

DESCRIPTION OF PLATES

The italic number under each plate number indicates the page on which that plate will be found.

PLATE

- I (*Frontispiece*) Tsuva girl.
- II 1. View of the port of Corumbá. In the foreground is shown
97 the type of boats that are used on the upper Paraguay, for freight and passenger service.
2. The Paraguay river at Descavaldos, at the end of the rainy season.
- III 1. Air view of the flooded pantanal between the Paraguay and
99 the São Lorengo rivers, near the end of the rainy season.
2. The jaguar dance of the Bororo da Campanha at Laguna, Descavaldos. The impersonator of the jaguar is in the middle background.
3. Front view of the impersonator of the jaguar with the costume worn in the dance. Note the woman's hair mask falling over his face, the down pasted on his body, the painting and the decoration on the inner surface of the jaguar robe.
4. Back view of the same costume. Note the snake skins.
- IV 1. Air view of the upper Paraguayan valley, showing the
102 chapadão rising abruptly from it. Looking north.
2. Bororo of São Lorengo shooting fish with bow and arrow. Note the Bororo dugout canoe in the left foreground.
- V 1. São Lorengo Bororo with fish that he shot. Note the dec-
105 orated bow, extent of depilidation, and the shaving of the temples.
2. São Lorengo Bororo drawing the bow. Note the penis envelope.
- VI 1. São Lorengo Bororo with facial painting.
108 2. São Lorengo Bororo girl with facial painting, wrist bands, and pendant of the claws of the giant armadillo.
- VII 1. São Lorengo Bororo girl with facial painting and pendant of
111 jaguar teeth.
2. São Lorengo Bororo wearing a flower as labret, inserted in a hole in the lip.

PLATE

- VIII
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1. Air view of Descavallos. I marks the location of the area excavated in Cemetery I, and II the location of Cemetery II.
 2. General view of a section of Cemetery II. Note the sizes, shapes and positions of the urns, and the burial group at the right, showing the skeletons packed closely around a pot. The shells in the foreground represent a small portion of the quantity found at all levels in the soil.
- IX
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1. General view of a section of Cemetery I before the bowls were removed.
 2. A burial (Unit F) after the protecting pottery bowls were removed. Note the size and position of the legs, and the perforated teeth over the neck.
 3. Yawalapiti and Mehinaku encamped with our party at the mouth of the Kuluseu river. The lower hammock is occupied by the Yawalapiti wife of the Mehinaku occupying the upper one. They are eating biiju.
 4. Arrival of our party at the port of the Kuikutl on the Kuluene river.
- X
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1. Yawalapiti village. In the middle distance is the harpy eagle house; next to it is the men's house; and beyond and to the right, the ordinary houses. In front of the men's house is the log on which guests are asked to sit when first arriving at the village.
 2. Half-finished house of the Naravute, showing the skeleton framework, the false and true roofs, and the superstructure.
 3. Detail of the skeleton framework of the roof of the house shown in Figure 2.
 4. Close-up of the completed house.
- XI
135
1. Mehinaku men and boys. The man second from the right is the one who came to the rescue of the party after the loss of the three canoes while descending the Kuluene. Note the size of the bow and arrows, depilidation of the genital parts, and gee string.
 2. Three Tsuva women carrying loads on the head. The figure at the left is carrying biiju in a splint mat; the woman in the middle, a calabash with farina; the one on the right, biiju and other objects wrapped in her hammock. Note the 'uluri' and the way of wearing it; also the depilidation of the vulva.
 3. Kuikutl women. Note uluri and the method of carrying the young.

PLATE

4. Kalapalu men, with bows and arrows and paddles. The man at the left is carrying a load with a tumpline across the upper part of his breast.
- XII
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1. Yawalapiti woman pounding manioc in a wooden mortar with a wooden pestle. Note the carrying baskets packed with farina 'maça' or loaves, for storage; also the platform on which are drying these loaves, and pottery in the background.
 2. Yawalapiti women preparing manioc farina. At the right one woman is grating manioc, and at the left the moist mass is being squeezed in a splint mat. Note the pottery.
 3. Naravute making biiju. The woman to the right is sifting farina with a splint mat into a pottery vessel. The figure on the left, with tightly bound legs and hair covering her face, is cooking the biiju; she is passing through the puberty initiation period. The pottery biiju pan rests on the rocks, and in the left foreground is the biiju spatula.
 4. Yawalapiti polygenous family, consisting of the man, his two wives, both holding children, and his children. Note the method of carrying the young, the shaven heads of the two boys at the right, and the crane-like posture of one.
- XIII
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1. Mehinaku spearing fish in Yawalapiti waters. Note the length of the spear and the open bow of the canoe. The man's wife, seated in the canoe immediately behind him, is a Yawalapiti.
 2. Kalapalu shooting fish with bow and arrow, the most common way of getting fish. The shape of the bark canoes used in the region is clearly shown.
 3. Kalapalu man.
 4. Profile of Kalapalu man in Figure 3.
- XIV
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1. Anahukua woman, married to a Kalapalu.
 2. Profile of Anahukua woman in Figure 1.
 3. Yawalapiti girls. Note the absence of the triangular uluri in the younger, who is merely wearing a string around the loins.
 4. Profile of the older girl seen in Figure 3.
- XV
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1. Tsuva woman.
 2. Profile.
 3. Tsuva man.
 4. Profile.
- XVI
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1. Kuikutl man.
 2. Profile.

PLATE

3. Naravute woman.
 4. Profile.
- XVII
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1. Naravute woman wearing necklace which we presented to her.
 2. Profile.
 3. Naravute headman, husband of woman in Figures 1 and 2.
 4. Profile.
- XVIII
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1. Naravute woman.
 2. Profile.
 3. Naravute man.
 4. Profile.
- XIX
174
1. Broken, polished, thin celt of limy chert.
 2. Polished, grooved celt from Cemetery I.
 3. Polished hornfel object from a mound at Agua Verde.
 4. Inner surface of Bororo da Campanha jaguar robe is used in the dance described in the text. The painted designs are in blue (heavy lines) and red (lighter lines and hatching).
 5. Pot decorated with impressed string pattern; from Cemetery I, Unit G.
 - 6-8. Flutes and pan pipes of the Kuluseu-Kuluene region.
 - 9-11. Shell necklaces of the Kuluseu-Kuluene region. Perforated discs like Figure 10 were found associated with the burials of Cemetery I.
- XX
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- 1-4. Potsherds with painted decoration, from Cemetery II.
 5. Quartz pendant from Cemetery II.
 6. Conical bone point from Cemetery II, identical with points used by the Bororo and the aborigines of the Kuluseu-Kuluene region.
 7. Hornfel celt from Cemetery II.
 8. Pottery spindle whorl (?) from Cemetery II.
 9. Small pot with painted decoration, from Cemetery II.
 - 9 a, b. Decoration on two other pots similar to Figure 9.
 10. Kuluseu-Kuluene pottery vessel.
 11. Kuluseu-Kuluene pottery vessel with painted decoration.
 12. Kuluseu-Kuluene pottery vessel with incised decoration on the rim.
 13. Kuluseu-Kuluene pottery vessel with painted decoration.
 14. Pottery bowl with painted decoration on inner surface, from Cemetery II.
 15. Small pottery vessel from Cemetery II.

PLATE

16. Modern São Lorenço Bororo globular pottery vessel; it is of thin, black ware, different from that of Figure 17.
 17. Globular urn (type *b*) from Cemetery II.
 18. Another type of globular urn from Cemetery II.
 - 19-21. Large urns (type *a*) from Cemetery II.
- XXI
176 Basket weaves. Figures 1-8 are from the Kuluseu-Kuluene region; 9 and 10 are São Lorenço Bororo weaves. Note the use of feathers.
- XXII
177
1. Bamboo blade on arrow of the Pirigara Bororo. It is attached directly to the reed shaft and is 32 centimetres in length.
 2. Same as Figure 1, but the bamboo is of different cross-section.
 3. Hardwood, serrated arrow blade of the Pirigara Bororo. It is attached to the reed shaft. There are 140 barbs on each side.
 4. Bone arrow point of the Kuluseu-Kuluene region. It is set on a foreshaft of wood diagonally, and is bound to it with cotton string and cemented with wax. Wax has also been used to decorate the foreshaft.
 5. Conical bone point from the Kuluseu-Kuluene region. It is set on a wooden foreshaft, held in place by wax. The Bororo have similar points, though they are generally smaller.
 6. Reed arrow of the Kuluseu-Kuluene region with slit tucum head. When propelled through the air a whistling sound is produced.
 7. Blunt-headed spear of the Kuluseu-Kuluene region with slit tucum nut shell.
 - 8 a. b. c. Kuluseu-Kuluene styles of tying bow string.
 9. Typical Kuluseu-Kuluene bow. 2.33 metres in length is average for the region. Some are perfectly straight with the bow string relaxed, but others show slight curvature.
 10. Bow decorated with red, blue, black, and yellow feather mosaic—Pirigara Bororo. The specimen shown measures 1.60 metres in length.
 11. Pellet bow from Pirigara. Length 1.23 metres.
 12. Pirigara Bororo bow decorated with taquara cortex and string.
 13. Pirigara Bororo bow decorated with taquara cortex and feathers.
 - 14 a, b, c. Cross sections of bows from the Kuluseu-Kuluene region.
 15. Feathering on a Yawalapiti whistling spear. This is a unique specimen.

PLATE

16. Xingu sewed feathering on arrow from the Kuluseu-Kuluene region.
 17. Kuluseu-Kuluene unfeathered butt of arrow.
 18. Pirigara Bororo arrow feathering. Note the feather mosaic on the shaft.
 19. Pirigara Bororo feathering.
 20. Kuluseu-Kuluene arrow feathering with slight spiralling.
- XXIII
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1. Decoration in black on outer surface of Naravute calabash.
 2. Common design used on inner surface of calabash from the Kuluseu-Kuluene region.
 3. Design pattern on inner surface of Kalapalu calabash.
 - 4, 5. Bakairi calabash with painted decoration in black on outer surface.
 6. Unusual decoration on inner surface of Baikiri calabash.
 7. Decoration on inner surface of Baikiri calabash.
 8. Naravute calabash with painted decoration on outer surface.
 9. Inner surface of Naravute calabash.
 10. Inner surface of Yawalapiti calabash.
 11. Inner surface of Tsuva calabash.
 12. Outer surface of Yawalapiti calabash.
- XXIV
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1. Yawalapiti comb. The teeth are of bamboo splints, some of which are dyed black. The transverse pieces are also of bamboo.
 2. Spindel of the Baikiri and Tsuva.
 3. Spear-throwing stick decorated with basket sheath; 7.4 metres in length.
 4. Tsuva seat of taquara, bearing incised geometric designs.
 5. Mehinaku paddle.
 6. Yawalapiti paddle.
 7. Kalapalu paddle.
 8. Ceremonial headdress of the Naravute.
 - 9, 10. Painted gourds for headdress shown in Figure 8.
 11. Wooden pestle.
 12. Bird stool.
 13. Plain stool.
- XXV Map of Matto Grosso. (*Facing page 180.*)