

Contents

List of Figures.....	xi
List of Tables.....	xiv
Abstract.....	xv
Resumen.....	xvi
Introduction.....	1
Celtiform pendants: Subject matter of the discussion.....	1
Celt (axe) production and jade lapidary arts around the world.....	1
Approaches to technology.....	2
Outline of the book.....	3
Research questions	4
1. Overview of Costa Rican Archaeology.....	5
1.1. The regional characteristics of the Isthmo-Colombian Area and Costa Rica	5
1.1.1. Geographical-environmental division of pre-Columbian Costa Rica	6
1.2. The development of Costa Rican archaeology: From antiquarianism to scientific research	7
1.3. The emergence of early human society in Costa Rica	8
1.3.1. Early Hunter-gatherer society/Paleoindian period (13,000–7000 BCE).....	8
1.3.2. Late Hunter-gatherer society/Archaic period (7000–2000 BCE).....	9
1.3.3. Early Agricultural society/Formative period (2000–300 BCE)	9
1.3.4. Early Chiefdom society (300 BCE–300 CE)	10
1.3.5. Late Chiefdom society (300–800 CE/800–1502 CE).....	10
1.3.6. Spanish Colonisation (1502–1821)	11
1.4. The emergence of the jadeworking tradition in Costa Rica	12
2. Morphological Aspects of Celtiform Pendants and Lapidary Cultures in Middle America.....	15
2.1. Characteristics of celtiform pendants.....	15
2.2. Raw material: Jadeite, ‘social jade’, and other volcanic stones.....	16
2.3. Previous studies on stylistic classification	18
2.4. New stylistic classification of celtiform pendants.....	19
2.4.1. Size	19
2.4.2. Shape of profile	20
2.4.3. Dorsal form.....	20
2.4.4. Perforation.....	21
2.4.5. Motifs on the poll	21
2.5. Lapidary cultures across Middle America.....	24
2.5.1. The Olmecs (Mexico).....	24
2.5.2. Maya (Guatemala/Honduras)	27
2.5.3. Mezcala (Mexico).....	30
2.5.4. Insular-Caribbean (Greater and Lesser Antilles)	30
3. Material Culture, Technology, and Human Behaviour	33
3.1. Material culture in archaeology	33
3.2. Archaeological approach to ancient technologies	34
3.3. Behavioural archaeology and the life history of technology	34
3.4. Designing an artefact.....	35
3.5. The selection of raw material and production	35
3.6. Communication, technology transfer, and educational/learning systems	36
3.7. Imitation, skeuomorphism, bricolage, and scale.....	38
3.8. Economic and social issues of craftspeople	38
4. Methodologies: Material Analyses and Experimental Archaeology.....	41
4.1. Analysing material culture and ancient technologies.....	41
4.2. Microscopes, RTI, and silicon resin casting.....	41
4.3. The theory of <i>chaîne opératoire</i>	42
4.4. Experimental archaeology.....	43

5. Lapidary Technologies and Fragmentation.....	47
5.1. Necessary skills and key technologies	47
5.1.1. Raw material extraction and forming standardised blanks	47
5.1.2. Grinding and polishing.....	49
5.1.3. Perforation	49
5.1.4. Carving images.....	52
5.1.5. Highlighting the incised lines.....	52
5.2. Carving technology of celtiform pendants.....	53
5.2.1. Reconsideration of Chenault's work	54
5.2.2. New proposal for carving procedures of celtiform pendants	57
5.3. Fragmentation	57
5.3.1. Fragmentation of artefacts.....	58
5.3.2. Fragmentation of celtiform pendants and social meanings	58
5.3.3. Classification of fragmentation methods.....	59
6. Experimental Replication.....	63
6.1. Carving experiments	63
6.1.1. Half-celt technique	63
6.1.2. Whole-celt technique.....	65
6.2. Experiments with various minerals.....	67
6.2.1. Grinding	67
6.2.2. Polishing.....	67
6.2.3. Sawing and splitting	68
6.2.4. Perforating	69
6.3. Wearing experiments with celtiform pendants	69
7. Traceological Analyses and Techno-typology	73
7.1. Traceological examination of crafting marks.....	73
7.1.1. Microscopic traces of grinding and polishing	73
7.1.2. Perforation.....	76
7.1.3. Sawing cut.....	78
7.1.4. Splitting	80
7.2. A summary of traceological analysis.....	82
8. Distribution of Technological Styles, Burials, and Offerings	85
8.1. Imagery and typological distribution	85
8.2. Archaeological contexts of celtiform pendants	85
8.2.1. Site of La Regla	86
8.2.2. Site of Las Huacas	87
8.2.3. Site of Rempujo	87
8.2.4. Site of Loma Corral-3	89
8.2.5. Site of Talamanca de Tibás	89
8.2.6. Site of Monte Sele	91
8.2.7. Site of Ballena	92
8.2.8. Site of Finca Linares	93
8.2.9. Site of Mamá Inés	94
8.2.10. Sites of Mercococha and Las Mercedes	94
8.2.11. Sites of Nosara, Desagüe, Hacienda Jericó, and Las Delicias	96
8.2.12. Site of <i>Severo Ledezma (El Tres)</i>	97
8.2.13. Sites of Bremen B, Polideportivo B, and La Fortuna	98
8.2.14. Sites of JÁK and Hacienda El Molino	98
8.3. The distribution of funerary customs, technological types, carved motifs, and workshops	98
9. Final Considerations and Future Prospects	105
9.1. Morphology and technology: A reflection of society and crafting groups	105
9.2. Distribution of celtiform pendants	106
9.3. The production, social role, and value of celtiform pendants	106
9.4. The social relations behind the production of celtiform pendants	107
9.5. Recommendations for future research	108

Appendices.....	109
Appendix 1.1. Timeline: Jade and greenstone lapidary traditions in Middle America	109
Appendix 1.2. Map of Middle America: jadeite sources and jade lapidary cultures	110
Appendix 1.3. Drawings of celtoform pendants in the National Museum of Costa Rica.....	111
Appendix 1.4. Drawings of celtoform pendants (without contexts) in the Jade Museum and National Museum of Costa Rica.....	118
Appendix 1.5. Table of celtoform pendants with contexts.....	132
Appendix 1.6. Worked stones and implements used for the experiments.....	136
Appendix 1.7. Detailed photographs of celtoform pendants in the Jade Museum	137
Bibliography	139