The Post-Classic Figurines of Central Mexico

By Flora S. Kaplan

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THE POST-CLASSIC FIGURINES OF CENTRAL MEXICO

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Submitted in partial fulfillment of
the requirements for the degree of
Master of Arts, in the Faculty of
Political Science, Columbia University.
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Foreword: Aztec Figurine Studies

Michael E. Smith
Arizona State University

Ceramic figurines are one of the mystery artifact categories of ancient Mesoamerica. Although figurines are abundant at archaeological sites from the Early Formative period through Early Colonial Spanish times, we know very little about them. How were figurines used? Who used them? What was their symbolic meaning? Did these human-like objects portray deities or people? Most scholars believe that ceramic figurines were used in some way in rites or ceremonies, but it has been difficult to find convincing evidence for their specific uses or meanings.

The lack of knowledge about the use and significance of ceramic figurines is particularly striking for the Aztec culture of central Mexico. Early Spanish chroniclers devoted literally thousands of pages to descriptions of Aztec religion, yet they rarely mentioned figurines. Ritual codices depict numerous gods, ceremonies, and mythological scenes, yet figurines are not included. Today we have a richly detailed understanding of many aspects of Aztec religion, but figurines play only a minor role in this body of knowledge. An important reason for the omission of figurines from the early colonial textual accounts is that these objects were almost certainly used primarily by women—in the home—for rites of curing, fertility, and divination (Cyphers Guillén 1993; Heyden 1996; Smith 2002), and the Spanish friars who wrote the major accounts of Aztec culture had little knowledge of Aztec women or domestic life (Burkhart 1997; Rodriguez-Shadow 1997).

Ceramic figurines can provide crucial information on Aztec domestic ritual and life. They offer a window on these worlds that are very poorly described in written sources. Given the great importance of these objects, the small number of scholarly studies devoted to them is puzzling and alarming. There is no comprehensive analysis of Aztec ceramic figurines; in fact there is not even an agreed-upon classification or typology of the objects. Only two published studies have illustrations of large numbers of examples (Baer 1996; Parsons 1972).

Given the small number of publications on the topic, Flora Kaplan's MA thesis on Aztec figurines remains, after nearly 50 years, an important work. Kaplan studied a collection of figurines in the American Museum of Natural History that were excavated—but not published—by George Vaillant at the sites of Nonoalco and Chiconauhtla. She analyzed the attributes of the objects in terms of Aztec iconography and described a typology based upon the identification of deities. Her photographs of the objects were superb. A brief historical review of research on Aztec figurines can place this work in its intellectual contact, and also help explain why this 50-year-old thesis remains valuable today.

Research on Aztec Figurines

The relatively few publications on Aztec figurine research can be divided into studies that focus primarily on whole figurines in museum collections and those that analyze fragmentary examples from archaeological fieldwork. Studies pursuing the first of these approaches have concentrated on the iconography of Aztec figurines, particularly the identification of deities based upon clothing and other attributes. Eduard Seler (1990-98:vol. 2, 166-170), the great Mesoamericanist of the late nineteenth and early twentieth centuries, initiated the first approach. He illustrated a number of whole Aztec figurines from the Uhde Collection in Berlin and proposed deity identifications. This tradition of emphasizing the iconography of figurines and the identification of deities continued in the 1950s in papers by Cook de Leonard (1950) and Barlow and Lehmann (1956); the latter paper was later reprinted, in Spanish, in a more accessible source (Barlow and Lehmann 1990). Flora Kaplan’s MA thesis was written within this intellectual tradition.

Scholarship on figurines in museum collections continued after 1958 in two types of publication. First, books on Aztec art devote some space to ceramic figurines and their iconography (e.g., Basler and Brummer 1927; Bonifaz Núñez and Robles 1981; Matos Moctezuma 1989; Pasztory 1983). Second, catalogs of museum exhibits of Aztec art typically include several ceramic figurines (e.g., Eggebrecht 1987; Matos Moctezuma and Solís Olguín 2002; Solís Olguín 1991, 2004b). Works of both types feature only a very few of the finest surviving ceramic figurines, ignoring the great majority of the examples in museums. This narrow focus makes it difficult to assess the range of variation in form, style, attributes, or iconography in Aztec figurines (Smith 2004).

There are two major exceptions to this pattern of focusing narrowly on only a few fine figurines: First, Alva Millian’s MA thesis, also at Columbia University (Millian 1981), examined a large number of figurines from museums, particularly those in New York and Philadelphia. This is an important work, and photocopies have circulated among Aztec specialists for many years. Unfortunately, the numerous photographs of figurines do not reproduce well in photocopies, limiting the usefulness of the thesis for scholars. Second, the catalog of Aztec ceramics in the Lukas Vischer collection at the Ethnographic Museum in Basel (Baer 1996) contains illustrations and brief descriptions of a large number of Aztec figurines. This is one of the largest museum collections of Aztec figurines, and the catalog includes high-quality photographs and line drawings of the entire corpus. Other studies have used museum collections to address specific kinds of figurines, such as temple models (Schávelzon 1982; Wardle 1912) and early colonial Spanish figurines (Barlow 1946; Von Winning 1988).

These studies of figurines in museum collections take advantage of the complete nature of the objects. A variety of figurine attributes—from the headdress and hairstyle to the types of objects being held (infants, drums, etc.), to specific religious symbols on the figurines—can be analyzed as a complex whole, allowing rich iconographic interpretation. Studies of fragmentary figurines from archaeological excavations, on the other hand, must rely upon a much more limited repertoire of attributes. Only a few of the nearly 2,000 figurine fragments I excavated at Yautepec, for example, were sufficiently complete to propose confident identification of specific deities (Smith 2005). Most of the objects are so fragmentary that they can only be identified as a figurine fragment; it is often impossible to determine such basic facts as whether or not they are
anthropomorphic, whether they are male or female, or other features. A further problem characterizes most studies of figurines from archaeological excavations and surface collections: archaeologists have tended to publish and describe only a small proportion of the figurines from individual Aztec sites.

Some archaeological studies provide extensive discussions and illustrations of small sets of complete or nearly-complete figurines from a site, ignoring a larger corpus of fragmentary examples from the same site (e.g., Brumfiel 1996; Cook de Leonard 1950; Guiliem Arroyo 1997; Otis Charlton 2001). Other studies summarize the range of figurines recovered, but with a limited level of illustration and documentation of the corpus from a site or region (Otis Charlton 1994; Smith 2002, 2005). The best publication of a collection of archaeological figurines from Aztec sites remains Mary Parsons' study from the Teotihuacan Valley (Parsons 1972). This work stands out for its comprehensive approach to the corpus of figurines recovered in the region, and for its extensive illustrations.

The Present Work

Flora Kaplan analyzed the nearly 1,000 figurines excavated by George Vaillant at Nonoalco and Chiconauhtla.2 Hers was the first comprehensive study of a collection of excavated figurines with provenience information. It established the method—followed later by most other archaeologists—of applying insights from research on whole figurines to collections of fragmentary figurines from excavations. Vaillant’s collections differ somewhat from other archaeological collections I am familiar with, in that there are many whole objects and very large pieces; this is a great contrast to the collection of figurines I excavated at Yautpec, for example, which consists mostly of small fragments (Smith 2005). The large size of the fragments from Nonoalco and Chiconauhtla allowed Kaplan to carry out a much more detailed iconographic analysis than is possible with most excavated collections.

This MA thesis is important not just because of the small number of other works on Aztec figurines; it is a significant work of scholarship in its own right. In discussing Flora Kaplan’s MA thesis, Alva Millian (1981) states, “The enduring value of her work is the order she imposed on a large body of excavated figurines from the Postclassic period. It is evident that Kaplan’s study served as groundwork for Mary Parsons, who has provided the only other comprehensive study on a controlled group to date.” Mary Parsons (1972:82) notes that “Her thesis is a very good synthesis of a vast amount of material.” These scholars recognize the important place of Flora Kaplan’s MA thesis within the history of research on Aztec figurines.

After completing her MA thesis at Columbia University, Flora Kaplan went on to receive her Ph.D. in Anthropology from The Graduate Center, City University of New York. She had a distinguished career at New York University in the Department of Anthropology and in museum studies pursuing research on a variety of topics in the areas of art, crafts, and cognition, in Mesoamerica and Africa. She retired in 2004 as professor emerita, Faculty of Arts and Science. Among her many contributions to anthropology I want to mention just one. For her dissertation, Kaplan conducted research on Mexican folk ceramics in Puebla (F.S. Kaplan 1980). A later book

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2 Vaillant never published these important excavations. Christina Elson has been analyzing his data and the artifacts collections, all housed at the American Museum of Natural History in New York (e.g., Elson 1999; Elson and Smith 2001).
on this topic, *A Mexican Folk Pottery Tradition*, is one of the finest ethnographic studies of traditional Mesoamerican ceramics (F.S. Kaplan 1994a). Particularly noteworthy is her investigation of the cognitive dimensions of ceramic vessels as perceived by their makers and users (F. Kaplan 1981; F.S. Kaplan 1985; F.S. Kaplan and Levine 1981). This research has important implications for archaeologists that have yet to be explored.

Flora Kaplan's MA thesis contained the germs of several of her later research interests. Her use of iconographic data from the codices and chronicles to interpret the forms and meanings of figurines was later replaced by ethnographic interviews and formal analysis to approach the cognitive meanings of contemporary ceramic vessels. Her use of a museum collection may have presaged her later work in museum studies, which included research and publication (e.g., F. Kaplan 1991, 1993; F.S. Kaplan 1994b) as well as teaching and founding the museum studies program in the Graduate School of Arts and Science at New York University.

Given the recent expansion of fieldwork in Aztec archaeology (Hodge 1998; Matos Moctezuma 2003; Smith 2003) and an increased interest in Aztec art as witnessed by major museum exhibits (Alcina Franch, et al. 1992; Matos Moctezuma and Solís Olguín 2002; Solís Olguín 2004a), it is only natural that the present thesis should take its rightful place in the body of scholarship on Aztec ceramic figurines and on Aztec material culture and society generally.

Flora Kaplan and I want to thank the Department of Anthropology at the American Museum of Natural History for permission to reproduce the figurines in this thesis. We are grateful for the help provided by Christina Elson (of the American Museum of Natural History). We also thank Marilyn Masson, Director of the Institute for Mesoamerican Studies (University at Albany, State University of New York), for her help in reproducing and distributing this work.

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Introduction:

Clay figurines are known to occur archaeologically throughout a large portion of the New World, namely from the southern part of the United States down to northwest Argentina. They form an important segment of the remains of Middle America and in particular, of Central Mexico. It is here in Central Mexico (Valley of Mexico and immediate surrounding area) that figurines occur most frequently and have the greatest historical significance. Archaeologists working in this area have used figurine styles to show cultural changes and to develop sequences in chronology for the history of ceramics from Pre-Classic to Post-Classic times.

The basic work on the Pre-Classic period, dating from approximately 1500 B.C. to 1 A.D., was done by Dr. George C. Vaillant. He established sequences in time and differences among the cultures largely on the basis of figurine types which in this period are all hand-modelled. These figurines represented one of the major artistic products of this period and along with pottery formed the bulk of the Pre-Classic remains.
During the Classic period which followed (c. 1-900 A.D.) the hand-modelled technique was replaced by the introduction of the use of the mold. This led to the mass production of figurines and the standardization of types. Both modelled and moldmade Classic figurines have been found in great quantities but they have not been studied in detail as those of the Pre-Classic period.

At the site of Teotihuacan numerous figurines have been found and they have been classified according to types and the types correlated with the four time periods into which the history of the site has been divided. Nevertheless, the study of figurines has lessened as the quantity of elaborate pottery, architecture and other remains increased in Classic times. Figurines have not been used as extensively as indices of cultural change.

In the succeeding Post-Classic period (c. 900-1520 A.D.) moldmade figurines were produced in great quantity. These figurines, unlike those of the Pre-Classic and Classic eras, have not been the subject of serious study because of the great wealth of more spectacular material from this period. The attention of archaeologists has been focused on the study of codices, architecture, stone sculptures, pottery, featherwork and ornaments of
precious metals and stones as well as on the invaluable historical records which survived. Among these are first hand accounts of the Indians, their towns and customs, at the time of contact, written by several Spanish conquistadores, including Hernan Cortez himself. Others, such as Sahagun, who came to Mexico soon after the Conquest, made valuable records of the language, customs and beliefs of the Aztecs. These historical accounts have been studied in detail by Americanists. As for clay figurines, there is little mention made in the 16th Century sources. Later literature and archaeological reports seldom refer to figurines and occasionally only illustrations can be found. Nowhere has a comprehensive treatment of Post-Classic figurines been given.

Outline of Study:

I have selected "The Post-Classic Figurines of Central Mexico" as the subject of my Master's Essay because this minor art of the later civilizations has been neglected by archaeologists. Clay figurines, however, because of their long and continuous history in Central Mexico have an important bearing on time sequences, cultural contacts and interpretations of religious beliefs. I hope this study may be useful in the reconstruction of the history in this part of the world.
The primary aims are: to make a general study of Post-Classic figurines; to establish a typology and if possible, to determine sequences in time. The figurines on which this study is based are in the American Museum of Natural History and were excavated at Chiconauhtla in 1935 and at Nonocalco in 1936 by Dr. George C. Vaillant. This material, however, was never studied in detail by Dr. Vaillant and no publication on the subject appeared. A few of the figurines were used as illustrations in his well-known book, "The Aztecs of Mexico", but he did not give their provenance or the evidence for their period assignment. Valuable field notes, stratigraphic records and maps made by Dr. Vaillant, as well as the figurines themselves, were made available to me for this project by Dr. Gordon F. Ekholm, for which I am most grateful. I am also deeply indebted to Dr. Ekholm for his guidance and patience.

The figurines studied were made up of three main lots: 527 examples analyzed from Chiconauhtla, including 17 pieces later discarded because of their fragmentary condition; 482 from Nonocalco, including 56 pieces unused because their condition made identification impossible; and 493 miscellaneous unexcavated figurines collected in various localities without date, purchased or given as gifts to the American Museum. No definite provenance could be assigned
to most of the figurines in this last group. They were typed on stylistic grounds alone and served for purposes of comparison with the excavated lots. In addition, 24 examples in The Brooklyn Museum and 24 in the Museum of the American Indian, Reva Foundation were also examined. Thus, the total sample studied was 1,550. Because of their known stratigraphy the figurines from Chiconauhtla and Monoalco were of particular importance and formed the basis of this study. The final working sample consisted of 510 excavated figurines from Chiconauhtla and 424 from Monoalco, making a total of 934.

Sites:

The site of Monoalco is in the northern part of Mexico City, in the locality called Campo Cerro, Depot of the Mexican Light and Power Company, between Calzada de Monoalco and the last block of the Calle de Marte. According to Vaillant it falls purely in the late Aztec III (1455 - 1507 A.D.) and Aztec IV (1507 - 1519 Conquest) periods.

The site of Chiconauhtla is located approximately five miles northwest of Tepexpan and ten miles southwest of Teotihuacan near where highway 13 intersects highway 85. In Pre-Columbian times it dominated the straits through
which the northern lakes, Zumpango and Xaltocan, emptied into Lake Texcoco. The site yielded remains dating back to Mazapan times and continuing up to the end of the late Aztec period.

The Post-Classic period (c. 900 - 1520 A.D.) in Central Mexico is usually divided into two major phases: The first half is known as the Tula-Toltec or Toltec-Mazapan and the second half as Aztec. The figurines of these two phases are quite distinctive. The site of Chiconcuhtla extends over both phases of the Post-Classic period and is, therefore, of particular interest.

Dating:

Dr. Vaillant improved and refined previous designations by further dividing the Aztec period into Aztec I (1247 - 1299 A.D.), Early Aztec II (1299 - 1351 A.D.), Late Aztec II (1351 - 1403 A.D.) and into Early Aztec III (1403 - 1455 A.D.), Late Aztec III (1455 - 1507 A.D.) and Aztec IV (1507 - 1519 Conquest). On the basis of the figurines and the evidence from Chiconcuhtla and Noncalee a close breakdown into short time periods as used by Dr. Vaillant was not applied in this study. The more general time divisions used were suggested by Paul Tolstoy who made a division on the basis of surface sherd collections from the northern
portions of the Valley of Mexico and incorporated Vaillant's unpublished data on his sherd collections into his own general groupings. According to Tolstoy, the period of Toltec-Mazapan manufacture is called Tula and the Aztec period is divided into Early Aztec, Late Aztec and Post Late Aztec. All four periods are represented at Chiconauhtla but at Tenocalco figurines could be assigned only to the Late and Post Late Aztec periods.

Method of Typology:

The typology of the Aztec figurines is based on the identification of deities. Each type represents a god or person and the variant forms are classified as subtypes. Examination of the figurines has shown that the Indians clearly intended to portray distinctions along these lines and a typology on this basis, therefore, is logical and meaningful.

Before adopting the present system, however, other important criteria often used in the classification of figurines such as clay, color and method of depicting facial features were considered. They were found to be too broad to form the basis for typology. On the basis of these criteria all the Aztec figurines are divided into two main groups: those examples with a red slip over the
base clay and those with a white slip. There is a
difference in the clay, the amount of care with which it
was handled and the temperature at which it was fired
between red and white figurines. Facial features among red
color examples are made up of rimmed naturalistic eyes and
mouth and a large projecting nose; white color examples are
shown with round eyes, rimmed, open mouth and a large
projecting nose. The deities represented by white color
figurines are many but those represented by red specimens
are few and limited to Coatlicue (Type I) and certain sub-
types of Xochiquetzal (Type III) and Macuilxochitl (Type
VIII). Thus, it can be seen that there is a broad
separation between red and white Aztec figurines with
characteristic treatment of clay and facial features in
each. These features have been incorporated into the
typology established in this study and utilized also in
chronology where applicable.

For example, it is possible that a criterion such as
clay could have significance for chronology. A number of
figurines dating from the early Aztec period were evidently
fired at very high temperatures. Several examples in
Type I Coatlicue and Type III Xochiquetzal have surfaces
which are almost vitrified; a condition which is not
present among late and post late Aztec examples.
Unfortunately, due to the scarcity of samples from the early Aztec period it is not yet certain whether this is a significant factor. In addition, there are several specimens with a white slip from the early Aztec period made of poorly fired clay. Needless to say, a larger sampling of figurines from this period would do much to clarify the firing of clay as a factor for chronology.

Color is not an important criterion for chronology since red and white examples appear in all periods. Facial features are an important chronological factor among white color examples and to a certain extent among red examples, too. There is a detailed discussion of these factors in the section called, "Typology and Chronology".

Of all the criteria tested as a possible basis for typology, the best general method at the present time remains the identification of deities as types with their subsequent breakdown into subtypes, although this too, is a broad classification. Within this typology, the real importance for chronology is to be found in the subtypes of each deity.

Other archaeologists have recognized the close relationship with the Aztec pantheon and in those cases where they illustrate figurines they have identified them as particular gods. The designations were often correct but always
applied to single examples.

Illustrations of two figurines in the Musée du
Trocadero are identified as Texcatlipoca and Quetzalcoatl,
respectively. Figurines representing Coyolxauhqui, Warriors
and Cochiquetzal were correctly labelled and illustrated by
Joyce. A number of figurines were shown by Spence and
except for Ciuacoatl which I identify as Coyolxauhqui, the
designations are accurate. Vaillant illustrated a number
of specimens of which two were unnamed. These have been
classified as Warriors in my study. The others correspond
to types I have set up except for the one called, Tonantzin,
which is classified as a subtype of Coyolxauhqui. All these
identifications by different scholars were applied to
individual figurines. No systematic identification of a
large series of figurines with the classification of types
and related subtypes was undertaken until now.

In the past no explanations or reasons for the
identification of deities was given. Only Seler attempted
to provide a basis by examining the elements of dress worn
by Post-Classic figurines and relating them to gods depicted
in the codices. He did not, however, undertake an extensive
typology but used that method to explain his individual
identifications. Utilizing a similar method in this Essay
but expanding and developing it to support a broad typology
of figurines, evidence from codices, publications and stone sculptures was used. In addition, an analysis of the component parts of figurines - headdress, costume, ornaments etc. - made it possible to define the attributes that can be associated with a particular god. Thus, the criteria established can be applied to new subtypes found in other localities.

Post-Classical figurines of the Toltec-Mexican phase found at Chicomohuitla are distinguished from the later Aztec examples by clay, color and method of representing facial and other features. The clay used for Mexican figurines has many inclusions and little stones are visible; small glinting grains suggest that sand may have been used for temper. On the whole, the texture of the clay is somewhat coarse. The figurines were made in press molds and the features are shown in relief on the front. They are slab-like, heavy and somewhat crude. Although there are a number of specimens with round eyes, rimmed open mouths and projecting noses similar to Aztec figurines, certain characteristics appear in Mexican examples only. These include:

- Elaborate polychrome painting of figurines
- Tear-drop shape rimmed eyes shown with or without round pupils in relief
- Use of dots and thin lines in very low relief to delineate decorative motives
Kneeling on one knee only with the other raised, among male figurines
Hands flipper-like at sides among female figurines
Hands curving downwards from wrists on the waistline of female figurines
Hair in long, thin tresses in relief over the shoulders of female figurines

In setting up a typology many links with deities found among the Aztecs were established and the names of these deities applied to the Mazapan types as well. The remaining figurines with less obvious links to deities were typed (as the others were also) on the basis of similar clay, color and representation of features, headdress, costume and positions but the titles of the types are descriptive.

By correlating the figurines from Chiconauhtla and Noncalco with Paul Tolstoy's seriation of pottery from these sites, the typology and chronology established were verified. In working out his seriation Tolstoy utilized the stratigraphic evidence recorded by Dr. Vaillant. Therefore, the typology based on stylistic analysis was borne out by the stratigraphy and the chronology, where indicated, was given a firm basis.

The types and subtypes of Chiconauhtla and Noncalco
have been listed separately with parallels between the two sites set up where possible. There are eight types which occur at both sites although some of the subtypes differ. They are:

Type I  Coatlicue
Type II  Chalchiutlicue
Type III Xochiquetzal
Type IV  Warriors
Type V  Quetzalcoatl
Type VI Xipe
Type VII Drummers
Type VIII Macuilxochitl

At Chicosauhtla there are twelve additional types of Toltec-Mazapan or Tula-Toltec and foreign styles as well as one group of miscellaneous figurines. Some of the Toltec-Mazapan examples have marked similarities to types of Aztec figurines. At Nonocalco there are five additional types of late Aztec specimens which have no parallels at Chicosauhtla and also a group of miscellaneous fragments. A complete list of figurine types with the number of samples in each is given on page 215 for Nonocalco and on page 216 for Chicosauhtla.

Colors and Techniques of Manufacture:

The Aztec figurines at both sites are divided into two main color groups on the basis of a red or white slip over
the base clay. The red group is composed of a more plastic clay which was fired after the slip was applied. Greater care in handling was necessary since more plastic clay has a greater tendency to explode. The red group is associated with a limited number of deities, mainly Coatlicue (Type I) and Xochiquetzal (Type III B, T at Chiconauhtla and III B at Noncalco) and Macuilxochitl (Type VIII at Chiconauhtla and VIII A at Noncalco). All the other figurines are in the white color group. The clay used was less plastic and of lighter color making it easier to cover with a white slip.

Presmolds were used to make the Aztec figurines and they are all, therefore, solid and flat except for some examples of Macuilxochitl (Type VIII) and Coatlicue (Type I) which are rattles. These were fitted with a rounded back piece which created a hollow interior in which the pellets for the rattle were placed. Type I figurines are among the most elaborate and well made specimens from Chiconauhtla and Noncalco.

The Mazapan figurines found at Chiconauhtla have traces of polychrome painting on their surfaces. Various combinations of white, red, yellow, blue and black were used. These figurines were also made in presmolds but the features are shown in very low relief on the front. In general, there is greater elaboration of features with paint among Mazapan
figurines while the Aztec specimens which have a simple red or white over-all slip usually express details in relief.

**Identification:**

**Type I Coatlicue:**

Although the figurines of Type I Coatlicue have been divided into a number of subtypes on the basis of variations, the salient characteristics are consistently represented throughout. All the examples have a red-orange slip and wear a double side loop headdress with two top projections, and round earplugs. An oval face with rimmed naturalistic eyes, a large projecting nose and rimmed open mouth complete the details.

Coatlicue, an earth goddess, was one of the most important deities in the Aztec pantheon. She was the mother of Huitzilopochtli, the powerful war god, and also the mother of the sun, moon and stars. Her outstanding characteristic was a skirt made up of woven snakes. In an illustration of the Florentine Codex showing the birth of Huitzilopochtli, Coatlicue is shown wearing a skirt of serpents.

Coatlicue is represented by two monumental stone sculptures from Mexico. One, the famous statue in the
Museo Nacional, shows the goddess wearing a skirt of writhing crisscrossed serpents with another serpent tied around her waist for a belt. She wears a necklace of alternating human hearts and heads with a skull in the center. Her hands and feet have claws on them. From her head come two serpents facing each other to form a grotesque head. The other sculpture represents Coatlicue with her head as a skull, emptied breasts and again, a skirt of interlaced serpents. The name itself, Coatlicue, means "she of the serpent skirt".

Those subtypes of Type I with diamond pattern skirts, represent Coatlicue. The diamond pattern is actually a simplification of the crisscrossed pattern of interlaced serpents worn by Coatlicue in the Florentine Codex and on the stone sculptures. Other names, however, have been applied by writers to similar figurines and the result has been a great deal of confusion. For example, Seler illustrated a figurine as Chiuhuchotl, "serpent woman", which corresponds to a type called Coatlicue in this study.

Another earth goddess whose functions were similar to those of Coatlicue was Tlazoltectli, "goddess of impure things", and patron of childbirth. She was characterized by a cotton headdress with two spindles stuck in it and seems to have originated in the Olmec area.
goddess, was identified with Tlazolteotl as were Tetecoihan "mother of the gods" or Toct "our grandmother" and Tonantzin, also called "our mother". The names of all these goddesses have been used by different writers for similar figurines and has led to a need for clarification.

Alfonso Caso felt that the literature was extremely confusing and suggested that the three deities, Coatl, Chihuacoatl and Tlazolteotl were all aspects of one goddess representing the earth in its creative and destructive functions. Vaillant also recognized that these gods were interrelated. He proposed that Tonantzin may have been one aspect of Coatl or perhaps, Chihuacoatl. Examination of Post-Classic figurines has led me to believe that a close connection does exist between all the earth goddesses; They may be different aspects of an earth goddess whose functions centered around fertility.

Coatl has been identified with certainty and for that reason I have called Type I by that general term. The evidence, present for this subtype and lacking for the others justified the use of this name as a general term covering the other subtypes as well. It is possible that additional work with Post-Classic figurines may provide the information needed to differentiate such deities as Chihuacoatl, Toct, Tlazolteotl, etc. These deities, however, as suggested
before, may all be aspects of one goddess or a group of separate goddesses linked by the overlapping of their functions.

Differentiation between earth goddesses may actually prove to be impossible among figurines since the mingling of deities with similar powers was characteristic of the Aztec pantheon. The Aztecs often incorporated the gods of peoples they conquered with their own. They were in a period of transition and definition when the Spanish Conquest took place. It is often difficult and sometimes impossible to make clear-cut distinctions between gods because they apparently did not always exist. Until more subtypes have been reported and studied it is not practicable at the present time to make further distinctions in Type I.

Illustrations in the literature on Mexico show that figurines of Type I Coatlicue are found over a wide geographic area and can be identified by the characteristics used to define the type in this study. Some of the places where Type I figurines were collected include, Tenochtitlan, Azcapotzalco, Teotihuacan and Cholula. They were found in the Valley of Toluca and also constituted the majority of one thousand pieces found as an offering in Cempoalla, Vera Cruz. Two heads typical of those in Type I were collected by Gordon F. Ekholm at the site of Toluca on the Tepozan River
just in from the coast in the state of Vera Cruz. This unpublished material was brought to my attention by Dr. Ekholm.

A figurine with two horned headdress found in Pecos, New Mexico suggest that influence from the Valley of Mexico may have reached as far north as the southwest United States. A possible source of influence on the area of Central Mexico may have been from Oaxaca where the goddess "2 J" is depicted wearing her hair in two large extended locks. She is associated with the bat which is represented in Mixtec- Puebla codices in ceremonies dedicated to Tlazolteotl or Toci. The influences from Oaxaca and those to the southwest United States are suggested as avenues for future research.

**Type II Chalchiutlicue:**

The figurines of Type II have been identified as Chalchiutlicue, goddess of lakes and running water. She was the wife and sometimes the sister of Tlaloc, the god of rain and thunder. An important cult of the Aztecs was centered on Chalchiutlicue although figurines representing her are scarce at both sites. Those examples found, vary in minor details but they all have the same basic elements of the headdress which characterized Chalchiutlicue.
Each figurine wears a headdress of horizontal bands with a row of beads above and below. Some have pleated fans at the sides of the head while others have a plume on top. Chalchiuhtlicue appears in the Codex Borbonicus wearing a banded headdress with a row of beads above and below, pleated emate paper fans at the sides and two large tassels hanging from the headdress at either side of her face. Another illustration taken from the Codex Borbonicus shows the same headress. Seler also described this headdress as characteristic for Chalchiuhtlicue. In addition, she often wore a stopped nose ornament and a tasselled quexquemitl. These elements - the headdress, nose ornament and tasselled quexquemitl are all positive means of identifying the goddess, Chalchiuhtlicue.

The figurines in Type II show minor variations which indicate that many subtypes of this goddess were made. The very limited sample, however, did not warrant creating subtypes. More examples of each must have existed but this type obviously does not occur as frequently as some others, such as Type I Coatlicue.

Type III, Xochiquetzal:

Type III, the goddess Xochiquetzal, "Flower Bird", appears frequently at Chicomancila and Xochicalco. As the
goddess of love, flowers, youth and games she had many
functions and was widely worshipped. She was the patron of
domestic labor, the arts, courtesans, and flower sellers.
Her husband was Tlaloc but she was also known as the wife of
Macuilxochitl, patron of games and dances.

The goddess Xochiquetzal is characterized by feather
plumes in her headdress. Although there is variation in the
motives shown on the headbands of Type III, they all have a
plume or plumes indicated. The headband may be sectioned,
a twisted band, or flat with three rosettes on it. The
plumes appear on top of the headbands as shown in the
Codex Borbonicus.

An unusual subtype (III T) that is found only at
Chicomauntla is the jointed figurine with rod slip. The
facial features with rimmed naturalistic eyes and mouth are
characteristic of Type I but the hair, a mass of ringlets,
is usually associated with Xochipilli. The presence of
breasts on these figurines indicate that a female deity was
intended. Since Xochiquetzal is the female counterpart of
Xochipilli, these figurines have been classified in Type III.
Jointed figurines are known from Toltec times. For example,
at Tonayuca several bodies with limbs for articulation were
found dating from the Toltec period.
A relatively rare subtype at both Chichensuhtla and \nonocalco (III U and III \G respectively) is of a woman holding a dog up to her chin with both hands. The double loop headdress with two top projections is typical of Type I while the white slip and round, instead of rimmed naturalistic eyes, are typical of Type III. Characteristics of Type I and Type III appear to be mixed in some cases like this subtype of a woman holding a dog up to her chin and the subtype of jointed figurines.

Although figurines showing a woman holding a dog are uncommon, rare representations of people carrying dogs have been found as far back as Pre-Classic times. At Cholula, Nagueru found figurines carrying coyotes which he identified as Cihuacoatl. There is a precedent, therefore, for this subtype which is found at other sites also but not with great frequency.

Two Aztec heads of Xochiquetzal (III A) were collected in Vera Cruz by Nicholas. Other subtypes in Type III lack details that would make positive identification possible but they have been classified under Type III because of their white slip, female sex and similar representation of facial features.
The figurines in Type IV represent male warriors. Among the Aztecs there were two main orders of warriors, the eagle and the jaguar (or ocelot). The eagle knights were associated with the war god Huitzilopochtli, "Hummingbird Wizard", and the jaguar knights with Tescatlipoca, "Smoking Mirror". The god Huitzilopochtli was usually shown wearing his hummingbird costume, carrying a spearthrower and a net bag or bows and arrows tipped with down. In Type IV at Nonocalco warriors are shown with their heads emerging from the jaws of a bird. These probably represent eagle warriors associated with Huitzilopochtli. At Chiconautla, warriors with their heads within the jaws of a bird or animal are found only among Mazapan figurines.

The main attribute of Tescatlipoca was a round "smoking mirror" of obsidian or pyrites which he carried in his hand, on his head or in place of one foot. The mirror is seen in place of one foot in an illustration taken from the Codex Borgia.

A type in the comparative sample at the American Museum of Natural History represented Tescatlipoca wearing a knotted loincloth and carrying a round mirror in one hand. Other figurines showing the characteristic round mirror have
been illustrated. They are in the collection of the Musée du Trocadéro in France and were part of the Uhde Collection in Germany. There were no examples at either Chiconauhtla or Monsalco representing Tezcatlipoca.

In general, male figurines seem to be either deities or warriors. Various examples at Chiconauhtla which lacked sufficient characteristics to identify them with a particular god were classified under the general heading of warriors. One such subtype (IV A) of male heads with crescent-shaped headaddresses were illustrated as an early warrior type by Vaillant. Other subtypes in Mazapan style wear a type of armor which classifies them as warriors.

Type V Quetzalcoatl:

Type V represents Quetzalcoatl, "Feathered Serpent", also known as Ehecatl, the god of wind. He was the god of civilization and of the planet Venus. He usually was depicted with a black beard. His name, Quetzalcoatl, had been the title of the Toltec rulers and the name of the chief learned priests at Tenochtitlan.

As the god of wind, Ehecatl, he is shown wearing a mouth mask with serpent characteristics. In an illustration from the Codex Borbonicus he wears this mouth mask and a
shell wind ornament on his chest. He is also shown with a conical cap of tigerskin with a knot on it and a tigerskin collar with a border of shells. His earrings are made up of a turquoise disk with a red tassel and a twisted shell ornament called eapolollal below. These same distinguishing elements of dress appear in an illustration from the Codex Magliabechi only in this case a black beard is also shown. Many of these same features and the shell wind ornament appear in other illustrations.

The shell wind ornament associated with Quetzalcoatl was made from the cross-section of the spire of a marine univalve or gastropod. Three such shell pendants are in the American Museum of Natural History (nos. 172, 173, 300) and were identified by Mr. Frederick V. Wair, shell specialist at the museum, as the species Galeodes patula. This species is found from the Gulf of California to Panama on the west coast of Mexico. The ear ornaments of twisted shell called eapolollal worn by Quetzalcoatl were probably also made from the spire of a marine univalve. Since no actual samples of these ear ornaments were in the museum collection, the species could not be suggested.

Characteristics of Quetzalcoatl such as the shell wind ornament, twisted shell ear ornaments, conical headdress and mouth mask are depicted on figurines in Type V at both
Chiromahtila and Monoscco.

One of the oldest gods in Oaxaca was distinguished by a conical headdress and a serpent mouth mask. He apparently is the Oaxacan equivalent of Quetzalcoatl. Future research could be done on the connections between ancient gods from Oaxaca and the Aztec pantheon.

**Type VI: Xipe**

Xipe, "the flayed one", god of spring, is depicted by the figurines in Type VI. His distinguishing costume was a flayed human skin symbolic of the new spring vegetation. Pellets or flecks of clay used to indicate flayed skin are seen on the Mixapen figurines from Chiromahtila and on some examples from Monoscco (VI B). The identical flecked costume is worn by a life size clay statue in the American Museum of Natural History. In addition, the head of this statue is shown with half-closed eyes and round open mouth with double outline that is the characteristic mask of Xipe. The close similarities between this statue and the figurines of Type VI leave no doubt at all that the figurines also represent Xipe.

A number of figurines of Xipe wearing a human skin and sitting on top of a pyramid are in the Brooklyn Museum.
collection. Although no figurines of this type occur at the
sites studied here, the large number of clay pyramid fragment
s at Montealco suggest that this subtype may have occurred.

An interesting subtype which appears at Montealco is
the pigeon-breasted figurine (VI A). Some examples are
shown holding a round mirror which indicates a connection
between Xipe and Tezcatlipoca. Such a connection did exist
since the powers and dress of Tezcatlipoca were passed on
to local gods with the spread of Mixtec religion. The red
Tezcatlipoca of the west took the name Xipe. Other
figurines in Type VI B at Montealco are shown with the rain
rattlestaff, chiasenxatl, which was carried by Xipe and
fertility and water gods.

It is thought that the god Xipe originated in Oaxaca,
territory of the Mixtecs and Zapotes, and spread to the
Valley of Mexico in ancient times. The Aztecs, and the
Nasapean peoples before them, considered Xipe to have come
from the Zapotec region.

Another interesting bit of evidence of contrast between
the area of Central Mexico and the southwest United States
was found in Cisco, Texas. It is a clay head of Xipe
which was made in Mexico c. 10 – 12th Century A.D. and was
identified as such by the Mexican archaeologist, Negrete.
Type VII Drummers

Various types of drummers are represented by the figurines in Type VII. In addition, a number of heads without bodies have been classified in this type on the basis of their similarity to drummers shown in codices. Type VII B at Nanococho includes heads shown wearing a top projection made of two rows of circles. This same projection is worn by a drummer pictured in the Codex Borbonicus.

Standing drums with terraced bottoms and cylindrical ones are held by the figurines in Type VII. In the Codex Borbonicus a terraced bottom drum is played by a musician who has a design painted over his mouth. The design is similar to those associated with Macuilxochitl (either a white butterfly or a hand) and is shown on a ceremonial vase from Canasa representing Macuilxochitl. A mask of this god with these characteristics is sculptured on a horizontal stone drum, tangible proof of the connection between drummers and Macuilxochitl, patron of songs, dances and games. Music and dancing were an important part of many ceremonies dedicated to Aztec gods.
Type VIII Macuilxochitl:

The god Macuilxochitl in his various disguises and forms is found in Type VIII. He was the male counterpart of Xochipilli, "Flower Prince", shared his functions and was closely related to Macuilxochitl.

The figurines in Type VIII are either predominantly simian or human in characteristics. Monkeys, considered droll and frolicsome, were associated with song, dance and forbidden pleasure. Red color figurines (VIII at Chiconautla and VIII A at Manzalco) show facial prognathism, ringed eyes, small nose and mouth, and a crest of hair that distinguish them as conventionalized monkeys. A typical monkey head seen on a pulque jar in the Codex Borbonicus shows these same features. The earrings worn by these monkey figurines were made from cross-sections of shells and are identical to those worn by Macuilxochitl.

Another simian subtype (VIII B at Manzalco), in white color, represents monkeys more realistically with long limbs and a long curly tail. An example in the Brooklyn Museum resembles the figurines in this subtype but its head is similar to those in red color except that a knob is added on either side of the headdress. Headdresses with two knobs
on top seem to be associated with Macuilxochitl. The simian characteristics of VIII B although not common are found in other media as well. A gold plate with a monkey design on it is in the Museo Nacional de Antropologia. A Mixtec pectoral from Oaxaca also shows a similar monkey design.

Human subtypes of Macuilxochitl found at Nochitepec show the various headdresses associated with him. The heads with a pronged crest on top represent one of his disguises. Macuilxochitl was supposed to look forth from the gaping jaws of the quetzalcoaxcoxtli bird which has a feather crest. The pronged crest in this subtype (VIII 3) represents this feather crest. The knife-like headdress seen on other figurines (VIII 3) is identified with the same god and it appears on a stone sculpture of Xochipilli. It is possible that in some cases the knife-like crest on top is also a simplified version of the feather crest.

Another subtype (VIII 7) represents Xochipilli with his hair in a mass of ringlets. One figurine, similar to those, was illustrated by Vaillant.

In the literature on Mexican art and archaeology, Type VIII figurines and stone sculptures of the same deity have been published without identification. In this study it has been shown that simian and human representations with
different headdresses are all actually aspects of the same deity, Macuilxochitl or Xochipilli, as he is sometimes called.

Type IX: Tlaloc (Chiconauhtla):

Type IX figurines are general Mexican Pre-Classic type in the Valley of Mexico.

Although Tlaloc, god of rain and thunder, was an important deity among the Aztecs, the only figurines found to represent him are in Type IX of Mazapan style at Chiconauhtla. This god is easily recognizable because of the characteristic rings which circle his eyes and a scroll which curves above his fang-like teeth. An Aztec mask of Tlaloc in the Ethnographic Museum in Berlin shows that the eye rings were conceived of as formed by intertwined serpents. The serpent was associated with rain, as can also be seen in some of the various Mexican mural paintings of the deity.

In Type IX, blue paint was found on the eye rings and mouth scroll. The color blue is also associated with water, over which Tlaloc presides. White, red, yellow, and black paints were used on different parts of the figurines. Two very large fragments with features of Tlaloc were included in Type IX but are not of Mazapan style. They resemble the large skirted figurines of Type I which seem to represent an intrusive style or trade pottery at Chiconauhtla.

References: A study of Mazapan figurines

Type IX: Huehuetotl (Monoalco):

Type IX at Monoalco depicts Huehuetotl, "the old god".
This deity, a fire god, was the center of the four cardinal directions and represents one of the oldest religious concepts in Middle America. Figurines of this god have been found as far back as several centuries before Christ at a Pre-Classic site in the Valley of Mexico.

He is always shown as an old person with a heavily wrinkled face and collapsed mouth which is toothless except for one or two teeth in front. These characteristic features are clearly visible on the figurines in Type IX.

The old god "5 F" in Canaca often has a bird mask on the upper part of his face as a disguise. The wrinkled face and toothless mouth are also faithfully shown. An example at the American Museum of Natural History shows an "old god" with a bird mask on the upper part of his face.

Among Toltec figurines the wrinkled face of an old man appears frequently. In addition, numerous stone sculptures have been found which show the old fire god sitting bent forward with a braider on his head. Such sculptures can be seen in the Brooklyn Museum and in the American Museum of Natural History as well as in other museum collections. A study of Toltec-Mazapan figurines noted a strong resemblance between the old fire god of the Mazapans and the Zapotes.
The late Aztec examples found at Moncalco are similar to earlier ones found elsewhere. Indeed the fire god seems to have undergone little change in representation during his long history in Middle America.

Type X On Stomach (Moncalco):

The unusual figurines of Type X at Moncalco are shown lying on their stomachs and have their closest parallels in two unusual objects from Vera Cruz. One is a stone sculpture and the other a pottery whistle, both in the form of a figure lying on its stomach. At the present time I know of no other similar figurine subtypes from Middle America.

Type XI European-type Clothing (Moncalco):

Figurines wearing European-type clothing are found in Type XI at Moncalco. Although they were made in pressmolds in the indigenous tradition, they are dressed in long pleated skirts, wearing shawls and brimmed hats with tall crests. Their facial features and clothing show greater use of modelling for a rounded three-dimensional effect which is unlike the usual flattened and frontal view used by the Aztecs. These figurines belong to the post-late Aztec or Colonial period.
At Cholula Moguera found figurines representing monks, women and Europeans which he assigned to the Colonial period. At Tenayuca also, figurines were found which were recognised as Colonial in type. Among the comparative sample in the American Museum of Natural History there are a number of figurines which I classified as Colonial because of their European-type clothing and naturalistic modelling of surfaces which is in the tradition of European art styles.

Type XII Pyramids (Nonalco):

Type XII at Nonalco is made up of pyramids which served as bases for temples and gods. Many different kinds of temples were shown on top of pyramids. One subtype (XII A) is of circular buildings which were rare in Middle America and usually connected with Quetzalcoatl. Others are rectangular buildings with narrowing "waffled" roof combs (XII B) and temples with overhanging roofs, etc. (XII C, D).

Besides temples, figurines of gods were often shown on top of pyramids. Unfortunately, only fragments of legs remain on pyramids of this kind at Nonalco. One subtype (XII E) is seated with knees drawn up. Similar but complete examples in the Brooklyn Museum represent Ehecatl (Quetzalcoatl) and Xipe. Another subtype (XII F) is of standing
figures but no informed guess can be made as to the deity. In addition, there are many small fragments of pyramids (XII G). This indicates Type XII was popular but there is no clue as to whether deities or temples were on top.

In general, Type XII is a late Aztec type found only at Nonoalco. The figurines resembling them in the Brooklyn Museum were found while excavations were being made on Escaleras Street in Mexico City, D.F. This supports the late Aztec date of Type XII.

The additional types at Chiconauhtla are all of Toltec-Mazapan or Tula-Toltec manufacture except for one of foreign style and one group of miscellaneous fragments. There are many similarities to Aztec gods among Mazapan figurines. The types which show a strong relationship with Aztec figurines have been given the name of their Aztec counterparts. The others were given descriptive titles. At Chiconauhtla various headdresses are worn which are characteristic of Kochiquetzal in the Aztec period. For example, the sectioned headdress in Type XVI C is the prototype for III A and the headdress with three rosettes in Type XVI B is almost identical with III C at Chiconauhtla and III A at Nonoalco.
In addition to Xochiquetzal another god who appears
to have a prototype among Mazapan figurines is Coatlicue.
The skirts with diamond pattern worn by Mazapan examples
(Type XV) closely resembles those worn by Coatlicue in
Azcue representations (Type I A, C).

Warriors with their heads within animal or bird jaws
(XI A) may also be forerunners of later eagle and jaguar
knights. The god Ezacatl is clearly represented in Mazapan
figurines (XII). Xipe with his costume of flayed human
skin is easily recognizable (XIII). Tlaloc also appears
(IX).

Thus, the list of Aztec deities that can be recognized
among Mazapan figurines is considerably longer than has
been supposed by some writers.
Typology: Chichemuhula:

Type I. Coatlones:

There are 102 specimens in Type I: of these, 27 are heads which are nearly complete. Of the bodies there are only 7 body fragments with any degree of completion. The rest are too fragmentary to permit anything but a general stylistic classification without an attempt at chronological stages.

The condition of the figurines makes it difficult to accurately determine their size. They do range, however, from small to large. Some of the heads measure from 1 1/2" - 2 1/2" and the figurines when complete probably varied from 3" - 6" or 7" in height.

All the figurines in this type appear to have been highly fired. Some have a very hard, almost vitrified surface. The black interior of many figurines indicates that they were fired in a fairly closed kiln so that no oxygen got in. Near the end of the firing process, the figurines were exposed to oxygen which turned the surface red. Almost one-third of the figurines have black fire clouds on their surfaces indicating there was a lack of oxygen at those points. The temper used in this clay is
small and relatively sparse. Examination and comparison with well-known Aztec black-on-orange ware reveals that the figurines of Type I were made of the same clay used for that type of pottery.

Unifying Characteristics of Type I:

All have red slip.

All are press-mold made (vent holes in the center of the bottom and one under each arm).

All are hollow and were probably rattles.

Bodies:

1. Standing Female

All have breasts indicated and are, therefore, female.

All wear necklaces made of:

- Bands: (most common)
- Bands with a row of verticals below.
- Bands with a toothed border.

Heads:

- They have small, naturalistic eyes and mouth, and a large projecting nose in relief.

- All wear round earplugs with:
  - Hollow centers:
  - Filled centers:

- All wear double side loop headdress with two top projections:
  - Top projections are flat.
  - Top projections are horn-like.
The bodies are divided into figurines with decorated skirts, undecorated or plain skirts and those without skirts altogether. The decorated skirts are made up of the following designs and are found in the following positions:

I. Decorated Skirts:

A. Diamond pattern
B. Border at bottom of skirt
C. Copal bags worn on skirt
   1. Standing feet front
   2. Hands under breasts
   3. Holding baby at left side or
   4. Holding baby at right side

A. Diamond pattern (worn with or without belt):
   Deep incising, coarse diamond with hollow center:

   Medium incising, medium diamond with hollow center:

   Fine incising, fine diamond with hollow center:

   Medium incising, medium diamond also appears with no center:
   round center:
   round hollow center:
The diamond pattern skirt is usually shown with a border which is made up of:

Lines with a toothed border: __________

Lines with a tab border: __________

Tab border without lines: __________

B. Border at bottom of skirt:

Plain bands: __________

Bands with tab border: __________

Twisted bands with tab border: __________

C. Copal bags worn on skirt:

Two copal bags on twisted belt: __________

Two copal bags on belt made of circles: __________

II Undecorated Skirts:

A. Plain skirts (worn with or without belt)

1. Standing feet front

2. Kneeling

3. Hands on knees

4. Hands on hips

5. Hands under breasts

III No Skirts:

1. Standing feet front

2. Kneeling
3. Hands under breasts
4. Hands on knees
5. Holding baby in front

Type I A: Coelilicus: Diamond pattern skirt - baby held at right side

There are 2 examples: bodies - fragments of babies

Unifying characteristics:
- All are pressmoldmade
- All have relief features on the front
- All have red slip
- All represent fragments - babies held at right side
- All wear double side loop headdress tied on top with two top projections
- All wear skirt, three-line necklace, belt and hollow center earplugs
- All have breasts
- All have hands up at elbows

Variants:
- One example has a decorated border on its skirt.

This type of baby is usually shown held at the right side of a female figurine wearing a diamond pattern skirt and identified as Coelilicus. The edges of these fragments
indicate that these babies were broken off from a larger figure where it was attached to its right side.

Type I B: Coeliumo: Coal bags on skirt - baby held at left side.

There are 3 examples: 2 bodies, 1 baby fragment

Unifying characteristics:
All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All wear skirt with two copal bags on it suspended from a twisted belt
All are standing feet front
All have breasts
All wear necklace of lines with toothed border
All have right hand under breast and left hand holding baby at side
Type I C: Scatilane: Diamond pattern skirt - hands under breasts

There are 14 examples: bodies

Unifying characteristics:

All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All have diamond pattern on skirts
All are fragments
Type J B: Coarlique: Plain body - hands under breasts

There are 33 examples

Unifying characteristics:

All are press moldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All have plain body without any skirt altogether
All have breasts
All have hands under breasts
All are standing feet front
All wear three-line necklace with a row of verticals below
All have oval face with rimmed naturalistic eyes and mouth and a large projecting nose
All wear double side loop headdress with two top projections
All wear round hollow center earplugs
Type I B: Coatiouus: Plain body — baby held in front

There are 7 examples: bodies

Unifying characteristics:
   All are pressmoldmade
   All have relief features on the front and were fitted
      with a back piece to make a hollow rattle
   All have red slip
   All have plain body
   All are standing feet front
   All have breasts
   All wear three-line necklace with a row of verticals
      below
   All hold child in front of body with both hands
   All have baby with double side loop headdress and two
      top projections with a knob on top of each one, the
      baby has incised features and a projecting nose.
Type I F: Coelicippe: Plain body - kneeling = hunchback

There are 6 examples: bodies and head

Unifying characteristics:

All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All are kneeling with hands on knees
All are hunchback
All have plain body
All have breasts
All wear three-line necklace with a row of verticals below
All wear double side loop headdress with two top projections
All wear hollow center earplugs
All have rimmed naturalistic eyes and mouth with a large projecting nose
Type I G: Coatiens: Heads with double side loop headdress

There are 27 examples: heads

Unifying characteristics:

All are pressmoldmade
All have relief features on the front
All have red slip
All have rimmed naturalistic eyes and mouth and a large projecting nose
All wear double side loop headdress with two top projections
All wear round earplugs

Variants:
These same heads can appear in combination with any of the body position variations which are found at this site.

Type I H: Coatiens: Plain skirt - hands under breasts

There are 2 examples: bodies

Unifying characteristics:

All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have a red slip
All wear plain skirt with belt tied around the waist
All wear three-line necklace
All have hands under breasts

Type I I: Coaticue: Plain skirt - hands on hips

There is 1 example: body with head attached

Unifying characteristics:
All are pressed made
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All wear plain skirt with a belt tied around the waist
All have hands on hips
All have rimmed naturalistic eyes and mouth and a large projecting nose
All wear double side loop headdress with two top projections
All wear round earplugs

Type I J: Coaticue: Plain skirt - fragments

There are 2 examples: bodies
Unifying characteristics:

All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All wear plain skirt with a belt tied around the waist
All are fragments only and no hands are shown

Type I K: Coatlikes: Plain skirt with border - hands under breasts

There are 3 examples: bodies

Unifying characteristics:

All are pressmoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All wear a plain skirt with a border
All have breasts
All have hands under breasts
All wear three-line necklace with row of vertica;ss below

Variants:

They all have a border made of two - three incised lines with a row of vertica;ls (tabs) below but one example
has a row of incised diagonals (twisted band) above the fringe or tab border.

Type I L: Costilicus; Miscellaneous unidentified

There are 2 examples: 1 head and 1 body

Unifying characteristics:
- All are pressmold made
- All have relief features on the front
- All have red slip

Variants:

The head is blackened in color and has a tall triangular shaped headdress though the facial features and general cut-line resemble Costilicus. The body is a fragment showing a baby held across a female chest. The baby's head is unusual in that it wears a fitted cap of hair and has very realistic human ears and facial features.
Type II: Chalchiutlicue - banded headdress

There are 4 examples: 2 heads 1 body

Unifying characteristics:

- All are press-moldmade
- All are solid figurines with flat backs and relief features on the front
- All have white slip
- All wear headdress of horizontal bands with a row of beads above and below
- All have square-cut hair with bangs, ending at shoulder level
- All have round eyes in relief, open rimmed mouth and a large projecting nose

Variants:

Two heads are shown with fans at the sides and one of these has a plume on top, in addition. Round earplugs are worn by two of the heads but one example has none.

The clay of which these figurines is made is well mixed and has a small even temper. Two of the examples were found to match and make up a complete specimen. They are dated in the late Aztec period.

Each of the three heads in Type II differ from each
other but they are all alike in that the headdress consists
of horizontal bands with a row of beads above and below. The
paper fans found at the sides on two of the heads were often
included as part of the headdress of Chalchihuitlicue. Many
different subtypes were probably made of which we have only
a poor representation here although it is doubtful that this
type was as popular as Coatlicue.
Type III A: Xochiquetzal: sectioned and plumed headdress

There are 11 examples: heads

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All wear sectioned headdress with feather(s) plume(s) on top
- All have square-cut hair with bangs, ending at shoulders
- All have round eyes in relief, a rimmed open mouth with teeth indicated more clearly in some cases by incising, and a large projecting nose

Variants:
- Three of the heads have braids in addition at the sides of the headdress. These examples also have traces of black paint on the face, headdress and earplugs. One example shows the addition of fans at the sides of the headdress. Round earplugs are seen on six figurines, four with hollow centers and two with filled centers but it is probable that nine examples actually wore them originally.
Type III B: Xochiquetzal; red - twisted side loop

headress with two top plumes

There are 3 examples: heads

Unifying characteristics:

All are pressmoldmade
All are solid with relief features on the front
All have red slip
All wear twisted double side loop headaddress with
two feather plumes on top
All wear round earplugs
All have rimmed naturalistic eyes and mouth, and
a large projecting nose

The red slip and method of representing facial
features connects this subtype with Type I Coatlicue
but the headaddress classifies these figurines in Type III.
This subtype serves to illustrate the close relationship
between the two goddesses.
Type III B: Xochiquetzal: twisted side loop headdress

with two top plumes

There are 4 examples: heads

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All wear twisted loop across headdress with two feather plumes on top
- All have facial features identical to those described for III A

Variants:

The twisted loop seen on the headdress of two of the figurines was appliquéd. One example is shown wearing an elaborate nose ornament and traces of black paint remain on another example.
Type III B: Lochiquial: twisted loop and two top loops

There are 14 examples: heads

Unifying characteristics:
All are pressmolded
All are solid with flat backs and relief features on the front
All have white slip
All wear twisted loop across headdress and two top loops
All have outline of hair
All have facial features identical to those described for III A

Variants:
In five examples teeth are shown. Six figurines have their hair shown with a center part; four have no part shown and this feature is not observable in the remaining sample.
Type III C: Xochiquetzal: three-rosette headdress

There are 5 examples: heads

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All have square-cut hair with bangs
All wear a headdress of a band with three rosettes on it
All have teeth indicated
All have facial features identical with those described for III A
Variants:
Three examples are shown with two feather plumes on top of the headdress, one has one feather plume on top, and one has no plume indicated. This type of headdress is found also in the Mazapan period of manufacture and may be compared with Type XVI B.
Type III D: Kochiquetzal: square-cut hair (headdress gone)

There are 3 examples: heads

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs with relief features on the front
All have white slip
All have square-cut hair with bangs
All have facial features identical with those described for III A

Variants:

Teeth are indicated in two examples. Although the headdresses are missing, these heads can easily be placed in Type III by the white slip and method of representing facial features.

Type III E: Kochiquetzal: kneeling - wearing beads

There are 11 examples: bodies

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are kneeling with hands on lap
All wear rows of beads

Variants:
Skirts are worn by five examples but six are shown without any skirts. One almost complete example follows the characteristics outlined above but in addition shows the sectioned headdress with top plume and facial features identical with those of III A.

Type III F: Xochiquetzal: kneeling - wearing beads -
palms facing

There are 3 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are kneeling with the palms of their hands facing each other
All wear rows of beads

Variants:
Two figurines are shown wearing a skirt and in one example this feature is not observable. This subtype is
related to III B and G in similarity to costume worn and facial features (where shown) but they vary from each other in the positions in which they appear.

**Type III G: Kuchiquetzal: standing - wearing beads**

There are 4 examples: bodies

**Unifying characteristics:**
- All are pressmoldmaded
- All are solid with flat backs and relief features on the front
- All have white slip
- All are standing feet front
- All wear rows of beads

**Variants:**
- Two examples are shown with their hands on their stomachs but this cannot be observed in the other figurines.
- One nearly complete figurine is shown wearing a skirt. This subtype is related to III B and F.
Type III H: Xochiquetzal: standing - palms together

There are 6 examples: bodies

Unifying characteristics:

All are pressmoldmade

All are solid with flat backs and relief features on the front

All have white slip

All are standing feet front

All are females

All have their palms together

Variants:

Only one example is shown kneeling while all the others are standing. The female sex is indicated by breasts shown in four examples, by a protruding stomach in one example and by a quequesmitl worn by still another example.

There is only one example which is complete from the waist up and the headdress worn by this figurine consists of a headband with a chevron pattern on it, side ornaments and two top projections. The facial features are identical with those described for III A.
Type III 1: Xochiquetzal: standing - arms up at elbows

There are 8 examples: bodies

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are standing feet front
All are females
All have arms up at elbows

Variants:

The female sex is indicated by breasts in five examples, and by a quexquemiti worn by another specimen; although these traits cannot be observed in two fragments.

Comparison of this subtype with a complete example in the comparative sample in the American Museum has shown that this body position is found in combination with heads of subtype III B.

Type III J: Xochiquetzal: seated quexquemiti - hands at sides of stomach

There are 2 examples: bodies
Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are females
All wear beaded quexquemitls
All have hands at sides of stomach

Type III K: Xochiquetzali round pendant

There are 2 examples: bodies

Unifying characteristics:

All are pressmoldmade
All are solid with flat back and relief features on the front
All have white slip
All wear round (shell) pendant on chest

Variants:

One example is shown carrying a banner or flower at her side while the other is shown wearing a beaded quexquemitl and was probably in a kneeling position. These examples, though differing from each other are most similar in that they wear a large round shell pendant. With a larger sample it would probably be found that these figurines represent
varying subtypes wearing the same dress ornaments. A shell pendant is often associated with the water goddess, Chalchiutlicue, but there are a number of figurines of Xochiquetzal wearing one also.

**Type III L: Xochiquetzal: standing - hands on stomach**

There are 8 examples: bodies

**Unifying characteristics:**
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All are standing, feet front
- All have breasts
- All have hands on stomach
- All wear plain skirts

**Variants:**
- Three figurines are shown with a belt around their waists, four are without a belt and this feature is not observable in one example. One figurine in which breasts are not observable does show a bulging stomach which usually indicates pregnancy and hence the female sex.
Type III M: Xochiquetzal; standing - no arms

There are 3 examples: bodies 1 with head attached

Unifying characteristics:
- All are pre-ceramic
- All are solid with flat backs and relief features on the front
- All have white slip
- All are standing feet front
- All wear plain skirts
- All wear blouses with straight bottom
- All have no arms or hands
- All have breasts

Variants:

The example with head attached shows square-cut hair with bangs and two top projections which are broken off now. The figurine also wears hollow center earplugs. One example has the side of a flap from a headdress remaining at one side.
Type III N: Xochiquetzal: standing - hands at sides of hips

There are 3 examples: bodies

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All are standing feet front
- All wear plain skirt
- All have breasts
- All have hands at sides of hips

Variants:
- Two examples also show a belt around the waist.

Type III C: Xochiquetzal: plain skirt - miscellaneous

There are 26 examples: bodies

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All are standing feet front
All wear plain skirt
All are females

Variants:

There are ten fragments of a plain skirt and feet facing the front but no other features can be seen since these are fragments from the lower part of the skirt. A belt is shown on five other examples. There are five fragments of chests with breasts shown and in addition, five fragments of arms only. One figurine is shown seated with the knees forward in an almost shelf-like position beneath a plain skirt. This one also shows breasts and part of the headdress flap is seen at the sides.

The fifteen skirt fragments resemble III L, M, N or F with plain skirts, feet front and standing position but lack other diagnostic observable features such as hands, blouse, baby etc.

Type III F: Xochiquetzal: standing - holding baby in front

There are 6 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are standing feet front
All wear plain skirt
All hold a baby in front of chest with two hands

Variants:

Two examples show the baby held around the ribs, one example is held by the legs, one by the hips and the others cannot be observed due to the condition of the specimens. Two of the babies are shown wearing a two knob headdress.

Type III G: Ixchiquetzal; standing - baby held at side

There are 1 examples; bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are standing feet front
All hold a baby at one side

Variants:

Each of these examples differs slightly from the other and more examples are needed to get the full range of styles. Two figurines show the baby being held in a sling at one side. Another example of a baby held at the right side resembles
I A in its headdress, skirt and position but it appears in a white slip instead of a red slip. The remaining example is also of a baby but this one wears a two knob headdress, has incised features and a plain skirt. It is apparently seated on the crook of an arm since the feet are forward in a shelf-like position.

Type III B: Xochiquetzal; kneeling

There are 15 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All are kneeling

Variants:
Nine examples show hands on knees, two on hips and four show none. Six figurines are shown with breasts, two have none and breasts cannot be observed on seven examples. Ten figurines are shown wearing skirts but this feature is not clearly defined on the other five. Three examples are shown wearing a cape or shawl knotted around their shoulders and a plain skirt. Two are shown without any arms at all and are plain pieces of clay at right angles only they have
breasts. All the figurines vary but the lack of heads and the lack of more samples make a more refined classification impossible at the present time.

**Type III B: Lochiquetzel: kneeling - holding a baby**

There are 4 examples: bodies

**Unifying characteristics:**
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All have white slip
- All are seated
- All hold a baby

**Variants:**
- Three examples are shown kneeling but one is seated with knees up. The baby is held in front of the body in these examples but one is shown holding it at the side.
- The baby held in front of the body has a square headdress, round earplugs and an open mouth with incised teeth. The baby held at the side has a pointed headdress, round earplugs, a necklace and a knotted skirt.
Type III F: Xochiquetzal: red - jointed figurines

There are 9 examples: bodies, heads, legs

Unifying characteristics:

All bodies and heads are pressmoldmade
All are solid with flat backs and relief features on the front
All legs are modelled in the round (made of rolled strips of clay), some with appliqued anklets
All have red slip
All are jointed
All are females
All wear necklaces
All have hair in rows of ringlets
All have rimmed naturalistic eyes and mouth and a large projecting nose
All wear hollow center earplugs

Variants:

The necklaces worn by two examples are made of up chalchiutls: and that worn by another is toothed:

Four holes, one in each corner of the torso and a hole in each of the legs, indicate that these parts were all joined together at one time. Jointed figurines are known from Toltec times, as well.
Toes are indicated in all the feet with the exception of one specimen dating to the Tula period. This leg has a thin projecting spur instead of a rounded heel. This gives the foot an arch and triangular outline. It has a band of clay applied around the ankle.

Tula example:

Others:

The facial features and red slip of these figurines are like Type I Coatlaco but the curly haired wig is usually an attribute of Xochipilli. The particular combination here places these figurines in Type III Xochiquetzal, the female counterpart of Xochiilli.
Type III B: Kechiquetani: holding dog to chin

There are 11 examples: 6 bodies, 5 heads

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All have white slip
All hold a dog up to chin with two hands
All dogs have four legs, a tail and pointed ears
All have heads with round eyes in very low relief,
a large projecting nose and a rimmed open mouth
with teeth indicated
All wear headdress of two twisted side loops with
two top projections tied at the top
All wear round earplugs
All have an outline of hair beneath headdress

Variants:

Three bodies are shown wearing a plain skirt where
the condition of the figurines permits this feature to
be observed. The heads are related to III B by the
similarity of headdress and facial features but the others
are not shown holding a dog to their chins.
Type IV: Warriors: crescent - shaped headdress

There are 8 examples: heads

Unifying characteristics:

All are pressed made
All are solid with flat backs and relief features on the front
All have white slip
All wear crescent - shaped headdress
All have round eyes and mouth in very low relief and a large projecting nose
All wear round earplugs in very low relief

Variants:

The mouths are shown in very low relief in five examples and three examples have an open mouth with teeth shown.
Type V: Quetzalcoatl: wearing wind shell ornament

There are 7 examples: bodies and head

Unifying characteristics:

All are peseoalzmade
All are solid with flat backs and relief features on the front
All wear wind shell ornament on chest
All are males

Variants:

The male sex is indicated by the male sitting position of knees up seen in five examples, by a loincloth worn by another and the typical headdress of Quetzalcoatl worn by the other.

The head is a fragment but it has round eyes in low relief and a pellet-like band across its forehead which forms part of the headdress. Round filled center earplugs are worn. This type of headdress is usually seen on Ehecatl with a conical crown above the headband and a projecting mouthmask is worn.

There are several variations in the positions of these figurines: three examples are shown seated with their knees up; and the left hand across the knees and the right hand
raised; one example is also seated but both hands are on
the knees; one example is seated and has the right hand
raised but the left is not observable; and one is shown
standing with the right hand raised and the left holding
a flower or torch. This figurine also wears a loincloth.

These variations all wear a shell wind ornament on
their chests and, therefore, represent Quetzalcoatl—
possibly in the guise of Ehecatl, the god of wind. Others,
more complete figurines in the comparative sample at the
American Museum of Natural History and some from Noncalco
show these positions and characteristics in examples of
Quetzalcoatl in his guise of Ehecatl (e.g. 39:4 ).
Type VII: Kipe: flaring and conical headdresses

There are 4 examples: heads

Unifying characteristics:
All are press-moldmade
All are solid with flat backs and relief features on the front
All have white slip
All wear flaring headdress or
All wear conical headdress.

Variants:
All the headdresses vary from each other. The flaring headdress is shown in one figurine with a twist around the top and with dots around the base in another example. The conical headdress is shown with a tie with vertical incisions below on one example and plain in another. These all resemble headdresses found on Kipe in the comparative sample at the American Museum of Natural History and at Honolulu. For some examples they may be compared with: 30 30 30 30

and the flaring headdress: 30 2620 and the conical: 30 3015

The facial features are the same for all except one has indented eyes instead of round ones in relief. Three examples wear earplugs – one with hollow centers – one solid and one with danglers shown below in addition.
Type VII: Drummers

There are 7 examples: 4 heads 3 bodies

Unifying characteristics:

All are press-molded
All are solid with flat backs and relief features on the front
All have white slip
All are males
All are shown with a drum
All have round eyes, an open rimmed mouth and a large projecting nose in relief
All wear round earplugs

Variants:

In two examples the drum is shown as a long projection held between the legs and in one example, as a round drum held under the right arm with the left hand resting on it. The headdress is made up of two round knobs with a center tab and two top projections in three figurines. The other wears a hat-like headdress with two feathers at one side. The three examples with two knob headdresses have round hollow center earplugs and their mouths are shown with two incisor teeth in front.
The head with hat-like headress and two feathers at one side resembles a complete figurine of a drummer standing with a drum in front of him, in the American Museum of Natural History (30). The other three heads which show more similarity to each other also resemble complete figurines in the comparative sample at the Museum (e.g., 30 and 30). The latter also wears the shell necklace which is characteristic of Macuilxochitl and reinforces the relationship of figurines of drummers with this deity.
Type VIII: Macuilxochitl: seated monkey - red slip

There are 12 examples: 10 bodies 2 heads

Unifying characteristics:
All are pressmoldmade
All are hollow and were fitted with a back piece to make a hollow rattle, the relief features are on the front
All have red slip
All represent a conventionalized monkey
All are seated knees up with a big stomach between legs
All wear a necklace of shell pendants

All wear a high crown or crest headdress which overhangs the face
All have round ringed eyes; a short nose and small open mouth in relief

Variants:
Two examples are shown with their legs straight out in front of them instead of in a seated position with the knees drawn up. These figurines also have a bulging stomach and shell necklace like the others but their hands are at the sides of their stomachs. These figurines represent Macuilxochitl in his guise of a monkey. A similar type is found at Malaca (VIII A).
Type IX: Tlaloc (Nazapan)

There are 10 examples: heads

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All were painted - traces of white, blue, red, yellow and black paints on surface
All have tear-drop shaped rimmed eyes in relief with a round pupil
All have round rings in relief circling the eyes
All have small nose and open mouth with two fang-like teeth at the ends
All have a curving scroll in relief above the mouth

Variants:
There are two unusual and large fragments of a curving scroll which were probably part of a large hollow clay head. These fragments are no doubt related to the large-skirted figurines of Type X which represents an intrusive style at Chiconqahtla.

Four examples are shown with a fringe of hair across their foreheads while the others are not. Three examples
with part of their headdresses gone and only the plain band remaining probably resembled (e.g. \( \frac{30.2}{9503} \)) when complete.

One example has its face outlined but no headdress is indicated at all. In another example, the eye rings and scroll above the mouth are missing but in all other aspects and general appearance it seems to resemble Tlaloc. Three of the larger ones have eyebrows in addition above the eyes.

The paints used on these specimens often had to be determined with the aid of a magnifying glass. They were used on the following places in order of their frequency: white - on the teeth, face, headdress and around the pupil of the eye.

red - on the bottom, top and sides of face and headdress and around teeth.

blue - on the sides of the headdress, bottom of the face, eye rings and scroll.

yellow - on sides and bottom of face.

black - used for vertical lines on headdress.
Type X: Large-skirted (atypical)

There are 2 examples: bodies

Unifying characteristics:
- All are pressmoldmade
- All are solid with concave backs and relief features on the front
- All were painted - yellow, blue, red
- All wear short skirt
- All have legs separated and free from background
- All are standing feet front
- All probably represent males
- All are large size figurines

Variants:
- Yellow paint is used on the body - blue and red stripes on the skirt - of one example. The other also has traces of blue and red paint.

The large size of the skirt fragments indicates that when complete the figurines wore of large size. The short skirt which ends above the knees is probably part of a male costume since women's skirts are shown reaching the ankles.
Type XI A: Warriors, head within open jaws (Mazapan)

There are 13 examples: heads.

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All were painted - white, blue, red, yellow and black
- All heads are shown within open jaws
- All have tear-drop shaped rimmed eyes, rimmed mouth and projecting nose
- All are males

Variants:
- The eyes in two examples are shown with round pupils and without pupils in two other examples but the rest of the face either obliterated or missing, so this feature cannot be observed. Earplugs are shown on six figurines only.

White, red, yellow, black and some blue paint were used on ten examples. The other three were covered with a coat of yellow or white paint with some blue around the jaws. These three may be related to Huiztilopochtli since the colors are often associated with him.
The jaws are square-shaped in four figurines which possibly indicates serpent jaws. Those examples with pointed jaws in nine other examples may indicate the jaws of a bird.

In this type, too, is found a very large fragment (4/8") which originally must have come from a large hollow clay head shown within serpent jaws that has a dot appliqued on its cheek. The dot appliqued on cheeks is a trait characteristic of heads from Vera Cruz. This large fragment and others found at this site and listed in Type IX Tlaloc and Type X Large-skirted seem to be similar and represent an intrusive style.

Type XI B: Warriors: kneeling on left knee (Názapan)

There are 9 examples: bodies

Unifying characteristics:
- All are press-molded
- All are solid with flat backs and relief features on the front
- All were painted - white, yellow, blue and red
- All are kneeling on left knee
- All have right knee raised
- All have left hand on chest
All have right hand at side of leg
All represent males

Variants:

Five examples wear a costume made of small pellets of clay on their chests and shoulders. These pellets seemed to have been applied in two figurines and were made in the molds and shown in relief in three figurines. This may represent armor but it bears close resemblance to a Xipe-like costume of skin.

One example wears a triangular loincloth while another type of loincloth is shown with a knot on another figurine. The clothing on two other examples is shown by tail-like outlines.

The sitting position shown here is identified with male figurines.

The colors used to paint the figurines were used in the following frequency: white, yellow and blue, red.

Type XI C: Warriors: sitting (Mazapan)

There are 6 examples: bodies
Unifying characteristics:

All are presmoldmade
All are solid with flat backs and relief features on the front
All were painted - red, yellow,
All wear plain round collar around neck
All wear horizontally pleated sleeve on right arm
All are seated knees up with right hand on knee
All have side projections behind leg

Variants:

Four of the examples are composed of fragments from the right side of the body but two examples have portions of the left side remaining as well. These show that the left hand of this subtype holds a shield or side projection of some kind. This variation separates XI C from XI D which has similar characteristics but in reverse.

The side projections seen behind the leg(s) is plain in four figurines but appears as banded in the other two.

Type XI D: Warriors, sitting (Mazapan)

There are 4 examples: bodies

Unifying characteristics:

All are presmoldmade
All are solid with flat backs and relief features on the front.
All were painted - white, yellow, red and blue.
All wear plain round collar around neck.
All are seated knees up with left hand on knee.
All wear horizontally pleated sleeve on left arm.
All have side projections behind leg.

Variants:
Three examples have blue paint on the collars around their necks and red and white paint on their bodies. One example has yellow paint on the collar instead and red and blue paint on its body.

This subtype is identical with XI C except that it is composed of right side of body fragments while XI D is made up of left side fragments.

Type XI E: Warriors sitting (Naxapan)

There are 3 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front.
All were painted - white, red, blue
All are seated knees up
All have long double streamers between their legs

Variants:

One example has an oval-shaped ornament around its neck from which the streamers hang down. On another example the streamers hang down from a plain round collar around the neck. The streamers on one figurine are shown in relief while the other two figurines have them outlined by a double band in relief.
Type XII: Quetzalcoatl: (Ehecatl): (Mazapan)

There are 2 examples: heads

Unifying characteristics:
All are press-mold made
All are solid with flat backs and relief features on the front
All were painted - blue, white
All wear headdresses made up of sectioned band with plain flat side ends
All have round eyes in low relief and a large projecting nose (mouth is missing but probably was wearing a mouthmask of the wind god)

In later representations of Ehecatl among Aztec figurines, the facial features are the same only shown in higher relief. The headdress, too, is usually conical and not a sectioned band with plain ends.
Type XIII: Xipe (Mazapan)

There are 3 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are solid with flat backs and relief features on the front
All were painted - white, red, yellow, blue
All are standing face front
All are covered with small pellets over the body and legs representing a costume of human skin
All wear a rectangular loincloth
All have bands below knees

Variants:
Remainders on some of the figurines of other details seem to indicate that a necklace made up of three balls was worn around the neck, a belt around the waist and that the right hand was raised (probably holding something) while the left rested on the hip. Since these features cannot be observed on the specimens with any regularity they are included as variants. More complete examples would substantiate these features for this subtype.
Type XIV: Male - sitting with right hand raised (Mazapan)

There are 2 examples: bodies

Unifying characteristics:

- All are pressmoldmade
- All are solid with flat backs
- All are plain with no relief features on the front
- All were seated with knees up
- All were painted - white
- All have right hand raised

There are no specific details here which connect these figurines with costumes or implements of war, so they have been classified apart from the warriors. It is certain that males are represented from the sitting position shown.
Type XV: Coatisune (Názapan)

There are 12 examples: bodies

Unifying characteristics:

- All are pressmoldmade
- All are solid with flat backs and relief features on the front in very low relief
- All were painted - white, red, yellow, blue
- All are standing feet front
- All wear skirts with geometric diamond patterns

Variants:

Four examples have white paint on the skirts with a red band across the top and bottom. White and blue and yellow paints are found on the skirts of the other examples. The diamond pattern of the skirts vary slightly among the figurines but they are all made up of lines and dots in relief on the surface:

Some of the hand positions indicated by some of the examples include: on stomach, hands facing downwards from wrists on waistline, and hands flipper-like at sides.
Type XVI A: Xochiquetzel: plain skirt - hands downwards

There are 5 examples: bodies

Unifying characteristics:
  All are pressmoldmade
  All are solid with flat backs and relief features on the front
  All were painted - white, yellow, blue, red
  All are standing feet front
  All have hands drooping downwards from wrists on waist
  All wear bracelets on wrists
  All have long tresses over shoulders
  All have breasts
  All wear plain skirts

Variants:
  One example differs in that the legs are flexed and wears a necklace unlike the others.

The paint combinations in three examples are yellow and white although one of these also has traces of red paint. The other two examples are painted blue and white.
Type XVI B: Xochiquetzal: rosette headdress (Mexapan)

There are 6 examples: heads (2 with fragments of bodies)

Unifying characteristics:
- All are pressmoldmade
- All are solid with flat backs and relief features on the front
- All were painted - white, yellow, blue, red, black
- All wear headdress made of flat band with rounded edges and three rosettes in relief on it
- All have long thin tresses over the shoulders

Variants:
- The rosettes vary somewhat in that three examples consist of a flat disk and three others have a dot in the center in addition. Those heads with body fragments still attached show breasts.

This subtype is very similar to the Aztec Type III C. These figurines do not have feather plume(s) indicated above their headdresses while the Aztec ones do. Except for general style, this Mexapan subtype is closely related to III C.
Type XVI C: Xochiquetzal; sectioned headdress (Názpan)

There are 9 examples: heads (1 with body fragment attached)

Unifying characteristics:

All are presmolded
All are solid with flat backs and relief features on the front
All are painted - yellow, white, red, blue
All wear headdress made up of flat sectioned or stippled band
All have tear-drop shaped rimmed eyes, small projecting nose and rimmed open mouth
All wear round earplugs

Variants:

The earplugs worn are shown with concave centers in two examples, and flat in two others, while another is made up of concentric circles. Five examples have a ridge in relief outlining their faces.

Each of the headdresses actually differs from the others but share certain basic similarities. A further refined grouping could be done with more samples available but they would still belong to Type XVI.
The variations are mostly the result of different types of feather plume(s) shown at the top of the sectioned or stippled bird headdress. One fragment even has a plumèd tuft in one corner of the headdress which probably represents a bird with his head pointing downwards and his tail feathers sticking up. This type of bird headdress is found on other Toltec-Mexapan or Tula-Toltec examples although not at this site.

The type of headdress worn by the figurines in this subtype strongly resembles that worn by the figurines of Xochiquetzal in the Aztec Type III A.
Type XVII: Female - fringed quexquemil (Kampan)

There are 5 examples: bodies

Unifying characteristics:

- All are pressmolded
- All are solid with flat backs and relief features on the front
- All were painted - white slip with red paint
- All are standing feet front
- All have hands flipper-like at sides
- All wear plain V-shaped quexquemilts with a plain band and a fringe
- All wear skirts with designs in relief on them
- All have long thin tresses over the shoulders

Variants:

The quexquemil one of the figurine's wears is without a fringe and the skirt of another example lacks relief decoration. In general, the figurines are very much alike.
Type XVIII: Female - red-banded skirt (Mesztenyi)

There are 11 examples: 8 bodies 2 heads 1 head with body

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All were painted - red, blue, white, yellow
All are standing feet front
All wear skirts with a decoration of red bands across the bottom of the skirts
All wear headdress made up of a band with red and white paint on it
All wear round hollow center earplugs
All have tear-drop shaped rimmed eyes with pupils, a short nose and rimmed open mouth in relief

Variants:

The headdress on two examples consists of a sectioned band while another example has a plain band. Six figurines wear a plain surface skirt with horizontal red bands painted on them plus other colors as well but one skirt has a fancy border in relief as well:

The surface of three skirts is stippled, horizontal red bands are painted on them. Five examples are shown with hands drooping downwards from wrists on waist; one is on stomach.
Type XIX A & B: Female - black square blouse (Mazapan)

There are 10 examples: A - 7 examples  B - 3 examples

Unifying characteristics:

All are pressedmade

All are solid - generally thicker - with flat backs and relief features on the front.

All were painted - black, white, blue, yellow

All are standing feet front

All wear plain skirts

All have breasts

All have hands flipper-like at sides

A - All wear square blouses painted black and in low relief above the skirts; hair in thin tresses

B - All have pendants in relief on black square blouses painted black and shown in low relief above the skirts; hair in long thin tresses

Variants:

The pendant worn by each figurine of XIX B varies from the other: one has a pendant in the form of a face with a fringe below; another a pendant with a fringe; and the other has dots in relief indicating the pendant.
Type XX A: Miscellaneous: bodies - unidentified

There are 16 examples: bodies

Unifying characteristics:
All are press-molded
All are solid with flat backs and relief features on the front
All have white slip

Variants:
Six figurines probably represent females since breasts are shown on four of them and a shelf-like sitting position with knees up on two. Three of these six female fragments are unlike others found at Chiconauhtla but the other three are stylistically similar to Aztec figurines but cannot be identified with a particular type.

Ten figurines probably represent males as indicated by the knees-up male sitting position of four examples, by loincloths worn by two examples, and the absence of breasts on the remaining four examples. Of these male figurines, four show a similarity to either Xipe or Quetzalcoatl.

An unusual figurine found at Chiconauhtla represents a person confined to a bed by horizontal bands across the body. The facial features have been obliterated but a
two-knob headdress, short hair and hollow center earplugs are worn by the figurine. Others of this same type are in the comparative sample at the American Museum of Natural History. (Examples exactly like this one are: 30 and 8280.

30.01. There is also an example which wears a two-knob headdress which is confined in a bed that can be rocked like a cradle. Two others show persons seated in a cradle which has a peg in back so that it can be made to stand up. There is also a figurine showing the curly haired Xochipilli seated in a cradle similar to the ones mentioned above with a peg in back. Two-knob headdresses worn by many figurines of this type and by representations of Xochipilli himself, definitely confirms the relationship with this deity.

Type XX-B: Miscellaneous: heads - unidentified

There are 26 examples: heads

Unifying characteristics:

All are pressemolded
All are solid with flat backs and relief features on the front
All have white slip
All have large projecting nose and open rimmed mouth
Variants:
Parts of the headdresses and facial features are missing so that these fragments cannot be identified with particular types. The eyes are round in twenty-one examples and rimmed naturalistic eyes in two others. Two atypical examples have incised eyes. Teeth are shown on twelve of the figurines. There are only two examples (those with rimmed eyes) that have a red slip instead of a white one.

Type XX D: Miscellaneous: male bodies (Mazapan)

There are 4 examples: bodies

Unifying characteristics:

All are pressmoldmade
All are solid with flat backs and relief features on the front
All were painted - white, blue, yellow, red
All are males
All are standing feet front
All probably represent warriors

Variants:
Two of the figurines resemble each other more than they do the others. They wear rectangular loincloths and have traces of white and some blue paint on them. One example, however, has a plaque-like border around his body
while the other has knobs from an ornament or shield at one side.

One example with excellent and sharp details is shown wearing a short shirt with scalloped border which reaches his thighs. The sexual organs are shown below. There are traces of white and yellow paint remaining on this example. The other fragment also has good details and shows a chest with horizontal bands across and two knobs down the front.

**Type XX D: Miscellaneous: male heads (Mazapan)**

There are 14 examples: heads

**Unifying characteristics:**
- All are pressmoldmade
- All are solid with relief features on the front
- All probably represent male warriors
- All were painted - white, yellow, red, blue, black

**Variants:**
- Three of the heads are concave in back instead of flat.
- Rimmed tear-drop shaped eyes are found on ten of the heads while three examples have round eyes in relief but one other is not in condition to be observed. Most of the tear-drop shaped eyes are shown with round pupils in relief although in two cases none are shown.
Type XX E: Miscellaneous: Female bodies (Mazapan)

There are 8 examples: bodies

Unifying characteristics:
All probably represent females
All probably are standing feet front

Variants:
Five of the eight figurines are pressmoldmade with flat solid backs and features shown in relief on the front. They are, however, too incomplete for classification.

Three of the figurines are either completely modeled or are only partially moldmade. Two of them are very crudely made. The only example with any degree of completion is of a circular hollow body that was moldmade. The arms and feet were modeled and appliqued to the body. There are traces of orange paint on the arms and feet but the blouse worn is painted black and yellow and there are black horizontal bands on the skirt. This figurine contained pellets which still remain and is a rattle.
Type XX F: Miscellaneous: female heads (Nzapan)

There are 14 examples: heads

Unifying characteristics:

All are pressmoldmade

All are solid with flat backs and relief features on the front

All were painted - yellow, blue, white, black, red

All have tear-drop shaped rimmed eyes, small projecting nose and rimmed open mouth

All are females

Variants:

In most of the figurines, the headdresses are missing and cannot be observed. Some headdresses do remain and these show considerable variation. One has a band with a Greek key design on it and curving plumes above. Another has a crescent-shaped band with large flat plumes at the sides. Three examples have a flat band headdress.

Earplugs are worn by six examples - of these, three are round and flat; two are concave and solid; one is a pair of hollow center earplugs. Such features as teeth and long thin tresses over the shoulders can be observed in some of the figurines. All the figurines in this subtype are too incomplete for definite comparisons with others.
Type XX C: Miscellaneous: Heads - Unidentified

There are 14 examples: Heads

Variants:

Ten examples are press-molded with solid, flat backs and relief features on the front. There are traces of white, red, and yellow paints on five figurines. The style of the other types is followed in this subtype but the examples are in such fragmentary condition that a classification into male or female is not even certain although guesses could be hazarded but not proved. Three of the ten examples are atypical. Two are of feline-jaguar appearance and one is a rounded head. None of these three resemble any other figurines found at this site.

Four atypical heads suggest the source of influences reaching Chicomauhtla. One head is of the "old god" and is in plumbate ware, obviously traded to this site. Another has a hard red slip over the head and painted black designs on its cheek. The eyes, cut-out squares, are inlaid with pieces of black obsidian. This head is strongly Olmec in appearance. The two other heads have modeled parts applied: One with scroll-like ears and a center crest on head and crescent-shaped eyes appears to be of Teotihuacan style.
Typology: Moncaico

Type I Catlinus:

There are 140 specimens in Type I; of these 31 are heads, 7 of which are nearly complete. There are 20 heads with body fragments still attached, 7 of these are nearly complete. Of the 89 bodies in the sample, 16 of them are in nearly complete condition.

Although the condition of many specimens makes it difficult to accurately determine their size, the heads range from 2" - 3". Complete figurines vary from 2" - 2\(\frac{3}{4}\)", 3\(\frac{1}{2}\)", 4\(\frac{1}{2}\)" and 5\(\frac{1}{4}\)" in height.

The figurines in this type were fired at a higher temperature than some of the other types at this site. They are not as highly fired as figurines of the same type found at Chiconautla. The clay and slip here have a softer more porous look although the clay is well mixed with a small even temper (sand). Comparison with Aztec black-on-orange pottery showed that the same clay was used for both the pottery and figurines of Type I.
Unifying characteristics of Type II:

All are pressmoldmade
All have red slip
All are hollow and were probably rattles

Bodies:
All have breasts indicated and are females
All wear necklaces made of:
bands: 
bands with row of verticals below: *(most common)
bands with toothed border:
checkered:

Heads:
All have rimmed naturalistic eyes and mouth
and a large projecting nose
All wear round earplugs with:
  hollow centers: ⭕
  filled centers: ◆
All have hair shown at sides
All wear double side loop headdress with two
top projections

The figurines are divided into bodies with decorated
skirts, undecorated skirts and those without skirts
altogether. The decorated skirts are made up of the
following designs and are found in the following positions:
I. Decorated Skirts: (worn with or without a belt)
   A. Diamond pattern
   B. Border at bottom
   C. Copal bags worn on skirt
      1. Standing feet front
      2. Hands under breasts
      3. Hands on stomach
      4. Hands together
      5. Holding baby at left side or
      6. Holding baby at right side
      7. Kneeling
      8. Sitting legs out in front (hunchback)
      9. Jointed

II. Undecorated Skirts: (worn with or without a belt)
   A. Plain skirts
      1. Kneeling
      2. Sitting legs out in front
      3. Standing feet front

III. Be Skirts:
     1. Standing feet front
Type I A: Coelincus: Diamond pattern skirt - baby held at right side.

There are 13 examples: 5 figurines & 8 baby fragments.

Unifying characteristics:
- All are procelain
- All are hollow with fitted back piece and relief features on the front
- All have red slip
- All are standing feet front
- All wear skirt with diamond pattern
- All have breasts
- All wear three-line necklace
- All have left hand under breast and right hand holding baby at side
- All have rimmed naturalistic eyes and mouth and a large projecting nose
- All wear double side loop headdress with two top projections
- All wear round filled center earplugs
- All the babies are erect facing front
- All the babies have breasts
- All the babies wear a plain skirt
- All the babies wear a double side loop headdress with two top projections
All the babies wear three-line necklace
All the babies wear round hollow center earplugs
All the babies are shown with facial features identical
to the large female figurines they are held by

Variants:

It seems apparent that these figurines with a belt around the waist hold babies who also wear a belt around the skirt. The necklace on this type of figurine is made of three-lines or bands. A number of figurines in this subtype have a necklace made of three-lines or bands and a row of verticals below, in addition. The babies held by these examples (which may or may not wear a belt) are shown with a border on the bottom of its skirt but no belt.

Type I B: Conspicuous: Coral bags on skirt - baby held

at left side

There are 7 examples: 4 bodies 3 baby fragments

Unifying characteristics:

All are presanoldmade
All have relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All are standing feet front
All have breasts
All wear a plain skirt with two copal bags on it suspended from a belt around the waist.
All wear three-line or band necklace with toothed border.
All have right hand under breast and left holding baby.
All babies are erect facing front.
All babies wear a quexquemitl.
All babies wear a plain skirt.
All babies have hands on stomach.
All babies wear double side loop headdress with two top projections.
All babies wear round hollow center earplugs.
All babies have rimmed naturalistic eyes and mouth and a large projecting nose.

Type I C: Coatticus: Diamond pattern skirt - hands under breasts.

There are 3 examples: bodies (1 with head attached).

Unifying characteristics:
All are pressmolded
All have relief features on the front and were fitted with a back piece to make a hollow rattle.
All have red slip.
All are standing feet front.
All have breasts.
All wear diamond pattern skirt with belt around waist
All have hands under breasts
All wear three-line necklace
All have rimmed naturalistic eyes and mouth
and a large projecting nose
All have short hair above ears at sides of head
All wear round filled center earplugs

Variants:
The necklace worn by one example has a row of verticals below the three-lines.

The nearly complete example with head attached (only the headdress itself is missing) still has the pellets inside the body for the rattle.

Type I D: Costlineus: Hands on stomach = pregnant

There are 4 examples: fragments of torsos

Unifying characteristics:
All are pressmoldmade
All are hollow and have relief features on the front and were fitted with a back piece to make a rattle
All have red slip
All are standing feet front
All have breasts
All wear three-line necklace
All have hands on protruding stomach indicating pregnancy

Variants:
Two examples wear a three-line necklace with a row of verticals below while the others do not.

Part of a skirt fragment is attached to the upper half of the body of one example and this fragment shows a diamond pattern skirt.

Type I B: Centline: Diamond pattern skirt - hands together

There are 7 examples: bodies

Unifying characteristics:
All are pressmoldmade
All are hollow with relief features on the front and were fitted with a back piece to make a rattle
All have red slip
All are standing feet front
All have breasts
All wear skirt with diamond pattern
All wear necklace
All have hands together on stomach at waistline
Variants:

Two kinds of necklaces are worn by the figurines: a three-line necklace with a row of verticals below, and a checkered necklace worn by two examples. The skirts have a solid diamond pattern in three of the four examples:

two others have the solid diamond but with a hollow center:

One skirt is shown with a fringed border but no diamond pattern:

There appears to be two examples in subtype I B that resemble each other and also show elaborate use of details. Both these examples wear a checkered necklace and the diamond pattern skirt that they wear has an elaborate geometric stepped border, in addition. Even the breasts on these figurines are carefully outlined. The hands are together on the stomach with fingers touching. Checkered wristlets or bracelets are worn by one of the examples. Another variant feature is that one of these figurines is solid and flat with details in relief on the front. The other examples are hollow.
Type I F: Coetlicue: Diamond pattern skirt - fragments

There are 24 examples: bodies.

Unifying characteristics:
All are pressmoldmade
All are hollow with relief features on the front and were fitted with a back piece to make a hollow rattle
All have red slip
All were probably standing feet front
All are diamond pattern skirt fragments

Variants:
1. Skirt with belt and hollow center diamond pattern:
   (8 examples) (1 example) variant

2. Skirt with belt and border and diamond pattern:
   (3 examples) (1 example) (2 examples) variants

3. Skirt with belt (border not observable), diamond pattern:
   (2 examples)

4. Skirt and diamond pattern:
   (6 examples) (1 example) variant
5. Skirt with border and diamond pattern:

(4 examples) (1 example) (1 example)

(2 examples)

(1 example) (1 example) (1 example)

6. Skirt with diamond pattern (nothing else observable):

(1 example)

The patterns in #1, 3, 4 and 6 probably belong to IA, C or E since these patterns appear in these subtypes. Those with borders lack more complete examples in other subtypes for comparison. Only the unusual two figurines in I-E have borders but those are very elaborate compared to those in #2 and 5.

Type I G: Coaticus: Heads with double side loop headdress

There are 26 examples: heads

Unifying characteristics:

All are prescopoldmade

All have relief features on the front

All have red slip

All have rimmed naturalistic eyes and mouth

and a large projecting nose
All wear round earplugs
All wear double side loop headdress with
two flat projections on top

Variants:
Of these heads, sixteen have no hair outlined around
the face at the sides of the headdress. There are ten
examples with a plain outline of hair and two which have
incised hair and bangs beneath the headdress.

The great majority of these heads wear round earplugs
with filled centers (20 examples) but there are 6 with
hollow centers and 1 which cannot be observed. Where the
necklaces can be observed they are made of three-lines with
a row of verticals below but one example wears a checkered
necklace. These heads can appear in combination with any
body position found at Montealco of Type I.

Type I H: Coatlincus: Plain skirt – kneeling – hunchback

There are 4 examples: bodies (1 with head attached)

Unifying characteristics:
All are presensitized
All are hollow with fitted back piece and relief
features on the front and is a rattle
All have red slip
All are kneeling
All wear plain skirt
All are female
All are hunchback

Varianta:

One example, instead of having its hands on its lap, holds a child in front. This example differs, too, in that it wears a bracelet with geometric design and the same design appears on the shoulder joint.

The necklace observed on three of the figurines is made of three lines with a row of verticals below.

The figurine with head attached has facial features which are typical for Coaticue and is described in I A etc., and the headdress is also typical for this deity.

Type I I: Coaticue: Plain skirt – sitting legs in front – hunchback

There are 3 examples: bodies (2 with heads attached)

Unifying characteristics:

All are pressmoldmade.
All are solid with flat backs and relief features on the front.
All have red slip
All have breasts
All wear skirt
All are seated - legs straight out in front
All have hands on lap
All wear three-line necklace
All have rimmed naturalistic eyes and mouth
   and a large projecting nose
All wear double side loop headdress with
two top projections
All wear round hollow center earplugs
All are hunchback

Variants:
Plain skirts are worn by two of the figurines but
one wears a diamond pattern skirt. In addition to the
three-line necklace worn by the others, one example has
a row of verticals below.

Type I J: Coaticcus; Plain skirt - fragments

There are 10 examples: bodies

Unifying characteristics:
   All are presomolded
   All are hollow with fitted back piece and relief
   features on the front
All have red-orange slip
All are standing feet front
All wear plain skirt

Variants:
Five examples have belts tied around their waists with the ends hanging down in front on the skirts. Two examples have borders on the bottom of their skirts which are made up of horizontal lines and a fringed or tab border. Two of the figurines show neither belts or borders and such variables are unobservable on three skirt fragments.

Type I H: Coaltique: Miscellaneous

There are 13 examples: bodies (4 with heads attached)

Unifying characteristics:
All are variants but display some or an unusual combination of characteristics belonging to Coaltique

Variants:
Five fragments of the left side of the body cannot be identified as to subtype because of their condition. They are all pressmoldmade and hollow with relief features on the front and were probably standing feet front. They all have a red slip and breasts are shown. The more complete fragments show a belt around the waist and a skirt with diamond pattern. They all wear a three-line necklace with
with a row of verticals below except for one example which wears a checkered necklace. These figurines can be observed with the left hand under the left breast but since the other side of the body is missing it cannot be definitely determined whether these five body fragments belong to I A or C.

There are three body fragments without skirts. One of these, in somewhat better condition, shows hands under the breasts. Although there are no other examples of this subtype at Nonocalo in more complete condition for classification, these fragments resemble Type I D at Chiconamitla and some comparative examples in the American Museum of Natural History (20, 30.2). 

One variant is a solid figurine with modelled arms and legs which are free from the body but wears typical clothing and has the facial features of Coatllicue. There is a lump on the chest which possibly indicates pregnancy. Another unusual figurine represents a solid torso with breasts and diamond pattern skirt. There are holes at each shoulder and at the corners of the skirt, probably for the attaching of limbs.

In addition to five atypical examples, there are three which are unusual but have a mixture of Coatllicue traits. One differs in having a large twisted headdress; another is
seated in a male position but with the facial features of Coatlicue: It is a hunchback and wears a headdress made of an appliqued roll of clay; the other example is also a hunchback but is pigeon-breasted also and wears a crown headdress. These are all miscellaneous variations of features of the goddess, Coatlicue.

Type I L: Coatlicue: Miniatures

There are 24 examples: 12 bodies 5 heads 7 bodies with heads

Unifying characteristics:
All are pressmoldmade
All have flat backs with relief features on the front
All are miniature in size
All are standing feet front
All have hands on stomach
All wear three-line necklace with row of verticals

Variants:
Thirteen examples are alike in having the above characteristics but they have a border of three lines on the body in addition. They wear a double side long headdress (4 examples) and also an incised horn-like headdress (2 examples). In addition to these, there are two similar examples which differ only in that they lack the borders and have a big round stomach indicating pregnancy instead,
T. There are four examples in the same body position but without breasts or borders shown. One of these wears a two-knob headdress. There are also two monkey-like figurines and three miscellaneous ones in this subtype.

Most of the examples are about 1" - 1½", and up to 2½" in height. The largest complete example in this group is 3½" but that is not typical of the size. The facial features of these figurines, the body positions and headdress resemble Type I Coatllicue but the buff color of the figurines their miniature size and a few other details are unlike most typical examples of the goddess. Where they differ most e.g., in monkey-like examples and those with a two-knob headdress, they point to a relationship with Macuilxochitl and Ixchiquetzal which has already been indicated in other figurines as well.
Type II: Chalchiutlicue: banded headdress

There are 4 examples: 1 complete 2 heads 1 body and head

Unifying characteristics:

All are precast molded
All have flat backs with relief features
on the front
All have white slip
All wear headdress of horizontal bands with a
row of beads above and below
All have round eyes in relief, an open rimmed mouth
and a large projecting nose
All have square-cut hair

Variants:

Although the headdresses are similar in the important aspects there are some variations: one headdress has a top feather plume and pleated fans at the sides; one complete example shows no traces of plumes on top but two others did have top plumes(s).

The only complete figurine in this subtype is shown kneeling, wearing a plain skirt, with hands resting on knees and wearing three rows of beads around her neck. The head with body fragment attached was kneeling, too, but wears a quaquemtili and has two plumes on top of the headdress.
Type III A: Xochiquetzal: sectioned and plumed headdress

There are 17 examples: 2 complete 15 heads

Unifying characteristics:
- All are pressed molded
- All have flat backs with relief features on the front
- All have white slip
- All wear sectioned headdress with top plume
- All have square cut hair
- All have round eyes in relief, an open rimmed mouth and a large projecting nose

Variants:

The two complete examples both wear plain skirts, are kneeling and wear a sectioned and plumed headdress. One of them also wears a three- pendant necklace and has her hair cut away in order to show the round earplugs. The other is shown without a center part in its hair and has no earplugs.

Other varying features found among these heads are: double feather plumes; single feather plume on top of headdress; pleated fans at sides of head; necklaces; and one example has incised instead of round eyes in relief. A variety of figurines wearing this type of headdress were obviously made at Nemococe, as these variants indicate.
Type III E: Xochiquetzal: red - twisted side loop
headdress and two top plumes

There are 3 examples: heads

Unifying characteristics:
All are pressmoldmade
All have flat backs with relief features on
the front
All have red slip
All wear twisted side loop headdress
with two top projections
All have rimmed naturalistic eyes and open mouth
and a large projecting nose
All have incised square cut hair with bangs
All wear round filled center earplugs

Variants:
One example has square cut hair with bangs like the
others but it is not incised.

These figurines correspond to those found at
1 Chicomaultla and classified in Type III E. They show a
close relationship with Type I Coatlime but because of
their headdress they have been classified in Type III
Xochiquetzal.
Type III B: Knobiquetzal: twisted loop and two top loops

There are 13 examples: heads

Unifying characteristics:
All are press molded
All have flat backs with relief features on the front
All have white slip
All wear twisted side loop headdress with two tied projections on top
All have round eyes in relief, an open rimmed mouth and a large projecting nose
All have square cut hair
All wear round hollow center earplugs

Variants:
The heads in this subtype are pretty consistent but there are a few minor variations. Three examples are shown with clearly incised teeth but the others do not have them so well defined. Six figurines are shown with their hair parted in the center. This appears to me to be a late trait when found in figurines.
Type III B: Ixcichiquetzal: twisted loop and plumed headdress

There are 4 examples: 2 heads 1 body 1 body with head

Unifying characteristics:
- All are prenasolirate
- All have flat backs with relief features on the front
- All have white slip
- All wear twisted loop headdress with two top feather plumes above
- All have square cut hair
- All are standing feet front
- All have hands at sides of stomach
- All wear round shell pendant on chest

Variants:
- Facial features can really be observed on only one figurine and they follow what characteristics are described in III A.

Type III B: Ixcichiquetzal: twisted loop headdress - miscellaneous

There are 4 examples: heads
Unifying characteristics:
All are press-moldmade
All have relief features on the front
All wear twisted loop headdress
All have hair showing beneath headdress
All have round eyes in relief, open rimmed mouth
and a large projecting nose

Variants:
The twisted loops forming the headdress of three examples were appliqued and there are no top projections on one example.

Two examples, and possibly one other, are from the Conquest period. They have three-dimensional modelling of the head and facial features. One example is shown with ears and another has its hair parted in the center and drawn back. Of these very late heads, one is in the style of III F but that one is 'in pure Asteid style.'
Type III C Xochimilteca: rosette headdress

There are 3 examples: heads

Unifying characteristics:

All are preassembled
All have flat backs with relief features on the front
All have white slip
All wear a band headdress with rosette(s)
All have square cut hair with bangs
All have round eyes in relief, an open rimmed mouth and a large projecting nose

Variants:

The headdresses differ in that there are three rosettes on one headband; two rosettes on another and one rosette on the other band.

This type of headdress appears at Chihuashtla in Type III C and among the Nazapan figurines as well in Type XVI B.
Type III B: Xochiquetzal: kneeling - wearing beads

There are 18 examples: 16 bodies 2 heads

Unifying characteristics:

- All are pressmoldmade
- All have flat backs with relief features on the front
- All have white slip
- All are kneeling with hands on knees
- All wear rows of beads
- All have fold of headdress at sides over shoulders

Variants:

Although 16 examples are shown wearing three rows of beads there are some that show even further elaboration: One figurine has a round pendant and another has a third row made up of long pendants instead of beads. Two other examples wear quetzamalts: one is with a border of beads; the other is plated and the figurine is shown seated with knees up.

These figurines probably belong to Type II the goddess Chalchiuhtlicue or with III A Xochiquetzal but the absence of complete heads makes definite identification between the two impossible. In II and III A the headdresses are the distinguishing features since the bodies are the same in both.
Type III E: Xochiquetzal: palms facing

There are 3 examples: bodies (1 with head attached)

Unifying characteristics:
All are pressmoldmade
All have flat backs with relief features on the front
All have white slip
All have breasts
All have arms with elbows out and palms facing
All have side flap of headdress shown at sides

Variants:
The body with head attached is nearly complete. The facial features are identical with those described in IIIA. Additional features include eyebrows, teeth and round hollow center earplugs.

One example is also shown wearing a quexquemixtl and a plain skirt. The other two figurines have breasts. These features indicate that these fragments are female in sex.
Type III F: Xochiquetzal; palms together

There are 3 examples: 2 heads, 1 body with head attached

Unifying characteristics:

All are pressmoldmade

All have flat backs with relief features on the front

All wear side loop headdress with two horn-like projections on top

All wear round earplugs

All have arms with elbows out and palms together

Variants:

In two examples where the facial features are not obliterated, they are identical with those described for III A. Two examples have round hollow center earplugs but the other has just plain round ones.

The headdress seen in III B and the type worn here by the figurines in III F with palms together are similar. It is possible, however, that this type of headdress may also occur in combination with other body positions and for that reason III B has been classified separately and the similarity merely noted instead.
Type III G: Xochiquetzal: standing - baby in sling

at left side

There are 2 examples:

1. body 1 body with head attached

Unifying characteristics:

All are pressmoldmade
All have flat backs with relief features on the front
All have white slip
All hold baby in sling at left side
All are standing feet front

Variants:

The head has facial features identical with those described for III A. The headdress worn by this figurine is of Type III B with twisted side loop and two top projections. As was pointed out earlier in this paper, this type of headdress and head also occur in III F (palms together). Thus, it can be seen that heads actually do appear in conjunction with various body positions so that they cannot be assigned to one rather than another subtype except where enough of the body remains to permit further identification. All these variations, however, are within the type called Xochiquetzal.
Type III B: Koahiquetsel: holding dog to chin

There is 1 example: body

Unifying characteristics:
- Pressmoldmade
- Flat back with relief features on the front
- White slip
- Holding dog to chin with both hands
- Dog is spread out on chest with tip of muzzle touching the chin; it has four legs, a tail and pointed ears.

Although there is only 1 example in this subtype it bears such close resemblance to III U at Chiconauhtla where there are more examples that it must obviously be considered a subtype and not a variant. This is not a common type of figurine but there is no doubt that others were produced here since it follows the same general style at Bonalseo as it does at Chiconauhtla. The artistic style of these figurines is in the same tradition as the other Bonalseo examples and this example was not, therefore, a trade item.
Type III I: Xochiquetzal: miscellaneous bodies

There are 25 examples: bodies

Unifying characteristics:

All are preemoldmade

All have flat backs with relief features

on the front

All have white slip

All are female

Variants:

Ten examples are shown with breasts; of these, six also wear skirts. There are in addition, 15 examples wearing skirts which establishes the female sex of the figurine fragments.

Some of the figurines were so fragmentary that no guesses as to their relationship with specific subtypes could be made. In general, the buff clay and white slip relates them to Xochiquetzal. Some figurines were compared with the unexcavated sample at the American Museum of Natural History and subtypes have been suggested on this basis.

One example has its hands at sides; by comparison this body appears with heads of Type III A and, therefore, can be classified with Xochiquetzal Type III. Two examples have
hands up at elbows - palms front; by comparison, this body appears with heads of Type III B and represents the goddess Xochiquetzal. Five examples have hands on stomach; here, the slip and plain skirt indicate a relationship with Xochiquetzal.

One unusual example is of a kneeling female figure holding a flower bouquet. This is probably a late example. The prominence of flowers, however, certainly points to its connection with Xochiquetzal.
Type IV: Warriors: heads within open jaws

There are 6 examples: 1 complete 5 heads

Unifying characteristics:
   All are pressmoldmade
   All have flat backs with relief features on the front
   All have white slip
   All have head within open jaws of bird or animal
   All have round eyes in relief, an open rimmed mouth and a large projecting nose

Variants:
   One complete example shows the body with a shirt or quilted armor and a breechcloth. This clothing may be typical for heads of this subtype, since further examples are lacking at this time; however, it cannot be considered conclusive information.
Type V  A & B: Quetzalcoatl - Ehecatl: conical headdress

There are 9 examples:  

A - 2 heads 1 body 2 bodies with heads  

B - 4 heads

Unifying characteristics:  

All are pressmoldmade  

All have flat backs with relief features on the front  

All have white slip  

All wear conical headdress with band around base  

All wear round earplugs with twisted shell pendants below which reach the shoulders  

All have round eyes in relief and a projecting nose  

All wear wind mouth mask which projects

Variants:  

A - All the figurines are seated knees up with their hands on knees and wear a wind shell ornament on their chest.

B - All have knot on band around base of conical headdress. There are, in addition, fan-like projections at the sides of the head. These figurines probably belong to those of Ehecatl shown sitting on top of a pyramid with a circle of radiating fans in back of him.
Type VI A: Xipe: Pigeon-breasted

There are 6 examples: bodies (3 with parts of heads attached)

Unifying characteristics:
- All are pressmoldmade
- All have flat backs with relief features on the front
- All have white slip
- All are pigeon-breasted
- All standing examples have right hand raised holding a round mirror and the left hand on its hip
- All seated examples have hands on knees
- All heads have round eyes in relief, a round double-rimmed open mouth and a large projecting nose

Variants:
- There are 4 examples shown standing feet front. One of them wears a knotted breechcloth; the other three wear different types of necklaces below their pigeon-breasts. One such necklace is made up of shell pendants; another of round knobs and the third is a kind of cord tied at the bottom.

Two examples are shown seated with their knees up and these two closely resemble each other in other features, too.
Type VI B: Xipe: Holding rattlestick

There are 4 examples: 3 heads 1 head with body fragment

Unifying characteristics:
   All are pressmoldmade
   All have flat backs with relief features on the front
   All have white slip
   All hold rain rattlestick (chicuaztli) in right hand
   All standing feet front
   All wear round earplugs
   All have facial features identical with those of VI A

Variants:
   One of the figurines is shown wearing a stippled skin which represents the flayed human skin costume typical of the god, Xipe. Another, wears a conical headdress which is also often associated with the deity.

   The round earplugs worn by all the examples are shown with pendants below on one figurine. Another variant has indented eyes instead of round ones in relief like the other specimens do.
Type VI C: Xipe: Miscellaneous - with open double rimmed mouth

There are 5 examples: 4 heads + head with body fragment

Unifying characteristics:
- All are presumoldmade
- All have flat backs with relief features on the front
- All have white slip
- All have round open mouth with double rimmed outline in relief
- All have round eyes in relief and a large projecting nose
- All wear headdresses associated with Xipe

Variants:
- All the heads are shown wearing different types of headdresses but all of them have parallels among other examples of Xipe. Two have a headdress which fans out at the top (flaring) with three ornaments around the middle. These two figurines resemble examples in VI B and probably belong to that subtype. One example probably was holding a mirror in its right hand and wore a conical headdress now missing. It probably belongs to VI A. Another head with a twisted tie around the middle of the headdress and the fifth head with side tassels and fitted headdress has the Xipe mouth.
Type VII A: Drummers: Terraced bottom drums

There are 2 examples: bodies

Unifying characteristics:
  All are pressmoldmade
  All have flat backs with relief features on the front
  All have white slip
  All have feet front and are seated with a drum between their legs
  All hold standing drum with terraced bottom
  All have hands on top of drum

Variants:
  One example is shown wearing a pendant on its chest.

Type VII B: Drummers: Standing drums - miscellaneous

There are 8 examples: 3 bodies 4 heads 1 drum

Unifying characteristics:
  All are pressmoldmade
  All have flat backs with relief features on the front
  All have white slip
  All are standing holding a drum between legs
All heads have round eyes in relief, an open rimmed mouth a a projecting nose. All wear a two-knob headdress with central flap and two top projections made of double rows of two circles each:

Variants:

The variations seen, are mostly in the type of drums held: conical: jar-shaped: cylindrical:

Some figurines in the comparative sample at the American Museum of Natural History show a drummer wearing a wind shell ornament and a hat-like headdress with two feathers in it (30, 1914). Another, (3., 3719), is wearing a toothed collar and three balls around its neck but the headdress with two-knobs, central flap and top projections closely resembles examples from Nonalco. This figurine shows that the heads wearing this type of headdress, though not found with the bodies, doubtless represent drummer figurines.
Type VIII A: Macuilxochitl; red-seated monkey

There are 4 examples: 3 bodies 1 head

Unifying characteristics:

All are pressed-made
All are hollow and were fitted with a back piece to make a hollow rattle
All have red slip
All represent a conventionalized monkey - a form of Macuilxochitl
All are seated knees up with big stomach between legs
All wear three-line necklace with row of verticals
All have round ringed eyes, short nose and small open mouth in relief
All wear round earplugs with shell pendants below
All wear high crown headdress which overhangs in front

Variants:

Some of the figurines have appliqued bands of clay on their backs which may indicate a tail. Occasionally, these bands are found on the headdress.

Figurines of this type are found at Chicomehuatl in Type VIII, and in the comparative sample at the American Museum of Natural History (39.).
True Vlll Bi Macuilxochitl: Bird crest headdress

There are 2 examples: heads

Unifying characteristics:
All are preformalized
All have features in relief and appliqued parts on the crest
All have white slip
All have round eyes and small nose in relief
All wear bird's crest on head as headdress

Variants:
One of the heads has a more simian aspect with a prognathic jaw and ringed round eyes. The other is more human in appearance with square-cut hair and an incised mouth. Both, however, wear the bird crest in the center of their heads as a headdress. This is one of the disguises of Macuilxochitl.

There are some comparative examples in the American Museum which show a typical conventionalized monkey head wearing a bird crest headdress (30) and another showing the same headdress but on a figurine with human body (3624).
Type VIII C: Macuilxochitl: Knife crest headdress

There are 2 examples: 2 bodies with heads attached.

Unifying characteristics:
- All are press-moldmade
- All have flat backs with relief features on the front
- All have white slip
- All are standing feet front
- All have right hand raised holding something (7 torch)
- All wear wind shell ornament on chest
- All wear knife crest on simple headdress
- All have round eyes in relief, open rimmed mouth with ridge indicating teeth and a projecting nose
- All wear round earplugs

Variants:

The only variation between these two examples is in size: one is much larger than the other (5/4" compared with 1 1/2" of the other). The larger example has shell pendants hanging from the round filled center earplugs but the smaller one with round hollow center earplugs has no pendants.
Type VIII D: Macuilxochitl; Miscellaneous

There are 5 examples: 3 heads 1 body 1 body with head

Unifying characteristics:
- All are prosmolamade
- All have relief features on the front

Variants:
- One head, triangular in shape, wears a knife-like triangular headdress. Another is a conventionalized monkey similar to VIII A but it has two-knots at the sides of the headdress in addition. Two heads have an orange slip; one resembles a comparative example (30.1) shown with pigeon-breast and playing a drum; the other, is similar to heads in VI 3 but similar also to drummers and Macuilxochitl.
- The body fragment shows a shell ear pendant similar in type to those worn by Macuilxochitl and seen on a necklace worn by this god in comparative figurines (30.1).

These variants can all be found among subtypes of Macuilxochitl which appear in the comparative sample at the American Museum of Natural History. Thus, the figurines with monkey heads are found with overhanging crest headdress with or without two-knots on the sides (30.2 and 30.3).
Figurines with human heads have bird crest headdresses, knife crest headdresses with or without two-knobs at the sides, and a two-knob headdress with center flap and two top projections at the sides.

Various ornaments which are found worn by figurines of Macuilxochitl are: round earplugs, with or without transverse cut shell pendants hanging below them; wind shell ornament worn on the chest; three knobs worn around the neck with three shell pendants hanging down beneath them or just the three knobs alone; necklace of three shell pendants around the neck.

Type VIII E: Macuilxochitl; white = long-tailed monkey.

There are 3 examples: bodies

Unifying characteristics:
All are pressmoldmade
All have flat backs with relief features on the front
All have white slip
All are very simian monkey-types with long curly tails
Variants:

All the figurines are fragments of the lower part of the body. But it is evident that these examples are not as conventionalized as the monkeys in VIII A. These are more realistic portrayals of monkeys. One example has a support or peg projecting in back which helps to form a tripod base so that the figurine can stand erect.

A single example in the Brooklyn Museum is a more complete specimen with a monkey body and long curly tail. The head on this example has the prognathic face, round eyes and mouth, and small nose typical of monkeys shown in figurines. A headdress with two-knobs and earplugs made of shells are worn. These features of headdress and earplugs show the close similarity and relationship of these monkey figurines with the god, Macuilxochitl.
There are 4 examples: 3 heads 1 head with body attached

Unifying characteristics:

All are pressmoldmade
All have flat backs with relief features on the front
All have white slip
All wear a wig made as a mass of curls all over head
All have round eyes in relief, an open rimmed mouth and a short nose

Variants:

There are no earplugs indicated on two examples, however, two other figurines do wear them: one with round filled center earplugs and the other, with round hollow center earplugs with shell pendants hanging below.

One of the heads is thicker than the others and its facial features and three-dimensional modelling seem to indicate that it belongs to the post late Aztec or Conquest period.
Type IX: Huchuteotli: the old god

There are 2 examples: heads

Unifying characteristics:
All are protrumludodes
All have flat backs with relief features on the front
All have hair parted in center and pulled back behind the ears
All wear round hollow center earplugs
All have deep wrinkles all over the face
All have toothless collapsed mouth with two front teeth remaining in relief
All have round eyes and small nose in relief

Type X: On stomach

There are 12 examples: 5 bodies 6 heads 1 body with head

Unifying characteristics:
All have features shown in relief
All have white slip
All bodies are shown lying on their stomachs
All have backs and buttocks shown in relief
All probably represent males
All heads are pressmoldmade
All heads have square cut hair
All have round eyes in relief, an open rimmed mouth
and a small projecting nose

Variants:

Of the bodies, four have been made in pressmolds of
which two are shown wearing mantlis. Two bodies were hand
modelled in the round. There are two examples among the
moldmade figurines which can be rocked due to the shape of
the underside of their bodies.

The heads of this subtype were classified on the basis
of their similarity to a complete but miniature example
which they resemble on a larger scale. The miniature one
also shows a long pendant at the throat. The backs of these
heads are concave and long headcloths are worn by all except
two, which only have the hair showing. One example has a
top projection of which the only other example occurs on
one which also wears a headcloth. Two heads only, wear
round earplugs.
Type XI A & B: European-type Clothing

There are 5 examples: A - 3 heads  B - 2 bodies

Unifying characteristics:

All are pressmoldmade

All have flat backs with relief features

on the front

A - All heads wear brimmed hat with conical crown

All have short hair

B - All bodies wear long full skirts

Variants:

A - There is a knot or pendant worn at the throat of
two of the three heads. One example with observable facial
features has round eyes, an open rimmed mouth and a large
projecting nose in relief. It is possible that these heads
may represent a male since a figurine in the comparative
sample at the American Museum of Natural History with square
cut hair and brimmed hat with conical crown, is a man (30.2).

B - The two bodies wear long full skirts but one of
them has a pleated border while the other skirt is all
pleated. The one with the border also wears a long knotted
cape and has its hands with palms together at the waistline.
The example with pleated skirt is seated and has lines at
the wrists indicating that long sleeves were worn. Some complete examples at the American Museum in the comparative sample, show these skirts worn with knotted capes and shawls and the heads with a brimmed hat with conical crown (30. 3531 and 30. ) In this sample is another similar example which also has a center part in the hair and was well polished after being fired. (30. )

Thus, the pleated skirts and brimmed hats (often shown with shawls worn over the heads underneath the hats) and capes show the influence of European-type clothing on the figurines made in the indigenous tradition of pressmolds and with the traditional representation of facial features. The blending of two traditions took place in these figurines of the post late Armet period.
Type XII A: Pyramids: Round temples on top

There are 5 examples: temples

Unifying characteristics:

All are pressmoldmade
All have flat backs and convex fronts
With relief features on them
All have white slip
All have projecting roof with round top cone on semicircular front of temple
All have double T-shaped doorway
All were attached to pyramid bases

Variants:

Circular buildings were rare in Middle America and among the people of Central Mexico; such buildings are usually found associated with the god of wind, Ehecatl or Quetzalcoatl as he was also called.

Type XII B: Pyramids: Temples with tall roof combs on top

There are 4 examples

Unifying characteristics:

All are pressmoldmade
All have white slip
All have flat backs with relief features on the front.

All are rectangular shape temples with tall, flat narrowing roof combs on top.

All have double T-shaped doorway.

All were attached to pyramid bases.

Variants:

Three of the temples have a waffled center panel on the roof comb but one example is plain.

Type XII C: Pyramids: Temples with flat overhanging roofs

There are 4 examples.

Unifying characteristics:

All are pressmoldmade.

All have flat backs with relief features on the front.

All have white slip.

All are square shape temples with angular overhanging roofs with a flat plain roof comb above.

All have double T-shaped doorway.

All were attached to pyramid bases.

All pyramids have stairway up front leading to doorway of temple and has terraced sides of pyramid in relief.
Variants:

The roof comb and the size of the specimens vary somewhat in this subtype but each one represents a distinctive type of temple.

**Type XII D: Pyramids: Temples on top – miscellaneous**

There are 3 examples: temples and fragments of bases.

Variants:

Each of the temples in this subtype differs from the others. One, rectangular in shape, has a waffled panel on the roof and two projections on top (now broken off). Another example, also rectangular in shape, has a roof which widens at the top and has two geometric projections on top of the roof with a thin conical projection in between.

The remaining example in XII D has two temples side by side on top of a pyramid base. One temple has a plain roof comb and the other has a waffled roof comb on top and is slightly taller than the one next to it. This is typical of Aztec architecture.

The temples shown on top of the pyramids are of interest because of the information they give about architecture. But except for the circular temples which are known to be related
to the worship of Quetzalcoatl, these temples cannot be related to specific deities.

Type XII E: Pyramids: Seated figures on top

There are 4 examples

Unifying characteristics:

All are preserialmade
All have flat backs with relief features on the front
All have white slip
All pyramids had steps up the front and terraced sides
All have males seated on top with knees up

The lack of sufficient details does not allow definite identification of these particular fragments but complete examples in the Brooklyn Museum and those seen in some illustrations from the Unde Collection in Germany show that the gods, Xipe and Ehecatl were often represented sitting or standing on top of pyramids.
Type XII F; Pyramids: Figures on top - miscellaneous

There are 13 examples

Unifying characteristics:
- All are press-moldmade
- All have flat backs with relief features on the front
- All have white slip
- All pyramids have steps up front and terraced sides
- All have fragments of figures on top of pyramids

Variants:

There are 5 examples with fragments of feet only, at the top and it is therefore, impossible to tell whether they were standing on top or seated as those in XII E. The legs on one example hang down over the sides of the pyramid steps. Another, holds a jar between its legs. This one may possibly be like the drummers in VII B, one of which is shown playing a jar-shaped drum. This one is probably related to those in VII B. One example is apparently kneeling on top of the pyramid while another has its legs stretched out in front and its hands at the sides. There is a standing figure with hands on stomach. All of these are in poor condition and lack distinguishing characteristics to make further identifications.
Type XII G: Pyramids: unidentified fragments

There are 13 examples: pyramids

Unifying characteristics:
   All are proasmodmade
   All have relief features
   All have white slip
   All are fragments of pyramids with steps up the front and terraced sides in relief

Variants:

There is a cord over the steps on one of the pyramids.

All the fragments here have no indications remaining as to whether temples or humans were once on top. They do point to the popularity of pyramid based figurines and temples at this site.
Type XIII A: Miscellaneous: Female

There are 13 examples: 10 bodies 2 heads 1 complete

Unifying characteristics:
- All are pressed-made
- All have flat backs with relief features on the front
- All have white slip
- All are females

Variants:

The fragments in this subtype are either too fragmentary for indication of particular subtypes or else lack figurines of similar type at this site for comparison. The female sex is indicated by breasts, skirts, children and headdresses.

Two examples have headdresses which indicate a relationship with other figurines: one has a two-inch headdress; the other wears a large flat braided headdress similar to Type III B but the style is altogether different. Another figurine holds a baby sitting on its arm (not in a sling or held by mother’s hands); others are kneeling, sitting with knees up, pregnant, holding babies etc. All, however, are individual examples of their kind in the sample used here.
Type XIII B: Miscellaneous: Male & fragments of figurines

There are 46 examples: 27 bodies 5 heads 14 fragments

Unifying characteristics:
- All have features in relief on the front
- All have white slip
- All lack sufficient details for identification
  or corresponding parallels at the site

Variants:

Of the 37 bodies, three are shown with left hand holding a shield. These possibly represent Xipe, Macuilxochitl or warriors since these postures occur in all these types but without the heads they cannot definitely be classified. Four examples probably represent Ehecatl since they are seated with knees up and long rows of necklaces between their legs. The lack of more details, however, does not allow more definite classification into that type. The nextli worn by three examples may indicate a connection with Xipe or Macuilxochitl. Three figurines with knees up and hands on knees may represent Ehecatl or Macuilxochitl. Two more bodies seated with knees up and arms crossed over their knees may represent Xochipilli - Macuilxochitl since statues found of this god in this position are common. No. heads remain to confirm this guess. An unusual example is shown seated in a cross-legged position and wearing a wind
shall ornament on its chest. The ornament is worn by Xipe, Macuilxochitl and Quetzalcoatl so that this particular body fragment could belong to any of them. There are two crude figurines which may possibly be related to Type I On Stomach but because of the poor technique and condition, it is difficult to say definitely. Four examples cannot be connected with any of the deities described here with any degree of certainty. There are four female figurines with in two cases, may be similar to Xochiquetzal.

The 5 heads are too fragmentary for any guesses to be made.

The 14 fragments are of different limb parts: two are of feet with incised lines for the toes. A large figurines of Xochiquetzal in the Klejman Gallery in New York City has the same type of feet but was found in Vera Cruz. Fragments found at Nonocalco may indicate that there was trade with Vera Cruz since no other examples of Xochiquetzal etc. at this site have incised toes. There are seven leg fragments broken off from different parts of the leg. One of which has a hole for attaching it to a body of what may have been a "jointed" figurine. All these limb fragments were modelled. There are five slanting, flat and flipperlike arms that could be related to Type I On Stomach since their peculiar shape indicates that they could have been used to prop a figurine up.
Typology and Chronology

The typology I have established was aimed at providing a detailed description of Post-Classic figurines and if possible, to arrive at some idea of their change in time. Although the samples I used were excavated by Vaillant at Chicomultla and Nonoalco with their stratigraphic positions recorded, it was difficult to make full use of his data and to get a clear picture of figurine chronology.

Fortunately, however, Vaillant had classified the shard material from the two sites and had charted the occurrence of pottery types according to a number of excavation lots. Paul Tolstoy has recently attempted to align these lots according to their stratigraphic placement as given in the excavation profiles left by Vaillant and according to his own seriation of surface materials which he collected in a surface survey of the northern portions of the Valley of Mexico.

Many of the figurines could be correlated with lot numbers — so, taking advantage of Tolstoy's analysis, I have constructed the charts on pp. 207 - 215. They show the distribution of figurine types in each time division of the Post-Classic period. The greatest diversity of figurine types occur in the Late Aztec period but this may partly be
a result of the greater number of samples from this period.

In general, however, the figurines show no profound style changes in time. There is a major break between Tula-Toltec or Toltec-Mexapan and Aztec figurines, as was expected, which show distinct differences in clay, technique and style. Although a break occurs between the two major horizons of the Post-Classic period, there is continuity since certain deities as identified by elements of dress, are found in both periods. Within the Aztec period there is no well defined stylistic sequence like that found for example in black-in-orange Aztec pottery and there are no particular types of figurines which can be correlated with Aztec I, II, III and IV pottery. The changes that do occur in figurines are gradual, qualitative ones. They can best be summarized for Aztec figurines as a trend toward greater elaboration of details in high relief, increasing diversity of subtypes and greater variation in the size of figurines. Details of these changes chronologically can be traced from the early Aztec period through the post late Aztec.

Figurines from the early Aztec period are scarce in Vaillant’s collections from Chicomauhtla and appear to be scarce generally as there were few samples from the site of Tenayuca, as well. Those found at Chicomauhtla belong to either a red color group or a white color group. In the
red group are heads which belong to Type I Coatlícuac. These early Aztec heads of Type I are generally thicker, more bulky with facial prognathism. The red slip is so highly fired that it is almost vitrified. All the heads have round, hollow center earplugs that lack sharp outline.

Near the beginning of the late Aztec period the heads are somewhat lighter in weight, less bulky, with a glassy almost metallic slip and less pronounced facial prognathism. They all wear round, hollow center earplugs without sharp outline. In the latter part of the late Aztec period, the heads are lightweight, not bulky and the face is flatter with little, if any, facial prognathism. The slip is more porous looking and not so highly fired.

Throughout the stylistic changes in time, however, the heads were all characterized by rimmed naturalistic eyes, a large projecting nose and an open rimmed mouth of elliptical shape with teeth shown on only a few very late examples. In addition, they all had oval faces and wore a double side loop headdress with two top projections, either flat or horn-like. Round earplugs with hollow centers were worn only by the early examples but both hollow and filled center earplugs appear in the late examples.

Three examples from the early Aztec period of highly
fired orange clay and defined details in relief belong to Type III Xochiquetzal. They are too fragmentary to be useful in a sequence.

Early Aztec figurines occur in Type III Xochiquetzal, IV Widows and VII Drummers. All these figurines belong to the white color group and have very few details shown in low relief. Vaillant illustrated a warrior head similar to the early Aztec ones in Type IV as being made prior to 1403. He probably based his dating on comparisons with this excavated sample. The warriors in Type IV which date from the late Aztec period are similar to the early examples but differs in having more details shown in higher relief.

In the early Aztec strata at Chiconcuhtla a head of huehuetzctli was found in plumbeate ware. It is well known that plumbeate ware was widely traded in the 12th and 13th centuries A.D., but ceased completely about one hundred years before the Conquest. The finding of this plumbeate head in these layers tends to support the upper limit of early Aztec as Vaillant divided it, around 1400 A.D.

On the whole, except for Type I Coatlicue, figurines of the early Aztec period are characterized by few details in low relief and simplicity in surface handling. Early Aztec examples lack the elaboration of details in paint which is
characteristic of Mixapan figurines and the elaboration of details in relief characteristic of late Aztec figurines.

In the post late Aztec period there is also sparse representation with the few examples found in Type I Coatllicue and Type III Hochiquetzal. The specimen recorded in Type V Quetzalcoatl was probably an error as a result of shifting stratigraphy. In general, figurines of the post late Aztec resemble the late Aztec ones in all respects only they show an increase of details in higher relief.

The stylistic changes outlined among Aztec figurines is of limited use in dating other figurines - first, because of the scarcity and poor condition of samples from the early and post late Aztec periods and second, because of the fact that the changes are not sufficiently marked.

The detailed descriptions aimed for in the typology, however, has succeeded in establishing criteria which can be used in the classification of Post-Classic figurines collected in other sites. The applicability of these criteria to the comparative sample in the American Museum of Natural History and to illustrations in the literature has verified their usefulness. This means that even a fragment, if it retains some attributes, can be identified as to type and subtype; as well. For example, fragments of Coatllicue with
a toothed necklace invariably belong to figurines wearing copal bags on their skirts (I B). The baby held at the left side of these examples (I B) is stylistically different from the baby held at the right side of figurines wearing a diamond pattern skirt (I A). Thus, fragments of the necklace skirt or baby in Type I can be classified.

The importance of subtypes can not be overestimated since they are of significance chronologically and are of real value as time markers. Certain subtypes at Nonocalco and Chicomáltlan were found to occur in the late Aztec I period only (Type I A, B, C, J and III B; E, F, H and U at Chicomáltlan correspond to III B, E, F and U at Nonocalco respectively; at Chicomáltlan only Type III D; G, L, J, K, M, N, Q, S). These subtypes closely resemble each other in all respects and they can be of value at other sites in dating.

At Nonocalco, Type XII Pyramids, belongs purely to the late Aztec period. Those subtypes with temples on top (XII A, B, C, D) show that Aztec ceremonial architecture was well developed at the time they were made. Those with gods on top (XII E, F) are identical to examples (now in the Brooklyn Museum collection) which were excavated in Mexico City, D.F., a well known late Aztec site in Central Mexico. Figurines with European-type Clothing Type XI and those with
modelling of surfaces for three-dimensional effects (III B) found at Somualo also are of post late Aztec or Conquest period in date. When figurines resembling the subtypes listed here are found at other sites they may be assigned to the late Aztec period. Those showing realism and European influence in clothing etc. may be assigned to the post late Aztec or Conquest period.

Conclusions:

Dr. Vaillant suggested that the Mazapan culture was introduced and persisted from about 1232 - 1298 A.D. This corresponds to the period he called Aztec I. He believed Aztec I and Mazapan to be partly contemporary. At the site of Chicomaultla, however, there were no figurines found which could be assigned to the Aztec I period (1232 - 1298 A.D.). The earliest Aztec specimens are few and belong to what Vaillant called Aztec II (c. 1299 - 1403 A.D.). I suggest, therefore, that Mazapan and Aztec I are actually the same thing here and that the earliest Aztec remains are somewhat later in date. The term early Aztec as used by Paul Bohstedt is more accurate and his terminology was adopted for this study. The appearance of Aztec I remains seems to be a southern trait in the Valley of Mexico while Mazapan remains are concentrated in the northern part of the Valley during the same time period. Although some Aztec I figurines
have been mentioned along with pottery finds I have been unsuccessful so far in efforts to find illustrations of them in the published material. From the figurines here it is not apparent what Aztec I figurines are actually like.

The transition between Nazapan and Aztec which Vaillant thought was lacking may actually be represented by Type XII of Ehecatl at Chiconauhtla. The style, low relief and elaborate polychrome decoration painted on the heads clearly place them in the Tula period and of Nazapan manufacture. The eyes, headdress and typical mouth mask of the wind god also identifies Type XII unmistakably with the Aztec god, Ehecatl. In fact, Nazapan figurines represent the Aztec I period at Chiconauhtla.

In the notes by Burland to the Pelican edition of Dr. Vaillant's book, he states that new interpretations of Mixtec histories and radiocarbon dating equate Nazapan with the historic Toltecs c. 550 - 950 A.D. If this is true, it means there was a minimum gap between Nazapan and Aztec II at Chiconauhtla of about 400 years and possibly as much as 500 years. Yet, on the basis of his excavations, Vaillant noted that the population, originally Nazapan in cultural affiliations, shifted to Aztec styles with no transitions. This observation implies no great break in stratigraphy between the two but rather a continuation of
occupation with a change in style. In addition, as was pointed out before, there are many similarities between Mazapan and Azttec figurines. In fact, many gods can be discerned among Mazapan examples that develop into gods who were well known among the Azttecs. The main difference being in the style of presentation. The series of pottery sequence worked out by Paul Teisby at Chicomuhtla also showed continuous occupation of the site. I doubt, therefore, that there was such a long gap in time between Mazapan and Aztte that would permit so many similarities to be preserved in the interim. I must disagree with Mr. Burland on the basis of the evidence.

Use of Figurines:

Figurines have been excavated at temple sites, middens, palaces, house sites and more rarely, graves. The early reports on Azttec customs shed little light on the actual use of figurines. Sahagun does mention that chiefs, nobles and common people all had idols in their homes but minor sculptures of wood and stone were probably meant. It is possible that the common people used clay figurines instead which were plentiful and must have been inexpensive to obtain. Since figurines are of little intrinsic value it is easy to see why they did not catch the attention of the wealth-seeking Spaniards.
The gods most frequently represented among Post-Classic figurines are Coatlicue (Type I and XV) and Xochiquetzi (Type III and XVI) whose functions center around fertility. From the charts on pp. 207-215, it can be seen that they are the majority of all figurines in all time periods at each site. The figurines of these gods were probably used in the home, mostly by women, as special private protectors, much in the way small images of saints are kept today. Some figurines may have been used also in ceremonies as minor instruments since they are in the form of rattles (Type I Coatlicue).

The high proportion of warriors (Type XI) among Mazapan figurines is of interest because male examples are usually reported as rare. At Chicomaultzingo, the number of Mazapan male figurines exceeds the total number of those found in the Aztec periods. Indeed, the overall popularity of figurines connected with fertility and warfare accurately reflects the emphasis of the cultures which produced them.

At this time in Mexican history figurines were probably definitely a minor art form which was connected with the lower classes rather than with the elite. This is indicated by the lack of significant change in figurine styles which is due in part to religious conservatism and in part to the fact that it had ceased to be a vital art form. Since
Pre-Classic times the relative importance of figurines seems to have dwindled. Their popularity among the Indians had persisted, however, and the tradition of figurine-making was carried on after the Spanish Conquest through Colonial times and up to the present day. It is this long and continuous history of figurines in Middle America which makes them of interest to archaeologists.

**Future Work:**

Figurines can be a useful tool in uncovering the complex network of origins and influences in the history of the Post-Classic period in Central Mexico. The detailed typology of this study has shown similarities between Kipe, Macuilxochitl, Xochiquetzal, Quetzalcoatl and Zapotec gods which indicate possible origins in Oaxaca for many of the Aztec deities. Other gods like Tlaloc and Ehecatl were found to have a long history in Central Mexico dating back to Toltec and even, Pre-Classic times. Through the identification of Cociju , Chalchiuhtlicue, Xochiquetzal, Kipe and Quetzalcoatl links between Mixtec and Aztec figurines have been established.

In addition, atypical figurines excavated at the site of Chiconauhtla suggest influences and contacts with Vera Cruz, Salvador and Guatemala while those at Tonocleo show
influence from Vera Cruz. Central Mexico has, in turn, influenced figurines in such distant areas as the southwest United States.

More work in Central Mexico and more accurate reporting of figurines would help to establish the full range of sub-types for use in dating and perhaps indicate contacts with areas other than those already suggested.
1. Chiconauhtla: Type I A and B Coatlicue

2. Chiconauhtla: Type I C, D, E, F Coatlicue
3. Chiconauhtla: Type I G Coatlicue

4. Chiconauhtla: Type I H, I, J, K Coatlicue
5. Chicomauhtla: Type II Chalchiutlicue

6. Chicomauhtla: Type III A Xochiquetzal
7. Chiconauhtla: Type III B, B Xochiquetzal

8. Chiconauhtla: Type III B, C Xochiquetzal
9. Chiconauhtla: Type III D, E, F, G Xochiquetzal

10. Chiconauhtla: Type III H Xochiquetzal
11. Chiconauhtla: Type III I Xochiquetzal

12. Chiconauhtla: Type III J, K Xochiquetzal
13. Chiconauhltla: Type III L Xochiquetzal

14. Chiconauhltla: Type III M, N Xochiquetzal
15. Chiconauhtla: Type III P Kochiquetzal

16. Chiconauhtla: Type III Q, S Kochiquetzal
17. Chiconauhtla: Type III R, S Xochiquetzal

18. Chiconauhtla: Type III T Xochiquetzal
19. Chiconauhtla: Type III U Xochiquetzal

20. Chiconauhtla: Type IV Warriors
21. Chiconauhtla: Type V Quetzalcoatl

22. Chiconauhtla: Type VI Xipe
23. Chiconauhtla: Type VII Drummers

24. Chiconauhtla: Type VIII Macuilxochitl
25. Chiconcuautla: Type IX Tlaloc (Mazapan)

26. Chiconcuautla: Type X Large Skirted (Mazapan-atypical)
27. Chiconauhtla: Type XI A Warriors (Mazapan)

28. Chiconauhtla: Type XI B, C, D Warriors (Mazapan)
29. Chiconauhtla: Type XI B Warriors, Type XII Quetzalcoatl-Ehecatl (Mazapan)

30. Chiconauhtla: Type XIII Xipe, Type XIV Male - Sitting with Right Hand Raised (Mazapan)
31. Chicomucultla: Type XV Coatlicue (Mazapan)

32. Chicomucultla: Type XVI A, B, C Xochiquetzal (Mazapan)
33. Chiconauhtla: Type XVII Fringed Quexquemitl, Type XVIII Red Banded Skirt (Mazapan)

34. Chiconauhtla: Type XIX A, B Black Square Blouse (Mazapan)
35. Monocalco: Type I A, B Coatlicue

36. Monocalco: Type I C, D Coatlicue
37. Xicoalco: Type I B, F Coatlícue

38. Xicoalco: Type I G Coatlícue
39. Monosalco: Type I H, I Coatlicue

40. Monosalco: Type I J, L Coatlicue
1. Moncalco: Type II Chalchiutlicue, Type III A Xochiquetzal

2. Moncalco: Type III B, B, B Xochiquetzal
43. Noncalco: Type III B, Kochiquetzal

44. Noncalco: Type III D, E, Kochiquetzal
45. Noncalco: Type III F, G, H Xochiquetzal

46. Noncalco: Type IV Warriors, Type V A, B Quetzalcoatl
47. Nonoalco: Type VI A, B, C Xipes

48. Nonoalco: Type VII A, B Drummers
49. Noncalco: Type VIII A, B, C Macuilxochitl

50. Noncalco: Type VIII E, F Macuilxochitl
51. Mocoa: Type II Bucknateotl, Type I On Stomach

52. Mocoa: Type XI A, B European-type Clothing
53. Nonoalco: Type XII A, B, C Pyramids with Temples On Top

54. Nonoalco: Type XII D Pyramids with Miscellaneous Temples On Top
55. Noncalco: Type XII E, F, G Pyramids with Figures On Top, and Fragments
<table>
<thead>
<tr>
<th>Types &amp; Subtypes</th>
<th>Early</th>
<th>Late</th>
<th>Post Late</th>
<th>?</th>
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<tbody>
<tr>
<td>L. Coattails</td>
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<tr>
<td>A. Diamond pattern skirt - baby held at right side</td>
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<td>1</td>
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<tr>
<td>B. Capel bags on skirt - baby held at left side</td>
<td>2</td>
<td>1</td>
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<tr>
<td>C. Diamond pattern skirt - hands under breasts</td>
<td>13</td>
<td>1</td>
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<tr>
<td>D. Plain body - hands under breasts</td>
<td>1</td>
<td>27</td>
<td>5</td>
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<tr>
<td>E. Plain body - baby held in front</td>
<td>3</td>
<td>2</td>
<td>2</td>
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<tr>
<td>F. Plain body - kneeling - hunchback</td>
<td>6</td>
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<tr>
<td>G. Heads - fragments double loop headdress</td>
<td>4</td>
<td>19</td>
<td>2</td>
<td>2</td>
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<tr>
<td>H. Plain skirt / belt- hands under breasts</td>
<td>2</td>
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<td></td>
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<tr>
<td>I. Plain skirt / belt- hands on hips</td>
<td>1</td>
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<tr>
<td>J. Plain skirt / belt- fragments only</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Types &amp; Subtypes</td>
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<td>Post Late</td>
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<tr>
<td>I Coatlicue:</td>
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<tr>
<td>X Plain skirt /</td>
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<tr>
<td>borders - hands</td>
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<td>under breasts</td>
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<td>L Misc. - uniden.</td>
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<tr>
<td>II Chalchintlicue:</td>
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<tr>
<td>(banded headdress)</td>
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<tr>
<td>III Xochiquetzal:</td>
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<td>12</td>
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<tr>
<td>A Sectioned and</td>
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<tr>
<td>plumed headdress</td>
<td>1</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>B Red - Twisted loop</td>
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<td></td>
<td>1</td>
<td>2</td>
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<td>&amp; plumed headdress</td>
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<tr>
<td>B Twisted loop &amp;</td>
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<td>7</td>
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<tr>
<td>plumed headdress</td>
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<tr>
<td>B Twisted loop &amp;</td>
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<tr>
<td>two top loops</td>
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<td>5</td>
<td>3</td>
</tr>
<tr>
<td>C Three-rosettes</td>
<td></td>
<td></td>
<td>3</td>
<td></td>
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<tr>
<td>D Square-cut hair</td>
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<td>7</td>
<td></td>
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<tr>
<td>E Kneeling-wearing</td>
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<tr>
<td>beads</td>
<td>2</td>
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<tr>
<td>F Kneeling-wearing</td>
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<tr>
<td>beads-palms facing</td>
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<td>4</td>
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<tr>
<td>G Standing-wearing</td>
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<tr>
<td>beads</td>
<td>2</td>
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<td>Types &amp; Subtypes</td>
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<td>Post Late</td>
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<tr>
<td>III Xochiquetzal:</td>
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<tr>
<td>H Standing-palms</td>
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<td>3</td>
<td>2</td>
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<td>together</td>
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<tr>
<td>I Standing-arms up</td>
<td>1?</td>
<td>5</td>
<td>11</td>
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<tr>
<td>at elbows</td>
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<tr>
<td>J Beaded quexquemiti</td>
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<td>2</td>
<td></td>
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</tr>
<tr>
<td>hands sides of stomach</td>
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<td></td>
<td></td>
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<tr>
<td>K Round pendant</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L Standing - hands on stomach</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>N Standing-no arms</td>
<td></td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>N Standing-hands at sides of hips</td>
<td></td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>O Plain skirts-misc.</td>
<td>2</td>
<td>9</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>P Standing-baby held in front</td>
<td></td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Q Standing-baby held at side</td>
<td></td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>R Kneeling</td>
<td>1?</td>
<td>9</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>S Kneeling-holding a baby</td>
<td></td>
<td>1</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>T Red - Jointed</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>U Holding dog to chin</td>
<td>9</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Types &amp; Subtypes:</td>
<td>Tula</td>
<td>Early</td>
<td>Late</td>
<td>Post Latel ?</td>
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<tr>
<td>IV. Warriors:</td>
<td>1</td>
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<td>5</td>
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<tr>
<td>(crescent-shaped</td>
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<tr>
<td>V. Quetzalcoatl:</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>(wind ornament)</td>
<td></td>
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<tr>
<td>VI. Xipe:</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(flaring and conical</td>
<td>3</td>
<td></td>
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<tr>
<td>headdress)</td>
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<td>XI. Warriors (Mazapan):</td>
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<td>A. Heads within jaws</td>
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<td>C. Sitting</td>
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<td>XIII. Xipe (Mazapan):</td>
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<td>9</td>
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<td>XIX Black Square Blouse (Mazapan)</td>
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<tr>
<td>A Black square blouse</td>
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<tr>
<td>B With pendant also</td>
<td>3</td>
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<tr>
<td>XX Miscellaneous:</td>
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<tr>
<td>A Bodies - uniden.</td>
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<td>1</td>
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<tr>
<td>B Heads - uniden.</td>
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<td>C Male bodies (M)</td>
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<tr>
<td>D Male heads (M)</td>
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<tr>
<td>E Female bodies (M)</td>
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### CHICONAHTLA

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<th>Post Late</th>
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<tr>
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### NONOALCO

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<tr>
<td><strong>I Costume</strong></td>
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</tr>
<tr>
<td>A Diamond pattern skirt - baby held at right side</td>
<td>13</td>
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<tr>
<td>B Copal bags on skirt baby held at left side</td>
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<tr>
<td>C Diamond pattern skirt-hands under breasts</td>
<td>3</td>
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<tr>
<td>D Hands on stomach - pregnant</td>
<td>4</td>
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<tr>
<td>E Diamond pattern skirt hands together</td>
<td>7</td>
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<tr>
<td>F Diamond pattern skirt + fragments</td>
<td>24</td>
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<td>G Heads - double loop headdress - fragments</td>
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<tr>
<td>Types &amp; Subtypes</td>
<td>Late Aztec</td>
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<tr>
<td>----------------------------------</td>
<td>------------</td>
<td>-----------------</td>
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<tr>
<td>I. Costumes</td>
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<tr>
<td>H. Plain skirt - kneeling</td>
<td>4</td>
<td></td>
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</tr>
<tr>
<td>I. Plain skirt - sitting</td>
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<tr>
<td>legs in front - hunchback</td>
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<tr>
<td>J. Plain skirt-fringe</td>
<td>10</td>
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<tr>
<td>K. Miscellaneous</td>
<td>13</td>
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<tr>
<td>L. Miniatures - hands on stomach</td>
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II. Chalchiutlicue:
(banded headdress) 4

III. Xochiquetzal:
A. Sectioned and plumed headdress 17
   1. Red - twisted loop & plumed headdress 3
   2. Twisted loop & two top loops 13
   3. Twisted loop & plumed headdress 4
   4. Twisted loop headdress 1

B. Rosette headdress 3
C. Kneeling - wearing 18
D. Beads
# MONOALCO

<table>
<thead>
<tr>
<th>Types &amp; Subtypes</th>
<th>Late Aztec</th>
<th>Post Late Aztec</th>
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<td><strong>III. Tlalchicuehtli:</strong></td>
<td></td>
<td></td>
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<tr>
<td>E Palms facing</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>F Palms together</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>G Standing - baby in sling at left side</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>H Holding dog to chin</td>
<td>1</td>
<td></td>
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<tr>
<td>I Misc. bodies</td>
<td>25</td>
<td></td>
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<tr>
<td><strong>IV. Warriors:</strong></td>
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<td></td>
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<tr>
<td>(heads within open jaws)</td>
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<tr>
<td><strong>V. Quetzalcoatl (Ehecatl):</strong></td>
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<td></td>
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<tr>
<td>A Conical headdress</td>
<td>5</td>
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</tr>
<tr>
<td>B Conical headdress with side projections in back</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>VI. Xipe:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Pigeon-breasted</td>
<td>6</td>
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<tr>
<td>B Holding rain rattle-stick</td>
<td>4</td>
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<tr>
<td>C Open mouth - misc.</td>
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<td></td>
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<td><strong>VII. Drummers:</strong></td>
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<tr>
<td>A Terraced bottom drum</td>
<td>2</td>
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<td>B Standing drum - misc.</td>
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<td><strong>VIII. Macuilxochitl:</strong></td>
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<tr>
<td>A Red - Monkey</td>
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<tr>
<td>B Bird crest headdress</td>
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<tr>
<td>Types &amp; Subtypes</td>
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<td>Post Late Aztec</td>
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<td>------------</td>
<td>----------------</td>
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<tr>
<td>VIII Macuilxochitl:</td>
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<tr>
<td>G Knife crest headress</td>
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<tr>
<td>D Misc. headresses</td>
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<tr>
<td>E Long tailed monkey</td>
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<tr>
<td>F Xochipilli - curly hair wig</td>
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<tr>
<td>IX Mecatontli:</td>
<td></td>
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<tr>
<td>&quot;the old god&quot;</td>
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<tr>
<td>X On Stomach:</td>
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<td>12</td>
</tr>
<tr>
<td>XI European-type Clothing:</td>
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<td></td>
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<tr>
<td>A Brimmed hats with crown</td>
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<tr>
<td>B Long full skirts</td>
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<tr>
<td>XII Pyramids:</td>
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<td></td>
</tr>
<tr>
<td>A Round temples on top</td>
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<tr>
<td>B Temples with tall roof combs on top</td>
<td>4</td>
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</tr>
<tr>
<td>C Temples with flat overhanging roofs on top</td>
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<tr>
<td>D Temples - miscellaneous</td>
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<td>E Seated figurines on top</td>
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<td>F Misc. figures on top</td>
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<td>G Pyramid fragments</td>
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<td>A Female (13) B Male -misc.(46)</td>
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<td>LIST OF SAMPLES: CHICOMUITLA</td>
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<td>I    Coatlicue</td>
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<td>III  Xochiquetzal</td>
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<td>IV   Warriors</td>
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<td>V    Quetzalecatl</td>
<td>7</td>
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<tr>
<td>VI   Xipe</td>
<td>4</td>
<td></td>
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<tr>
<td>VII  Drummers</td>
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<td>VIII Masuikochitl</td>
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<td>XVIII Red Banded Skirt</td>
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<td>XIX  Black Square Blouse</td>
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LIST OF SAMPLES: CHICOAUNTLA

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522 Total Sample
### LIST OF SAMPLES: MONOALGO

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<td>V</td>
<td>Quetzalcoatl</td>
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<td>Ehecatl</td>
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<td>VI</td>
<td>Xipe</td>
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<td>VII</td>
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<td>VIII</td>
<td>Matilxochitl</td>
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<td>Huehuetotl</td>
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<td>X</td>
<td>On Stomach</td>
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<td>XI</td>
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**Total Sample**: 424

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FOOTNOTES

(Notes to Introduction: pages 1 to 3)


4. Ibid., p.72.


(Notes to Sites: pages 5 to 6)


(Notes to Dating: page 7)


(Notes to Method of Typology: page 10)

12. Thomas A. Joyce, Mexican Archaeology, (London: Philip Lee Warner, 1914), Plate IX.

(Notes to Identifications: pages 15 to 34)

16. Ibid.
21. Ibid.


38. Author is indebted to Gordon F. Ekholm for data on these unpublished specimens, 1956.


40. Ibid., p.44.


44. Ibid., p.174.

45. Ibid., p. 175.


47. Ibid., p. 35.

48. Ibid., p. 35.


50. The author wishes to thank Mr. Frederick V. Weir, shell specialist at the American Museum of Natural History,
for his identifications and valuable aid.


52. Ibid., p. 161.


54. Ibid., p. 173.


56. Vaillant, op. cit., p. 90.


59. Ibid.


61. George C. Vaillant (ed.), *A Sacred Almanac of the Aztecs (Tohomasatl of the Codex Borgiaicus)* (Limited Edition; New York: American Museum of Natural History, 1940), Plate XXII.


63. Caso, op. cit., p. 66.

64. Caso, op. cit., p. 65.


68. Vladimiro Basado Ojeda, "El Oro y La Plata En El Mexico Antiguo", Artes De Mexico, III (December, 1955), 22.

69. Ibid.


71. Thomas A. Joyce, Mexican Archaeology (London: Philip Lee Warner, 1914), Plate V.


76. Ibid., p. 189.


(Notes to Typology and Chronology: page 170)


83. Ibid., p. 104.

(Notes to Conclusions: pages 173 to 174)

84. Ibid., p. 96.

85. Ibid., p. 6.

86. Ibid., p. 88.
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