting events, or in preparation for such events. Whatever the case, ballplayer figurines are more common at San Lorenzo than at Cantón Corralito. But this is also the case at several San Lorenzo satellite sites explored by archaeologists Ponciano Ortiz and Carmen Rodríguez. Based on the uniformity of this disparity, it appears that San Lorenzo was especially involved with the ballgame. The costuming of the players at San Lorenzo was very elaborate, involving animal masks, towering headdresses, and other non-protective paraphernalia, including possible animal carcasses draped over the back of players. One very specific entity that may be associated with the ballgame is the One-eyed God. On the whole, the costuming suggests that each ballgame involved the recreation of an animistic origin myth...something worth recreating in clay.

While much of this discussion will come as no surprise to those of you familiar with Olmec style figurines, the extent of thematic uniformity between San Lorenzo and Cantón Corralito should. If I am correct in stating that Olmec style objects were made by Gulf Olmecs at Cantón Corralito—or a mix of Gulf Olmecs and locals who adopted a Gulf Olmec identity—this can help us to model early Gulf Olmec interaction with other regions of Mesoamerica.

I don't have time to discuss this topic in much detail, but let me say this: sites in the central highlands of Mexico with Olmec style figurines also have a local figurine style which is more frequent. Moreover, some of the Olmec pieces from that region are not quite true to the Olmec style of the Olmec heartland. In short, there is no Cantón Corralito there, although the site of Las Bocas in Puebla is one candidate sorely in need of investigation. Contact between Gulf Olmecs and highland groups took place—of this there's no doubt—but it seems to have been of a much different nature than in Mazatan. It was certainly less pervasive, and seems to lack the precedent of contact before 1150 bc that is evident between Gulf Coast and Mazatan (**Figure 30**). During the century spanning 1250 and 1150 bc ceramics and other objects began to be imported from the Gulf to Mazatan sites, including Cantón Corralito. At least one figurine style was shared, as shown by the almost Olmec-looking effigies on the right side of this slide. There is a deep history here that does not appear to have been shared with the central Mexican highlands.

I cannot close this presentation without mentioning context, since much of what we know about Olmec style figurines comes from unprovenienced objects. At Cantón Corralito figurines were found in domestic trash pits, on or below floors, and in architectural fill. This is also the case at San Lorenzo and other sites in the Olmec heartland; yet another similarity with Cantón Corralito. In no case were they deposited in special locations or arrangements; rather, after use and possibly intentional breakage they were unceremoniously tossed into garbage heaps along with other domestic trash, including broken pieces of Olmec style pots. In addition, and unlike sites in the central highlands, no whole figurines were found at either site.

I have made several strong statements during the course of this presentation, but I do not make them with regard to only figurine data and I do not make them in haste. As noted at the outset, figurines are only one class of artifact at Cantón Corralito that, after direct and rigorous comparison, have been found to be stylistically inseparable from counterparts at San Lorenzo.



1. Map of Mazatan and the Olmec Heartland (inset)

	San Lorenzo	Canton Corralito
head	122	91
torso	131	153
arm / hand	55	43
leg / foot	101	134
arm or leg	125	412
unidentified	44	7
TOTAL	578	840

2. ENUMERATION OF FIGURINE FRAGMENTS, EARLY OLMEC HORIZON (1150–1000 bc)



San Lorenzo



Canton Corralito

3. TORSOS

	San Lorenzo	Canton Corralito
Seated	85%	90%
Standing	15%	7%
Other	0%	3%

4. BODY POSITIONS

(based on torsos: San Lorenzo n=101, Canton Corralito n=116)



legs crossed



legs crossed, hand(s) on leg



one leg crossed, one raised/bent



legs extended

5. BODY POSITIONS

	San Lorenzo	Canton Corralito
medium length skirt	1.0%	0.1%
short skirt	0.3%	0.5%
bikini strap	0.5%	0.2%
belt (waist)	0.3%	—
scarf / sash (neck to crotch)	0.2%	—
necklace	0.2%	—
medallion / mirror	0.2%	—
unidentified pectoral object	0.2%	0.1%
cape	0.2%	—
spotted (reed-impressed) clothes	—	0.7%
incised skin (tattoo? scarification?)	—	0.2%

6. APPLIED CLOTHING & JEWELRY (excluding headgear & ballplayers)

(% based on entire collection: San Lorenzo n=578, Canton Corralito n=840)

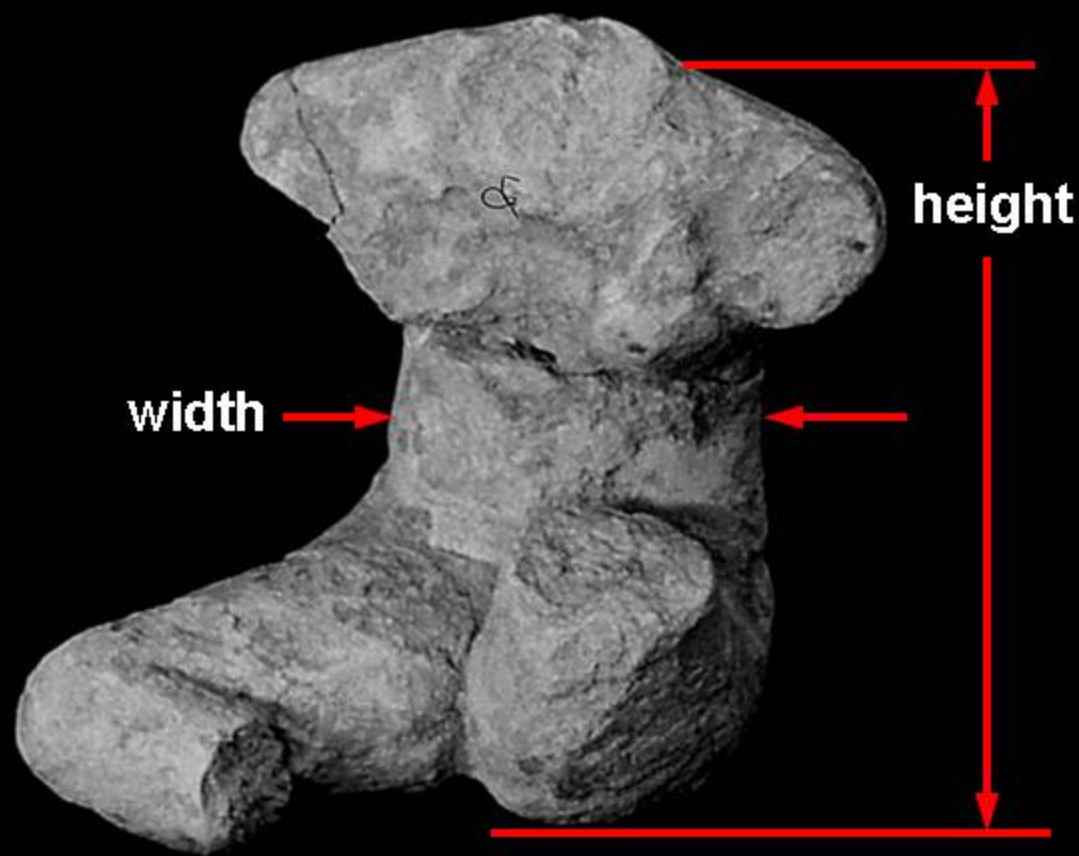


medium length skirt



short shirt / wrap

7. Skirts.



8. TECHNICAL STYLE

TORSOS

		average (mm)	st. dev. (mm)	range (mm)
SEATED	<i>San Lorenzo</i>	58	18	33-100
	<i>Canton Corralito</i>	57	19	30-91
STANDING	<i>San Lorenzo</i>	59	—	—
	<i>Canton Corralito</i>	37	—	—

9. TORSO HEIGHT

(EXCLUDING BALLPLAYERS)

		average (mm)	st. dev. (mm)	range (mm)
SEATED	San Lorenzo Canton Corralito	31	8	18-55
		32	9	20-54
STANDING	San Lorenzo Canton Corralito	28	—	—
		24	9	15-36
INDETERMINATE	San Lorenzo Canton Corralito	29	8	16-60
		33	12	17-64

10. TORSO WIDTH

EXCLUDING BALLPLAYERS



MALE

San Lorenzo	63%
Canton Corralito	27%



FEMALE

San Lorenzo	33%
Canton Corralito	52%

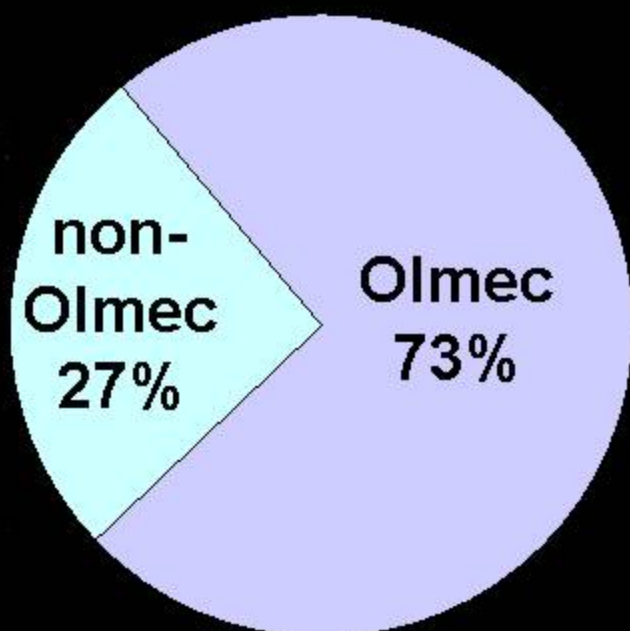
11. SEX RATIOS.



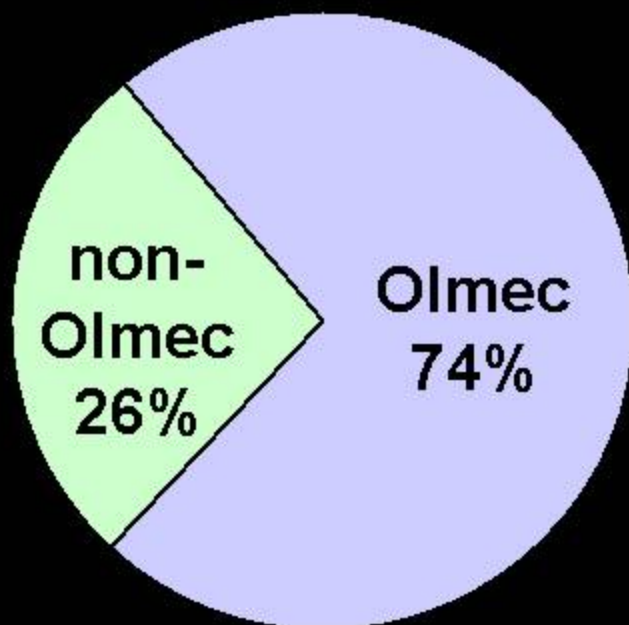
San Lorenzo

Canton Corralito

12. BALLPLAYERS



San Lorenzo



Canton Corralito

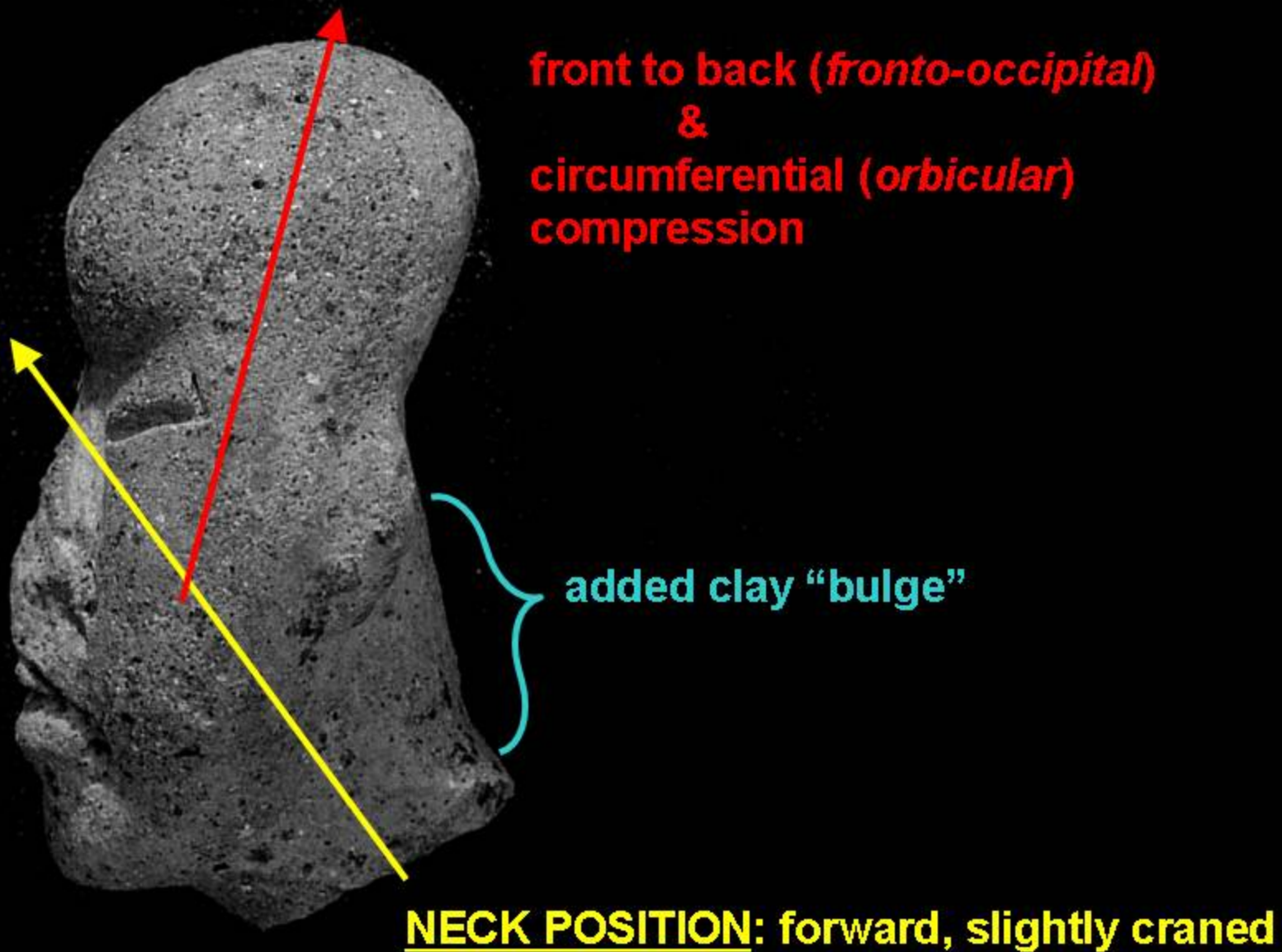
**13. EARLY OLMEC HORIZON FIGURINE
STYLES (1150-1000 bc)**



San Lorenzo (70%)

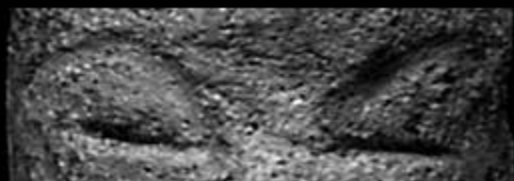
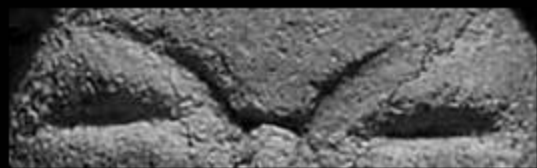
Canton Corralito (74%)

14. CRANIAL DEFORMATION

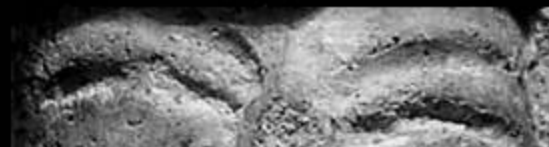


15. Cranial Deformation.

San Lorenzo

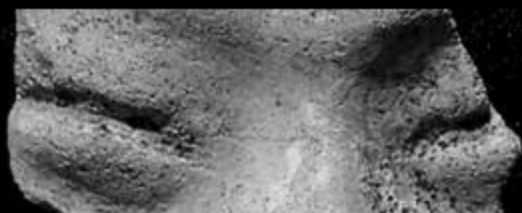


Canton Corralito



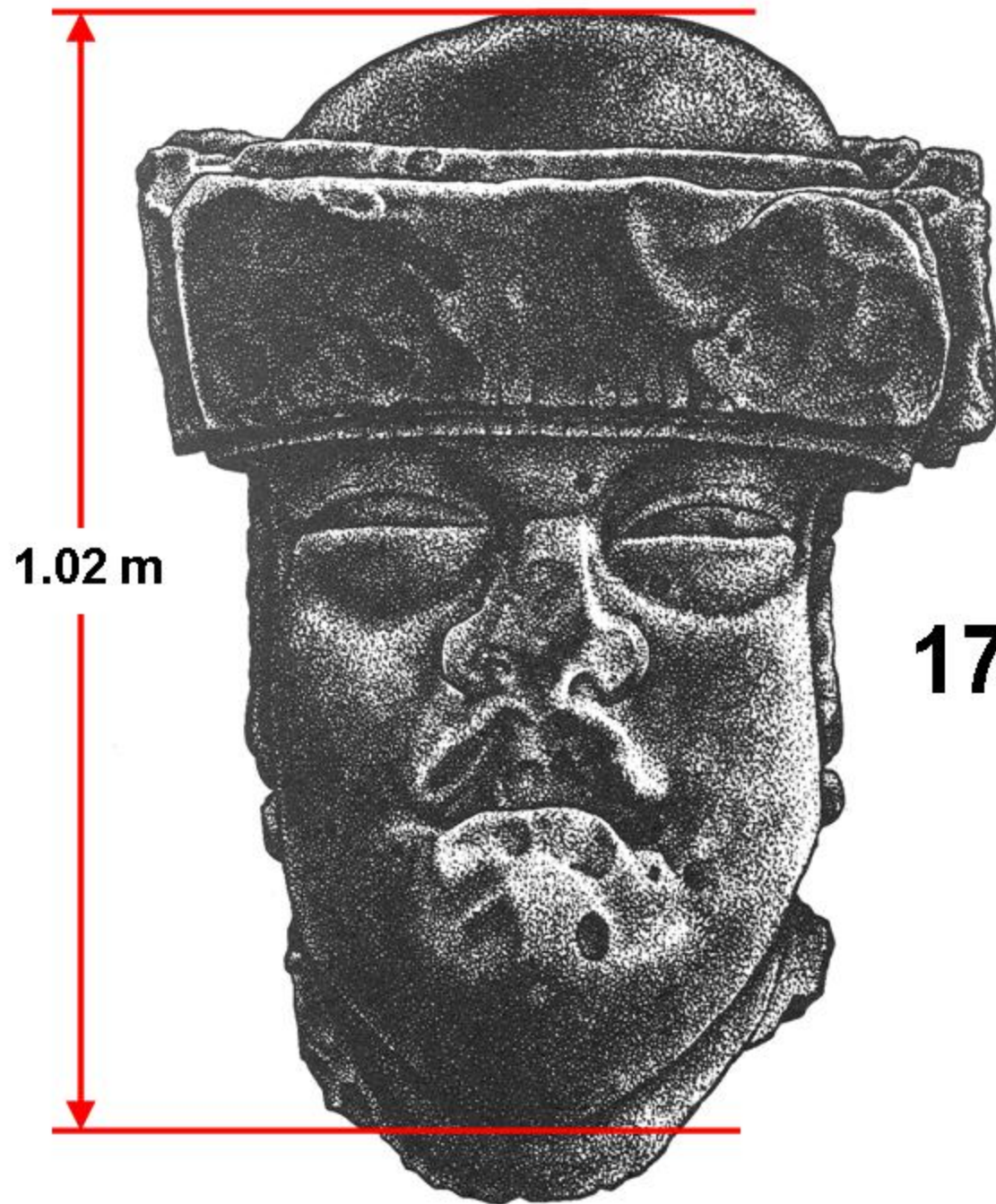
— slit eyes —

16. Eye Styles.



— Puffy Eyes —





17. San Lorenzo Monument 6

**est. height of complete
monument, 2.3 meters**



San Lorenzo



Canton Corralito

18. EYES CLOSED



San Lorenzo (27%)

Canton Corralito (34%)

19. BALD FIGURES



cap/helmet
& frontal
ornament



cap / helmet



turban



SAN LORENZO

CANTON CORRALITO

20. HEADGEAR



**large
forelock**



**center
part**



**incised hair
& center part**



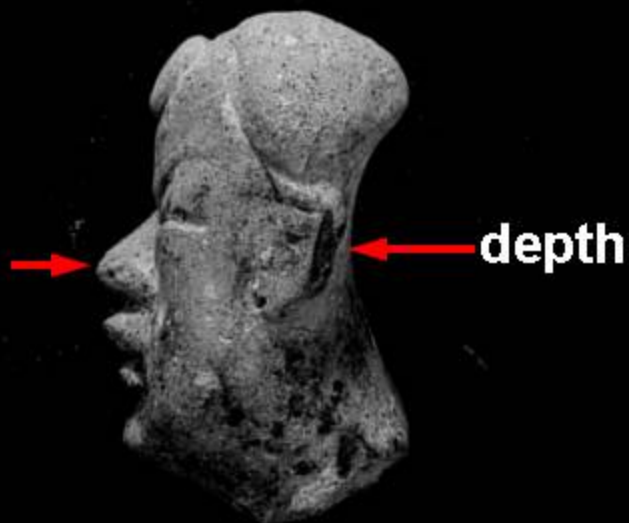
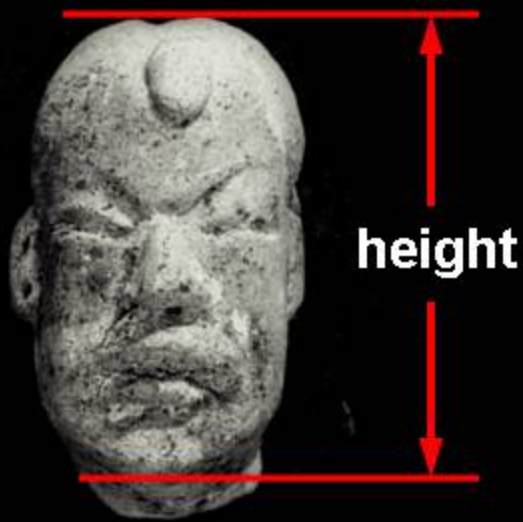
**bald with
fore-knot**



SAN LORENZO

CANTON CORRALITO

21. HAIRSTYLES



22. TECHNICAL STYLE

OLMEC
HEADS

		average (mm)	st. dev. (mm)	range (mm)
HEIGHT	San Lorenzo	41	9	27-66
	Canton Corralito	49	14	22-73
WIDTH	San Lorenzo	25	6	14-43
	Canton Corralito	33	10	15-61
DEPTH	San Lorenzo	20	5	13-39
	Canton Corralito	25	8	12-48

23. OLMEC STYLE HEADS, DESCRIPTIVE STATISTICS

	average (mm)	st. dev. (mm)	range (mm)
HEIGHT/WIDTH			
<i>San Lorenzo</i>	1.7	0.2	1.2-2.6
<i>Canton Corralito</i>	1.5	0.2	0.6-2.0
HEIGHT/DEPTH			
<i>San Lorenzo</i>	2.1	0.3	1.6-2.9
<i>Canton Corralito</i>	1.9	0.2	1.0-2.5
WIDTH/DEPTH			
<i>San Lorenzo</i>	1.2	0.2	0.9-1.7
<i>Canton Corralito</i>	1.3	0.1	0.9-1.8

24. OLMEC STYLE HEADS, DIMENSION RATIOS



San Lorenzo



Canton Corralito

25. HOLLOW HEADS—OLMEC STYLE



San Lorenzo



Canton Corralito

26. DWARFS

27. CARVED SYMBOLS



San Lorenzo



Canton Corralito



San Lorenzo



Canton Corralito

28. One-eyed God

jaguar



skull



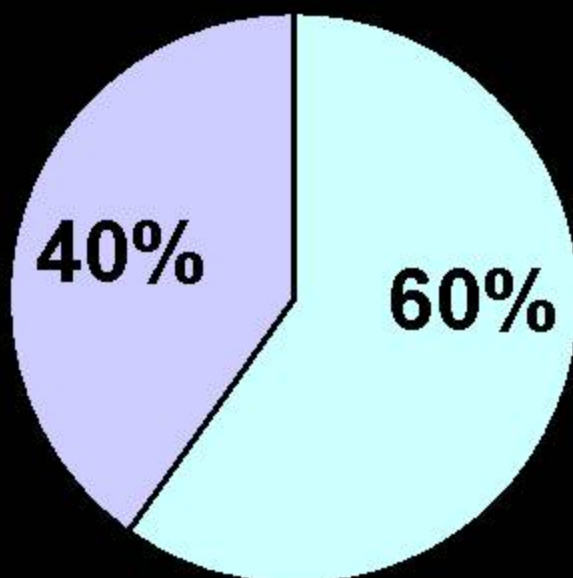
old man / woman



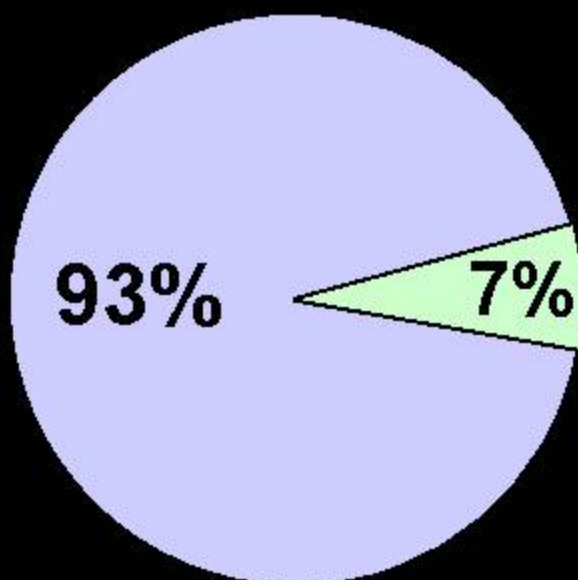
San Lorenzo

Canton Corralito

29. MASQUETTES



San Lorenzo



Canton Corralito

**30. INITIAL OLMEC ERA FIGURINE
STYLES (1250-1150 bc)**