
APPENDIX E

Descriptions of Chalcatzingo Figurine Attributes

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This appendix presents detailed descriptions of the attributes of the Chalcatzingo figurines which were used in the attribute analysis (Chapter 14; Harlan 1979), along with illustrations of these attributes. Only the attributes used in the analysis are described. They have been arranged here in groups (eye forms, mouth forms, etc.) for easier reference.

Eye Forms

Eye Form 1 (Fig. E.1a): A coffee-bean shaped eye executed by gouging into the clay, leaving a well-defined ridge to form the outline.

Eye Form 2 (Fig. E.1b): Slit-shaped in outline, the slit incised into the face, leaving a ragged line as the outline.

Eye Form 3 (Fig. E.1c): Executed by incising an oval into the face and placing a punctate dot inside the oval at the point nearest the nose. The eyebrow is then depicted by incising an arc over the oval.

Eye Form 4 (Fig. E.1d): Consists of a very deep punctation, set off by two incised arcs, one near the nose and the other on the opposite side.

Eye Form 5 (Fig. E.1e): An oval formed by two separately executed arcs. A punctation is placed through the lower arc slightly nearer to the nose than the ear to represent the pupil.

Eye Form 6 (Fig. E.1f): A slightly arc-shaped slit incised into a raised fillet of clay.

Eye Form 7 (Fig. E.1g): Formed by incising around an oval area formed by pinching up clay from the face.

Eye Form 8: Not included in the analysis.

Eye Form 9 (Fig. E.1h): Executed by forming an oval with a raised band of clay and placing two slightly squared punctations on either side of the oval, leaving the center slightly raised.

Eye Form 10 (Fig. E.1i): Formed by double punctation. The two punctations are elongated and drawn slightly down-

ward on the face to form a very obtuse angle.

Eye Form 11 (Fig. E.1j): Formed by gouging a roughly oval depression into the face. The oval is deep at the two ends and raised in the center. An ovate punctation is placed in the raised area.

Eye Form 12 (not illustrated): An open rectangle formed by three incised lines. The area inside the rectangle is slightly raised.

Eye Form 13 (Fig. E.1k): Formed by placing two deep punctations into an appliquéd crescent of clay.

Eye Form 14: Not included in the analysis.

Eye Form 15 (Fig. E.1l): A raised area in the form of a half-circle with a very deeply incised line running through it near the base.

Eye Form 16 (not illustrated): An open circle. The border of the circle is raised and the center is formed by a shallow, broad punctation.

Eye Form 17 (Fig. E.1m): The eye is closed. The depiction is made by an L-shaped incised line.

Eye Form 18 (Fig. E.1n): Formed by making a deep impression with a rectangular instrument. Two separate impressions are made, leaving a ridge in the middle of the indentation.

Eye Form 19 (Fig. E.1o): Formed by a raised ovate area, leaving a poorly defined depression as a border.

Eye Form 20 (Fig. E.1p): A slit-like incision made directly into the face.

Mouth Forms

Mouth Form 1 (Fig. E.1a): A straight-line opening lacking well-defined lips; about half open.

Mouth Form 2 (Fig. E.1b): A straight-line opening lacking well-formed lips; about three-fourths open.

Mouth Form 3 (Fig. E.1e): Turned down at the corners and lacking well-defined lips; about half open.

Mouth Form 4 (Fig. E.1g): Strongly down-

turned at the corners with well-defined lips; closed.

Mouth Form 5 (not illustrated): A simple straight-line gash placed directly below the lower edge of the nose. The lower lip is weakly depicted and the upper lip is part of the nose.

Mouth Form 6 (Fig. E.1r): A simple straight-line incision. The lips are weakly depicted. Teeth are portrayed as simple punctations.

Mouth Form 7 (Fig. E.1l): A crescent-shaped incision placed through a raised bulb of clay. The effect is a mouth only slightly open with very strongly downturned corners.

Mouth Form 8 (Fig. E.1n): A simple rectangular depression with no depiction of lips.

Mouth Form 9 (Fig. E.1s): Characterized by the careful modeling of the teeth.

Mouth Form 10 (Fig. E.1t): Closed and slightly down-turned at the corners. The corners of the mouth are punctated and the lips are raised and well defined.

Nose Forms

Nose Form 1 (Fig. E.1u): Narrow, straight, and raised high above the face.

Nose Form 2 (Fig. E.1b): Broad and slightly triangular; raised only slightly above the face.

Nose Form 3 (Fig. E.1h): Broad, rectangular in plan, and triangular in cross section; set off from the face by incising along both sides.

Nose Form 4 (Fig. E.1j): Broad, triangular in plan, and flattened in cross section. It is appliquéd rather than modeled directly on the face.

Nose Form 5 (Fig. E.1k): Has roughly the form of a parrot's beak. It is slightly triangular in plan and near crescent in profile.

Nose Form 6 (Fig. E.1l): Very broad in both plan and cross section. Its outline is slightly curved.



Nose Form 7 (Fig. E.1m): Characterized by the depiction of the nostrils by punctuation.

Hair Forms

Hair Form 1 (Fig. E.1a): Long hair, parted in the center and pulled straight down each side of the head. Light incising is used to improve the depiction of the hair.

Hair Form 2 (Fig. E.1q): Short hair, depicted by short, deep incisions all over the head.

Hair Form 3 (Fig. E.1g): The head is completely smooth, devoid of either hair or a head covering.

Turban Forms

Turban Form 1 (Fig. E.1c): Simply a raised, hat-like object with one fillet at the base, perhaps meant to depict a cord.

Turban Form 2 (Fig. E.1e): Appears to be a simple cloth wrap with a division just off center.

Turban Form 3 (Fig. E.1v): The head cover is differentiated from the face by a raised band just above the eyes. There is a slight raising of the clay on the two lateral edges, and two incised lines in the center form a triangle.

Turban Form 4: Not included in the analysis.

Turban Form 5 (Fig. E.1f): Appears to be a cloth wrap swept up and brought to an apex in the center of the head, where it is fastened with a device of some kind.

Turban Form 6 (Fig. E.1w): A hat-like object with a cord drawn across the front and allowed to hang down the side.

Turban Form 7 (Fig. E.1x): A two-tiered wrap set off from the face with a band set well above the eyes.

Turban Form 8 (Fig. E.1y): A single wrap over the top of the head, set off from the face by a band placed slightly above the eyes.

Turban Form 9 (Fig. E.1z): A double wrap arranged to form a rectangle at the top and an arc over the forehead.

Turban Form 10 (Fig. E.1aa): A cap with a long tassel extending down to rest on the shoulder.

Turban Form 11 (Fig. E.1bb): A complex wrap consisting of three parts. Part one forms a peak at the top of the head. Part two forms a band across the forehead. Part three is brought down around the chin and up the other side of the face.

Turban Form 12 (Fig. E.1cc): A complex open wrapping brought up from the forehead at a steep angle to form a peak at the top of the head.

Turban Form 13 (Fig. E.1dd): A rectangle raised high above the head and set off from the face by a well-defined groove.

Turban Form 14 (Fig. E.1ee): Consists of two parts, a simple rectangle raised high above the head, and a broad band across the top of the forehead which has the appearance of a cloth wrap.

Turban Form 15 (not illustrated): A cap with a short tassel, sitting directly on top of the head.

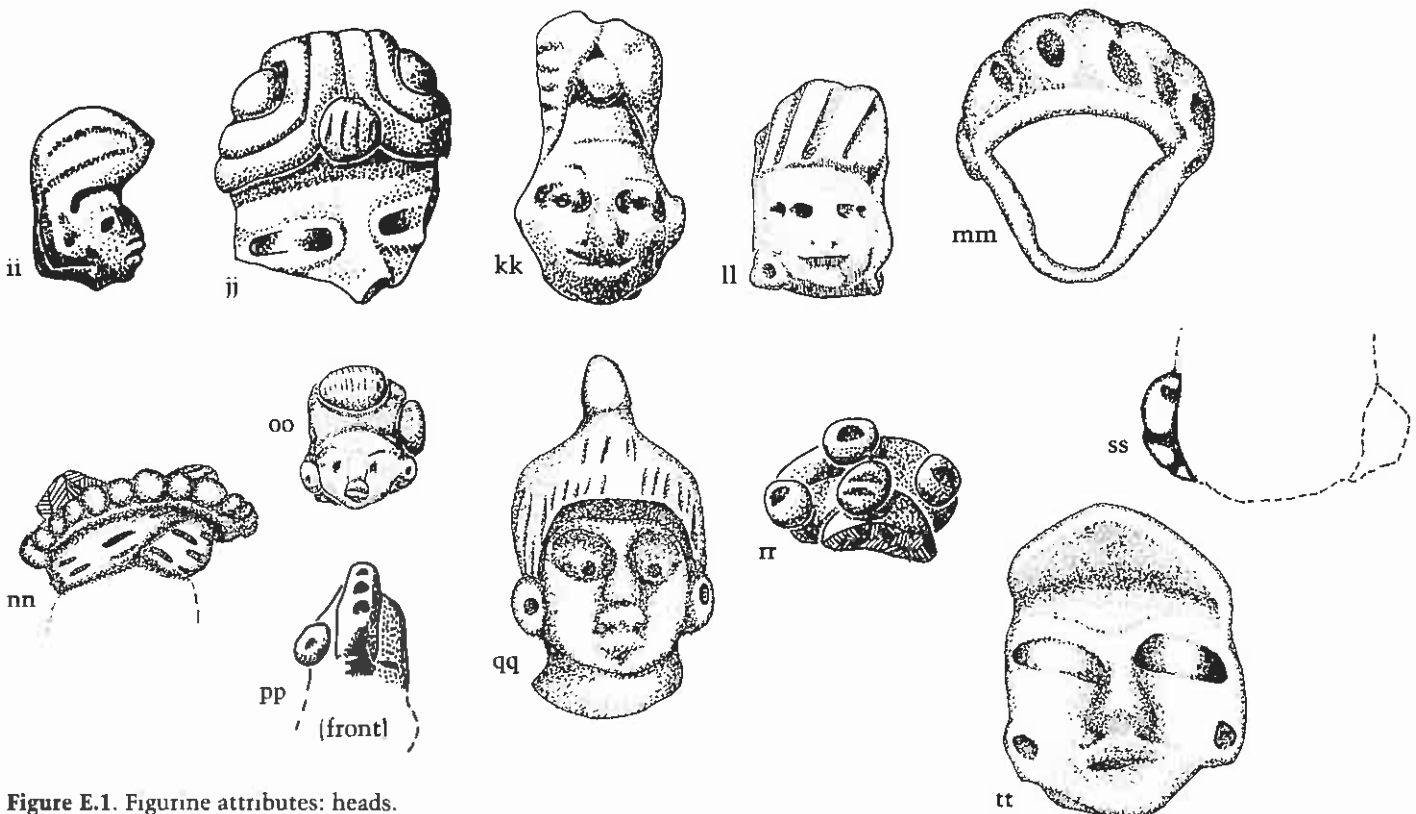


Figure E.1. Figurine attributes: heads.

Turban Form 16 (Fig. E.1ff): A double wrap rising at an acute angle above the head. The wrap on the specimen illustrated would have formed a double peak if one side were not broken.

Turban Form 17: Not included in the analysis.

Turban Form 18: Not included in the analysis.

Turban Form 19 (not illustrated): Consists of two parts, a close fitting cap and a divided cord drawn across the forehead and hung at an angle across the back of the head.

Turban Form 20 (Fig. E.1gg): A T-shaped wrap at the back of the head attached by a band across the forehead.

Turban Form 21: Not included in the analysis.

Turban Form 22: Not included in the analysis.

Turban Form 23 (Fig. E.1hh): A peaked cap with a broad band at its base. It is placed at an angle on the side of the head.

Turban Form 24 (Fig. E.1ii): A bun-shaped wrapping which projects out over the forehead. In profile, it can be seen to be placed at an angle jutting out over the head. It is set off from the forehead by a shallow incised line.

Turban Form 25: Not included in the analysis.

Turban Form 26 (Fig. E.1jj): Formed by a paired series of wrappings bent at a right angle so as to follow the line of the forehead and then turn up along the long axis of the head. The open area between the paired wrappings is covered by a button.

Turban Form 27 (Fig. E.1kk): The head covering appears to be wrapped separately over each side of the head. It is fastened in the middle, over the forehead, by a button.

Turban Embellishments

Turban Embellishment 1 (Fig. E.1ee): Decoration by simple incising.

Turban Embellishment 2: Not included in the analysis.

Turban Embellishment 3 (not illustrated): An appliquéd fillet with gouged incising, perhaps intended to depict a twisted cord.

Turban Embellishment 4 (Fig. E.1ll): A set of deeply incised grooves parallel to the long axis of the face. It may be intended to depict a headdress of standing feathers.

Turban Embellishment 5 (Fig. E.1mm): Drag-jab gouging.

Turban Embellishment 6 (Fig. E.1nn): A row of clay balls joined together, perhaps intended to depict a string of beads.

Turban Embellishment 7 (Fig. E.1oo): A large appliquéd oval disk.

Turban Embellishment 8 (Fig. E.1pp): An appliquéd fillet with a series of deep cuts along the top, giving an effect similar to a rooster's comb.

Turban Embellishment 9 (Fig. E.1qq): A cone appliquéd to the top of the head covering.

Turban Embellishments 10–13: Not included in the analysis.

Turban Embellishment 14 (not illustrated): A dangling wrap or fringe down the back of the head.

Turban Buttons

Turban Button 1 (Fig. E.1rr, upper row): A simple round button decorated with a single punctuation.

Turban Button 2 (Fig. E.1rr, lower center): A simple round button decorated with parallel incised lines.

Turban Button 3 (Fig. E.1cc): A plain, round, undecorated button.

Turban Button 4 (Fig. E.1dd): A round button with an impression removing part of its circumference on one side.

Turban Button 5 (not illustrated): The button has a point with incised lines radiating out from it.

Ear Ornaments

Ear Ornament 1 (Fig. E.1c): A simple doughnut shape, presumably intended to represent an unadorned earpool.

Ear Ornament 2 (Fig. E.1ss): A series of incised lines which may be intended to depict a slit ear.

Ear Ornament 3 (Fig. E.1e): A large open spool which contrasts with Ear Ornament 1 in relative size.

Ear Ornament 4 (Fig. E.1h): A large open spool with a pendant attached to it.

Ear Ornament 5 (Fig. E.1y): A simple incision at the base of the ear.

Ear Ornament 6 (Fig. E.1aa): A simple pendant without a spool.

Ear Ornament 7 (Fig. E.1tt): A simple gouging into the side of the head.

Neck Ornaments

Neck Ornament 1 (Fig. E.2a): A simple fillet placed over the shoulders and above the breasts.

Neck Ornament 2: Not included in the analysis.

Neck Ornament 3 (Fig. E.2b): A well-defined groove incised directly below the neck.

Neck Ornament 4 (Fig. E.2c): A fillet hung around the neck with a disc (perhaps a mirror) suspended from the fillet.

Neck Ornament 5 (Fig. E.2d): A groove around the neck and a gouge between the breasts, perhaps meant to depict a pendant.

Neck Ornament 6 (Fig. E.2e): A series of clay balls, probably meant to depict a string of beads. In the example illustrated, the ornamentation probably originally went from the top of one shoulder to the top of the other, passing below the neck.

Arm Positions

Arm Position 1 (Fig. E.2f): The arm is bent downward with the hand on the abdomen below the breast.

Arm Position 2 (Fig. E.2g): The forearm crosses the body, with the hand on the opposite breast.

Arm Position 3 (Fig. E.2h, left arm): The arm is straight out to the side.

Arm Position 4 (Fig. E.2h, right arm): The arm is bent slightly away from the body, and then bent at the elbow to orient the forearm forward.

Arm Position 5 (Fig. E.2i): The arm is bent down across the torso, placing it on the inside of the thigh (on the same side).

Arm Position 6 (Fig. E.2j): The arm is bent over behind the back, with the hand in the area of the buttocks.

Arm Position 7 (Fig. E.2k): The arm is drawn across the torso with the hand on the upper part of the other arm.

Arm Position 8 (Fig. E.2l): The elbows are tucked into the sides and the hands placed on the chin, cradling the head.

Arm Position 9 (not illustrated): The arm is bent and reaching down to cradle the other arm in the crook of the elbow.

Arm Position 10 (Fig. E.2m, left arm): The arm is bent downward and in at the side to place the hand in the area of the genitals.

Arm Position 11 (not illustrated): The arm is bent upward at the elbow, placing the forearm in the area where the head would have been.

Arm Position 12: Not included in the analysis.

Arm Position 13: Not included in the analysis.

Arm Position 14 (Fig. E.2n): Both arms are curved behind the back, with the hands on the buttocks.

Hand Types

Hand Type 1 (Fig. E.2o): The fingers are depicted by a series of parallel grooves; the digits are very long.

Hand Type 2 (Fig. E.2m): The hand has short digits depicted by a series of parallel grooves.

Breast Forms

Breast Form 1 (Fig. E.2p): The breasts are elongated from top to bottom in the long axis of the body, projecting furthest from the trunk at their lowest point.

Breast Form 2 (Fig. E.2q): Each breast is roughly circular in plan and has its greatest projection just below the shoulder.

Breast Form 3 (Fig. E.2r): Both breasts are shaped like cones which have been flattened along the main axis of the figurine's body.

Breast Form 4 (Fig. E.2s): The breasts are depicted by a single lump of clay with a slit down the middle for the cleavage.

Breast Form 5 (Fig. E.2a): The breasts are cone-shaped and have been flattened perpendicular to the main axis of the body.

Breast Form 6 (Fig. E.2t): Each breast is a simple appliquéd button of clay.

Breast Form 7 (Fig. E.2u): The breasts are formed of appliquéd cones, contrasting with the other forms, which are modeled.

Navel Forms

Navel Form 1 (Fig. E.2u): A simple punctation straight into the abdomen.

Navel Form 2 (Fig. E.2v): A gouge into the abdomen with the open end of the gouge oriented toward the feet.

Navel Form 3 (Fig. E.2w): A gouge into the abdomen with the open end of the gouge oriented toward the head.

Pregnancy Types

Pregnancy Type 1 (Fig. E.2x): The abdomen is shown as a simple rounded protuberance oriented at a slight angle down from the body.

Pregnancy Type 2 (Fig. E.2y): The abdomen is an ovate protuberance with its long axis at a right angle to the long axis of the body. The stomach is flattened on the lower side.

Pregnancy Type 3 (not illustrated): A double protuberance. The two projections are one above the other on the abdomen.

Pregnancy Type 4 (Fig. E.2z): The abdomen has the shape of half a football.

Its long axis points slightly downward from the long axis of the body.

Pregnancy Type 5 (Fig. E.2g): The abdomen projects only slightly and has the form of a smooth arc.

Leg Forms

Leg Form 1 (not illustrated): Uniformly thick from thigh to ankle, with the foot simply depicted by a slight outturning of the clay at the base of the leg.

Leg Form 2 (Fig. E.2aa): The leg tapers from thigh to ankle, and the foot is differentiated and turned forward at a very obtuse angle.

Leg Form 3 (Fig. E.2bb): Characterized by careful depiction of the calf. The foot is very small in relation to the leg.

Leg Form 4 (not illustrated): Bent at the knee to form a right angle between the calf and the thigh.

Leg Form 5 (not illustrated): Equally thick from thigh to ankle. The foot is depicted as a projection to the rear.

Leg Form 6 (not illustrated): Bent at the knee to form an acute angle between the thigh and the calf.

Leg Form 7 (Fig. E.2cc): The legs are crossed over one another and tucked up in the "lotus" position.

Leg Form 8 (Fig. E.2dd): Very thick and angular, bent at the knee at an angle of less than 90°; the knee is depicted as an angular projection.

Leg Form 9 (Fig. E.2i): The legs are crossed at the knees and project out straight away from the seated figure.

Leg Form 10: Not included in the analysis.

Leg Form 11 (not illustrated): Very wide at the thigh and thick in the calf, tapering at the knee and again, to a point, at the foot.

Leg Form 12 (Fig. E.2ee): Tapers gradually from thigh to foot and has a pointed foot oriented at right angles to the body (pointing out to the side).

Clothing Types

Clothing Type 1 (Fig. E.2ff): A wrist ornament constructed of a rounded fillet of clay appliquéd over the side of the wrist.

Clothing Type 2 (not illustrated): A waist band constructed of a narrow appliquéd fillet of clay.

Clothing Type 3 (Fig. E.2j): A waist band composed of two elements circling the waist and two flaps, one flap tucked over the front and one tucked over the back of the waist band.

Clothing Type 4 (Fig. E.2c): An encircling element around the waist and an oblong pubic cover.

Clothing Type 5 (Fig. E.2gg): A pubic cover depicted by incised lines, one around the upper part of each thigh. The lines descend to join at the pubis.

Clothing Type 6 (Fig. E.2u): Sandal constructed of a V-shaped appliquéd fillet on the top of the foot.

Clothing Type 7 (Fig. E.2hh): Sandals shown by clay discs appliquéd to the top of the feet.

Clothing Type 8 (Fig. E.2ii): Sandal composed of a clay pad under the foot, attached by a strap over the ankle.

Clothing Type 9 (Fig. E.2jj): Sandal shown by a fillet around the side of the foot and an appliquéd disc over the toe area.

Clothing Type 10 (Fig. E.2kk): Sandal shown by a straight fillet of clay appliquéd to the top of the foot.

Clothing Type 11 (Fig. E.2ll): A head-dress chin strap composed of a broad band which covers the chin and mouth.

Clothing Type 12 (Fig. E.1mm): A narrow head-dress chin strap, passing under the chin.

Clothing Type 13 (Fig. E.2mm): A knee pad wrapped around the knee and protruding forward.

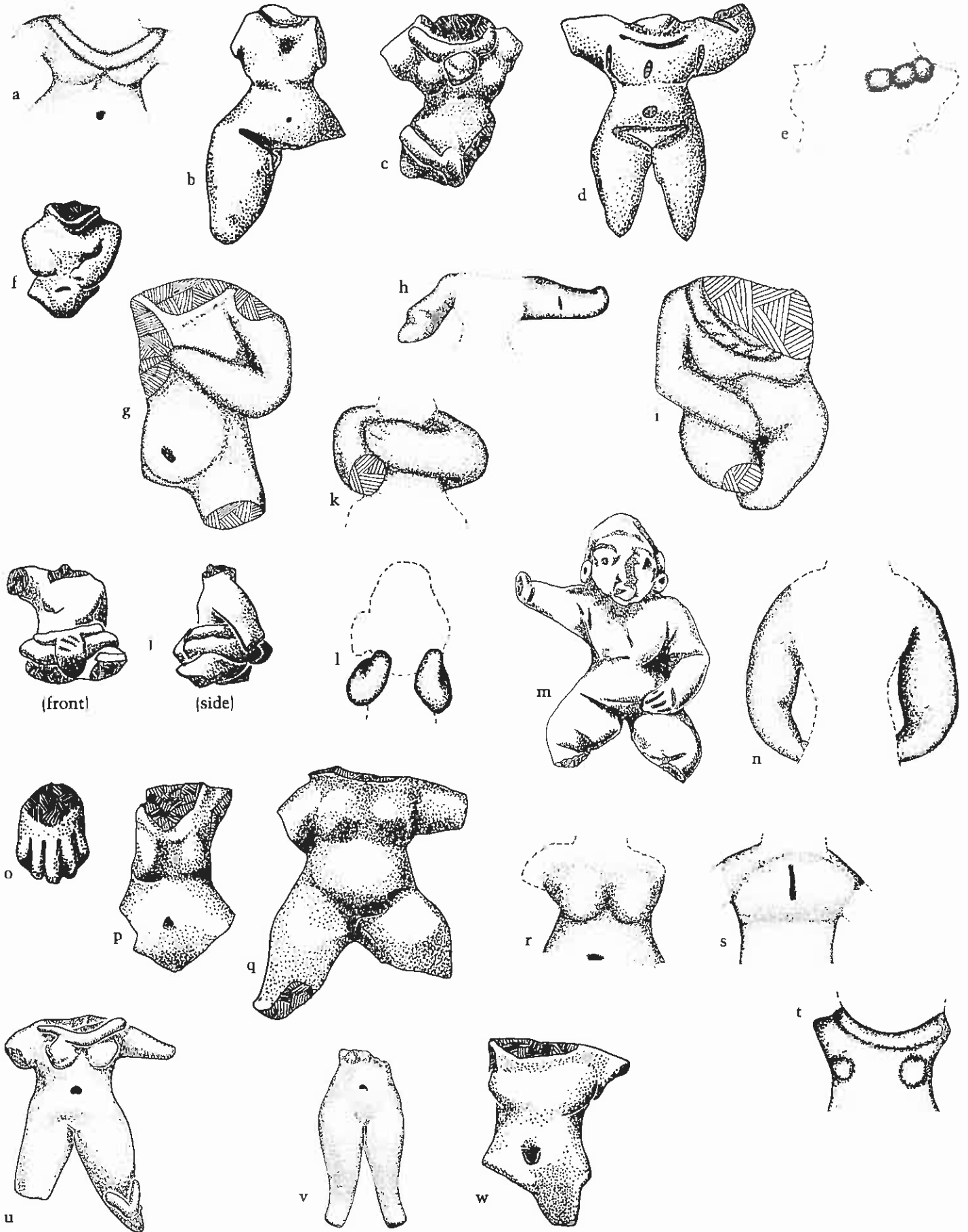
Clothing Type 14 (Fig. E.2gg): The body is decorated with one or more appliquéd clay balls.

Clothing Type 15 (Fig. E.1l): A bead of clay placed below the nose and above the upper lip.

Other

Burden (not illustrated): A pack carried high on the back with a tumpline passing around the forehead.

Chair (not illustrated): A support coming up behind the figurine's back, under the buttocks, and along one side. The figurine and the chair seem to have been modeled separately.



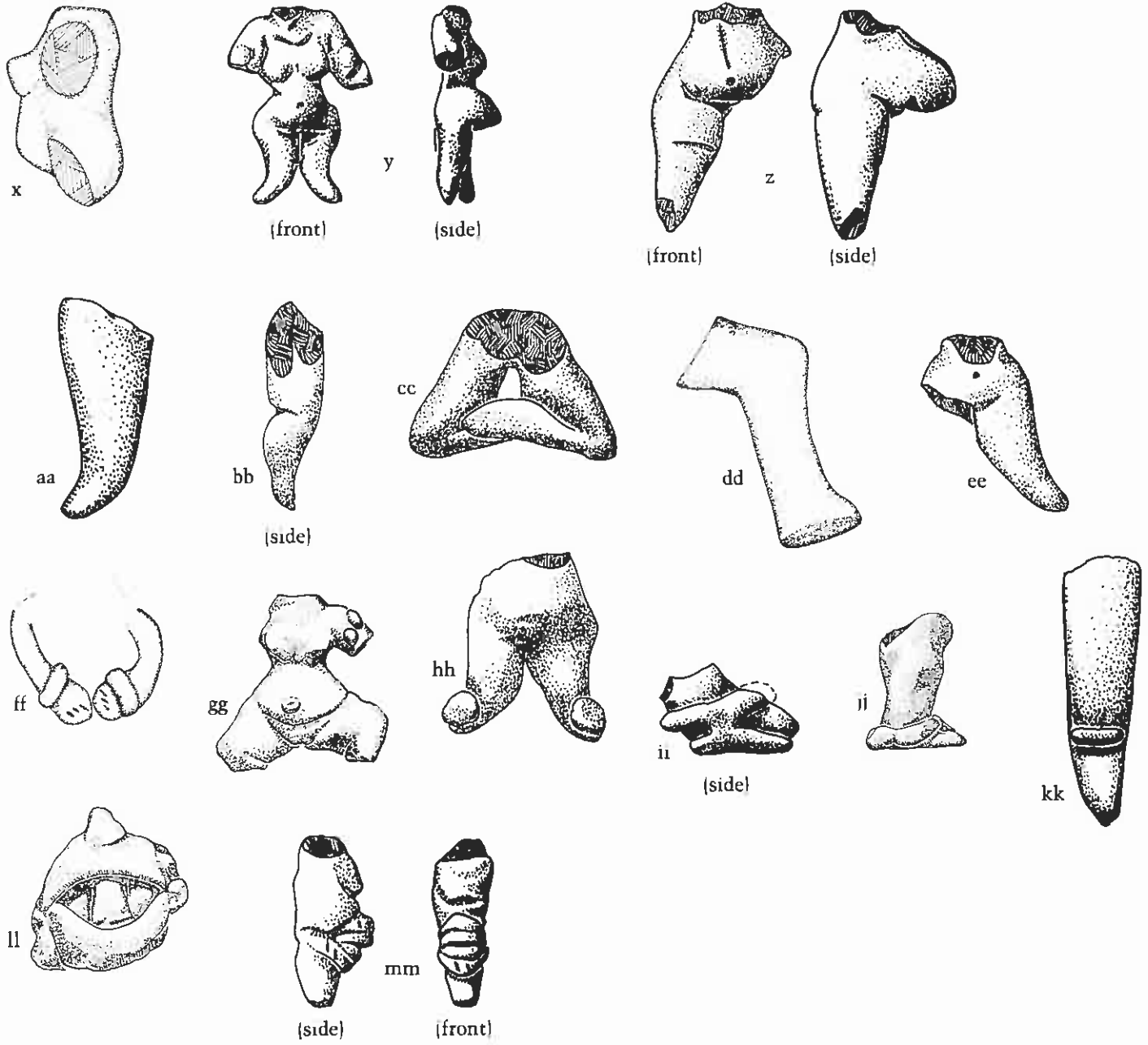


Figure E.2. Figurine attributes: bodies.