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This issue is dedicated to the memory of Paul T. Kay, author of our lead article, *Ancient Voices-murals and pots speak! more prehistoric tales of Datura*. Paul was a regular contributor to *Pottery Southwest* and a valued supporter. As in the past, Paul's latest article is original and thought-provoking. He will be sorely missed by those of us who had the pleasure of working with him. Dave Phillips and Chris VanPool take a fresh approach to analyzing Casas Grandes Pottery in *Seeking the Individual in Casas Grandes Pottery: A Progress Report* and Judith Strupp Green provides a close-up of *An Unusual and Unpublished Cacao Cup from Pueblo Bonito*. Ongoing features include "On the Shelf", and "On View".

Finally, we provide some technical tips on submissions. An electronic publication creates formatting challenges beyond those of conventional printing or photocopying. These tips make publishing in *Pottery Southwest* easier for our contributors. We hope you will take advantage of them and send in your submissions (see Page 25 for how-to).

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Ancient Voices-murals and pots speak!
more prehistoric tales of Datura.
Paul T. Kay

(EDITOR'S NOTE: Due to size constraints, most images could not be provided within the text. Please refer to the hyperlinks provided. Paul's entire SAA poster presentation which was the genesis of this article is at http://paultkay.info/DATURA_05_08_2006.pdf.)

INTRODUCTION
(originally written in 2005)

This article is primarily a visual exploration. It presents a smattering of image examples that I think are provocatively suggestive of the importance of Datura to some prehistoric southwestern cultures (Litzinger, 1981). Hopefully, this approach will also help in the development of an argument supporting my thesis-*transformation*.

The ideas in this presentation came about as a sudden brainstorm while preparing a poster, of quite a different nature, for the 70th annual meeting of the Society for American Archaeology held in Salt Lake City in 2005. The subject is **my** selected Pueblo IV kiva mural interpretation as well as supporting images in the ceramic record. The kiva representational imagery is primarily from the archaeological record at Pottery Mound (Schaafsma, 2007)-on the west bank of the Rio Puerco west of Los Lunas, N.M. and Awatovi and Kawaika-a ruins at Hopi. The illustrations of Pottery Mound are generally from Hibben's *Kiva Art of the Anasazi* (Hibben, 1975), and original photos from that site in the author's possession (Kay, 2006). The ancestral Hopi images are from Smith's *Kiva Mural Decorations at Awotovi and Kawaika-a, with a Survey of Other Wall Paintings in the Pueblo Southwest* (Smith 1952). The ceramic fragment information is in a Harvard University, Peabody Museum database courtesy of Steven A. LeBlanc (<http://www.peabody.harvard.edu/research>) while some material is seen from J.J. Brody's *Anasazi and Pueblo Painting*, (Brody, 1991). Provenance is provided for all imagery in the captions.

THE ETIOLOGY OF AN IDEA

The notions shown here were developed slowly. I was a student field artist and archaeologist at Pottery Mound in 1961. My interests developed at that time never faded. During that period I met up with Ted Frisbie; with whom I became reacquainted during the 1980's. We discussed Pottery Mound often in the ensuing years. During the early 1990s Helen Crotty and I exchanged mural information. I did extensive research on pigments for the University of New Mexico's Office of Contract Archaeology in the early 1990s. In 1995 I acquired Russ Schorsch's in situ field photos of the Pottery Mound murals from his estate, and poured over them for a decade before recently donating them to Harvard's Peabody Museum. Steve LeBlanc gave me access to a large database still in the developmental stage at the Peabody which enabled me to examine over 7000 images. At present this database is not public. It is in the process of being converted to a new format and will be housed at the Arizona State Museum (<http://www.statemuseum.arizona.edu/>), and will then be public. (Editor's Note: According to Steve LeBlanc, readers can contact E. Charles Adams for more information – personal correspondence 1/7/2010.) These images gave me new ideas; I started to notice patterns.

While re-reading a 2002 article by Christine Van Pool “Smoking Pots” (Van Pool, 2002) I recognized that she was on the right track with her thesis and contacted her. After much discussion, I decided to pursue the development of a protocol for the potential extraction and identification of datura from selected prehistoric ceramics that Van Pool was studying. Subsequently, I contacted botanists in the Southwest who would field-collect fresh datura plants for the study.

During a phone conversation with Phil Jenkins (University of Arizona Herbarium, 2005), he mentioned the pollination link between the night flying hawkmoth and the datura plant – Bingo!! That’s why all of those moth images on ceramics and in murals, and why those dancers dress like moths (NOT butterflies or mosquitoes).

Moth-Men

(http://paultkay.info/DATURA_05_08_2006.pdf – page 5)

Murals from Pottery Mound show dancers as Moths and Moth-like-Women on Datura plants. The mural at upper left shows a women with parrots accompanying the dancer (also seen at Hopi-see here figure 4 mid-right, but without parrots?) is consistent with a theme of shaman’s companions from Casas Grandes---parrots are part of the ritual of Shaman journeys per C. Van Pool and frequently seen in murals (esp. PM) and on ceramics in this data set. Note the comparison of moth proboscis upper/lower right.



What is more, that’s not only a plumed serpent; it’s also a night flying hawkmoth instar (larva). When I passed my ideas and references to Steve LeBlanc, he replied that the adult moth coming from the hole in the ground is possibly tied to the *sipapu* and *emergence* themes.

LeBlanc related a poem in Upper Piman mentioning the moth, the worm, and datura:

*Sacred datura leaves sacred datura leaves,
Eating your greens intoxicates me,
Making me stagger, dizzily leap.
Datura blossoms, datura blossoms,
Drinking your nectar intoxicates me,
macking me stagger, dizzily leap.*

(translated from Upper Piman (Uto-Aztecan) in 1901)

(http://paultkay.info/DATURA_05_08_2006.pdf – page 15)

Van Pool suggested that there was some importance to *wild red hair* (entoptic) – a theme which I have expanded to include the *Red Lock* – and that the *plume* on the worm may suggest moth wings. Charmion McKusick (personal communication, 2005) sees a connection of scalping (thus the red as blood) with a quest for rain. This rain-quest seems connected to datura use. I see a *tie-dye* association as well. Many of the depictions, whether mural or ceramic, contain a suite of the *wild red hair*, the *red-lock* and the *tie-dye* which suggests an association.

TIE-DYE PATTERNS, RED LOCKS, WILD RED HAIR, MOTHS AND DATURA ALL SEEM INTER-RELATED!

A close examination of the available data sets indicates a strong influence of this datura polemic as reflected in the imagery seen at Awatovi and Kawaika-a, and provocative transformation in progress at Walpi that I perceive in some ceramic images of that era, as well as intense influences at Pottery Mound. Yarnell reports that datura seeds were recovered from Pottery Mound and several other regional sites (Yarnell, 1965). Interestingly, there is scarcely similar polemic in the murals at Kuaua. Perhaps the increasing influence of the Katsina societies – a more gentle way to seek rain-which countered the datura notion with its *lethal* risks – quickly became hegemonic, resulted in further setbacks for datura use. This may have contributed to the culmination of Pottery Mound (perhaps the last kiva built was round). The influence of datura use may well have persisted at Awatovi until the early 1700s, was covert during Spanish rule, and may persist even to this day. Future close scrutiny of all available data should prove enlightening.

Datura-Man

Sikyatki style vessel from a private collection

Maa-saw with body of a datura husk is seen frequently in the ceramic study-set.

Note red hair. .

(http://paultkay.info/DATURA_05_08_2006.pdf, page 4)

Wild Red Hair

Wild Red Hair seems to be a significant indicator of the “entoptic” or early stage of hallucination experienced by the user... All the ceramics in this figure are from the Hopi area, while the mural images are from Pottery Mound. Also see

McKusick (2007, 21).

(http://paultkay.info/DATURA_05_08_2006.pdf, page 6)



Images of ceramic fragments courtesy of the Peabody Museum of Anthropology and Ethnology, Harvard University

Tie-Dye

(http://paultkay.info/DATURA_05_08_2006.pdf, pages 7-8)

Note the ‘tie-dye’ pattern on the forehead and right shin of this ‘smoker’ effigy (center) from Casas Grandes area, variations of which are seen on textiles from Pottery Mound and Hopi. Note that dancer on pot with tie-dye kilt and red torso and facial paint has a tie-dye pattern on baseline of jaw.

Rock art often shows the worm or its head along with what appears to be brugmansia, the tree-like form of datura. At the time of this realization, I shared my ideas with Steve LeBlanc, Ted Frisbie, Regge Wiseman, and Carl Phagan. Kelley Hayes-Gilpin mentioned datura had been seen at Pottery Mound. Carl Olson, an entomologist at the University of Arizona, recently added visual data and details of the night flying hawkmoth anatomy, behavior and taxonomy.

Pictorially, this activity can be traced back to 12th century Mimbres culture (http://paultkay.info/DATURA_05_08_2006.pdf, page 18) and after succeeding centuries this archaeologically obscure ancestry again surfaces in Four-Mile Polychrome style (via the White Mountains-per LeBlanc, personal communication, 2005) then as Sikyatki (at Sikyatki Ruin) reached its nadir. Conceivably, a contingent immigrated from the east as well such as the Keresan link mentioned in some literature. Thus, there is no evidence of an antecedent Sikyatki style in Hopi history because it was an import during the 1300s. An equally impressive contemporaneous fluorescence occurs at Pottery Mound on the Rio Puerco of the East about the same time. This suggests a persuasive contingent migrated to the Puerco of the East. Additionally, evidence suggests on-going interaction of these same factions throughout this time period, cultural groups that produced and/or influenced the well-rendered curvilinear murals and ceramics found at Pottery Mound.

Additionally, these data help to construct a larger picture of the significance of the phenomena -- dynamics indicated iconographically. To date, there is little mural interpretation other than Brody's "narratives" (Brody, 1977 p 105) and representations of dieties and or kachinas (Schaafsma, 1994).

The viewer will note that some examples I've chosen seem to represent a 'mixed metaphor' along with some liberal 'artistic license'- well, *that's the way it was*.

Some mural reproductions and field drawings shown are from original P-IV kiva wall figurative murals excavated at Pottery Mound, New Mexico and are in the Maxwell Museum of Anthropology at the University of New Mexico, Albuquerque, New Mexico. Mural materials from the Hopi area sites of Awatovi and Kawaika-a, Arizona, are at Harvard's Peabody Museum of Archaeology and Ethnology, Cambridge, MA, while some mural reproductions are in the collection of the Museum of Northern Arizona, Flagstaff, Arizona .

Jimsonweed Maidens

(http://paultkay.info/DATURA_05_08_2006.pdf, page 17)

(Reconstructed depiction from a Pottery Mound Mural)

Tsimonmana (*tsimonmanant* pl.) The Hopi have a moth word "tsimonmana" [*Peter Whiteley*] (*tsimonmanant*-plural [*Ekkehart Malotki*]) which means 'jimsonweed maiden(s).' Jimsonweed is *Datura*. If you look at the Pottery Mound mural image below (Figure 14) you will see what appears to be a row of moths and each has a female hair whorl—I think these are the above-mentioned 'maidens'—showing a graphic link to 14th-15th century Antelope Mesa, Pottery Mound, *Datura*, and the modern Hopi.

Ceramics, whole or fragmentary, unless otherwise noted, are from Harvard's Peabody Museum of Anthropology and Ethnology. A Peabody database contains numerous photographs and provenancial information.

TRANSFORMATION

Evidence is presented here which demonstrates that datura (jimsonweed) components use was systematically widespread in the greater prehistoric southwestern United States and northern Mexico. Pictorial representations seen on selected ceramics, kiva murals and rock art help to reconstruct the related scenario through imagery. Numerous depictions of what previous investigators called ‘butterflies’ are shown to be moths (most likely the hawkmoth-*manduca sp.*) associated with datura flowers and pods and the famed “plumed serpent” or Quetzalcoatl is suggested to also be the instar or larva of this moth during this era. There exists a mutuality relationship in nature between the hawk moth and the datura plant. All of this is related to the widespread ritualistic use of datura during shamanistic practices...an association well demonstrated by images of human interaction skillfully rendered-often in Sikyatki style seen both in PIV murals of Pottery Mound and Hopi (Smith, 1952; Hibben 1975; Schaafsma 2007).

Datura Pods and Plants



Ceramic fragment images courtesy of the Peabody Museum of Anthropology and Ethnology, Harvard University

See http://paultkay.info/DATURA_05_08_2006.pdf, page 9 for further illustrations; c-Instar of *manduca sp.* on a datura seed pod photograph by W.A. Armstrong; e-Field photograph by Russ Schorsch (deceased) of a portion of a kiva wall mural showing *brugunsia sp.*, the tree form of datura- sometimes called “trumpet flower” seen at Pottery Mound from UNM archives. NOTE: c- is a stylized worm with teeth, limbs and claws, an eye and a ‘horn’ on its forehead-an example of pre-historic “poetic license” or metaphor...as the horn in real life is located on the rear of the instars and they lack teeth. A datura husk is also present.

MOTHS.

(http://paultkay.info/DATURA_05_08_2006.pdf, pages 10-11)



Decorated sikyatki-style vessels – reproduction courtesy of the Peabody Museum of Anthropology and Ethnology, Harvard University.



A ceramic vessel with an exterior decoration of a hawkmoth. Probably a Pottery Mound Glaze. Found at Puaray site New Mexico in the 1930s and now in the Maxwell collection No.1.16.3.38, Puaray Section. Photograph provided by David A. Phillips, Maxwell Museum, University of New Mexico

All this is consistent with and suggestive of my evidence detailing the use and processing of the mineral pigment commonly called yellow ocher with oxidizing heat producing a red pigment-**transformation in action** (Kay, Pottery Southwest Vol 25, 1)

THINGS ARE INEXTRICABLY LINKED.

My main ideas about Datura, moths, and shamanism:

NOT a Plumed Serpent-NOR Quetzalcoatl but a MOTH LARVA associated 'mutualistically' with DATURA and SHAMANISM!!!

- *Transubstantiation*
- *Transfiguration*
- *Transmogrification*
- *Transmigration*

AFTER-THOUGHTS

Having conceived the preceding quickly within the flurry of the SAA 2005 deadline, I pursued the notions further. I quickly learned of Charmion McKusick, Southwest Bird Lab, Globe, Arizona USA-who embraced my ideas and supplied me with numerous references and the citations within-that discussed *datura* use within the framework of the prehistoric southwest, most interestingly a 1981 article by Litzinger. Additionally, in 2006, Mike Adler, SMU generously developed an electronic version which he kindly presented on my behalf, at a professional conference. I list others below. The use of datura in prehistoric cultures is well documented temporally and spatially and is not limited to these citations. But, the recognition of P IV kiva mural and other datura related iconographic presentation demonstrated here is a first of its kind.

AKNOWLEDGEMENTS

I wish to thank David Phillips and Richard Henderson for their encouragement, comments and contributions that improved this author's manuscript.

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(Editor's Note: Tributes to Paul have been posted on the Denver Post's website at <http://www.legacy.com/gb2/guestbookentryprint.aspx?bookId=7688126868620>. Paul's autobiographical notes can be found at <http://www.paultkay.info/PTKbio.html>)

Seeking the Individual in Casas Grandes Pottery: A Progress Report David A. Phillips, Jr. and Christine S. VanPool

Beginning with A. V. Kidder's (1916) essay of almost a century ago, the Casas Grandes ceramic tradition has been known for the richness and variety of its forms and painted designs. Even so, the effort to mine information from that visual gold began only recently. After Charles Di Peso's pioneering work at Paquimé, he argued that Mesoamerican deities are shown on some Casas Grandes vessels (Di Peso 1977). Even for those who might dispute Di Peso's identifications, his willingness to view Casas pottery as a source of iconographic information was an important step forward.

Two dissertations epitomize more recent approaches to Casas Grandes ceramic art. Maria Sprehn (2003) concluded that Ramos Polychrome was produced by specialists, albeit mostly for general rather than elite consumption. Sprehn's conclusion is in line with other studies indicating a degree of craft specialization in the northern Casas Grandes area (Minnis 1988; VanPool and Leonard 2002). Christine VanPool (2003b) argued that some Casas Grandes vessels show shamanic leaders and their rituals. Both Sprehn and VanPool examined the vessels in terms of aggregate social behavior. Despite studying thousands of vessels between them, neither Sprehn nor VanPool identified individual potters or individuals shown on pots. By examining aggregate rather than individual behavior, Sprehn and VanPool fell within the mainstream of Southwestern archaeological inquiry.

This essay proposes a different approach: Casas Grandes vessels should be analyzed to yield evidence of individuals within that society—both artists and those being depicted. If the approach works (as it has many times for art historians), it could yield dividends in terms of ritual, identity, and other difficult-to-see aspects of prehistoric society. While our proposal is based on a variety of Casas Grandes pots, here we focus on one form: male effigy pots, where the face, arms, legs, and penis are modeled on a vessel that otherwise resembles a conventional jar (Figure 1). Within the region such effigies are not exclusive to the Casas Grandes ceramic tradition, but they are far more common in that tradition than in any other. We also wish to identify, tentatively, individual Casas Grandes potters. While this essay barely scratches the surface of Casas Grandes ceramic art, it shows what is possible.

The essay cites photographs in two widely available publications, by Townsend (2005) and Powell (2006), and we assume that readers have both open before them. Due to copyright restrictions, most of the photographs we cite cannot be reproduced here. Also, the published photographs are at extremely high resolutions, therefore show ceramic details clearly. Before we look at individual vessels, however, a general introduction to Casas Grandes effigy vessels is in order.

As a group, human effigies retain the globular form of many non-effigy Casas Grandes jars. Faces consist of an extension upward from the jar lip. When viewed from behind, the face extensions resemble a hood, so such vessels are known as "hooded effigy jars." When arms and legs are present the legs tend to be fat and the arms skinny. Males are indicated by penises, while females are indicated by labia and sometimes by breasts. Examples with arms, legs, and gender indicators also have modeled ears with painted tick marks. Full-featured examples are sitting—

females with their legs straight out, males with their feet drawn up and sometimes with one leg tucked under. Some seated full-featured males are resting both forearms on their knees; others are smoking what look like cigars.

The painted designs on the effigies appear to show tattoos, body paint, and clothing, but it is rarely clear which is which. We tend to the notion that cheeks, chins, and ears were tattooed (Sprehn 2001). Also, males may have had “pound sign” (VanPool 2003b) tattoos on their bodies and legs. Other painted designs usually seem to indicate blankets and clothing (King 1974:83–92)—but if so, some clothing designs were more restricted in their use than others.

- Headbands are almost always shown and at first we thought that they might indicate lineages or similar social groups, but their designs currently strike us as mostly if not entirely random (the same way that today, the patterns in men’s ties are mostly random).
- Similarly, there is no obvious pattern to garments depicted on upper or lower torsos. Either the garments could vary freely in those areas or the designs are vessel designs rather than indications of clothing. The exception may be belts and sashes (King 1974:88), which may convey specific social information.
- There are at least two recurring designs on the fronts of men’s shins—vertical zigzags and horned serpent heads—so, like belts and sashes, leggings may transmit important social signals.

Sprehn (2001) identifies the subjects of effigy vessels as both mortals and supernaturals. We suspect that the basic subject matter of male effigy vessels is mortals, though they may be ancestors and thus individuals who have passed into the other world. Only one attribute appears to be a clear signal of the individual being shown: facial tattoos. The claim that individuals are shown is based on the repetition of cheek tattoos on multiple effigy vessels. In this essay we tentatively identify four individuals, each named according to his cheek tattoos: “Red V Male,” “Vertical Zigzag Male,” “Diagonal Zigzag Male,” and “Curl Male.” We will add numbers to the names, to allow readers to distinguish vessels as opposed to the individuals.

Given the existence of specialist potters who made Ramos Polychrome (Sprehn 2003, 2006), a logical next step in Ramos pottery studies is the identification of masters within the craft. The fact that individual artists can be identified is not a new concept for anyone who has spent any time with Ramos Polychrome vessels, even if no one has pursued the concept as a source of social information. Townsend (2005, Plates 42, 55a, and 55b) presents two highly similar vessels, each with paintings of kilted dancers with feathers sprouting from their wrists and elbows. One of the captions notes,

The size and proportion of [the two vessels], in addition to their similar, and rare, subject matter, suggest that they were formed and painted by the same individual. Both exhibit the same loss of pigment and paste coloration on the reverse sides, indicating that they suffered the same unintended damage while being fired together [Townsend 2005:114].

Townsend does not assign an identifying label to this artist, so we will assign the name “Feather Dancer Artist” to the creator of the two vessels.

The identification just cited is based on the artist’s near-duplication of two vessels, which are not effigy vessels but ones with painted life forms. By looking at effigy vessels we have concluded that even when some variation exists in vessels, certain minor attributes of effigy design could serve as artists’ signatures. Here we will use such signatures to identify “Red Sandal Strap Artist,” who specialized in the production of full-featured male effigies (at the very least). While we treat Red Sandal Strap Artist as an individual it is possible that this identity applies instead to a family, lineage, or even a workshop. On pieces by this artist:

- The feet have single red lines indicating sandal straps, one strap passing between the big toe and the second toe, the other strap passing between the fourth toe and the little toe. This detail is, of course, the basis for the artist’s cognomen.
- The ear includes a painted arc to indicate the inner edge of the helix, and a painted dot to indicate the opening to the ear canal.
- Eyes are almond-shaped with eyelashes, and have line extensions at the outer corners. The eyes are connected by a painted line extending over the bridge of the nose. From that line, a line extends down the ridge of the nose. Eyebrows are indicated by vertical ticks.
- Scalp hair is clearly indicated, and is cut in something of a page boy style. Headbands are clearly indicated as a band crossing the hair.

We know of five full-featured male effigies attributable to Red Sandal Strap Artist. Again, readers should have Townsend (2005) and Powell (2006) in front of them, so they can refer to the photographs being cited.

- “Red V Male” No. 1 (Townsend 2005, Plate 29). Each cheek has a red V pointing inward, with “square beads” (contiguous small squares with dots in the center) on the inner and outer sides of the V. The headband has opposed terraces in red and black, following the Babícora painting rule (see Phillips 2009). Upper garments include circles in negative with central dots, and a feather sash. Lower garments include “pound signs” (or is this bare skin?) and geometric designs. The leggings show feathered horned serpents.
- “Red V Male” No. 2 (Townsend 2005, Figure 27). Each cheek has a red V pointing inward, with “beads” on the inner sides of the V. The headband is a twill-like design in black and white. Upper garments include a sash following the Babícora rule. Lower garments include circles in negative with central dots. The one exposed shows alternating red and black vertical zigzags.

- “Vertical Zigzag Male” No. 1 (Figure 1, this article; Powell 2006, Plate 40). Each cheek has alternating red and black vertical zigzags. The headband is indicated only by a single red line. The upper clothing includes geometrical designs. The lower clothing includes heads of horned serpents. The one exposed legging shows alternating red and black zigzags.
- “Diagonal Zigzag Male” No. 1 (Townsend 2005, Plate 119). Each cheek has a descending red zigzag flanked by black zigzags. The headband consists of “square beads.” Upper garments include a dotted item. Lower garments include “pound signs” (or is this bare skin?). The one exposed legging shows alternating red and black vertical zigzags.
- “Diagonal Zigzag Male” No. 2 (Townsend 2005, Plate 121). Each cheek has a descending red zigzag flanked by black zigzags. The headband consists of a “square beads” design topped by a red strip, topped by a white strip with black dots. Upper garments include a horned serpent design and a geometric sash. Lower garments repeat the horned serpent design. The one exposed legging shows alternating red and black vertical zigzags.

In addition to these five vessels attributable to Red Sandal Strap Artist, we have identified four probable imitations of that artist’s work.

- An effigy illustrated by Powell (2006, Figure 3.7) may be an imitation by a different Ramos artist. On “Curl Male” No. 1, a red curl, surrounded by a continuous black line, extends onto each cheek from the base of each ear. The eye treatment resembles that of Red Strap Sandal Artist, as does the painting of the ear. The hair is barely indicated, however. The head strap consists of connected negative parallelograms with dots. The upper garment includes diamonds with ticks, and the lower garments (or bared skin) include “pound signs.” The leggings show horned serpent heads. The main reason for identifying this effigy as a knockoff is the crudeness of the painting. In this case, we do not know of a surviving “Curl Male” by Red Sandal Strap Artist.
- A Babícora Polychrome effigy (Townsend 2005, Plate 46), “Vertical Zigzag Male” No. 2, includes a similar eye treatment but without the eyelashes. The red sandal straps are indicated, but the ears do not show the inner helix margin or ear canal. Also, hair is indicated, but the head band is not clearly depicted. (The head band’s red, black, and white checks follow the Ramos painting rule [see Phillips 2009]). The upper garments include a geometric sash; lower garments include circles. The one exposed legging has the same zigzag design seen on “Red V Male” No. 2. We suspect that the local Babícora artist had one of Red Sandal Strap Artist’s pieces close at hand.
- A Ramos Polychrome effigy jar (Cat. No. MPC-BYU 1986.18.1.1; Nielsen-Grimm and Stavast 2008:126), “Diagonal Zigzag Male” No. 3, includes Red Sandal Strap’s ear and eye treatments but omits the eyebrows and one of two sandal strap. Also, the vessel is cruder than Red Sandal Strap’s work. The painting on the back of the vessel

shows a probable male with a horn emerging from his head, and with pound signs on his torso, which one of us has interpreted as being part of a shamanic transformation (VanPool 2003a, 2003b).

- A crude polychrome effigy in mixed Ramos-Babícora style, at the El Paso Centennial Museum (Cat. No. A 36.2.25), appears to be an imitation of a “Red V Male” by Red Sandal Strap Artist. Part of the hood is missing, making it difficult to evaluate the piece.

Finally, we wish to suggest one additional approach to deciphering the Ramos artistic code. We have identified one possible non-effigy ceramic piece, a shallow plate, which may include an allusion to “Red V Male.” This Ramos Polychrome plate (Townsend 2005:162) shows the same inward-pointing red V designs, flanked on both sides by “square beads,” as is seen on “Red V Male” No. 1, but as part of a design that is almost entirely geometric. We suspect that Casas Grandes artists sometimes created highly abstract pieces which nonetheless contained symbols immediately recognizable to those familiar with the Casas iconographic system. Just as a fish indicated by two arcs is immediately recognizable to many individuals as a Christian symbol, the scheme shown on the Ramos bowl might have immediately called up associations for members of the Casas Grandes culture.

By submitting a preliminary report on a spare-time research project, we hope to inspire other researchers to identify individual Casas Grandes ceramic artists and the individuals those artists portrayed. Once the social dimensions of Casas Grandes ceramic art are better structured, archaeologists will be in a position to explore anthropological issues (for example, the spread and social control of ideology) in more detail than is possible today. If others take the hints provided here, and run with them, that will be fine by us. Like Tom Sawyer facing an unpainted fence, we are willing to let others share in the fun.

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Figure 1. Zigzag Cheek Male No. 1, by Red Sandal Strap Artist (see Powell 2006, Plate 40). Photo used by permission of Alan Fleischer and the Museum of Indian Arts and Culture, Santa Fe.

An Unusual and Unpublished Cacao Cup from Pueblo Bonito

Judith Strupp Green

This notice is to introduce a thousand year old cacao vessel from the Southwest United States that has recently surfaced in the ceramic storage area of the San Diego Museum of Man. It was identified by Patricia Crown as similar to those recently published in an article by Patricia Crown and W. Jeffrey Hurst in Proceedings of the National Academy of Sciences. Their article “Evidence of Cacao Use in the Prehispanic American Southwest” demonstrated the earliest proven use of cacao drinking north of the US/Mexican border (Crown and Hurst 2008). The study used organic residue analysis by Hurst that identified the cacao marker theobromine on sherds from the cylinder vessels dating between A.D. 1000 and 1125 at the site.

Cacao was not cultivated in the climate of the Southwest, but in the humid conditions of tropical forests in Central and Southern Mesoamerica. The article emphasizes that the widespread trade routes of Mesoamericans including the Maya brought cacao to the Southwest as well as the previously discovered macaw feathers, copper bells and cloisonné. “The likely association of cacao with cylinder jars at Pueblo Bonito suggests that knowledge concerning the proper preparation, serving and consumption of cacao beverages accompanied the seeds from Mesoamerica” (Crown and Hurst 2008:3).

After reading the PNAS article, I recalled a collection of Chaco Canyon pottery stored for decades in an underground ceramic laboratory (now moved and refurbished). The museum’s acquisition of this black and white pottery, mainly bowls and pitchers, dated to the early years following of the 1913 Panama-California Exposition for which the museum was built.

With the help of the museum’s registrar, Linda Fisk, the cacao cup itself was located in storage, described on an early catalog card as a “Jar, excavated in 1903 by Richard Wetherill at Pueblo Bonito”. Further information helpfully provided by Ms. Fisk revealed that it was part of a collection donated by Dr. Edgar Hewett, the Museum of Man’s first director, in 1915.

Dr. Crown, to whom I sent the photograph accompanying this notice, confirmed the identity of the vessel. She pointed out that the sculpted rim was unique and the shape was unusual as well. She suggested that a notice be prepared on the Pottery Southwest website to inform you of its existence and provide this image.

During November and possibly December 2009 the Pueblo Bonito cylindrical vessel will be displayed at the San Diego Museum of Man as “Treasure of the Month” in its own glass case, permitting a 360 degree view of this thousand year old cacao cup.



Cacao Cup from Pueblo Bonito San Diego Museum of Man
Dimensions: 7 ¼" high, 4 3/8" diameter
Photography by Tim Stahl

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2008 , Evidence of cacao use in the Prehispanic American Southwest in *Proceedings of the National Academy of Sciences of the USA*, early edition 1-4.
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On the Shelf

A History of the Ancient Southwest

Stephen H. Lekson

2009. 452pp., 88 illustrations, notes, references, index, 7 x 10
2009. 452pp., 88 illustrations, notes, references, index, 7 x 10

According to archaeologist Stephen H. Lekson, much of what we think we know about the Southwest has been compressed into conventions and classifications and orthodoxies. This book challenges and reconfigures these accepted notions by telling two parallel stories, one about the development, personalities, and institutions of Southwestern archaeology and the other about interpretations of what actually happened in the ancient past. While many works would have us believe that nothing much ever happened in the ancient Southwest, this book argues that the region experienced rises and falls, kings and commoners, war and peace, triumphs and failures. In this view, Chaco Canyon was a geopolitical reaction to the “Colonial Period” Hohokam expansion and the Hohokam “Classic Period” was the product of refugee Chacoan nobles, chased off the Colorado Plateau by angry farmers. Far to the south, Casas Grandes was a failed attempt to create a Mesoamerican state, and modern Pueblo people—with societies so different from those at Chaco and Casas Grandes—deliberately rejected these monumental, hierarchical episodes of their past.

From the Publisher

The second printing of A History of the Ancient Southwest has corrected the errors noted below. SAR Press regrets an error on Page 72, paragraph 4 (also Page 275, note 2) regarding “absolute dates.” “50,000 dates” was incorrectly published as “half a million dates.” Also P. 125, lines 13-14: “Between 21,000 and 27,000 people lived there” should read “Between 2,100 and 2,700 people lived there.”

http://sarweb.org/index.php?sar_press_ahistory_of_the_ancient_southwest

Symbols in Clay

Seeking Artists' Identities in Hopi Yellow Ware Bowls

Steven A. LeBlanc and Lucia R. Henderson

In late prehistory, the ancestors of the present-day Hopi in Arizona created a unique and spectacular painted pottery tradition referred to as Hopi Yellow Ware. This ceramic tradition, which includes Sikyatki Polychrome pottery, inspired Hopi potter Nampeyo's revival pottery at the turn of the twentieth century.

How did such a unique and unprecedented painting style develop? The authors compiled a corpus of almost 2,000 images of Hopi Yellow Ware bowls from the Peabody Museum's collection and other museums. Focusing their work on the exterior, glyphlike painted designs of these bowls, they found that the “glyphs” could be placed into sets and apparently acted as a kind of signature.

The authors argue that part-time specialists were engaged in making this pottery and that relatively few households manufactured Hopi Yellow Ware during the more than 300 years of its production. Extending the Peabody's influential Awatovi project of the 1930s, *Symbols in Clay*

calls into question deep-seated assumptions about pottery production and specialization in the precontact American Southwest.

<http://www.hup.harvard.edu/catalog/LEBSYM.html>



Publications available from the Albuquerque Archaeological Society

Bice, Richard A., Phyllis S. Davis, and William M. Sundt

2003 AS-5 Indian of Mining of Lead for use in Rio Grande Glaze Paint. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"Although three decades have passed between the beginning of the Albuquerque Archaeological Society's field work and the completion of this report, this report is still an historic first not just for New Mexico but for the entire country. This is a major milestone in archaeology, the first recorded excavation of a prehistoric lead and early historic lead/silver mine in the United States of America.

"Lead isotope studies have demonstrated that Rio Grande Pueblo potters almost exclusively used galena (lead) from the veins within 800 meters of the Bethsheba mine in the early 14th century (Habicht-Mauche, et al., 200, 2002). This report and the work conducted by Warren (1974) confirm that the Bethsheba and/or other veins within one-half mile were mined by AD 1300. . . . "

"This report is also the first published report on the excavation of a Spanish or Mexican silver/lead or lead mine in the country." Homer E. Milford, Abandoned Mine Lands Bureau, New Mexico Mining and Minerals Division.

Paperback: \$22.00 plus \$3.50 shipping and handling, CD in pdf format: \$12. Please make checks payable to: The Albuquerque Archaeological Society, P. O. Box 4029, Albuquerque, NM 87196
Bice, Richard A., Phyllis S. Davis, and William M. Sundt

1998 The AS-8 Pueblo and The Canada de las Milpas: A Pueblo III Complex in North-Central New Mexico. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"This volume is the latest in a long series of important contributions made by the Albuquerque Archaeological Society over the past 30 years. The project which is reported here involved excavations at a 13th century Anasazi pueblo and investigation of the larger community of which it was a part. Excavations focused on AS-8, a 46 room pueblo located near San Ysidro, New Mexico. AS-8 is the largest site in a cluster of mostly contemporaneous farmsteads which includes at least 48 other architectural sites located along a two mile long portion of Cañada de las Milpas. This cluster appears to represent a distinct community, and AS-8 is the preeminent site within the cluster. Several lines of evidence suggest that initial settlement in this area occurred around AD 1160, and that occupation continued until around 1305, with the period of most intensive occupation about AD 1245. . . . "

"The cornerstone of the analytical and interpretive sections of the report is an innovative ceramic seriation. . . . The ceramic seriation is combined with other lines of evidence to infer the construction sequence at AS-8 and the settlement history of the community as a whole." John R. Roney, Albuquerque.

Paperback: \$22.00 plus \$3.50 shipping and handling, CD in pdf format: \$12. Please make checks payable to: The Albuquerque Archaeological Society, P. O. Box 4029, Albuquerque, NM 87196

On View

On the World Wide Web

There are many valuable resources now available on the World Wide Web. Here are just a very few relating to Southwestern pottery. Please feel free to send your suggestions and/or comments for inclusion in future issues of *Pottery Southwest*.

Maxwell Museum

Technical Series No. 12, 2010

The following report is now available online, free of charge.

Franklin, Hayward H., *The Pottery of Pottery Mound, A Study of the 1979 UNM Field School Collection, Part 2: Ceramic Materials and Regional Exchange*. Maxwell Museum Technical Series No. 12, 2010.

It can be found at the following URL.

http://www.unm.edu/~maxwell/technical_series.html

Arizona State Museum

Some 20,000 Southwest Indian whole-vessel ceramics combine to form the focus of ASM's POTTERY PROJECT. Spanning 2000 years of life in the unique environments of the American desert Southwest and northern Mexico, the collection reflects almost every cultural group in the region.

Of particular interest may be the availability of select 3-D images. This feature requires downloading the Quick Time Player from Apple but it's well worth the time.

<http://www.statemuseum.arizona.edu/exhibits/pproj/index.asp>

Logan Museum of Anthropology

The Logan Museum of Anthropology at Beloit College in Beloit, Wisconsin, possesses a superb collection of artifacts from the ancient Southwest. The vast majority were collected during excavations undertaken by the Museum in the 1930s under the direction of Paul Nesbitt. From 1929 to 1931, field work was done at the Mattocks Ruin in the Mimbres Valley of New Mexico resulting in an extensive collection of pottery and other artifacts from the Mimbres people. From 1931 to 1939 focus shifted to another group of Mogollon sites in the Reserve area of New Mexico. Work at the main site, the Starkweather Ruin, was supplemented by exploratory digs at the Hudson and Wheatley Ridge Ruins. These sites yielded a large number of Mogollon artifacts of all types. To these were added extensive surface sherd collections from important sites all over the Southwest. (<http://www.beloit.edu/~museum/logan/>)

Lowell D. Holmes Museum of Anthropology

"Through the Eyes of the Pot: A Study of Southwest Pueblo Pottery and Culture, The Morgan Collection of Southwest Pottery" Wichita State University, Wichita, Kansas
In 2002, the Lowell D. Holmes Museum of Anthropology at WSU received more than 100 Southwest Pueblo pots and a large library of related books from WSU alumnus Jack Morgan. On the Web site, the photographs of 109 pots, most of which are from the Morgan collection, can be rotated 360 degrees. The site also contains biographies of 54 potters represented in the collection, and the history of the pueblos where the pots were made. Many of the pots were made by well-known Pueblo artists. (<http://www.holmes.anthropology.museum>)

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Pottery Southwest is a scholarly journal devoted to the prehistoric and historic pottery of the Greater Southwest, (<http://www.unm.edu/~psw>) that provides a venue for professional and avocational archaeologists to publish scholarly articles as well as providing an opportunity to share questions and answers. This highly respected journal makes publishing more accessible for younger scholars and practicing archaeologists. *Pottery Southwest* regularly features information about new publications and exhibitions relating to prehistoric and historic pottery of the Greater Southwest. Published by the Albuquerque Archaeological Society from 1974 to 1996, it was revitalized on the World Wide Web in 2004. *Pottery Southwest's* website is hosted by the Maxwell Museum of the University of New Mexico.

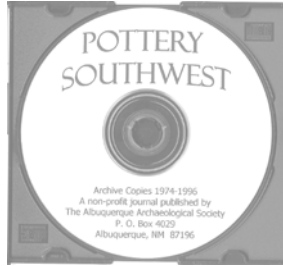
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The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. It also creates formatting challenges far beyond those of printing and/or photocopying. Some of our contributors have requested that we provide guidelines for submissions. Readers with dial-up connections have requested that we keep the size of the publication under 1,000 KB. Following are some tips on how to make this electronic transition as painless as possible:

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"Camera ready" submissions should be sent to psw@unm.edu with a copy to pottery_southwest@hotmail.com. Finally, please don't be shy about contacting us if you have questions about submissions; we'll be happy to help. Your contributions are needed to keep *Pottery Southwest* viable. Additional formatting tips are at SAA's site at <http://www.saa.org/publications/Styleguide/styframe.html>.

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