

ANNOTATED BIBLIOGRAPHY FOR OLMEC ART

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INTRODUCTION

Since the discovery of the first colossal stone head in 1862 the Olmec culture of Mexico's Gulf coast has been both the source and the object of innumerable questions by scholar and layman alike. The Olmec heartland, which is centered in the coastal swamps of southern Veracruz and Tabasco, has always been an excessively difficult area in which to conduct field work. Travel is slow, vegetation is very dense, soil is so acid that many artifacts are badly decomposed upon recovery, and social conditions are volatile enough to discourage many who might otherwise have attempted excavations in the region. As a result, attention has tended to focus on the unusual art style of the Olmecs, particularly the highly sophisticated stone carving, rather than on the scant archaeological data. The technical precocity of this early style, together with the lack of complete archaeological documentation on Olmec culture, has led to a great deal of speculation on Olmec art and society from the moment of its discovery. The colossal heads, for example, despite the scientific

efforts of more than a century, are still seen by many as evidence of the early presence of Africans in the New World. Thus, it will be noticed by the reader that many of the articles in the annotated bibliography concern themselves with various aspects of the art style, or with speculations and counter-speculations about the place of Olmec in the Mesoamerican cultural scheme.

In 1955, modern archaeological techniques, including the use of the radioactive carbon dating method, were introduced into Olmec studies at the La Venta site. Since that time, a large amount of detailed data has been secured at La Venta, San Lorenzo, Tres Zapotes, Laguna de los Cerros, and a number of smaller Olmec sites as well. If anything, the results of the detailed archaeological investigations have been even more astonishing than the speculations they replaced. The Olmecs are now universally acknowledged to be the first advanced or high culture of the New World to achieve the status of civilization. Among the social achievements which were initiated by the Olmecs are: institutionalized long-distance trade, transport and carving of large stones weighing up to twenty-five tons, construction and maintenance of gigantic earthen ceremonial centers, use of man-made hydraulic systems, and sophisticated knowledge of astronomy for use in directional orientation and calendrical computations. Such achievements, of course, required a level of organizational complexity for the mobilization of large

work forces and the effective utilization of food surplus which set the tone for all the high cultures which followed in Mesoamerica. In this sense the Olmecs are no longer of interest to only a few art historians and archaeologists, but are a subject of intense importance to all students of Mesoamerica in particular and culture history in general. One great value of the annotated bibliography is that it helps researchers with a general anthropological interest to find their way through the enormous maze of literature on the Olmec with some sense of direction. One may more easily pick and choose the articles which bear on problems of individual interest.

The Olmec culture has not been known for very long, and, in fact, is the most recently discovered of the high cultures of Mexico. Most of the work on Olmec culture history has been done since 1930, and most of this work has been well chronicled in popular and scholarly publications. It might be said that Olmec archaeology is thereby the most self-conscious of the archaeological sub-disciplines, and is an excellent topic for students interested in the history of anthropology. A perusal of the annotated bibliography will reveal that probably no single strand of New World anthropological investigation has seen more historical scrutiny than the Olmec problem, and the history of Olmec studies will be seen to be a marvelously accurate reflector of the history of New World archaeological thinking from early times to its modern development.

ABBREVIATIONS

- AA - American Anthropologist. American Anthropological Association.
- A&A - Art and Archaeology. Washington, D. C.
- AE - Acta Ethnographica. Budapest.
- AJA - American Journal of Archaeology. Princeton: Archaeological Institute of America.
- AmA - American Antiquity. Salt Lake City.
- Ant - Antiquity. Cambridge, England.
- Arch - Archaeology. New York: Archaeological Institute of America.
- BAE - Bureau of American Ethnology. Washington, D. C.
AR - Annual Report.
B - Bulletin.
- BMQ - British Museum Quarterly. London.
- CIW - Carnegie Institution of Washington. Washington, D. C.
NMAAE - Notes on Middle American Archaeology and Ethnology.
TAP - Theoretical Approaches to Problems.
- CMA-B - Cleveland Museum of Art-Bulletin. Cleveland.
- Cuad Ams - Cuadernos Americanos. Mexico.
- DuO-CO - Dumbarton Oaks Conference on the Olmec. Edited by Elizabeth P. Benson. Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, Washington, D. C. 1968.
- HMAI - Handbook of Middle American Indians. Austin: University of Texas Press.
- ICA - International Congress of Americanists.
M - Vigésimo séptimo Congreso Internacional de Americanistas, Mexico, 1939. Mexico.
P - Actas du XXVIII Congrès International des Americanistes, Paris, 1947. Paris.
SJ - Actas del XXXIII Congreso Internacional de Americanistas, San Jose, 1958. San Jose.
V - Akten des 34 Internationalen Amerikanisten Kongresses, Wien, 1960. Vienna.

- IN - Indian Notes. New York: Museum of the American Indian, Heye Foundation.
- INAH - Instituto Nacional de Antropología e Historia. Mexico.
A - Anales.
B - Boletín.
DMP - Dirección de Monumentos Prehispánicos.
M - Memorias.
- JWAS - Journal of the Washington Academy of Science. Baltimore.
- KASP - Kroeber Anthropological Society Papers. Berkeley: Kroeber Anthropological Society.
- Man - Man. London: Royal Anthropological Institute.
- NGM - National Geographic Magazine. Washington: National Geographic Society.
- NH - Natural History. New York: American Museum of Natural History.
- RMEA - Revista Mexicana de Estudios Antropológicos, Sociedad Mexicana de Antropología.
- Sc - Science. Washington: American Association for the Advancement of Science.
- SMC - Smithsonian Miscellaneous Collection. Washington: Smithsonian Institution.
- SMGE-B - Sociedad Mexicana de Geografía y Estadística. Boletín. Mexico, D.F.
- TAPS - B - Texas Archaeological and Paleontological Society. Bulletin. Austin.
- Tlat - Tlátoani. Mexico.
- UC-ARFC - University of California. Archaeological Research Facility Contributions. Berkeley.

- Acosta, J. R.
 1967 Traslado de la cabeza de Tres Zapotes. INAH-B 28:47-48.
 An account of the moving of the colossal head TZ I in June 1967, from its original find spot to the nearby village of Tres Zapotes.
- Aveleyra Arroyo de Anda, Luis
 1958 Sala "Miguel Covarrubias." INAH-Guía oficial.
 General discussion of the Olmec art style as it is exhibited in individual museum pieces. Illustrated.
- 1965 Una nueva cabeza colosal olmeca. INAH-B 20:12-14.
 First published description of one of the most recently found colossal heads at San Lorenzo -- brings the number of known heads to 12. Coe designates it as Mon. 17 and Clewlow as SL 6.
- Balser, Carlos
 1959 Los "Baby Faces" olmecas de Costa Rica. ICA-SJ 33(2):280-285.
 Illustrates and describes 4 jade figurines which are typically Olmec in appearance, noting that these winged figures in the Olmec style seem to be typical only of Costa Rica.
- 1961 La influencia olmeca en algunas motivos de la arqueología de Costa Rica. Informe Semestral (Octubre): 63-78. San José: Instituto Geografico de Costa Rica.
 Illustrates 2 "Olmec" jade pieces with wings and "were-jaguar" baby features, suggesting they depict butterfly deities and that the butterfly played a role in Olmec iconography.
- Benson, Elizabeth P.
 1968 Dumbarton Oaks conference on the Olmec. Dumbarton Oaks: Trustees for Harvard University.
 A collection of papers and discussions from a symposium on Olmec culture held at Dumbarton Oaks in 1967. Papers by

Bernal, M. D. Coe, Flannery, Furst, Grove, Heizer, Proskouriakoff, and Stirling, cover a wide interpretative and theoretical range and raise as well as answer many new questions. The best available synthesis of work done since 1942 and still in progress.

Berger, Rainer, J. A. Graham, and R. F. Heizer

1967 A reconsideration of the age of the La Venta site. UC-AFRC 3:1-24.

New radiocarbon dates move the beginning of Phase I (ca. 1000 B.C.) and the end of Phase IV (ca. 600 B.C.) back 200 years so that the San Lorenzo Phase and La Venta Complex A are seen as contemporaneous. Raises new questions as to the type of cultural and artistic relationships between Olmec sites.

Bernal, Ignacio

1962 Bibliografía de arqueología y etnografía, Mesoamérica y Norte de México, 1514-1960. INAH-M 7:115-119.

Covering a span of more than 4 centuries, almost 1400 publications are included. The intent was to be comprehensive, and the result is a massive and usable volume.

1968 Views of Olmec culture. DuO-CO:135-142.

General discussion of Olmec cultural and artistic traits which became pervasive aspects of later Mesoamerican civilizations. Doesn't see concrete anthropomorphic gods in Olmec art but does in Oaxaca. Considers low-relief sculpture to have developed in the areas of Oaxaca and perhaps Guatemala.

1969 The Olmec world. Doris Heyden and Fernando Horcasitas, trans. Berkeley: University of California Press.

As in the above work, the author attempts to place the Olmec culture within the overall evolutionary scheme of Mesoamerican civilization, limiting the term "Olmec" to apply to a more restricted body of artifactual material from sites in the Southern Gulf area. Uses such terms as "Olmecoid" and "Colonial Olmec" to define the degree or kinds of Olmec manifestations elsewhere. A major portion of the book is devoted to providing a material basis

(archaeological evidence: ceramic and architectural)
for the widespread occurrence of artifacts in the Olmec
style.

Beverido, Francisco P.

1968 Una figurilla "Cara de Nino." INAH-B 34:44-48.

Following a brief description of a baby-faced clay figurine from San Lorenzo Tenochtitlan, the author proceeds to trace the role which these baby-faced clay figurines have played in pinning down Olmec influence and dating horizons in Central Mexico. Ten illustrations.

Beyer, Hermann

1927 Bibliografía: "Tribes and temples" de F. F. Blom y O. La Farge (1926-7). El Mexico Antiquo 2(11-12): 305-313. Mexico.

In this review of the book Tribes and Temples, the author compares the monolith of San Martín Pajapan with a celt in his collection that he calls "an Olmec idol."

Blom, F. F., and O. La Farge

1926-27 Tribes and temples, a record of the expedition to Middle America conducted by the Tulane University of Louisiana in 1925. 2 Vols. New Orleans: Tulane University.

The "classic" of Olmec studies, the first published mention and precise notes concerning hitherto unknown monuments in the Veracruz-Tabasco area. Visited La Venta and inspected the monolith of San Martín Pajapan and 2 other figures which had been removed to Villahermosa. Inclined to ascribe monuments to Maya authorship.

Boggs, Stanley H.

1950 "Olmec" pictographs in the Las Victorias group, Chalchuapa archaeological zone, El Salvador. CIW-NMAAE 99:85-92.

The four figures carved in low relief on the rock are described in detail and illustrated. The author points out their striking stylistic resemblances to the low relief figures on the north and south ends of Alter 5 at La Venta, and considers them to have been carved no later than the 5th century.

Brainerd, George M.

1947 A pottery figurine head from Tres Zapotes, Vera Cruz, Mexico. The Master Key 21(4):127-130.

Description and illustration of a head in the Southwest Museum -- provenance unknown. The author points out its marked similarities to the colossal stone heads, and designates it as "San Marcos Mold Made" which places it within Drucker's Upper Tres Zapotes time sequence. Suggests that the colossal stone heads belong to the same time period.

Bruggemann, Jurgen, and Marie-Aretti Hers.

1970 Exploraciones arqueologicas en San Lorenzo Tenochtitlan. INAH-B 39:18-23.

Report on the Feb. 18 to March 15, 1970 excavations by INAH, Dept. of Prehispanic Monuments and the Univ. of Pennsylvania, which limited itself primarily to the detection, localization, and excavation of buried monuments. The 5 new monuments (60-65) of the San Lorenzo Phase are illustrated, described, and located on a topographic map of the site. Mon. 61 is a colossal head in excellent condition. Another head, Mon. 53, discovered and excavated by Gallegos and Beverido is also illustrated.

Caso, Alfonso

1965 ¿Existo un imperio olmeca? Memoria del Colegio Nacional 5(3):3-52. Mexico

Redefines "imperialism" to include a loose knit political network and compiles a list of sites where objects in the pure Olmec style have been found from Veracruz to Guatemala, Guerrero, etc. From an examination of the distribution of pure Olmec style and Olmecoid he concludes that the style might be more united to an ideology or a simple commercial relationship than to a central political power. Appendix I by Caso is entitled "Definición y Extensión del Complejo 'Olmeca';" Appendix II by Covarrubias is the "Origin y Desarrollo del Estilo Artístico 'Olmeca'." Both are given in summary form.

Chavero, Alfonso

1883 Historia antigua de Mexico. In Mexico á través de los siglos. Vol. 1. Mexico, DF.

Suggests that the "Ethiopian-type features" of the colossal head at Tres Zapotes serve as evidence for the presence of an early Negro population in Mexico. Illustrates this head along with a ceremonial votive axe.

Clellow, C. William, R. A. Cowan, J. F. O'Connell, and C. Benemann.

1967 Colossal heads of the Olmec culture. UC-ARFC 4:1-170.

Presents the most detailed descriptions and best illustrations of the 12 (so-called "Classic") colossal heads published to date. The previous designation of TZ II (Heizer, Smith and Williams 1965) is changed to Nestepe No. 1 (NS 1). Other sections are devoted to stylistic comparison and element occurrence, to sculpturing techniques, and to the question of whether disfigurements of the heads were intentional defacements or due to weathering. Concludes that a chronological or a developmental sequence could not be derived from mathematically scaling individual traits.

Clellow, C. W., Jr. and Christopher R. Corson

1968 New stone monuments from La Venta, 1968. Appendix II of "The 1968 investigations at La Venta," R. F. Heizer, J. H. Graham, and L. K. Napton. UC-ARFC 5:171-182.

Very brief description of 28 new monuments excavated during the 1968 field season at La Venta. Primarily intended to announce the most recent finds and the numbers which have been assigned to them.

Clellow, William

1968 Comparacion de dos extraordinarios monumentos olmecas. INAH-B 34:37-41.

Detailed description and illustration of the striking similarities and minute differences between Mon. 44 of La Venta and the idol of San Martin. Considers them to be added proof that schools of sculptors existed within the Olmec culture and briefly considers other possibilities.

Coe, Michael D.

1957 Cycle 7 monuments in Middle America: a reconsideration.
AA 59(4):597-611.

Further support for the contemporaneity of Cycle 7 dates from outside the Classic Maya area. Author believes the La Venta Olmecs invented the Long Count system and dated stone monuments.

1960 review of "Excavations at La Venta, Tabasco, 1955," by
Drucker, et. al. (1959). AJA 64:119-120.

Based on ceramic cross-ties, Coe considers Olmec civilization to have appeared full-blown at La Venta during the Middle Formative and doesn't feel that Drucker should so readily discard Covarrubias' theory of Olmec origins on the Pacific Coast of Guerrero until further excavation is done there. Points out that Lower and Middle Tres Zapotes should be grouped together and considered as a single Olmec phase that falls at the end of or after La Venta. States that the same people were responsible for making the 40 known monuments and vandalizing 24 of them in the Late Formative or Proto-Classic period and not the Early Classic as Drucker states. Coe takes this to indicate conquests or internal revolt, although he admits Olmec civilization continued at Tres Zapotes during Late Formative as attested by Cycle 7 date on Stelae C.

Unable to accept Drucker's statement that unalloyed Olmec traits, such as typical hand-made figurines, continued to be made into the Classic period, Coe postulates that these later peoples collected and hoarded these figurines because they liked them and sees no real case for continued survival of Olmec culture in any form into the Classic, unless in the guise of antiquarianism.

1962 An Olmec design on an early Peruvian vessel. AmA 27
(4):579-580.

Maize design on a black-ware bottle from Kotosh incorporates the "U" element commonly found in Olmec art, and leads Coe to speculate on possible Olmec origins of the motif as well as to view the Olmec as progenitors of Andean civilization.

- 1962 The formative period: early civilizations. In Mexico. New York: Praeger. pp. 82-100.
- States that Olmec was probably an early form of the Maya tongue and "all later civilizations in Meso-america, whether Mexican or Maya, ultimately rest on an Olmec base." Sees the were-jaguar mask on Stelae C to be in a style derivative from Olmec but not in the true cannon and considers it not unlikely that Olmec literati invented the Long Count and perhaps certain astronomical observations with which the Maya are usually credited. States that the "Izapan civilization is the connecting link in time and space between the earlier Olmec civilization and the later Classic Maya."
- 1963 Olmec and Chavin: rejoinder to Lanning. *AmA* 29(1): 101-104.
- Defends previous statement that the Kotosh bottle motif has Olmec origins and revises the hypothesis that New World civilization originated on the Gulf Coast of Mexico. This theory views Chavin civilization as the result of a fusion of intrusive Olmec art and religion with an older, native-Peruvian tradition based on fabric construction and the worship of the condor and serpent.
- 1965 Archaeological synthesis of Southern Veracruz and Tabasco. *HMAI* 3(2):679-715.
- Synthesis of material from sites in Veracruz-Tabasco region and their chronological placement from Middle Formative (800 B.C.) to Late Postclassic (1200 A.D.). The first great horizon is occupied by the Olmec and referred to as an autochthonous civilization. The Izapa monumental style crystalized in the Late Pre-classic from an Olmec base, and Stelae C comes from the same period. Monuments and ceramics are briefly discussed within these horizons.
- 1965 The Olmec style and its distribution. *HMAI* 3(2):739-775.
- Attempts to define the formal qualities, iconography, symbolism, etc. of Olmec art as an art style. For the definition of style he confines himself to objects from the Olmec heartland or "climax region" and the time span 800-400 B.C. Sees the ultimate relation of

Classic Maya with Olmec as traced through the medium of the Izapa style (a late Pre-Classic development within the Olmec heartland).

- 1965 The jaguar's children: pre-Classic Central Mexico. New York: The Museum of Primitive Art.

Supplement to an exhibit of Olmec art organized by the author. Analysis centers on pre-classical peasant traditions (800-300 B.C.), focussing on Valley of Mexico, Morelos, and Western Puebla. Demonstrates intrusiveness of Olmec into such cultures as Tlatilco, Las Bocas, Gualupita, and Tlapacoya. Also accepts Covarrubias' theory of Olmec fanged faces with: Tlaloc, Chac, Cocijo, Dzahui. In essence refines and adds to Hay-Vaillant typology.

- 1966 An early stone pectoral from Southeastern Mexico. Studies in Pre-Columbian art and archaeology 1. Dumbarton Oaks: Trustees for Harvard University.

Detailed description and illustration of carved green stone pectoral in the Robert Woods Bliss collection. Author demonstrates how the two different artistic styles on the pectoral relate to a progression from Olmec to Izapa and into the earliest Maya styles.

- 1966 Preliminary report on the first season's work at San Lorenzo Tenochtitlan, Veracruz. Mimeographed. New Haven.

General discussion of the aims and prospective expectations in this area after the first of three planned seasons of work. The project was begun in January 1966 by Yale University with financial support from the National Science Foundation and under a contract with the Instituto Nacional de Antropología e Historia.

- 1967 La segunda temporada en San Lorenzo Tenochtitlan, Veracruz. INAH-B 28:1-10.

Report on the second season's work. Excellent photographs of new sculptures discovered in 1967; first frontal photograph of San Lorenzo 6 colossal head in upright position; contour map of the site showing structures and locations of the 43 monuments known to date.

- 1967 Solving a monumental mystery. Discovery 3:21-26.
Popular version of the above. Illustrated.
- 1967 An Olmec serpentine figure at Dumbarton Oaks. AmA 32(1): 111-113.

Falls stylistically within the range of variation of other figurines from La Venta. The four designs engraved on the upper parts of the limbs represent abstract were-jaguar heads identical to those of the serpentine mosaic pavements at La Venta. Thus the pavements should be considered as examples of the Olmec style and not, as has been claimed, pre-Olmec.
- 1968 America's first civilization: discovering the Olmec. New York: American Heritage.

Although written for a popular audience, it provides an admirable synthesis of the Olmec problem and previous work in the area. Also presents a great deal of new material concerning La Venta, especially in relation to Coe's recent work at San Lorenzo. Identifies 4 distinct Olmec deities, all possessing were-jaguar characteristics.
- 1968 San Lorenzo and the Olmec civilization. Appendix I: "Radiocarbon dates from San Lorenzo Tenochtitlan." Appendix II: "Stone monuments of San Lorenzo." DuO-CO:41-78.

Brief description and illustration of the more important monuments from the Group D ridge. All were mutilated and buried in the San Lorenzo Phase (48) and belong to the corpus of "classical" Olmec sculptures along with the majority of 30 Mon. from La Venta and other Olmec sites. Considers San Lorenzo as the first manifestation of Olmec culture with La Venta and Tres Zapotes carrying on the tradition after its fall in 900 B.C.

Appendix II lists the description, reference, and present location of all known monuments from San Lorenzo, Tenochtitlan, and Potrero Nuevo.

n.d. The archaeological sequence at San Lorenzo Tenochtitlan, Veracruz, Mexico. Paper read at annual meeting of the Society for American Archaeology, Milwaukee, May 1, 1969.

Presents the long and complex archaeological sequence in final form clarifying many aspects of the early rise of Olmec civilization. Monumental sculpture is placed and dated for the first time within the archaeological context of the San Lorenzo Phase (cultural and artistic apogee of the sequence, 1150-900 B.C.). Although the author feels origins of the Olmec sculptural style will be found in the preceding phase, lack of clear developmental antecedents for monumental stone sculpture still remains a problem.

Coe, Michael D., R. A. Diehl, and M. Stuiver
1967 Olmec civilization, Veracruz, Mexico: dating of the San Lorenzo Phase. Sc 155 (3768):1399-1401.

Proposes dates of 1200-900 B.C. for the San Lorenzo Phase and presents their interpretation of possible chronological and cultural relationships between San Lorenzo, La Venta, and Tres Zapotes.

Coe, William R. and Robert Stuckenrath, Jr.
1964 A review of La Venta, Tabasco, and its relevance to the Olmec problem. KASP 31:1-43.

Raises some interesting and critical comments on the 1955 excavations at La Venta (Drucker, Heizer, and Squier 1959) concerning vague descriptions of the 4 Phases of Complex A. They conclude that "everything points to Phase IV La Venta as having been the major Olmec center."

Cook de Leonard, Carmen
1959 La escultura. In *Esplendor del Mexico antigua*, Vol. 2. Mexico: Centro de Investigaciones Antropologicas de Mexico. pp. 519-606.

Briefly examines the art of La Venta, Tres Zapotes, and Rio Chiquito, in an effort to point out the "pensamiento cristalizando" of the people who produced it. Good illustrations.

1967 Sculptures and rock carvings at Chalcatzingo, Morelos.
UC-ARFC 3:57-84.

Detailed descriptions and careful illustrations of reliefs. Mainly a consideration of their interpretative aspects based on native Mexican mythology and iconography of codex documents.

Corona, Gustavo

1962 El luchador olmeca. INAH-B 10:12-13.

Describes how the famous "Olmec Wrestler" was found on the rancheria called Antonio Plaza by a peasant named Miguel Torres in 1933.

Covarrubias, Miguel

1944 La Venta, colossal heads and jaguar gods. Dyn, The Review of Modern Art 6:24-33. Coyoacan, DF.

General description of art from La Venta to 1944, with a brief elaboration of the interpretative qualities and significance of concepts represented in the monuments and of themes of the Olmec art style.

1946 The jaguar and the serpent. In Mexico South, the Isthmus of Tehuantepec. New York: Alfred A. Knopf. pp. 71-141.

In a general discussion of the art from La Venta, the author notes that figurines depict two distinct racial types. Presents a tentative chart to correlate the 5 stages of Olmec history proposed by J. Moreno (pre-, proto-, paleo-, neo-, and post-Olmec) with horizons elsewhere in Mexico. Attributes almost all Mexican and Central American prehistory to one or another Olmec stage.

1946 El arte "olmeca" o de La Venta. Cuad Ams 28(4):153-179.

Discussion of the main themes and motifs of Olmec art. The author sets no definite boundaries for the distribution of the style and apparently believes that it was widespread throughout Mesoamerica (or diffused from La Venta) comprising the base on which the classic high cultures of Mexico evolved. Excellent illustrations.

1957 Indian art of Mexico and Central America. New York: Alfred A. Knopf.

Particular theories advanced by the author postulating a dominant Olmec elite at Tlatilco; attribution of the opening of the Classic period in the Valley of Mexico to influence from the Gulf Lowland Olmec; attribution of the rock carvings at Chalcatzingo, San Isidro Piedra Parada (Guatemala), and Chalchuapa (El Salvador) to a single Olmec style; viewing Olmec as the "mother culture" of Mesoamerican civilization; viewing the La Venta site as a late Olmec florescence and placing the Olmec hearth in Guerrero and Oaxaca. Figure 22 shows the evolution of the were-jag-mask into later Mesoamerican rain gods. Excellent illustrations.

Curtis, Garniss H.

1959 The petrology of artifacts and architectural stone at La Venta. Appendix 4 to Drucker, Heizer, and Squier (1959):284-289.

Three principal rock types and their probable sources are discussed. Analysis covers jade and stone celts, pyrite mirrors, mosaic pavements, massive offerings, and monumental stone sculpture.

Dávalos Hurtado, Eusebio and J. M. Ortiz de Zárate

1952-3 La plástica indígena y la patología. In Huastecos, totonacos y sus vecinos. RMEA 13:95-104.

The authors correlate the multiple stylized pathological traits in Olmec sculpture with actual medical diseases, spending much time on artificial cranial deformation. In their opinion, gross pathological traits are portrayed as realistically in these sculptures as is normalcy in the colossal heads.

Delgado, Agustín

1965 Infantile and jaguar traits in Olmec sculpture. Arch 18(1):55-62.

Briefly examines the most common characteristics and variants occurring in Olmec representations of infants.

Three categories are discussed: 1) non-feline infants of normal physical aspect, 2) abnormal or pathological physical traits, 3) accentuated jaguar-like features. Feels that the latter type are early representations of a religious theme central to most Mesoamerican civilizations.

Drucker, Philip

1943 Ceramic sequences at Tres Zapotes, Veracruz, Mexico. BAE-B 140.

Divides the history of the site into 2 principal periods. The earlier was a long occupation by a slowly evolving culture which the author calls Tres Zapotes and divides into 3 phases -- Lower, Middle, and Upper. Thereafter the site was deserted for a considerable period, and then reoccupied by another group with a different cultural tradition -- the Soncautla Complex.

1943 Ceramic stratigraphy at Cerro de las Mesas, Veracruz, Mexico. BAE-B 141.

Reports the first detailed stratigraphic studies from this area. Breaks down the ceramic history of the site into 2 periods -- Lower and Upper -- each of which is further subdivided into 2 phases. The Lower period is associated in time with the late Middle and Upper portion of the Tres Zapotes sequence, whereas the Upper period corresponds to the Cholulteca levels at Cholula. As a whole material shows more highland influence than was apparent at Tres Zapotes.

1947 Some implications of the ceramic complex at La Venta. SMC 107(8).

The La Venta figurines are most significant in that they point to a very definite time correlation with Middle Tres Zapotes. The period in which the art of sculpture reached its zenith was marked by cultural isolation so that the forces producing the climax came wholly from within the culture and were not the result of external stimuli. Considers La Venta to be the easternmost of the major ceremonial centers of the Olmec. Olmec culture at its greatest expanse never crossed into the lower Papaloapan on the west nor ranged much beyond the Tonalá-Basilillo drainage to the east.

1952 La Venta, Tabasco: a study of Olmec ceramics and art.
BAE-B 153.

An objective study of the Olmec art style although it is hampered by faulty placement of the Olmec culture in time. Insists on Early Classic date.

1952 Middle Tres Zapotes and the pre-Classic ceramic sequence. AmA 17(3):258-260.

Author feels that Weiant's conclusions as to phases and sequences at Tres Zapotes are in error and that these errors stem from Weiant's methodological mistake of attempting to carry analysis of his materials beyond the limits imposed by his field methods. Using a reconnaissance-type approach he could not derive conclusions as to stratigraphy.

1955 The Cerro de las Mesas offering of jade and other materials. BAE-B 157:29-68.

The cache which contains the largest number of jade and stone artifacts in various styles and techniques of manufacture is described in detail and illustrated. However, clear descriptions are somewhat offset by ambiguities involved in chronological and cultural implications, particularly in regard to the Olmec material contained in the cache.

Drucker, Philip, and Eduardo Contreras

1953 Site patterns in the eastern part of Olmec territory.
JWAS 43:389-396.

Result of archaeological reconnaissance of the Tabasco-Veracruz area, helped to set up tentative boundaries for the Olmec culture at various stages of its development.

Drucker, Philip, and Robert F. Heizer

1956 Gifts for the jaguar god. NGM 110:366-375.

Popular account of the 1955 expedition to La Venta, which uncovered the offering of 16 miniature figurines.

1965 Commentary on W. R. Coe and Robert Stuckenrath's review
of "Excavations at La Venta, Tabasco, 1955." KASP 33:37-70.

Rejoinder to the Coe-Stuckenrath review of 1964. In
defense of their criticism that all cultural and
artistic florescence of Olmec should be relegated to
Phase IV, the authors argue that objects in the Olmec
style are found in controlled excavations in Phases I-
IV, so that they see a cultural as well as artistic
continuum and are able to conclude that "La Venta
was an Olmec site during the time represented by
Phases I through IV."

Drucker, Philip, Robert F. Heizer, and Robert J. Squier
1957 Radiocarbon dates from La Venta, Tabasco. Sc 126:
72-73.

The authors are able to state for the first time with
any assurance that Complex A was constructed and used
during 800-400 B.C., and verify Drucker's conclusion
that Olmec growth was not dependent on a Maya
fountain head. They also indicated that monuments
with initial series inscriptions (Stelae C and the
Tuxtla statuette) should be accepted as more solid
evidence than previously.

1959 Excavations at La Venta, Tabasco, 1955. BAE-B 170.

A long series of radiocarbon dates firmly anchors
the florescent Olmec art of La Venta to the Pre-Classic,
placing the Olmec style at the very base of all other
known Middle American great styles. The authors
discuss the Olmec problem in detail, especially yet-
unanswered questions about the ultimate origins of the
style. The excavations centered on Complex A
and consequently this report concentrates on a
description of its architectural features, monuments,
and offerings.

Eastby, Elizabeth Kennedy
1968 Pre-Columbian jade from Costa Rica. New York:
Andre Emmerich Inc.

Twelve tentative conclusions as to the source and
development of Costa Rica jadeworking, six of which
are intimately bound with Olmec jadeworking from the
Gulf Coast area.

Ekholm, Gordon F.

1945

reviews of "An introduction to the ceramics of Tres Zapotes, Veracruz, Mexico," by C. W. Weiand (1943); "Ceramic sequences at Tres Zapotes, Vera Cruz, Mexico," and "Ceramic stratigraphy at Cerro de las Mesas, Veracruz, Mexico," by Philip Drucker (1943).
AmA 11(1):63-64.

Generally the author has very little to offer in the way of criticism of these monographs in regard to excavation methods and analysis of material and considers them to be competent and well-executed studies. Primarily points out the significance of these works in filling the great gap in knowledge about the Veracruz area, and enumerates enigmatic aspects of Olmec culture.

Ferdon, Edwin N., Jr.

1953

Tonala, Mexico, an archaeological survey. Monographs of the School of American Research, No. 16. Santa Fe: School of American Research.

Tonala became a ceremonial site in the Formative period, probably contemporaneously with the Danzantes of Monte Alban. Mexican influence from Veracruz was felt during Late Classic and the site was abandoned soon thereafter.

All of the stelae (10), altars (4), and unclassified monuments (13) are described and illustrated. Those which are carved bear striking resemblances to Olmec art, as do also the three petroglyphs which are described and illustrated.

Flannery, Kent V.

1968

The Olmec and the Valley of Oaxaca: a model for inter-regional interaction in formative times. DuO-CO:79-117.

Proposes a simple working model on a chiefdom level of social organization for interaction between the Olmec and the Valley of Oaxaca through the use of ethnographic data. Although the author considers cultural development in the Valley of Oaxaca to be indigenous and local, he points out further correspondences between the 2 areas and states that they probably "Interacted most strongly on a level of shared concepts about religion, symbolism, and status paraphernalia."

- Furst, Peter T.
 1968 The Olmec were-jaguar motif in the light of ethnographic reality. DuO-CO:143-178.
- The author uses comparative ethnographic material from Middle and South America to interpret the symbolism behind the jaguar and were-jaguar motif in Olmec art. Examines the concept of shaman-jaguar transformation as it appears in the iconography of "Olmec" art as well as ecstatic intoxication and sexual taboos imposed on the shaman with respect to ritual acts, and its relationship to the asexual motif in Olmec art.
- García Payón, José
 1963 Bibliografía arqueológica de Veracruz. Cuadernos de Instituto de Antropología 1. Universidad Veracruzana.
- An attempt to compile what has been written about the Veracruz area in the last century. About 35% of the references cited deal with Olmec material directly or indirectly.
- Gay, Carlo T. E.
 1966 Rock carvings at Chalcatzingo. NH 75(7):56-61.
- Description and illustration of Reliefs I-VI. Proposes that the two feline types and associated symbols relate more closely to a sun or moon cult than to a jaguar-cult.
- 1967 Oldest paintings of the New World. NH 76(4):28-35.
- Description and illustration of drawings and paintings in Juxtlahuaca Cave. Believes paintings and cave were for religious purposes and executed not later than the florescent phase of the Olmec culture (800-400 B.C.). On the basis of style and iconography, the author attributes them to the Olmec art tradition and suggests that the serpent played a more important role in Olmec iconography than previously thought. A detailed map serves to measure distance and accurately locates the paintings and drawings.
- Girard, Rafael
 1969 La misteriosa cultura olmeca: últimos descubrimientos de esculturas pre-olmecas en Guatemala. 3rd edition. Guatemala.

The author illustrates and briefly describes some old and new monumental sculptures from sites on the Pacific Coast of Mexico and Guatemala which he considers pre-Olmec. Also proposes that civilization, ceremonial centers, monumental sculpture, the calendar, and agriculture first developed in this area.

Green, Dee F., and Gareth W. Lowe
1967 Altamira and Padre Piedra, early preclassic sites in Chiapas, Mexico. Papers of the New World Archaeological Foundation, No. 20. Provo, Utah: New World Archaeological Foundation. pp. 53-79.

Intrusive Olmec ceramics in these areas cross-tie with "an Early-Middle chronological division running between two apparent phases of Olmec civilization (San Lorenzo-Cotorra-Cuadros followed by La Venta-Dili-Conchas)". Considers the Olmec Isthmian Block (11th-6th century B.C.) to have been a tight-knit cultural (or ethnic) complex which dissolved after the fall of La Venta. Broader implications of long range diffusion and socio-cultural reconstructions are also considered.

Green, Roger C.
1955 The Olmec style: an analysis of its archaeological setting and functional significance. Unpublished manuscript, Peabody Museum of Archaeology and Ethnology Library, Harvard University, Cambridge.

Based on the archaeological evidence and his revision of the Tres Zapotes sequence downward in time, he examines the prospects of the Olmec style as a tentative horizon style against the framework of a common cultural background.

Greengo, Robert E.
1952 The Olmec phase in Eastern Mexico. TAPS-B 23:260-292.

Admirably sums up what was then known about the Olmec problem. Considers the "Olmec traits" of Tres Zapotes, La Venta, and San Lorenzo Tenochtitlan, as comprising a well-integrated cultural and artistic tradition, which the author calls the Olmec phase.

Groth-Kimball, Irmgard, and Franz Feuchtwanger
1954 The art of ancient Mexico. New York: Thames and Hudson.

Excellent illustrations. Those pertinent to a discussion of Olmec art are the frontispiece and plates 12-22.

Grove, David C.

1968 The pre-Classic Olmec in Central Mexico: site distribution and inferences. DuO-CO:179-185.

The author suggests that the patterning of "Olmec" sites in the Central Mexican highlands supports the trade route hypothesis to explain Olmec or Olmecoid presence there. Classifies as truly Olmec sites only those yielding "hollow baby-face figurines, white-rimmed black wares, spouted trays, cylinder seals, and excised black wares with the jaguar-paw-hand motif."

1968 The Morelos preclassic and the highland Olmec problem: an archaeological study. Ph.D. Dissertation, University of California, Los Angeles.

A report on excavations in two highland Morelos sites -- one with a peasant culture, the other containing Olmec-Tlatilco material. In the latter Olmec materials are earliest and Tlatilco slightly later. The degree of Olmec presence in other Morelos sites is patterned so as to suggest trade control points. Suggests that with the decline of Olmec in the Gulf area (800 B.C.) these sites came under local control; ceramics and art become more localized; new ceramic styles and forms appear -- "Tlatilco-style" becomes prevalent and "Olmec" ceramics disappear. The Olmec phase in Morelos is called the "La Juana phase," the "Tlatilco-style" phase, the "San Pablo phase."

1968 Chalcatzingo, Morelos, Mexico: a reappraisal of the Olmec rock carvings. AmA 33(4):486-491.

Reanalysis of content and interpretation of the reliefs and description and illustration of a previously unreported carving -- Relief IX. Considers resemblances of these carvings to Gulf Coast counterparts as suggestive of contemporaneity and speculates on a possible date of 1200-900 B.C. Illustrated.

- 1968 Murales olmecas en Guerrero. INAH-B 34:11-14.
- Preliminary investigation of the painted murals in the cave at Oxtotitlan, Guerrero. Of the North and South group of pictures, the former is considered by the author to be Olmec, the latter to be Post-Classic.
- 1969 review of America's first civilization: discovering the Olmec, by M. D. Coe. AmA 34(4):495-496.
- Generally a favorable review and chapter by chapter summary. The author feels the readable presentation of the material, excellent illustrations, and addition of new theories and data (although uncited), override the tendency towards oversimplification.
- Grove, David C., and Louise I. Paradis
1971 An Olmec stela from San Miguel Amuco, Guerrero. AmA 36(1):95-102.
- First published description and illustration of a small "Colonial Olmec" bas-relief stela which depicts a standing human figure wearing cloak and bird mask and holding a stall-like object. Re-opens questions concerning diffusion of the Olmec art style and nature of Olmec presence in Guerrero and Central Highlands. Concludes that a model built around trade and status borrowing will offer the best solution.
- Guzman, Eulalia
1934 Los relieves de las rocas del Cerro de la Canterra, Jonacatepec, Mor. INAH-A (Series 5) 1:237-251.
- First published description and illustration of the "Olmec" rock carvings at Chalcatzingo. Text centers mainly on the interpretative aspects of Reliefs I and II.
- Hasler, Juan A.
1964 The Olmecs and their distribution. AE 13(114):159-185.
- Starts out as a discussion of the distribution of the Olmec art style but quickly commences into a lengthy discussion of the author's view that the sculptures he illustrates represent the impish chaneque.

Heizer, Robert F.

1957 Excavations at La Venta, 1955. TAPS-B 28:98-110.

Interim report which enumerates some of the high-points of the 1955 excavations at La Venta and makes it clear that Olmec culture had non-Maya origins. The few inferences and conclusions offered appear in complete form in the final report (Drucker, Heizer, and Squier 1959).

1958 review of Indian art of Mexico and Central America, by Miguel Covarrubias (1957). AMA 24(2):201-203.

Feels Covarrubias goes too far in ascribing many of the Olmec traits at Tlatilco to Olmec authorship. Rebukes his theory that the opening of the Classic in the Valley of Mexico is attributed to influence of the Gulf Lowland Olmec. Considers the attribution of the rock carvings at Chalcatzingo, San Isidro Piedra Parada (Guatemala), and Chalchuapa (El Salvador), to "a single style" to be incorrect, suggesting that they are all Olmec-inspired but represent different time periods and several styles. Reaffirms his theory of Olmec florescence dates of 1000-500 B.C. through radiocarbon dates.

1959 Specific and generic characteristics of Olmec culture. ICA-SJ 33(2):178-182.

Author considers the collection of artifacts to be adequate enough that it is possible to recommend that more care be taken in applying the label Olmec to objects on stylistic grounds. With primary reference to La Venta he draws up a list of eight traits which are known to be specific to the Olmec culture and art tradition.

1961 Inferences on the nature of Olmec society based upon data from the La Venta Site. KASP 25:43-57.

Based on extant archaeological materials, the author offers some tentative solutions concerning the rise, fall, and cultural workings of the La Venta site.

1962 The possible sociopolitical structure of the La Venta Olmecs. ICA-V 34:310-317.

Proposes that the Olmecs had knowledge of astronomical observation, a specialized priestly class, and specialized

artisan groups attached to the ceremonial center. The question as to whether or not monuments were carved at La Venta is also raised.

1964 Some interim remarks on the Coe-Stuckenrath review. KASP 31:45-50.

Preliminary rejoinder in which the author argues that objects in the Olmec style are found in 4 definite construction phases representing a cultural as well as artistic continuum at La Venta.

1967 Analysis of two low relief sculptures from La Venta. UC-ARFC 3:25-55.

Detailed description and illustration of Stelae 2 and 3 from La Venta. Speculates on their interpretative aspects and attempts an art-oriented analysis of composition, perspective, etc. Good illustrations.

1968 New observations on La Venta. Appendix: Post-Conference investigations at La Venta. DuO-CO:9-40.

Much new information concerning dates (1000-600 B.C.), monuments, the shape of the pyramid, etc. is brought forth and fresh interpretations of older data serve to provide an up-dated and more precise version of Olmec history at La Venta.

Heizer, Robert F., and Philip Drucker

1968 The fluted pyramid of the La Venta site. Ant 42:52-56.

Details on size and form of the La Venta pyramid of Complex C; corrects errors in Drucker, Heizer, and Squier (1959).

Heizer, Robert F., P. Drucker, and J. A. Graham

1968 Investigations at La Venta, 1967. UC-ARFC 5:1-34.

Recount of the original discovery that the La Venta pyramid of Complex C was round, fluted, conoidal frustum rather than a rectangular 4-sided pyramid.

Heizer, Robert F., and Tillie Smith

1965 Olmec sculpture and stone working: a bibliography.
UC-ARFC 1:71-88.

Less extensive than the Jones bibliography and more
archaeologically oriented.

Heizer, Robert F., Tillie Smith, and Howel Williams

1965 Notes on Colossal Head No. 2 from Tres Zapotes.
AmA 31(1):102-104.

First published description and illustration of the 11th
colossal head to be found. Authors identify stone
(olivine and augite-rich basalt) and its source (Cerro
el Vigia), and point out several unusual stylistic
features such as a marked prognathism and the seven
braids of hair terminating in rosette tassels.
Clewlow, Cowan, O'Connell, and Benemann (1967) re-
designate it as NS I.

Holmes, W. H.

1907 On a nephrite statuette from San Andrés Tuxtla, Vera
Cruz, Mexico. AA 9:691-701.

First published description and illustration of the
jadeite Tuxtla statuette. The author recognizes its
great antiquity and places it before the Leyden Plate,
notes similarities to Maya glyphs and concludes it
is a very early Maya monument and part of a continuous
development up to the stelae of Copan.

1916 The oldest dated American monument, a nephrite figure
from Mexico. A&A 3(5):275-278.

Early general description of the Tuxtla statuette and
its significance in pushing back the date of earliest
writing in the Americas.

Jefferies, D. W.

1953 Pre-Columbian Negroes in America. Scientia 88(495-496):
202-217. Bologna.

Author accepts the Negroid appearance of the colossal
heads as "valuable circumstantial evidence" for his

theory that Arab sailors were indulging in Negro slave trade with Mesoamerican Indians prior to Columbus.

Jimenez-Moreno, Wigberto

1942 El enigma de los olmecas. Cuad Ams 5(5):113-135.

After a discussion of what was considered to be materially Olmec in 1942, the author undertakes a lengthy study of the significance of the term "Olmec" and questions whether or not it corresponds to a determined group or is more representative of a geographical or cultural sphere. To do this he cites all known references to the Olmec in the codices and Post-Conquest documents. Postulates five Olmec periods -- Pre-, Proto-, Paleo-, Neo-, and Post-Olmec -- considering the florescence of Olmec culture at La Venta as "Pre-Olmec."

1959 Síntesis de la historia pretolteca de Mesoamerica. In Esplendor de Mexico antiguo. Mexico: Centro de Investigaciones Antropologicas de Mexico. pp. 1019-1108.

Deals with the general problem of dating La Venta and surveys pre-classic correspondences elsewhere in Mexico on the same time horizon. Good illustrations.

Jones, Julie

1963 Bibliography for Olmec sculpture. Primitive Art Bibliographies, No. 2. New York: Museum of Primitive Art.

Very extensive and complete up to its date of publication. One of the most important sources for references pertaining to both Olmec art and archaeology.

Joyce, T. A.

1938 The Gann jades. BMQ 12(4):145.

Photographs of carvings in jadeite and basalt left to the British Museum by Gann in 1937.

- Joyce, T. A., and H. A. Knox
 1931 Sculptured figures from Vera Cruz State, Mexico.
 Man 31:17.
- Four illustrations of sculptures found by Knox in the state of Vera Cruz, 20 miles up river from Tonalá. Published for the archaeological record.
- Judd, Neil M.
 1951 A new-found votive axe from Mexico. AmA 17(2):139-141.
- Detailed description and illustration of a basalt were-jaguar axe now in the United States National Museum.
- Kelemen, Pal
 1939 Pre-Columbian jades. Parnassus 11(4):2-10.
- Author describes and illustrates 7 small jade pendants in an attempt to provide a framework for stylistic development of artistic traits in the "Olmec" style.
- 1947 Jade and other semiprecious stones. In Medieval American art, New York: Macmillan Company. pp. 238-310.
- Brief run-down on the aesthetic aspects of objects from Mesoamerica carved in semiprecious stones. Twenty-six artifacts pertaining to a discussion of Olmec art are described and illustrated.
- Krickeberg, Walter
 1961 Los olmecas. In Las antiguas culturas mexicanas. Sita Garst and Jasmin Reuter, Trans. Mexico: Fondo de Cultura Economica. pp. 378-394.
- Generally a condensation of information previously expounded by different authors. Author believes the Olmecs decisively influenced the later development of art forms outside as well as inside the Olmec area. Points out the similarities between Olmec and Izapa stelae and sees the latter as manifesting Olmec traits with the greatest clarity.

Kubler, George

1962

The Gulf Coast. In The art and architecture of ancient America. Baltimore: Penguin Books. pp. 64-81.

First serious attempt to seriate the Olmec colossal heads and to suggest that they showed a clear development through two or three generations of sculptors (ca. 200-300 A.D.). Divides all Olmec art into two contrasting modes of sculpture -- ideographic and veristic. States that "no jade or stone carving in the Olmec style can be given a pre-Classic date beyond a doubt."

Kunz, George Frederick

1890

Gems and precious stones of North America. New York: The Scientific Publishing Company.

First published description of the "Kunz" votive axe of jadeite. Author also makes mention of crying baby-faces and illustrates an Olmec mask of jadeite in figure 13.

Lanning, Edward P.

1963

Olmec and Chavin: reply to Michael D. Coe. *AmA* 29(1):99-101.

Critical analysis of Coe's claim that a maize design on a Kotosh bottle indicates Olmec origins for the design as well as Chavin civilization.

Lothrop, Samuel Kirkland

1941

A chronological link between Maya and Olmeca art. *AA* 43:419-421.

The Olmec baby-faces carved on the belts of principal figures at Naranjo (Stelae 6, 12, & 14) leads the author to consider the broader implications of dating the Olmec art style.

Lothrop, S. K., W. F. Foshag, and Joy Mahler

1958

Pre-Columbian art. Robert Woods Bliss Collection. New York: Phaidon Press.

Scanty text. Plates I-X are well-done reproductions of Olmec artifacts in the Robert Woods Bliss collection.

Medellín Zenil, Alfonso

- 1960 Monolitos ineditos olmecas. La Palabra y el Hombre
16:75-97. Xalapa: Revista de la Universidad Veracruzana.

Brief description and illustration of the more important monuments excavated from various Olmec sites in Veracruz in 1958-60 by the Instituto de Antropología de la Universidad Veracruzana.

- 1963 Monolito de Misantla, Ver. INAH-B 11:8-10.

Describes and illustrates a headless, seated, and cross-legged figure from the Museo de Antropología de la Universidad Veracruzana.

- 1965 La escultura de Las Limas. INAH-B 21:5-17.

First published description and illustration of the green stone sculpture from Las Limas.

- 1968 El dios jaguar de San Martín. INAH-B 33:9-16.

Author describes and illustrates the complete idol of San Martín and attempts an iconographical analysis of the monument. Puts it on a Late Classic Horizon (6th-9th century).

Melgar, José M.

- 1869 Antiquidades mexicanas, notable escultura antigua.
SMGE-B (Series 2) 1:292-97.

Recounts the discovery of the first known colossal head which the author calls "La Cabeza de Hueyapan," and which is now designated as Tres Zapotes I. Presents a long argument claiming the Ethiopian features of the head prove there were prehistoric Negroes on the Gulf Coast of Mexico.

- 1871 Estudio sobre la antigüedad y el origen de la cabeza colosal de tipo etiopico que existe en Hueyapan, del Canton de los Tuxtles. SMGE-B (Series 2) 3:104-109.

Revised edition of 1869 article, although the only apparent changes are slight expansions and improvements of the Ethiopian data.

Metcalf, G., and K. V. Flannery

1967 An Olmec 'were-jaguar' from the Yucatan Peninsula.
AmA 32(1):109-111.

Good description of a feline sculpture in serpentine from Dsibalchen, Yucatan Peninsula, found by Teobert Maler in 1887.

Miles, S. W.

1965 Sculpture of the Guatemala-Chiapas Highlands and Pacific Slopes, and associated hieroglyphs. HMAI 2(1):237-275.

Divides pre-classic period sculptures into four divisions. Division I coincides with pre- or proto-Olmec in Mexico and has strong Olmec affinities. Division II contains more sporadic Olmec influences as the developmental highland and coastal styles become more crystalized. The author sees the concept of boulder figures and great heads of these areas as pre-Olmec but related.

Milliken, William M.

1942 Jade figurine in the Olmec style. CMA-B 29:100.

Seated Olmecoid, cross-legged figure with everted lip, drilled pits (nose and corners of mouth), head deformation, and handle-like ears with drilled holes. Holds a torch-like object and knuckle-duster in either hand.

1955 Two pre-Columbian sculptures. CMA-B 42:59-61.

Description and illustration of two Olmec style jades.

Muhammad Speaks

1962 Muhammad Speaks 1(7):1, 23-28. Chicago: Muhammad's Mosque No. 2.

Special correspondent claims that colossal head La Venta I was "most definitely carved with a black man sitting as a 'model' more than 1300 years ago," proving that black men were first on the earth.

Natural History

1938 Olmec neckpiece. NH 42 (1):6.

Frontispiece with legend depicts a jade pendant which is attributed to the mysterious Olmec race that lived in Mexico around the 10th century.

Orellana Tapia, Rafael

1952 Zona arqueológica de Izapa. Tlat 1(2):17-25.

Description and illustration of stelae, altars, and monuments, with notes and discussion of artifacts.

1953 La cabecita del Mangal (Veracruz). Yan, Ciencias Antropológicas 2:140-141. Mexico.

Splendid example of Late Formative period art, a modeled clay head from Veracruz.

Palacios, Mario

1965 La cultura olmeca. Mexico: Instituto Indigenista Interamericano.

Good summary of data pertaining to La Venta, Tres Zapotes, and San Lorenzo Tenochtitlan, and a history of the Olmec problem up to the date of publication.

Parsons, Lee A., and Peter S. Jenson

1965 Boulder sculpture on the Pacific Coast of Guatemala. Arch 18(2):132-144.

Speculates on the possible role of the Southern Pacific Coast in the development of Olmec monumental stone sculpture.

Pellicer, Carlos

1959 Museos de Tabasco. INAH-Guía oficial.

Brief description of the contents of the 10 exhibit halls of the Tabasco State Museum, followed by a concise account of the monumental sculptures in the open-air Parque Museo de La Venta. Illustrated.

Piña Chan, Roman

1955 Las culturas pre-clasicas de la cuenca de México.
Mexico: Fondo de la Cultura Economica.

Useful synthesis of Formative period life in Mexico inferred from architecture, figurines, and other artifacts. Many good drawings and halftones.

1955 Chalcatzingo, Morelos. INAH-DMP 4.

Excavation of Plaza within the ceremonial center below the rock carvings. Based on ceramic cross-ties with the Gulf Coast, the author considers the area to have been inhabited by the Olmec from 1000-400 B.C. Proposes an upper Pre-Classic date for the rock carvings.

Piña Chan, Roman, and Luis Covarrubias

1964 El pueblo de jaguar. Mexico: Museo Nacional de Antropologia.

Drawn from the interpretative aspects of the archaeological data, the authors offer a general panorama of the Olmec culture as the foundation of later Mesoamerican civilization. Well illustrated with drawings and photographs, although the latter are neither numbered nor integrated with the textual material.

Piña Chan, Roman, and Valentin Lopéz

1952 Excavaciones en Atlahuayán, Morelos. Tlat 1(1):12.

Describes pottery of two occupations: the "Archaic-Olmec," which the authors believe spread from south to north in Morelos, and was contemporaneous with Tlatilco Transitional in the Valley of Mexico, and a later Gualupita I-II "complex," which includes "baby-face" figures.

Price, Barbara J.

1970 review of Dumbarton Oaks Conference on the Olmec. Edited by Elizabeth P. Benson (1968). *AmA* 35(3): 392-394.

Criticizes Heizer, Stirling, Bernal and Coe for emphasizing the "uniqueness" and "mystery" of Olmec culture,

and acclaims Furst and Flannery for stressing rather the non-unique regularities implicit in cultural evolution. Favorably notes that many of the papers draw (implicitly or explicitly) upon various types of ethnographic data to clarify the nature of Olmec culture, recognizing that this trend has been on the increase among Mesoamericanists.

Proskouriakoff, Titiana

1968 Olmec and Maya art: problems of their stylistic relation. DuO-CO:119-134.

Notes correspondences between Olmec and Guatemala and Pacific Coast sculptures and speculates on the possible interrelationships of art styles in these areas on a Pre-Classic time horizon. Suspects La Venta culture contained a strong foreign component whose ascendancy was responsible for new elements in stela representation, and considers the prospects of antiquarianism to explain close resemblances between La Venta stela and Late Classic styles of the Peten.

Saville, Marshall H.

1900 A votive adze of jadeite from Mexico. Monumental Records 1(May):138-140.

First published illustration of the "Kunz" axe. Describes it and calls attention to two others known at that time -- one in London and another in Mexico.

1929 Votive axes from ancient Mexico. IN 6:266-299.

Illustrates and describes 5 "were-jaguar" votive axes and associates them with other illustrated examples of sculptures incorporating "tiger" features. Attributes them to "the ancient Olmecan culture, which had its center in the San Andres Tuxtla area, and extended down to the coast of the Gulf of Mexico in the southern part of the State of Vera Cruz."

1929 Votive axes from ancient Mexico II. IN 6:335-342.

Supplementary note to above. First published description and illustration of a jadeite votive axe and jadeite breast ornament with jaguar mask from

the Museo Nacional de Mexico and a green stone axe from the U. S. National Museum in Washington.

Schaefer, Claude

1948 Essai d'interprétation iconographique de la sculpture monumentale de La Venta (Tabasco). ICA-P 28:563-564.

Résumé of Schaefer's essay based on Stirling's work at La Venta. Deals mainly with the reconstruction of ancient Olmec religious practices from scenes and subject matter of sculptures.

Shook, Edwin M.

1956 An Olmec sculpture from Guatemala. Arch 9:260-262.

Stylistically the fragment from Finca El Baul belongs to the florescent period and manifests striking similarities with Olmec figures combining "were-jaguar" and "infantile" features.

Sisson, Edward B.

1970 Mascara olmeca de San Felipe. INAH-B 40:45-48.

Detailed description of green stone mask with three incised glyphs superimposed on face, from San Felipe, Tabasco. Delves into interpretative aspects of the mask and considers it to relate stylistically to a Middle Preclassic date, or possibly Early Pre-classic.

Smith, Tillie

1963 The main themes of "Olmec" art tradition. KASP 28: 121-213.

Author attempts to establish a limited criterion for the classification of Olmec as an art style. Does so by describing chief elements and recurring motifs of artifacts mainly from La Venta. Feels that some features of large stone sculptures do not occur with enough frequency to be classified as Olmec and are better known as key features or criteria for the description of other art styles.

Sociedad Mexicana de Antropologia

- 1942 Mayas y olmecas. Segunda reunion de mesa redonda sobre problemas antropologicos de Mexico y Centro America. Tuxtla Gutierrez, Chiapas.

First organized conference of scholars with the specific aim of discussing the "Olmec" problem, and defining the Olmec culture and its chronological placement in Mesoamerica. Succeeded in assembling and defining some of the characteristic traits of the "Olmec art style" then known from excavations at La Venta and floating objects.

Squier, Robert J.

- 1957 Post-Olmec occupations at La Venta, Tabasco. TAPS-B 28:111-121.

Author uses the term "Post-Olmec" to designate cultural manifestations which differ in pattern and are separated in time from the classic or florescent phase of Olmec culture. ". . . following its classic florescence, Olmec culture became the recipient of foreign influences on a large scale and rapidly lost its distinctive character."

Stirling, Matthew W.

- 1939 Discovering the New World's oldest dated work of man. NGM 76:183-218.

First National Geographic report on excavations begun in 1938 by Stirling on the coastal plain of Veracruz and Tabasco, first making it possible to speak with any factual basis of the Olmec culture and art style. First description and illustration of Stelae D, Stelae A, a stone box with combat scenes, and Stelae C with long count date and jaguar mask.

- 1940 Great stone faces of the Mexican jungle. NGM 78: 309-334.

1939-40 joint Smithsonian-National Geographic Society expedition. Brief surface survey of Cerro de las Mesas and La Venta brings 20 new sculptured stone monuments to light.

- 1941 Expedition unearths buried masterpieces. NGM 80:277-302.
- Excavation and survey of Tres Zapotes and Cerro de las Mesas (28 monuments and rich jade offerings). Also Izapa where more than 30 stelae and altars and a large jade offering were uncovered.
- 1943 Stone monuments of southern Mexico. BAE-B 138.
- Comprehensive description and illustration of stone monuments from Tres Zapotes, Cerro de las Mesas, La Venta, and Izapa. All carved monuments are illustrated.
- 1943 La Venta's green stone tigers. NGM 84:321-332.
- Fifth expedition to southern Mexico, and third season at La Venta exposes two jaguar-mask mosaic pavements and many other jade artifacts.
- 1947 On the trail of La Venta man. NGM 91:137-172.
- Seventh expedition -- San Lorenzo -- summary article incorporating eight years of exploring the ruins of the "La Venta Culture."
- 1955 Stone monuments of Rio Chiquito, Veracruz, Mexico. BAE-B 157:5-23.
- Sites of Rio Chiquito, San Lorenzo, and Potrero Nuevo -- detailed archaeological descriptions of 5 colossal heads and 15 other stone sculptures which pertain to the Olmec style, although some motifs are entirely new.
- 1957 An archaeological reconnaissance in southeastern Mexico. BAE-B 164:213-240.
- Stone monuments having Olmec characteristics are briefly described and illustrated from sites on the Tonala River eastward to the Laguna de Terminos and the Candelario River.

- 1961 The Olmecs, artists in jade. In Essays in Pre-Columbian art and archaeology. Cambridge: Harvard University Press. pp. 43-59.
- Brief description of the various types of jades and lapidary techniques used by Olmec artists. Hints at southern source of blue jadeite and early trade relations.
- 1965 Monumental sculpture of southern Veracruz and Tabasco. HMAI 3(2):716-738.
- General article which divides the discussion into monuments of the Olmec Period and Post-Olmec. The latter designation includes those monuments which show a retention of some earlier Olmec features, although they exhibit more Izapan traits.
- 1968 Early history of the Olmec problem. DuO-CO:1-8.
- Presents a summary of events which first led to the identification of the Olmec art style and to events which germinated the concept of Olmec as a culture.
- 1968 Three sandstone monuments from La Venta Island. UC-ARFC 5:1-34.
- First publication of Mon. "A" (52), Mon. "B" (53), and Mon. "C" (54), excavated in 1942, a quarter mile south of the main ceremonial center. The author considers the carvings to be early and primitive rather than degenerate.
- Stirling, Matthew W., and Marion Stirling
1942 Finding jewels of jade in the Mexican swamp. NGM 82:635-661.
- Expedition which unearthed basalt columned tomb, stone sarcophagus with were-jaguar mask, and a cache of jade at La Venta.
- Thompson, J. Eric S.
1941 Dating of certain inscriptions of non-Maya origin. CIW-TAP 1.

Author attempts to demolish early time placement of the Olmec culture by demonstrating similarities between epigraphic presentation and artistic styles of monuments known to be late outside the Gulf Coast area.

1943 Some sculptures from southeastern Quezaltenango, Guatemala. CIW-NMAAE 17:100-112.

Author speculates that the Olmecoid characteristics of two stelae -- one from San Isidro Piedra and the other from Santa Margarita -- might have been diffused along with a calendrical system, since bars-and-dots without accompanying glyphs are evident on them.

1969 An Olmec mask from the Maya lowlands. AmA 34(4): 478-480.

Descriptions and illustration of a mask left to the British Museum by the Gann Bequest in 1938. The distinctive incised decoration on its face and the use of drilled pits for nostrils and corners of the mouth leads the author to designate it as Olmec.

Tolstoy, Paul, and Louise I. Paradis

1970 Early and middle preclassic culture in the Basin of Mexico. Sc 167 (3917):334-351.

Revision of the Preclassic sequence gives a new perspective on Olmec presence in the Central Highlands.

Toscano, Salvador

1944 La escultura olmeca. In Arte precolombino de Mexico y de la America Central. Mexico: Instituto de Investigaciones Esteticas, Universidad Nacional Autonoma de Mexico.

General discussion of colossal heads, altars, and sculptures in jade and jadeite.

Vaillant, George C.

1932 A Pre-Columbian jade. NH 32(6):512-520, 556-558.

In his description of a jade tiger found in 1909 in Necaxa, Puebla, the author was the first to use the term "Olmec" to refer to the jaguar and baby-face carvings from the Veracruz-Tabasco Gulf Coast lowlands. Recognizes distinctive features and unity within the Olmec style and designates as Olmec not isolated traits but a complex of them, thus defining a style that could be differentiated from others.

1947 Tiger masks and platyrrhine and bearded figures from Middle America. ICA-M 27(2):131-135.

Speculates on the implications of the far-reaching distribution of the Olmec style. Considers the Olmec to be a well-defined cultural complex on a very early time horizon. Expresses hope that Stirling's forthcoming work in the area will provide definitive data for his thesis, and proposes that southern Veracruz rather than the Classical Maya area might well be the fountainhead of Mesoamerican civilization.

Washington, Henry S.

1926 The testimony of the jades. Scientific American 135:94-95.

Early article concerned with the source of jade used by the "Maya Indians" (well defined area not far from Veracruz). Includes Olmec artifacts within Early Maya classification.

Weiant, C. W.

1943 An introduction to the ceramics of Tres Zapotes, Veracruz, Mexico. BAE-B 139.

Full report based on ceramic material of first season's work in 1939. Largely an exploratory work which deals rather extensively with comparisons of material to that of other areas. Drucker (1943), based on the second season at Tres Zapotes, is much fuller and devoted almost entirely to working out detailed ceramic sequences.

- 1947 **Consideracion Preliminar sobre la ceramica de Tres Zapotes. ICA-M 27(2):97-112.**
- Preliminary report on Tres Zapotes ceramics in which the author first proposes a Lower, Middle, and Upper division representing a chronological and cultural continuum. Suggests influences from the Valley of Mexico and notes similarities to ceramics elsewhere.
- 1952 **Reply to "Middle Tres Zapotes and the pre-classic ceramic sequence." AmA 18:57-59.**
- Reply to Drucker's (1952) critical remarks of the author's analysis of ceramics from the first season at Tres Zapotes. Author considers such a comprehensive classification as Drucker's to be too awkward.
- Wicke, Charles R.**
1965 **Olmec: an early art style of Pre-Columbian Mexico. Ph.D. Dissertation, University of Arizona, Tucson.**
- Introduces Guttman scaling to demonstrate the chronological and developmental evolution of two object types within the Olmec art style -- colossal heads and votive axes. Considers the probable origin of the Olmec style to be the Mixteca Alta region in northwestern Oaxaca.
- Willey, Gordon R.**
1962 **The early great styles and the rise of the Pre-Columbian civilizations. AA 64(1):1-14.**
- A consideration of the striking parallels in the rise of the Olmec and Chavin art styles within their respective historical contexts.
- Williams, Howel and Robert F. Heizer**
1965 **Sources of rocks used in Olmec monuments. UC-ARFC 1:1-39.**
- Authors undertake a general description of the Olmec geological setting surrounding Olmec sites of the

heartland, paying particular attention to the nature and distribution of volcanic and metamorphic rocks which the Olmec used extensively. This is followed by a more detailed analysis of the petrographic character of the rocks from which individual monuments were carved. Illustrated.

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Bernal, Ignacio

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Cook, Carmen de Leonard

1952 El museo de Villahermosa. Tlat 1(2):26-31.

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1953 The Olmec jades in the exhibition of Mexican art. Burlington Magazine 95:162-65.

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Stirling, Matthew W.

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- Beverido, F.
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Master's thesis, Universidad Veracruzana, Xalapa.
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- Coe, M. D.
1957 Pre-classic cultures in Mesoamerica, a comparative survey. KASP 17:7-37.
- An early reconstruction of the place of Olmec culture in the Pre-classic sequence.
- Grove, D. C.
1970 The Olmec paintings of Oxtotitlan Cave Guerrero, Mexico. Studies in Pre-Columbian Art and Archaeology No. 6. Dumbarton Oaks: Trustees for Harvard University.
- Detailed description and analysis of the Guerrero cave paintings, with iconographic interpretation and guesses at chronology.
- Hatch, M. P.
1971 An hypothesis on Olmec astronomy, with special reference to the La Venta site. UC-ARFC 13:1-64.
- An attempt to explain a number of Olmec iconographic elements and artistic features in relation to relevant astronomical data. A number of sculptural motifs are shown to be sky charts.
- Heizer, R. F. and J. A. Graham (eds., with the assistance of C. W. Clewlow, Jr.)
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