

the conservation for a longer time of easily spoiled grave goods and other archaeological material, difficult to express any opinion about. The material which is found in clay and gold does however throw sufficient light upon the intensive use of this motive among the culture people in Colombia.

### 1. Earthenware Material.

What is most characteristic for the treatment of the frog-motive in Colombian pottery is that the plastically portrayed frog-figures are turned inwards towards the mouth of the vessel. This is true as well of Cauca- as of Chibcha-pottery. As an example of this a great number of reproductions of vessels from Colombia should serve. A beautiful specimen is the fragment of a vessel from Manizales, Antioquia (fig. 29, table II) which is published

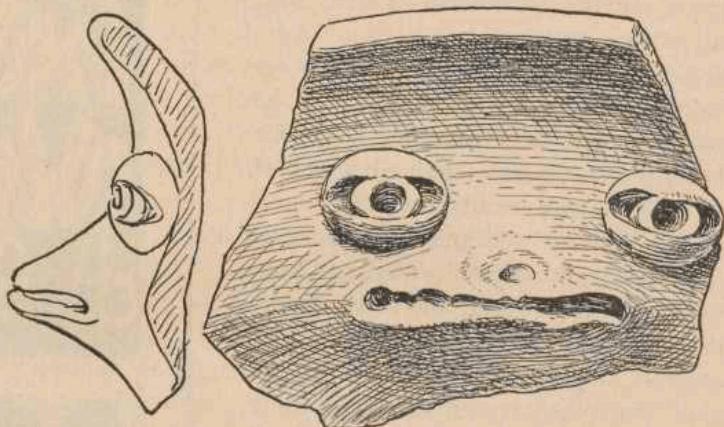


Fig. 28. Pottery fragment from Manizales, Ecuador, representing a frog or toad with bulging eyes. G. M. 24. 17. 59. 5/7.

by UHLE<sup>99</sup>. In UHLE's work are reproduced several clay-vessels with frog-portrayals on the edges<sup>100</sup>; also a complete frog-figure in black clay<sup>101</sup> to which I wish to refer. This is also the case with the pottery published by SELER from the Tolima- and Cauca-tribes<sup>102</sup>.

LOVÉN considers the motive with frogs looking in over the edges as an archaic feature in the Chibcha pottery, which it has in common with the valley of Cauca and Chiriquí<sup>103</sup>. He names the following characteristics for

<sup>99</sup> MAX UHLE: *Kultur und Industrie südamerikanischer Völker*, Vol. 1, pl. 4, fig. 18.

<sup>100</sup> Op. cit., pl. 1, fig. 2, Anserma vieja, Cauca; pl. 3, fig. 3, Funza, Cundinamarca.

<sup>101</sup> Op. cit., pl. 4, fig. 17, Pueblo de Pucaré, Cauca. — "Kleiner Frosch. Körper ringsum und hohl; die Beine in Relief, am Bauche bezeichnet, als wären sie gegeneinander gelegt. Der flache, an einem Mauleinschnitte kenntliche Kopf ist der Bauchseite zugekehrt. Querdurchbohrungen am Bauche und im Kopfe."

<sup>102</sup> SELER: *Peruanische Altertümer*, pl. 57, figs. 6, 15, 16, 17, and 20; pl. 58, fig. 2.

<sup>103</sup> SVEN LOVÉN: *Über die Wurzeln der Tainischen Kultur*, p. 200. — "Die Keramik des andinen Columbiens hatte hohe Entwicklungsstufen sowohl in der Gefäßform als in der Bemalung erreicht. In keiner Gegend Südamerikas hat man so schöne gestempelte Ornamente hervorgebracht. Man kann ja die Stempelung als eine fabriksmäßige Fort-