Manual: Database of Indigenous Portable Art and Personal Adornment, Late Ceramic Age, Greater Antilles April 18, 2018 Vernon James Knight, Compiler

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1. Character of the Database

During the Late Ceramic Age of the Greater Antilles (ca. 800 - 1500 A.D.), indigenous Caribbean peoples engaged in a sophisticated carving tradition in stone, shell, and bone. Particularly well developed were techniques for carving small, delicate objects of hard stone. This mastery resulted in many pieces that I consider to be on a par with some of the finest lapidary work of the ancient Americas.

Small carvings from the Antilles have been studied over more than a century. A number of iconographic studies focus primary on their apparent subject matter, attempting to link the artifacts to mythical and supernatural beings described in the early Spanish chronicles. Fewer studies have addressed the styles in which these subjects are depicted. Nonetheless, there are many such styles evident in the material.

Up to the present, a primary obstacle to the systematic study of these objects is the difficulty of gathering together a sufficient quantity for comparison. Our purpose is to remedy that problem, by gathering together in one place, for academic and educational use, a large quantity of small carvings in stone, bone, and shell from all parts of the Greater Antilles: Cuba, Haiti, the Dominican Republic, Puerto Rico, and Jamaica. Although the Turks and Caicos and the Bahamas are not part of the Greater Antilles, we include them because of their proximity and cultural relationships. We directly examined artifacts from 33 collections in the Caribbean, North America, and Europe. These institutions are listed in the Acknowledgments.

1.1 Scope of the Study and Genres Collected

Objects traditionally called “amulets” are carved at a small scale, rarely exceeding eight centimeters in maximum length. Their scale suggests that they were not meant for communal use, but were instead personal possessions. Most are drilled for suspension as pendants, although the manner in which they were worn is poorly understood. We still do not know of any
well-documented human burials anywhere in the region where such items have been recorded as grave furnishings. A very small number apparently are not pendants, having no evident means of suspension.

Much of this small-scale art is representational. The art depicts a variety of subjects, human and animal, together with hybrids seemingly combining aspects of both. In the data collecting, I placed a special emphasis on locating and recording instances of representational art.

Because many of the small representational objects appear to have been worn on the body, this database is broadened to include other categories of finely crafted objects of personal adornment. Thus, although the central category may be considered anthropomorphic figure pendants (“amulets”), with several hundred examples, I wanted the database to be useful in a more comprehensive sense to those interested in personal adornment per se. We stopped short of recording stone beads, however, of which many thousands exist in the collections we reviewed.

Further, although objects whose primary purpose was for use in rituals are not generally within the scope of the current project, we decided to include two categories considered apparatus for shamanic practice: the carved handle ends of vomiting spatulas, and spoons made of bone. The rationale for including these two categories that are marginal to our main purpose lies in the desirability of comparing them, stylistically and iconographically, to the carved amulets, as they are contemporaneous and are carved at a comparable scale.

We have collected data in 15 genres and one miscellaneous category, defined as follows:

*Anthropomorphic pendants.* Small, carved pendants, mostly of stone, with primarily anthropomorphic subject matter, or alternatively of hybrid human-animal forms. These are assigned the database prefix IC (*idolillo colgante*). This is, by far, the most common category in the database. Number recorded=413.

*Zoomorphic pendants.* Small carved pendants that have entirely zoomorphic subject matter. These are assigned the database prefix CZ (*colgante zoomorfo*). They are not as common as the anthropomorphic pendants. Number recorded=66.
**Ring-form representational pendants.** Small pendants having a base form in the shape of a ring or disc, sometimes modified into an ogive. They are usually of shell, but sometimes of stone. Appended to the margins of the base form are zoomorphic or anthropomorphic carvings. They are assigned the database prefix CA (*colgante anillo*). Number recorded=39.

**Tabular shell pendants.** Small pendants of thin, tabular shell, commonly embellished at the outer (frontal) margin with lobes, notches, grooves, and occasional drilled pits. They are perforated transversely at one end. Complete and partial composite necklaces have survived which show that nearly identical multiples of the same tabular form were used side-by-side as necklace components. Those with lobed outlines are representational, but they are strongly schematized. Many hundreds of tabular shell pendants are known. In the larger collections, we did not try to record all examples, but instead a variety of forms large enough for the purposes of an initial survey. They are assigned the database prefix CT (*colgante tabular*). Number recorded=86.

**Projecting centerpiece components of shell necklaces.** A category related to the tabular shell pendants, consisting of the centerpieces of composite necklaces. They are generally of shell, usually carved in the round, and depict a variety of anthropomorphic, or less frequently zoomorphic subjects. Specimens usually have a tabular base or keel, perforated transversely, often lobed and notched like the tabular pendants originally accompanying them on either side. From this keel, a carved figure projects foreward. A puzzling variation on this theme consists of keeled, projecting figures of nearly identical form, but which are not perforated for suspension. We have lumped the latter with the centerpieces for the present. The genre is assigned the database prefix FP (*figura proyectante*). Number recorded=38.

**Columnar pendants.** Presumably necklace components, these are rod-like forms of stone, carved in simple shapes consisting of bulges and flares, sometimes further embellished by incising. They are perforated for suspension in a variety of ways. They are common in the larger Dominican collections. They are assigned the database prefix CC (*colgante columnar*). Number recorded=16.

**Incised olive shell tinklers.** Shell pendants presumed to have been worn in multiples to create a distinctive tinkling sound. They are made from *Oliva reticularis* or similar gastropods, with the apex removed and a horizontal notch cut through the base for suspension. They are, more often
than not, unembellished, but for our purposes only the decorated examples were recorded. Surface embellishment includes incised and carved depictions of anthropomorphic heads and torsos, or alternatively, certain geometric designs. They are assigned the database prefix OS (*oliva sonora*). Number recorded=88.

*Representational amulets without drilled suspension holes.* Occasional specimens carved at a comparable scale as the anthropomorphic and zoomorphic pendants, sometimes sharing similar forms and subject matter, but without obvious means of suspension. They are assigned the database prefix AM (*amuleto*). Number recorded=31.

*Ornamented shell plaques.* Small, rectangular or square plaques carved from the outer whorl of a marine gastropod, usually perforated for suspension one to three times on the medial axis. These are embellished by marginal notching and shaping, and the convex surfaces carry designs created by incising, excising, and drilling. The most common life-form is that of a highly schematized frog. Forms with projecting bird heads at one end are also known. Other specimens have geometric designs, some evidently derived from the frog forms. The genre is assigned the database prefix PC (*placa de concha*). Number recorded=89.

*Pectorals of shell and bone.* A relatively rare genre in the Greater Antilles, consisting of large, relatively flat objects of shell or bone, perforated near one margin and perhaps suspended from the neck by a cord. Some are elaborately embellished on the outer surface with representational designs. They are assigned the database prefix PE (*pectoral*). Number recorded=7.

*Masks of shell and bone.* These are too small to be literally masks, but they bear that name among specialists in the Greater Antilles. They are also known as *guaízas* or *caretonas*. The genre consists of flattened shapes with rounded contours, formed into anthropomorphic faces by incising, relief carving, and drilling. One or more margins of each specimen are perforated for attachment. Certain Dominican anthropomorphic pendants show that these “mascaras” were worn as components of arm bands. They are assigned the database prefix MA (*mascara*). Number recorded=25.

*Ear ornaments.* We have recorded ear ornaments whenever we have encountered them in collections, in order to round out the inventory of items of personal adornment. They are usually small, simple, shaped cylindrical plugs of shell or stone, sometimes externally embellished by geometric ornamentation. They are assigned the database prefix OR (*orejera*). Number recorded=49.
Ornamented shell disks. Shell disks with or without central perforation are relatively common. For our purposes, we have recorded only that small subset that bears further surface embellishment, ranging from simple geometric incising and drilling to elaborate zoomorphic representations. They are assigned the database prefix DC (*disco de concha*). Number recorded=24.

Vomitive spatulas with representational handles. In a deliberate departure from our focus on objects of personal adornment, this and the following genre are ritual paraphernalia having to do with drug use, specifically use of the hallucinogenic snuff *cohoba* as recorded by European chroniclers. The spatulas were used for purging. We place special emphasis on the carved distal ends, most commonly of bone. The reason for incorporating these in this database is comparative, as the sometimes elaborate representational carvings are done at the same scale as contemporaneous anthropomorphic and zoomorphic pendants. The sample we have gathered is sufficient only for preliminary comparisons of style and subject matter; we did not collect every spatula encountered in the larger Dominican and Puerto Rican collections. Nor did we record specimens of carved wood. The genre is assigned the database prefix EV (*espatula vomica*). Number recorded=46.

Spoons with representational handles. As with the vomitive spatulas, carved spoons are presumed to be drug paraphernalia associated with the preparation or consumption of the hallucinogenic snuff *cohoba*. Our interest in the genre stems from the fact that the handles sometimes bear small-scale representational carvings potentially comparable to anthropomorphic or zoomorphic pendants. They are assigned the database prefix CU (*cuchara*). Only two examples are in the database, although others exist in large private Dominican collections.

Other small representational carved items of stone, bone, and shell. This is a catch-all category for objects carved at the same small scale as the items above, and which have representational subject matter or potentially so, but which do not fall clearly into any of the 15 categories defined above. They are assigned the database prefix SC (*sin classificar*). Number recorded=102.

1.2 Database Summary Data

The database contains information on 1,121 objects, each assigned to one of the categories described above. Each is assigned a new Item Number, and is incorporated in a
searchable, relational database that includes catalog information, accurate measurements, and new photographs of each object from several angles. For this project, 5,243 new object photographs were selected for presentation, together with 235 object sketches.

The items break down by country of origin as follows.

**Country No.**

Cuba 496  
Dominican Republic and Haiti 433  
Puerto Rico 112  
Bahamas, Turks and Caicos 3  
Undetermined 77  
Total 1,121  

Although these proportions are roughly in the order of their land masses, with Cuba the largest of the Greater Antilles and Hispaniola the second largest, the sample is not representative in any strict sense. For example, the land mass of Cuba is 44 percent larger than that of Hispaniola, yet the size of our Cuban collection is only marginally larger. This is despite the fact that our collection effort in Cuba was more thoroughgoing than elsewhere, including not only the major collections but also provincial and even municipal museums. The small total for the Bahamas, Turks, and Caicos is perhaps partly to be expected, given the stone-poor nature of that archipelago, but it seems noteworthy that decorative shell in the genres common to Cuba and Hispaniola are missing too. Finally, the complete absence of Jamaica from the list is conspicuous. It is not for lack of searching, which suggests that Jamaica was not a full participant in the cultural domains that generated this kind of art on the other large islands.

**1.3 Data Collection and Presentation**

In order to maximize consistency of recording, we made a decision to include only items that members of our own research group, or at minimum, individuals familiar with our methods, could personally inspect, measure, and photograph. We realize that this decision forces us to omit numerous specimens for which photographs,
drawings, or references are available, but for which the originals were not fully accessible to us.

Because of the way the information was gathered, and the fact that the first language of the compiler is English, the user will find that the database categories are presented in Spanish, but the descriptive information is presented in English. We hope this will not be too great an inconvenience.

At present, we know very little about the chronology and the archaeological relationships of these pieces. The vast majority were owned originally by private collectors, acquired under unknown circumstances, and made their way into public institutions by way of sale or donation. There is correspondingly little about them in most catalog entries. For each piece, we have included as much of their collection history as exists, such as the names of prior owners and any prior catalog numbers that appear on the specimen.

This circumstance underscores the key importance of those objects for which some provenance information is available, especially those few that were acquired professionally under controlled conditions. We believe, or can reasonably assume, the country of origin of most specimens based on an understanding that the original collectors acquired their specimens locally. Still, the user should be aware that there is room for error in these assumptions. As for modern international collectors who routinely have purchased specimens from off-island sources, we have not made any assumptions about country of origin.

Only about 5 percent of the specimens in the database were recovered professionally under controlled conditions. However, over one-third (37 percent) can be identified to the archaeological site of origin. Of those for which the municipality of origin is known, this number rises to 47 percent, and 51 percent for where the province of origin is known. However, the latter two figures are misleadingly skewed. One-third of specimens with known provinces of origin come from only two such provinces, Holguín and Guantánamo, both in eastern Cuba. And of those, 60 percent (224) come from a single municipality, Banes, in Holguín province.

We have tried to restrict the pieces to forms characteristic of the late Ceramic Age, post-800 AD, but some forms are very poorly known, and we cannot be certain that all date to this time. In fact, it would not be surprising at all if a few earlier specimens are inadvertently included. Likewise, nearly all large collections we recorded include some falsifications. We have been highly attuned to this fact, and where there are reasons to doubt authenticity, we have excluded those pieces. Still, a few makers of falsifications have been very good at emulating
legitimate styles and “antiquing” the surface characteristics, thus we cannot guarantee the genuineness of every piece in the database.

The data and photographs contained herein were collected and entered over a six-year period, from June 2011 to March 2018. We began the project in Cuba, expanding to the Dominican Republic the following summer. We were quite fortunate in that the Central-Eastern Department of Archaeology (DCOA) in Holguín had already produced their own database of detailed records and photographs of some 200 objects of mostly the same genres from the municipality of Banes in northeast Cuba (Valcárcel et al. 2003). Although we ended up revisiting and re-photographing that material in various Cuban institutions, the detailed descriptions from the earlier database proved an invaluable point of departure for the present work. With permission, we have borrowed freely from those earlier descriptions. Moreover, DCOA archaeologists Caridad Rodríguez Cullel and Antonio Cruz Bermudez had previously compiled a marvelously thorough set of cards containing good inked sketches of small indigenous carvings from across Cuba. It is through their good graces that we are able to include many of those drawings here. Further, a second set of excellent drawings of Cuban idollios already existed, having been prepared under the supervision of EstebanMaciques Sánchez for his admirable stylistic study of these small carvings. Maciques generously granted us the use of these drawings for inclusion in the database.

For logistical reasons, we have worked under the auspices of two formal projects at a national level, one Cuban and the other Dominican. The Cuban project, under the direction of Elena Guarch Rodríguez, was officially sanctioned by the Cuban National Commission of Monuments (“Registro de objetos rituales-ceremoniales y de ornamentación personal indígena de Cuba,” Permis PEA-3/13). It allowed complete coverage of the major Cuban institutional collections and a large number of the minor ones, some 16 institutions in total. The Dominican project, in turn, was sanctioned by the Dominican Viceministry of Cultural Patrimony, and was conducted under the direction of Vernon James Knight and Jorge Ulloa Hung (“Base de datos de arte portátil representacional indígena de la Republica Dominicana,” 2012). This project permitted us access to the major public repositories of archaeological material in the Dominican Republic. Further, in order to carry out the work, formal convenios were established between the University of Alabama and the Cuban Institute of Anthropology (ICAN), the University of Havana, and the Eduardo León Cultural Center in Santiago de los Caballeros, Dominican Republic.

2. Use of the Data and Images in This Database
All data and photographic images provided in this database are provided for scholarly and academic use only at no cost. The information and images must be considered as belonging to the following project: “Database of Indigenous Portable Art and Personal Adornment, Late Ceramic Age, Greater Antilles,” with copyright reserved to the complier, Vernon James Knight.

2.1 Citations

When citing this database, one should use its full name, “Database of Indigenous Portable Art and Personal Adornment, Late Ceramic Age, Greater Antilles,” Vernon James Knight, compiler, 2017.

2.2 Photo and Sketch Credits

In general, although we are providing these photos at no cost, we are under obligation to the source institutions to keep a record of their use, and to ensure that these institutions are properly acknowledged. A proper citation for a photograph should include the catalog number and the name of the source institution. A credit to the photographer, as given in the database, should also be included. Users should be aware that the image quality used in the database is of lower resolution than is desirable for most publications. Users may request higher-resolution versions of the same photographs from the compiler.

Any use of these images for redistribution on other web sites is prohibited unless by special arrangement with the compiler.

Special conditions apply to the use of photographs and data from specimens in the following institutions. For specimens in the National Museum of Natural History, Smithsonian Institution, the terms and conditions of use may be found here. <hyperlink> For specimens in the National Museum of the American Indian, Smithsonian Institution, the proper citation and credit line may be found here. <hyperlink> For specimens in the American Museum of Natural History, the terms of use may be found here. <hyperlink> For specimens in the Yale Peabody Museum, terms of proper attribution may be found here. <hyperlink> For specimens in the Museé du Quai Branly, Paris, an authorization form for the use of photographs may be found here. <hyperlink>

Use of the sketches from this database is by special permission only. Sketches
attributed to Victor Hernández Gonzáles and José Ramón Alonso Lorea appeared originally in a work by Esteban Maciques Sánchez, and the scholarly and academic use of these drawings should be made in consultation with their owners, through the publisher, at EstudiosCulturales2003.es.

2.3 Commercial and Promotional Use

Any use of the photographs or sketches from this database for commercial applications, or for promotional use, as, for example, in a brochure or a book cover, is prohibited.

3. How to Use the Database

This database is compiled in Microsoft Access 2016, using an accessory program called dbPix 3.0 to facilitate image control and multi-view functions. Users possessing a current version of Access on their computer (commonly distributed as part of the Microsoft Office package) should have no difficulty opening and navigating the database.

Before opening the database, users must first download and install the dbPix accessory program. We include a copy of the setup file for dbPix 3.0 together with the database file. The compiler owns the appropriate license for redistribution of this software to end users. Installation of the setup file is simple. Users must run the file once on any computer using the database. [Technical note: several versions of dbPix exist and, moreover, different operating systems respond differently to the program. The redistribution setup file for dbPix 3.0 we have provided is the correct setup file for use with this database. It should run correctly with most operating systems. Other available dbPix installations are for evaluation only, and on some operating systems this may result in database images bearing distracting blue “evaluation copy” markings. These can be difficult to remove; in the case that they persist, one must uninstall the evaluation version of the program and reinstall the dbPix 3.0 for redistribution.]

The principal functions of the database are accessed through a Switchboard Page which bears the heading, “Base de Datos de Arte Portátil Representacional Indígena de las Antillas.” [Technical note: When this Switchboard Page first appears, the user’s software may recognize the dbPix program as a macro in MS Access, in which case a yellow banner labeled SECURITY WARNING will appear at the top of the page. In that case, under Options, click “Enable Content.”]
The default order in which objects appear is by date of entry. For each object, the data are called up on two separate forms, corresponding to the first two buttons on the Switchboard Page. The first is a Data Page entitled “Entrada de Datos;” this page contains all the information for a given object other than the photographs and sketches. The other is an Image Page. The user may toggle between the Data Page and the Image Page for a given specimen.

3.1 Data Page

On the Data Page, the initial field contains a unique Item Number (Número de Objeto) assigned by the project. Below the Item Number are fields for the institution holding the object and its current catalog number. Also included is a block of measurements (medidas en mm) including maximum length, width, and thickness in millimeters. Additional measurements, such as hole diameters, are given separately in the object description text field (see below). To the right is a block of fields presenting the object category and its general raw material (stone, bone, or shell), the site (if known), its municipality, province, country, and date of the entry. A separate block, below, is a text field devoted to an object description (Descripción Breve). At the end of this description, one may find information, if any exists, on the history of the object, including prior owners and any earlier, alternative catalog numbers. Some objects have been recataloged several times over the years.

Fields for notes on style (Apuntes Estilíticos) and raw material (Apuntes de Material) are included. Entries in these fields are minimal at present. The user should understand that in the case of stone, the quality of the raw material identifications may be questionable. In certain instances, the identification represents the opinion of a geologist, but in others, it is merely what the catalog says, the source of that judgment being unknown.

As already noted, detailed archaeological provenience is available for only five percent of the specimens. A text field (Contexto Arqueológico) is devoted to this information.

An important consideration for curators and conservators is the current state of conservation of the object (Estado de Conservación) at the time of its recording. This field includes observations on details such as breakage, including chips and cracks, restoration, eroded surfaces, evidence of overcleaning or “improvement” of details, added pigments, and
evidence of prior mountings such as glue adhering to the rear or basal surface.

The final block of data, at the lower left-hand side of the Data Page, identifies the photographer (Foto Principal) and the source of any accompanying sketches (Croquis). In a few cases, photographs by more than one person are included on the Image Page. In that case, the identity of those photos and the additional photographer is given at the end of the object description field.

To toggle to the corresponding Image Page, click the button labeled “Clic para Imagenes.” To return to the Data Page from the Image Page, click the button labeled “Clic para Datos Más Completos.” One can return to the Switchboard Page from the Data Page either by clicking the button labeled “Página de Iniciar,” or by clicking the dark X at the upper right-hand corner of the page.

The Data Page may be browsed, if desired, by using the pointers in the Record box in the lower left-hand corner. The adjacent Search box may be used to search for anything entered in any field on the page, for example, a known catalog number.

3.2 Image Page

For each Data Page there is a corresponding Image Page that accesses selected photographs taken by the project and any available sketches, in addition to certain basic information on the piece duplicated from the Data Page. As with the Data Page, the Item Number is displayed in bold letters at the top of the page.

Below the Item Number is a block of key information including the general category, collection, catalog number, country of origin, raw material, measurements, and any information that may exist about the site, municipality, and province of origin. These entries duplicate information found in the Data Page, and are included for quick reference.

On the left-hand side of the page is a photograph called the Primary Photo (Foto Principal), usually a frontal view of the piece. As with all other photos in the database, the Primary Photo may be enlarged by clicking on it. The photographer is identified directly below this photo.

Up to 12 additional photos at the same resolution, generally from angles other than the
one shown in the Primary Photo, are available in the block labeled *Fotos Adicionales*. These are shown six at a time. If there are more than six additional images, the notation “Page 1 of 2” will appear at the top of the image block, and a button labeled “Next” will allow access to the remainder. As with the Primary Photo, each of these additional photos may be enlarged by clicking on it.

Sketches of objects can often reveal details that are not apparent in the photographs due to lighting conditions and contrast. Such sketches are included on the Image Page when available, directly beneath the Primary Photo. The credit for the sketch (occasionally from a published source that is in the public domain) is given directly beneath it. Unlike photos, sketches on the Image Page cannot be enlarged by clicking on them.

To toggle to the corresponding Data Page, use the button labeled “*Clic para Datos Más Completos.*” To close the page, either click the button labeled “*Cerrar*” or click the dark X at the upper right-hand corner of the page.

As with Data Pages, Image Pages may be browsed by using the pointers in the Record box in the lower left-hand corner. The adjacent Search box again may be used to search for any text on the page.

### 3.3 Finding Object Data by Item Number

The Switchboard Page incorporates several additional functions designed to simplify the use of the database for searching, browsing, and comparison of objects. The first of these is a simple “lookup” function keyed to the Item Number. To access the function, click the button labeled “*Buscar Datos por Número de Objetos.*” This action reveals a new page that features a box into which an Item Number can be manually typed. Doing so takes the user to that object’s Data Page. Clicking on the button *Página de Iniciar* returns the user to the Switchboard Page.

### 3.4 Browsing Objects by Category

It is often more useful to browse the database by object category than by the order in which the objects were entered. To do this, starting from the Switchboard Page, click on the button labeled “*Buscar por Categoría de Objetos.*” Doing so takes the user to a new page that provides a list of 16 object categories (in Spanish) in a column on the left-hand side. In the
separate box to the right of this list, click on the small arrow beneath the label “elige categoría” to reveal a drop-down list of the same categories. After clicking on one of these to highlight it, use one of the two labeled buttons to the right to browse only that category. The upper button, “Buscar por datos,” browses the Data Pages, whereas the lower one, “Buscar por fotos,” browses the Image Pages. In either case, once the first page appears, the number of objects in the chosen category will be displayed in the Record box at the lower left-hand corner. From there, browsing forward and backward through the material is a matter of clicking the arrows adjacent to the Record box. Clicking on the button Página de Iniciar returns the user to the Switchboard Page.

3.5 Comparing Objects Side-by-Side

The Primary Photos of up to four objects may be compared side by side. To do this, starting from the Switchboard Page, click the button labeled “Comparar Objetos por Numero.” The new page reveals a column of four empty boxes in which to enter Item Numbers. One may enter either two or four Item Numbers for comparison; clicking the adjacent box for two or four items will reveal their Primary Photos side-by-side. The objects chosen do not have to be of the same object category. Once these photos appear, clicking on the group will enlarge them. To close this page (as with any page), click on the black X in the upper right-hand corner.

3.6 Closing the Switchboard Page

When finished working with the database, to close the Switchboard Page, click the button labeled “Cerrar” and insure that no other file tabs remain open at the top of the page. If any pages do remain open, click the corresponding X in the upper right-hand corner to close them.

3.7 Querying the Database

Underlying the database are nine related tables including a parent table named “tblItems.” Users familiar with relational databases and querying within Microsoft Access can therefore use the database in much more sophisticated ways than the simple location, browsing, and comparison functions that are accessed from the switchboard menu.

4. Acknowledgments
The data compiled herein were assembled by a team of colleagues, the core of which included, besides the compiler, John W. O’Hear, Roberto Valcárcel Rojas, Jorge Ulloa Hung, Elena Guarch Rodríguez, and Racso Fernández Ortega. I especially want to thank Esteban Maciques Sánchez, former Curator and Conservator of the Museo Antropológico Montané of the University of Havana, for allowing us to include the careful sketches of Cuban anthropomorphic pendants made under the auspices of his studies by Victor Hernández Gonzáles and José Ramón Alonso Lorea. These studies and the accompanying illustrations were made during 1991-1992 under the wise supervision of professors Ramón Dacal Moure and Manuel Rivero de la Calle. I wish to thank José Ramón Alonso Lorea for use of the materials posted under his authorship and editorship in the web site EstudiosCulturales2003.es. James R. Bindon of the Department of Anthropology, University of Alabama provided inestimable technical advice in the construction of the database.

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Our numerous collaborators and facilitators have been more generous with their time and facilities than we can adequately acknowledge here. We list them by their institutional affiliations, beginning with Cuba.

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Museo Indocubano Baní, Banes Migdalía Palacios Sanchez Silvia Alcina Martínez Alcalde Luis Quiñones García Yamilka Matamoros Aguilera Analí Martínez

Museo Provincial “La Periquera,” Holguín Rosabel Reyes Porteyes Nelida Peña

Museo Arqueológico El Chorro de Maíta Nidia Leyva Teresa Zaldívar Alberto Peña

Museo de Arqueología de la Universidad de Oriente, Santiago de Cuba Grethel Martínez Silva Beatriz Dávila

Museo Provincial de Camagüey Ignacio Agramonte Odalis Sanchez Cañete Aimeé Vázquez Silva

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Museo Provincial de Ciego de Ávila  
Doralis Nuez González

Museo Municipal de Chambas, Ciego de Ávila Galia  
Castillo Martínez

Museo Municipal de Morón, Ciego de Ávila Edwin  
Cruz Fumero

Museo Provincial de Cienfuegos  
Lester Puntonet Toledo Marcos  
Rodríguez Matamoros Magdalena  
Chávez Sosa

Museo Provincial de Guantánamo Ana  
Valdés Millan Maglys Moinier Delisle  
Neiser del Toro Brines Sonia Árias  
Campusano Yordanka Tito Moreira

Museo Municipal San Miguel del Padrón  
Cándida Sánchez Villalobos

Museo Municipal de Regla Raisa  
Fornaguera de la Peña Luis Alberto  
Hernández Pedroso

Museo del Hombre Dominicano, Santo Domingo Jorge  
Ulloa Hung Christian Martínez Villanueva Marisol  
Hernández Adolfo López Belando

Museo Arqueológico Regional Altos de Chavón, Arlene  
Álvarez

Fundación García Arévalo, Santo Domingo Manuel  
García Arévalo Betania Reyes Pérez
Isaac Rudman Collection, Santo Domingo Isaac Rudman Yanet Mateo

Centro Cultural Eduardo León Jimenes, Santiago de los Caballeros Adelma Vargas Leudy Rosario Iturbes Zaldivar

Museo de Historia, Antropología, y Arte, Universidad de Puerto Rico-Recinto Río Piedras Flavia Marichal Lugo Chakira T. Santiago Gracia

Centro de Investigaciones Arqueológicas, Universidad de Puerto Rico-Recinto Río Piedras Yvonne Narganes Storde

Instituto de Cultura Puertorriqueña, Division of Archaeology Laura del Olmo Frese

U.S. National Museum of Natural History, Washington Carrie Beauchamp James J. Krakker


American Museum of Natural History, New York Sumru Aricanli

Yale Peabody Museum of Anthropology Roger Colton

Musée du Quai Branly, Paris André Delpuech

Leiden University, Faculty of Archaeology Corinne Hofman

Catarina Guzzo Falci
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