



PLATE 9. PAGE 1 OF THE CODEX XOLOTL, CA. 1542. (See p. 205.) On the first sheet of the Codex Xolotl, a map of the Valley of Mexico serves as the backdrop to the narrative of Xolotl, a legendary thirteenth-century warlord. The map shows topographic and hydrographic features as well as hieroglyphic place-names of places in the valley and beyond. Oriented to the east, the upper part of the map shows a narrow cord of dark mountains running roughly parallel to the top edge (compare fig. 5.17). This correlates with the part of the volcanic cordillera that bounds the valley to the east-southeast; set within it are the lofty peaks of Popocatepetl (Smoking Mountain in Nahuatl) and Iztaccihuatl (White

Lady). Parallel to the mountains in the lower half of the page are the lakes of the valley, abstracted into the shape of a fishhook and greatly reduced in size. Hieroglyphic toponyms mark prominent settlements in the valley. For instance, the hook-shaped hill, lying directly to the right of the lake, is named Culhuacan (from Nahuatl *coloa*, meaning curved). Along the edges of this frayed *amatl* paper sheet a line of footprints is dimly visible, marking the path of Xolotl's circumambulation to establish the boundaries of his future realm. Size of the original: ca. 42 × 48 cm. Photograph courtesy of the Bibliothèque Nationale, Paris (1–10, p. 1).

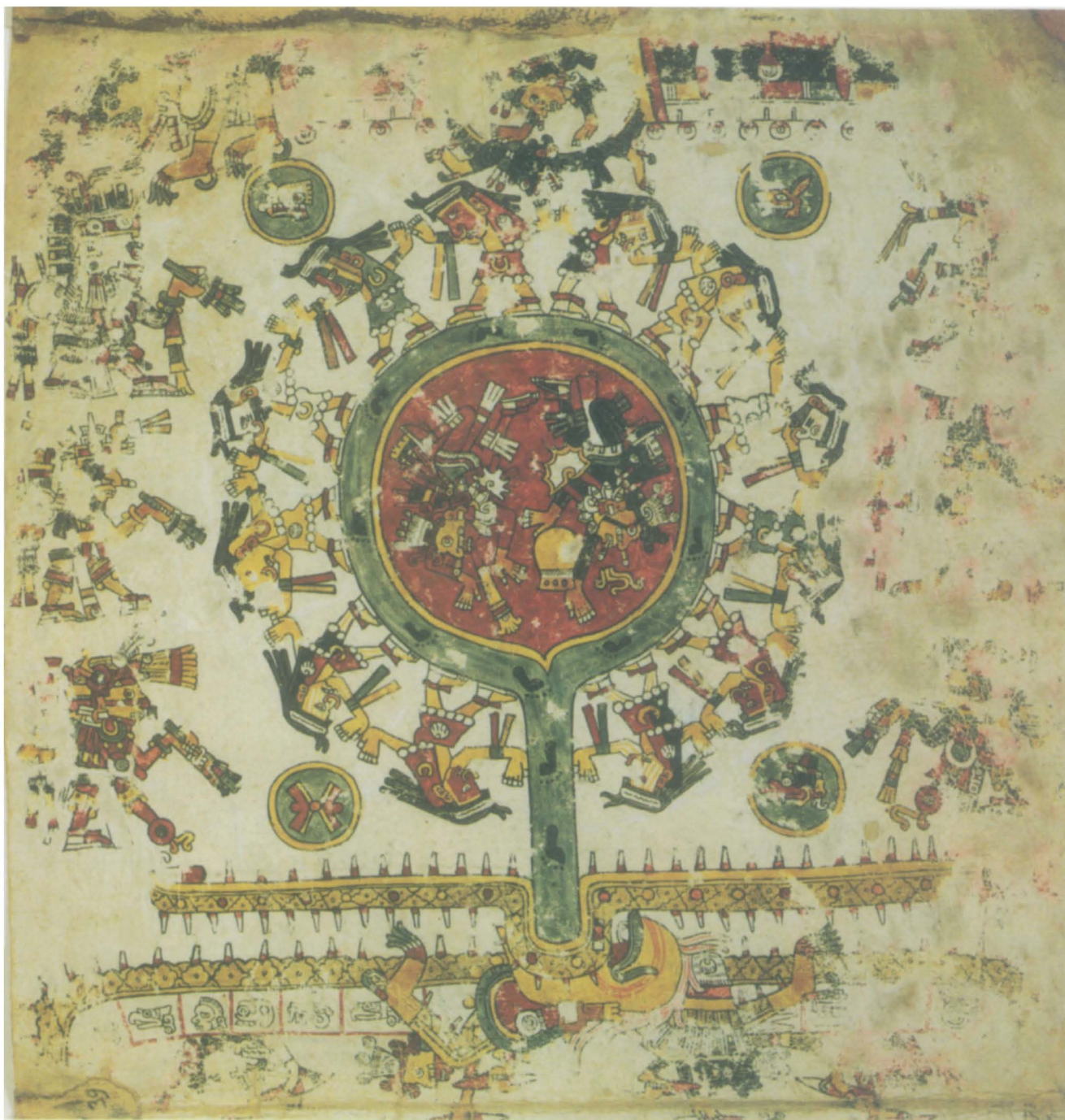


PLATE 10. VENUS AS THE MORNING STAR IN THE CODEX BORGIA. (See p. 239.) This is one of a series of eighteen pages in the pre-Hispanic screenfold codex showing the movement of Venus through stages in its periodic cycle. This page seems to mark the moment Venus the morning star plunged below the horizon to begin its journey through the Underworld, before reappearing as the evening star. This celestial event is shown metaphorically: the bottom register of the page is dominated by two spiny bands, the upper being the maw of the earth monster, the lower, its body. In essence, the

gaping earth—the horizon—is waiting to swallow Venus. Venus, in turn, is personified by two versions of the deity Quetzalcoatl inside the descending red orb. As Venus plummets downward, so do the twelve female deities encircling it; their path toward the engulfing horizon is marked by footprints within a blue path. The rest of the page is filled with other deity figures and calendrical dates pertaining to this event.

Size of the original: 27 × 26.5 cm. Photograph courtesy of the Biblioteca Apostolica Vaticana, Rome (Codex Borgia, p. 39).



PLATE 11. MAPA DE SANTA CRUZ. (See p. 244.) This post-conquest manuscript map on skin is a rare depiction of the Valley of Mexico. The indigenous artist was undoubtedly influenced by European city maps, which would have been available in this busy capital of the Spanish colony. The twin cities of Tlatelolco and Tenochtitlan are greatly enlarged at center, allowing the viewer to pick out emblematic architec-

ture, most of it religious, such as the Tlatelolco monastery at the right center. The landscape that unrolls around the central city is filled with small genre scenes: boatmen netting birds and fish, herders rounding up sheep and cattle, porters bending under loads.

Size of the original: ca. 75 × 114 cm. Photograph courtesy of the Universitetsbibliotek, Uppsala.



PLATE 12. LIENZO OF PETLACALA. (See p. 246.) In the center of this modern cartographic history (1953) painted on cloth, a large figure identified within as Charles V of Spain (r. 1517–56) sanctions the founding of Petlacala, carried out by three figures who face him. Framing this central rectangle

are the names and symbols of Petlacala's boundaries. On the far outside frame, three variants of a peregrination tale are written.

Size of the original: 78 cm × 99 cm. Photograph courtesy of Marion Oettinger Jr., San Antonio, Texas.



PLATE 13. COSMIC FERTILITY MAPPED BY BIÁ OF THE TUKANO. (See p. 307.) The positioning of men, women, and celestial bodies encodes the natural order of society. The central motif is the sun, and above is a snake design of yellow diamond shapes split in half. To the right of the snake appears a row of dots indicating insemination; the group of multicolored diamonds represents women. The two yellow, double-scroll motifs to the left of the snake are male symbols, while below

the sun are clustered the wooden stools of the men whose ritual songs help sustain the regeneration of the universe. From Gerardo Reichel-Dolmatoff, *Beyond the Milky Way: Hallucinatory Imagery of the Tukano Indians* (Los Angeles: UCLA Latin American Center Publications, 1978), pl. I. By permission of Gerardo Reichel-Dolmatoff Foundation, Bogotá, Colombia.



PLATE 14. KORYAK DANCING COAT. (See pp. 333–34.) The coat is made of tanned reindeer skin and was purchased from a Koryak shaman. Tassels and embroidery decorate the garment; disks of varying diameter made of bleached hide represent the stars and constellations in the summer and winter skies. The false belt, sewn with silk thread around the waist,

is thought to represent the summer Milky Way. See figure 8.8. Photograph courtesy of the National Museum of Natural History, Smithsonian Institution, Washington, D.C. By permission of the Department of Library Services, American Museum of Natural History, New York (70-3892).



PLATE 15. "X-RAY" IMAGE OF SALTWATER TURTLE, WESTERN ARNHEM LAND, CA. 1884. (See p. 366.)
Ochers on bark, taken from a camp on Field Island, near

South Alligator River, by Captain F. Carrington in 1884.
Size of the original: 83 × 63.5 cm. Photograph courtesy of the
South Australian Museum, Adelaide (A45559).

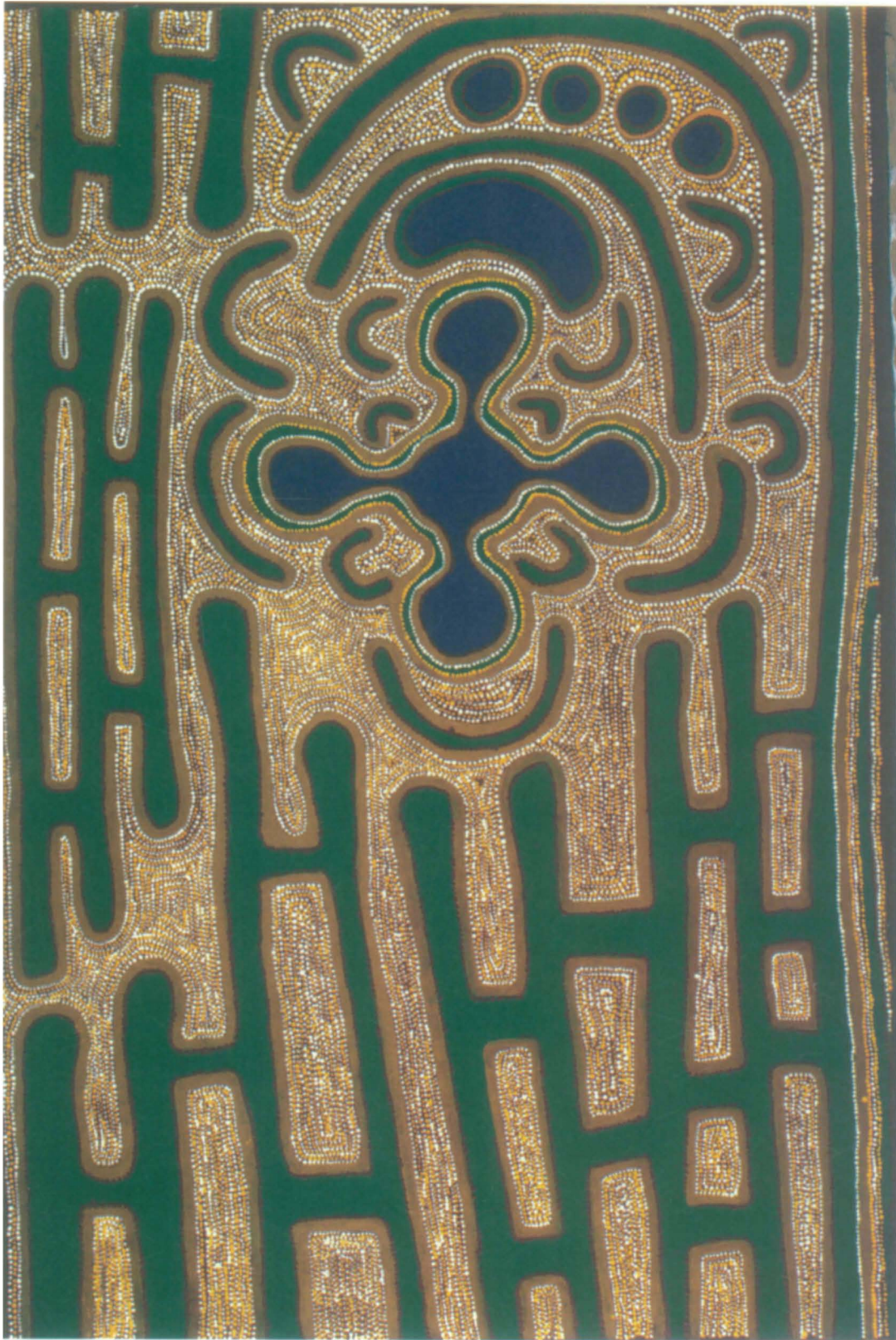


PLATE 16. WATER HOLES AT JILA JAPINGKA AND PAJ-PARA WITH PARALLEL SAND HILLS, 1987. (See p. 367.) Acrylic painting on canvas, *Jila Japingka*, made by Peter Skipper for sale. See figure 9.8.

Size of the original: 181.5 × 120.5 cm. Photograph courtesy of the South Australian Museum, Adelaide. By permission of Peter Skipper, c/o Duncan Kentish Fine Art, P.O. Box 629, North Adelaide, South Australia.

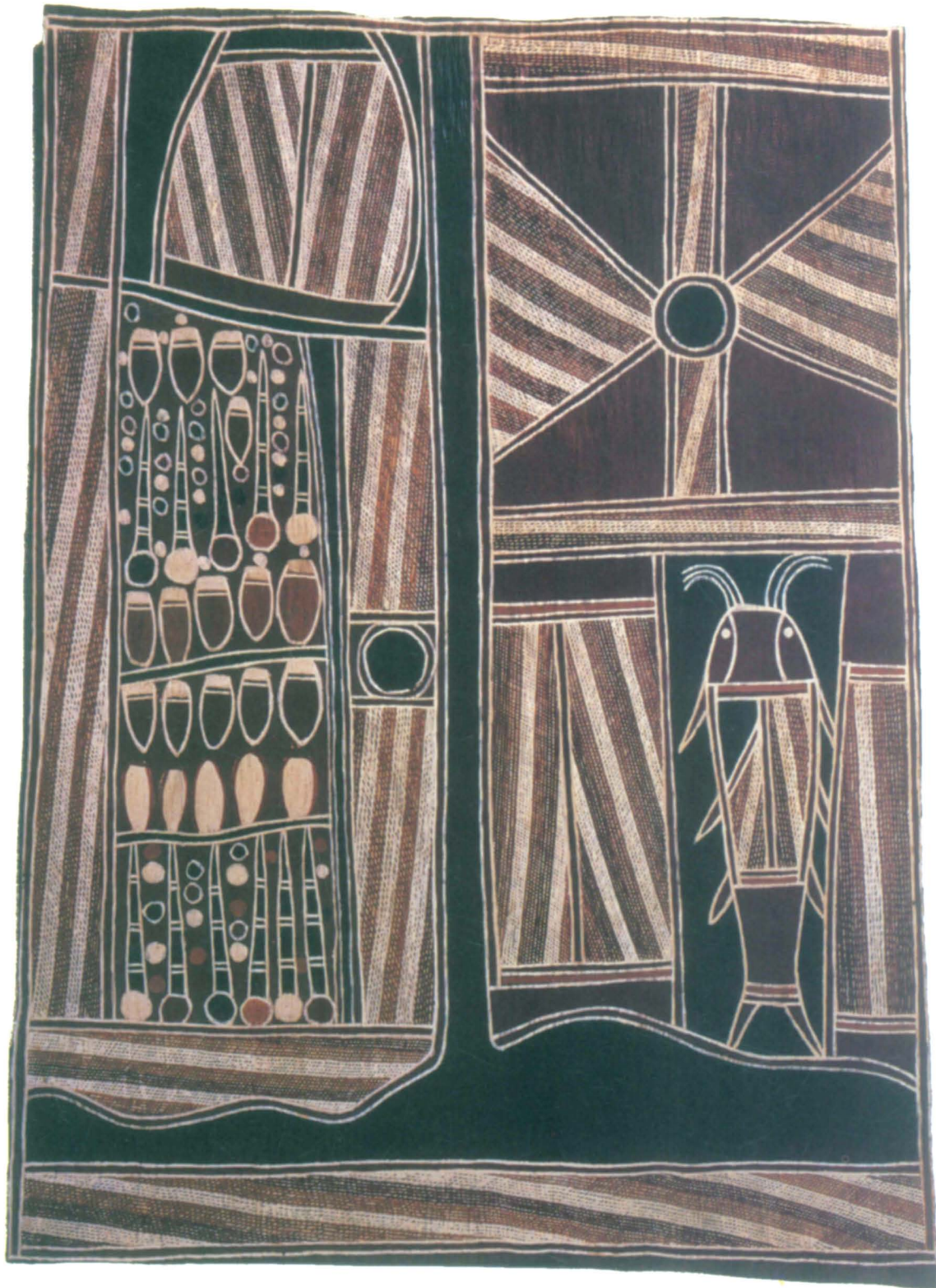


PLATE 17. *SACRED PLACES AT MILMINDJARR'*. (See pp. 371–73.) In Manharngu country the Djan'kawu Sisters created the well Milmindjarr' by plunging their digging sticks into the ground, then had a ceremony there. They were looking for fish and caught a small catfish, which is also represented in this painting. They gave birth to the peoples of the area. The tide swells, rising up the river's course, which is entered by fish. Later the tide will turn, and water and fish will be borne out

to sea. The painting, ochers on bark, was made for sale by David Malangi, central Arnhem Land. The painting was purchased in 1982 by the South Australian Museum; it arrived from Ramingining with little documentation. See figure 9.14. Size of the original: 107 × 79 cm. Photograph courtesy of the South Australian Museum, Adelaide (A67850). © Copyright courtesy Anthony Wallis, Aboriginal Artists Agency, Sydney.



PLATE 18. DJARRAKPI LANDSCAPE. (See p. 373.) Painting, ochers on bark, made for an ethnographic collector by Banapanama Maymuru, northeast Arnhem Land. For three interpretations

of the painting, see figure 9.15. Photograph courtesy of Howard Morphy.



PLATE 19. *PANKALANGU CEREMONIES AT YAMUN-TURNGA*, 1987. (See p. 379.) Synthetic polymer paint on wooden carrying dish made for sale by Sonder Nampitjinpa, Walpiri (Papunya), Western Desert. The painting depicts ceremonial camps; the arcs represent women sitting in a formal arrangement.

Length of the original: 131.2 cm. Photograph courtesy of the National Gallery of Australia, Canberra. © Copyright courtesy Anthony Wallis, Aboriginal Artists Agency, Sydney.



PLATE 20. VARIOUS TOAS, CA. 1904. (See p. 383.) Ochers on wood from Killalpaninna Lutheran Mission, South Australia, made for an ethnographic collector.

Heights of the originals: 19 to 57 cm. Photograph courtesy of the South Australian Museum, Adelaide.



PLATE 21. MAP OF THE GOROMURU (GURRUMURU) RIVER AREA. (See pp. 402-3.) Drawn by Djimbun and Matjtjudi, northeast Arnhem Land, 1970. Pencil and felt-tip pen on paper.

Private collection. © Copyright courtesy Anthony Wallis, Aboriginal Artists Agency, Sydney.



PLATE 22. DETAIL OF THE PORT OF MACASSAR BY MUNGGERAI (MUNGURRAWUY). (See pp. 412–13.) Yirrkala, northeast Arnhem Land, 1947. Crayon on paper.

Photograph by J. E. Stanton, courtesy of the Berndt Museum of Anthropology, Perth (WU6970). © Copyright courtesy Anthony Wallis, Aboriginal Artists Agency, Sydney.



PLATE 23. THREE MOUNTAINS OF THE IATMUL MAI RITUAL, REPRESENTING THE THREE TOTEMIC REGIONS OF THE WORLD. (See pp. 439–40.) The photograph shows a tall platform, from which the *mai* spirits will descend and dance among women and children. The backdrop of the platform, woven from leaves and strips of bamboo, represents three mountains, the three totemic regions of the world created by the first ancestors of each of the three main clans in the vil-

lages. Kombrangowi Mountain is the region of the world that lies to the south of the Sepik River. Mayviimbiit Mountain is the land that spreads to the north of the river. The third is Woliagwi Mountain, which represents the ocean and distant islands. In the foreground are men preparing for the *mai* ritual; atop the platform are the masked and costumed *mai* dancers. By permission of Eric Kline Silverman.



PLATE 24. HAND SKETCH OF THE SOUTH PART OF THE MIDDLE (SOUTH) ISLAND BY MANTELL, CA. 1848–52. (See p. 521.) This map incorporates the basic information on the five lakes, which were drawn in Walter Baldock Durrant Mantell's Sketchbook No. 2 by Te Ware Korari (figs. 14.28–14.30). The names of these lakes are Tēkapo (Tekapō; Takapō), Takamoana (the Māori name for small Lake Alexandrina, which empties via smaller Lake McGregor into

Lake Tekapo), Wakarukumoana (Whakarukumoana; the Māori names for Lake McGregor), Pukaki (Pūkaki), and Ohau (Ōhau; Ōhou). The map also shows Mantell's track from Otago Harbour to Kaiapoi. Size of the original: 21 × 20 cm. Photograph courtesy of the Alexander Turnbull Library, National Library of New Zealand, Te Puna Mātauranga o Aotearoa, Wellington (834caq/ca.1848/acc. no. 23,676).