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

Contents page

1

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

3

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

4

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

5

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.

6

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 Holguin 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 Esteban Maciques 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 indigena de Cuba,"* Permiso 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

13

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

14

location, browsing, and comparison functions that are accessed from the switchboard menu.

Departamento Centro-Oriental de Arqueología, CISAT, Holguín Roberto Valcárcel Rojas Elena Guarch Rodríguez Lourdes Pérez Iglesias Caridad Rodríguez Cullel Pedro Cruz Ramírez Juan E. Jardines Macías Ileana Rodríguez Pisonero

Instituto Cubano de Antropología (ICAN), Havana Racso Fernández Ortega Dany Morales Valdéz Gerardo Izquierdo Díaz

Estrella González Noriega

Museo Arqueológico "Montané," University of Havana Armando
Rangel Rivero Alina Lomba

Museo de Arqueología, Office of the City Historian, Havana Ivalú
Rodríguez Gil Roger Arrazcaeta Delgado Antonio Quevedo Herrero

Centro de Património Cultural La Habana María
del Carmen Pérez Cernuda

Museo de Bellas Artes, Havana
Niurka D. Fanego Alfonso

Museo Indocubano Baní, Banes
Migdalia 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

Centro Provincial de Patrimonio Cultural de Camagüey Tamira
González Jiménez

Gabiente de Arqueología, Office of the Conservator of the City of Camagüey Iosvany
Hernández Mora

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

U.S. National Museum of the American Indian, Washington Victoria
Cranner J. Daniel Rogers Maria Martinez Isaac St. John Veronica
Quiguango L. Antonio Curet

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

World Museum, Liverpool
Joanna Ostapkowicz

5. Bibliography: Indigenous Portable Art and Mythology, Greater Antilles

Alcina Franch, José 1982 Religiosidad, alucinógenos y patrones artísticos Taínos. *Boletin del Museo del Hombre Dominicano* 17:103-118.

Alegría, Ricardo 1978 *Apuntes en torno a la mitología de los Indios Taínos de las Antillas Mayores y sus orígenes Suramericanos*. Centro de Estudios Avanzados de Puerto Rico y el Caribe, San Juan.

Alegria, Ricardo E. 1981 *El uso de la incrustacion en la escultura de los indios antillanos*. Centro de Estudios Avanzados de Puerto Rico y el Caribe, San Juan.

Allaire, Louis 1981 The Saurian Pineal Eye in Antillean Art and Mythology. *Journal of Latin American Lore*. 7(1):3-22.

Álvarez Conde, José 1960 El arte precolombino en Cuba. *Revista de la Junta Nacional de Arqueología y Etnología*, 4a época (1):105-128. Havana.

Arrom, José Juan 1971 El mundo mítico de los Taínos: notas sobre el ser suprimo. *Revista Dominicana de Arqueología y Antropología* 1:181-200. Santo Domingo, Dominican Republic.

Arrom, José Juan 1989 *Mitología y artes prehispánicas de las Antillas*, 2nd edition, revised and expanded. Siglo XXI, Mexico.

Arrom, José Juan 1997 The Creation Myths of the Taíno. In *Taíno: Pre-Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 68-79. Monacelli Press, New York.

Arrom, José Juan and Manuel García Arévalo 1988 *El muciélago y la lechuza en la cultura Taína*. Fundación García Arévalo, Santo Domingo.

Baztán Rodrigo, Francisco Javier

1971-72 Los amuletos precolombinos de Santo Domingo. *Revista Dominicana de Arqueología*

y Antropología Año 2, Vol. 2 (2-3):196-293.

Boomert, Arie 1987 Gifts of the Amazons: "Green Stone" Pendants and Beads as Items of Ceremonial Exchange in Amazonia and the Caribbean. *Antropológica* 67:33-54.

Booy, Theodoor de 1916 Certain Similarities in Amulets from the Northern Antilles. In *Holmes Anniversary Volume, Anthropological Essays*, pp. 24-30. Privately published, Washington, D.C.

Celaya González, Miriam, y Pedro Pablo Godo Torres 2000 Llora-lluvia: expresiones mítico-artísticas en la alfarería aborigen. *El Caribe Arqueológico* 4:70-84. Casa del Caribe, Santiago de Cuba.

Chanlatte Baik, Luis, y Yvonne Narganes Storde 2005 *Cultura La Hueca*. Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, Recinto de Río Piedras.

Checa González, Ángel, and Niurka Pérez Pérez 2000 Representaciones plásticas de afecciones osteoarticulares en el arte Taíno. *El Caribe Arqueológico* 4:59-63. Casa del Caribe, Santiago de Cuba.

Curet, L. Antoinio, editor 2002 *Catálogo del centro ceremonial indígena de Tibes*. Municipio de Ponce, Puerto Rico.

Dacal Moure, Ramón, and Ernesto Navarro 1972 *El idolo de Bayamo*. Publications 3, Museo Antropológico Montané, Havana.

Dacal Moure, Ramón, and Lourdes Domínguez 1988 El arte agroalfarero de Cuba. *Revolución y Cultura* 4:32-37. Havana.

Dacal Moure, Ramón, and Manuel Rivero de la Calle 1996 *Art and Archaeology of Pre-Columbian Cuba*. University of Pittsburgh Press, Pittsburgh, Pennsylvania.

Dominguez, Lourdes 1980 *Algunos aspectos sobre el arte de los grupos aborigenes agroalfareros de Cuba*. Manuscript on file, Instituto Cubano de Antropología, Havana.

Duerden, J. E. 1897 Aboriginal Indian Remains in Jamaica. *Journal of the Institute of Jamaica* 2(4):1-51.

Estrada Torres, Arístedes

1978 *Evidencias patológicas en algunas obras Tainas*. Publicación del Grupo Enriquillo, No. 1. Azua, Dominican Republic.

Fanego, Niurka D. Alfonso 1992 La escultura aborigen Aruaca de Cuba. Unpublished licenciate thesis, University of Havana.

Fernandez-Mendez, Eugenio 1993 *Art and Mythology of the Taíno Indians of the Greater West Indies*. Esmaco Printers, Río Piedras.

Racso FernándezOrtega and Juan Cuza Huart 2010 Opiyelguobirán y Maquetaurie Guayaba. Nueva propuesta de interpretación. *Cuba Arqueológica, Revista Digital de Arqueología de Cuba y el Caribe*. 3(2).

Fernández Ortega, Racso, Dany Morales Valdés, and Victorio Cué 2013 Algunas consideraciones sobre las representaciones de la columna vertebral en el dibujo rupestre de los grupos agricultores de las Antillas. In *IFRAO Proceedings, American Indian Rock Art* 40:1257-1282.

Fernández Ortega, Racso, Dany Morales Valdés, and Liamne Torres La Paz 2012 La cosmovisión relacionada con el agua en los grupos agricultores, su simbología y significado: región de Báguano, Holguín, Cuba. Ciencia ergo sum: 19(2):145-155. Universidad Autónoma del Estado de México.

Fewkes, Jesse Walter 1903a Precolumbian West Indian Amulets. *American Anthropologist*, n.s., 5:679-691.

Fewkes, Jesse Walter 1903b Preliminary Report on an Archaeological Trip to the West Indies. *Smithsonian Miscellaneous Collections* 45:112-133.

Fewkes, Jesse Walter 1907 *The Aborigines of Puerto Rico and Neighboring Islands*. 25th Annual Report of the Bureau of Ethnology, pp. 5-234. Smithsonian Institution, Washington, D.C.

García Arévalo, Manuel A. 1977 *El arte taino de la Republica Dominicana*. Museo de Hombre Dominicano and Fundación García Arevalo, Barcelona.

García Arévalo, Manuel A. 1984 El murciélago en la mitología y el arte Taino. *Boletín del Museo del Hombre Dominicano* 19:45-55.

García Arévalo, Manuel A. 1988 Precisiones acerca de los signos en el arte Taíno. *Boletin del Museo del Hombre Dominicano* 21:3-22.

García Arévalo, Manuel A. 1989 *Los signos en el arte Taíno*. Serie Monográfica No. 25. Fundación García Arévalo, Santo Domingo, Dominican Republic.

García Arévalo, Manuel A. 1997 The Bat and the Owl: Nocturnal Images of Death. In *Taíno: Pre-Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 112-123. Monacelli Press, New York.

García Arévalo, Manuel A. 2003 La frontera tipológica entre los objetos líticos de la cultura Taína. *Proceedings of the XX International Congress for Caribbean Archaeology*, edited by Clenis Tavárez María and Manuel A. García Arévalo, vol 1, pp. 263-272. Museo del Hombre Dominicano, Santo Domingo.

García Castañeda, J. A. 1937 *Cuaderno ornamentos*. Publications of the García Fería private collection, Holguín, Cuba.

García-Goyco, Osvaldo 1984 *Influencias Mayas v Aztecas en los Taínos de las Antillas Mayores*. Ediciones Xibalbay, San Juan.

Godo Torres, Pedro Pablo 1995 Cemíes. Idolos aborígenes de Cuba. In *Taíno: Arqueología de Cuba*, CD-ROM published by the Centro de Antropología y CEDISAC, Colima, Mexico.

Godo Torres, Pedro Pablo 2003 Arte aborigen de Cuba: una mirada desde la arqueología. *Catauro: Revista Cubana de Antropología* 5(8):125-143.

Godo Torres, Pedro Pablo, and Miriam Celaya González 1990 Expresiones mitológicas en los burenes de Cuba. *Anuario de Arqueología 1988*, pp. 152-184. Editorial Academia, Havana.

Guarch Delmonte, José M., and Alejandro Querejeta Barceló 1992 *Mitología aborigen de Cuba*. Deidades y Personajes. Publicgraf, Havana.

Guarch Delmonte, José M., and Alejandro Querejeta Barceló 1993 *Los cemés olvidados*. Publicgraf, Havana.

Guerrero, Myrna, editor 2012 *Taínos: Orígenes, Cultura, Creencias, Herencia*. Odebrecht, Santo Domingo, Dominican Republic.

Gutiérrez Calvahe, Divaldo, Racso Fernández Ortega, and José B. González

2007 El petroglifo del Maffo. Un enfoque preliminar a su historia y funcionalidad. *Boletín del Gabinete de Arqueología* 7:72-84. Office of the City Historian, Havana.

Guzmán Vilar, L., and B. Dávila Abreu 2002 Estudio estético de adornos corporales de aborígenes agricultores del área arqueológica de Banes. Unpublished licenciate thesis, University of Oriente, Santiago de Cuba

Helms, Mary W. 1986 Art Styles and Interaction Spheres in Central America and the Caribbean: Polished Black Wood in the Greater Antilles. *Journal of Latin American Lore* 12(1):25- 43.

Hernández Oliva, Carlos A., and Lisette Roura Álvarez 2001 Reflexiones en torno al tema de la muerte en la mitología y la plástica Aruaca. *Boletin del Gabinete de Arqueología* 1:36-44. Office of the Historian of the City of Havana.

Herrera Fritot, René 1940 Un nuevo dujo Taíno en las colecciones del Museo Antropológico Montané de la Universidad de La Habana. *Revista de Arqueología y Etnología*, año 2(4):26-31. Havana.

Herrera Fritot, René 1946 Tres notas para la arqueología indocubana: asas sonajeros. Tres épocas en un litoglifo. Notable similitud entre dos pendientes. *Revista de Arqueología y Etnología*, 2a época, año 1(1):37-56. Havana.

Herrera Fritot, René 1947 Tres tipos de objetos indoarqueológicos de Santo Domingo. *Revista de Arqueología y Etnología*, 2a época, año 2(4-5):125-145. Havana.

Herrera Fritot, René 1948 *Ejemplares únicos y ejemplares escasos de la arqueología indocubana en el Museo Guamá*. Contribuciones del Grupo Guamá, No. 14. Havana.

Herrera Fritot, René 1950 Arqueolitos zoomorfos en las antillas mayores. *Boletín de Historia Natural* 3:140-149. Havana

Herrera Fritot, René 1952 Arquetipos zoomorfos en las antillas mayores. *Revista de Arqueología y Etnología*, 2a época, año 7(15-16):215-226. Havana.

Herrera Fritot, René 1964 *Estudio de las hachas liticas antillanas*. Comisión Nacional de la Academia de Ciencias, Havana.

Hostos, Adolfo de 1923a Three Pointed Stone Zemi or Idols from the West Indies: An Interpretation. *American Anthropologist* 25(1):56-71.

Hostos, Adolfo de 1923b Anthropomorphic Carvings from the Greater Antilles. *American Anthropologist* 25:525-558.

Hostos, Adolfo de 1924 Antillean Fertility Idols and Primitive Ideas of Plant Fertilization Elsewhere. In *Proceedings of the 21st International Congress of Americanists*, pp. 247-252. The Hague.

Hostos, Adolfo de 1941 *Anthropological Papers*. Office of the Historian, Government of Puerto Rico, San Juan.

Jardines Macías, Juan E., and Juan Calvera Rosés 1997 Estudio técnico-estilístico de objetos de carácter superestructural de los grupos aborígenes agroceramistas de las antillas. *El Caribe Arqueológico* (2):50-63. Casa del Caribe, Santiago de Cuba.

Jiménez Lambertus, Abelardo 1978 Representación simbólica de la tortuga mítica en el arte cerámico Taíno. *Boletin del Museo del Hombre Dominicano* 11:63-79.

Joyce, T. A. 1907 Prehistoric Antiquities from the Antilles, in The British Museum. In *Journal of the Royal Anthropological Institute of Great Britain and Ireland* 37:402-420.

Kay, Katheryne 1976 A Survey of Antillean Sculptured Stone. In *Proceedings of the Sixth International Congress for the Study of Pre-Columbian Cultures of the Lesser Antilles*, pp. 187-199. Department d' Histoire et d'Archeologie, U.E.R. Lettres 97. Pointe a Pitre Guadeloupe.

Kerchache Jacques 1994 *L'Art Taino. L'Art des Sculpteurs Tainos Chefs-D'Oeuvre des Grandes Antilles PreColombiennes*. Musée du Petit Palais, Paris.

Krieger, Herbert W. 1929 *Archaeological and Historical Investigations in Samaná, Dominican Republic*. Smithsonian Institution, United States National Museum, Bulletin No. 147. Washington, D.C.

López-Baralt, Mercedes

1977 *El mito Taíno: raíz y proyecciones en la amazonia continental*. Ediciones Huracán, Puerto Rico. López-Baralt, Mercedes 1985 *El mito Taíno: Levi-Strauss en las Antillas*. Ediciones Huracán, Puerto Rico.

Lovén, Sven 1935 *Origins of the Tainan Culture, West Indies*. Elanders Boktryckeri Aktiebolag, Göteborg.

Maciques Sánchez, Esteban 1992 Idolillos colgantes de piedra en la cultura Taína, Cuba. EstudiosCulturales2003.es. http://www.estudiosculturales2003.es/libros/indice_idolilloscolgantesdepiedratainos_ cuba.html. Consulted 2-5-2013.

Maciques Sánchez, Esteban 2018 Idolillos colgantes de piedra en la cultura Taína, Cuba. EstudiosCulturales2003.es. http://www.estudiosculturales2003.es/libros/IdolillosColgantesdePiedraenlaCulturaTa inaCuba-EECC2018.pdf. Paginated pdf copy of the 1992 study. Consulted 3-2-2018.

Maciques Sánchez, Esteban 1993 Una jicotea, en piedra y palabra, recorre el caribe. *Del Caribe* 20:71-76. Santiago de Cuba.

Mason, Otis T. 1877 *The Latimer Collection of Antiquities from Porto Rico in the National Museum*. Smithsonian Report for 1876, pp. 372-393. Smithsonian Institution, Washington, D.C.

McGinnis, Shirley 1997a *Ideographic Expression in the Precolumbian Caribbean*. Ph.D. dissertation, Department of Anthropology, University of Texas at Austin.

McGinnis, Shirley 1997b Zemi Three-Pointer Stones. In *Taíno: Pre-Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 92-105. Monacelli Press, New York.

Mol, Angus A. A. 2007 *Costly Giving, Giving Guaízas: Towards an Organic Model of the Exchange of Social Wealth in the Ceramic Age Caribbean*. Sidestone Press, Leiden.

Montás, Onorio 1983 *Arte Taíno*. Banco Central de la República Dominicana, Santo Domingo, Dominican Republic.

Montas, Onorio, Pedro Jose Borrell, and Frank Moya Pons

1985 *Arte Taíno*. Second edition. Banco Central de la República Dominicana, Santo Domingo. Morales Patiño, Oswaldo 1942 *Las olivas sonoras en México y en Cuba*. Contribución del Grupo Guamá, Antropología, No. 2.

Morbán Luacer, F. 1988 El murciélago: sus representaciónes en el arte y la mitilogía precolumbina. *Boletin del Museo del Hombre Dominicano* 21:37-57.

Morbán Luacer, F. 1943 La religión de las indigenas antillanos. In *Actos y Documentos. Primer Congreso Histórico Interamericano*, pp. 292-357.

Mosquera, G. 1983 *Exploraciones en la plástica cubana*. Editorial Letras Cubanas, Havana.

Museo Arqueológico Regional, Altos de Chavón 1992 *Catalogo conmemorativo V centenario 1492 – 1992*. Fundación Centro Cultural Altos de Chavón, La Romana, Dominican Republic.

Museo de Historia, Antropología y Arte 2007 *Taínos: objetos ceremoniales*. Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, Recinto de Río Piedras.

Oliver, José R. 1997 *El centro ceremonial de Caguana*. Fundación Antropológica, Arqueológica e Histórica de Puerto Rico.

Oliver, José R. 2008 El Universo Material y Espiritual de los Taínos. In *El Caribe Precolumbino: Fray Ramón Pané y El Universo Taíno*, edited by José R. Oliver, Colin McEwan, and Anna Casas Gilberga, pp. 137-201. Ministerio de Cultura, Barcelona.

Oliver, José R. 2009 *Caciques and Cemí Idols: The Web Spun by Taíno Rulers Between Hispaniola and Puerto Rico*. University of Alabama Press, Tuscaloosa.

Olsen, Fred 1980 The Arawaks - Their Art, Religion, and Science. In *Proceedings of the Eighth International Congress for the Study of the Pre-Columbian Cultures of the Lesser Antilles*, edited by Suzanne M. Lewenstein, pp. 3-42. Arizona State University Press, Tempe.

Ortega, Elpidio José 2001 *Los objetos de concha de la prehistoria de Santo Domingo*. Publicaciones de la Academía de Ciencias de la República Dominicana, Santo Domingo.

26

Ortega Pereya, Ovidio 1995 *El complejo sincretismo cultural neolítico de Cuba*. Asociación Económica Internacional Sermar and Ramal Ventures, Ltd. Havana.

Ortiz, Fernando 1947 *El huracán. Su mitología y sus símbolos*. Fondo de Cultura Económica, Mexico- Buenos Aires.

Ostapkowicz, Joanna M. 1997 To be Seated with "Great Courtesy and Veneration": Contextual Aspects of the Taíno Duho. In *Taíno: Pre-Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 56-67. Monacelli Press, New York.

Ostapkowicz, Joanna, Alex Wiedenhoeft, Christopher Bronk Ramsey, Erika Ribechini, Samuel Wilson, Fiona Brock, and Tom Higham 2011 'Treasures . . . of Black Wood, Brilliantly Polished': Five Examples of Taíno Sculpture from the Tenth–Sixteenth Century Caribbean. *Antiquity* 85:942-959.

Ostapkowicz, Joanna, Christorpher Bronk Ramsey, Fiona Brock, Tom Higham, Alex C. Wiedenhoeft, Erika Ribechini, Jeanette J. Lucejko, and Samuel Wilson 2012 Chronologies in Wood and Resin: AMS ^{14}C Dating of Pre-Hispanic Caribbean Wood Sculpture. *Journal of Archaeological Science* 39:2238-2251.

Ostapkowicz, Joanna, Christopher Bronk Ramsey, Fiona Brock, Caroline Cartwright, Rebecca Stacey, and Mike Richards 2013 Birdmen, Cemís and Duhos: Material Studies and AMS ^{14}C Dating of Pre- Hispanic Caribbean Wood Sculptures in the British Museum. *Journal of Archaeological Science* 40:4675-4687.

Pané, Ramón 1999 *An Account of the Antiquities of the Indians*. Introductory study, notes,

and appendices by José Juan Arrom. Translated by Susan C. Griswold. Duke University Press, Durham.

Rivero de la Calle, Manuel 1984 Estudio comparativo y localización del hacha de ceremonia de Cueva Ponce. *Revista de la Universidad de Oriente* 55:147-157, Santiago.

Robiou Lamarche, Sebastián 1984 Astronomy in Taíno Mythology. *Archaeoastronomy* 7:110-115.

Robiou Lamarche, Sebastián

1986 Ida y vuelta a guanín: un ensayo sobre la cosmovisión Taina. In *Myths and the Imaginary in the New World*, edited by E. Magaña and P. Mason, pp. 459-498. Centrum voor Studie en Documentatie van Latijn Amerika, Amsterdam.

Robiou Lamarche, Sebastián 1989 Mitología y astronomía caribe según los cronistas franceses y el dictionnaire caraibe francais del Padre Raymond Bretón (1665). *Boletín del Museo del Hombre Dominicano* 22:199-222.

Robiou Lamarche, Sebastián 1992 *Encuentro con la mitología Taína*. Editorial Punto y Coma, San Juan, Puerto Rico.

Robiou Lamarche, Sebastián 1994 Iconografia de murciélago de la prehistoria antillana. *Boletín del Museo del Hombre Dominicano* 26:93-111.

Robiou Lamarche, Sebastián 2004 La gran serpiente en la mitología taína. *Gabinete de Arqueología Boletín* 3:51-58.

Rodríguez Arce, C. 2000 Apuntes sobre la figura del murciélago en la iconografía prehispánica de Cuba. *El Caribe Arqueológico* 4:94-99. Casa del Caribe, Santiago de Cuba.

Rodríguez Cullel, Caridad 1986 *Cemíes de Cuba. Arqueología de Cuba*. Primer simposio mundial de arte rupestre. Palacio de las Convenciones, Havana, Cuba.

Rodriguez Lopez, Miguel 1992 El jaguar domesticado: Simbolismo del perro en las culturas precolombinas de Puerto Rico y el Caribe. Paper presented to the X Simposio Internacional ALILA/LAILA, San Juan, Puerto Rico.

Rodríguez Matamoros, Marcos 2004 *Historia de Cienfuegos. Los aborígenes de Jagua*. Ediciones Mecenas, Cienfuegos, Cuba.

Roe, Peter G. 1989 The Best Enemy is a Drilled, Defunct and Decorated Enemy: Human Corporeal Art in Precolumbian Puerto Rico." Paper presented at the 12th Congress, International Association for Caribbean Archaeology, Curaçao.

Roe, Peter G. 1995 Utilitarian Sculpture: Pictorial Kinesics and Dualism in Dominican Republic Chican Ostionoid Pottery. Paper presented at the 16th Congress, International Association for Caribbean Archaeology, Basse-Terre, Guadeloupe.

28

Roe, Peter G. 1997 Just Wasting Away: Taíno Shamanism and Concepts of Fertility. In *Taíno: Pre- Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 124-157. Monacelli Press, New York. Russell, A. D. 1926 Stone Collars and Elbow Stones. *Man* 142:213-216.

Samson, Alice V. M., and Bridget M. Waller 2010 Not Growling but Smiling: New Interpretations of the Bared-Teeth Motif in the Pre-Columbian Caribbean. *Current Anthropology* 51:425-433.

Scott, John F. 1985 The Art of the Taíno from the Dominican Republic. University Gallery and Center for Latin American Studies, University of Florida, Gainesville.

Sellón, Michael 1973a Exploring the Enigmatic Tri-Point. *Indian Notes* 9(2):51-64. Museum of the American Indian, New York.

Sellón, Michael 1973b The Janus Mode in Tainan Imagery. *Indian Notes* 9(4):119-128.

Stevens-Arroyo, Antonio M. 1988 *Cave of the Jagua: The Mythological World of the Taínos*. University of New Mexico Press.

Suró, Dario 1966 Sobre artistas y buhos. La escultura Taína. *Revista América*, June. Washington, D.C.

Valcárcel Rojas, Roberto 1994 Olivas grabadas: caracoles del arte aborigen en Cuba. *Museológicas* 2(2-3):115– 131. Universidad de Tolima, Ibagué, Colombia.

Valcárcel Rojas, Roberto 2000 Seres de barro. Un espacio simbólico femenino. *El Caribe Arqueológico* (4):20- 34. Casa del Caribe, Santiago de Cuba.

Valcárcel Rojas, Roberto, C. Rodríguez Arce, L. Pérez Iglesias y J. Guarch Rodríguez 2003 *Banes precolombino. Catálogo de objetos ceremoniales y de adorno corporal*. Unpublished database. Departamento Centro Oriental de Arqueología, Ministerio de Ciencia, Tecnología y Medioambiente. Holguín, Cuba.

Vásquez Pérez, Rosaura 1980 Tres idolos. Ensayo acerca del arte aborigen cubano. In *Cuba Arqueológica II*, pp. 187-196. Editorial Oriente, Santiago de Cuba.

Vega, Bernardo 1987 *Santos, Shamanes, y Zemíes*. Fundación Cultural Dominicana. Santo Domingo, Dominican Republic.

Veloz Maggiolo, Marcio 1972 *Arqueología Prehistórica de Santo Domingo*. McGraw-Hill, Singapore, New York.

Veloz Maggiolo, Marcio 1977 *Indigenous Art and Economy of Santo Domingo*. Divulgación Cultural, Ediciones Cohoba, Santo Domingo.

Veloz Maggiolo, Marcio 2003 El arte Taíno en el Centro León. *Proceedings of the XX International Congress for Caribbean Archaeology*, edited by Clenis Tavárez María and Manuel A. García Arévalo, vol 1, pp. 324-326. Museo del Hombre Dominicano, Santo Domingo.

Walker, Jeffrey B. 1993 *Stone Collars, Elbow Stones, and Three-Pointers, and the Nature of Taíno Ritual and Myth*. Ph.D. dissertation, Department of Anthropology, Washington State University, Pullman.

Walker, Jeffrey B. 1997 Taíno Stone Collars, Elbow Stones, and Three-Pointers. In *Taíno: Pre- Columbian Art and Culture from the Caribbean*, edited by F. Bercht, E. Brodsky, J. A. Farmer, and D. Taylor, pp. 80-91. Monacelli Press, New York.

Wood, Y. 2000 Norma y función en el arte de los Aruacos. In *Las Artes Plásticas en el Caribe: Praxis y Contextos*, pp. 38-46. Editorial Félix Varela, Havana.