

APPENDIX I
DESCRIPTIONS OF THE FIGURINES

Thorough descriptions of the figurines are included because many times some details cannot be seen in the photographs. Grammatical purity is sacrificed here for more efficient one word or phrase descriptions.

HAND MODELLED HUMAN HEADS

Type I

Fig. 1

This face has the coffee bean appliqué eye, and may be the only Tzacualli head in the collection. According to Barbour (1975: 37) this tradition may continue into the Miccaotli phase and overlap with the slit eye. This head has an appliqué nose, and a definite angle between the forehead and jaw. Neither earpools nor scars where they would have broken off are present. The headdress is distinctive: an appliqué plaque supports what appear to be feathers, and a band runs horizontally across the head as if to secure the feathers in place. A lower band could be part of the headdress or perhaps fringed bangs. It is well polished, and seems to have been made carefully.

Type II

Fig. 2

The face of this piece is triangular, and the eyebrows are formed by bits of clay pushed up above the eye socket. An appliqué band crosses the forehead, but the upper part of the headdress is broken off. The nose is appliquéd. This head was made of a single piece of clay, that is, no core was used to build up the face. The head is broken diagonally from mid-back

to chin level.

Fig. 3

This head has an appliquéd nose and the wide slit eye. It is formed on a core, which can be seen at the diagonal fracture that runs from the back of the head to chin tip. The face bears traces of red paint. The headdress of this piece is reminiscent of what later will show up in moulded form as a "cotton" turban. Although the material of the turban is unknown, short diagonal incisions across the front appear to indicate texture. Rosettes or buttons decorated this turban as there are three round scars across the front of it. This head may have worn earspools. The ear area is broken off on the left side, and a faint scar at ear level shows on the right. A similar head is illustrated in Séjourné (1966a: Fig. 35, 2nd row on the right), but her illustration shows no buttons across the front.

Fig. 4

The face is fashioned over a core. The nose may have been appliquéd with edges of that addition smoothed into the wet clay, or simply pinched up during the modelling process. The eyes are narrow slit. Almost all these heads have no detail on the back. They seem meant to be viewed from the front only. One of the exceptions is this piece which has a two-tiered headdress, the top tier encircling the head. An appliquéd band which could be hair or the third tier of the headdress crosses

the forehead and hangs over the ear. The right side is broken off. Two button decorations remain on the headdress; two or perhaps three are indicated by scars on the band above.

Fig. 5

In this head are combined traits of the other pieces already described. The head is modelled on a core, the eyes are wide slit; however, the nose is apparently not appliquéd. The top of the headdress is broken off, and what remain are an appliquéd band across the forehead and other bands (or hair) which frame the sides of the face. Both face and headdress were painted red. The piece looks to have been more hastily, and therefore crudely, made. The shape of the face and eye incisions are asymmetrical.

Fig. 6

The face is built on a core, the eyes are wide slit, and the nose probably appliquéd and then smoothed. In profile the prognathism has a swept forward look. Two appliquéd bands form the headdress, the lower one curving down to ear level. Another appliquéd band which could be part of either the headdress or the hair fits close to the side of the face and is broken at shoulder level. The ornament at the right side of the face is broken off. A fourth appliquéd band at the throat might represent a necklace.

Fig. 7

Almost half the face is broken away, and the other part looks as if it were pushed out of shape during the modelling. This head is not made on a core, but instead appears to have been formed from a single lump of clay. In spite of its distorted condition, the head and eyebrow treatment are distinctive. The bald head has one doughnut-shaped adornment on each side. Incisions on these tufts seem to indicate the texture of hair or some other material. A slight oval indentation around the eye defines the eyebrow and cheekbone.

Type -III

Fig. 8

The headdress of this piece has diagonal marks similar to those of Fig. 3 which are probably intended to suggest the texture of the material of which it is made. Two or possibly three buttons or rosettes decorated this headdress. The earspool is irregular and solid, that is, the center is not cut out. The face is wider than others in this size group. The pupil is indicated by two incisions made on each eye. They are not, however, precisely executed. It is almost impossible to know if the core technique was used in making this piece. The figurine is broken below the collar or necklace, where the torso becomes thin and flattened. Even though one of the earspools is broken off, a layer of clay on the core is not visible. Inexplicable additions of bits of clay were stuck on the back

of the head.

Fig. 9

What remains of this headdress is the wide band variety that continues into later Teotihuacan phases. Double incisions on the eyes, suggesting pupils, are poorly executed. Three incisions are clearly seen in the photograph, but there is the edge of a fourth which commences at the fracture. Perhaps the person who made this head was careless or a beginner at the craft, though other elements of this figurine are well done. The nose is broken off: The piece is polished.

Fig. 10

The head is bald or perhaps a shaved head is indicated. There is a double incision for the mouth as well as for the eyes. Mouths are most commonly a single incised line. If a double incision on the slit eye would indicate a pupil, then one might logically assume that a double incision on the mouth would show some anatomical feature such as a tongue or teeth. There is another possibility that concerns the manufacture itself. Seen in profile, the face is slightly more prognathous than the others. Perhaps gentle incision on other side of the face would prevent pushing the malleable clay out of shape. This piece is also interesting because part of the torso remains. It is oval, being slightly wider than thick. The arms may have extended outward as the scars are almost vertical.

Fig. 11

This figure has a heart-shaped cleft head and, unlike the other heads in this category, has bulging eyelids. It is unclear whether bits of clay were added and smoothed into the face (as is done with some noses) or if the clay is pushed up from the eye socket to produce this bulging lid effect. The mouth is eroded. The scar on the torso shows that it is similar in shape and size to that of Fig. 10, and it has similar vertical arm scars.

Fig. 12

The nature of the head decoration is unclear, but possibly represents tufts of hair (cf. Fig. 7). However, there are no markings on these tufts to show texture. The face was painted yellow except the forehead. A faint but distinct line of demarcation is seen at mid-forehead. The paint stops at the bottom of the head ornaments. The earspools have traces of red paint. What appears to be a deliberate perforation horizontally through the neck is illustrated in the side view. Puppet heads are perforated vertically from the mid-back of the head to under the chin (von Winning 1958: 3). Torsos of articulated figurines are perforated horizontally but not the area of neck or head. No other piece in this collection has this perforation. The head is from stratigraphic pit #1, layer 9. This layer contained ceramics of Early and Late Tlamimilolpa.

Fig. 13

The most distinctive trait of this head is its most realistically modelled nose. The head is broken at the back on the right side from under the chin diagonally up to eye level. In spite of this distortion, the head is asymmetrical. It is wider at eye level on the right, and the mouth tilts up more on that side than on the left. The face is smooth. The eye sockets and mouth are painted yellow in the slits. The white smudges at the side of the nose and in the mouth are not paint, but a kind of fungus (Rattray, personal communication). The scar across the forehead is evidence that it once had an appliquéd head ornament. This head was recovered in layer 9, stratigraphic pit #2, with Late Xolalpan ceramics.

Type IV

Fig. 14

The grooves on the forehead are similar to those shown in Noguera (1965: Fig. 42c and d), but instead of representing eyebrows, they are much higher on the forehead and touch in the center which looks more like a hairline. This head could be the work of an unskilled person. Traces of red paint are present on the face below the grooves. The earpool appliqué begins at the middle of the head in back and is wrapped around the side of the face. The head is made by the core method, and has asymmetrical single incision slit eyes and mouth. The

appliquéd nose was not smoothed into the facial surface.

Fig. 15

This piece has no neck that would have connected it to a torso, but rather a scar on the back of the head as if it had been stuck onto another object. The indentation around the eyes forms the nose, eyebrow and cheekbone. A scar on the right side of the face would seem to be evidence that the head had an earspool, but the left side of the head is smooth with no scar. The nose is broken off. Nostrils are two tiny punctations.

Fig. 16

The scar on the right side of the head might indicate a tuft or hair or head ornament such as on Fig. 12. The eyebrow treatment is similar to that of Fig. 15 but is less well-defined.

Fig. 17

The chin fragment has traces of yellow paint on the right side of the nose and red paint on the right jaw. The back of the head is completely broken off.

Type V

Fig. 18

This extraordinary head is split in half vertically. It shares characteristics with Fig. 10, but is less prognathic.

Because of its style, shape, and lack of head adornment, it resembles the portrait heads. There is a sophistication and control of execution that far removes this head from the quality of the others. It would seem to be the work of a master craftsman. The eyebrow is shown by a delicate indentation from the bridge of the nose, following the brow line to a curve which emphasizes the cheekbone. The same delineation of eyebrow and nose bridge, but crudely done, is seen on Fig. 7. A single line is incised across the forehead and another at the juncture of jaw and neck. The eye slants downward to the nose, following the curve of the eyebrow. It is the only head in this collection of slit eyes on which the eye is a diagonal incision. The double slit eye and lips are carefully modelled. On no other hand modelled head are the lips given this attention. The neck is thin and delicately rounded. The head is possibly made by the "fold-over" technique.

Fig. 19

In shape, size and proportion of facial features this head is the stylistic precursor of moulded portrait heads, and therefore is put into the portrait head group photographs. Like moulded portrait heads, this hand modelled one is bald, and wears no earspools or other ornament. The eyes are wide slit and the nose appliquéd. The lips are modelled, but not as finely as those of Fig. 18.

Fig. 20

This piece is distinctive because of its wide forehead, triangular face and almost invisible facial features. The shape of the bald head anticipates the later moulded ones, some of which are associated with puppet figurines. The slit eyes and mouth are incised, but it is impossible to know if there was a nose. There are striations on the cheeks, but the unevenness of the markings does not suggest face paint. The neck is attached at an angle. A tiny bit of clay on the right side of the head at ear level suggests the head wore an earspool, but there is no scar, per se. The left side of the face has no similar bit of clay or a scar. The eroded condition of this head makes identification difficult. It might be a workshop reject. Rough surface.

Fig. 21

A human head is within a zoomorphic helmet on a long horizontal neck. The zoomorphic helmet might represent a bird, a reptile, or a combination of animal forms; and because its identity is uncertain it will be referred to here as an animal. The lower part of the human face blends into that of the animal's to form its lower jaw. Nor is there is a clear distinction between the human forehead and the animal's beak. The human eyes are incised, wide and deep set. Those of the animal are formed in the same way, but are asymmetrically placed. An incised line bisects the top of the animal's beak.

The neck or tenon has traces of red paint.

Type VI

Figs. 22 and 23

These fragments may be part of soft turban headdresses or head coverings. Fig. 22 is wrapped by a band which holds a medallion-like object.

HAND MODELLED ANIMAL HEADS

Type VII

Fig. 24

Rounded head with appliqué nose and bulbous eyes, wide gash mouth and ear scars. The piece, broken at the neck, is crudely made. The features are asymmetrical. A similar head is illustrated in Séjourné (1959: Fig. 79, 4th row and 1966a: Fig. 174, bottom right) but lacks the receding chin of Fig. 24. Similarities are the bulbous eyes and short snout.

Fig. 25

Round head, broken at the neck. It is crudely made with deep, wide indentations for eye sockets and a wide gash for the mouth. Ear and nose scars.

Type VIII

Fig. 26

The head is broken vertically at the back so that no neck area remains. A cone-like projection might represent a bill, and the eyes on the sides of the head further identify this piece as a bird. The head is perforated from eye to eye.

Fig. 27

The head has a beak or cone-like nose. The face area is an appliqué onto a stem which forms the neck, back of the head, and elements that wrap around the head. The top of the head is broken off. Tiny indentations at the bottom edge of the wrap-around elements may represent eyes. It is impossible to know what this figurine was meant to represent.

Fig. 28

This piece is included in the animal head group because the shape is more similar to other illustrated animal or bird heads than any other identified piece (Séjourné 1966a: Fig. 178). The face lacks features and one side is broken away. The piece appears to be a round head on a long tenoned neck. A bit of clay appliquéd on the face area might have been intended as a bill or snout. There is no jagged or obvious break at the end of the tenon, so if looked at from another perspective, this piece might have been a support for a vessel. Crudely made.

HAND MODELLED TORSOS

Type IX

Fig. 29

The torso was made by vertically joining two coils of clay. The seam is visible in the photograph. The loincloth or belt is a single strip which encircles the figure at hip level, and is wider in proportion to the torso than those on other figures in the group.

Fig. 30

The loincloth on this torso has not only the appliquéd band around the waist, but also a second piece placed vertically over the genital area, and seems to be held in place by the horizontal band. The legs were broken off at the juncture with the torso. The torso itself is oval, much the same as seen in Figs. 10 and 11.

Fig. 31

The distinctive mark of this figurine is the hole in the chest. Although it does not go all the way through, another hole was begun at the same level on the reverse side. The scar of a loincloth is visible and two small pieces of the appliquéd remain.

Fig. 32

The shape of this torso fragment resembles that of the dancer figurines, but the neck break is too large for the portrait heads, almost all of which are of the same size. A smooth channel runs across the torso at the break. It may have been intentionally made as the rest of the break is ragged. Traces of red paint.

Fig. 33

An unusual vertical break split the torso almost symmetrically down the middle. The torso is much larger than others in the group. No ornamentation is evident.

Fig. 34

Few pieces in this collection are more than fragments. This figurine lacks the head, both arms, and one leg, but height and proportion are seen. The abdomen is rounded so this piece may represent a pregnant figure. No other sex attributes are shown. The only decorations are two buttons appliquéd on the ankle. The figure was painted red.

Fig. 35

Figures wearing quechquemitls are not unusual at Teotihuacan, and this fragment may be the shoulders of such a figurine. However, the indentation on the bottom left of the figurine is a smoothed surface and not a scar. Quechquemitls extend from the shoulder to about knee level as a single unbroken or

uninterrupted length of fabric. Although the fragment may not be identified with certainty, it does give information about technique of manufacture. The figurine was made in at least two sections, fastened together by a tenon. Also it was probably meant to be viewed from the front where it is much smoother than in back. Traces of red paint around the "throat" area.

Fig. 36

This piece is apparently the upper torso and one arm of a figurine, and is similar to Fig. 35 in that the throat and shoulder area was formed around a tenon. The appendage seems to be an arm, but the hand is not formed. The appendage is not broken. There is a scar across the neck area. The hole in the chest passes to one side of the tenon and is seen on the opposite side of the figure. Traces of red paint.

Type X

Fig. 37

The torso is slightly twisted, and although broken at the waist it shows the movement or motion associated with dancer figurines. It has the characteristic pinched-in waist and lack of ornaments of dancer figurines.

Fig. 38

The torso is twisted at the waist, lacks clothing or

adornment and is probably a dancer figurine.

Fig. 39

This torso is similar in size and shape to those associated with portrait heads. The complete, or unbroken, figure is referred to as a dancer because of the twisted and contorted positions of torsos and limbs. The dancer figures are devoid of adornment. This torso was made by joining two coils of clay, however, the seam cannot be seen in the photograph.

Fig. 40

The torso is less twisted than Figs. 38 and 39, but otherwise is similar in size and shape, and lacks clothing. The torso was formed by joining two coils of clay. The fragment was recovered in stratigraphic pit #2 in layer 7c with Metepec phase ceramics.

Fig. 41

Scars on most torsos which are broken at the hip-leg juncture are at the same level on the figurine. This piece is different in that the leg on the right side is broken off higher on the figure than the one on the left. The vertical seam in the middle of the torso clearly shows how the figure was put together. The seam is also visible on the reverse side.

Fig. 42

The legs extend outward and slightly to the sides; however

this fragment cannot be balanced in a seated position.

Type XI

Fig. 43

There is a longitudinal perforation through the torso from the neck area to the rear. The hole pierces the collar at the throat area and just under the appliqué on the rear. The figurine might have been meant to be hung on a fiber and worn as a pendant, and it seems to represent a creature on all fours. The figurine was photographed neither in true profile, nor in a bird's eye position, but rather tilted between the two in order to show as much detail as possible. Two coils of clay were joined to form the torso. Four appliqué bands decorate the figurine. 1) A collar runs from one shoulder to the other, crossing the throat. 2) A band covers the back of the figure and, like the neck band, does not completely encircle the figure. 3) Two bits of clay were laid on the back of each rear leg. Rough, blackened surface. (Von Winning 1958: Fig. 20c, a similar torso has a jaguar head.)

Fig. 44

The figure is similar to Fig. 43 in that a perforation runs the length of the torso. It also appears to be a figure on all fours, and has a loincloth wrapped over the hip area. This piece was recovered from stratigraphic pit #1, layer 9 with Late Tlamimilolpa ceramics.

Fig. 45

This may be an animal form with legs, arms, head and tail broken off, or it might be a human form that had a stand. There is no clothing or ornament. Traces of white paint.

Fig. 46

Heads on figurines were usually placed on the shoulders of the torso in a way that would indicate either human or animal form. This torso is apparently that of an animal lying on its stomach with forelimbs outstretched. The round scar on its back is probably where the head was attached. The fragment is the front part of the figurine. The body is flat compared with other figurine torsos in this group. This piece was partially perforated through the chest area. Red paint.

Fig. 47

Two leg scars identify this fragment as human or animal. The scar across the top is a single one. A slight indentation at the waist area might be an umbilicus, but it is irregular

and could be only an accidental mark (cf. Armillas 1944: Lam. IV 9; Séjourné 1966a: Fig. 174, left on 4th row).

Fig. 48

It is impossible to know how this figure was intended to be viewed. The fragment is broken at four places. As viewed in the photograph, the top scar is horizontal across the body, the two middle ones show where legs were broken off, and the fourth, at the bottom, might indicate the tail of an animal or possibly a stand on which the figure is propped. A band was appliquéd on top of the right thigh.

Fig. 49

This fragment is the only hollow torso in the group. It is irregularly formed in that the walls of the torso are thicker on the sides than on the back and front. Legs were appliquéd. The seam where the left leg joins the body is seen in the photograph; however, this seam disappears on the back side. Like Fig. 48 there is a scar on the rear.

CLASSIC MOULDED HUMAN HEADS

Type XII

Seler (1915: 445), referring to archaeological remains of the Azcapotzalco area wrote "all (are) objects which resemble the finds of Teotihuacan as one egg resembles another." This analogy most aptly applies when comparing the portrait heads. Because they are so much alike, only a brief statement is necessary to describe each one.

Fig. 50

The left side of the nose is broken. Probably unevenly fired as the back of the head is blackened.

Fig. 51

The right side of the face was pushed out of shape while the clay was still malleable. The eyes are not as well-defined as those on the other portrait heads. Possibly a reject.

Fig. 52

The facial features are intact.

Fig. 53

This head was recovered in two pieces in the same layer and square, and subsequently glued together. The tip of the nose

is broken off and the mouth eroded. The eyes and orbital ridge, although not eroded, are not as sharply defined as in some of the others, for example, Figs. 52 and 54.

Fig. 54

The brow ridge and cheek bone are accentuated. The tip of the nose is broken off. The face is blackened because of uneven firing.

Fig. 55

Eroded nose. Unlike the portrait heads described above which were broken at the neck area, this one has a diagonal scar on the back of the head extending from nose to chin level.

Fig. 56

The left side of the face is slightly red, but this discoloration is caused by poor firing and not paint. The scar on the back is similar to that of 55, but lower on the head at mouth to chin level.

Type XIII

Fig. 57

Head and torso of a puppet figurine. The head is heart-shaped,

and the cleft very shallow. This figurine corresponds to von Winning's type Bii (1958: 4, Fig. 8). Shallow mould.

Fig. 58

Heart-shaped cleft head; triangular face. The head probably wore earspools as there are scars on both sides of the head. The back of the head is slightly concave.

Fig. 59

Heart-shaped cleft head; triangular face. The head shape and facial features are similar to those of Fig. 58. This head is attached to the neck and belongs to von Winning's type B category (1958: 2). It is broken below the neck, and a small channel runs across the break. The channel suggests a perforation from shoulder to shoulder which is common for puppets. However, it is placed almost flush with the front of the chest. It is possible that the perforation was made incorrectly, and this piece may have been a reject. The nose, mouth, and chin are broken and eroded. Blackened surface on the face. Shallow mould.

Fig. 60

Heart-shaped cleft head. The forehead is narrower than the ones described above, and the cleft itself is deeper. Earspools, shallow mould.

Fig. 61

Bald, fan-shaped head with no cleft and no earspools. The necklace is an appliqué on the moulded figure, an example of the mixed technique that continues into the Classic phase. The bottom of this figure is ragged, but does not seem to have been broken. The roughness may be due to erosion. There is perforation channel below the neck. Barbour illustrates a figure (1975: Plate 48f) which he says is an entire piece; that is, it is a bust. It seems likely that Fig. 61 is also a bust because it has no arm scars or perforation. Arms or the perforations to attach arms to puppets were placed close to the neck area. The bottom part of this piece is well below the area usually perforated. Eroded nose and mouth. Shallow mould.

Fig. 62

Entire torso. Diagonal lines on chest and two horizontal lines at the waist. This torso belongs to von Winning's type B category. Eroded necklace. Blackened on the chest area.

Fig. 63

Chest of a puppet torso with a 3-strand necklace. Two diagonal lines on each side of the chest. Shallow mould.

Fig. 64

Chest fragment of a puppet torso. Two medallions hang from the necklace, one in the center and the other on the left side.

The right side of the upper torso, the shoulder and necklace area is broken off. Necklaces on this type of torso are seen on either of von Winning's subtypes Aviii (1958: 19, Fig. 2j-n) or Biv (1958: 37, Fig. 12h) or Bv (1958: 37, Fig. 13d). Shallow mould.

Fig. 65

Badly eroded fragment of the bottom part of a puppet torso. The break occurs at the perforation at shoulder level. Shallow mould.

Type XIV

Fig. 66

Tufts with vertical striation, especially visible on the left side. The left cheek is broken away, the nose eroded.

Fig. 67

Fragment of the left tuft and part of the central wavy ridge motif.

Fig. 68

This head is stylistically the same as Fig. 66; however, the tufts are not as pointed. The right side of the face is broken away and the nose eroded.

Fig. 69

The side tufts are smaller than those on the heads described above. The wavy ridge motif is framed by what von Winning refers to as a rope (1958: 6). That the tufts were intended to represent hair is attested by the lower line on the forehead which is connected to the tufts and might be fringed bangs. Traces of red paint on all parts of the head decoration.

Fig. 70

The headdress is a close-fitting cap or helmet with the wavy ridges extending to the edge, and without tufts. The left side of the face, the nose, mouth, and chin are broken off. The break at the headdress is slightly past the center point, so it may be assumed that the headdress was the same on the other side.

Fig. 71

Only a small part of the wavy ridge motif is left on this head, on which are traces of red paint.

Type XV

Fig. 72

The face is a representation of the Teotihuacan rain deity. The eyes are bulbous, instead of ringed. The mouth has two large upper front teeth in the center, and the curled fangs which extend toward the cheeks from each corner of the mouth. The upper

lip is clearly defined. The bottom lip is seen just under the front teeth and between the curled fangs. Directly under the mouth two horizontal strips run across the face. The strips are thicker on each end than in the middle. One vertical bar crosses over the strips near each end. Below the strips are two crudely executed half circles. These lines likely represent the bifid tongue associated with the rain deity. If that is the case, the tongue extends from the mouth, under the two horizontal strips where it is seen to divide, each half curling outward toward the sides of the face, and then up toward the mouth. The halves of the tongue touch the vertical bars on the horizontal strips. It is unclear whether the bars were meant to be part of the tongue. The tongue and the vertical bar on the right side do not exactly jibe. The left side is too eroded for this detail to be seen. The headdress consists of three horizontal narrow bands. Two of the bands are the lowest part of the headdress, and these are separated from the upper band by four square objects (probably originally there were five, as the right side of the headdress is broken off). Above the top band are vertical elements which resemble feathers. Deep mould, rough finish (cf. Séjourné 1966a: Fig.185).

Fig. 73

Goggles and fangs identify this fragment with the Teotihuacan rain deity. It is broken part way across the top except for the upper left corner; therefore there was probably no more to the

headgear than is seen. The break just below the earspools and fangs indicates this was part of a larger piece. Shallow mould.

Type XVI

Fig. 74

Bald, triangular head. Two sets of arches over the eyebrows, bulging closed eyes and sagging cheeks might identify this figurine head as the old god. Earspools. An edge of clay was probably left on around the head intentionally. This frame of clay is also around the heads of Figs. 82 and 84, but only on Fig. 74 is the frame unbroken. Deep mould, traces of red paint.

Type XVII

Fig. 75

The head is pyramid- or cone-shaped, with four ridges over each eye. Similar heads are illustrated in Séjourné 1966a: Fig. 17. Each of her examples has a topknot at the peak of the head, and a tassel or lock of hair which falls along the left side of the face. The topknot of this piece is broken off and the tassel is badly eroded. Earspools, deep mould. Traces of red paint.

Fig. 76

Stylistically similar to Fig. 75, this pyramid-shaped head has eleven arches over each eye. The arches, or ridges, just

above the eye may be the first row or arches, or the orbital ridge. The tassel is broken away with the left earpool, but some of it remains at the upper part of the head. The topknot, if indeed there was one, is broken off. There is a scar at the peak of the head. Polished surface. Deep mould.

Fig. 77

Pyramid-shaped head with a pair of concentric rings on the forehead. The topknot and remains of the tassel are visible. The head seems to be bald; there is no line or indentation on it to indicate a helmet or cap. Eyebrows are present. The scar on the back of the head extends from about eyebrow to chin level. This head may have been used to decorate the basal rim of a cylindrical tripod vase, although it seems too large for the proportions of most of these vases. Rough surface. Shallow mould.

Type XVIII

Fig. 78

The protuberance is low on the forehead. The headdress is an arch, set well back on the head. The clay above this arch has a form which resembles feathers sticking up from the top of the arch. The eye sockets are exaggerated. This head may represent the old god because of the sunken eyes and sagging cheeks. Earpools, deep mould, rough surface. Traces of red paint are

on both the face and the back of the head. A similar head is shown in Séjourné (1966a: Fig. 179, 2nd row from bottom) with a group of figurines which she identifies as monkeys.

Fig. 79

The protuberances on top and at the sides of the head may be locks of hair, material stuck on a shaved head, or some artistic device which is undecipherable now. There is no detail of ornamentation per se (bands, coils, etc.); rather the decoration is the shape of the skull. The right side of the face was not carefully formed as was the left. The tip of the nose is broken, but the right side of the face is not eroded. Earspools, deep mould, traces of red paint.

Type XIX

Fig. 80

The tradition of the wide band headdress probably began early at Teotihuacan, as it is used on hand modelled figurines (Fig. 9). This headdress may be identified, even when broken at the ends as in this case, by the general rectangular shape and the central vertical ornament. The head wears earspools, otherwise there is no decoration. The features are not distinct. The face is extremely eroded. Both the paste and surface finish are extremely grainy. Shallow mould.

Fig. 81

Wide band headdress, broken at both ends. The central vertical element is divided into two segments. The head has earspools and a necklace. Shallow mould.

Type XX

Fig. 82

The headgear on this piece is helmet-shaped, flat in front, with tiny squares which probably indicate the texture. There is an ornament in the center just above the forehead. Goggles are worn over human eyes. The neck piece consists of some objects hanging from the neck to the chest area. Earspools. An arch of clay was left around the head which was probably meant not as part of the decoration, but rather as an outline. Beyond this outline, another ridge of clay was left intact. The general appearance is that extra clay was not cut away after the piece was removed from the mould. The nose is eroded. Traces of red paint on the helmet. Shallow mould.

Fig. 83

Face with goggles. The human eye is seen under the goggles. The head was broken on all sides. Only a small part of the band on the forehead remains of the headgear, and that has small vertical lines on it. It might be part of a beaded or segmented headdress. These lines show up only slightly in the photograph.

The tip of the nose is broken on the right side. Shallow mould.

Fig. 84

The headdress is similar to that of Fig. 82 in that it is a helmet with small squares that show the material it was made to represent. Three medallions decorate the front. A small rim crosses over the top of the helmet. This rim is divided into small segments by lines that do not show up clearly in the photograph. The head probably wore earspools. Deep mould. The left eye is not as well-defined as the right, and appears to have been either slightly damaged before firing, or was not touched up after it was removed from the mould. The face was painted yellow, and the headdress red (cf. Barbour 1975: Plate 5/a, page 96).

Fig. 85

The helmet is made of overlapping objects which give it a fish-scale effect. The head shape is triangular, and there is no evidence of earspools or other ornament. The head may have been stuck on the basal rim of a vase, as there is a vertical scar on the back. Shallow mould.

Fig. 86

Proportionately, this piece is the smallest in the group. The figure wears a close-fitting helmet and chinstrap with fringe on the front, or else hair is shown on the forehead. What seems

to be a cape is held in place by the chest ornament. The break across the torso shows two layers of clay. This figurine may have been made by the deep mould technique, adapted to its small size. Red paint on the helmet.

Fig. 87

A fragment, probably of the so-called cotton turban headdress. Traces of red paint.

Fig. 88

The head is triangular and wears a helmet of no texture with double concentric rings on the front. Scars on the sides of the face indicate earspools were broken off. A scar on the back of the head slants from mid-head down to the chin. The head may have had a neck which attached to a torso, although the scar is more vertical than horizontal. It is unclear whether this piece was made by the shallow or deep mould method. The nose and part of the mouth are eroded. The left side of the face is blackened, especially the chin, apparently from uneven firing.

Type XXI

Fig. 89

The heart-shaped headdress is reminiscent of the cleft head shape (Fig. 11). Seven small rectangles form the lower edge of the headdress. Earspools were broken off- only the inside rims

remain. The nose and part of the upper lip are broken. Traces of red paint on both the headdress and face. Shallow mould.

Fig. 90

The headdress is broken on both sides and across the top. The remaining horizontal bands and vertical rectangles between them give this headdress the look of those that may have been built on a frame, and is slightly similar to the headdress of the rain deity, Fig. 72. The nose pendant is not sharply defined, but is rectangular and not the stepped or butterfly shape. The lowest band on the forehead probably was meant to represent fringed bangs and side locks; however, there are no lines to show the texture of hair. Earspools. The nose pendant and chin are blackened from firing. Shallow mould.

Fig. 91

The headdress is decorated with a double volute design. The band across the forehead might be hair, or part of the headdress. The face is eroded on the left side. The features are not sharply defined. Earspools, shallow mould.

Type XXII

Fig. 92

Mixed technique. The face was moulded and the bands on the head and the earspools were appliquéd. The face is triangular.

The left eye is a bit distorted, probably because it was not touched up after moulding. In fact, it appears that the mould itself was not precisely made because this face is not symmetrical in width at eye level. The left side is wider than the right from the nose to the side of the face. Two coils cross the forehead; the ends of the lower one were folded around the sides and flattened into the back. Shallow mould, traces of red paint.

Fig. 93

The head has no ornament except a two-coil headdress and earspools. The top coil drapes down the side of the head to the level of the earspool. The left side of the headgear is broken off. Deep mould.

Fig. 94

The headdress is formed of two horizontal coils, decorated with medallions. Fringe on the forehead, and remains of earspools. Similar headgear is shown on full figurines in Artes de México (1965: 90). These figurines wear female apparel, and so it may be assumed that Fig. 94 is the head of a female. Shallow mould.

Fig. 95

Most of the right side of the headdress and part of the face are broken away. The remaining part of the headdress is two

coils across the forehead. Fringed bangs and sidelock; earspools. The necklace is two strands of beads which were strung alternating short and long ones. The nose is eroded. In size and shape the head is similar to Fig. 94, and perhaps also wore the central medallion. Shallow mould. The paint that now adheres to the face is light grey in color. It may originally have been blue or white.

Fig. 96

The headdress is composed of three coils that arch over the head. The part above the coils is broken and eroded, but may have been meant to represent feathers. The head wears fringed bangs, earspools, and a beaded necklace. Below the necklace is an additional neck adornment. Triangular bits of clay which stick out from below the earspools are part of the headgear. Shallow mould.

Type XXIII

Fig. 97

The shape of the headdress may be intended to represent feathers, or possibly coils of yarn as some Mesoamerican indigenous women wear entwined in their hair. The band across the forehead might be part of the headgear, or fringe bangs. Large earspool. Extra clay was not removed from above the earspool. Deep mould.

Type XXIV

Fig. 98

Fragment of a hollow head with only nose, mouth, left side of the face and the neck area remaining. The teeth are emphasized by spaces between them made as tiny holes. The nostrils were made in the same way. Séjourné illustrates a similar fragment (1966b: Fig. 152). It is broken along almost the same lines as this piece. The drawing does not show tiny holes for nostrils, but a more realistically formed nose. This effigy head was recovered from stratigraphic pit #1 in a layer with Metepec ceramics.

Fig. 99

This fragment is probably part of a face mask. There is a line of white paint at the deepest part of the eye slit, and traces of yellow paint in the rest of the eye socket as well as on the rest of the fragment. Rough surface. Shallow mould, almost concave in back.

Type XXV

Fig. 100

The headdress is broken away, and only a band across the forehead remains. The clay at the top of the right eye is irregular, apparently pushed out of shape before or during

firing. Deep mould.

Fig. 101

The top of the head above the eyes is broken away, and the left side of the face badly eroded. The only adornments are a necklace and barely visible earspools. A horizontal ridge at the shoulder level may be a cape. Shallow mould.

Fig. 102

The head is broken across the top, under the necklace and on both sides of the face. Only the forehead band remains of the headgear. The necklace is worn choker-style. Shallow mould, traces of red paint.

Fig. 103

The face is extremely eroded and broken. Size and proportion of the facial features are similar to several others in this group, for example Figs. 66 and 94. Shallow mould.

Fig. 104

Eroded and broken face of the same general size and shape of Fig. 103. Shallow mould.

Type XXVI

Fig. 105

Hollow fragment; left eye, eyebrow, and part of a cap or helmet. Lines on the cap form four triangles.

Fig. 106

Left eye ridge and part of a textured headdress.

Fig. 107

Top of a headdress. The frame or panel on the headdress is similar to Fig. 69; however, there is no design inside the frame of this piece.

CLASSIC MOULDED ANIMAL HEADS

Type XXVII

Fig. 108

Realistic head, long snout. Four arches over each eye represent wrinkled skin. The lips are drawn back to show teeth. The ear on the right is broken off, but the one on the left is almost intact. The scar on the back is between the eye and nose level. Deep mould. (Cf. Séjourné 1966a: Fig. 173)

Fig. 109

Realistic head, long snout. Lines over the eyes seem to represent wrinkled skin as that of Fig. 108. The ears are broken off and the neck is broken at the stem. Although similar in form to the head described above, in style it is different. The eyes bulge, and are placed on the sides of the head. Red paint. Deep mould.

Fig. 110

This head is dog-like because of its triangular shaped head, long muzzle, and well-defined nose. The eyes are covered by what appear to be tiny human hands. The piece is unbroken on the upper left side, and although not clear, the hand can be seen;

the thumb is barely visible. Two lines seem to indicate a bracelet. A narrow band circles the forehead. Above this band the piece is broken. The scar at the neck shows the head jutted straight out from its torso, or to whatever it was attached. No part of the edge of this head is unbroken except the left side near the tiny human arm. It is not part of a larger piece which would incorporate the hand to a figure. The arm begins at the edge of the animal's face. That this design is a hand and not, for instance, fringe or feathers, is evident because the thumb is shorter than the other fingers, and is separated from them at an angle. There is the possibility that this piece should be viewed with the top of the triangle, or the muzzle, pointing upwards. In that position, it might be interpreted as a corpulent human torso, the arms upraised and the hands pressed against the chest. The muzzle would be seen as the chin of the individual, and the band a belt. Some fragments lend themselves to misrepresentation. Wardle (1902: 213) cites the instance of a puppet torso being mistaken for an animal head. This head is shown in three photographs in order to illustrate as much detail as possible. Deep mould.

Type XXVIII

Fig. 111

The deep groove on the top of the head is characteristic of the

jaguar (Coe 1970: 2). On this head, the snout is short and the mouth open, revealing front teeth and fangs. The lips are well-defined. The tongue hangs over the bottom lip (cf. Séjourné 1966a: Fig. 181, middle of bottom row). The feathered eyebrows, characteristic of the jaguar, are indicated by the outline around the eye, but there are no striations for individual feathers. Whatever the head was attached to was directly beneath, as the scar is horizontal at the base of the head. The middle top of the head is unbroken, and there is a possible ear scar on the left. The right side of the head is broken where the ear would have been. Asymmetrical vertical lines on each eye might have been made by mistake as they do not seem to be part of the stylistic make-up of the head. Deep mould.

Fig. 112

Bulbous eyes, fangs, short snout and a small ear. The lips extend toward the sides of the face in a curl. Part of the chest area remains. A hand modelled coil was fitted around the neck. The break on the torso shows a channel from front to back. This may have been caused by a large inclusion in the paste, or been done deliberately to pierce the chest. Von Winning illustrates jaguar heads on human torsos (1958: Figs. 18 and 20c). All the torsos are perforated for limbs to be attached, and each has a hole through the chest. Also see Fig. 36. Arm scars. Red paint. Shallow mould.

Type XXIX

Fig. 113

This head looks something like a bat because of the large ears that stick out at right angles from the sides of the head. The lips are thick, and the mouth partially eroded, but no teeth or fangs are visible. The eyes are bulbous in the manner of Fig. 112. The nose is short and upturned; nostrils are almost parallel with the face. The head decoration is broken off as well as the tops of both ears. Only the tip of the left ear is intact. Lines are incised at the ear lobe area. Deep mould.

Fig. 114

The head of this monkey-like figure is covered with flowers. The lines are not clear, so it is impossible to know if this flower is the 4 petal variety. The flower head covering forms a peak on the forehead. The forehead is slightly bulging, but is not as pronounced as Figs. 78 and 79. The eyes are round with a ring around each of them. The lips are pulled back, revealing protruding front teeth. The scar at the neck is rather thick as if the head had been attached to a torso. The clay around the head is broken. Probably deep mould. Faint traces of red paint.

Type XXX

Fig. 115

The head has a large beak, round bulbous eyes, and no decoration. The break scar is at the bottom and flush with the back of the head. The head may have had an ear, or an adornment on the right side. The notch on the left side may also be the scar of something broken off, but is small in proportion to the rest of the head and is more likely only damage. Deep mould.

Fig. 116

The face is similar to Fig. 115, but this head has a large ear on the right side. This ear may represent feathers of the horned owl, or the head may represent a combination of a bird and other animal with large ears set back on the head. Prominent beak, round, bulbous eyes with small lines around them which give a feathered look. Red paint on the ear and top of the head. Deep mould.

CLASSIC MOULDED TORSOS

Type XXXI

Fig. 117

Rounded front, flat back, wide base. The figure wears earspools and a necklace with central medallion. The bottom of the garment is decorated with a band which may be fringe. The medallion touches the top of this band. The figure is eroded; the head and neck area blackened from firing.

Fig. 118

Rounded front, flat back, wide base. Part of the head is attached to the torso, but the headdress area is broken away. The figurine is eroded and the only visible decoration is a necklace with a central medallion. The bottom of the medallion touches the skirt hem. Traces of red paint.

Fig. 119

Headless torso, rounded front, flat back, wide base. The neck area has two strands of bead-like objects. From a third plain strand hangs a medallion. Vertical lines on the lower area may have been intended to represent feathers. The center and right side are blackened because of poor firing.

Type XXXII

Fig. 120

Concave-backed, rounded front torso with part of the stand still intact. The decoration consists of a three strand necklace of bead-like objects, and a robe of raised vertical segments which may represent feathers, similar to Fig. 121.

Fig. 121

Fragment of a concave-backed torso. The decoration is layered; at the top, 3 strands of bead-like objects, followed by a band with vertical striations and below that still another band with raised triangles. The two bottom layers are raised vertical segments which may be feathers. There is no stand or scar on the back. Traces of red paint.

Fig. 122

Concave-backed torso with stand. (The measurement of thickness does not include the stand.) Rounded front. The garment is a robe with a band and possibly fringe at the bottom. The side elements may represent the long drape shown on other figurines, for example, Figs. 123 and 124. The necklace is three strands of rectangular segments, possibly tubular beads. Red paint.

Type XXXIII

Fig. 123

Concave-backed, rounded front, no stand or scar where one would have broken off. The robe is similar to that on Fig. 122. This one also has the band and fringe at the bottom, and the three strand necklace of tubular beads. An addition is the band below the necklace, marked with vertical lines. At the right side is a drape which hangs from the shoulder to just above the bottom of the skirt. The drape has a horizontal band and fringe on the end. This drape is probably the same element shown at the sides of Fig. 122. An earspool is attached at the right side.

Fig. 124

The decoration of this torso is similar to that of Figs. 122 and 123. However, this one, while slightly rounded in front, is not as concave as the others. No stand or scar on the back. There is a break along the bottom of the figure which might indicate that the piece at one time had legs. The robe is fringed at the bottom and has a fringed shoulder drape. The three strand necklace is eroded, but appears to represent tubular beads.

Type XXXIV

Fig. 125

Flat "gingerbread" torso. Evidently the figurine wears various layers of clothing. The lower portion is a skirt with a horizontal band and possibly fringe at the bottom. Above is a triangle, and another band above that. A small raised triangle at the top of the fragment is probably the tip of a knotted scarf or bow. This detail is seen clearly on Fig. 126. Side drapes hang from beneath the triangle down to hem level. The extreme side elements extend from the shoulder on the right (the left shoulder is broken off). A rudimentary foot is the only part of the anatomy shown. The right foot is eroded, but not broken. The corresponding part of the left is broken away. Traces of red paint.

Fig. 126

Flat "gingerbread" torso. The decoration is very nearly the same as Fig. 125, but more detail is seen on this piece. The skirt has the horizontal band and fringe. The triangle also has a lower border of fringe. This element is not shown on Fig. 125. There is a knotted scarf or bow on the triangle. The side ridges drape from the shoulder and appear to be a cape. This costume is most likely the long skirt and quechquemitl worn by Mesoamerican indigenous women. Comparison will be made below with similar dress on other figurines and decorated pottery.

Traces of white paint. This piece was recovered from stratigraphic pit #1 in layer 8 with Late Xolalpan ceramics.

LIMBS

Types XXXV-XLI

Figs. 127-130

All the limbs appear to be hand modelled. The perforated ones were probably attached to moulded puppet figurines as no hand modelled puppet torsos were recovered in this excavation. Some of these pieces might even be stands on which the figures were propped. Rudimentary fragments provide little information, so no detailed description of each piece is given. They are grouped together by general shape.

WHISTLES

Type XLII

Fig. 131

Crudely formed, hand modelled head on a whistle stem. The eyes are asymmetrically placed, and the mouth is a rough incision on the tip of the chin. No hair, earspools, or other decoration. Apparently this piece is not a reject, but a type, as similar ones have been found (Séjourné 1959: Fig. 83b).

Fig. 132

Hand modelled face realistically proportionated. The back is concave, and apparently slipped. Eyebrows are clearly defined over bulging eyelids. The eyes are open; the nose large and arched (Roman), and the lips well-defined. Small appliqué earspool.

Type XLIII

Fig. 133

Hollow animal torso has a hole in the bottom. Front legs are extended, as if the animal is sitting, but no back legs are shown. Hand modelled, red paint.

Type XLIV

Fig. 134

Hand modelled pipe or whistle stem. Traces of red paint on the broken bowl.

Type XLV

Fig. 135

Moulded animal head on a concave stem. The eyes are slits, and the lips pulled back to reveal teeth. Short, rounded ears stick out diagonally from the sides of the forehead. A ridge runs vertically from between the ears to the nose. Tozzer illustrates a similar head (1921: Plate 13B), but does not say whether the head was connected to a stem. Red paint.

COYOTLATELCO FULL FIGURE AND HEADS

Type XLVI

Fig. 136

An unbroken figure of an enthroned individual is thin and slab-like, and has the long nose and receding chin characteristic of Coyotlatelco figurines. The figure has a posterior support which is broken off at the end. The headdress appears to have been made on a frame, and has 3 parts which extend out from the central section. It is referred to here as a three-sided headdress. Each panel, or extension, on this headdress is decorated with a circle which is outlined by short lines. Whether these lines are intended to represent feathers is unclear. The headdress is mounted on a band which rests on the figure's mid-forehead. Decorative details on the torso are poorly executed, and the type of clothing cannot be determined. Apparently the figure wears a beaded necklace with a medallion, but the necklace cannot be seen on the left side. The medallion is low on the torso, and almost rests on the bottom cross bar of the throne. The throne itself is a frame composed of four rectangular pieces. The bottom of the throne has supports rather like chair legs. The figurine is shown sitting within the throne; arms and legs do not extend over the frame. The back portion of the figure's head rests on the top cross bar of the frame. The headdress and throne are more detailed and larger,

and presumably more important, than the figure itself. The top of the headdress on the right tip is chipped off. The figure and headdress were painted red.

Fig. 137

The headdress is broken on both sides, so it is impossible to be sure of how wide it was originally. The right corner is chipped off, but the top of the center and left parts are intact. Three horizontal bands cross the forehead. The central ornament is square with two concentric rings or circles in the middle surrounded by short lines radiating out to the edges. The top part of the headdress appears to represent feathers. The nose is long and thin, and the eyes and mouth are slits. The neck break is just under the mouth, but the clay under the earspool is flush with the chin which identifies this head as having a receding chin. Red paint.

Fig. 138

The right side of the headdress is broken off, but the side and top on the left is complete. The headdress band across the forehead is decorated with a row of double concentric circles, and feathers stick up from the band. The nose is eroded. The eyes and mouth are slits. Receding chin, earspools. Red paint.

Fig. 139

The head is broken vertically down the left side of the

face. The headgear fits close to the head and is decorated with a circle on the right side and one in the center. The top of the headdress had some sort of decoration extending up from the top of the turban on the right side. The area above the center round ornament is unbroken. Unlike the Coyotlatelco heads mentioned above, this head has hair which falls diagonally from the band out over the earpool. A similar head is shown on a figure wearing female apparel (Rattray 1966: Plate VIb). Receding chin. Earpools. Red paint.

Fig. 140

Fragment of a head similar to Fig. 139. Red paint.

Fig. 141

Diagonal lines on the turban might indicate that material was twisted and wrapped around the head. The right side of the headdress is broken off, but it may be assumed the rosettes were placed on each side as well as in the middle. Slit eyes and mouth, eroded nose, receding chin, earpools. Faint traces of red paint. A similar head is illustrated in Rattray (1966: Plate Vc).

Fig. 142

Fragment of a headdress like Fig. 141.

Fig. 143

The eyes and mouth are barely discernable, and the nose is

extremely thin. Probably the noses on the Coyotlatelco figurines were touched up by hand after being removed from the mould. The headdress is turban-shaped with a double horizontal row of segments which resemble beads. Receding chin, red paint.

Fig. 144

This head has the slit eyes and receding chin of the Coyotlatelco heads described above, but differs in that the cheeks and chin are rather fat. The mouth is open. Large protuberances extend diagonally out from the sides of the bald head, outlined by a rim of clay. Similar head decoration is seen on a female figure (Tozzer 1921: Plate 11B). Earspools, beaded necklace, red paint.

Fig. 145

Face with jowls like Fig. 144. Scars on the head indicate the presence of diagonal protuberances. A bit of a beaded necklace remains. Traces of red paint.

Fig. 146

This head has no eyes at all. Red paint is visible on the eye area, so the eyes were not eroded away. Beaded headdress is unbroken at the top. The nose is broken off. Receding chin, earspools.

Fig. 147

The headdress is broken and what remains lacks decoration to make identification possible. The shape and features of the face are standard Coyotlatelco. Red paint.

Fig. 148

This piece is broken all around except for the edge of the right earpool.

Fig. 149

Fragment of Coyotlatelco face and chest area which clearly shows the receding chin. Traces of red paint on the face.

Fig. 150

Fragment possibly of the neck area. A band of red paint across the bottom.

Type XLVII

Fig. 151

This head is thicker in profile than the heads described above. The break at the neck is just under the chin, yet indentation which defines the jaw and chin is evident. The head and headdress shapes are similar to the Cerro Tenayo Type F (Rattray 1966: Plate XI), but the headdress design is different. Raised lines form a diamond in the center and enclose a solid

circle. On the right side, the lines curve inward and touch, but are not joined. The top of the headdress is broken off. Red paint.

Fig. 152

The headdress and the left side of the face are broken off. The jaw and chin are not as well-defined as on Fig. 151, but the neck area is not as extremely flat as on Fig. 149. Four large beads may represent a necklace, but are shown as being slightly separated. Earspools. Red paint.

Fig. 153

This bird face is probably part of a headdress because faint horizontal lines under the beak may be eyes of the human wearing the headdress (cf. Rattray 1966: IXi). The eyes are large and round, and the beak pronounced. The head is broken off all around except for a small area on the right lower edge. Red paint.

Type XLVIII

Fig. 154

The head is broken vertically along the left side of the nose. The right edge and top of the head are intact. This piece is like one seen in Vaillant (1938: Fig. 2q). The headgear appears to be twisted or braided material. Short vertical lines on the side of the face, between the turban and earspool are

probably meant to represent hair. The eye is closed and the lid bulges. Earspools. The face and headdress are thickly coated with red paint.

Fig. 155

The head was recovered in two pieces, and glued together. The top of the head is intact, but both sides of the face, as well as the neck area, are broken. The mouth is shown to be open, and teeth were carefully delineated. The two upper front teeth are longer than the others, which probably indicates dental mutilation. The eyes are closed with bulging lids, as seen on Fig. 154. The nose is broken off. The headdress is a narrow band with small vertical rectangles, possibly fringe, on the forehead. This head is the only example in this group that was made by the deep mould method. An oval piece of clay seen in the break under the chin might be a tenon. Red paint. Earspools.

Fig. 156

No headdress remains to identify this head. However the mouth is like that on Fig. 155 which is open to reveal dental mutilation. The eyes are oval and outlined with a rim of clay. Earspools. Faint traces of red paint.

Fig. 157

The headdress and part of the left side of the face are

broken away. The eyes are oval and outlined by a rim, as on Fig. 156. The chin and jaw line are indented. A scar on the back probably indicates a support for propping up the figurine. Earspool. Traces of red paint.

Fig. 158

Two fragments, found in different squares and glued together, a part of a mask rather than a figurine head. Only part of the headdress and eye remain. The decoration on the band of the headdress is a four-petal flower, or perhaps a rosette. The lines which would outline the petals are barely visible. Next to the flower is an oval-shaped element painted red. The rest of the headdress was not painted except for a small spot on the right side of the flower, where the headdress is broken. The eye appears to be closed, and has a bulging eyelid. Red paint on the face.

Fig. 159

Fragment which cannot be identified. The bulge might be a nose, and if so, the face would have been very large in proportion to the majority of the Coyotlatelco heads in this collection.

Type XLIX

Fig. 160

The only mould found in the excavation. All that remains

is part of one eye and about half of the mouth, the earspool and neck. The piece is not broken at the neck under the earspool, which might indicate that heads were made separately from torsos, or that only the head was made. The eye and mouth are oval, and somewhat similar in size and shape to the face of Fig. 157.

COYOTLATELCO TORSOS

Type L

Fig. 161

Faint lines on the upper arms and on the feet. The left leg and head are broken off. Red paint.

Fig. 162

A line in the middle of each upper arm. Toes are indicated by lines on the feet, but they are clumsily executed. Left leg and head broken off. Red paint.

Fig. 163

The torso is broken vertically just to the right side of the point of the quechquemitl; neither legs nor head remain. Red paint.

Fig. 164

The bottom portion of the figurine type which wears the triangular quechquemitl. Red paint.

Fig. 165

Fragment of a skirt. Only the band at the top and a leg scar identify this piece as being of the type in this group. Red paint.

Fig. 166

The head, left leg and left arm are broken off. Line in the middle of the upper arm. Red paint.

Fig. 167

Fragment showing the quechquemitl and part of the left arm.

Fig. 168

The head and both legs are broken off. Faint traces of red paint.

Fig. 169

The triangular quechquemitl and parts of the arms and skirt are barely visible on this eroded fragment.

Type LI

Fig. 170

The individual wearing this costume holds the hands over the stomach, palms down. The quechquemitl drapes over the hands, and is longer on the sides than the triangular-shaped quechquemitl is. The feet are too large and bulky in proportion to the rest of the figure. However, the hands are carefully executed, and are almost dainty when compared with the feet. Other torsos of this type have shorter skirts or fringe on quechquemitl and skirt (Rattray 1966: Plate VIIC-e). Besides the hands of this

torso, the rest is lacking in refinement of detail.

The six Aztec pieces are briefly described and compared, where possible, to Mary H. Parsons' study (1972).

AZTEC HEADS

Type LII

Fig. 171

The right side of the head is unbroken, and shows the full extent of the head design; however, the top, bottom, and right side are broken.

Fig. 172

The eyes are slight bulges, and are not outlined nor is the pupil shown.

AZTEC TORSOS

Type LIII

Fig. 173

Torso similar to those in Plate 24, Parsons. This torso has no breasts, as do those in Plate 24. The posture and garment are much the same.

Type LIV

Fig. 174

Kneeling female torso. Parsons, Plate 22e-g.

Type LV

Fig. 175

Bottom part of a torso shown in profile, kneeling.

Type LVI

Fig. 176

Two fragments glued together; the head is broken off.
Parsons, Plate 28a-d.