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INVESTIGATING THE CONTENTS OF A MAYA TOMB:
AN ANALYSIS OF THE MILWAUKEE PUBLIC MUSEUM'S
CERAMIC COLLECTION FROM CHAJUL, GUATEMALA

by

Emma C. Eisner

A Thesis Submitted in
Partial Fulfillment of the
Requirements for the Degree of

Master of Science
in Anthropology

at

The University of Wisconsin-Milwaukee

May 2020

ABSTRACT

INVESTIGATING THE CONTENTS OF A MAYA TOMB: AN ANALYSIS OF THE MILWAUKEE PUBLIC MUSEUM'S CERAMIC COLLECTION FROM CHAJUL, GUATEMALA

by

Emma C. Eisner

The University of Wisconsin-Milwaukee, 2020
Under the Supervision of Dr. R. Jason Sherman

This thesis examines a collection of 120 artifacts recovered from a tomb at the highland Maya site of Chajul, Guatemala, and currently housed at the Milwaukee Public Museum (MPM). Prior to this study, research on the MPM collection was very limited and there were few publications related to Chajul. The study focuses primarily on the 84 ceramic objects in the Museum's collection. Detailed analysis of these artifacts was undertaken in order to collect data on their likely dates of production, forms, surface treatment's, functions, and iconography. Contextual information from the tomb is also considered, including details of its construction as well as the arrangement of the grave goods and human remains found in it. Comparative data on ceramic artifacts and tombs uncovered by researchers at neighboring sites in the Maya highlands, as well as more distant sites in the lowlands, are also considered. The results of this study suggest that the tomb at Chajul was constructed early in the Late Classic and reused during the Postclassic. There is also evidence that demonstrates that Chajul was a major center whose elite inhabitants had trade relations with other highland and lowland Maya communities. Furthermore, this study enhances our understanding of ancient mortuary practices at Chajul and in the Maya highlands, in general.

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ACKNOWLEDGEMENTS

I want to thank my thesis advisor, Dr. R. Jason Sherman, Associate Professor of anthropology and archaeology at UW-Milwaukee, for his patience and guidance through every step of the process of writing my thesis. I am also very grateful to Dawn Scher Thomae, Curator of Anthropology Collections/Senior Collections Manager, Milwaukee Public Museum, and Co-coordinator and Adjunct Senior Lecturer, UW- Milwaukee Graduate Museum Studies Program, who encouraged me to study the Chajul collection. I appreciate the support, patience, and guidance she gave me as an intern supervisor, museum studies instructor, and thesis committee member. I would also like to express my gratitude to Dr. Jean Hudson, Associate Professor of anthropology and archaeology at UW-Milwaukee, for acting as my third committee member, for her feedback, and input. I would also like to thank my family and friends for their support and understanding while taking on this endeavor to earn my master's degree.

Chapter 1

Introduction

This thesis examines a collection of 120 artifacts recovered from a tomb at Chajul, Guatemala, and currently housed at the Milwaukee Public Museum (MPM). The focus of this study will be the analysis of 84 ceramic artifacts found in the tomb. This analysis will examine several of the artifacts' attributes, including their likely dates of production, forms, surface treatments, functions, and iconography.

Artifacts from the tomb at Chajul, as well as 45 other Maya objects from the Guatemalan highlands, were purchased by Mr. and Mrs. Floyd A. Hyatt in 1963 from Dr. Lyle Clifford Armstrong. Armstrong collected the 165 objects in the late 1950s and early 1960s at several archaeological sites, including San Mato, Las Pillas, Verdun, Chel, and Chajul, all located in the Department of El Quiche, Guatemala. Very little is known about Armstrong and his excavations in the Guatemala highlands. It is unclear whether Armstrong had any archaeological training or was an avocational archaeologist. However, the MPM documentation refers to him as Dr. Armstrong (Appendix E), an archaeologist who later became a tour guide in Panama City, Panama, where he died in the late 1980s (see Appendix A for additional information about Armstrong).

Chajul is located in the Ixil region of the northern highlands of Guatemala (Fig. 1.1). No large-scale archaeological investigations at Chajul have been published; Armstrong's excavations are currently the only known work at the site. Evidence gathered by Armstrong, including the objects he found in the tomb, indicate that Chajul was occupied during the Classic and Postclassic periods (AD 300-1530). It is unlikely that the site was occupied prior to the

Classic period. In fact, evidence from investigations at nearby sites suggests that the Ixil region was not heavily occupied during the Preclassic period (Adams 1966; Smith and Kidder 1959).

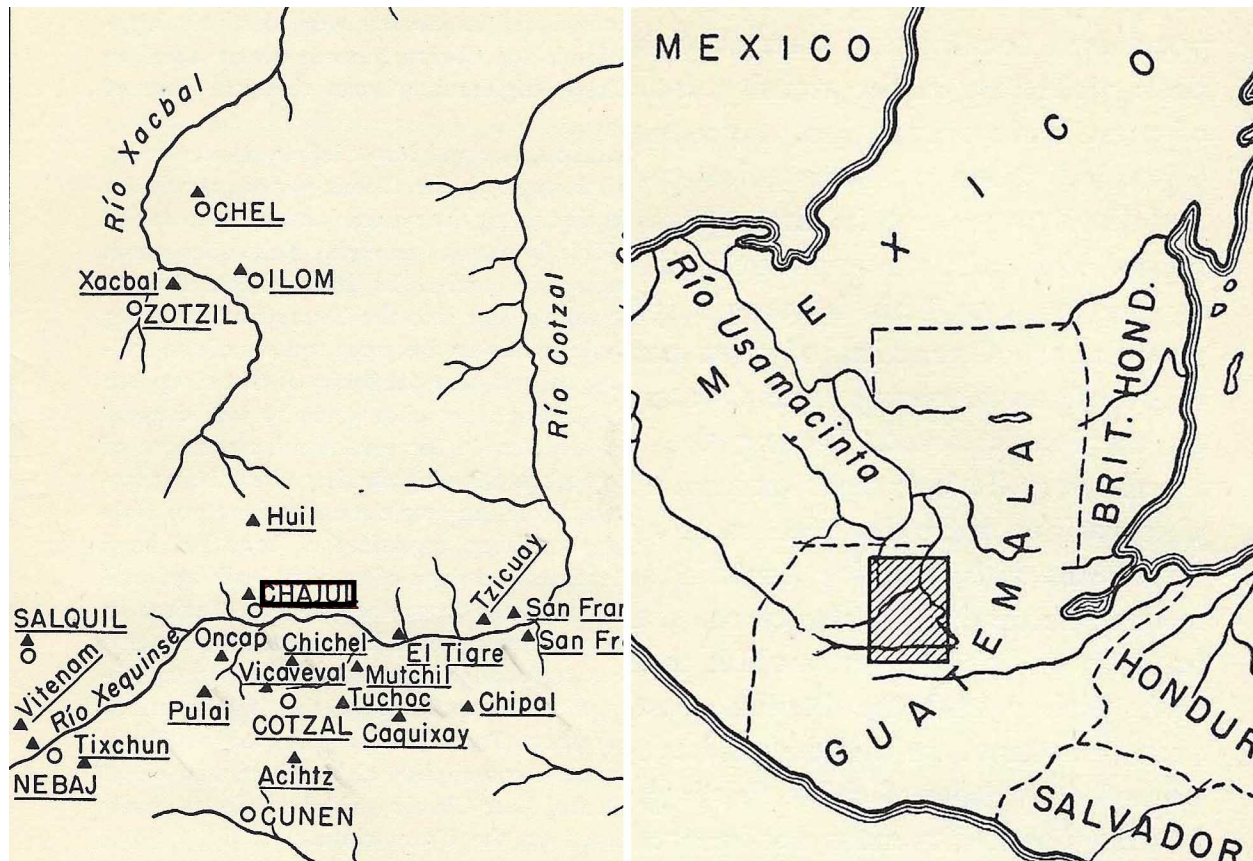


Fig. 1.1. Map showing the location of Chajul (adapted from Smith and Kidder 1959:Fig. 1).

In 1964 the Hyatts loaned their collection of 165 Maya artifacts to the MPM. In 1973, 22 of the objects found in the tomb at Chajul were accessioned, and the remaining 143 objects were accessioned in 1974. These two separate dates resulted in two accession numbers for the collection, 23374 and 23521 (Appendix E). The Hyatts donated their large Maya collection to the MPM for several reasons. Their particular interests in the arts and archaeology may have been one factor in their decision to give the collection to a museum where it could be stored and put

on display (Scarab Club 2018) (see Appendix A for more information about the Hyatts). Another motivation may have been a desire to preserve their names as major contributors to the MPM. Indeed, a plaque commemorating the Hyatts' significant donation now hangs on the wall in the Museum's Pre-Columbian hall. It is also clear that the Hyatts wished to claim their donation for tax purposes. According to the MPM correspondence documentation (Appendix E), the Hyatts officially donated their collection to the Museum in two different years (1973 and 1974) in order to claim tax deductions. When the collection was originally loaned in 1964, only a portion of it was appraised and could be submitted for tax purposes in 1973. The remainder of the collection was appraised and later submitted in 1974 likewise to be claimed as a tax deduction. It is most likely that all these factors contributed to the Hyatts' decision to donate their collection to the Milwaukee Public Museum.

The MPM Chajul Collection

The Chajul collection comprises a variety of materials, including stone, jade, obsidian, and ceramics. The non-ceramic objects include five stone celts and two polishing stones, a small carved stone animal figure, a small stone pipe, three jade/jadeite ear flares, 20 obsidian artifacts (including 20 obsidian cores, blades, and flakes), and two large carved limestone statues which were collected outside the tomb. Ceramics constitute the majority of the collection; 63 of the 86 ceramic artifacts are *incensarios* or figurines, while the remaining 23 are other open- or closed-form pottery vessels.

Two ceramic objects are not included in this study because they could not be found in the MPM collections. The catalog information states that these objects have been missing for several

years. After hours of searching in storage and other exhibit cases, these objects are still considered missing in the Museum. Fortunately, brief descriptions of these two objects were provided when they were donated. The first missing object (number 57152/23521) is described as a miniature clay head, while the second (number 57133/23521) is described as a head effigy from a ceramic vessel wall.

MPM Maya Tomb Exhibit

The MPM has a large collection of Mesoamerican artifacts. Stephen de Borhegyi, director of the MPM from 1959 to 1969, was a Hungarian archaeologist who participated in many Guatemalan archaeological projects, including excavations at Lake Amatitlan, which contributed to the substantial growth of the Museum's Latin American archaeological collections. Borhegyi had a particular interest in the Chajul tomb collection. He brought it to the attention of Richard E. W. Adams, another archaeologist who conducted research in the northern highlands, and allowed him to study the collection (Riddell 1967:140; see discussion below).

A sketch Armstrong supposedly made of the tomb during his excavations was donated to the MPM along with the Chajul objects (Fig. 1.2). Recorded in the field sketch were the remains of three individuals and over 100 grave goods. However, the MPM exhibit label documentation states that when Armstrong excavated the tomb, the human remains, textiles, and other organic materials it originally contained had completely deteriorated (Appendix E).

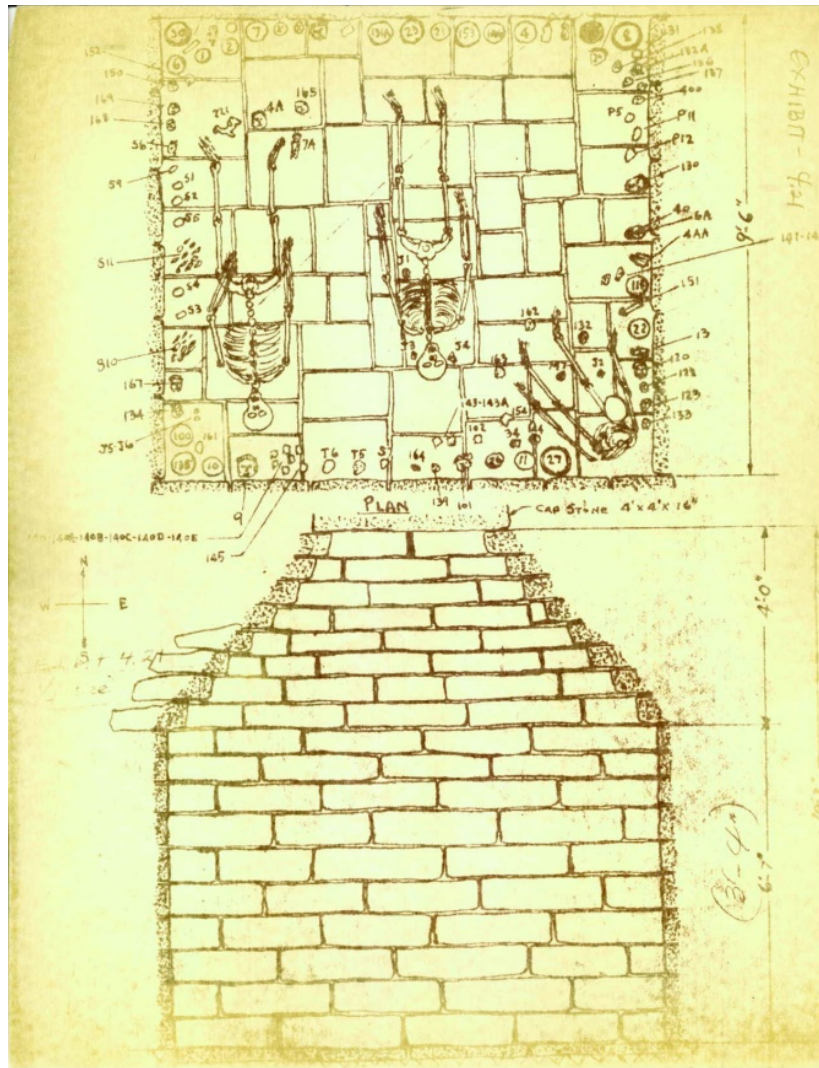


Fig. 1.2. Chajul Mound 10 Tomb 1 (adapted from Armstrong's field sketch).

During the early 1970s, the exhibit *Maya Tomb* was constructed on the Museum's third-floor mezzanine. Lee Parsons (MPM Anthropology Assistant Curator at the time) with other Museum staff, utilized the sketch provided by Armstrong, to build this exhibit as a replica of the corbel-vaulted, stone masonry tomb at Chajul and placed 110 of the 120 objects in the exact positions in which they were found (Figs. 1.3 and 1.4). The reconstructed tomb is only half the size of the actual tomb, which measured approximately 9 ft wide and 10 ft tall, with a 4 ft x 4ft capstone (MPM Exhibit Label).



Fig. 1.3. MPM *Maya Tomb* exhibit exterior.



Fig. 1.4. MPM *Maya Tomb* exhibit interior.

When the exhibit opened in 1974, it included the following exhibit label:

Mound 10 at Chajul, El Quiche, Guatemala

This is an accurate reconstruction of a typical Maya tomb built of stone masonry and roofed by a corbelled vault. Approximately 100 original grave offerings were arranged as they were found. Climatic conditions resulted in virtually complete deterioration of skeletal, textile, and other organic remains.

Most of the contents are Late Classic in date though some Postclassic items were added later through the broken vault. This tomb from the southern Maya highlands is similar to others discovered inside major pyramids at Palenque and Tikal in the central Maya lowlands.

This exhibit label was placed outside the case and has been removed by visitors on several occasions over the years. Consequently, the exhibit has now been on display for two years without a label. An exhibit label provides relevant contextual information and informs visitors about what they are looking at in the exhibit. The results of this thesis research will be used to create an updated exhibit label that will be placed inside the exhibit case, which will aid the Museum in conveying complete and accurate information about the tomb and its contents to museum visitors.

Previous Research on the MPM Chajul Collection

Little research has been conducted on the Chajul collection. After the collection was first loaned to the MPM in 1964, it was examined by the Museum's curator Lee Parsons. In 1974 Parsons published a book that includes various objects from Meso- and South America housed at the MPM; among the objects discussed in the book is a Late Classic Maya polychrome vase from the Chajul collection (Parsons 1974:177). A decade later, Jacinto Quirarte (1984) published a

study that built upon Parson's work and discussed Maya polychrome vases further, including the MPM's Chajul vase. In particular, he examined iconography on the vases, which includes many images associated with the Maya underworld (Quirarte 1984:145).

Two objects in the Chajul collection were examined closely by University of Wisconsin-Milwaukee (UWM) Museum Studies graduate students. In 2007 Lindsay Barone studied object number 57158/23521, the polychrome vase published by Parsons (1974). Barone researched the object's iconography and, through correspondence with Dr. Joel Palka, (then a professor at the University of Illinois-Chicago) he was able to translate some of the glyphs on the vase, which read "his drinking vessel cacao" (Barone 2007:15). In 2011, Amy Kaczmarek examined object number 57079/23374, a ceramic dog whistle. She determined that this whistle was a molded figurine of a hairless dog, which is commonly represented in Maya iconography.

The Chajul collection has only been studied in its entirety once, by Adams in 1966. During 1965 and 1966 Adams conducted research in the Cotzal Valley at four different sites all relatively close to Chajul. May 1966, Adams made two trips to the MPM to examine the Chajul tomb collection, which was on loan at the time. In his 1966 preliminary report Adams briefly mentions his visit to the MPM, however, he never published any of his research on the collection (Adams 1966:3-4).

Barone contacted Adams via email in February 2007, and she included their correspondence in her artifact research project. Adams confirmed that he examined the entire Chajul collection at the MPM and had notes on all the objects, but apparently family matters prevented him from ever publishing his report. Adams said that he could look over his notes and answer any of Barone's questions, but he was busy that semester and could not reply again until

late April. Barone did not include any further correspondence, most likely because her project was due in April. I contacted the Archives at The University of Minnesota Libraries, the university where Adams worked when he conducted his archaeological excavations in Guatemala and visited the MPM to research the collection. Unfortunately, they do not have any information on Adams's research in their archives. I also contacted the Department of Anthropology at the University of Texas, San Antonio, where Adams was working when he died on June 2, 2015. Likewise, they do not have any records from the research he conducted at the MPM. Locating such records, if they exist, would contribute significantly to our understanding of the Chajul collection.

Legal Issues and Ethics Related to the Collecting of Pre-Columbian Artifacts

Collecting of Pre-Columbian artifacts, within the written records, dates as far back as the Spanish conquest. The first letter Cortés sent from Veracruz, Mexico to the King of Spain, Charles V, in AD 1519 was accompanied by gifts of gold, silver, feather work, animal skins, painted books, bronze, and copper objects. Early European museums collected Pre-Columbian artifacts in an attempt to understand their newly expanded world. Before the establishment of universities, museums were the home of anthropology and archaeology (Boone 1990:315-329). However, serious collecting of Pre-Columbian artifacts did not begin until after World War I.

In his study of past museum collecting practices Coe (1990:271) outlined a pattern in the movement of Pre-Columbian material. Collecting began with local collectors, also known as *Huaqueros*, who excavated or otherwise obtained objects from sites and then sold them to sometimes tourists, but mainly dealers. The dealers, in turn, transported the objects out of their

country of origin and sold them to collectors. Collectors often sought out expertise on their newly acquired objects, and this usually meant consultation with archaeologists and museums. Coe was surprised by the extent of the involvement of professional archaeologists in the antiquities market; even such prominent scholars as Kidder, Kirkland, Lothrop, and Tozzer were involved. Because these scholars believed that the objects coming through the market were worthy of scholarly study, they often ended up in museums (Coe 1990:271-277).

Today museums are becoming more aware and concerned about the illicit trade in foreign art and archaeological objects (Swain 2007:58). Mesoamerican sites for hundreds of years, have been pillaged by poverty-stricken peasants who have sold objects to dealers for very little (Alderson 1979:131-132). Looted objects have then been smuggled into the United States and have turned up in the art market and sometimes found their way into museums. The extent of looting in the Maya area is hard to determine precisely because there is no comprehensive list of significant sites. There are most likely thousands of uninvestigated sites in the Maya region, and clandestine activities have occurred at many of these sites. Unlike the 19th and early 20th centuries, contact between archaeologists and looters is rare—another reason that the full scale of clandestine excavations in the Maya area is unknown (Mauch 1999:52).

Becquelin (2001:179) suggests that the MPM Hyatt collection was clandestinely excavated. The Chajul collection was most likely unofficially removed from Guatemala and brought into the United States by Armstrong. Regarding stolen art, Malaro and DeAngelis (2012:101) define two types of objects: documented objects and undocumented objects. Objects considered undocumented lack any credible record of origin or ownership because they were excavated and removed from their countries clandestinely and in violation of the law. In the case of documented objects, there are credible records of their origin and at least some of their history

of ownership. Although we do not know how Armstrong excavated these materials, the MPM has documents pertaining to these objects' origins, when they were removed from Guatemala, and their history of ownership. Thus, the artifacts from Chajul may be considered documented objects (Malaro and DeAngelis 2012:101).

Although the illicit removal of objects from their countries of origin has been an ongoing issue, only in the past 50 years has action been taken to help stem illegal antiquities trading. The 1970 UNESCO convention on illicit trade constituted a major step in this direction. The purpose of the convention "was to provide a common framework among nations for alleviating abuses in the international trade of cultural property" (Malaro and DeAngelis 2012:87). Before the Convention's ruling could take effect in the United States, it first had to be approved by the U.S. Senate. Thus, in 1982 the Convention on Cultural Property Implementation Act (CCPIA) was passed to implement the UNESCO Convention and regulate the movement of international cultural property. A provision of this act requires federally controlled museums to cease to acquire any object that was illegally removed from its country of origin as of 1970 (Feldman 2010:1; Malaro and DeAngelis 2012:90,104). Because the Chajul collection was removed from Guatemala and brought into the United States in 1960, it does not violate the CCPIA provision.

As of 2011, some 166 countries have joined the 1970 UNESCO convention, including Guatemala (Malaro and DeAngelis 2012:93). Guatemala has a rich history and cultural heritage, but this is being destroyed at an alarming rate by looting and destruction of its archaeological sites. Not only are these sites being looted, but they are being destroyed with tractors and heavy machinery to clear more land for agriculture. Guatemala has taken steps since the UNESCO convention to retrieve its cultural heritage and to preserve these objects and sites in the future. In 1985 the Guatemalan Ministry of Culture and Sports was created to address these issues.

However, the Ministry has been unable to carry out any major preservation efforts because of its small budget. Today some 5,000 sites in Guatemala are registered (Chajul is not), but only 45 are under permanent surveillance (Valdes 2006:94).

Guatemala has taken further action by creating laws and even incorporating statutes concerning the protection, preservation, restoration, and recovery of the nation's cultural property in the Guatemalan constitution. The constitution states that monuments and archaeological objects are government assets and therefore are the property of the state. Collectors "can never really own these objects because they are at all times solely legally owned by the state of Guatemala" (Valdes 2006:94-96). The Guatemalan government, like those of many other countries, has taken action to retrieve some of its cultural property. For example, in 2016 a collection of limestone stelae was confiscated by the FBI, from a private collector, and returned to Guatemala (Rodger 2016). The Guatemalan people have just begun to regain some of their stolen heritage, and this process will surely be an ongoing effort.

Project Aims

This thesis will address several interrelated questions: - What research has been conducted in the Ixil region and at Chajul? - What can be stated about the Chajul tomb objects, including their likely dates of production, forms, surface treatments, functions, and iconography? - Do the ceramics from Chajul suggest that interregional trade or other forms of interaction occurred between highland and lowland Maya sites? - What can be inferred about the mortuary practices of the ancient Ixil Maya at Chajul?

The primary aim of this thesis is to gain a better understanding of the ancient Ixil Maya who once inhabited the archaeological site of Chajul. My research focused on the ceramic

artifacts in the Chajul collection in order to understand why the Ixil Maya chose to place these objects with the deceased individuals interred in the tomb. I undertook detailed analyses to determine the likely dates of production and functions of the *incensarios* and figurines based on intersite comparisons, vessel forms, and decoration. I examined the forms and decoration to see whether they might indicate something about ritual practices and ideology of the ancient Ixil Maya. A secondary objective of this thesis is to compare the vessel types and forms found at Chajul with highland and lowland Maya ceramics more generally. Research on the production, movement, and use of prehistoric ceramics can shed considerable light on ancient people's behaviors and how they may have interacted with each other. This study considers objects that may have been influenced by non-local traditions or imported at Chajul. The third objective of this study is to further understand the mortuary behaviors of the ancient Ixil Maya by considering not just the objects themselves, but also how they were arranged in the tomb (based on Armstrong's field sketch). My analyses drew upon published literature of research conducted at neighboring sites, as well as mortuary studies in the northern highlands of Guatemala.

Thesis Significance

This thesis contributes to the current published archaeological research on the northern highland Maya. Few archaeological excavations have been conducted in the Ixil Maya region in the past century, and there have been no published excavations at Chajul. Armstrong's excavations constitute the only research currently known on mortuary behavior at Chajul. More generally, this thesis complements the archaeological investigations that have been conducted in the northern highlands and highlights possible directions for research in the future. The Chajul

collection at the MPM has never been fully examined and published before this study. Thus, this thesis makes significant contributions to the Museum's current documentation of this collection. Moreover, the updated exhibit label that will result from this study will effectively convey information about the tomb, as well as ancient Maya culture, to current and future museum visitors.

Thesis Organization

Chapter 2 provides background information on the Maya, and in particular, the Maya of the northern highlands of Guatemala. A brief description of the geography of this region is included. This chapter also provides an overview of previous archaeological research conducted in the Ixil region in order to contextualize the rest of this study. The final section includes a brief discussion of social approaches to mortuary analysis, Maya mortuary behaviors in general, and finally, northern highland Maya mortuary practices in particular.

In Chapter 3, I outline the Museum's documentation used when I examined the Chajul collection and the methods used by Armstrong and the MPM staff to label and store the Chajul collection. The methods I used to inventory the collection are also discussed, as are the variables that I considered when analyzing and recording information about the ceramic objects in the collection.

Detailed data on the ceramic assemblage—including vessel forms, surface treatments, and comparisons to pottery from other Maya sites—are presented in Chapter 4. These data are organized according to the probable dates of production for the various ceramic artifacts, which span from the Early Classic to the Late Postclassic. Several objects that proved to be challenging

to date are described and examined in more detail. I also consider the probable functions of artifacts with special forms, including *incensarios* and figurines. The final section of this chapter includes an examination of iconography on objects from the tomb.

The first part of Chapter 5 focuses on ceramic exchange and other interactions between the Maya highlands and lowlands. Particular characteristics of the objects from Chajul, as well as published data on ceramics from other sites, allow us to draw inferences about the nature of trade/exchange in the Ixil region. This chapter also includes analysis of the Chajul tomb and its contents. Consideration of Armstrong's field sketch together with information from northern highland Maya mortuary studies yield insights into common Ixil Maya mortuary practices. Chapter 5 concludes with suggestions for potential research in the future.

Chapter 2

Background

This chapter highlights general background information for the Maya with a focus on the Maya of the northern highlands. I introduce the Ixil Maya and the limited published archaeological research in the region. This research provides important contextual data for the Chajul material at the MPM. The final section of this chapter provides a brief overview of social approaches to mortuary analysis and Maya mortuary behaviors in general, as well as a summary of mortuary studies conducted in the northern highland region of Guatemala.

The Maya

The Maya region has been divided by archaeologists into three sub-areas based on environmental and cultural differences. These regions include the lowlands to the north, the highlands in the middle, and the Pacific coastal plain to the south (Fig. 2.1). These regions often are further divided into the northern lowlands, central lowlands, southern lowlands, northern highlands, southern highlands, and the coastal plain. The lowland region comprises the Yucatan Peninsula, parts of Tabasco and southern Campeche (Mexico), Belize, the Petén district of northern Guatemala, and Honduras. The highlands include parts of Chiapas (Mexico) and most of Guatemala and El Salvador. The Pacific coastal region includes the coasts of Chiapas, southern Guatemala, and El Salvador (Demarest 2004:12; McKillop 2006:29-30; Sharer and Traxler 2006:29-31).

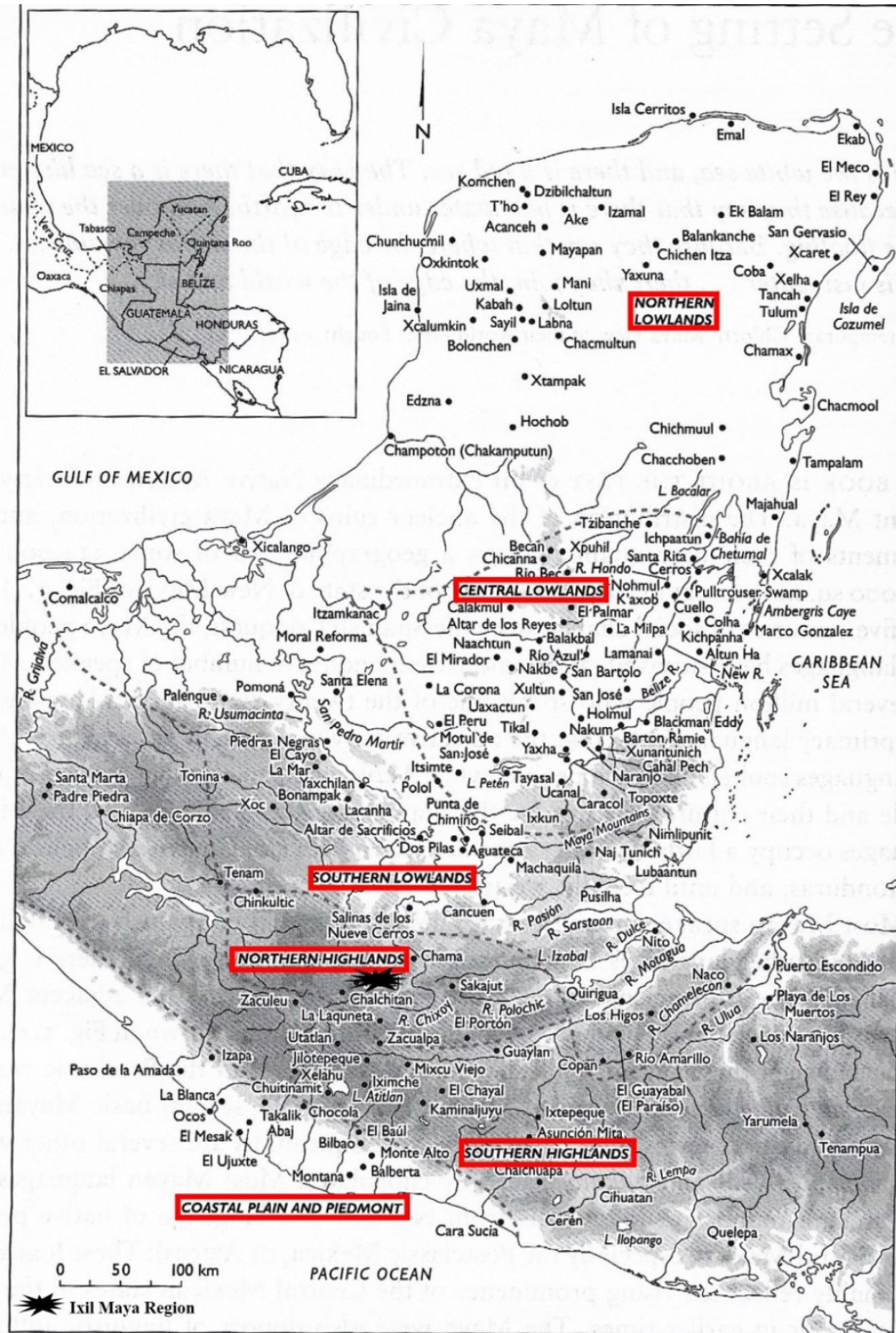


Fig. 2.1. Map of Maya region (adapted from Sharer and Traxler 2006:Fig. 1.1).

Archaeologists divide Maya history before the arrival of the Spanish into different periods defined by significant cultural changes. This chronological sequence spans thousands of years, from the Archaic (7000-2000 BC) to the Preclassic (2000 BC-AD 300), Classic (AD 300 – 900), and Postclassic periods (AD 900 – 1542) (Demarest 2004:16-17). Many researchers have viewed the Classic period as the "golden age" of ancient Maya society (Coe 1999a:81; Demarest 2004:8; Houston and Inomata 2009:163). Various lines of evidence, such as the appearance of monumental architecture, hieroglyphic writing, and warfare, signal the development of social complexity, and increasing social, economic, and political differentiation during the Preclassic and Classic periods. During the Early Classic various polities (states) expanded in the Maya area. Explosive population growth in the Late Classic led to increased competition for land, water, food, and other resources, resulting in conflicts between polities (Sharer and Traxler 2006:287-497).

The transition from the Classic to the Postclassic is often referred to as the Terminal Classic period. It was during this transitional period that the so-called "collapse" of the Classic Maya occurred. During the 9th and 10th centuries, many major lowland centers were abandoned. However, the collapse was not the same in each region of the Maya area; it was swift in some areas but more gradual in others (Aimers 2007:329-377; Demarest 2004:111; Demarest, Rice and Rice 2004). While some Classic lowland cities declined, a number of northern highland centers continued to flourish, and other sites were largely unaffected by the collapse (Coe 1999a:164). Although many theories have been proposed to explain why the Classic Maya collapse occurred (e.g., environmental factors, overpopulation, warfare), there is still much to learn about the Terminal Classic period.

After the decline of lowland centers during the Terminal Classic, new centers emerged in the northern Yucatan, such as Mayapan. Surrounded by a defensive wall, Mayapan was characterized by a density of settlement greater than that of earlier Maya cities. It became a major commercial center during the Postclassic period, and it controlled the source of rare clay (palygorskite) that was combined with indigo to produce a highly prized pigment known as "Maya blue." Merchants from Mayapan traded salt and other products such as cotton textiles, pottery, and goods from more distinct regions, such as copper bells from western Mexico and jade and obsidian from the Maya highlands (Sharer and Traxler 2006:595-603).

In the Maya highlands and along the Pacific coast, there were significant changes in settlement patterns at the beginning of the Postclassic period. The city of Kaminaljuyu, located in the Valley of Guatemala, was abandoned, as were many other long-occupied sites in the highlands and along the coast. These cities were replaced by centers constructed in more easily defensible locations. This resettlement reflected the need for better security due to increased warfare during the Terminal Classic period. Moreover, archaeological and ethnohistoric evidence suggests that the southern Maya area was impacted by the expansion of new groups beginning in the Terminal Classic and continuing into the Postclassic period. One of these new groups was the K'iche Maya (Sharer and Traxler 2006:618-619).

An Overview of the History of the Northern Guatemalan Highlands

Much of what is known historically about the northern highland region of Guatemala is based on the K'iche Maya document the *Popol Vuh*. This document contains important elements of K'iche religion, mythology, migrations, and history (Carmack 1981:3; Morley 1947:304;

Saravia 1980:VIII). The K'iche recorded that their people originated from the Toltecs in Mexico and later migrated to the Guatemalan highlands, where they constructed their capital Utatlan around the 11th century (Fig. 2.2). After their capital was complete, they continued to expand their rule and conquered the majority of the Guatemalan highlands and the Pacific coastal area. By about AD 1350, the K'iche had expanded their control over the entire central Maya region between the headwaters of the Chixoy and Motagua Rivers. According to the K'iche history, Quikab, the K'iche king and successor to Tepepil Ztayul, conquered the Ixil lands of Nebaj, Chajul, Cotzal, Chel, and Ilom and continued to the Lacantun River in the lowlands (Carmack 1981:3; Colby 1969:39-40; Sharer and Traxler 2006:623).

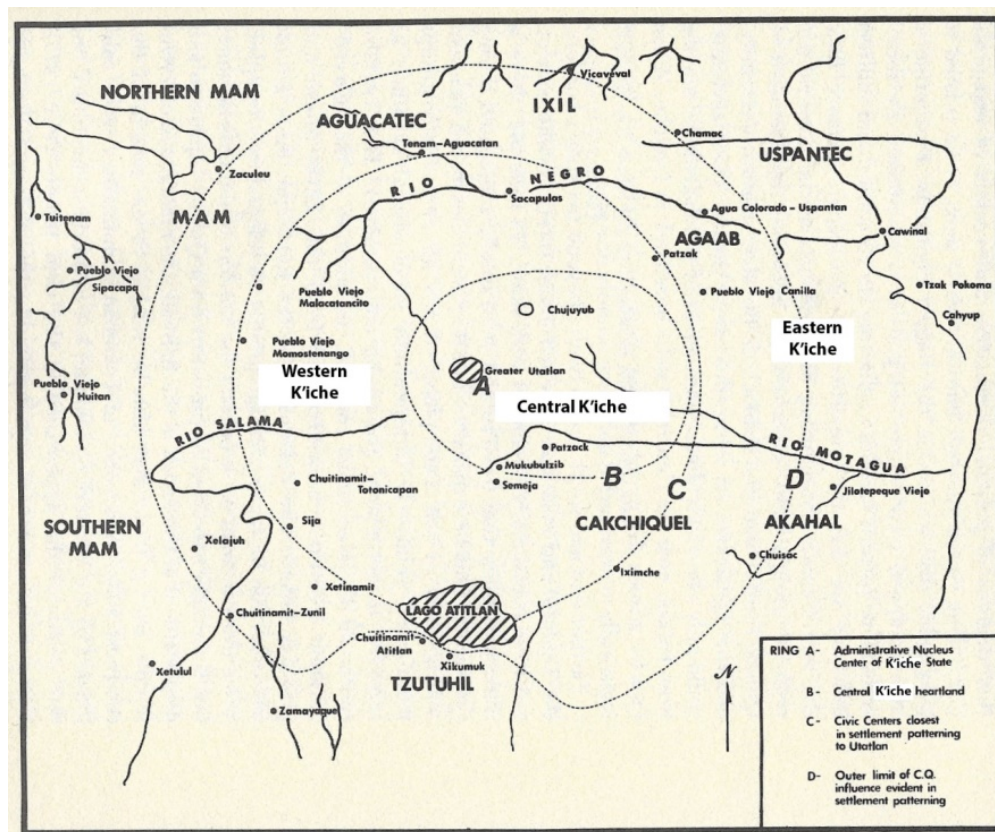


Fig. 2.2. Map showing regions of conquest by the K'iche Maya (adapted from Fox 1987:Map 11).

The Ixil are one of the smaller highland Maya groups in Guatemala. Today Ixil Maya communities are clustered around three municipalities, San Gaspar Chajul, San Juan Cotzal, and Santa Maria Nebaj, located in the Department of El Quiche (Zralka and Radnick 2014:172). Archaeological evidence suggests that the ancestors of the Ixil came into the region from the southwest or Pacific coast and that this area was not heavily occupied until the Classic period (Colby 1969:39). However, additional archaeological research in this region is needed. Relatively little is known about the history of Ixil Maya communities in this area, and many archaeological sites in the region still have not been investigated (Zralka and Radnick 2014:173).

Historical sources have provided little information about the Ixil. The most important document that mentions the Ixil is the *Rabinal Achi* (Colby 1969:39; Fox 1978:91; Zralka and Radnick 2014:174). This document, a drama from the 15th century that was discovered in Rabinal in the Department of Alta Verapaz (located just east of the Department of El Quiche), records the conflicts between the people of Rabinal and the K'iche Maya of Utatlan. In it, the son of a king of the K'iche is also referred to as the prince of Chajul. This suggests that the Ixil were once were under the control of the K'iche Maya, and that Chajul was a major center. Indeed, Colby (1969:39) suggests that Chajul was once a much larger center than Nebaj or Cotzal, based on its close location to the sacred calendar mountain of Huil (Zralka and Radnick 2014:174). He argues that Chajul was probably the most important Ixil center before the Spanish conquest (Colby 1969:40).

The Spanish conquistador Alvarado conquered the K'iche in two major battles in AD 1525. However, a significant portion of the highlands, including the Ixil zone, continued to hold out until about AD 1529. Despite resistance by Ixil armies of about 4,000 warriors, Nebaj was finally taken, and Chajul soon surrendered in AD 1530. After that, the Spanish missionaries

practiced a resettlement tactic in which many small, dispersed Ixil settlements were concentrated into fewer, larger villages. In particular, the Spanish concentrated the Ixil into three major cities: Nebaj, Chajul, and Cotzal. The inhabitants of eleven different Ixil settlements were moved to Chajul. According to historical sources, inhabitants of the villages of Huil, Ilom, Oncap, Chel and several other villages which were not specifically identified (Colby 1969:40-44; Termer 1931a :8; Zralka and Radnicka 2014:174-177).

The Ixil Region

The ancient Ixil Maya occupied the northern and middle areas between the Cuchumatanes Mountains and the lower Chama Mountains (Fig. 2.3). This area varies considerably in elevation, from 700 to 3000 meters above sea level, and its climate is characterized by relatively cool temperatures and rainfall for the majority of the year. The Ixil are located in the drainage of the Usumacinta River, which flows north to the Gulf of Mexico. Several rivers, including the Chajul (Xacbal), Cotzal, and Chixoy, connect the Ixil region to other lowland and highland Maya areas (Colby 1969:29; Termer 1931a:5).



Fig. 2.3. Map highlighting the Ixil Maya region (adapted from Becquelin 2001:Fig. 1).

The Ixil region has been divided by archaeologists into northern and southern areas. The northern area contains various archaeological sites, including Chel and Verdun. The southern portion of the Ixil region today is home to the central municipalities of Santa Maria Nebaj, San

Juan Cotzal, and San Gaspar Chajul. These three cities are situated near the corresponding archaeological sites of Nebaj, Cotzal, and Chajul (Velasquez 2012:1) (Fig. 2.4).



Fig. 2.4. Map showing the locations of Ixil Maya archaeological sites (adapted from Becquelin 2001:Fig. 2).

A pre-Hispanic archaeological site with low platforms is located just outside the modern city of Chajul. However, these structures have not yet been investigated by archaeologists. It is also likely that many of the current houses in the city of San Gaspar Chajul have been built on the archaeological site of Chajul (Zralka and Radnick 2014:178). During his survey of the Ixil region in the 1960s, Pierre Becquelin visited Chajul, which he photographed (Fig. 2.5) and described in considerable detail (Becquelin 2001:149, 281-282).

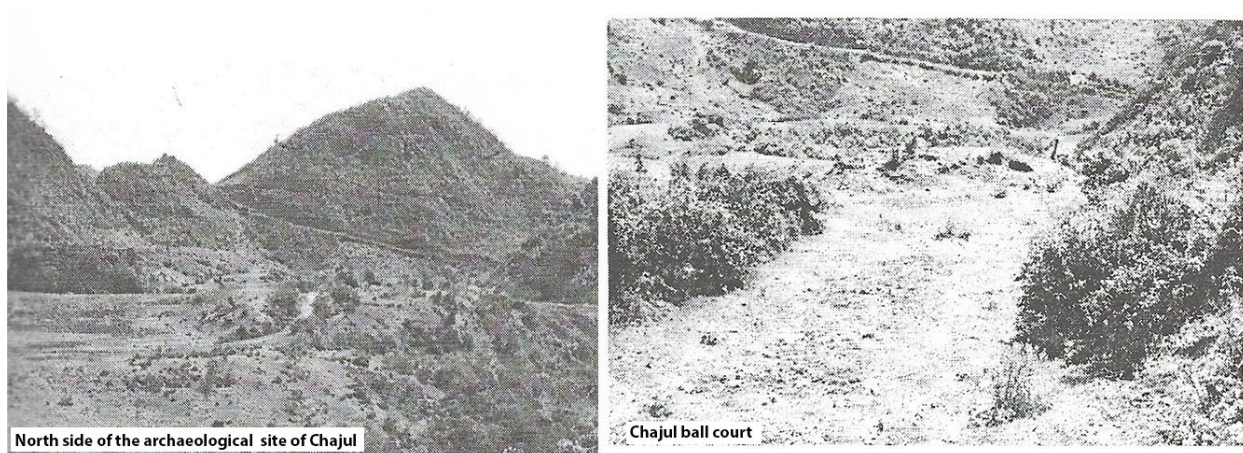


Fig. 2.5. Photographs of the archaeological site of Chajul (adapted from Becquelin 2001:Fig. 66).

Chajul Site Description

The Chajul archaeological site is located approximately 50 meters north of the modern city, San Gaspar Chajul. It is situated at the bottom of the valley at an elevation of 2115 meters. The site is a small ceremonial center with structures grouped around what Becquelin identifies as a ball court (Fig. 2.6). It has been damaged by agricultural activity and looting. The site includes five structures: Structure 1 is a 3-meter-high platform; Structure 2 is an altar that is 20 cm in

height; Structure 3 is a 5-meter-high platform located on the west side of the ball court; Structure 4 is another platform that is 4 meters high and located on the south side of the ball court; and finally Structure 5 is a 1-meter-high platform on the north side of the ball court. Becquelin collected ceramics from the surfaces of Structures 3 and 5. He also collected numerous small fragments of modeled stucco from a sculpture, ceramic sherds, and human bone fragments from a cave located 150 meters south of the site (Becquelin 2001:281-282).

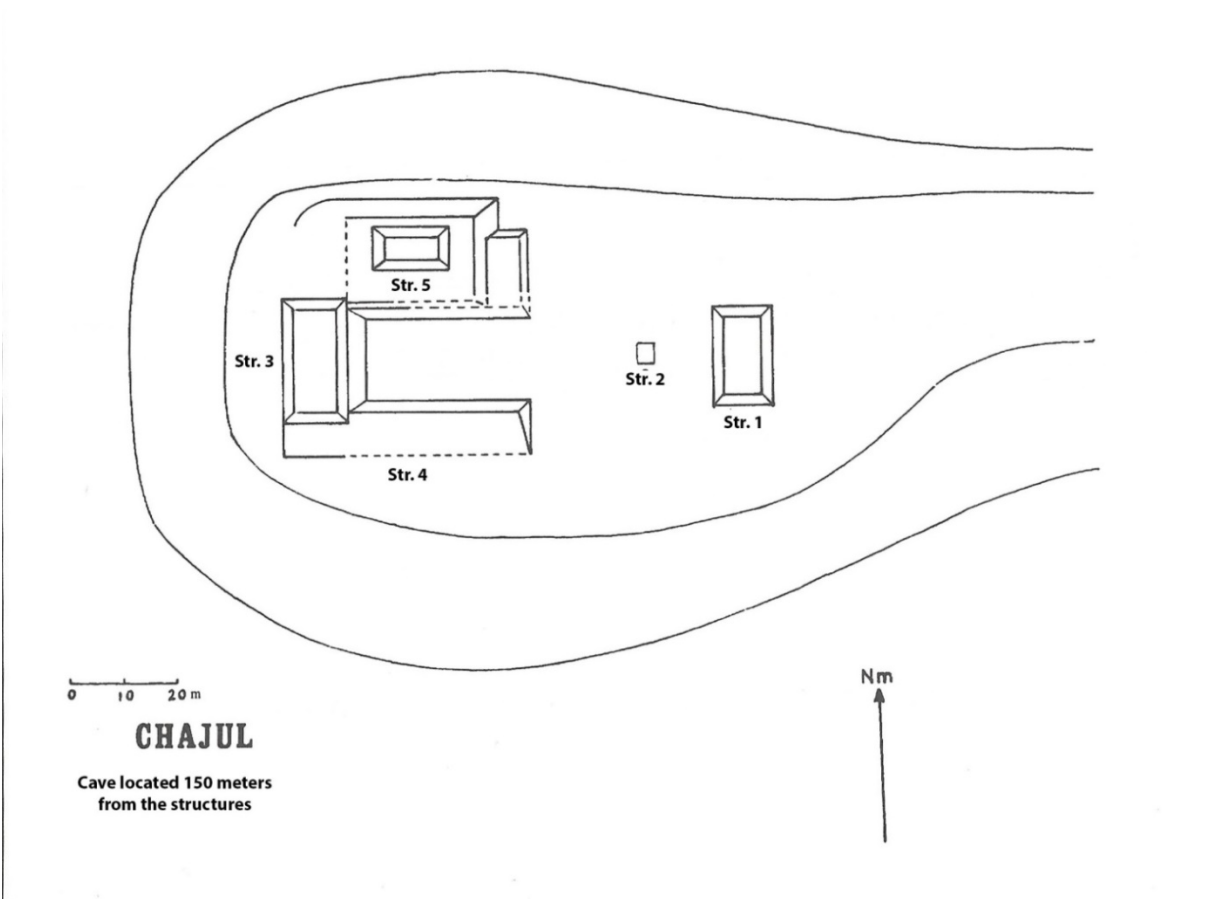


Fig. 2.6. Site map of Chajul (adapted from Becquelin 2001:Fig. 15).

Archaeology in the Northern Highlands of Guatemala

Archaeological research in the Guatemalan highlands has been less intensive than investigations in the Maya lowlands to the north. In particular, there have been relatively few excavations conducted in, and scholarly publications focused on, the northern highlands where the Ixil region is located. Nevertheless, important research has been conducted in the region by a number of individuals and institutions. Adams (1969) defined three periods of research in the Maya highlands: the “Great Explorer Period,” the “Carnegie Period,” and the “Multi-Institutional Period.” The Great Explorer period, from the late 1830s to the late 1920s, was characterized by extensive surveying and intensive study of the Maya hieroglyphic system. Museums and private individuals largely financed these projects, and Harvard’s Peabody Museum and the British Museum were the leading institutions that conducted excavations during this period (Adams 1969:3-20).

The Carnegie period from the 1930s to the late 1950s was dominated by the research of the Carnegie Institution, although researchers from the University of Pennsylvania and the Middle American Institute were also active during this period. The Carnegie investigations continued for about 35 years, when Alfred V. Kidder was the chairman of the Institute and made major contributions to Maya research in the Guatemalan highlands. Notable researchers from the University of Pennsylvania who also contributed significantly to research in the region included Franz Termer, Robert Burkitt, and Mary Butler Lewis (Adams 1969:3-20).

During the Multi-Institutional period, which continues to this day, research has been conducted by various universities and has become more anthropologically oriented. As Adams (1969) points out, different kinds of research were conducted during all three periods, including

site excavations, limited excavation and testing, and exploration and survey. While all of these forms of research were undertaken in the Ixil region from the 1930s to about the late 1960s (Adams 1969:3-20), current investigations in the Ixil area is minimal and additional studies are very much needed. The following section provides a brief review of published archaeological research in the Ixil area. This research provides important contextual data for the Chajul material at the MPM.

University of Pennsylvania Museum Research: Burkitt and Butler

In the 1930s research was conducted in the northern highlands by two scholars from the University of Pennsylvania Museum (Penn Museum). Robert Burkitt and Mary Butler Lewis collected artifacts, recorded sites, and conducted several archaeological excavations in the Ixil region. Their main excavations were at the sites of Chama, Chipal, and Nebaj (Borgstede 2005:12). The Chama site is located in the Department of Alta Verapaz, and Chipal is located just south of Chajul in the Department of El Quiche. A collection of archaeological material from two burial mounds at Chama and a burial mound at Chipal was sent to the Penn Museum, and documented by Burkitt.

Butler (1940) examined this collection and used it to establish a sequence for Alta Verapaz (Fig. 2.7). She identified three main periods and a possible fourth period. Butler found that Period I (Early Classic) forms constituted a well-defined local group but several of the forms had links with other parts of the Maya area. She defined two Period I sub-periods, Chama I and Chama II, and the diagnostic types of this period were mainly black wares. Period II (Late Classic) was characterized by local pottery developments as well as significant influence from

other Maya areas. The main diagnostic types of Period II, which Butler divided into the sub-periods Chama 3 and Chama 4/Chipal 1, were decorated cylinder jars. Period III (Early Postclassic; sub-period Chipal 2) was a period of new influences in the Chixoy drainage, as evidenced by significant changes in pottery. The main diagnostic ware that defined this period was Plumbate. Finally, Butler proposed a possible fourth period (sub-period Chipal 3) for the site which would be classified as Late Postclassic. She considered this a tentative period because the pottery dating to this time comprised only a handful of vessels. This period was characterized by a lack of Plumbate wares and the presence of a few metal objects (Butler 1940:250-261).

Alta Verapaz Ceramic Sequence

TABLE III

PERIOD	SUB-PERIOD	DIAGNOSTIC
(EC) I	Chamá 1 Chamá 2	Black ware
(LC) II	Chamá 3 Chamá 4 = Chipal 1	Decorated cylinder jars
(EPC) III	Chipal 2	Plumbate ware
(LPC) IV?	Chipal 3	No plumbate, metal

Fig. 2.7. Mary Butler's Alta Verapaz ceramic sequence (adapted from Butler 1940:251).

Carnegie Institution Research: Kidder and Smith

During the late 1940s, investigations were undertaken in the northern highlands by the Carnegie Institution of Washington, under the leadership of Sylvanus Morley and later Kidder. During the 1944-1945 field seasons, limited excavations and surveys were conducted in the Departments of Huehuetenango and El Quiche in order to obtain as much information as possible about sites without intensive excavations. Seven sites— Chutiz, Tioz, Chutinamit, Pacot, Xolchum, Rio Blanco, and Xecataloj—were mapped, and photographed, and samples of pottery were recovered from inside or below constructions and well as from the surface (Smith 1945:166-168).

In 1945 and 1946, fourteen additional sites were investigated, mapped, and photographed. The most intensive investigations, conducted by Kidder and A. Ledyard Smith, focused on the archaeological site of Nebaj. They excavated several burial mounds and were able to uncover various Ixil Maya tombs, graves, and artifacts. Their work was only preliminary, as they did not have an opportunity to conduct extensive excavations in the Ixil area (Kidder and Smith 1951:2-5). During this field season, Smith and Kidder also visited and mapped the neighboring sites of Huil, Oncap, Mutchil, El Tigre, Achtz, Pulai, and Vicaveval, all located in the Chajul and Cotzal municipalities (Smith 1946:199-201).

The third season of Carnegie research (1946-1947) was conducted primarily in the Departments of Alta Verapaz and El Quiche, at the Ixil Maya sites of Oncap, Huil, Tzicuay, and Vicaveval. Additional investigations were also conducted at the site of Nebaj during this season. The main goal of the fourth and final season, in 1948-1949, was to obtain as much information as possible in the northern highlands without conducting excavations. Various sites were

mapped, and photographed, and pottery was collected. The final trip of the season included Smith, his wife, and Stephen de Borhegyi, who examined the ruins of Mixco Viejo and collected pottery from the surface; this material comprised a variety of Early Classic, Late Classic, and Conquest period wares (Smith 1947:184-189, 1949:224-229).

University of Minnesota Research: Adams

Richard E.W. Adams, assisted by his master's student Ronald Nash from the University of Minnesota, conducted research at various Ixil sites in the Cotzal Valley in 1965-1966. Judging from a preliminary report written by Adams (Adams 1966:1), the main objective of his research was to establish a regional ceramic chronology and to define contacts and relationships between the Maya highlands and lowlands. After working at the site of Chajcar, they proceeded to Finca San Francisco and finally excavated at the site of Tzicuay. According to Adams (Adams 1966:1-2), their excavations revealed deep and stratigraphically ordered deposits at Tzicuay, although they found no Preclassic ceramics in any of their excavations in the Ixil region.

After returning to Minneapolis in the fall of 1966, Adams made two trips to the MPM to examine the Chajul ceramics, which had been loaned to the Museum just two years before. In his report Adams (1966) points out that the sites he excavated were about 15 km from Chajul. The collection was brought to Adam's attention by Borhegyi, the MPM museum director. Adams was permitted to examine, research, and publish the Chajul collection. However, although he states in his preliminary report (Adams 1966) and a later publication (Adams 1972), that he noted a complete ceramic sequence and details of ceramic types for all of the ceramics from his excavations and three large private collections “which will be described fully in a monography

now in preparation” (Adams 1972:3), this monograph he refers to was unfortunately never published.

University of Paris Research: Becquelin

In the 1960s Pierre Becquelin from the University of Paris, France, conducted an archaeological survey in the Ixil region and excavated at the sites of Baschuc, Bijuz, and Xemsul Bajo in the Acul Valley, just south of the site of Nebaj (Becquelin 1969; Becquelin et al. 2001). He collected almost 1000 ceramic sherds from these sites, which he used to establish a sequence for the Acul Valley. He identified three ceramic phases, Batz, Tziquin, and Umal (Ixil words for monkey, bird, and rabbit), corresponding to the Late Classic, Early Postclassic, and Late Postclassic periods. A handful of sherds dating to the Early Classic were omitted from these phases (Becquelin 2001:113-115).

In his book *Arqueología de la Región de Nebaj, Guatemala*, Becquelin (2001) uses previous research in the region (both published and unpublished) to describe various sites in the northern highlands. In addition to Becquelin’s research, Veronique Gervais (University of Caen, France) reexamined the human remains from the excavations in the Acul Valley during the late 1990s, and Alain Breton conducted ethnographic investigations in the region of Nebaj in 1979. Gervais and Breton added the results of their bioarchaeological and ethnographic research to the Spanish translation of Becquelin's monograph (Becquelin 2001:1).

Proyecto de Rescate Arqueológico Xacbal: Velázquez

In 2008 and 2010, a salvage archaeology project was directed by Guatemalan archaeologist Juan Luis Velázquez at the site Xacbal, located in the Department of El Quiché. Excavations were conducted and several buildings were restored during this project. In addition, Xacbal and the surrounding area was surveyed. Pottery recovered at the site indicated that it was inhabited from the Late Preclassic until the Late Postclassic period. Xacbal was identified as an important political and commerce center located on the trade route connecting the Maya highlands and lowlands (Hermes and Velasquez 2014:1; Zralka and Radnicka 2014:173-174).

Current Research in the Northern Highlands

Significant obstacles have impeded further investigations in the northern Ixil region. The Guatemalan civil war which lasted for more than 30 years, from 1960-1996, was a major factor (Borgstede 2005:12). The civil war left deep scars on the Ixil Maya. The Guatemalan army used the Cuchumatanes Mountains as their base camp, which led to the mass elimination of the Ixil Maya (Becquelin 2001). Other obstacles have prevented further excavations, such as the lack of roads and electricity in this region and the difficulty of gaining permission to survey and excavate on lands owned by Maya communities. Today Chajul is a closed society that values its traditions. The primary language spoken in the community is Ixil Mayan, Spanish is considered a foreign language, and many of the Ixil Maya do not speak Spanish at all (Borgstede 2005:12).

A recent discovery at Chajul has piqued the interest of archaeologists. Renovations on a Chajul resident's home in 2003 revealed a 16th-century polychrome mural just below the first layer of plaster. However, no detailed studies have been conducted on the mural thus far.

Archaeologists have speculated that many modern homes were built on and used materials from the ruins of the Chajul archaeological site (Zarlka and Radnick 2014:180-183).

Mortuary Analysis

This section provides a brief overview of social approaches to mortuary analysis and Maya mortuary behaviors in general, as well as a summary of mortuary studies conducted in the northern highland region of Guatemala. In particular, I review published data on grave excavations at the sites of Xemsul Bajo, Baschuc, Nebaj, and Zaculeu. As mentioned above, when the MPM artifacts were donated they were accompanied by a field sketch drawn by Armstrong. He recorded three individuals in Mound 10 Tomb 1 at Chajul, they were accompanied by various grave goods. This section provides comparative data for my analysis of the Chajul tomb in Chapter 5.

Social Approaches to Mortuary Analysis

Mortuary studies in archaeology have evolved over the past several decades. Earlier analyses began with the examination of the relationship between subsistence, decision-making, and control of socially valued goods. The organization and differentiation of labor, especially in ranked societies, became another focus of study. More recent theoretical perspectives on rank and status in mortuary studies recognize three different dimensions of status: political, kinship, and economic class (Pearson 1999; Trinkaus 1995).

Although rank, power, and status are difficult to study archaeologically, the investigation of social complexity and degrees of status and rank has become a significant focus of funerary

archaeology (Pearson 1999:94). The social approach to mortuary practices has been focused on the detection of ranking in past societies via analysis of burial practices (Brown 1978:125).

Social roles practiced by living individuals reflect the values of their societies and, in turn, affect how those individuals are treated after death. Ritual burial practices may be intended to maintain the power and status of the deceased. Mortuary evidence that may signal particular social roles and/or different degrees of status/power held by an individual include the presence or absence of grave furnishings, as well as the superstructure, spatial arrangement, and location of a burial in relation to other burials, settlements, and sacred places (Trinkaus 1995:54).

Maya Mortuary Behaviors

There is clear evidence that the inhabitants of many ancient Maya sites shared common beliefs about the afterlife, the process of death, and burial. At the same time, localized traditions in the proper treatment and methods of disposal of deceased individuals developed during the Classic period. Some customs vary from site to site, while others seem to have been commonly practiced by the Maya (Fitzsimmons 2009:11; Scherer 1993; Welsh 1988:215). As in many cultures, Maya burial practices differed significantly according to the social status of the interred individuals. Archaeologists have identified particular lines of evidence that reflect differences in the social status of the dead, including types of burials, the arrangement of the dead, and the presence/absence, quantity, and richness of the grave goods (Coe 1973:87).

Types of Graves

Burials are the interment of human skeletal material with or without associated objects in a grave. Maya graves have been defined as holes, pits, or constructions designed to accommodate the dead. The grave types used in this study were adapted from categories defined by Welsh (1988:10-16) based on many excavations conducted in the lowland Maya region.

In the first category of Maya graves, simple graves, an individual was interred in an unlined hole or placed in the ground or structural fill. Any stone present in a simple grave was not intentionally placed in the burial. Cists are the second grave type and they consisted of a stone lining on at least one of the grave's side walls, capstone, or floor but were seldom completely lined with stone. The intentional placement of stones in the grave is what distinguishes this type from simple graves. Also, cists rarely had a capstone if stone lining was present. The third category of graves, crypts, are graves partially or completely constructed with stone-lined walls and always covered by capstones for a ceiling. They may or may not have a plastered floor. Tombs, the fourth and final category of grave types, are elaborately stone-lined or rock-cut chambers with considerable dimensions that far exceed the size of the individual(s) buried in the tomb. Such chambers are usually tall enough for a person to stand up in them. Tombs commonly include a shaft leading down to the chamber and sometimes have an antechamber. Tombs can have vaulted or vertical walls with a capstone. The walls, floor, and ceilings are usually plastered and/or painted (Scherer 1993:4-6; Welsh 1988:16-18). Two other types of burial practices not included in Welsh's burial-type categories, that have been found in the Ixil region include, burial urns and cremations. These are typically secondary burials of individuals interred within large ceramic vessels (Smith and Kidder 1951; Woodbury and Trik 1953).

Body Arrangement and Grave Goods

While Classic Maya burials share certain characteristics in their construction and arrangements, some researchers have noted that head orientation and skeletal position varied between sites and regions. In many cases, poor preservation of remains or disturbance of graves has made skeletal position difficult to discern. Nevertheless, it is clear that individuals were placed in a variety of flexed or extended positions (Fitzsimmons 2009:83; Welsh 1988:37-42). Previous analyses of mortuary practices at many lowland Maya sites demonstrate various body arrangements. The most prevalent body arrangement found in tombs at seven important lowland sites (Baking Pot, Barton Ramie, Altun Ha, Dzibilchaltun, Piedras Negras, Palenque, and Tonina) consists of extended individuals located mainly in the center of tombs (Welsh 1988:42).

Head orientation (i.e., the direction in which an interred individual's head was pointed) is an important variable when analyzing a mortuary context. In his analysis of various Maya graves, Welsh (1988) found that head orientation varied among sites. Head pointing to the south prevailed at the sites of Baking Pot, Barton Ramie, San José, and Holmul, while at Piedras Negras, Palenque, Tonina, Uaxactun, and Tikal the preferred position was for the head to point to the north. Yet another variant was apparent at the sites of Copan, Dzibilchaltun, Seibal, and Altar De Sacrificios, where the prominent head orientation was to the east (Welsh 1988:55).

The arrangement of burial goods has been a primary focus of many archaeologists who have studied Maya mortuary behaviors. The general types of objects found in Maya graves include pottery, jade, shells, obsidian, ground stone, animal bones, pearls, pyrite, mica, coral, textiles, animal pelts (used to cover the body), wooden objects, stingray spines, mosaic masks, plaques, and copal (Fitzsimmons 2009:83; Welsh 1988:102-103). Not only did such objects have

religious or ritual significance, but they also reflected the social and political status of the dead (Welsh 1988:103). Archaeologists have theorized that “the degree of wealth and implied status visible in a specific burial were considered to be equivalent to the degree of wealth and status attained by that individual during their life” (Welsh 1988:153).

Reentry and reuse of graves was common throughout the Maya area. In a primary burial, the skeletal remains of one or more individuals are complete, articulated, and have not been manipulated before burial or after death. In secondary burials, the skeleton has been intentionally moved, manipulated, or disarticulated after death but before final burial. There are cases in which burials have been disturbed, or the bodies manipulated after death, but they are still considered primary burials. These multiple internments occur in a variety of contexts (Welsh 1988:37; Wiss-Krejci 2005). The ancient Maya performed ceremonies of commemoration, which included tomb reentry. Tombs were reentered not only to bury more individuals, but also to remove bones and artifacts and, in some instances, engage in ceremonial burning. Evidence of ceremonial burning upon reentry of graves has been recorded at Kaminaljuyu, Tikal, Altun Ha, and Copan. Although it was originally believed that these behaviors were acts of looting (e.g., Coe 1973), additional research on Maya iconography now strongly suggests that they were intentional and ritual in nature (Wiss-Krejci 2005:371).

Elite and royal burials often contain more than one individual. Various hypotheses have been suggested regarding why there might be more than one individual in a grave. Research on Maya art and iconography by scholars such as Welsh, Tozzer, and Schele has provided evidence that human sacrifice was practiced to a considerable extent in the Maya region (Wiss-Krejci 2005:355). Thus, in cases in which many individuals were interred together, it is possible that they all died around the same time (as a result of sacrifice, warfare, or disease) and were buried

together. However, it is equally if not more likely that, tomb reuse accounts for various individuals being buried together (Fitzsimmons 2009:83). For example, some scholars have suggested that tombs with multiple interments held members of kinship-based groups or families (Fitzsimmons 2009:83; Wiss-Krejci 2005:356).

Deceased elites or lords with male or female attendants are often depicted on Maya art. It has been suggested that perhaps these attendants were sacrificed so they could serve these lords in the next world. Just as food was commonly placed in the tomb to feed the dead in the afterlife, the sacrificed attendants were offered to serve the dead (Coe 1973:88-89; Fitzsimmons 2009:83; Welsh 1988:35). Various lines of evidence, including skeletal mutilation, burial location, placement of the remains, burial goods, and the combination of individuals may indicate that the interred were sacrificed or suffered a sudden and unnatural death. Children were often found within graves, and historical documents written by Landa indicate that among the Yucatec Maya, after the death of both parents, slave children, orphans, or the offspring of a deceased male relative and a slave woman were often sacrificed (Welsh 1988:167-168). The Late Classic tomb of the "Red Queen" at Palenque includes clear evidence for sacrificial attendants, including two individuals with indications of mutilation (cut marks on a child's neck and a woman's vertebrae) (Wiss-Krejci 2005:375).

In sum, individuals of wealth and high social status were placed in large elaborate graves and sometimes even buried in temples or ceremonial platforms. The quantity and quality of artifacts incorporated into their burials reflected their station in life and suggest that such individuals were expected to maintain after death the wealth and status they obtained during their lives. The presence of sacrificed individuals in the burials of some eminent persons suggests that ritual sacrifice was performed at the time of death or burial. Rituals, including offerings,

conducted at the time of burial were intended to aid the deceased in the passage from this world to the next. Rituals performed after the burial, such as grave reentry and reuse, were often practiced so the next generation of living elites could communicate with their dead ancestors (Welsh 1988:232).

Northern Highland Maya Mortuary Practices

Maya burials have long attracted archaeologists and other investigators. Although some excavations seem essentially like treasure hunts, others were carefully recorded. Despite the destruction of sites by looting, archaeologists have been able to study burials even when they were secondary to the main objective of the research. The following section provides a brief review of mortuary practices at sites in the northern highlands of Guatemala, in proximity to Chajul.

Acul Valley

As noted above, Becquelin conducted archaeological excavations at several sites in the Acul Valley, including Xemsul Bajo, Xemsul Alto, Bijux, and Baschuc (Fig. 2.8). The excavations at Baschuc (32 graves) and Xemsul Bajo (10 graves) yielded sufficient data to allow for an examination of graves and mortuary customs in the Acul Valley (Becquelin 2001:73-74). Of the 42 total graves that Becquelin considered, he assigned 14 to the Batz phase (Late Classic), 15 to the Tziqin Phase (Early Postclassic), and 12 to the Umul Phase (Late Postclassic), although the last phase was very poorly represented (Becquelin 2001:74).

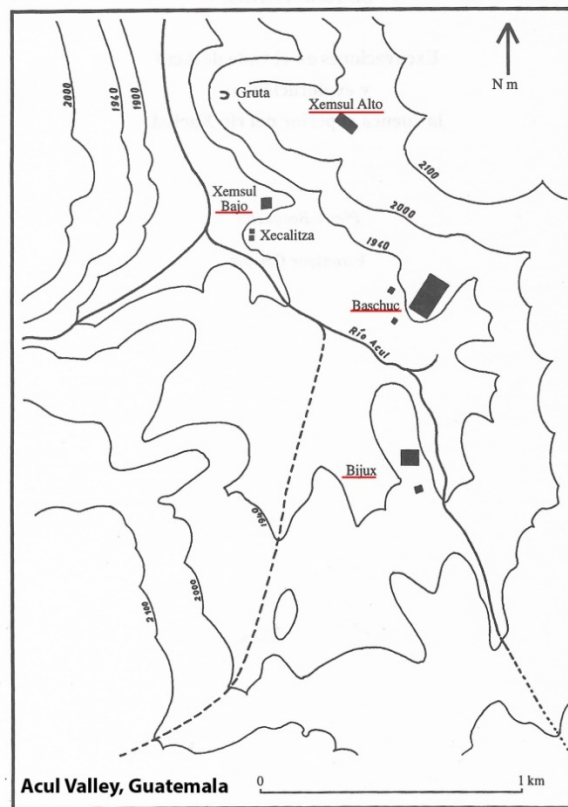


Fig. 2.8. Map of the Acul Valley showing sites mentioned in the text (adapted from Becquelin 2001:Fig 4).

Some mortuary behaviors occurred throughout the entire Acul Valley occupational sequence. All of the graves were located in (or in the front portion of) ceremonial structures, and the orientation of the bodies was related to the structures in which they were buried. Specifically, the bodies were oriented in relation to the structure façades, and the graves were almost always located on the front axes of the structures. Grave goods was prevalent in the Batz and Tziquin phases. Nine of 15 Batz-phase graves, and 14 of 15 Tziquin-phase graves, had grave goods. In contrast, grave goods were found in only three Umul-phase graves (out of 12). Grave reuse was

also common in the Acul Valley. Becquelin (2001:74) found that more mortuary goods were included with primary interments than in secondary/reentered tombs (Becquelin 2001:74).

Three types of graves—simple graves, tombs, and funeral urns—were found in the Acul Valley. Simple graves include all burials not considered a tomb or funeral urn. There were two kinds of tombs: pits dug in the sand and closed with a stone slab, and pits whose walls were constructed with dry stone. Funeral urn burials were individuals who were placed in large ceramic urns before burial. The majority of the graves found in the Acul Valley were simple graves, and only a few tombs were found (Becquelin 2005:73-74). Burials 3 and 4 at Baschuc were cylindrical tombs built with roughly carved dry stones inside Structure 2. They were filled with various grave goods including ceramics, jade beads, and copper objects (Becquelin 2005:237-247).

Collective burials containing more than one individual were found on several occasions (Becquelin 2001:73). A total of 72 individuals, including 61 adults and 11 children, were uncovered in the Acul Valley excavations. The number of buried individuals is very low considering the long timespan that the sites were occupied. Becquelin (2001:75) suggests that these 72 individuals were all buried in graves reserved for members of the local elite, based on their location in substructures. Body mutilation was not common, and only during the Umul phase were decapitated individuals found (Becquelin 2001:78). Becquelin explored many other sites in the Ixil region and observed that the tombs built in the Acul Valley were less elaborate than those at Chipal and Nebaj (Becquelin 2001:80).

Nebaj

Smith and Kidder encountered ten tombs and six burials during their excavations at Nebaj. The tombs and caches were stratified, so their dates could be determined. The tombs spanned more than 400 years, from the Early Classic to the Postclassic period (Smith and Kidder 1951:2). Early Classic tombs were large chambers with corbeled vaults and long stone-caped entrance passages. Tombs dating from the end of the Early Classic through the Late Classic consisted of narrow rectangular chambers roofed with stone slabs. Postclassic tombs were constructed with wooden beams extending from wall to wall that supported a stone slab cap. The grave goods found in tombs vary from period to period. Their contents included pottery vessels, *incensarios*, figurine whistles, jade pendants, plaques, and beads, shell beads and ornaments, obsidian blades, lancets, copper bells, gold ornaments, painted plaster, and bones of various animals (Smith and Kidder 1951:2-3).

Multiple burials were common throughout all periods at Nebaj. Smith and Kidder conclude that the primary, higher-status individuals were extended in the centers of tombs. Lesser individuals were placed closer to the tomb walls, mainly in a seated position with their knees tucked under their chins; such individuals were generally women, children, and infants. Only one Postclassic tomb was found in which all the individuals were buried in a seated position (Smith and Kidder 1951:3). The tombs were found in large mounds that Smith and Kidder suggest were most likely the main structures at Nebaj. Little is still known about architecture at Nebaj because the outermost structures have been destroyed by modern Ixil Maya agricultural activities.

Nebaj was divided into three separate architectural groupings. Group A was the largest, consisting of 12 mounds with surrounding courts, a ball court, and a plaza. Group B comprised six mounds, and Group C had three mounds and a terrace. All of the mounds that were excavated were located in Group A. One tomb and one burial were found in Mound 1, while nine tombs and four burials were found in Mound 2 (Smith and Kidder 1951:21).

Mound 1 Tomb 1 was an Early Classic tomb that measured 3 m by 4 m (Fig. 2.9). It had a corbeled vault and stone-lined walls. The total height of the tomb was about 2.5 m. The remains of 12 individuals were found in the tomb; the bones of some individuals were almost entirely gone, and the others were badly decayed. Two individuals were found extended in the center of the tomb. The remaining individuals were arranged around the walls of the tomb. All the seated individuals had their legs tucked under their chin except for one individual whose legs were extended, and several large pottery vessels were placed on them. Many of the seated individuals were very young children, and Kidder and Smith suggest that these were sacrificial victims. A variety of grave goods was found, including pottery, jade, and animal bones. The 42 pottery vessels in the tomb had been placed in the corners and against the wall opposite the entrance of the tomb (Smith and Kidder 1951:21-22).

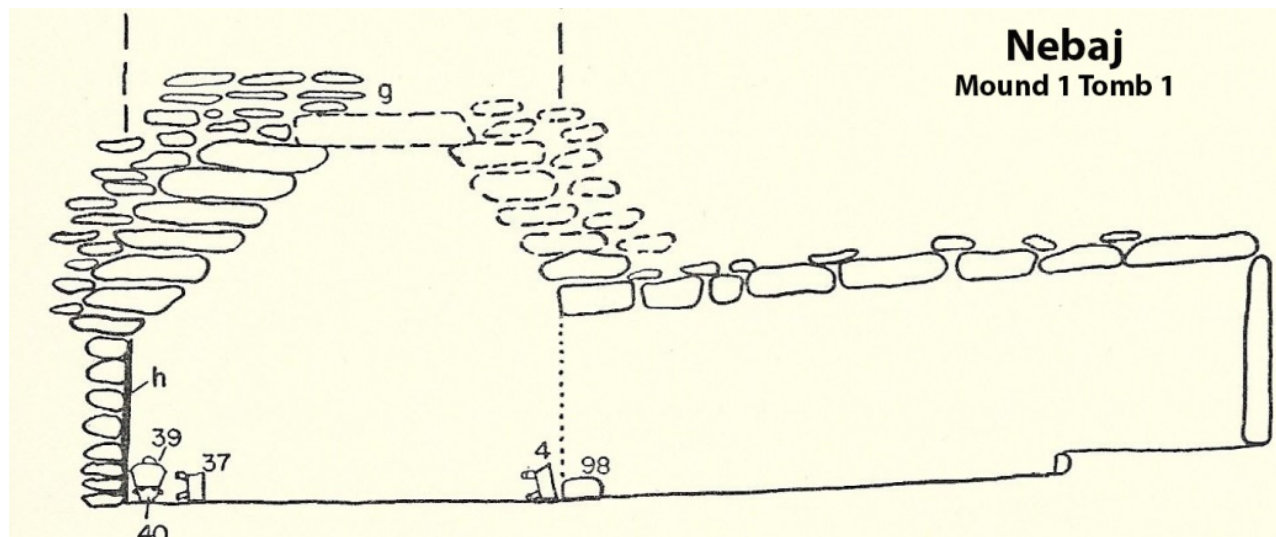


Fig. 2.9. Nebaj Mound 1 Tomb 1 (adapted from Smith and Kidder 1951:Fig 37).

Nine tombs were found in Mound 2. Tombs I, II, IIA, and III dated to the Early Classic. These graves varied in size, quantity of grave goods, and number of individuals, but all were multiple interments (from 2 to 12 individuals). Tombs IV, V, VI, and VII were constructed in the Late Classic. Tomb IV was dug through the stairways of a structure. It was rectangular, measured 3.3 m by 1.4 m, and its walls were constructed of rough stones with large rough capstones. Seven individuals were found in the tomb. Three of the individuals were disarticulated, and Smith and Kidder (1951:25) again suggested that this was evidence of human sacrifice. One young adult individual lay extended in the center of the tomb. The remaining individuals were all placed near the walls of the tomb, but the bones were poorly preserved so the exact positions of the individuals could not be determined. Jade and pottery were found in the tomb, and Smith and Kidder (1951:25) postulate that higher valued objects were placed closer to the higher status individuals in the tomb.

Only one Postclassic tomb was found at Nebaj: Tomb VIII in Mound 2, a square-shaped tomb with walls of thick, nicely cut stone blocks. Two stone steps led down to the tomb floor, which was plastered and painted. Wooden beams about 5 cm in diameter and 20 cm apart spanned the roof of the tomb. Three skeletons were found in the tomb, and all had been seated with knees under their chin. The individuals included one child in the northeast corner, an elderly male individual seated against the east wall, and one adult individual seated in the southeast corner. Three pottery vessels—two *incensarios* and one Plumbate vase—as well as copper and gold ornaments were found in the tomb (Smith and Kidder 1951:26).

The majority of the tombs were multiple burials. Tombs were often found reopened, and the remains of earlier individuals were moved to the side to make room for the later deceased individuals. There was also evidence that the Nebaj tombs were kept open for subsequent burials. The remains of children were mainly found around the walls, generally in a seated position. Smith and Kidder (1951:27-29) suggest that the children buried with a principal individual are evidence that human sacrifice was a customary mortuary practice in the northern highlands.

Zaculeu

Zaculeu was home to the ancient Mam speaking Maya. It is located in the northwestern part of the Huehuetenango Valley west of the department of El Quiché and south of the Cuchumatanes Mountains (Woodbury and Trik 1953:9) (Fig. 2.10). Although it was not an Ixil site, the proximity of Zaculeu to the Ixil region and the extensive excavations conducted there make it a good basis for comparison when examining regional variation in northern highland Maya mortuary practices.

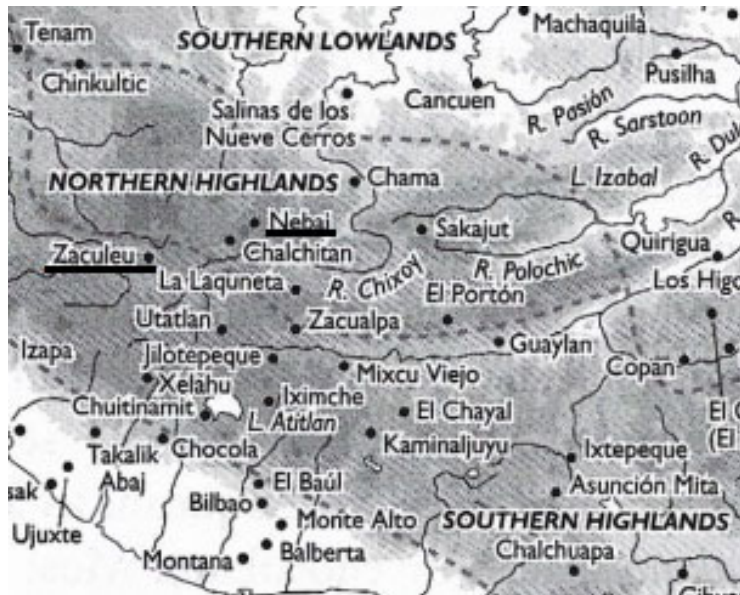


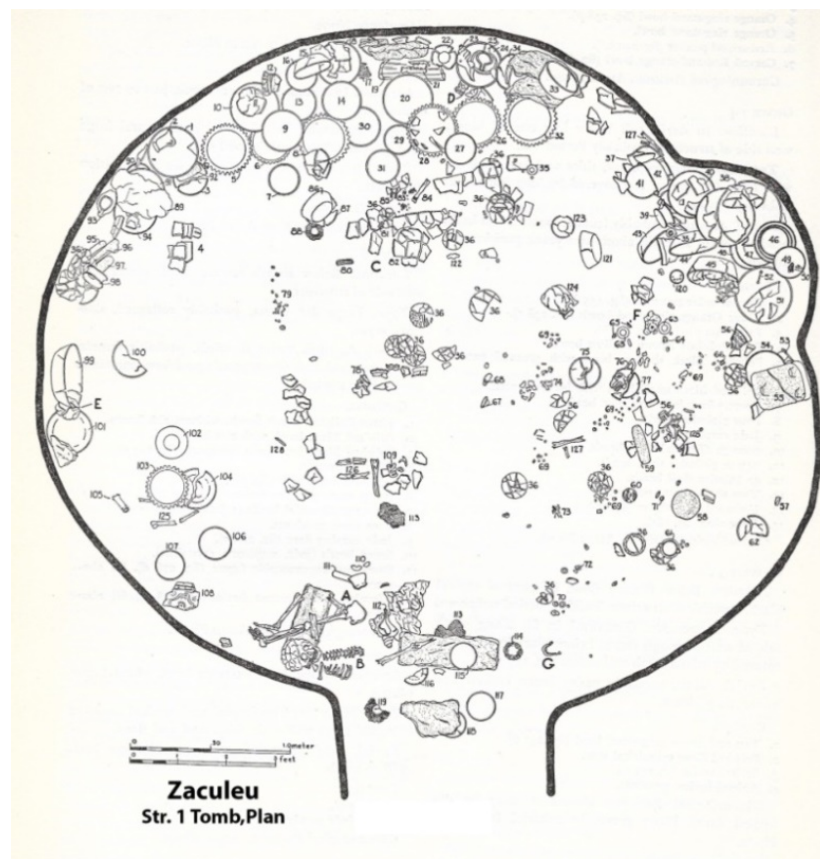
Fig. 2.10. Map showing the location of Zaculeu in relation to Ixil sites (adapted from Sharer and Traxler 2006:Fig. 1.1).

Zaculeu was occupied from the Early Classic until the arrival of the Spanish (Woodbury and Trik 1953:9). Extensive excavations were conducted at Zaculeu by Woodbury and Trik in the late 1940s and early 1950s. Over 100 graves were uncovered during the excavations, and all but two of the graves were located on the main axes of the site's structures: Woodbury and Trik (1953:77) suggest that the orientation of graves within the structures must have had a significant religious meaning. A large variety of graves was found, from an elaborate tomb to simpler graves. Woodbury and Trik identified and classified seven different grave types: tombs, vaults, crypts, cists, urns, elementary, and cremations. At Zaculeu, at least 249 individuals were buried in these various types of graves; given the poor preservation of human remains in this region, it is possible that more than 250 individuals were buried within the excavated graves (Woodbury and Trik 1953:70-79).

According to Woodbury and Trik (1953:285), the four phases they defined at Zaculeu—the Atzan Phase (Early Classic), Chinaq Phase (Late Classic), Qankyak Phase (Early Postclassic), and Xinabahul Phase (Late Postclassic)—were characterized by distinct mortuary behaviors. Atzan Phase graves ranged from elementary interments to an elaborate tomb found below Structure 1. The most common type of graves constructed during this phase was stone-lined crypts, and the most common burial position was extended supine. Graves of the Atzan Phase generally were more richly furnished with grave goods than those of the later phases (Woodbury and Trik 1953:285). Cists and stone-lined crypts were most common during the Chinaq Phase, although large globular urn burials were also characteristic of this phase. The most common burial positions of this phase were extended or seated. Graves had less grave goods than during the Atzan Phase, and personal adornment of interred individuals decreased (Woodbury and Trik 1953:285). In the Qankyak Phase masonry burial vaults and cremations were the most common graves. Burial vaults were well constructed and square in shape, and individuals were usually seated. Cremations occurred at the end of this phase, during the transition to the Late Postclassic (Woodbury and Trik 1953:286). In fact, during the Xinabahul Phase (the final phase before the arrival of the Spanish), cremation was the most common form of mortuary treatment. The cremated remains were placed in a pottery vessel that was buried upright in structural fill. Personal adornment, mainly metal objects, accompanied the cremated remains (Woodbury and Trik 1953:286).

Only one grave at Zaculeu was classified as a tomb. This was a large circular chamber located below Structure 1 (Fig. 2.11). No other graves were comparable in size or method of construction. As noted above, this tomb was constructed during the Early Classic. The principal occupants of the tomb were identified by their central location and the wealth of the grave goods

and personal adornment that accompanied them. Woodbury and Trik's (1953:77-78) as stated above categorize only one grave at Zaculeu as a tomb. However, their definition of burial vaults, rectangular chambers with stone-lined walls and stone slab vaulted roofs, Smith and Kidder (1951) would define this type of grave as a tomb rather than a vault grave. These types of graves, vaults, were constructed primarily during the Postclassic period. Multiple individuals were found in the tomb and vaults at Zaculeu (Woodbury and Trik 1953:77).



**Fig. 2.11. Plan of the tomb found at Zaculeu
(adapted from Woodbury and Trik 1953:Fig. 41).**

Woodbury and Trik found probable evidence of human sacrifice at Zaculeu. A large number of individuals were placed in undisturbed graves, which suggests that some of these individuals were sacrificed to accompany the primary grave occupant. Another possibility suggested by Woodbury and Trik (1953:80-81), however, is that some of the individuals were reburials from earlier graves rather than sacrificed victims.

Graves at Zaculeu were most richly furnished during the Early Classic, and this decreased during the later phases. Some types of goods were found in graves during the entire occupation of the site, while others only occurred in certain phases. Pottery vessels, shell, animal remains, and obsidian were incorporated into graves during all phases. Jade was commonly included during the Atzan Phase but was used less frequently in the later phases. Metal objects were more commonly found in the later Postclassic graves. Overall, the tomb at Zaculeu had the greatest quantity and variety of the grave goods of all graves at the site. It contained over 800 pieces of jade, including beads, pendants, earflares, and other adornments (Woodbury and Trik 1953:81).

Chajul

Mound 10 Tomb 1 at Chajul was a stone-lined chamber with a vaulted ceiling and covered with a large capstone. Based upon its construction and the grave goods found in it the tomb most likely dates to the Late Classic. The remains of three individuals were found in the tomb although like many other tombs in the northern highlands, these remains were poorly preserved. However, Armstrong indicated in his field sketch that two individuals lay extended in the center, and a third individual was arranged in a seated position with legs and arms extended and placed near the wall of the tomb in the southeast corner of the tomb. As we know over of

100 grave goods were found accompanying these individuals such as pottery, jade, stone and obsidian. The arrangement of the Chajul tomb grave goods was similar to the tombs at Nebaj; in the corners and against the walls of the tomb. Based upon mortuary data from northern highland sites, the construction, dimensions, orientation of individuals, and quantity, arrangement and types' of grave goods in the tomb at Chajul were very similar to tombs excavated at Nebaj, Zaculeu, and sites in the Acul Valley (Becquelin 2001; Smith and Kidder 1951; Woodbury and Trik 1953) (see Chapter 5 for a complete analysis of the Chajul tomb).

Chapter 3

Methods

Inventory of the MPM Chajul Collection

Ceramic artifacts in the MPM Chajul collection were labeled with three sets of numbers: a field number, an MPM loan number, and MPM object and accession numbers (see Fig. 3.1 for an example; Appendix C provides a complete list of object numbers). Before these objects were donated to the MPM, Armstrong labeled each object with a field number, although his field numbers do not seem to be in any sort of order. When the Hyatts loaned the objects to the MPM in 1964, they were assigned loan numbers 588-682, 745, and 749-752. When accessioned in 1973 and 1974, each artifact was given an object and an accession number. The Chajul collection has two accession numbers, 23374 and 23521.

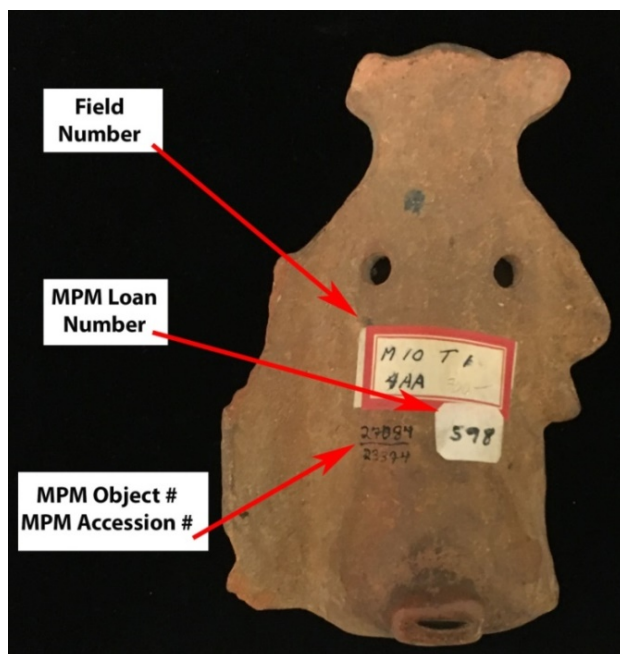


Fig. 3.1. Example of labeling system used on the objects in the Chajul collection.

The Chajul objects are housed at the Museum in two separate ways. The majority of the collection was included in the *Maya Tomb* exhibit on the third-floor mezzanine. Only ten objects were placed into storage; it is unclear why these objects were not included in the exhibit, except for two limestone statues that are too large for the exhibition. The MPM storage collection has been divided by geographical location. The Chajul objects are located in the Guatemala section, Drawers 79 and 80, and stored with other highland Maya collections, such as objects from the sites of Verdun, Chel, and Nebaj. Only two objects (limestone sculptures) were misplaced in storage. Several different locations were listed for these artifacts in the MPM documentation. Using the most recent storage inventory spreadsheet, they were eventually found in the Venezuela oversized drawers. As a result of this study, discrepancies in the storage of the objects, as well as mislabeled object numbers, have been corrected.

The MPM accession documentation has brief descriptions of all the Chajul tomb objects. These were helpful when compiling a complete inventory of the Chajul tomb collection. The MPM exhibit documentation included Armstrong sketch, the original exhibit label (that imparted much of what we know about the tomb besides Armstrong sketch), and photographs of the placement of the Chajul objects in the exhibit. This documentation allowed me to make comparative inferences about Armstrong's sketch and the construction of the MPM's *Maya Tomb* exhibit. The MPM correspondence documents between Hyatt and Parsons provided me with an understanding of motivations for the Hyatts decision to donate their large collection. However, many questions are still unanswered: Was Armstrong a professional archaeologist? Who wrote the accession object descriptions and determined that several of the objects were colonial? Armstrong? The Hyatts? Parsons? Other MPM staff? My hope is that future studies of this collection may resolve these questions.

Selection of Artifacts

All artifacts in the Chajul collection, including non-ceramic artifacts, were photographed and measured. However, no additional analyzes were undertaken on the jade, obsidian, and stone artifacts. The focus of this study was the ceramic objects, which comprise the majority of the collection (86 of the 120 objects). The ceramic artifacts described in this thesis include various open- and closed-form vessels, *incensarios*, and *incensario* fragments, and figurines and figurine fragments. The majority of the *incensarios* and figurines feature imagery, and I chose to limit my study of iconography to these artifacts, with one exception: a polychrome vase with an elaborate painted scene.

Variables

Detailed morphological and stylistic data were recorded for each of the ceramic artifacts. Appendix B includes the coding scheme used to record all the data collected on these objects which are presented in several tables in Appendix C. Variables that were examined included size, likely date of production, possible ceramic type, form, object condition, color, decoration, and for the *incensarios* and figurines, also iconography and function.

Size: The height, width, and depth of each artifact were measured in centimeters. The portion of the object that was measured was also noted.

Likely date of production and possible type: Based on comparisons with ceramics from sites near Chajul, I was able to determine the likely date of production and ceramic type for the majority of the artifacts. Based on their formal and/or stylistic attributes, it was possible to assign

the objects to the various periods used by researchers in the Maya area (and Mesoamerica more generally), including the Early Classic, Late Classic, Terminal Classic, Early Postclassic, and Late Postclassic. The type descriptions and ceramic photographs included in Becquelin's (1969; 2001) Acul Valley monograph were especially helpful when classifying the ceramics in the Chajul collection.

Ceramic data from Butler's (1940) research at Chama and Chipal, Smith and Kidder's (1951) excavations at Nebaj, and Woodbury and Trik's (1953) investigations at Zaculeu complemented the information presented by Becquelin. When no comparable artifacts could be found in these sources, additional publications and museum collections were consulted (e.g., Adams 1971; Babcock 2012; Butler 1935; Corson 1976; Borhegyi 1961; Gallenkamp and Johnson 1985; Halperin 2009, 2014; Lehmann and Lehmann 1968;Looper 2019; Lothrop 1936; Martin and Miller 2004; McCampbell 2010; Milwaukee Public Museum Collections; Penn Museum 2020; Triadan 2006; Wauchope 1948,1975; WDW et al. 1984).

Form: A wide variety of forms are present in the ceramic collection from Chajul. Classification of these forms was based on comparable ceramic collections from nearby sites, particularly Nebaj, Chipal, Chama, Zaculeu, and sites in the Acul Valley (Becquelin 2001; Butler 1940; Smith and Kidder 1959; Woodbury and Trik 1953).

The Chajul collection includes bowls, vases, cylindrical vessels, jars, miniatures (which were separated into a miniature bowl or jar form category), and many objects classified as specialty forms, such as *incensarios*, ladle *incensarios*, *incensario* covers, anthropomorphic figurines, zoomorphic figurines, and indeterminate figurines. Other forms present in the collection include vessel support fragments and indeterminate modeled fragments (see Fig. 3.2

for examples of various forms). When present, secondary forms like flanges, handles, and base shape were also recorded.



Fig. 3.2. Examples of the various ceramic forms found in the Chajul tomb (object numbers 57118/23521, 57129/23521, 57112/23521, 57162/23521).

Object condition: The ceramic artifacts were also separated into four categories based on their current condition: fragmented, partially restored/large pieces, almost complete/missing small fragments, and complete or completely restored. Fragmented objects are pieces that were once attached to a larger vessel. Partially restored/large pieces include smaller fragments that had been glued together, or large pieces from a vessel. The almost complete/missing small fragments category comprises objects that are complete except for a few small fragments. Finally, complete or completely restored objects have no missing pieces or have been completely pieced together with no missing fragments.

Color: The book *Veiled Brightness: A History of Ancient Maya Color* (Houston et al. 2009) was used to classify the various colors present on the Chajul ceramics. This book defines the black, white, red, yellow, brown, blue, and green colors utilized by the Maya, and the particular colors that were most frequently used during each period.

Decoration: A variety of techniques and elements were used to decorate the Chajul ceramics. Detailed observations were made regarding the particular elements and motifs evident on each artifact.

Iconography: Likewise, a considerable variety of imagery is present on the *incensarios* and figurines. Iconography on the *incensarios*, figurines, and one polychrome vase was documented in detail. The decorative elements present on the ceramics were compared to motifs and art found at other sites in the Maya highlands and lowlands (see Chapter 4).

Function: The possible functions of the ceramic *incensarios* and figurines were determined by examining their form, condition (including direct evidence of how they were used), decoration, iconography, and the mortuary context in which they were found. The *incensarios* and figurines were divided into several categories based on their function/use. As discussed in Chapter 4, Maya scholars have identified several kinds of *incensarios*, including containers for burning offerings, containers for non-burning offerings, and idols used in ritual ceremonies (Aimers 2013; Milbrath et al. 2008; Rice 1999). These three categories were used to classify the *incensarios* from the Chajul tomb based on function/use. Likewise, the figurines were divided into a number of functional categories (idol, whistle, bell, rattle, flute, and indeterminate) based on their form, shape, decoration, and other distinctive attributes, such as perforations/holes and mouthpieces.

The presence or absence of smoke blackening on artifacts was also recorded, as this might indicate that vessels were used to burn offerings. Vessels were classified based on the presence/absence and degree of blackening. The first category included vessels (in some cases *incensarios*) that were too fragmentary to determine whether there was blackening. Other vessels

were classified based on the presence/absence of blackening and/or a vent or vents. There were also a few artifacts that, based on their form, do not appear to be *incensarios*, but that nevertheless show evidence of blackening. Appendix C includes all of the data recorded for each object.

Chapter 4

Ceramic Analysis

In this chapter I present data on the ceramic artifacts from the Chajul tomb. The discussion is organized chronologically, based on the periods when the artifacts were mostly likely produced (Early Classic, Late Classic, Terminal Classic, Early Postclassic, Late Postclassic, and Indeterminate). My analyses focused on vessel forms, surface treatments, and possible ceramic types based on comparison with published data from other Maya sites (see Appendix C for all ceramic data that was recorded). Particular objects whose form, function, and/or date proved to be more challenging to determine are highlighted. Functions of figurines and *incensarios* are also discussed. The chapter concludes with an examination of the iconography found on the ceramic *incensarios* and figurines, as well as a single polychrome vessel with an elaborately painted scene.

Early Classic (AD 300-600)

Forms

The Early Classic ceramics in the Chajul tomb collection include tripod bowls and a vessel support (Table 4.1). These objects all functioned as *incensarios*. All five artifacts have hollow columnar supports. Labial and basal ridges are present on the four complete tripod *incensarios*, and the bowls average 18 cm in height and 25 cm in diameter (Fig. 4.1).

Table 4.1	
Early Classic Forms	
Form	N
Bowl	4
Support	1
Total # EC Ceramics = 5	

Surface Treatments

All of the Early Classic *incensarios* found in the Chajul tomb are unslipped. There were several decorative techniques used on these vessels, including modeling, impressing, incising, and appliqué. Decorative elements present on these objects include geometric designs such as horizontal lines, vertical lines, and spikes. Object number 57243/23521 was further decorated with modeled anthropomorphic effigy faces, one on each of the hollow tripod supports and one centrally positioned on the body of the bowl. The face on the body of the vessel was applied using twisted clay to create facial features such as eyes, a nose, and a mouth (Fig. 4.1b).



Fig. 4.1. Tripod *incensarios*, Chajul tomb collection
(object numbers: a. 57159/23521, b. 57243/23521, c. 57244/23521, d. 57160/23521).

Typical colors used by the Maya during the Early Classic included blacks, reds, creams, and oranges (Houston et al. 2009:76). These colors are consistent with those used to decorate the Early Classic ceramics from the Chajul tomb. Secondary white and red paint is present on only one of the *incensarios*. The red paint was applied to create thick bands around the rim of the vessel and vertically on the vessel supports, while white paint was used to fill the negative space between the vertical bands.

Intersite Comparisons

During his excavations in the Acul Valley, Becquelin (2001) found only small fragments of Early Classic material. He did not include this material in his Acul Valley ceramic sequence. However, tripod *incensario* bowls with similar forms and decorative motifs from the site of Zaculeu date to the Atzan Phase or Early Classic (Becquelin 2001:Fig. 241-q).

Smith and Kidder's (1951) excavations at Nebaj yielded the most comparable examples of Early Classic *incensarios*. These vessels are very similar to the bowls from Chajul in terms of their form, decorative techniques, and motifs (Fig. 4.2). The majority of the Early Classic pottery from Nebaj was recovered in excavations of two tombs, Mound 1 Tomb 1 and Mound 2 Tomb 1. The former yielded more than a dozen tripod *incensarios* similar to those in the Chajul collection (Smith and Kidder 1951:Figs. 76 and 77). The tripod *incensarios* from Nebaj have hollow cylindrical supports, and they are either plain or decorated with vertical finger-notched appliqués and/or spikes. All are unslipped with grayish brown to brown paste. They are also commonly decorated with secondary bands or stripes painted in white, red, and yellow. Kidder and Smith (1951:70) classified these vessels as censers; although many of them showed no signs of fire-

blackening, they were certain these vessels were made for ritual use. They also indicate that almost identical tripod *incensarios* were found by Termer (1931) at Ilom, located just north of Chajul.



Nebaj, El Quiche, Guatemala

**Fig. 4.2. Tripod *incensarios* from Nebaj
(adapted from Smith and Kidder 1951:Figs. 76 and 77).**

Late Classic (AD 600-900)

Forms

Late Classic forms present in the Chajul collection include bowls, vases, cylindrical vessels, miniatures, a jar, *incensario* bowls, covers, and appliqué fragments (Fig. 4.3), anthropomorphic and zoomorphic figurines (Fig. 4.4), and a vessel support fragment (Table 4.2).

Table 4.2

Late Classic Forms	
Form	N
Bowl	6
Vase	5
Jar	1
Miniature	2
<i>Incensario</i>	27
Figurine	20
Vessel Support	1
Total # LC Ceramics = 62	

Ten vessels (bowls and vases) have flat bases, four have curved bases, and one bowl and a chimney lamp-shaped jar have annular bases. Four bowls have supports (nubbin, solid conical, and hollow columnar). Several bowls and *incensarios* have secondary forms including labial, medial, and/or basal flanges and vertical loop handles. The three bowls with vertical loop handles have either two or four handles attached to, or just below, the rim. One of the bowls with handles is a miniature form.



Fig. 4.3. Late Classic *incensario* forms (a. cover, b. bowl, c. appliqué), Chajul tomb collection (object numbers: a. 57101/23521, b. 57106/23521, c. 57175/23521).



Fig. 4.4. Anthropomorphic and zoomorphic figurines, musical functions: a, b, c, non-musical functions: d, e, Chajul tomb collection (object numbers: a. 57079/23374, b. 57111/23521, c. 57107/23521, d. 57085/23374, e. 57081/23374).

Surface Treatments

Half of the Late Classic ceramics are slipped, the majority on the exterior only. Slip colors include black, gray, orange, red, brown, and cream or tan. About one fourth of the Late Classic assemblage is unslipped. Due to poor preservation, it could not be determined whether the remaining artifacts were once slipped.

Techniques used to decorate the Late Classic objects include incising, impressing, appliqué, modeling, negative or resist paint, molding, secondary paint, and painted plaster. Of these various decorative techniques, incising, appliqué, modeling, molding, and paint are the most common. Secondary paint, applied to about half of the Late Classic ceramics, includes blue, red, orange, black, and cream or white (Fig. 4.5). Experimentation characterized Maya color use during the Late Classic. During this period Maya artists pushed their color technologies to their limits and achieved a variety of new hues. A new style of polychrome design emerged that was centered around the brilliant hue of Maya blue. Maya blue resulted from a combination of organic and inorganic matter or white clay dyed with indigo. This bright blue pigment, which came to dominate Maya material culture by the end of the fifth century AD, can be found on a variety of ceramic forms including vases, *incensarios*, and figurines in the Chajul collection (Houston et al. 2009:78).

The use of multiple colors on ceramic vessels was one of the defining features of the Late Classic. Regional polychrome styles emerged such as the Chama style (Houston et al. 2009:88). Chama-style vessels are cylindrical vases or cups with black and white chevron motif bands usually painted around the rim and base. Bright white, red, and black colors were applied to a yellow-orange slipped background. There were two main types of painted scenes. Pictorial scenes depicted an individual or individuals on each half of the vessel or wrapped around the

entire cylinder. Geometric motifs constituted the second most common form of decorative scene (Fig. 4.5 a) (Danien 1998:42; Lehmann 1962:59).

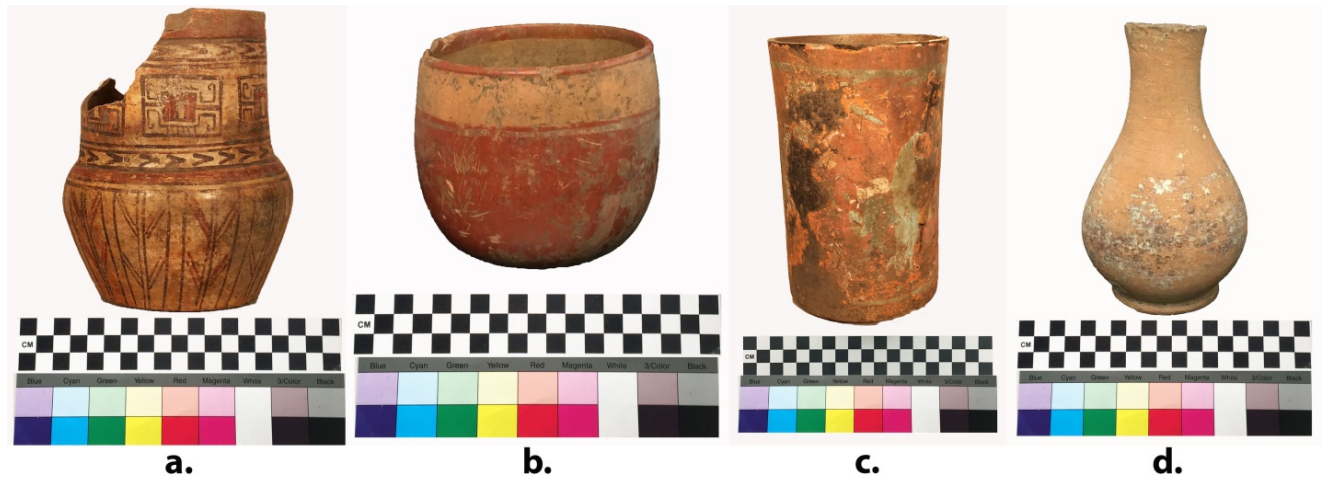


Fig. 4.5. Polychrome forms: a. and b. vases, c. cylindrical, d. chimney-lamp jar, Chajul tomb collection (object numbers: a. 57074/23374, b. 57083/23374, c. 57156/23521, d. 57157/23521).

A variety of design themes were used to decorate the objects from Chajul. Geometric designs include horizontal, vertical, and diagonal lines, triangles, crosses, dots, squares/rectangles, and chevron patterns. Zoomorphic designs are also present, including jaguars/felines, dog, deer, serpent, and indeterminate animal figures. Anthropomorphic themes include figures, deities, and death heads. Finally, two vessels have glyphs or proto-glyphs incorporated into their designs.

Intersite Comparisons

Utilizing Becquelin's (2001) Acul Valley ceramic sequence, I was able to identify four Late Classic ceramic types among the Chajul tomb collection: Basin Pardo-Rojo Oscuro, Xolacul Negativo, Cambalam Negro, and Nebaj Negro Fino (Fig. 4.6). The first type, Basin Pardo-Rojo Oscuro, includes two- and four-handled vessels with a red-brown slip. These globular bodied bowls typically have a short, widened, and flared neck, often with a labial flange (Becquelin 2001:255). The Chajul assemblage includes three examples of this type, two- and four-handled bowls as well as one miniature four-handled bowl (Fig. 4.6a, Fig. 4.7). Xolacul Negativo consists of negative painted tripod bowls with annular bases. The negative paint colors include gray-black on orange. Decoration includes finger marks or circles arranged in a horizontal ribbon on the exterior of the vessel wall. Only one Xolacul Negativo tripod bowl was identified in the Chajul collection. Cambalam Negro bowls have annular bases often with basal flanges. The interior and exterior surfaces of these bowls are smooth and painted black. One bowl from the Chajul tomb with black polished surfaces, an annular base or ring stand, and a medial/basal flange is likely an example of this type. Finally, one bowl base fragment is most likely the Acul Valley type Nebaj Negro Fino. This type includes hemispherical rounded bottom bowls and tripod bowls with polished black surfaces. The black color is very even and smooth in appearance, and the slip is applied to the entire bowl including the exterior of the bottom.



Fig. 4.6. Late Classic types: a. Basin Pardo-Rojo Oscuro, b. Xolacul Negro, c. Cambalam Negro, d. Nebaj Negro Fino, Chajul tomb collection (object numbers: 57076/23374, 57082/23374, 57118/23521, 57161/23521).

Smith's and Kidder's (1951) excavations at Nebaj also yielded very similar Late Classic ceramics. These included two- and four-handled bowls with red, brown, and black slips (Smith and Kidder 1951:Fig. 74 a-f). Negative painted tripod bowls, and finely polished black bowls with basal flanges and/or ring stand bases were also uncovered at the site (Smith and Kidder 1951:Fig. 75 a, b, g). Smith and Kidder (1951: Figs. 81 e, f and 82 d, e) illustrate several polychrome vases that are very similar in form, color, and painted design to objects from Chajul.

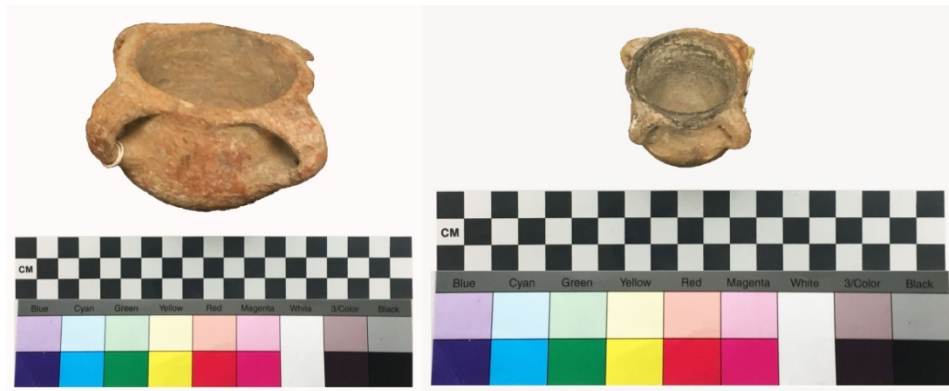


Fig. 4.7. Four handled bowl forms, Chajul tomb collection (object numbers: 57112/23521, 57115/23521).

Small tripod and flat-bottomed vessels have been found within the Ixil region. These vessels are very similar in size, form, and design to object numbers 57106/23521 and 57102/23521 (Fig. 4.3b, D.24). Smith and Kidder (1951:73-74) found similar vessels at Nebaj. These vessels lacked vents and evidence of blackening however, they still refer to these vessels as incense burners, they are certain that these vessel were used ceremonially rather than utilitarian purposes (Smith and Kidder 1951:74). The Majority of the vessels found at Nebaj have covers with anthropomorphic or zoomorphic heads. In the MPM collections a similar vessel is on exhibit, object number 55264 a-b/20737 (on display in the Southern Maya Guatemalan Highlands exhibit on the Museum's third floor mezzanine). This object from Nebaj is similar to others found by Smith and Kidder (1951). The bowl of the vessel is also similar to Chajul's is size, form, and design (Parsons 1974) (Fig. 4.8).



Fig. 4.8. Miniature *incensario* with cover from Nebaj, MPM collections (object number: 55264 a-b/20737).

Butler's investigations at Chama and Chipal yielded several vessels comparable to those from Chajul but not found in the Acul Valley or at Nebaj. These included polychrome cylindrical vases and chimney-lamp jars (Butler 1940:Fig. 22 i, o). These particular forms and decorative techniques are distinctive characteristics of the Late Classic ceramics found at Chama and Chipal (Butler 1940). Several sources were also consulted to identify figurines similar to those from Chajul (see Appendix C) (Fig. D.13, D.27, D.36, D.56, D.58, D.59, D.62). Butler's (1935) study of figurines provided the most comparable examples that could be used to determine the likely dates of production for the Chajul assemblage.

One plaster-coated and painted cylindrical vase was found in the Chajul tomb (Fig. 4.5c). In his excavations at Zacualpa, Lothrop (1936: Plate 6d) found several plaster-coated cylindrical vases that are very similar in form and decorative techniques to the vessel from Chajul. Unfortunately the vases from both sites have lost most of their plaster coating, so it is no longer possible to analyze the original designs. However, similar colors were used to paint the plaster on the vessels, including blue, pink, green, purple, and red. According to Lothrop (1936:13), plaster-painted ceramics were manufactured throughout the Classic period at Utatlan, Holmul, and Zacualpa, so this particular decorative technique cannot be used to date these pieces precisely. However, the general form and polychrome designs on the vase from Chajul suggest that it dates to the Late Classic.

Other published sources provided some of the best comparisons for the *incensarios* and figurines from Chajul that the sources discussed above lacked (Fig. 4.9, D.26, D.41, D.45, D.46, D.49, D.50, D.52, D.53, D.54, D.60, D.61, D.63-D.72, and D.112). A booklet published to accompany the World Showcase exhibition at Walt Disney World EPCOT Center in 1984

includes several large burial urns or *incensarios* from the Quiche region of Guatemala (WDW et al. 1984:Fig. 21-25). These large vessels have anthropomorphic and zoomorphic appliques whose form, decorative techniques, and motifs are very similar to the *incensario* appliqué fragments from Chajul. Lehman's (1968) publication on Maya art from Guatemala likewise includes several comparable ceramic artifacts from the Department of El Quiche.



Fig. 4.9. *Incensario* appliqué (object numbers: 57094/23374, 57129/23521, 57126/23521, 57103/23521, 57122/23521).

The MPM collection also includes similar *incensario*/urn applique from sites in the Ixil region including object number 56057/27136, which is also on exhibit (*Southern Maya Guatemalan Highlands* exhibit on the third floor mezzanine)(Fig. 4.10). This large fragment from a burial urn or *incensario* from Nebaj has been dated to the Late Classic period by Parsons (1974). The appliqué design is similar to other *incensarios* from the Ixil region (Lehmann and Lehmann 1969:Figs. 238, 243; WDW et al. 1984:Figs. 24, 25, 71). The anthropomorphic figure is very similar to those found in the Chajul collection (Fig. 4.9).

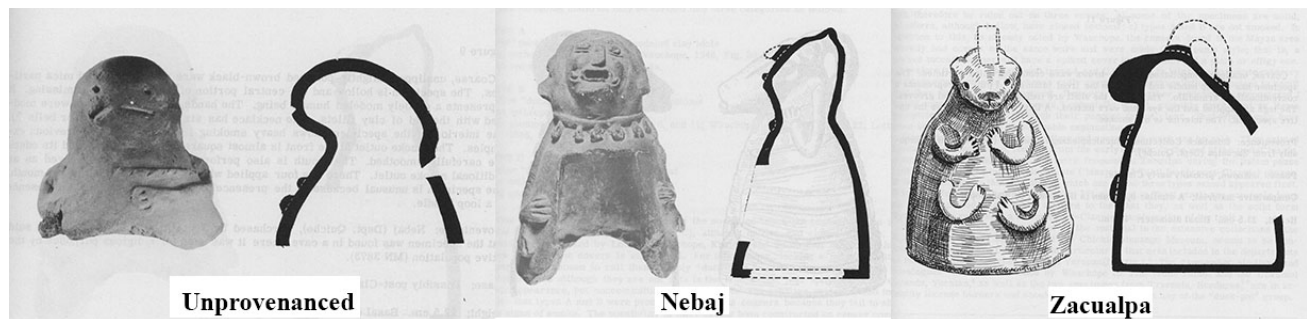


Fig. 4.10. *Incensario*/burial urn fragment from Nebaj, MPM collections (object number: 56057/27136).

Borhegyi's (1952) publication on incense burner covers that he termed "duck-pots" are very similar in form, design, and decoration to two *incensario* covers found in the Chajul tomb (Fig. 4.11). These censer covers were described as "duck-pots" due to the resemblance of some of them to duck heads. These ceramic forms are typically unslipped, hollow, crudely modeled anthropomorphic and zoomorphic figures without a base. They were decorated with modeled attributes such as hands, feet, necklaces, and other motifs. The mouth and other facial features are typically perforated. "Duck-pots" appear to be confined to the northern highland region, particularly the Departments of Huehuetenango, Alta Verapaz, and El Quiche (Borhegyi 1952:14). Many different forms were found at Nebaj, Zaculeu, and Zacualpa (Borhegyi 1952:3-15) (Fig. 4.12).



**Fig. 4.11. *Incensario* covers, Chajul tomb collection
(object numbers: 57120/23521, 57108/23521).**



**Fig. 4.12. “Duck-Pot” examples from the northern highland region
(adapted from Borhegyi 1961: Figs. 7, 9, 10).**

Terminal Classic (AD 900-1000)

Forms

Three artifacts dating to the Terminal Classic were identified in the Chajul collection: a bowl with an annular base; a miniature curved-bottom jar with small fragments below the rim that may be remnants of two vertical loop handles that were attached to the lip; and a short, cylindrical vase with a curved bottom (Table 4.3).

Table 4.3

Terminal Classic Forms

Form	N
Bowl	1
Miniature Jar	1
Vase	1
Total # TC Ceramics = 3	

Surface Treatments

The miniature jar has a rough, unslipped exterior and interior (Fig. 4.13b). The other two vessels differ in decorative techniques, although both have geometric design themes. The annular-base bowl has a brown slip decorated with secondary red-painted geometric designs, including vertical, horizontal, and diagonal lines and dots (Fig. 4.13a). The more limited range of colors on the vessel may reflect a broader trend following the Late Classic, when the use of various paint colors became less frequent and color use in general became more limited (Houston et al. 2009:92). The bowl has evidence for fire-blackening on the base, both exterior and interior. Finally, the short vase has a cream slip with incised geometric designs that continue onto the

base of the vessel. These designs consist of vertical, horizontal, and diagonal lines as well as triangles (Fig. 4.13c).

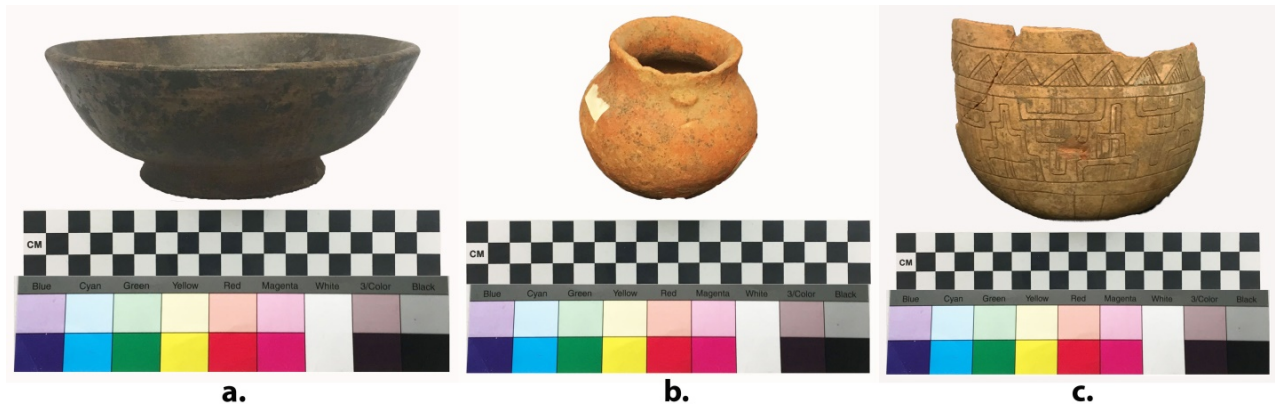


Fig. 4.13. Terminal Classic ceramic forms, Chajul tomb collection (object numbers: a. 57075/23374, b. 57093/23374, c. 57167/23521).

Intersite Comparisons

The most comparable annular-base bowl was found in Becquelin (2001). This vessel likely belongs to the Acul Valley type Cotzol Rojo Sobre Beige. Vessels of this type are generally open bowls with hemispherical widened walls with various rim/lip forms. Slip colors include beige or brown, typically decorated with secondary red horizontal and vertical lines (Becquelin 2001:260).

Becquelin (2001) does not describe any vessels comparable to the miniature jar. A Terminal Classic vessel from Zaculeu is similar in form, although the Chajul jar is much smaller

(Woodbury and Trik 1953: Fig 219 c, 251 b). Some archaeologists have argued that miniature vessels were the work of children or toys (Babcock 2012:75). However, Babcock (2012) found miniature vessels in several graves at Utatlan. The presence of such vessels in burial contexts would suggest that they were not manufactured to be used as toys. Babcock suggests an (2012:201) alternative hypothesis: that miniature wares constitute their own distinct ceramic category, and that miniature vessels are similar to larger vessel forms. He identifies two general types of miniatures, plain orange and mica ware, but they can also include crude wares (Babcock 2012:75, 201-202). Miniatures found at Utatlan were well formed and finely made. Babcock (2012:186-188) concludes that these ceramics were not made for or by children, but rather were replicas of larger forms and types.

I was unable to find any vessels comparable to the incised vase from Chajul in the archaeological literature for the Ixil region. The most similar vessels, in terms of form, decorative technique, and design themes, are ceramic types found at Altar de Sacrificios in the Maya lowlands. Adams (1971) dates incised, cream slipped ceramic vases to the Late-Terminal Classic. Ojo de Agua is the most comparable type; these vessels have red paste, characteristically thin walls, and white to orange slip with post-firing incisions on the exteriors and bottom of the bowls. The motifs are usually abstract designs including repeated lines and geometric designs. Adams (1971:44) indicates that this type most likely originated in the highlands of Guatemala rather than the lowlands. Given its similarity to vessels at Altar de Sacrificios, I suggest that the incised vase from Chajul dates to the Late to (more likely) Terminal Classic.

Early Postclassic (AD 1000-1200)

Forms

Early Postclassic ceramic forms found in the Chajul tomb include two jars, three vessel supports, and one figure fragment (Table 4.4). One jar has a globular bottom, flat base, and tall neck. The other jar is pear-shaped with a curved base, although it also has an unslipped ring on the base, suggesting that a circular support may have been attached. The three vessel supports are all hollow effigy forms that were most likely attached to tripod bowls. The figure fragment dating to the Early Postclassic is a hollow anthropomorphic face attached to a vessel rim fragment.

Table 4.4

Early Postclassic Forms

Form	N
Jar	2
Vessel Support	3
Anthropomorphic Figure Frag.	1
Total # EPC Ceramics = 6	

Surface Treatments

One ceramic artifact is unslipped (57110/23521) from the Early Postclassic, while the other five are slipped on either the exterior only or the exterior and interior lip. The two main slip colors are red/red-orange and gray. The jars are Plumbate, a ceramic ware characterized by a lustrous gray slip. Decorative techniques evident on the Early Postclassic artifacts include

incising, impressing, appliqué, modeling, and molding. The designs produced using these techniques include zoomorphic and anthropomorphic figures.

Intersite Comparisons

Several types identified by Becquelin (2001) during his research in the Acul Valley are present in the Chajul collection. These include Tohil Plomizo, San Antonio Moldeado, and Xemsul Aplicado. Tohil Plomizo, also known as Tohil Plumbate, was the most widely distributed ceramic type in Meso-/Central America and has been found at archaeological sites from Mexico to Panama. This distinctive type is characterized by a lustrous, vitrified slip (high in iron and alumina) that is often metallic in appearance, with steel grey, dark brownish green, and maroon colors predominating (Lehmann 1962:20-21; Lothrop 1936:36-37; Neff 2001:595; Nicholson 1979:170). There are two general forms of Plumbate jars, both of which were found in the Chajul tomb: globular jars with tall necks and pear-shaped jars (Fig. 4.14). Many of the globular jars with tall necks (including the one from Chajul) are embellished with effigy faces, such as Tlaloc heads or bearded men (Lothrop 1936:38). Plumbate vessels were found at all of the archaeological sites from which I drew comparative examples, including sites in the Acul Valley, Chama, Nebaj, Zacualpa, and Zaculeu (Becquelin 1959, 2001; Lothrop 1936; Smith and Kidder 1951; Woodbury and Trik 1953).



**Fig. 4.14. Plumbate jars, Chajul tomb collection
(object numbers: 57078/23374, 57095/23374).**

San Antonio Moldeado dates to the Tziquin Phase (Early Postclassic) in the Acul Valley. This type includes monochrome tripod bowls with hollow effigy supports made with a mold. Red slip covers the entire bowl except for the molded supports, which have a weak polish (Becquelin 2001:263-264). Many of these hollow effigy supports have intact rattles or other features that suggest they once functioned as a rattle. Several zoomorphic effigy supports from the Chajul tomb likely belong to the type San Antonio Moldeado (Fig. 4.15).



**Fig. 4.15. Hollow effigy support forms, Chajul tomb collection
(object numbers: 57125/23521, 57116/23521, 57110/23521).**

At Zaculeu, several effigy head tripod bowls were found that varied in surface finish and color but had hollow mold-made feet. Woodbury and Trik (1953:155-159) indicate that such vessels are characteristic of the Qankyak Phase (Early Postclassic) and probably reflect the widespread use of animal-effigy feet in Mesoamerica. At Zacualpa, Wauchope (1948) found six whole tripod bowls as well as 48 hollow effigy supports, which constituted more than half of the foot fragments found at the site. These supports, which varied in slip and decoration, date to the EPC (Wauchope 1948:102-104; Woodbury and Trik 1953:158-159).

Xemsul Aplicado is the final Early Postclassic Acul Valley type identified in the Chajul collection. This type comprises various vessel forms, but they all have modeled and incised anthropomorphic or zoomorphic elements applied to the vessel walls. These applied elements are accompanied by finger impressions on the rim and body of the vessel (Becquelin 2001:Fig. 55-4). One vessel fragment in the Chajul collection likely belongs to the Xemsul Aplicado type (Fig. 4.16). This fragment has an anthropomorphic face with incisions and appliquéd elements

attached to the vessel wall. Impressed scalloped elements are present on the rim and in a vertical band next to the appliquéd face.



Fig. 4.16. Xemsul Aplicado fragment, Chajul tomb collection (object number 57165/23521).

Late Postclassic (AD 1200-1542)

Forms

The only Late Postclassic ceramics found in the Chajul collection were ladle *incensarios*, which consist of a bowl with a long handle (Table 4.5). The bowl is typically shallow with small perforations in the base. The ladle handle is most often hollow, and attached to its end is an effigy head (Benyo 1979:5). One of the four ladle fragments from Chajul is an almost complete hollow tubular handle with an effigy head that measures 18 cm in length. The other three are effigy fragments likely from the ends of ladle censer handles. The figures attached to the end of the *incensario* handles averaged 5.6 cm in height.

Table 4.5

Late Postclassic Forms

Form	N
<i>Ladle Incensario</i>	4
Total# LPC Ceramics= 4	

Surface Treatment

Most likely all four fragments were slipped either black or red. In comparison to earlier periods, a much more limited range of colors (e.g., red, white, black, blue) appear on Postclassic Maya ceramics (Houston et al. 2009:93). Incising, modeling, perforations, appliqué, and molding were used to create mainly anthropomorphic but also zoomorphic figures (Fig. 4.17).



Fig. 4.17. Ladle *incensario* forms, Chajul tomb collection
(object numbers: 57134/23521, 57136/23521, 57117/23521, 57155/23521).

Intersite Comparisons

Ladle censers were generally produced during the Classic period, but in the northern highland region researchers have dated them to the Late Postclassic. Examples have been found in the Acul Valley and at Zaculeu and Zacualpa (Becquelin 2001; Wauchope 1948; Woodbury and Trik 1953). The Acul Valley ceramic sequence includes ladle *incensarios* dating to the Late Postclassic Umul Phase (Becquelin 2001). The Jolom Pardo type includes tubular censer handles that are decorated at the end with an effigy face made with a mold. This type is characterized by brown-red smoothed surfaces (Becquelin 2001:269). Other Umul Phase types includes ladle

incensario forms made with a mold, or incised and modeled tubular handle decorations with a molded face at the end of the handle (Becquelin 2001:270-271). The ladle censers in the Chajul collection may belong to these two types, as defined by Becquelin.

Indeterminate Period

Forms and Surface Treatments

Unfortunately I was unable to determine the date of production for four of the ceramic objects from the Chajul tomb based on comparisons with ceramics documented at other northern highland Maya sites. These four ceramic objects include a bowl, a miniature bowl, a vessel fragment with an appliqué figure, and an indeterminate ceramic fragment (Table 4.6). The ceramic bowl is 5.5 cm in height with a rim diameter of 13 cm. This flat-bottomed bowl is unslipped with an impressed line design on the rim (Fig. 4.18a). Its most interesting attribute, however, is a basal ridge with five triangular, support-like appliqués. The second vessel is a miniature tripod bowl with solid conical supports; it is light gray in color, unslipped, and measures 3.6 cm in height with a rim diameter of 7.5 cm (Fig. 4.18b). The third artifact is a fragment of a vessel wall with a hollow molded monkey head attached (Fig. 4.18c). Finally, there is a fragment from an unslipped vessel wall with bell-shaped appliqués and incised diagonal lines (Fig. 4.18d).

Table 4.6**Indeterminate Period Forms**

Form	N
Bowl	1
Miniature	1
Figure	1
Indeterminate	1
Total # Indeterminate Ceramics = 4	

Intersite Comparisons

As noted above, it was not possible to determine the date of production for these artifacts due to a lack of comparable examples in the northern highland Maya archaeological literature. However, given their association with other, dated artifacts in the Chajul tomb, it is likely that they were produced sometime during the Classic or Postclassic periods.

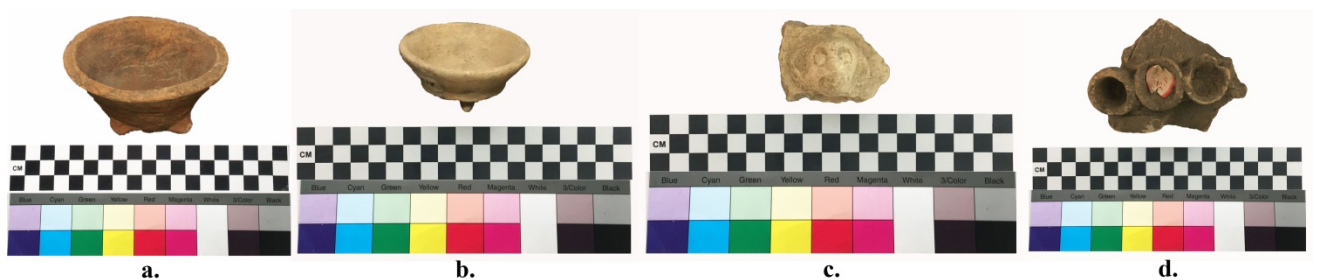


Fig. 4.18. Indeterminate period ceramics, Chajul tomb collection
(object numbers: 57077/23374, 57109/23521, 57153/23521, 57166/23521).

Challenging Ceramics

Particular objects in the Chajul tomb were more challenging to identify in terms of their form, function, and design. These objects are discussed in detail below.

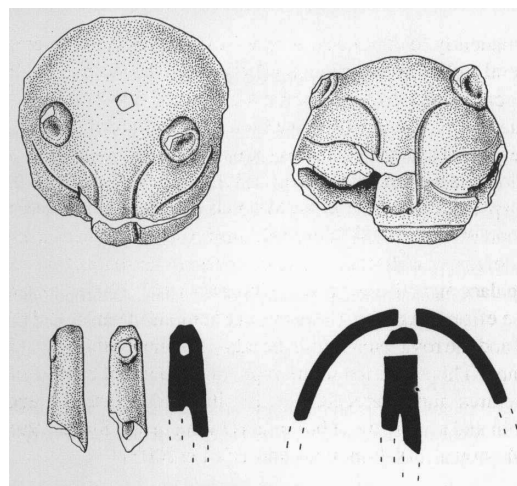
Zoomorphic Figurine Bell

Object number 57113/23521 is a bell-shaped zoomorphic figurine (Fig. 4.19). This light gray, unslipped artifact has a hole in the center of the top of its head which may have been used to suspend a ceramic clapper inside the hollow figurine. I have been able to identify only one other Maya site with ceramic bells that are similar in form, design techniques, and decorative motifs. These ceramic bells were found at Aguateca, Petén, Guatemala.



Fig. 4.19. Zoomorphic ceramic bell, Chajul tomb collection (object number 57113/23521).

Five fine gray pottery bells recovered from household rooms at Aguateca date to the Late Classic (Fig. 4.20). When archaeologists first found these artifacts they believed they were small bowls. However, after the artifacts were reconstructed the researchers realized that they were actually animal figurine heads and that each was associated with a long ceramic pendant. They therefore concluded that the ceramic objects functioned as bells with clappers. Three of the zoomorphic bells are felines, while two are indeterminate supernatural figures. Triadan (2006:77) states that no one else has reported similar artifacts in the Maya region. However, given their similarities to the ceramic bells from Aguateca, it seems plausible to suggest that the zoomorphic figurine from the Chajul collection had a similar function and date of production.



**Aguateca, Peten
Ceramic Bells**

**Fig. 4.20. Ceramic bells from Aguateca, El Petén, Guatemala
(adapted from Triadan 2006:Fig. 4).**

Polychrome Glyph Vessel Fragment

Object number 57154/23521 from the Chajul collection is a large fragment from a Late Classic cylindrical polychrome vessel (Fig. 4.21). The design on this vase fragment includes

three black and white glyphs painted inside black and red rectangles on a white background. Although this object is just one piece of a larger vessel and the full design is not present, it is still possible to identify the glyphs that are present. The two glyphs in the upper right are the first two days in the 20-day Maya month. The first glyph, *Imix*, is the first day sign, which is often associated with water and a water lily blossom. The second glyph, *Ik'*, is the second day sign; it is often represented as a “T” sign associated with wind, breath, and the wind god (Coe 1999b; Coe and Stone 2001; Kurbjuhn 1989; Montgomery 2002). The single glyph in the lower left of the fragment appears to be what Linda Schele identified as a temporal glyph for *haab*, or a month. However, there is much debate among researchers regarding the meaning of this last glyph (Kurbjuhn 1989:81).



Fig. 4.21. Painted glyph vase fragment, Chajul tomb collection (object number 57154/23521).

I have identified several similar painted glyph vessels from the sites of Chama and Naranjo (Fig. 4.22). When glyphs are present on Chama polychrome cylindrical vases, they are usually shortened versions of the Primary Standard Sequence¹, or they consist of simple repetitions of the Maya calendric days, personal names, or pseudo-glyphs (Coe 1973; Coe and Stone 2001:99; Danien 1998:42). Thus, the polychrome fragment from the Chajul tomb likely reflects influence from Chama or the Petén region.



Fig. 4.22. Painted glyph vessel comparisons
(adapted from a. Penn Museum and b. Miller and Martin [2004:Plate 85]).

¹ “The most common of all Maya hieroglyphic texts is the Primary Standard Sequence or PSS, a highly formulaic text that always occupied a primary position on ceramics” (Coe and Stone 2001: 99). There are three parts to the PSS, always in the same order: (1) the vessel dedication, (2) the shape of the vessel, and (3) the contents of the vessel (Coe and Stone 2001:99,102).

Spiked Vessel Support

Object number 57121/23521 appears to be a spiked support from a tripod *incensario* (Fig. 4.23). However, this vessel support contains a translucent yellow substance that was most likely melted inside. There are several possibilities that this substance could be including copal, plant resin, or beeswax. Although, this substance cannot be identified without further testing, it appears to be some kind of wax or resin that was poured into the support (a secondary use of this artifact). The vessel that the support was originally attached to was most likely produced during the Early Classic, so the support may have been reused when the tomb was reentered during the Postclassic period (see Chapter 5).



Fig. 4.23. Spiked vessel support, Chajul tomb collection (object number 57121/23521).

The light, translucent yellow wax or resin could be beeswax. Spanish accounts as well as ethnographic and archaeological research have shown that bee products were important in Maya ritual activities, and that beeswax was used by the ancient Maya as a ritual offering. Moreover,

archaeological research has shown that beekeeping and honey production were important activities in Postclassic Maya society (Imre 2013:43-48). Archaeological research on European artifacts has been able to determine the chemical composition of plant resins and waxes, and beeswax which has been found as a surface sealant found on pottery, and to make candles and as lamp illuminates. There are a series of compounds known to be diagnostic biomarkers of beeswax, these include n-alkanes, long-chain free saturated fatty acids and palmitate wax esters (Historic England 2017:9, 23). Further testing of the substance will reveal its chemical composition to determine if it is in fact beeswax or resin.

Zoomorphic Figurine

The most perplexing ceramic artifact in the Chajul collection is object number 57164/23521, a solid zoomorphic figurine (Fig. 4.24). The MPM accession documentation describes this object as a horse effigy figurine dated to the colonial period (see Appendix D for MPM documents). Adams (1977:268) stated that a clay figure of a horseman from the early colonial period was found at a tomb near Ilom in the Ixil region. However, it is not clear whether he was referring to the figurine at the MPM (which he may have examined when working with the Chajul collection), and as noted previously, he never published the results of his research at the Museum. He also notes that in some isolated and marginal areas of the Maya highlands many ancient practices continued into the sixteenth century (Adams 1977:268).



Fig. 4.24. Zoomorphic figurine, Chajul tomb collection (object number 57164/23521).

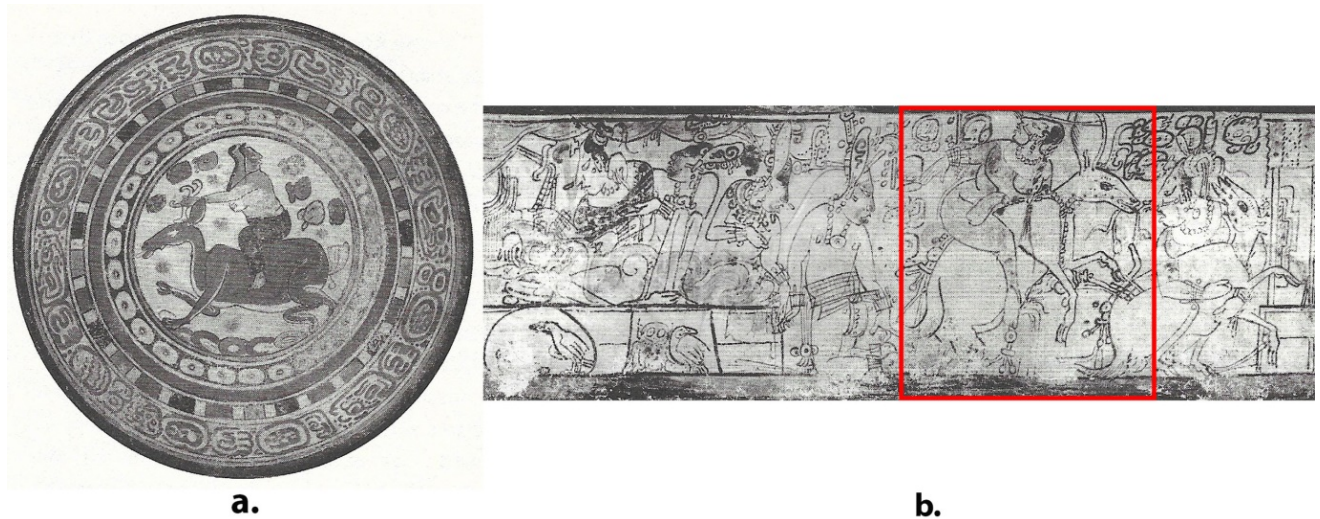
I think it is unlikely that this figurine was produced during the colonial period, found in the tomb and that the Maya created this figure as a representation of a man riding a horse. It may be possible that the figure is colonial and not originally found in the tomb but added to the collection after Armstrong's excavations. If it was produced during the colonial period the object would have been manufactured after AD 1530, when Spanish influence first reached the northern highlands. As discussed in Chapter 2, historical documents record the Spanish conquest of the Ixil Maya at Chajul (Colby 1969). In AD 1529 Chajul and Nebaj surrendered to the Spanish, who captured the Maya and took them as slaves. The Ixil Maya were then grouped into three major centers, Nebaj, Chajul, and Cotzal (Colby 1969:40). It would have been difficult for the

Ixil Maya to continue their traditional practices under Spanish control. The possibility of Mound 10 Tomb 1 being reentered during Spanish occupation and left untouched until Armstrong's excavation in the 1960s seems unlikely.

An alternative hypothesis is that this figurine was produced during the Late Classic or Postclassic period and represents a deer with an anthropomorphic figure mounted on its back. It may be related to the Hummingbird myths of the K'iche and Ixil Maya. These myths tell of the seduction of the daughter of the earth (also referred to as the moon goddess) by a hunter-warrior (or sun god) with magical abilities. According to the myth, the sun god first appears to the moon and her very overprotective father as a hunter carrying a stuffed deer hide. The moon goddess, under her father's orders, throws water in the path of the sun god, and his plan to seduce the moon is foiled when he slips on the water. The sun then transforms himself into a hummingbird. The moon asks her father to shoot the hummingbird with a blowgun. After the bird is subdued, she keeps the bird with her under her huipil (dress). That night the sun transforms back into his human form and the young couple then elopes. The moon goddess's father takes his revenge by throwing a thunderbolt at the couple, killing his daughter. The sun god then collects the remains of the moon and places them into thirteen hollow gourds which are left to incubate for thirteen days. When opened on the thirteenth day, twelve of the vessels contain venomous creatures while the thirteenth holds the regenerated moon goddess. The Ixil Maya version of this myth ends with the sun ordering a deer to carry the moon into the sky (Looper 2019:78).

This myth expresses ancient Maya beliefs about the relationship between humans, the earth, animals, and males and females (Looper 2019:79). When the moon goddess is depicted on painted ceramic vessels she is usually accompanied by or mounted on a deer (Fig. 4.25). Thus, it is possible that the figurine found in the tomb at Chajul was intended to depict the end of the

Hummingbird Myth, that is, the figurine may represent a deer carrying the moon goddess to the sky.



4.25. Ceramic vessels depicting the Moon Goddess riding a deer; a: unprovenienced, b: El Mirador Basin (adapted fromLooper 2019:Figs. 4.5 and 4.14).

Although deer occur largely in mythological and ritual art, several ancient Maya painted vessels also depict parties of hunters pursuing deer (Looper 2019:31). According to the *Popol Vuh*, deer were commonly hunted in the Maya area. During the Late Classic period deer and maize were the two main foods consumed by the Maya (Looper 2019:15). Indeed, deer are among the most commonly depicted animals in Late Classic Maya art and inscriptions, second only to jaguars. Maya hunting iconography (Fig. 4.26) emphasizes animals that were hunted, especially deer and peccaries (Looper 2019:1-31). Thus, it is also possible that the figurine from the Chajul tomb depicts a man mounting a deer during a hunt.



Fig. 4.26. Hunting iconography on Maya vessels; a: Naranjo, Petén, b: unprovenienced (adapted fromLooper 2019:Figs. 7.9 and 7.10).

Figurine and *Incensario* Function

Certain aspects of a vessel form can be used to determine its intended function. The presence and type of decoration, in addition to form, can also be used to infer a vessel's function or use (Orton et al. 1993:28). Function refers to the capabilities of a ceramic vessel; for example, a vessel could function as a container or structural material. Use refers to the specific way in which the object was utilized for a particular purpose. The intended use of the vessel was created by the makers; actual use is what the object was actually used for; final use can be inferred by archaeologists based on the context of recovery and condition of the object (Rice 1996:139-140). In the following sections I discuss the functions and uses of the figurines and *incensarios* the Chajul tomb based upon their forms and decoration, and the mortuary context in which they were found.

Figurines

Mesoamerican ceramic figurines are three-dimensional iconographic representations of living beings, such as people, animals, and supernatural entities (Triadan 2007:269). Modeled figurines have been found throughout the Maya region, but mold-made figurines constitute the bulk of Maya figurines that have been recovered by archaeologists. Molded figurines were typically pressed into a mold that formed the frontal portion; the back was usually freely formed and then attached to the molded frontal piece. The average height of Maya figurines is 15-20 cm, although smaller figurines have also been found (Butler 1935; Halperin 2009:60; Triadan 2007:273).

An enduring question in figurine studies is what were their actual functions and uses. The study of functions has always been a major focus of figurine studies, and it continues to be an important focus today, along with typological and iconographic analyses (Halperin 2009:9). In the past archaeologists often assumed that figurines were either toys or ritual items (Halperin 2014:186). However, we do not yet know for certain how clay figurines were used by the ancient Maya. Many figurines take the form of whistles, ocarinas, flutes, rattles, and other musical objects. Other figurines may have functioned as amulets to be worn, or as “idols.” In her research in the northern Guatemalan highlands, Butler (1935:640) found that some figurines were pierced from side to side, usually through the head or shoulders (see Fig. 4.4d), presumably so they could be suspended and worn as an amulet or used as an offering at a shrine. The diversity of figurine forms and the varied contexts in which they have been found suggest that a single function cannot be attributed to all small figurative ceramic forms. Halperin (2014) suggests that these figurative ceramic objects were used in rituals, for entertainment, and for play.

Historical sources, Maya frescos, and other sources attest to the importance of music in ancient Maya society. Most Maya figurines have the capacity to produce sounds or music. Thus, these objects may have functioned as musical instruments and used to make sound offerings to the animals, figures, and supernaturals represented on them (Halperin 2014:204; Healy 1988:25-30). Some musical instruments may have been produced to make a single tone, while others have several chambers with the capacity to create a range of sounds (Halperin 2009:60).

The 15 figures found in the Chajul tomb uses were separated into three functional categories—musical (including whistles, rattles, and bells), “idol”/ nonmusical, and indeterminate—based upon the various attributes present/absent on the objects. The attributes that were used to determine whistle function included a hollow form and perforations, including a mouthpiece. Rattles were determined based again upon their hollow form, perforations, and the presence of a clay bead/object inside. Bells were identified based on their form (hollow with a hole on top) and perforations (slits in their bases). Non-musical/“idols” were categories based upon form and the lack of perforations. Using these criteria, I determined that the Chajul tomb collection includes three whistles, two rattles, one bell, four idols, and five figurine fragments whose function(s) could not be determined. While some likely functioned as musical instruments, others may have served as adornments or idols (Table 4.7).

Table 4.7

Figurine Functions	
Inferred Use	<u>N</u>
Musical Function	6
Non – Musical Function	4
Indeterminate	5

Maya figurines dating to the Late and Terminal Classic have been found in burials of adult males and females, as well as juveniles and children (Halperin 2014:193-195).

Archaeologists have assumed that figurines were used or owned by the buried individuals. They also may have functioned as tokens of mourners and family members of the deceased (Halperin 2014:193). The best known Maya figurines found in burials are those from Jaina Island, off the Yucatan Coast. Several forms of figurines were associated with the Jaina burials, including molded figurines, ocarinas, whistles, and rattles. In comparison to the Jaina burials, figurines are not found as frequently in burials at other Maya sites, although a few have been recovered from burials at major centers like Palenque, Copan, and Pacbitun (Halperin 2014:195; Healy 1988:25). A pair of Late Classic elite tombs at Pacbitun (Belize) contained dozens of musical instruments, including several ceramic flutes, ocarinas, and whistles.

Examining these musical grave goods has allowed archaeologists to further understand the uses and functions of these objects. One clearly identified function of these figurines was their use in funerary ceremonies (Healy 1988:25). Healy (1988) suggests that these musical instruments were used by professional musicians to escort the funeral group to the tomb of the deceased. In some instances, the instruments may have been ritually broken and deposited in the tomb. He also suggests that musical instruments may have been important in warfare. Not only were these objects used in celebration of victories, but Maya warriors also may have gone into battle using whistles, conch shells, trumpets, and drums possibly to frighten opposing forces, to sound maneuvering signals, or to invoke deities (Healy 1988:25-30).

Incensarios

A strong parallel exists between the figurines and effigy incense burners (*incensarios*), as both kinds of objects may have summoned the spiritual world using sensory cues such as sound and smell (Halperin 2014:204). The study of *incensarios* can potentially yield significant insights into several aspects of ancient Maya culture, such as ritual behavior, beliefs, and cosmological symbolism (Rice 1999:28). Many scholars have defined *incensarios* as vessels used to ritually offer incense or another substance, in particular through the burning of a resin or gum such as copal (Benyo 1979:1; Rands and Rands 1959; Rice 1999:25-27). In addition to incense, other substances were sometimes burned, such as rubber or maize. According to the *Popol Vuh*, burnt offerings also included human and animal blood and hearts (Deal 1982:630). Rice (1999) suggests that the variety of substances offered or burned in *incensarios* may indicate that different substances had distinct functions (Rice 1999:26).

The ritual offering or burning of copal yields abundant smoke; this smoke in turn could be seen by ancestors as well as the gods. For the Maya, the sense of smell was closely related to notions about the afterlife, and it connected people who inhabited the earth to those who occupied the other realms of the universe. From iconographic images and ethnographic research the Maya believed that deities and ancestors were nourished by consuming smells, particularly the aromas of burning incense or other organic material. Thus, incense smoke was an offering meant to petition, nourish, and communicate with the deceased and deities (Deal 1982:630; Goldstein 1977:405; Hellmuth 1987:369; Kurnick 2009:30-31; Milbrath et al 2008:104; Rice 1999:26).

Incensarios were made and used from the Preclassic to the Postclassic, and even after Spanish contact into modern times (Berlo 1982:85). Typically a vessel intended to hold incense or another substance is simple in form, such as a shallow plate, open dish, bowl, or vase. However, these simple forms usually had additional features like handles, bases, flanges, and covers, and they were often elaborately decorated (e.g., molded, modeled, appliqué, and/or painted human, animal, and supernatural figures). *Incensarios* vary not only in decoration, but also in form and size. The great variety of *incensario* forms includes ladle, pedestal-based, cylindrical, three-pronged, rim-headed, and symmetrical hour-glass shaped censers. The *incensarios* that have been found in archaeological contexts range from 5 cm to 80 cm in size (Goldstein 1977:405; Kurnick 2006:7-8; Rice 1999:25).

Large ceramic vessels, some more than a meter in height, found in the Ixil Maya region likely functioned either as funeral urns or incense burners (Fig. 4.27). These vessels typically feature molded and modeled imagery on their front, flanges, and covers. The covers are usually decorated with anthropomorphic figures, felines, deity heads, and human skulls. The largest collection of such vessels is housed at the Museo Popol Vuh in Guatemala City (Mayer 1996:82). *Incensarios* are the most common artifacts present in the Chajul collection, albeit only represented as fragments.



Fig. 4.27. Ixil *incensario*
(adapted from Mayer 1996:Fig. 1).

One line of direct evidence for the use of *incensarios* to burn incense is fire-blackening. While some *incensarios* show signs of use, including blackening on the interior, others appear to have been solely decorative (Benyo 1979:3-6; Goldstein 1977:225; Kurnick 2006:8; Rands and Rands 1959:225-230). The lack of fire-blackening on many *incensarios* may indicate that they were not exclusively used for the burning of incense (Goldstein 1977; Milbrath et al. 2008:108; Rice 1999:27). Some researchers have suggested that effigy *incensarios* may have also functioned as “idols” in calendric ceremonies (Milbrath et al. 2008:108; Rice 1999:26). Finally, *incensarios* may have been used to hold non-burning offerings; for example, at the site of Uaxactun dishes were found with large lumps of unburned copal (Rice 1999).

For this study I used these two categories—containers for burning offerings, and containers for non-burning offerings/“idols”—to classify the vessels from the Chajul tomb.

Incensarios with vents and signs of blackening likely were used to burn offerings. In contrast, *incensarios* that lack vents and fire-blackening may have been used for non-burning offerings or as “idols” (Table 4.8). Determining whether objects were used for non-burning offerings or as “idols” was based upon form, decoration, and iconography. Objects such as *incensario* covers that lack vents or evidence of fire-blackening and depict iconographic images were most likely used as “idols” rather than vessels used to present offerings. These inferences about the function of *incensarios* from Chajul are bolstered by comparisons with comparable vessels from neighboring sites (Ferree 1972; Rice 1999).

Table 4.8

***Incensario* Functions**

<u>Inferred Use</u>	<u>N</u>
Containers for burning offering	35
Containers for non-burning offerings/”Idols”	4
Indeterminate	5

Archaeologists have divided Maya *incensarios* into two main categories based on design: non-effigy censers and effigy censers. Non-effigy censers are usually bowls or hourglass-shaped vessels. These vessels have simpler designs and decoration that does not include figures, although they are sometimes decorated with spikes. Deal (1982) states that spiked vessels originated in the Early Classic in the northern Guatemalan highlands. Spiked vessel forms were then distributed from Costa Rica to the Central Highlands of Mexico where they appear in the Early Postclassic (Deal 1982:615). Researchers have debated the possible function or symbolic

meaning of appliqué spikes. Some suggest that these spikes served a ritual iconographic function (to be discussed further in the following iconography section) (e.g., Bohms 2006:46; Deal 1982; Ferree 1972:169; Kurnick 2009:31; Rice 1999:32; Sharer and Traxler 2006:733). Wauchope (1975) suggested an alternative hypothesis: that the spikes served to protect the hands of the bearer from the heat of materials burned in the vessels. However, this interpretation does not account for spikes that are found on vessels not used for burning offerings (Deal 1982:60; Wauchope 1975). Effigy censers are identified by the molded or modeled decorations that function as the receptacles for burning incense, or that are attached to or support them. These decorations include anthropomorphic, zoomorphic, and supernatural figures (Goldstein 1977:406; Kurnick 2006:7; Rice 1999:25). Incense was burned (or offerings placed) inside or in front of these effigy censers, which depicted the deities or supernatural beings to which the offerings were made (Berlo 1982:85).

Incensarios have been found in a variety of archaeological contexts. They are most commonly found in religious architecture such as temples, caches, and burials (Kurnick 2009:30-31). The placement of *incensarios* in graves suggests that in some cases they were associated with the ritual disposal of human remains and other funerary objects. The particular images and effigies represented on mortuary *incensarios* further suggest that these vessels were used in rituals connected with death and the underworld (Goldstein 1977:405). However, *incensarios* have not been found in burials consistently throughout the Maya area. For example, at the major center of Palenque no *incensarios* were found in association with burials. *Incensarios* are frequently found as grave goods at sites in the Guatemalan highlands, such as Zaculeu, Kaminaljuyu, and as this study demonstrates, Chajul (Rands and Rands 1959:232).

The *incensarios* found in Mound 10 Tomb 1 at Chajul vary in form, decoration, and iconography. These vessels functioned mainly as containers for burning offerings based on the presence of fire-blackening and similarities to *incensarios* found at other nearby sites. However, a few of the *incensarios* that lack vents and evidence of blackening may have functioned as non-burning containers or “idols.” Moreover, the mortuary context in which these objects were found, as well as the underworld imagery represented on them, suggests that they were used in rituals associated with the burial of elite Maya individuals. Specifically, they may have functioned as containers to make offerings to deities and/or the ancestors of the individuals interred in the tomb, and to assist them in their journey to the underworld.

Chajul Tomb Iconography

One approach to understanding the function or ritual meaning of censers and figurines is to examine the complex iconography of their modeled features and appliquéd embellishments. The study of icons or iconography refers to the understanding of a system of symbolic imagery used by a culture (Coggins 1985:47). The following section is what is held to be true by archaeologists, these continue to change with new understandings of Maya iconographic studies. Hellmuth (1987) has worked for many years studying Maya vase iconography in Guatemala. From his examination of hundreds of Maya ceramics he has come to understand the following beliefs of the ancient Maya of Guatemala.

Maya iconographic images changed through time and became more varied, complex, and regionalized during the Classic period. One approach to iconographic analysis is to consider imagery on ceramic objects within the broader contexts of Maya art (Coggins 1985:52; Rice

1999:32). Through an examination of Maya script and iconography it is currently held to be true that the ancient Maya universe consisted of three separate realms: earth, sky, and underworld. These realms formed a continuum with fluid, rather than fixed, boundaries between them. At the center of the universe was the sacred tree of life, the resurrected maize god, which supported the sky and whose roots stretched into the underworld. The earth was a flat four-cornered plane; each corner was supported by four world trees (Hellmuth 1987; Ishihara 2009:4; Kurnick 2006:6). Moreover, the sky and underworld realms each consisted of multiple worlds: there were 13 upper worlds and nine underworlds (Kurnick 2006:6; Sharer and Traxler 2006:730-731).

Hellmuth (1987) has termed the underworld the “underwaterworld” because the Maya iconographic images often depict the underworld filled with water. Thus, water plants and creatures such as frogs, turtles, iguanas, and waterlilies are often associated with underworld imagery (Hellmuth 1987:354). The underworld was the heart of Maya beliefs and integral to all aspects of Maya religion, myths, and worldviews. The K’iche *Popol Vuh* creation myth is a key source used by archaeologists to understand underworld iconography. The main characters in this account are the Hero Twins, who were also key figures in Maya religion. The majority of the story recorded in the *Popol Vuh* takes place in the underworld, and it includes many attributes and examples of iconographic attributes associated with this realm (Hellmuth 1987:347; Ishihara 2009:4). Although decorations on Maya ceramic artifacts can be difficult to decipher and not every image is easily explained, many common representations are understood; often they are associated with the underworld (e.g., deities, anthropomorphic figures, warriors, animals, plants) and relate to reoccurring themes of creation, sacrifice, militarism, and death (Kurnick 2009:31). Many of these themes are evident in the iconography found on the *incensarios*, figurines, and polychrome vessels from the Chajul tomb.

Anthropomorphic Iconography

Deities are the most common iconographic elements represented on Maya ceramics. Bassie-Sweet (2008:4) defines a deity as “an entity who owns, protects or controls some force, element or object that humans think they must have to survive and who must be respected, worshipped or appeased.” The total number of Maya deities is unknown. The frequency with which particular deities were represented varied between periods and geographical locations (Ishihara 2009:4-5). Maya notions about deities/gods are not the same as Western perceptions of gods. Rather than being single immortal beings, Maya deities in many cases comprised up to four individuals, and they often had a combination of human, animal, and supernatural characteristics. One deity might be represented as a young individual and in another case be represented as old. Likewise, deities could be both benevolent and malevolent figures. These features reflect the fundamental Mesoamerican principal of dualism (Ishihara 2009:25).

There are several deities represented on the ceramics from the Chajul tomb, including the Sun God and/or the Jaguar God of the Underworld (JGU). Jaguar features are associated with several deities, however, they are most common in representations of the JGU (Fig. 4.28). The JGU was not only the most common image on Classic Maya shields, but it is also the most common figure depicted on Late Classic *incensarios* (Coggins 1975:12; Rice 1999:35, 40). The JGU is often associated with underworld and funerary iconography. The presence of the JGU on grave goods reflects the deity’s close association with death, the underworld, and rebirth. In Maya cosmology, the JGU was also known as the night sun. Each day the sun god was reborn and traveled east to west, where at the end of each day he returned to the underworld and became the JGU. The next day he was reborn again and the cycle continued (Halperin 2014:132; Kurnick 2006:55, Rice 1999:43).

The JGU has several distinct identifying characteristics (see Fig. 4.28) such as a tuft of twisted hair over the forehead, feline ears positioned above human ears, a beak-like nose, projecting lips, T-shaped teeth, and the most distinctive feature, a cruller (figure eight) that twists between his eyes (Hellmuth 1987; Kurnick 2006:55; Rice 1999:35). “God eyes” that are crossed or focused on the nose are an identifying characteristic not only of the JGU, but of many Maya deities. Underworld deity eyes often have hooks in place of pupils. These hooks are also known as the *Ik*’ symbol, which is associated with wind, breath, and many deities (Coggins 1985:52; Hellmuth 1987:361; Rice 1999:36).



Fig. 4.28. Depiction of the Jaguar God of the Underworld, Chajul tomb collection (object number 57103/23521).

For the Maya, the most important element of the cosmic order was the sun. As noted above, the sun is reborn everyday from the underworld. Indeed, the sun god and the JGU were one and the same, reflecting the theme of dualism in Maya iconography. The sun god is often depicted with symbols of flowers, the sky, large god-eyes, a large “Roman” nose, T-shaped front teeth, protruding lips, and “solar” attributes such as the solar day symbol on its body and circular disk surrounding its head (Halperin 2014:132) (see Fig. 4.29).



Fig. 4.29. Depiction of the Sun God, Chajul tomb collection (object number 57174/23521).

In many cultures human skulls or death heads are symbols associated with death and the afterlife. Thus, it is not surprising that they are commonly represented in Mesoamerican art and often found as decorations on Maya ceramics associated with funerary contexts. Death heads frequently appear on large Ixil Maya *incensarios* (Fig. 4.27). These death heads often decorate the covers and occur in sets that are arranged vertically on the vessel walls (Mayer 1996:82).

Thirteen *incensario* fragments representing death heads were present in the Chajul collection (Fig. 4.30). Many of them are similar in form and color; thus, it is possible that the objects were created around the same time (Late Classic), by the same person and applied to one large vessel, similar to other large Ixil Maya *incensarios*.



Fig. 4.30. Death heads, Chajul tomb collection
(object numbers: a. 57148/23521, b. 57144/23521, c. 57151/23521).

Zoomorphic Iconography

Jaguars, monkeys, dogs, and several other animals were represented on artifacts from the Chajul tomb. Jaguars are a common subject in Maya art. They appear in a variety of forms, including the JGU, feline warriors, water-lily jaguars, and underworld attendants (Hellmuth 1987:368; Saunders 1994:104). Classic Maya elites identified with jaguars. In various Mayan languages the word for jaguar is *balam*. This word had many connotations, including strong, brave, fierce, and savage, and many Classic Maya rulers took names that incorporated *balam* (Saunders 1994:109-110). In addition, gods and kings are often depicted in Maya art wearing jaguar skin skirts, capes, and sandals. They are often seated upon jaguar thrones, which were symbols of their strength and power, and implied that the ruler had conquered and tamed the

jaguar. Jaguar depictions in tombs and on grave goods reinforced the funerary association of the animal (Saunders 1998:64-66).

In Classic Maya iconography there is a close physical and symbolic association between jaguar imagery, warriors, and warfare (Saunders 1994:110) (see Fig. 4.31). The jaguar was the most feared predator in the Maya region, and its strength, fierceness, and power was often associated not only with kings and elites, but also warriors. Archaeologists have argued that the jaguar was the Classic Maya symbol of war (Saunders 1998:57). Moreover, ethnographic research in the Maya area has revealed a close symbolic relationship between the jaguar, social status, and warfare. Figures dressed in jaguar and warfare imagery are associated with aggression, strength, fierceness, supernatural protection, and social status.



Fig. 4.31. Jaguar warrior whistle, Chajul tomb collection (object number 57084/23374).

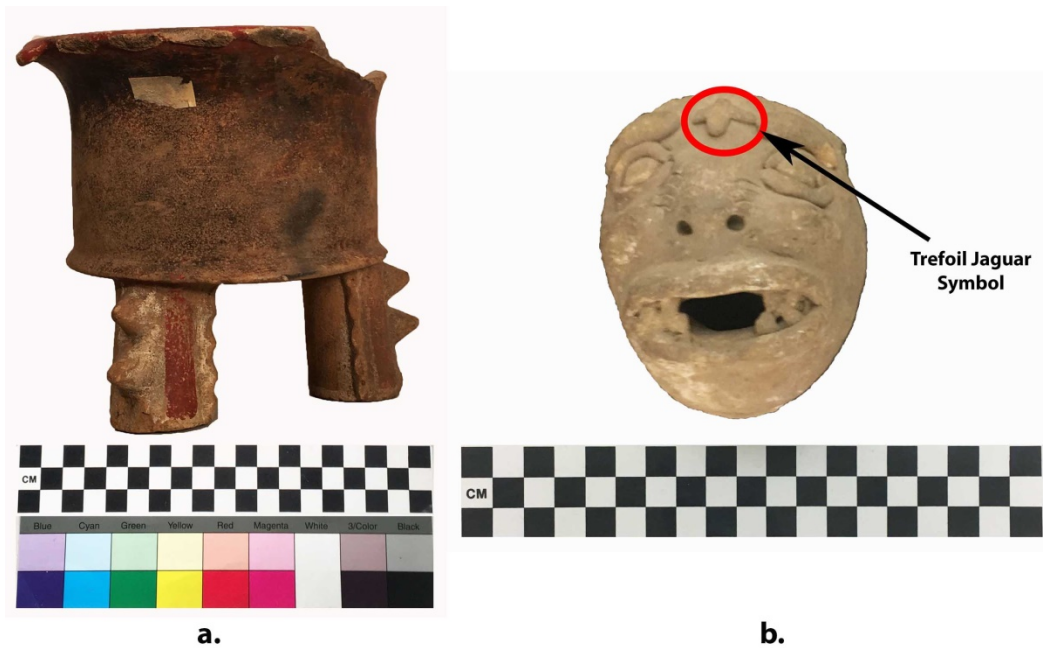
Two artifacts from the Chajul tomb portray monkeys, which (in addition to jaguars) are some of the most frequently portrayed animals on Maya zoomorphic figurines. Monkeys often are depicted wearing cloth ear pendants and share attributes with other trickster and performance figurines. They were also associated with representations of social defiance and creativity (Halperin 2014:127). Coe (1977) notes that the older brothers of the Hero Twins are often painted on Late Classic funerary vessels and depicted on figurines as monkey-men holding quills and plumes. This association with monkeys is related to an episode in the *Popol Vuh* in which the Hero Twins take their older brothers to hunt in the forest and the older brothers get trapped in trees and transform into monkeys (Coe 1978; Schlesinger 2001; 172).

Dogs and turkeys, the two domesticated animals of the Maya, are commonly depicted in Maya iconography. Although dogs were not a major part of the Maya diet, archaeological evidence indicates that dogs were bred and consumed as special feast foods. Domesticated dogs were also used for hunting and as guardians (Balderas 2005:148; Sharer and Traxler 2006:163, 206). Upon someone's death the deceased was led by a dog to the underworld. Dog remains found in several Maya graves most likely served as offerings; it may have been that these sacrificed dogs served as guardians and guides to the afterlife (Balderas 2005:148-149; Boskovic 1989:207; Sharer and Traxler 2006:638). A dog figurine whistle reminiscent of hairless dog representations elsewhere in the Maya area was found in the Chajul tomb (Fig. 4.4a). Indeed, dogs are often represented on Maya grave goods, reflecting their association with death and the afterlife.

Phytomorphic Iconography

Spikes are among the most prevalent censer decorations in Mesoamerica (Ferree 1972:169). The symbolic meaning of appliqué spikes on *incensarios* has been a subject of extensive discussion in the archaeological literature. Some archaeologists have suggested that these spikes served a functional use (Wauchope 1975). Others believe these elements served a more symbolic and iconographic purpose. The spikes may represent the spines of a young ceiba tree (Fig. 4.32a). Given the importance of the ceiba tree (as the tree of life) in Maya cosmology, it is not surprising that spikes were key iconographic symbols in ancient Maya art. In fact, ancient Maya iconography depicts figures in the afterlife and the deceased rested in the shade of the ceiba tree (Deal 1982:620; Ferree 1972:169; Kurnick 2009:31; Rice 1999:34).

The tree of life is not only symbolized as spikes in Maya iconography, but also as a cross (Hellmuth 1987; 369; Sharer and Traxler 2006:730-731). McCampbell (2010) refers to this symbol as a “Trefoil” and defines it as a tripartite element that represents the ceiba tree or the tree of life. This symbol is most commonly found on the forehead of ceramic jaguars. The jaguar, usually in the form of jaguar cub, is frequently found on large effigy *incensarios*. The position of the symbol on the forehead has a symbolic meaning, as the forehead is often a location associated with sprouting vegetation (McCampbell 2010:33). Two artifacts from the Chajul tomb, an appliqué fragment from an *incensario* and a jaguar figurine, feature this ceiba-associated element on their foreheads (Fig. 4.32b).



**Fig. 4.32. Ceiba tree iconography, Chajul tomb collection
(object numbers: a. 57160/23521, b. 57124/23521).**

Water lilies were also frequently represented manifesting from figures' foreheads (McC Campbell 2010:33). This flower was important in the Maya landscape and agricultural economy. The water lily symbol is often associated with agricultural productivity, wealth, and elites. Water lilies were also the dominant plant associated with Maya underworld cosmology. Thus, many underworld supernaturals have lily pads sprouting from their foreheads; one of these supernaturals includes the water lily jaguar of the underworld (Benson 1998:64; Hellmuth 1987:335- 361). The water lily jaguar is often depicted on cylinder vases; such depictions sometimes include merely the severed head of the water lily jaguar, with a death collar often affixed to a bundle (Figs. 4.33, 4.34). This symbol is also associated with sacrifice, particularly

decapitation (Benson 1998:64). Jaguars with scarfs/collars are a common iconographic image found in the southern Guatemalan highlands, at Lake Amatitlan and Kaminaljuyu (Bohms 2006:55,57).

One large ceramic anthropomorphic head found in the Chajul tomb has oval dots applied to its headband. These likely represent cacao seeds, important symbols in Maya iconography. Small appliqué ovals are often applied to headbands, arms, and bodies of anthropomorphic figures; many researchers have concluded that these likely represent cacao pods (Kurnick 2006:56). Cacao was an important trade item and a symbol of wealth and power. Cacao seeds were used to make important beverages used in rituals, and cacao was one of the foods the gods bestowed upon the Maya. Cacao trees grew in the climate of the Chama Valley, just east of the Ixil region. Several *incensarios* from the northern highlands depict figures with cacao seeds covering their bodies. These *incensarios* were found in burials, suggesting that cacao beverages and offerings were made to provide sustenance to the gods, ancestors, and the dead (Danien 2009:45-46).

A polychrome cylindrical drinking vessel (57158/23521) was found in the Chajul tomb. The painted scene on this vase, which wraps around the entire vessel, depicts several of the iconographic symbols discussed above (Fig. 4.33). Painted bands on the vessel likely symbolize the layers of the underworld (Coe 1973). Also depicted on the vase are two water lily jaguars and other supernatural zoomorphic figures. Two seated anthropomorphic figures, most likely deities, are shown with one arm extended forward. This underworld scene is comparable to scenes on cylinder vases from Chama (Fig. 4.34) and Nebaj (Fig. 4.35). These vases depict similar seated figures with one arm extended forward and comparable headdresses. The upside-down “L” shape glyph band on the Nebaj vessel very close in design to the band on the Chajul vase. Both vases

have square shields or bundles sitting upright behind a seated figure. The Chama and Chajul vases are also very similar in their depiction of the severed head of a water lily jaguar, with a death collar symbol positioned on the front of the rectangular bundle (Fig. 4.34).

Maya scholars first assumed that scenes painted on polychrome vessels depicted everyday events. It is now commonly believed that most of these painted scenes deal with the underworld. The scenes confirm that these vessels were manufactured and used for funerary functions (Coe 1973; Quirarte 1984). In his analysis of the polychrome vessel at the MPM, Quirarte (1984:142-145) concluded that the scene on this vase depicts the journey of a deceased individual through the underworld. Whether this particular interpretation is correct or not, it is clear that the vase was used for a funerary purpose and features various iconographic symbols associated with the Maya underworld.



Fig. 4.33. Polychrome cylinder vase, Chajul tomb collection (object number: 57158/23521).

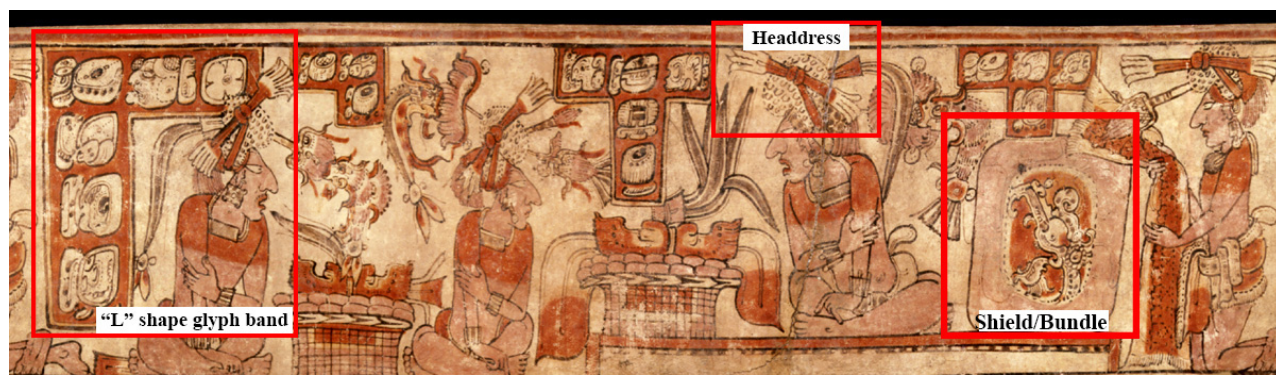


Severed head of a water-lily jaguar, with symbolic death collar, positioned on the front of a rectangular bundle

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Chama, Alta Verapaz

Fig. 4.34. Polychrome vase from Chama, Alta Verapaz, Guatemala (adapted from Kerr 1980:No. 5492).



Nebaj, El Quiche

Fig. 4.35. Polychrome vase from Nebaj, El Quiche, Guatemala (adapted from Kerr 1980:No. 1392).

Chapter 5

Discussion

This chapter begins with a discussion of trade relationships between the northern Maya highlands and lowlands. My analyses of the collection from Chajul identified objects whose attributes suggest that they were trade wares or objects influenced by other areas of the Maya region. This chapter also includes a detailed examination of the Chajul tomb utilizing Armstrong's sketch. In particular, I examine the architectural characteristics, likely construction date, and orientation and arrangement of the human remains and grave goods in the tomb. This analysis allowed me to make inferences about mortuary practices of the Ixil Maya. However, this analysis has its limitations and further research is needed to better understand ancient Ixil mortuary behaviors. Thus, the chapter concludes with suggestions for future research and a summary of the contributions of this thesis.

Interactions Between the Maya Highlands and Lowlands

Archaeological excavations, as well as ethnohistoric and ethnographic data, confirm that trade routes between the Maya highlands and lowlands were established as early as the Preclassic and continued until the Spanish conquest (Adams 1966:11; Danien 1998:109). However, current archaeological evidence suggests that the northern highland region was not heavily occupied before the Classic period (Adams 1966:9). Archaeologists have hypothesized Classic-period communities in the northern highlands acted as "middlemen" in trade and exchange between highland and lowland groups (Kidder 1949:353; Lothrop 1936:100).

The Ixil region lies north of the highest mountain barrier and its drainages flow into the Chixoy and Usumacinta rivers (Fig. 5.1), which served as direct trade routes to many large lowland Maya centers (Danien 1997:46; Rands and Smith 1965:113; Smith and Kidder 1951:5). This geographic location allowed the Ixil Maya area to act as a center for the southward movement of tropical goods from the lowlands, and the transportation of highland products northward (Smith and Kidder 1951:5). During his research in 1965 and 1966 Adams, gathered information on possible travel modes of the ancient Ixil Maya. His study focused on sites in the Cotzal Valley, where members of the modern Ixil Maya community confirmed that rivers in the area served as trade routes between the northern highlands and adjacent lowland areas (Adams 1978:28-32).

Historical linguistic studies have highlighted grammatical similarities and lexical borrowings that likely reflect continuous contact between the northern highlands and lowlands. Ixil Mayan, one of the most conservative highland Maya languages, uses the “slip ergative verbal system” which is common in lowland languages but not commonly found in the highlands. This suggests that there was intense and prolonged contact between the Ixil Maya and lowland Maya groups (Danien 1997:45, 1998:110; Robertson 1992).

Based on their excavations at Nebaj, Smith and Kidder concluded that lowland Maya influence was strong at the site, and there was considerable exchange/interaction with the Petén region, throughout the Classic period (Kidder 1949; Smith 1955; Smith and Kidder 1951). Cultural practices at Nebaj were clearly influenced by lowland Maya groups, particularly those located near the Usumacinta drainage (Smith and Kidder 1951:79). Evidence for this includes ceramics and jade grave goods found in several Classic period tombs. For example, although the hundreds of jade pieces found in tombs at Nebaj most likely originated from the Guatemalan

highlands, Kidder and Smith (1951:78) concluded that several of these artifacts were carved in lowland regions and traded back to Nebaj. Likewise, a Late Classic figurine whistle and several polychrome vessels found at Nebaj were most likely made in the Petén region (Smith and Kidder 1951:78-79).

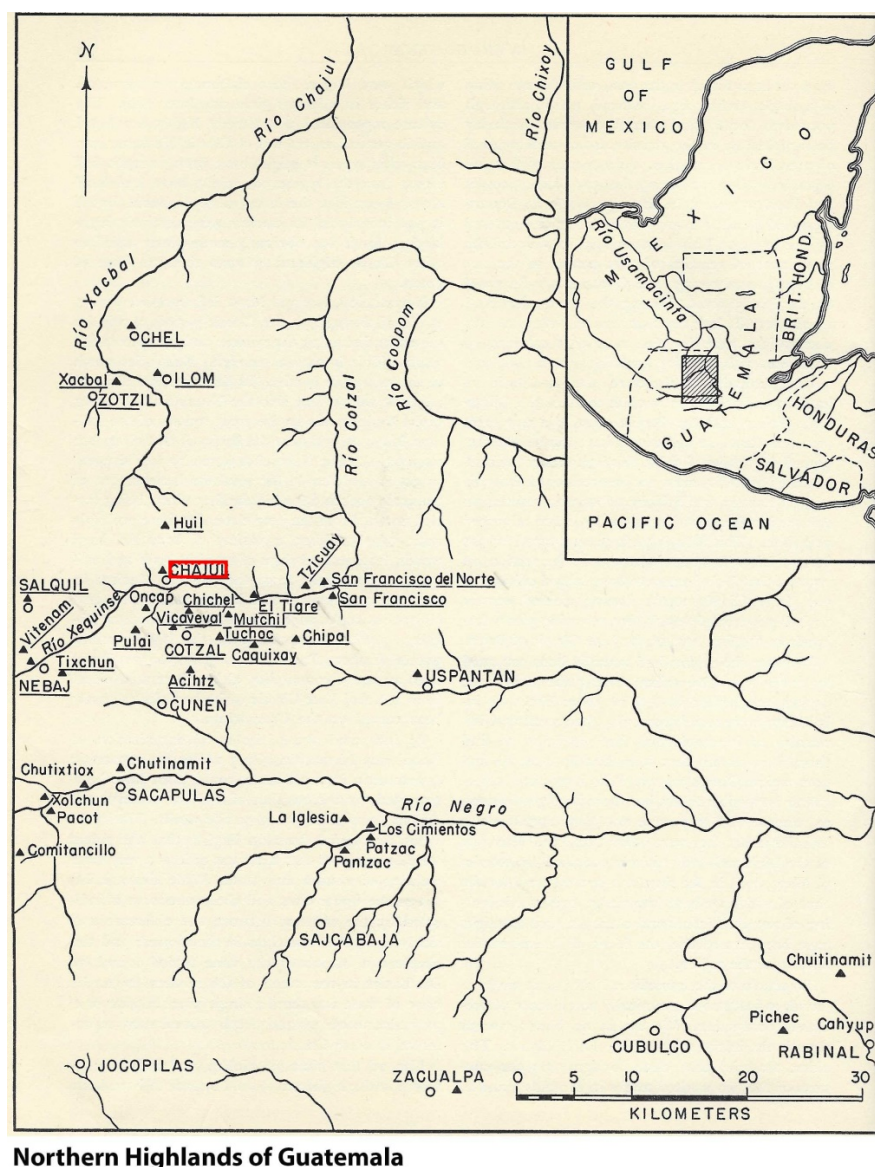


Fig. 5.1. Northern highland Maya rivers that may have served as possible trade routes (adapted from Smith and Kidder 1951:Fig. 1).

The site of Chama also had close contact with Nebaj and lowland Maya regions. Several types and styles of material culture have been found at Chama that originated from the lowlands. Conversely, many Chama ceramic types have been found at lowland centers, including Piedras Negras, Altar de Sacrificios, and other sites along the Usumacinta River (Butler 1940:248; Danien 1997:45). Many cultural similarities between the sites of Zaculeu and Nebaj have also been documented. An Early Classic tomb at Zaculeu was comparable to tombs at Nebaj in terms of their size and the quantity and types of mortuary offerings they contained. At the same time, although several of the ceramic types and wares found at Zaculeu, Zacualpa, and Nebaj were similar, in other respects these sites differed from each other significantly despite their geographic proximity (Smith and Kidder 1951:80). Lothrop (1936) concluded that there was direct contact between the Petén and Zacualpa during the Late Classic period. Polychrome lacquered sherds found at Zacualpa constitute indisputable evidence of direct trade between the northern highlands and lowlands (Lothrop 1936:98-99).

Smith (1955) noted several easily identifiable imported ceramic wares and types in the northern highlands. For example, cylindrical tripods, cream pitchers, and round-sided polychrome bowls with gray slip were all probably imported. Imported pottery also included other polychrome types, cylindrical vases, round-sided bowls, tripod plates (some with basal ridges), and cylindrical bowls with slightly flaring sides. Such vessels were typically decorated with glossy slips, color combinations, and designs characteristic of the Petén region during the Classic period (Smith 1955:7-8). Several types of Petén-style decorated pottery were found at Nebaj, Chama, and Chipal (Butler 1940; Smith and Kidder 1951), and the polychrome vessel in the Chajul collection likewise shows influence from the Petén. As Adams (1966:11) notes, the

majority of trade goods and lowland-influenced artifacts found at highland sites were luxury goods.

Trade/exchange patterns changed by the Terminal Classic, when many centers in the Petén were abandoned (Smith 1955:8). Although interactions with the lowlands declined, there is evidence that Maya communities in the northern highlands continued to produce and exchange artifacts with other regions. For instance, Smith and Kidder (1951:7) found a Postclassic tomb that was richly furnished with high-quality grave goods. Indeed, the Ixil Maya were largely unaffected by the conflicts that occurred in lowland regions to the north, and they continued to prosper during the Postclassic (Smith and Kidder 1951:78). The region was fully populated when the Spanish arrived in AD 1530 (Smith and Kidder 1959:7).

Archaeological evidence indicates that the Ixil Maya were great traders (Thompson 1976:135). Petén figurines have been found all over the Guatemalan highlands, notably at Nebaj, Utatlan, and possibly Chajul (Butler 1940:248). A jaguar warrior figurine whistle in the Chajul collection is very similar in form, decorative techniques, and motifs to a figurine whistle found at Nebaj that was most likely produced in the lowland Maya area (Smith and Kidder 1951:78). Similar figurine whistles have also been recovered at the lowland center of Palenque (Halperin 2014:Fig. 4.19a, b).

Several ceramic vessels found at Chajul were most likely, if not certainly, trade wares; these include a chimney-lamp shaped jar, Plumbate vessels, and cylindrical polychrome vases. Butler (1940:267) reported a very similar polychrome chimney-lamp shaped jar from Chama and inferred that during the Late Classic there was contact between Chama and Costa Rica/Nicaragua, where chimney-lamp shaped jar types are commonly found. Plumbate vessels

were produced on the south coast of Guatemala and then widely distributed throughout Mesoamerica, including the Maya region (Sharer and Traxler 2006:579; Thompson 1976:144). Plumbate jars have been found at several northern highlands sites, including Chajul, Chama, Chipal, Nebaj, Zacualpa, Zaculeu, and sites in the Acul Valley (Becquelin 2001; Butler 1940; Smith and Kidder 1951; Lothrop 1936; Woodbury and Trik 1953). Finally, polychrome jars found at Chajul show influences from Chama and the Petén region. Notwithstanding this evidence, the full extent of trade/exchange in the northern highlands is still not fully understood due to the lack of intensive archaeological excavations in the region (Adams 1966; Becquelin 2001; Butler 1940; Lothrop 1936; 100; Smith and Kidder 1951:79; Termer 1931a, 1931b; Wauchope 1975:34).

Mortuary Practices at Chajul

As noted in Chapter 1, when the Chajul collection was donated to the MPM, it was accompanied by a sketch that Armstrong made of the tomb and its contents (Fig. 5.2). This sketch constitutes the only field notes we have from Armstrong's excavations. The following analysis focuses on the tomb's construction and dimensions, the positions and orientations of the individuals interred in the tomb, and the mortuary goods found in the grave. This analysis is based on Armstrong's sketch and comparative data from neighboring sites, including Nebaj, Zaculeu, and sites in the Acul Valley (see Chapter 2). Limitations of this mortuary analysis are also discussed.

Characteristics and Date of Tomb

Armstrong encountered only one tomb, which he designated Mound 10 Tomb 1, during his excavations at Chajul (Fig. 5.2). However, investigations at sites in the Acul Valley and at Nebaj revealed that these sites consisted of various earthen mounds that formerly supported temples or structures, and within each of these mounds were several graves or tombs (Becquelin 2001:73-74; Kidder 1949:356; Smith and Kidder 1951:20-21). Armstrong's designation of the tomb he excavated at Chajul suggests that there were at least nine other mounds at the site. It is likely that these mounds were the remains of main structures in the ancient city, and given the regional pattern, there may have been multiple elite graves/tombs constructed within the mounds.

The tomb that Armstrong excavated was a sizable stone-lined chamber measuring 9 ft 6 in wide and 10 ft 7 in tall. The vaulted ceiling was 4 ft high and covered with a large (4 ft x 4 ft x 16 in) capstone (see Fig. 5.2). A person could have easily stood within the tomb. The tombs' dimensions far exceeded the size of the three individuals that apparently were buried within it. Although it is not clear from Armstrong's sketch, it is likely that the tomb's walls were covered in plaster and then painted with a variety of colors (Scherer 1993:4-6; Welsh 1988:16-18). The tomb is similar in construction and dimensions to Early and Late Classic tombs found at Nebaj, as well as vaults excavated at Zaculeu (Smith and Kidder 1951:21-25; Woodbury and Trik 1953:89, 105, 108). Smith and Kidder (1951:77) found that the Early Classic tombs all appeared to date to the "latter days" of the period. Given its similarity to tombs at other nearby highland Maya sites, as well as the ceramic assemblage that it contained (including a few Early Classic and many Late Classic vessels; see Chapter 4), the tomb at Chajul was most likely constructed early in the Late Classic.

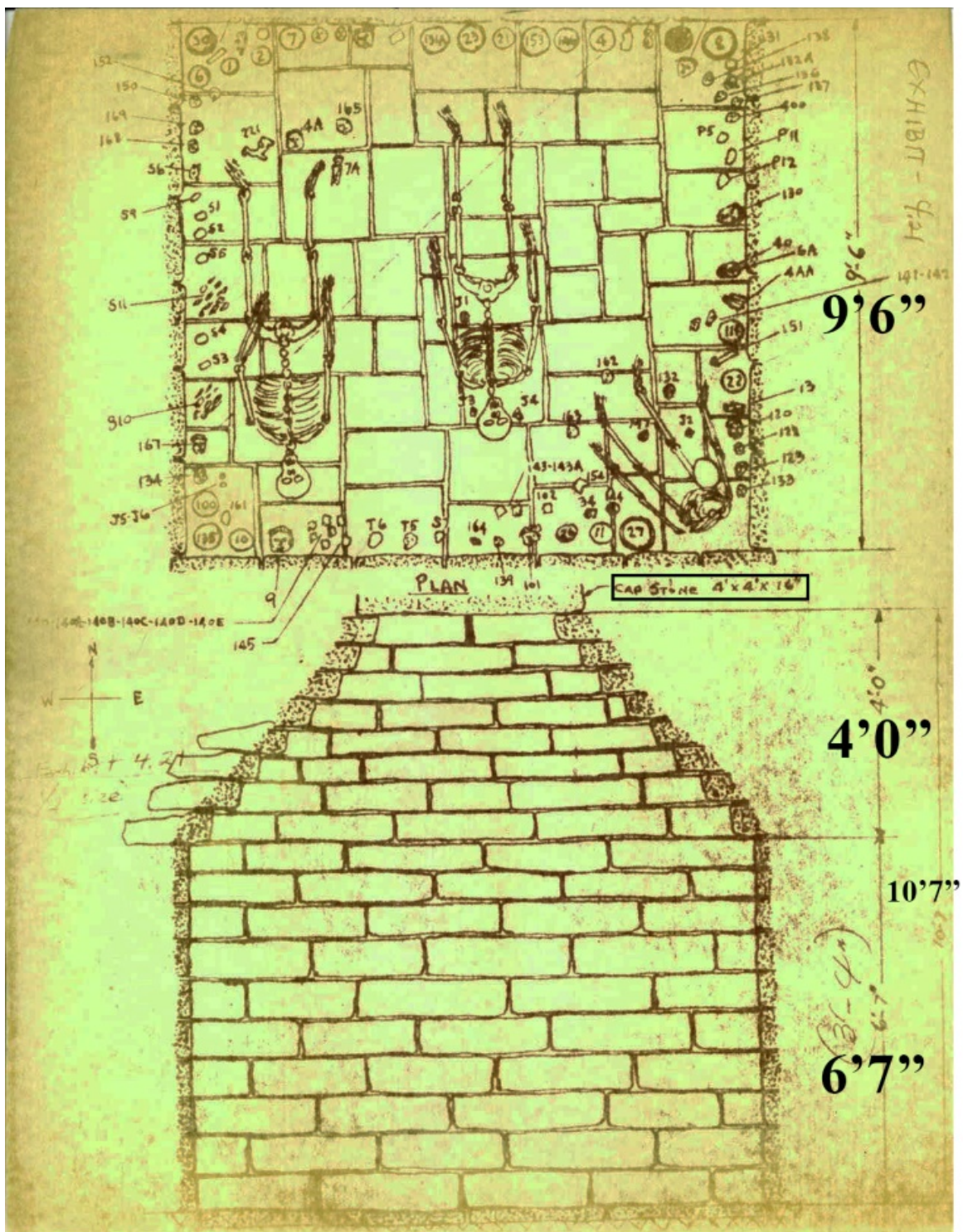


Fig. 5.2. Dimensions of Mound 10 Tomb 1 at Chajul (adapted from Armstrong's field sketch).

Arrangement and Orientation of Human Remains

In the Maya area, individuals were placed in tombs in a variety of flexed or extended positions (Welsh 1988:37-42). Armstrong recorded the remains of three individuals in Mound 10 Tomb 1 (Fig. 5.3). The heads of all three individuals were oriented toward the south or southeast. One individual (which I have designated Individual 1) was extended in the center of the tomb; another (Individual 2) was also extended, but placed closer to the western wall of the tomb; and a third (Individual 3) was seated in the southeast corner of the tomb, with legs and arms extended.

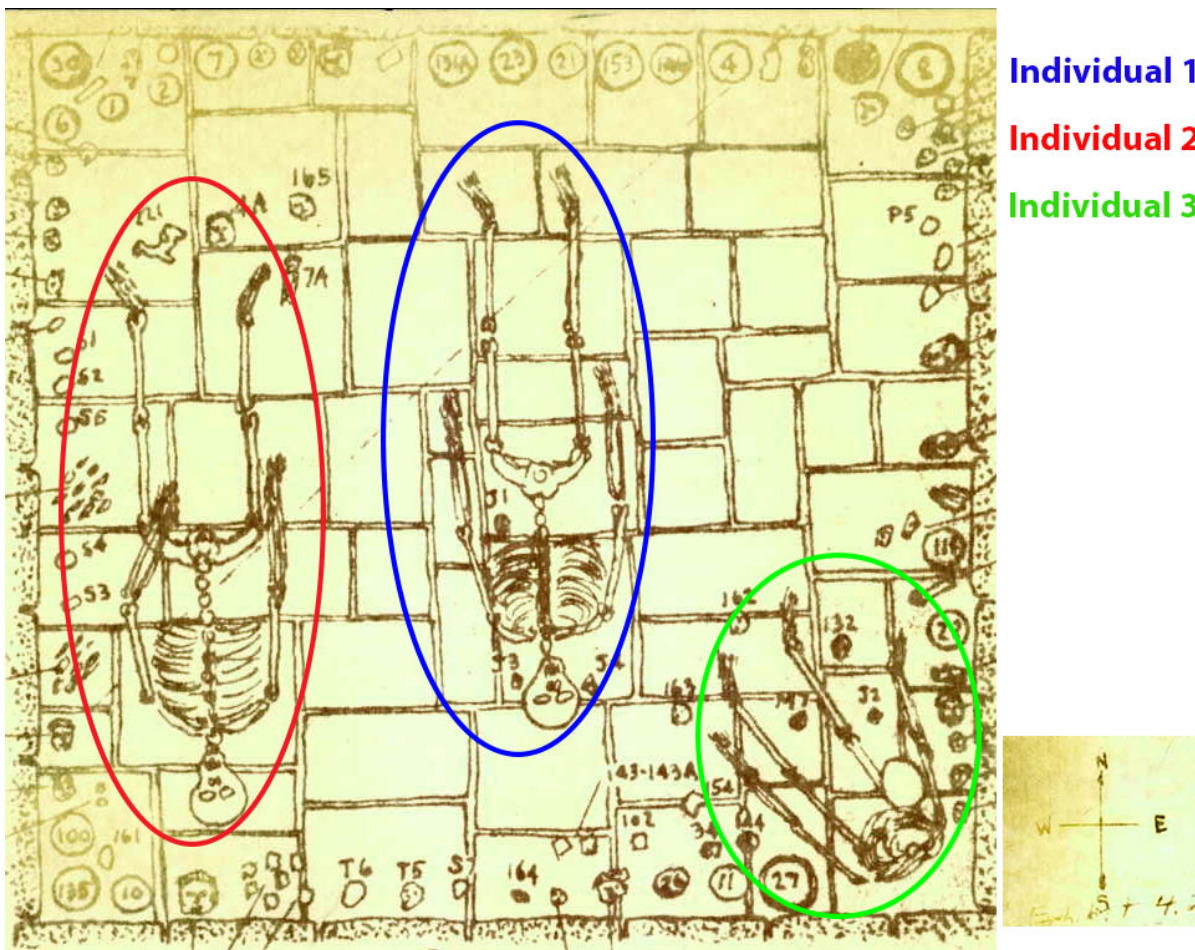


Fig. 5.3. Arrangement of human remains found in Mound 10 Tomb 1 (adapted from Armstrong's field sketch).

The arrangement and positions of the individuals interred in the tomb at Chajul are very similar to patterns documented at Nebaj. Smith and Kidder (1951) found that higher-status individuals were typically extended in the center, while lower-status individuals were placed closer to the walls and corners of the tombs. The later individuals were usually in a seated position with their knees tucked under their chins, although occasionally they were found with legs extended. They concluded that these seated individuals—generally women, children, and infants—were sacrificed attendants (Smith and Kidder 1951:3).

The multiple burials found at Nebaj and Zaculeu spanned the entire occupation of the site, and reuse of these tombs was common (Smith and Kidder 1951; Woodbury and Trik 1953). As discussed in Chapter 2, some researchers have argued that the presence and arrangement of multiple individuals within the burials are evidence that human sacrifice was a common mortuary custom (Coe 1973; Fitzsimmons 2009; Smith and Kidder 1951; Woodbury and Trik 1953). However, other archaeologists have suggested that the presence of multiple individuals instead indicates that tombs were reused on several occasions to bury different generations of families. It may be that both practices occurred—that is, tombs were reused to bury multiple generations of elite families, and people were sacrificed to accompany these prominent families (Fitzsimmons 2009:83; Wiss-Krejci 2005:356).

It seems likely that one or more individuals were buried in the tomb at Chajul when it was first constructed early in the Late Classic. The tomb may then have been reused during the Late Postclassic to bury at least one individual. After examining Armstrong's sketch and comparing the tomb to contemporaneous graves at Nebaj and Zaculeu, I hypothesize that the two individuals found extended in the central part of the tomb (Individuals 1 and 2) were buried at different times. Individual 2 may have been the primary individual interred when the tomb was

constructed. When the tomb was reused during the Postclassic period, Individual 2 may have been pushed to the side to make room for Individual 1, who likewise was buried in an extended position in the center of the tomb. Furthermore, Individual 3 may have been buried with one of the extended individuals (perhaps Individual 2) during the initial burial episode. Like at Nebaj, this individual seated in the southeast corner of the tomb may have been a lower-status individual, such as an attendant who was sacrificed to accompany and serve the elite individual during their journey through the underworld (Smith and Kidder 1951:; Woodbury and Trik 1953). However, this hypothesis brings in to question the accuracy of Armstrong's sketch. None of the remains Armstrong recorded appear to have been disturbed. Given that the tomb was most likely reentered at least once and all the organic remains in the tomb had deteriorated by the time Armstrong excavated it, (according to the MPM documentation) his representation of perfectly articulated and complete skeletons seems questionable. It may be that that his skeletal drawings are idealized, rather than showing the accurate arrangement and placement of the bones he found in the tomb.

Alternatively, as some researchers have argued regarding burials at neighboring sites, the seated individuals may not have been sacrificial victims, but rather elite individuals that were related and interred together during different periods. As noted earlier, tombs were reused to bury multiple generations of a kinship group (Fitzsimmons 2009:83; Wiss-Krejci 2005:356). It may be that two individuals were buried together early in the Late Classic, and the tomb was later reentered and used to bury a third, related individual from a subsequent generation. Smith and Kidder (1951:25-26) also found several individuals, all in a seated position, in a Postclassic tomb at Nebaj. Thus, it may be that elite individuals were typically interred in a seated position during that period. If that were the case at Chajul, then it is possible that Individuals 1 and 2 were

interred in an extended position during the Late Classic, and that Individual 3 was buried in a seated position when the tomb was reused in the Late Postclassic. Then again, it may be possible that all three individuals were interred during the Late Classic, that they all died at the same time due to various reasons (e.g. human sacrifice, illness, warfare) and only offerings/artifacts were introduced later (in the Postclassic). However, we do not have sufficient evidence to prove or disprove any of these various hypotheses. Clearly, further research is needed in order to clarify the mortuary practices that predominated in the Ixil region during the Classic and Postclassic periods.

Arrangement of the Grave Goods

The types of grave goods and arrangement of these objects can help us further understand ancient Maya mortuary behaviors. Pottery, jade, and stone objects were found in the tomb at Chajul. It is very likely that organic materials such as textiles, animal bones or skins, and possibly copal were also placed in the tomb. However, the MPM documentation (Fig. E.22) indicates that the human remains and other organic materials in the tomb were almost completely disintegrated by the time it was excavated due to the environmental conditions in this region (again, this contradicts Armstrong's sketch of fully articulated skeletal remains). Organic materials and human remains likewise were poorly preserved at Nebaj and Zaculeu (Smith and Kidder 1951; Woodbury and Trik 1953).

The quantity and types of artifacts found in the Chajul tomb—including valuable materials such as jade, obsidian, and elaborate pottery—suggest that it was reserved for elite individuals in ancient Ixil Maya society. As discussed in Chapter 2, grave goods often reflect the social position or wealth of buried individuals (Welsh 1988:103). The valuable trade goods

found in the Chajul tomb, such as elaborate polychrome vessels, Plumbate jars, and figurines, indicate that the individuals buried in the tomb were wealthy and had the social status and power to acquire such objects. It is not surprising that the majority of the goods found within the tomb date to the Late Classic period. As stated in Chapter 2, Woodbury and Trik (1953:285) found that graves of the Atzan Phase (Late Classic) generally were more richly furnished with grave goods than those of later phases.

Types of grave goods can also be a good indicator of religious or ritual significance. The presence of *incensarios* with fire-blackening suggest that these objects were used to make ritually burned offerings to elite ancestors and/or deities. The underworld- and funerary-associated iconography depicted on the *incensarios*, figurines, and polychrome vessels likewise indicate that these objects were produced and used for ritual and mortuary practices. Many of the objects in the tomb likely were placed there to aid the deceased in their journey through the underworld (Coe 1999a).

Using Armstrong's field sketch, we are also able to examine the arrangement of ceramic objects made during different time periods within the tomb (see Fig 5.4). The five Early Classic artifacts (four whole tripod *incensarios* and one support) were positioned in three corners of the tomb: three in the northwest corner, and one in the northeast and southeast corners. The majority of objects in the tomb dating to the Late Classic period and were arranged along the northern, eastern, and southern walls. Several Late Classic ceramic objects were also arranged at the feet of Individual 2. The three Terminal Classic objects were dispersed, two centrally along the northern and eastern walls and one placed in the southwestern corner. Likewise, the six Early Postclassic ceramic artifacts were placed throughout the tomb: one in the northwestern corner, two along the eastern wall, two next to Individual 3, and one along the southern wall of the tomb.

Finally, three of the four Late Postclassic objects were placed in the northwest corner, while the remaining artifact was positioned closer to the center of the tomb at the feet of Individual 3.

The arrangement of the grave goods, in addition to the position of the human remains (discussed above), may suggest when these individuals were placed within the tomb. Although most of the Late Classic ceramics were arranged along the walls of the tomb, some were placed near the feet of Individual 2 and on top of or in between the legs of Individual 3. The placement of these objects suggests that these two individuals were buried in the tomb during the Late Classic (the initial burial episode). Individual 1, whose remains were found in the center of the tomb, was adorned with two jade earflares (see Fig. 5.4, outlined in black) and an object that may have been placed on the torso but was not donated to the MPM (Fig. 5.4, outlined in pink). Based on Armstrong's field numbers, it seems likely that this object was likewise made of jade—perhaps another earflare, or a pendant or bead like those commonly found in tombs at Nebaj (Smith and Kidder 1951). Based solely on the ceramic grave goods, it is not possible to determine when Individual 1 was interred in the tomb.

In addition to the ceramic artifacts, numerous stone celts and obsidian blades and cores were arranged in groups, mainly along the center of the western wall of the tomb. In addition, one stone celt was found in the center of the southern wall, and a carved stone animal figure was placed close to the center of the eastern wall (Fig. 5.4, outlined in black). As noted above, two of the three jade earflares donated to the MPM were found near the head of Individual 1, and one near the legs of Individual 3. Judging from Armstrong's field numbering system, he recovered three additional jade objects that were never donated to the MPM; one of these was found next to Individual 1 and the other two were located close to the tomb's southwest corner (Fig. 5.4, outlined in pink).

Tomb Conclusions

In sum, the artifactual and architectural evidence from Chajul indicates that three individuals were interred in a large elaborate tomb inside a ceremonial structure (Mound 10) at the site. The tomb was mostly likely constructed early in the Late Classic period. The individuals were placed in the tomb in an extended and/or seated position with various high-quality grave goods, including jade, obsidian blades and cores, stone celts, and various ceramic artifacts. The underworld iconography on many of these objects would suggest that they were produced with the intention of being ritually used for mortuary practices. The tomb's construction, arrangement of the deceased, and grave goods indicate that these were elite members of Maya society with substantial wealth, power, and social status. Rituals performed at the time of the burial(s) included various offerings (e.g., burning of incense, food) intended to aid the deceased individual(s) in their passage from this world to the next. It is possible that one individual found in the tomb was a sacrificed attendant, and thus that ritual sacrifice was part of ancient Ixil Maya mortuary practices, although this is uncertain. Rituals were also performed after the initial burial episode: the tomb appears to have been reentered during the Postclassic, when several artifacts and possibly a third individual were added to the tomb. Tomb reuse was common in the Maya highlands, and Mesoamerica more generally, as this practice allowed subsequent generations of living elites to communicate with and join their dead ancestors.

Limitations of Mortuary Analysis

This study is by no means a complete mortuary analysis of Mound 10 Tomb 1 at Chajul. Rather, it has focused solely on the data presented in Armstrong's field sketch as well as the grave goods he recovered from the tomb. Armstrong's sketch is the only documentation of his

excavations at Chajul; no other accompanying notes or materials were donated to the MPM. As noted in Chapter 1, it is unclear whether Armstrong had any professional archaeological training or was just an avocational archaeologist. His field numbering system of the ceramic artifacts is also somewhat of a mystery. These numbers seem to have no organization; they range from 1 to 400 in no obvious sequential order. Armstrong also included the letters P and A in front of a few of these field numbers. The meaning of these letters is unclear, although when labeling stone and jade objects he used sequential numbers following the letter S for stone or J for jade.

There are also four objects included in Armstrong's sketch that were not donated to the Museum. It is unknown where these objects are. Armstrong may have kept them, given them to another individual, or sold them to a collector. Moreover, the copy of Armstrong's sketch at the MPM is incomplete. The top of the sketch was cut off, as were the majority of field numbers for the objects that were placed along the northern wall of the tomb. The missing portion of the sketch likely also included the complete dimensions of the tomb.

As was discussed previously, the MPM documentation states that when Armstrong excavated the tomb all of the organic materials, including the human remains, were almost completely gone. Unfortunately, poor preservation is common in the Maya area due to the environmental conditions of this region (Becquelin 2001; Smith and Kidder 1951; Woodbury and Trik 1953). Thus, the complete skeletons drawn in Armstrong's sketch seem questionable, particularly the orientation and arrangement of the remains. If the remains were completely gone, it is unclear how Armstrong was able to draw the complete skeletons of the individuals. It may be possible that although Armstrong found poorly preserved remains, there might have been a stain on the stone that allowed him to draw the orientation and arrangement of the three individuals. However, the poor preservation of the human remains necessarily limits the

inferences that can be made about the individuals buried in the tomb. It is not possible to determine the sex, age, and other biological characteristics of the individuals, nor do we have clear evidence to suggest that any of them were sacrificial victims.

Future Research

Further research in the northern highlands and the Ixil region would enhance archaeologists' understanding of the ancient Maya groups that once populated this region. Becquelin's (1969, 2001) publications provide the most current ceramic sequence for the region. Additional ceramic research is needed in order to have a better understanding of Ixil Maya ceramic production, trade, and interactions with other areas. As discussed above, many archaeologists believe that the northern highlands played a key role in interregional trade and exchange between the southern highlands and the lowlands. However, no large-scale archaeological excavations have been conducted within this region to confirm these hypotheses.

As there have been no published excavations at Chajul, additional investigations at this site are much needed. Becquelin has provided a description of Chajul, but it is very brief (see Chapter 2), and no clear plan of Chajul has been produced that would allow us to determine the full scale of the site. However, as noted previously, Colby (1969:40) has argued that Chajul was the largest and most important Ixil center before the Spanish conquest. Although Armstrong's sketch and the artifacts from the tomb at Chajul provide us with a small glimpse into ancient Ixil mortuary behaviors, further investigations would shed additional light on common mortuary practices at Chajul and in the Ixil region.

This thesis presents the first detailed and published data on the MPM's Chajul tomb collection as a whole. A more complete ceramic analysis (e.g. paste, texture and color, functions of all the ceramic vessels, and further examination of ceramic types) will need to be conducted on this collection. Future studies will also need to reexamine the objects I was unable to identify in order to determine their likely dates of production and types. The collection should also be revisited once the results of future research in the northern highlands are published. Further testing could be performed on several objects; for example, testing the melted substance inside the spiked *incensario* vessel support (object number 57121/23521) may reveal what this substance is and if it is in fact beeswax or another resin or wax. Non-destructive compositional analyses (e.g. XRF) of the ceramic artifacts could provide additional evidence for the importation of pottery, in addition to the production of local wares.

Moreover, my analysis of the stone, jade, and obsidian artifacts in the collection was limited to brief descriptions and basic measurements. These objects warrant more detailed study in the future—for example, further examination of the sketch and the arrangement of the stone and obsidian objects may help us understand more about Chajul's mortuary practices. Also compositional analyses may reveal additional evidence of exchange between the southern highland, northern highland, and lowland Maya areas. In addition to further research on the Chajul tomb collection, the other northern highland Maya artifacts donated to the Museum by the Hyatts warrant further research. These objects include jade, stone, pottery, and two human remains. These objects like Chajul's, may allow us to further understand the ancient Ixil Maya who once lived at Chajul, Chel, Verdun and other sites in the northern Highland region.

Thesis Contributions

This thesis has synthesized the published results of archaeological research in the northern highlands of Guatemala in order to further understand the ancient Ixil Maya who inhabited this region. As little research in this region has been published, the brief review of this research in Chapter 2 and my analysis of the Chajul collection at the MPM may serve as a starting point for future studies. The photographs of objects at the MPM included in this thesis are a particularly valuable resource for other researchers who conduct studies at Chajul or in the northern highlands region. My research on the MPM's Chajul collection is also important because it is returning a small piece of history to Guatemala. It is my hope that this research will inspire others to continue research in the northern highlands of Guatemala, particularly at and around the ancient Ixil Maya site of Chajul.

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Appendix A: Collector and Donor Biographies

Dr. Lyle C. Armstrong

Lyle Clifford Serena was born on March 14, 1923, in Bicknell, Indiana. His father, Severino Edward Serena, was born in Illinois in 1894 and died in Los Angeles, California in 1969. His mother, Betty Armstrong was born in Scotland in 1905 and shortly after immigrated to the United States. Severino and Betty married in Illinois around 1922. After Lyle's birth the Serena family moved to Detroit, Michigan. Before Lyle's marriage in 1944 he changed his last name to his mother's maiden name, Armstrong (Ancestry 2019).

On September 2, 1944, Lyle married Margaret L. Nathangel. Margaret was born in Inkster, Michigan, in 1928. The Serena/Armstrong family moved to Los Angeles from Detroit during the late 1940s or early 1950s (Ancestry 2019). According to the MPM's correspondence, Armstrong was an archaeologist however, although it is not clear if he earned a degree in archaeology or if he was acting as an avocational archeologist. He conducted several excavations in Guatemala in the 1950s. Figure A.1 shows an image of a plane ticket for Armstrong when he returned to the United States from Guatemala in 1959. Armstrong moved to Panama City where he became a tour guide and eventually died on August 15, 1993. Little is still known about Armstrong's life, career, and research. However, we do know that he collected hundreds of Maya artifacts while in Guatemala and brought them into the United States. Armstrong's connection to the Hyatt family and how the family acquired the hundreds of objects from Armstrong are unclear. The Hyatts most likely purchased these objects or received them as a gift from Armstrong in 1963 (MPM Documents, see Appendix E).

Surname Armstrong, Lyle Clifford.	Given Name Initial	Passport Number 254736.
Nationality (Citizenship) U.S.A.	Birthplace Bicknell IND.USA.	Birthdate Mar-14-1923.
United States Address 3265 Casitas L.A.CALIFORNIA.U.S.A.		
Permanent Address 3265 Casitas L.A.California.U.S.A.		
Visa Issued At	OCT 12 1959 CLASS TO	
Date Visa Issued		
Vessel Name or Airline & Flight No. of Arrival AVIATECA 600.		
Passenger Boarded At Guatemala.		
Form I-94 A (Rev. 7-1-57) ARRIVAL-DEPARTURE RECORD		

ANY HANDWRITTEN ENTRIES MUST BE IN BLOCK CAPITAL LETTERS

Fig. A.1. Armstrong's 1959 return ticket from Guatemala (adapted from Ancestry).

Floyd A. Hyatt

Floyd Hyatt, one of six children, lost his parents when he was just eight. All six children were raised by their maternal grandparent. Hyatt worked for over thirty years in the field of engineering, although he never had a college education. He had several different jobs throughout his life while at the same time funding his own series of enterprises. Hyatt worked as a farmer, delivery boy, installed speedometers for Ford, and eventually became a successful businessman and entrepreneur. Hyatt and his wife were avid travelers and visited many Mesoamerican and South American countries. He was an enthusiastic photographer who documented his travels in

Mexico in 1956 (Scarab Buzz 1956). Hyatt retired early, due to health reasons, then pursued hobbies such as photography, poetry, geology, and archaeology until his death in 1990 in Arizona. Hyatt was elected to membership in the Scarab Club in April of 1930, and became a life member in October 1959. The Hopkin Club (later changed to the Scarab Club) was founded in 1907 in Detroit, Michigan, when a group of artists decided to form a club where they could meet regularly and socialize and discuss art. Many artists from around the world including, Diego Riviera, Juliana Force, Norman Rockwell, and many more, have come to meet at the Scarab Club and when they do it is tradition to sign a ceiling beam on the second floor lounge (Fig. A.2). Scarab club members such as Hyatt also signed the infamous Scarab Club beams (Scarab Club 2018). Hyatt resigned his membership in 1962. He was a prominent member and generous donor. In fact, an award named after him is given by the club each year to emerging young new artists (Scarab Buzz 1952, 1956, 1958, 1961, 1982).

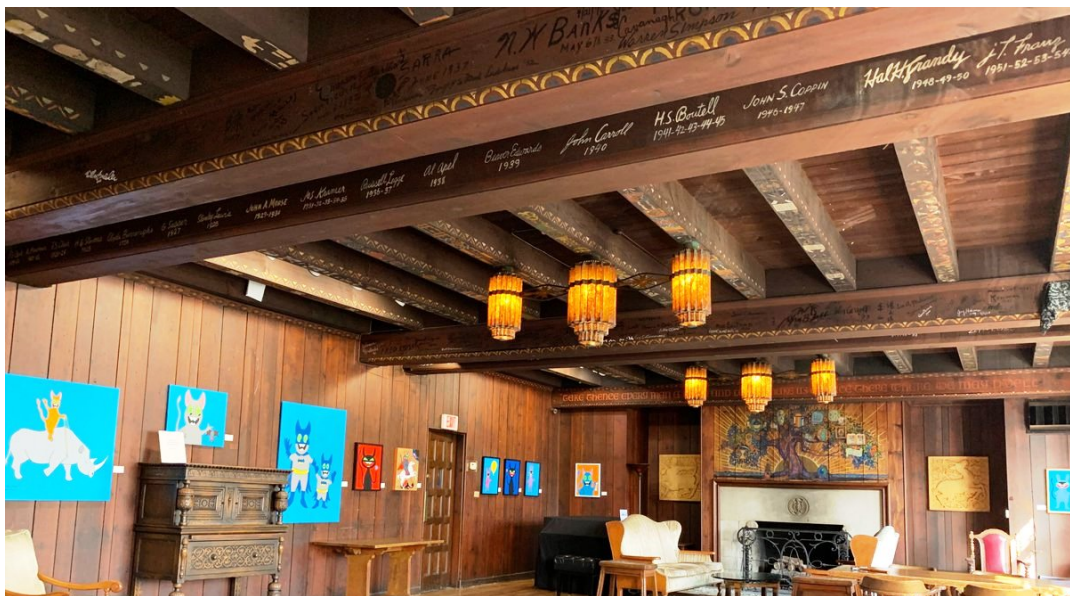


Fig. A.2. Scarab Club signature beams

Appendix B: Ceramic Analysis Coding Scheme

A numerical coding scheme was developed to systematically record various attributes of the ceramic artifacts in the Chajul tomb collection. These attributes included object condition, general form, secondary forms (flanges/ridges, handles, supports/bases), surface treatment (location and color of slip/paint, decorative techniques, design themes), appliqués (iconography), evidence of use/function, and inferred use/function. Each main attribute was separated into subcategories (e.g., the General Form category was divided into open, closed, miniature, special, other, and indeterminate forms) and then variants (e.g., open forms were further separated into bowls, vases, and cylindrical vessels). Only those variants that were observed in the collection were included in the coding scheme.

a. Object Condition

- 0. Fragmented
- 1. Partially Restored/Large Piece
- 2. Almost Complete/Missing Small Fragments
- 3. Complete/Completely Restored

b. General Form

- 0. Indeterminate
- 10. Open Form
 - 11. Bowl
 - 12. Vase
 - 13. Cylindrical Vessel
- 20. Closed Form
 - 21. Jar
- 30. Miniatures
 - 31. Bowl
 - 32. Jar

40. Specialty Forms

- 41. *Incensario/Incensario* Fragment
 - 42. Ladle *Incensario*
 - 43. *Incensario* Cover
 - 44. Anthropomorphic Figure
 - 45. Zoomorphic Figure
- ### 50. Other
- 51. Vessel Support
 - 52. Indeterminate Modeled Fragment

c. Secondary Form: Flange/Ridge

- 0. Absent
- 1. Labial
- 2. Medial
- 3. Basal
- 4. Flange Indeterminate Location
- 5. Vertical Flange

d. Secondary Form: Handle

- 0. Absent
- 1. 2 Vertical Loops
- 2. 4 Vertical Loops
- 3. Ladle
- 4. Handle Fragment Indeterminate Position
- 5. Indeterminate

e. Secondary Form: Supports and Base

- 0. Absent
 - 10. Solid Support
 - 11. Nubbin
 - 12. Conical
- 20. Hollow Support
 - 21. Columnar
 - 22. Effigy
- 30. Base
 - 31. Ring Stand Base
 - 32. Flat Bottom
 - 33. Curved Bottom
 - 34. Other
 - 35. Indeterminate

- f. Surface Treatment: Location
 - 0. Unslipped Both Sides
 - 1. Unslipped Both Sides;
Secondary Decoration Only
 - 2. Slip Exterior Only
 - 3. Slip Exterior Front
 - 4. Slip Interior and Exterior
 - 5. Slip Exterior and Interior Lip
 - 6. Indeterminate (Eroded)
- g. Surface Treatment: color
 - 0. Indeterminate (Eroded)
 - 1. Unslipped
 - 10. Slipped
 - 11. White
 - 12. Black
 - 13. Gray
 - 14. Orange or Yellow-Orange
 - 15. Red or Red-Orange
 - 16. Brown
 - 17. Cream or Tan
- h. Surface Treatment: secondary color
 - 0. Absent/Eroded
 - 10. Monochrome
 - 11. Blue
 - 12. Red
 - 13. Red-Orange
 - 14. Black
 - 20. Bichrome
 - 21. Red/Red-Orange and
Black
 - 22. Red and Blue
 - 23. Red and Cream
 - 30. Polychrome
 - 31. Red, Cream, Black and
Blue
 - 32. Red, Black and Cream
 - 33. Red, Black, Cream and
Orange
 - 34. Orange, Red, Blue and
Cream

- i. Secondary Surface Treatment:
Decorative Technique
 - 0. Absent/Indeterminate
 - 10. Incising
 - 20. Impressing
 - 30. Applique
 - 40. Modeling
 - 50. Negative Paint (Resist Paint)
 - 60. Molding
 - 70. Perforations
 - 80. Paint
 - 90. Painted Plaster
- j. Secondary Surface Treatment:
Design Themes
 - 0. None
 - 10. Geometric
 - 11. Horizontal Lines
 - 12. Vertical Lines
 - 13. Diagonal Lines
 - 14. Triangles
 - 15. Cross
 - 16. Dots
 - 17. Squares/Rectangles
 - 18. Spikes
 - 19. Chevron
 - 20. Zoomorphic
 - 21. Jaguar/Feline
 - 22. Dog
 - 23. Monkey
 - 24. Deer
 - 25. Serpent
 - 26. Indeterminate
 - 30. Anthropomorphic
 - 31. Figure
 - 32. Deity
 - 33. Death Head
 - 34. Indeterminate
 - 40. Glyphs
 - 41. Glyphs

- 42. Proto Glyphs
- 50. Indeterminate
- k. Surface Applique: Iconography: Incensarios and Figurines
 - 0. Absent/Other Vessel Form
 - 10. Deity
 - 11. Headdress/Headband
 - 12. God Eyes
 - 13. Cruller
 - 14. Teeth
 - 15. Mouth (Open/Protruding)
 - 16. Ear Flares
 - 17. Protruding Chin (Beard)
 - 18. Wisps From Mouth
 - 19. Indeterminate
 - 20. Cebia Tree
 - 21. Spikes
 - 22. Cross
 - 30. Cacao
 - 31. Seeds
 - 40. Zoomorphic
 - 41. Jaguar
 - 42. Dog
 - 43. Monkey
 - 44. Deer
 - 45. Serpent
 - 46. Indeterminate
 - 50. Other
 - 51. Indeterminate
 - 52. Geometric
 - 53. Death Head
 - 54. Indeterminate Figures
 - 55. Figure With Animal Headdress
 - 56. Warrior Figure
- 1. Evidence of Function/Inferred Use: *Incensarios*
 - 0. Indeterminate/*Incensario* Fragment-Other Form
 - 1. Evidence of Blackening: With Vent/Open Form
 - 2. No Evidence of Blackening: With Vent/Open Form
 - 3. Evidence of Blacking: No Vent
 - 4. No Evidence of Blacking: No Vent
- m. Function/Inferred Use: *Incensarios* and Figurines
 - 0. Indeterminate
 - 10. *Incensarios*
 - 11. Containers For Burning Offerings
 - 12. Containers For Non-Burning Offerings
 - 13. "Idol"
 - 20 Figurines
 - 21. Idol
 - 22. Whistle
 - 23. Bell
 - 24. Rattle
 - 25. Indeterminate

Appendix C: MPM Chajul Tomb Collection Data

Table C.1
MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57074/23374	588	22	12	22	14	10	w= diameter of broken rim d= diameter of base
57075/23374	589	21	11	7.5	20.5	20.5	w/d = rim diameter
57076/23374	590	6	11	8.8	16.3	12.5	w= measured with handles, d= measured without handles
57077/23374	591	11	11	5.5	13	13	w/d= rim diameter, (object mislabeled with object # 57076)
57078/23374	592	2	21	14.2	7.8	7.8	w/d = rim diameter
57079/23374	593	14	45	11.5	4.5	5	w= width of base d= depth of base
57080/23374	594	6A	Stone pipe	2.6	2.2	4.6	h= height of bowl, w= diameter of width of bowl d= length of the pipe.
57081/23374	595	7A	44	6.2	3.5	2	w= width of figure torso with arms, d= depth of fragmented base.
57082/23374	596	4	11	9.6	21.7	21.7	w/d = rim diameter
57083/23374	597	1	12	13	12.8	12.8	w/d= rim diameter
57084/23374	598	4AA	45	14	8.3	5	w= at widest point d= base of object including mouth piece.
57085/23374	599	13	44	9.5	7	2	w= two width at center and base, d= thickness of figurine at base
57086/23374	600	4A	45	11	10.5	8	d= diameter of the base w= width of center
57087/23374	601	S-2	celt	9	4.7	1.9	d= measured at base. Black stone celt with rounded edge
57088/23374	602	S-3	polishing stone	6.8	5	1.4	d= measured at base. Round black polished stone.
57089/23374	603	S-9	polishing stone	6.3	3.7	1.2	d= depth of base. Round black polished stone
57090/23374	604	S-7	celt	5.6	4	1.5	black stone celt, polished, loses on edges

Table C.1 MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57091/23374	605	S-5	celt	7.3	3.7	1	smaller stone green celt, polished edge, worn edge, black marks/spots.
57092/23374	606	S-4	celt	6	3.2	1.1	smaller black stone celt with sharper edge.
57093/23374	607	111	32	8.2	6.5	8.5	w = rim diameter, d = jar body width
57094/23374	608	T6	41	12	11	4	d = depth of face
57095/23374	609	40	21	16	10	10.5	w = diameter of the rim, d = base with protruding chin
57101/23521	610	120	44	21	12	12	w/d = diameter of the figurine neck
57102/23521	611	140	31	5.6	8.5	9.5	w = diameter rim d = diameter with labial flange
57103/23521	612	T7	41	18.3	14	5.5	w = widest portion, d = thickness of face
57104/23521	613	102	43	12	13.5	7.7	w = top of head, d = diameter of the base of head.
57105/23521	614	101	44	11	10	3	h = length object d = the thickness of object
57106/23521	615	23	41	8	10	10.6	w/d = diameter of rim, object incorrectly labelled - (67106/23521)
57107/23521	616	161	44	9	6.5	4	w = width at base, d = thickness of object
57108/23521	617	132	44	9	9.5	4	w = include arms d = thickness
57109/23521	618	135	31	3.6	7.7	7.7	w/d = diameter of rim
57110/23521	619	34	51	6.5	7.8	8	w = support to center, d = length of fragment
57111/23521	620	29	44	13	6.6	6	w = width of base d = depth of base
57112/23521	621	132A	11	7	9	13	w = diameter of rim, d = diameter including handled

Table C.1 MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57113/23521	622	33	45	11	4	6	w= diameter of base, d= widest portion of object
57114/23521	623	130	44	9	5	7.5	w= diameter of base, d= width with arm
57115/23521	624	131A	31	4	4.5	6.5	w= rim diameter d= rim measured with handles
57116/23521	625	170	51	4.3	4.6	4	w/d = measuring the top of the support
57117/23521	626	169	42	5	5.3	5	w= length of handle
57118/23521	627	153	11	7.5	21.2	21.2	w/d= rim diameter
57119/23521	628	165	45	16	13.5	4.5	d= fragment clay thickness
57120/23521	629	167	43	10	6.5	5	w= center of object body, d= depth of top of head
57121/23521	630	P-12-A	51	5.5	4	7	w= diameter of base, d= width with spikes
57122/23521	631	154	41	8	7.5	2.5	d= depth of face
57123/23521	632	T5	41	9	8	4.5	d= thickness of the clay
57124/23521	633	401	41	10.5	8.2	5	d = thickness of object
57125/23521	634	P12	51	7.4	4	1.7	w = top of support diameter, d= base of support diameter
57126/23521	635	123	41	9.5	8	4.8	d= depth of face
57127/23521	636	160	44	9.3	6	3.3	d=object from vessel wall
57128/23521	637	31	44	11	9	6	d= thickness of face (including protruding chin)
57129/23521	638	137	41	8.5	9.5	4	d= thickness of object
57130/23521	639	155	41	9	7	0.8	d= thickness of face
57131/23521	641	152	41	8	8	3.2	d= thickness of object
57132/23521	642	141	41	7	5.3	3.5	d= thickness of death head

Table C.1 MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non- ceramic object descriptions)
57133/23521	Object Missing!	140-A	?	?	?	?	?
57134/23521	649	162	42	3.5	4.3	2.2	d= depth of face
57135/23521	645	163	44	6.5	4	4.5	w/d= of the fragmented bottom of head
57136/23521	646	168	45	6	5.5	2	w= includes protrusions on edge of face
57137/23521	647	134	45	6	3.5	6.5	w= width of base, d= depth of serpent head
57138/23521	648	164	45	4.8	3.6	1.8	w= with of side of face, d= width and depth of fragmented base
57139/23521	639	143-A	41	6.6	5.7	3	d= depth of face
57140/23521	651	139	41	7	4.5	3.5	d= depth of death head
57141/23521	652	150	44	3.3	3	2	d= height of face when laying down
57142/23521	653	122	41	6.8	5.7	4	d= depth of face
57143/23521	654	400	41	12	9	4	d= depth of face
57144/23521	655	142	41	7	6.3	3	d= depth of face
57145/23521	656	143	41	6.8	6	2.7	d= depth of face
57146/23521	657	140-D	41	6	5.5	3	d= depth of death head
57147/23521	658	138	41	6	6.5	2	d= depth of face
57148/23521	659	136	41	6	5.2	2	d= depth of face
57149/23521	660	140-B	41	5	5	3	d= depth of death head
57150/23521	661	140-E	41	7	4	3	d= depth of death head
57151/23521	650	140-C	41	7	7.7	3	d= depth of death head
57152/23521	Object Missing!	133	?	?	?	?	?
57153/23521	562	144	45	4	5	2.5	d= thickness of face
57154/23521	663	26	13	16.8	8	9.2	w= rim, d = body

Table C.1
MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57155/23521	664	131	42	8.2	18		h = of effigy, w= length of the handle, d = length of the base of handle where attach to bowl.
57156/23521	665	121	21	20.8	5.8	8.3	w= rim diameter, d= base diameter
57157/23521	666	10	13	23	15	15	w/d = diameter of rim
57158/23521	667	103	13	16	13	13	w/d = diameter of rim
57159/23521	668	27	41	16	31.5	32	w/d= diameter of rim, (vessel support h=8 cm , w=5.8 cm)
57160/23521	669	30	41	20.5	21	18	w= diameter of broken rim, d= diameter of base of bowl
57161/23521	672	P5	51	1.3	5.2	8.3	w= rim edge to center, d= length of sherd, h = fragment with support down.
57162/23521	?(no label)	146	11	11	14	0.5	largest fragment measured d= thickness of ceramic
57163/23521	?(no label)	146-A	11	4	8	0.5	d= clay thickness
57164/23521	?(no label)	221	45	10.3	5.9	9.5	w= width of front object (width of front legs) d= length of side of animal
57165/23521	676	145	44	6.5	10.5	1.7	h/w= measured interior d= depth of effigy face
57166/23521	677	P11	52	7	9	4	d= thickness object including protruding bell applique
57167/23521	678	100	12	10.2	13	14.5	Several sherds only Measured Largest Piece. w = rim diameter, d = body diameter
57168/23521	679	S-6	carved stone	3.1	5.2	1.5	d= base diameter

MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

Table C.1

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57169/23521	680	J4	Jade	2.4	3.8	0.9	w= width of largest portion, d= depth of flare- Highly polished light green jade flare with impressed four impressed line designs
57170/23521	681	J3	Jade	2.2	2.2	0.7	h/w= diameter of the flare, d= depth of flare - Jadeite earflare, unpolished
57171/23521	682	J2	Jade	2	2	0.4	h/w= diameter of the flare, d= depth of flare - light green jade roughly polished
57172/23521	LOT 1 of 9	S10	Obsidian	2.2	1		Obsidian blade fragment, light grey translucent color, no black lines
57172/23521	LOT 2 of 9	S-10	Obsidian	2.5	1.2		Obsidian blade fragment, light grey translucent color with many black lines
57172/23521	LOT 3 of 9	S-10	Obsidian	2.5	0.9		Obsidian blade fragment, light grey, less translucent
57172/23521	LOT 4 of 9	S-10	Obsidian	4.1	2.5		Obsidian blade fragment, black with light grey edge wit black lines
57172/23521	LOT 5 of 9	S-10	Obsidian	3.6	1.4		Obsidian blade fragment, black /dark grey color
57172/23521	LOT 6 of 9	S-10	Obsidian	4.4	1.1		Obsidian blade fragment, light grey with black horizontal lines
57172/23521	LOT 7 of 9	S-10	Obsidian	1.1	1.4		Obsidian flake circular shape, light grey translucent with black lines and swirls.
57172/23521	LOT 8 of 9	S-10	Obsidian	3.3	0.7		Obsidian blade small light grey translucent color
57172/23521	LOT 9 of 9	S-10	Obsidian	2	0.8		Obsidian blade fragment, light grey translucent with several black lines.
57173/23521	LOT 1 of 11	S-11	Obsidian	6	3.2	3.7	large black obsidian core

Table C.1 MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non-ceramic object descriptions)
57173/23521	LOT 2 of 11	S-11	Obsidian	8	5.3	4.6	largest black obsidian core
57173/23521	LOT 3 of 11	S-11	Obsidian	6.7	3	2.3	thin long black obsidian core
57173/23521	LOT 4 of 11	S-11	Obsidian	6.3	4.5	4.7	black obsidian core round and short
57173/23521	LOT 5 of 11	S-11	Obsidian	6.2	4.5	3.4	black obsidian core long and curved
57173/23521	LOT 6 of 11	S-11	Obsidian	4.6	5.2	3	black obsidian core smaller shorter more triangle shaped
57173/23521	LOT 7 of 11	S-11	Obsidian	4.2	2.5	2.4	short pointed shape black obsidian core
57173/23521	LOT 8 of 11	S-11	Obsidian	4.7	1.7	0.5	very used small obsidian core
57173/23521	LOT 9 of 11	S-11	Obsidian	4.8	1.5	1.1	obsidian core, pointed tip used
57173/23521	LOT 10 of 11	S-11	Obsidian	3.3	2	1.4	rounded short smaller obsidian core
57173/23521	LOT 11 of 11	S-11	Obsidian	7.5	2.7	1	w=at base, d = at tip. Obsidian blade, black and grey translucent with black diagonal lines.
57174/23521	745	9	41	31	30	23	w= of base with headdress flange, d= depth of face and head
57175/23521	749	151	41	13	11.5	5	d= depth of face
57176/23521	750	S-1	celt	10.5	5	1.7	Polished dark green celt, very worn at base.
57177/23521	?	S-8	Limestone idol	40	19.5		w= diameter of base. Limestone idol with hand brought up to mouth. Very worn, eyes nose red slip faded on head and arms.

Table C.1 MPM Chajul Tomb Collection Data
Object Numbers and Dimensions

MPM Catalog Number/ Accession Number	Loan Number	Field Number	Object Form	Height (cm)	Width (cm)	Depth (cm)	Notes (portion of vessel measured) and (non- ceramic object descriptions)
57178/23521	752	S-12	Limestone idol	43	29	27	Limestone idol, statue carved, seated figure with mouth, arm and legs, worn, faded red slip. Looks like torn from limestone base. Round large head, spike necklace design.
57243/23521	670	7	41	18	32	32	w/d = diameter of rim support 8 am in height and 6cm in width.
57244/23521	671	8	41	17	17	15	w= diameter of exterior rim, d= diameter interior rim

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57074/23374	2	Late Classic	12	0	0	32	2	11	21	80	10(11,12,13,17,19)
57075/23374	3	Terminal Classic	11	0	0	31	4	16	12	80	10 (11,12,13)
57076/23374	3	Late Classic	11	1	1	33	2	15	0	40,80	0
57077/23374	3	?	11	3	0	32	6	0	0	20,30,40	10(11,14)
57078/23374	2	Early Postclassic	21	0	0	33	5	15	0	0	0
57079/23374	2	Late Classic	45	0	0	32	3	0	0	10,40,60	20(22)
57081/23374	1	Late Classic	44	0	0	34	6	0	0	10,40	30(31)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57074/23374	High neck polychrome vase (red and black on cream), globular base- cream with black vertical and diagonal lines (continued chevron detail, also similar pattern to corn stocks?) Red, black band at center with chevron detail. Center top half has rectangular box with box and line design in center red and black paint. Above another black chevron design band, thicker red band rim. Interior and base no slip.
57075/23374	Annular base bowl, brown slip on interior and exterior, does not continue to on the bottom of base. Red painted design, two horizontal bands just below rim. Most likely three sets of vertical bands with X design between. Clear evidence of blackening on exterior and interior of bowl that covers a portion of the exterior design.
57076/23374	Bowl with two vertical looped handles attached to thick labial ridge rim, circular base.
57077/23374	Bowl with flat bottom. Five triangle shaped applique applied to base (basal ridge). Rim has impressed line design.
57078/23374	Tohil Plumbate Jar, unslipped ring on base of jar suggests that an annular base might have been attached at one point (comparisons may suggest ring stand base applied that is now gone). Glossy Red-Orange slip.
57079/23374	Hollow whistle, seated dog with wrinkled face, dog ears (suggest hairless dog breed common to Mesoamerica). Mouth piece at the base of the back of whistle with two holes on back behind shoulders of figure.
57081/23374	Woman figurine, with elaborate incised hairstyle that I have not seen in the literature. (braided/curly hairstyle?). Fragmented arms, however one arm (viewers left) suggests that curved in front of body. Arms might have crossed arms? which is a commonly found feature on Janaa figurines.

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57082/23374	2	Late Classic	11	3	0	21	4	14	14	50,70	10(12,14,16)
57083/23374	3	Late Classic	12	0	0	33	5	11	33	80	10(11), 30(34),50
57084/23374	3	Late Classic	45	0	0	32	1	1	22	10,40,60,80	20(21)
57085/23374	3	Late Classic	44	0	0	32	2	1	12	10,40,60,70	30(31)
57086/23374	1	Late Classic?	45	0	0	0	0	1	32	30,40	20(26)
57093/23374	3	- Terminal Classic?	32	0	4	33	0	1	0	30	0
57094/23374	0	Late Classic	41	0	0	0	1	1	13	30,40	30(31)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57082/23374	Negative/Resist painted tripod bowl. Paint not continued on legs or base. Black and orange negative painted finger designs of dots and thick vertical lines used with finger. Hollow leg supports with cutout triangles on each side, clay bead inside (rattle function).
57083/23374	Short polychrome vase, slip with thick red painted band on across center of vase. On red band faded polychrome design painted in black, cream, orange and red design. Looks to be painted figure on vessel but to eroded to determine.
57084/23374	Hollow jaguar whistle, body of human but has jaguar featured including, paw-like appendages, head of jaguar with open mouth and incisors, jaguar ears. Figure holding large rectangular shield covering viewer right arm. Left hand placed on hip and has wrist cuff detail. Figure wearing loincloth with armor looking shirt. Head and shirt painted "Maya Blue". Shield, loincloth, ears, shirt and face details painted red. Back of whistle has no applied paint. Two holes on upper back of whistle. Mouth piece on bottom back of figure.
57085/23374	Figurine polished red slip with incised (carved) design. Figure with headdress, loincloth ring. Two punctured holes near the shoulders may have functioned as ornamental feature. Back of head has a hole at the top. Flat bottom base.
57086/23374	Indeterminate hollow figure head with, flat upturned nose, open mouth, round circular applied eyes, large pointed ears with large round earflares, short headdress and collar with beaded detail. Vent at the top back of headdress.
57093/23374	Dark orange rough clay miniature jar. Dots applied below the rim that might suggest that 2 vertical loop handles were once attached. Round base with flaring rim.
57094/23374	Fragment of anthropomorphic figure nose, and mouth. Most likely from vessel wall of incensario.

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
571095/23374	3	Early PostClassic	21	0	0	32	5	13,14	0	10,20,30,40	30(32)
571101/23521	1	Late Classic	44	0	0	0	1	1	12	10,30,60	10 (11,13,16), 30 (32)
571102/23521	3	Late Classic	31	1,3	0	12	6	0	0	0	0
571103/23521	1	Late Classic	41	0	0	0	1	1	11	10,30,60	30(32)
571104/23521	1	Late Classic	43	0	0	0	1	1	12	10,60	20(21)
571105/23521	1	Late Classic	44	0	0	0	1	1	12	10,60,80	10(12,13) 20(26) 30(31)
571106/23521	2	Late Classic	41	1,3	0	12	6	0	0	10,30,40	30(31)
571107/23521	2	Late Classic	44	0	0	33	6	0	0	10,30,40,70	30(31)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57095/23374	Bearded man tall neck plumbate jar. Incised design with applied protruding chin. Grey-orange slipped jar, incised headband wraps around the entire jar.
57101/23521	Anthropomorphic hollow head, unslipped with secondary applied red paint. Deity attributes- earflares, nose bridge mouth, beard, cacao seed on headdress, modeled and incised features. Three holes may prove evidence of incensario cover. Vent behind headdress, two perforated holes in headband.
57102/23521	Miniature Tripod Bowl with labial and basal flange, unslipped, three solid conical vessel supports.
57103/23521	Large anthropomorphic applique from of incensario. Incised design on face, open mouth with protruding lip, "Roman" nose, god eyes, cruller above nose bridge, headdress and Maya blue painted on forehead.
57104/23521	Jaguar "cub" head fragment, hollow, with open mouth and protruding canine teeth. Cutout circular ears, with tuft of hair on forehead, molded face, eroded strip of red paint around head that continues on the back of head.
57105/23521	Fragmented figurine, whistle? Human figure wearing indeterminate animal headdress. Incised and red painted designs applied to headdress, nose, and upper torso.
57106/23521	Tripod bowl with applied effigy face including mouth, nose, eyes, earflares and headband. Three solid conical supports, flaring scalloped rim.
57107/23521	Figure with jaguar helmet/headdress encasing head, bead applique necklace. Shoulders of figure form the base of the object. Three holes, two at top near jaguar ears puncture through the object. One of the holes at the bottom does not continue to the front. Punctations suggest object most likely functioned as rattle.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57108/23521	1	Late Classic	44	0	0	35	6	0	12	10,40	20(26)
57109/23521	3 ?		31	3	0	12	0	1	0	0	0
57110/23521	0	Early Postclassic	51	0	0	22	0	1	0	10,60	20(21)
57111/23521	3	Late Classic	44	0	0	32	6	0	0	10,30,40,70	10(12,16),30(31)
57112/23521	2	Late Classic	11	0	2	33	2	14	0	30	0
57113/23521	3	Late Classic?	45	0	0	32	0	1	0	10,40,60	20(26)
57114/23521	2	Late Classic?	44	0	0	0	0	1	0	10,30,40	30(31)
57115/23521	3	Late Classic?	31	0	2	32	4	12	0	30,40	0

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57108/23521	Indeterminate supernatural, anthro or zoomorphic figure. Thick gray clay with white inclusions (plaster volcanic ash?). Eroded possible slip applied but red color applied to exterior. Three fragmented holes on top of head suggesting possibly incensario cover. (Duck-Pot?)
57109/23521	Miniature tripod bowl. Solid conical supports, basal ridge at base. <u>Light gray color clay.</u>
57110/23521	Hollow effigy leg support attached to fragment of vessel base. Incised jaguar on hollow support with clay bead (function rattle). Slit on bottom of support.
57111/23521	Bearded man figurine, function as rattle, crude design, incised vertical lines on the back, hole at the top and lower bottom portion. Clay bead inside. Applied modeled arms, and curved legs, onside missing arm and leg. Eyes, mouth, and nostrils punctated. Very eroded but polished / buff on arm.
57112/23521	Bowl with four vertical loop handles attached to flaring rim. Polished red-orange exterior, curved bottom. One handle missing, three present.
57113/23521	Hollow animal figurine, bell. (Indeterminate animal but features may suggest monkey?- Large applied circular ears, puffed cheeks, body have curved in arms and curved under legs with round belly). Slit on each side at base, hole on top where something might have been hung. Front of object has modeled figure. Circular bead necklace around neck, hands and arms curved inward. Tuft of hair on top of head.
57114/23521	Indeterminate anthropomorphic figurine. Large protruding top lip, headdress with applied dots, torso with large arm with three fingers incised.
57115/23521	Miniature bowl with four vertical handles attached to flaring rim with black slip on interior, slip may have continued on portion of exterior but exterior eroded.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57116/23521	0	Early Postclassic	51	0	0	22	2	14	0	10,60	20(21)
57117/23521	0	Late Postclassic	42	0	0	0	2	14	0	10,40,70	30(31)
57118/23521	3	Early-Late Classic	11	2	0	31	4	12	0	40	0
57119/23521	1	Late Classic?	45	0	0	0	6	0	0	10,30,40	20(21)
57120/23521	1	Late Classic	43	0	0	0	0	1	0	10,30,40,70	30(31)
57121/23521	0	Early-Late Classic	51	0	0	21	0	1	0	30,40	10(18)
57122/23521	0	Late Classic	41	0	0	0	6	0	0	20,30,40	20(21)
57123/23521	1	Late Classic	41	0	0	0	0	1	0	10,30,40	30(31)
57124/23521	1	Late Classic	41	0	0	0	0	1	0	10,30,40	10(15),20(21)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

	Cat#/Accession #	Other Comments /Brief Object Descriptions
57116/23521		Zoomorphic effigy vessel support. Red slip applied to base but does not continue to molded effigy base. Circular hole on bottom of support suggesting functioned as rattle support most likely on tripod bowl.
57117/23521		Ladle censer handle fragment, dark red slip, face with headdress, punctated circle eyes and oval mouth.
57118/23521		Annual base, medial flange bowl with black slip that does not continue on the bottom base.
57119/23521		Large jaguar head fragment, black/gray with incised round eyes, long flat nose, perforated open mouth with applied incisors.
57120/23521		Anthropomorphic hollow incensario cover. Perforated oval mouth, eyes, with punctated pupils. Nose with punctations/vented nostril holes. Modeled arms attached to body with three fingered hands. Incised hair that extended to the back of head.
57121/23521		Columnar hollow leg support with spike applique, most likely from tripod incensario. Indeterminate substance inside of leg (yellow color, most likely resin or wax)
57122/23521		Zoomorphic mouth applique fragment from vessel wall (incensario). Nose and mouth, with rectangular modeled teeth, incised whiskers suggesting feline or jaguar.
57123/23521		Anthropomorphic figure head fragment from vessel wall. Perforated oval mouth, incised round eyes. Modeled triangle shape headdress with incised lines.
57124/23521		Zoomorphic applique fragment from vessel wall most likely incensario. Jaguar head with applied eyes, teeth, cross shape on head (cebia tree iconography), cutout mouth and punctated nostril holes, applied incisors on open mouth.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Accession Number/ Catalog Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57125/23521	1	Early Postclassic	51	0	0	22	6	0	0	10,60	20(26)
57126/23521	1	Late Classic	41	0	0	0	2	0	0	10,30,40,60	30(31)
57127/23521	0	Late Classic	44	0	0	0	0	1	0	10,60	30(32)
57128/23521	1	Late Classic	44	0	0	0	0	1	0	10,40	30(31)
57129/23521	0	Late Classic	41	0	0	0	0	1	13	10,60	30(32)
57130/23521	0	Late Classic	41	0	0	0	6	1	13	10,60	30(32)
57131/23521	0	Late Classic	41	0	0	0	0	1	13	10,60	30(32)
57132/23521	0	Late Classic	41	0	0	0	6	1	0	60	30(33)
57134/23521	0	Late Postclassic	42	0	0	0	6	0	0	30,40,60	30(31)
57135/23521	1	Late Classic	44	0	0	0	0	1	21	10,60	30(32)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57125/23521	Zoomorphic effigy support, feline. Clay bead inside hollow support, large slit on the inside face of the leg support.
57126/23521	Anthropomorphic effigy head applique fragment. Suggested deity by eyes, mouth, and tuft of hair in center forehead.
57127/23521	Anthropomorphic deity applique fragment from vessel wall. Deity represented most likely Sun god/Jaguar God of the Underworld or Maize God.
57128/23521	Anthropomorphic deity head, protruding chin, set of pointed teeth in open mouth, and circular earflares.
57129/23521	Anthropomorphic deity head applique fragment from vessel wall. Unslipped, secondary paint applied red/orange on forehead, nose, ears and headdress of figure.
57130/23521	Anthropomorphic face applique fragment from vessel wall. Most likely representing a deity - possibly sun god or maize god.
57131/23521	Anthropomorphic deity head applique fragment from vessel wall. Unslipped, secondary paint applied red/orange on forehead, nose, ears and headdress of figure.
57132/23521	Hollow anthropomorphic death head from vessel wall.
57134/23521	Anthropomorphic effigy head most likely end fragment of ladle censer suggested by interior of the back of head.
57135/23521	Hollow anthropomorphic deity head from figurine. Features suggest sun god represented such as "T" shaped teeth, god eyes, solar disk surround head. Secondary red and black painted applied to exterior.

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57136/23521	1	Late Postclassic	42	0	0	0	2	12	0	10,60,70	20(26)
57137/23521	1	Late Classic?	45	0	0	0	2	13	14	10,60	20(25)
57138/23521	0	Late Classic?	45	0	0	0	2	12	0	10,60	20(21)
57139/23521	0	Late Classic	41	0	0	0	2	12	0	10,60	30 (33)
57140/23521	0	Late Classic	41	0	0	0	0	1	0	10,60	30(33)
57141/23521	0	Late Classic	44	0	0	0	0	1	22	10,60,80	30(31)
57142/23521	1	Late Classic	41	0	0	0	6	1	0	10,60	30(33)
57143/23521	1	Late Classic	41	0	0	0	6	0	0	10,60	30(33)
57144/23521	0	Late Classic	41	0	0	0	2	12	0	10,60	30(33)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57136/23521	Zoomorphic molded figure head from the end of ladle censer, suggested by back of face interior and fragment suggesting was once attached to handle. Black slip, features suggest maybe monkey represented, open mouth, puff cheeks, ears.
57137/23521	Hollow zoomorphic effigy head. Serpent suggested when donated as (quetzalquotl?). Gray polished slip with white paint traces applied to exterior. Punctuation on top of serpent head.
57138/23521	Solid zoomorphic jaguar head, indeterminate complete form, black polished exterior.
57139/23521	Anthropomorphic death head applique from vessel wall. Black slip, incised molded, similar death head molds 57144-57145.
57140/23521	Anthropomorphic death head applique fragment from vessel wall. Secondary painted red band above the head, no paint applied to face.
57141/23521	Anthropomorphic hollow head fragment, most likely from figurine. Three dots in vertical position on forehead. Very detailed headband with dot and chevron design. Presence of blue paint on headdress, and earflares and red paint on neck and headdress.
57142/23521	Hollow anthropomorphic molded death head applique fragment from vessel wall. Secondary white paint applied to face.
57143/23521	Hollow molded anthropomorphic death head fragment. Hollow eyes, open mouth suggest death head.
57144/23521	Anthropomorphic death head applique from vessel wall. Black slip, incised molded, similar death head molds 57144-57145.

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Accession Number/ Catalog Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57145/23521	0	Late Classic	41	0	0	0	2	12	0	10,60	30(33)
57146/23521	0	Late Classic	41	4	0	0	6	1	0	10,60	30(33)
57147/23521	0	Late Classic	41	0	0	0	6	1	0	10,60	30(33)
57148/23521	0	Late Classic	41	0	0	0	6	1	12	10,60	30(33)
57149/23521	0	Late Classic	41	0	0	0	6	1	0	10,60	30(33)
57150/23521	0	Late Classic	41	4	0	0	6	1	12	10,60	30(33)
57151/23521	0	Late Classic	41	4	0	0	6	1	12	10,60	30(33)
57153/23521	0	Late Classic- Early Postclassic?	45	0	0	0	6	1	0	10,60	20(23)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57145/23521	Anthropomorphic death head applique from vessel wall. Black slip, incised molded, similar death head molds 57144-57145.
57146/23521	Anthropomorphic death head applique from vessel wall, small fragment of vessel wall still attached to face. Similar mold possibly from same vessel as 57149-57151.
57147/23521	Anthropomorphic death head applique from vessel wall, very similar to 57148 suggesting same mold possibly from same vessel.
57148/23521	Anthropomorphic death head applique from vessel wall, traces of secondary red slip applied to nose, very similar to 57147 suggesting same mold, possibly from the same vessel.
57149/23521	Anthropomorphic death head applique from vessel wall, small fragment of vessel wall still attached to face. Similar mold possibly from same vessel as 57146, 57150, 57151.
57150/23521	Anthropomorphic death head applique from vessel wall, small fragment of vessel wall still attached to face. Similar mold possibly from same vessel as 57146, 57149, 57151.
57151/23521	Anthropomorphic death head applique from vessel wall, small fragment of vessel wall still attached to face. Similar mold possibly from same vessel as 57146, 57149, 57150.
57153/23521	Hollow molded zoomorphic monkey head applied to vessel wall.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Accession Number/ Catalog Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57154/23521	1	Late Classic	13	0	0	0	2	16	21	80	10 (11, 13, 17), 40(41)
57155/23521	1	Late Postclassic	42	0	3	35	2	15	0	10, 60	20(26), 30(31)
57156/23521	3	Late Classic	21	0	0	31	6	0	33	80	50
57157/23521	3	Late Classic	13	0	0	32	2	12	34	80, 90	10(11, 12), 50
57158/23521	3	Late Classic	13	0	0	32	5	15	32	80	10(11, 12), 20(21), 30(32), 50

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57154/23521	Fragment of polychrome cylindrical vessel. Red and black on cream. Horizontal thick red bands and thin black band below rim. Rectangular angled red bands with black rectangle in center with cream and black glyphs. Two glyphs on the upper right are Imix (earth) and Ik' (wind, breath) the first two calendrical days of the Maya calendar (Coe :102 and Kubjuhn). The glyph of the lower left Luch/Loch? Sometimes a temporal glyph for haab or tun (calendrical month)(Kubjuhn?) Evidence of blackening on interior and exterior. (Fragment may suggest was ceremonially broken and burned)
57155/23521	Hollow ladle censer handle, clay bead inside rattle, anthropomorphic figure with zoomorphic headdress. Animal with open mouth with human face emerging. Evidence of blackening on base and head.
57156/23521	Chimney-lamp shape Jar form with annular base. Eroded polychrome paint including colors white, red, orange and blue, on the exterior of the vessel that does not continue to the base. Interior is painted a rough pink-red slip on interior top portion of jar only painted top interior narrow opening.
57157/23521	Tall cylindrical vase, flat bottom, somewhat flaring rim. Coated with painted plaster. Many losses of plaster on exterior that make it hard to make out design but colors include, blue, red, orange, white, and black.
57158/23521	Restored Polychrome vase (7 pieces with 2 large plain red replacement pieces), Red slip which continues to interior added red dot band below red slip on interior. Exterior black and white thin horizontal band on rim, below images of jaguars, anthropomorphic seated figures. Rectangular shield with jaguar head situated on front. all detail in cream, orange and black. Glyphs white on in black L shaped band on both sides different glyphs in each band. (Glyphs were previously translated as "His drinking vessel... cacao" refer to Chapter 1- Previous Research on the MPM collection)

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57159/23521	2	Early Classic	41	1,3	0	21	6	0	0	20,30,40	10(11,12,13)
57160/23521	2	Early Classic	41	1,3	0	21	1	1	23	30,40	10(11,12,18)
57161/23521	0	Early-Late Classic	51	0	0	11	4	12	0	0	0
57162/23521	1	Late Classic	11	0	0	0	2	14	21	80	10(11), 40(42)
57163/23521	1	Late Classic	11	0	0	0	2	14	21	80	10(11),40(42)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57159/23521	Tripod incensario, red slip remaining on one side, impressed line design on rim and basal flange above support. Hollow conical supports, missing one leg support but two remaining have 1 vertical applique flange on the left side of support with continued impressed line design continued. Large fragment missing from rim and hole in the base of incensario. Evidence of blackening on one side of interior rim and bowl.
57160/23521	Tripod bowl/incensario. Rim has one remaining protruding applied half circle or scallop design. Evidence that this design continued on entirety of rim. Leg form hollow columnar supports with three vertically aligned spiked on each in center, on each side of spikes vertical applied flange with fingerling impressions. Red painted band around interior rim and basal flange continues on edge of bottom of bowl. Two vertical red painted band on each leg form on each side of spikes. White painted band behind spikes. Evidence of blackening on the whole interior bowl and rim.
57161/23521	Base fragment of vessel, solid nubbin support attached. Black slipped interior and base suggesting fragment from bowl.
57162/23521	Polychrome vessel (red and black on orange slip). Orange slipped vessel with red band on rim exterior and interior. Black horizontal band (2). Lower band has black circular proto-glyphs. 57162 and 57163 are fragments from the same vessel. Three large pieces restored all rim fragments two with two large sherds glued and one with three fragments glued. One small body sherd.
57163/23521	Orange slipped sherd- fragment of vessel 57162 - Polychrome with red band on rim exterior and interior. Black horizontal band (2). Lower band has black circular proto-glyphs. 57163 and 57162 are fragments from the same vessel. One small body sherd.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Accession Number/ Catalog Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57164/23521	3	Late Classic?	45	0	0	34	6	0	0	30,40,70	20(24),30(31)
57165/23521	1	Early Postclassic	44	0	0	0	0	1	0	10,20,30,40 ,60	30(31)
57166/23521	0	Late Classic- Postclassic?	52	0	4	0	6	1	0	10,30,40	10(13),50
57167/23521	1	Terminal Classic	12	0	0	33	4	11	0	10	10 (11,12,13,14)
57174/23521	1	Late Classic	41	5	0	0	1	1	31	10,30,40,80	10(11,12), 30(32)
57175/23521	1	Late Classic	41	0	0	0	1	1	12	10,60	30(32)

Table C.2

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Cat#/Accession #	Other Comments /Brief Object Descriptions
57164/23521	Zoomorphic figurine with anthropomorphic figure mounted on animal (suggested by modeled human legs attached to the animals sides). Animal with stocky short legs (back two legs broken), elongated thick neck with protruding round eyes. Features include elongated nose, with losses on the head, ears, and tail. Punctated hole on backside of animal. No traces of any paint on object. (refer to Chapter 4 - Challenging ceramics)
57165/23521	Anthropomorphic deity head applique fragment attached to vessel wall. Fingerling impressions on rim and positioned vertically to viewers right.
57166/23521	Indeterminate fragment most likely from vessel wall. Applied bell shapes, three, and incised line vertical line design below. Fragment above bell that may suggest handle once attached.
57167/23521	Incised cream color slipped short vase, curved bottom. Thin walled pink colored paste.
57174/23521	Large anthropomorphic head, face surrounded circular headband with impressed vertical line with horizontal lines. Large headdress, vertical flange that encircles head with applique triangles that would have surrounded it now only two remaining. Head painted white with black and red bands painted. Nose and forehead and headband painted black. Circular eyes with pupils painted eye white and pupil black-gray color. Protruding open mouth with conical shaped ceramic piece sticking out diagonally from mouth (pipe?). Evidence for fire blackening on interior nose, exterior nose and forehead.
57175/23521	Anthropomorphic effigy head applique fragment from vessel wall of incensario. Deity features; god eyes, beard, "roman nose" "T" shaped teeth, headdress, headband and earflares, suggest sun god or young maize god.

Table C.2 MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Catalog Number/ Accession Number	Object Condition	Likely Date of Production	b. General Form	c. Secondary Form: Flange	d. Secondary Form: Handle	e. Secondary Form: Support/Base	f. Surface Treatment: Location	g. Surface Treatment: Color	h. Secondary Surface Treatment: Color	i. Secondary Surface Treatment: Decorative Technique	j. Secondary Surface Treatment: Decoration Design Themes
57243/23521	2	Early Classic	41	1,3	0	21	0	1	0	10,30,40	10(18),30(31)
57244/23521	2	Early Classic	41	1,3	0	21	0	1	0	10,20,30	10(12)

MPM Chajul Tomb Collection Data
Ceramic Forms and Surface Treatments

Table C.2

Cat#/Accession #	Other Comments /Brief Object Descriptions
57243/23521	Large tripod incensario with modeled applique face on front, conical leg forms with applique faces. Faces have squinted narrow eyes, open mouth and nose. Face on front of effigy has twisted circular applique design around eyes and mouth with diagonal striations. Rim and basal flange has finger impression. Each support has 6 spikes three vertically aligned on each side of face.
57244/23521	Tripod bowl/incensario. Leg form large hollow columnar support with vertical applied flange with impressed finger design. Impressed design on rim and basal flange. Restored bowl on one side but missing fragment. A lot of blackening on interior bowl and interior rim. Missing fragment from front of one support.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trilk 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57074/23374	Late Classic	no comparison	?	no comparison	Period II - Chama 3 and 4	no comparison
57075/23374	Terminal Classic	Batz-Tziquin Phase	Cotzol Rojo Sobre Beige?	no comparison	no comparison	no comparison
57076/23374	Late Classic	Batz Phase	Basin Pardo-Rojo Oscuro	Chinaq Phase	Period I - Chama 1	Late Classic
57077/23374	?	no comparison	?	no comparison	no comparison	no comparison
57078/23374	Early PostClassic	Tziquin Phase	Tohil Plomizo	Qankyak Phase	Period III- Chipal 2	Post Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57074/23374	AL= Plate VII, IX, Other published comparisons (see other comments)	Other published literature: Justin Kerr online Maya Vase Database - K5856 (Chama Vase)- similar for and design, chevron print band design on top and middle of vase similar and base chevron/ corn stock design.
57075/23374	A= Figure 50 - 6, Acul type description, Other published comparisons	Other published literature: Wauchope 1975: Zacualpa- nearby site located in the Department of El Quiche, comparison object in text from Nebaj not Zacualpa Fig. 10-b, the form, colors and design are very similar. Wauchope describes this object as a Red-on-Buff bowl. He dates the bowl to Pokom Phase or Late Classic.
57076/23374	A= Fig. 84 -1, Z= Fig 245 - e, Al= Fig 21-e, N= Fig 74- a,b	Best comparisons from Acul Valley and Nebaj, all date to the Late Classic. Several other similar two and four handled bowls found at Zaculeu, Chama and Chipal (refer comparison objects for figures).
57077/23374	None found in the literature	Bowl form of vessel found during all periods, the impressed line design on rim may suggest date of production during the Classic or Postclassic periods, but the applique design of five triangle shapes applied to the base (ridge) are unique and have not been able to find anything similar in any of the literature. Unable to properly determine likely date of production for this object.
57078/23374	A= Type description, Z= Fig 243- r, Al= Fig 24-c, N= description.	Tohil Plumbate jar comparisons found at Acul Valley, Zaculeu, Chama, Chipal, Nebaj, and Zacualpa.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57079/23374	Late Classic	no comparison	?	Uncertain Phase	Period II- Chama 4 and Chipal I	no comparison
57081/23374	Late Classic	no comparison	?	Uncertain Phase	no comparison	no comparison
57082/23374	Late Classic	Batz Phase	Xolacul Negative	Chinaq Phase	Period II-Chama 3	Early Classic
57083/23374	Late Classic	Clasico Tardio	?	Atzan or Chinaq	Period II - Chama 3/4/Chipal I	Early- Late Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57079/23374	Z= Fig 279-c, AL= Plate X. Other published comparisons.	Zaculeu comparison very similar in design (dog) but modeled not molded. Alta Verapaz very similar whistle forms but different designs. Other published comparisons: Gellenkamp and Johnson 1985: Fig 116 (best comparison). Similar form and imagery represented. Collars, ears dog face, incised lines (wrinkles) on face represented.
57081/23374	Z= Fig 270, Other published comparisons	Other published comparisons: Jaina figurines have found as the best published comparisons in design and form- Miller and Martin 2004: Plate 5, unknown provenience, most likely Campeche region. Corson 1976: Fig. 5-a, b: Jaina figurines from Campeche. Parsons 1974: Fig. 191a, Jaina island modelled figures dated to Late Classic period. Based upon these comparisons likely date of production Late Classic, however the MPM catalogue information has (colonial) net to the object's description. I have not been able to find any colonial figurine comparisons similar to this object to suggest this object was produced after the arrival of the Spanish.
57082/23374	A= Type description, Z = Fig 112, Al = Fig 22e, N = Fig 75c,d	Type description of form, negative resist designs and colors from Acul Valley. Other good image comparisons of resist decorated bowls from Zaculeu, Alta Verapaz and Nebaj.
57083/23374	A= Fig 59, Z= Fig 265s, Al= Plate VIIIm, Fig. 22i, N= Fig 81e,f, Other published literature.	Best comparison from Nebaj, Kidder and Smith 1951:Fig. 68, orange cylindrical vase with glyph band design. Other published comparisons: Termer 1931:Fig. 9,10, similar vase forms and painted designs and colors. (All comparisons date to the Late Classic).

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57084/23374	Late Classic	no comparison	?	no comparison	Period II - Chama 4, Chipal 1	Late Classic
57085/23374	Late Classic?	no comparison	?	no comparison	Period II - Chama 4- Chipal 1	no comparison
57086/23374	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57093/23374	Late Classic-Terminal Classic?	no comparison	?	Qankyak Phase	no comparison	no comparison

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, AL= Alta Verapaz, N = Nebaj)	Other Comments
57084/23374	AL= Plate Xd, N= Fig 87 e, Other published and Museum collection comparisons.	Other published comparisons: figurine whistles as animal warriors from the Ixil region. Lehmann and Lehmann 1968: Fig. 142, monkey warrior whistle. Halperin 2014: Fig. 4.19a,b, very similar form and design (zoomorphic warriors with large rectangular shields) are figurine whistle found at Palenque. Very similar comparison in the Peabody Museum collection, online database: object numbers 34-2/42261 and 34-20/42256. Penn Museum, online database: object number NA11208 (Jaguar Shaman whistle figurine).
57085/23374	AL= Plate X, Other Published comparisons	Found no comparisons in Quiche region. Other comparisons in Maya region. Mary Butler Maya Figurines 1935: Fig. 5d. Butler- best comparison of figurine form and design (similar clothing represented on figurine). Corson 1976:Fig. 31a, similar form and possibly function as Jaina figurine with holes at the armpit of the figurine, may have functioned as rattle. Most likely functioned as adornment.
57086/23374	No comparisons found at all four comparison site, Other published comparisons	No comparison of size and modelled features in any of northern highland literature. Figurine features are similar to Late Classic Petén figurine fragment headdress. Flat nose with round eyes, the headdress has feather details. Possible that the applique dot detail on collar and headband may suggest feathers. Lehmann and Lehmann 1968: Fig 94.
57093/23374	Z= Fig 246k.1, Other published comparisons	Unable to find any object comparable in size. However similar vessel form found at Zaculeu. Other miniature form comparisons form Utatlan, Babcock 2012: 189.

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57094/23374	Late Classic	no comparison	?	Uncertain Phase	Period II- Chama 4 and Chipal I	Late Classic
57095/23374	Early PostClassic	Tziquin Phase	Tohil Plomizo	Qankyak Phase	Period III	no comparison
57101/23521	Late Classic	no comparison	?	Uncertain Date	Period II - Chama 4 and Chipal I	Early- Late Classic
57102/23521	Late Classic	no comparison	?	Atzan or Qhinaq Phase	no comparison	Late Classic
57103/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- PostClassic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z= Zaculeu, Al= Alta Verapaz, N= Nebaj)	Other Comments
57094/23374	Z= Fig 262l-m, AL= Plate IX e,f, Plate VII,k, N= Fig. 80a,b. Other published comparisons	Other published comparisons: best comparison, Halperin 2014: Fig 4.26a, applique face applied to incensario, image of JGU from Tikal. Applied face has similar mouth shape and nose. WDW 1984: Fig. 22,24,25, similar form faces attached to front of incensarios.
57095/23374	A= Type description, Z= Fig. 244 - d, AL= Plate IX - a, Other published comparisons	Other published comparisons: Goldberg 1959: Figure 20. Penn collections (online database) object number, No.42.36.22. Wauchope (Zacualpa) 1936:Fig 35c (Joyabaj), 36d (Zacualpa). (Pots in the form of Tlaloc heads or bearded faces which imply Toltec domination during part of the period of manufacture)(Wauchope 1936).
57101/23521	Z= 276d ,Al= Plat VI, N= Fig 78 and 79, Other published comparisons	Other published comparisons: most similar comparison from Lehmann and Lehmann 1968:Fig. 145,238, most comparable in form size and design. Also WDW 1984:Fig. 22- best comparison in shape and design.
57102/23521	Z= Fig 256b, N= Fig 78c,d	Best comparison in form at Nebaj but not size. Other published comparisons: miniatures from Utatlan, Babcock 2012: Fig. 7.10 and pg. 189.
57103/23521	Z= Fig 262, Fig. 80a,b, Other published comparisons	Other published comparisons: Lehmann and Lehmann 1968: Fig 144. WDW 1984: Fig 22 (best comparison of form) All comparison vessels date to Late Classic.

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57104/23521	Late Classic	Clasico Tardio	?	no comparison	no comparison	no comparison
57105/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic
57106/23521	Late Classic	no comparison	?	no comparison	no comparison	Late Classic
57107/23521	Late Classic	no comparison	?	Uncertain phase	Period II- Chama 4, Chipal 1	Late Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57104/23521	A= Figure 98-1, Other published comparisons	Acul Valley comparison, Becquelin 2001:Fig. 98 not from Acul Valley site but the site Pulai that dates to the Late Classic. Other published comparisons: Lehmann and Lehmann 1968: Fig. 238 (from Chajul), 241. WDW 1984 : Fig. 21,23. (these are the best comparisons). All of these objects are dated to the Late Classic Period and all are from the El Quiche/Ixil Region.
57105/23521	N= Fig. 87, Other published comparisons	Nebaj, Smith and Kidder 1951: Fig. 87, similar whistle form. Other published comparisons: Gallenkamp and Johnson 1985: Fig. 104, effigy ocarina from Nebaj.
57106/23521	N= Fig 78, Other published comparisons, MPM collections.	MPM object from Nebaj on display, 3rd floor Mezzanine (also published in Parsons 1974: Fig 184). Nebaj, Smith and Kidder 1951:74 (description "i have called these incense burners, but lack of provision for the escape of smoke would have rendered them unfit for such use. Like the incense burners, they were doubtless ceremonial rather than utilitarian"). Other published comparisons: Lehmann and Lehmann 1968: Fig. 139 - from Nebaj (most similar form and design).
57107/23521	Z= Fig 273, AL= Plate X, N= Fig 87e, Other published comparisons	Zaculeu, Alta Verapaz and Nebaj similar figurine designs. Other published literature: was not able to locate any other comparisons in the literature with similar figure form. However, Corson 1976:Fig. 24-b, provides example of seated individual with similar jaguar headress design to Chajul's object. Similar jaguar headress iconography seen throughout Maya ceramic figurine literature.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57108/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57109/23521	?	no comparison	?	no comparison	no comparison	Post Classic
57110/23521	Early Postclassic	Tziqun Phase	San Antonio Moldeado	Qanyak Phase	Period II - Chipal 1	no comparison
57111/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57112/23521	Late Classic	Batz Phase	Bisan Pardo Rojo?	no comparison	Period I- Chama 1	Early Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z= Zaculeu, Al= Alta Verapaz, N= Nebaj)	Other Comments
57108/23521	Other published comparisons	Other published comparisons: Borhegyi 1961: "Duck-Pots" (these vessel forms have only been found in the northern highland region), most are unslipped coarse brown ware. These types of incensario covers have been found at Zacualpa, Wauchope 1975.
57109/23521	N=Fig 78e,f, Other published comparisons	Nebaj tripod bowls with covers, Smith and Kidder 1951:Fig. 78 best tripod bowl comparison with lids. Other published comparisons: Utiatlan miniature vessels (Babcock 2012: 189). Indeterminate period of production, tripod bowl form was manufactured during all periods so indeterminate age based on literature found but most likely date of production during the Late Classic- Postclassic.
57110/23521	A= Fig 55- 3, Z= Fig 245d, h, Al= Fig 22p	Acul Valley type- San Antonio Moldeado- monochrome tripod bowls, decoration of support made with mold. Similar forms found at Zaculeu (Woodbury and Trik 1953) and Zacualpa (Wauchope 1936) they both state these vessel supports signature style of the Early Postclassic period. They show Toltec influence.
57111/23521	Other Museum collection	Penn Museum, online database, object number NA11319- This object not similar in form but design techniques from Chical. It is dated to the Late Classic period. Other similar figurines in Maya literature all dated to Late Classic.
57112/23521	A= Fig. 84 AL= Fig 21e, N= Fig. 74d,e,f (best comparison d)	Acul Valley and Nebaj provide best comparisons in form and colors.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57113/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57114/23521	Late Classic	no comparison	?	no comparison	no comparison	no comparison
57115/23521	Late Classic?	Batz Phase	Cambalam Negro?	no comparison	no comparison	Late Classic
57116/23521	Early Postclassic	Tziquim Phase	San Antonio Moldeado	Qankyak Phase	Period II Chipal 1, Period III	no comparison
57117/23521	Late Postclassic	Umul Phase	Umul other potential type	Xinabahul Phase	no comparison	no comparison

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, AI= Alta Verapaz, N = Nebaj)	Other Comments
57113/23521	Other published literature	Other published ceramic literature: No comparisons of form or design but majority of Maya rattles and whistle figurines date to the Late Classic, Lehmann and Lehmann 1968, Goldberg 1959. Suggested might be trade object from Costa Rica by Butler 1940.
57114/23521	Other published comparisons	Not able to locate any similar comparisons in the northern highland literature. However, general figurine ceramic literature (Halperin 2009 and 2014) date figurines of this form, and design to Late Classic. Also, Jaina figurines provide the best source of figurine comparison and they all date to Late Classic.
57115/23521	A= Type description, Fig 82-1, N= Fig 74 a-f. Other published comparison	Nothing comparable to this size, looking at black slip on interior that may have continued to exterior and the shape of the object in a larger form. Other comparison from Uatatlan of Miniature vessels (Babcock 2012 pg. 189)(Conclusion of Babcock that miniatures were just smaller versions of types) (not similar in form but size) (look to other document for Uatatlan description of use of miniatures)
57116/23521	A= Fig 55-3, Z= Fig 245 q, AI = Fig 22 p	Effigy supports that are found throughout the region at Acul, Zaculeu, Zacualpa (Tohil Phase - Fig 57 (Wauchope 1948)). all Early Postclassic.
57117/23521	A= Fig 56 - 2, Z= Fig 258,	Best comparison from Acul that dates it to Late Postclassic.

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57118/23521	Early- Late Classic	Batz Phase	Cambalam Negro?	Atzan Phase	no comparison	Early Classic
57119/23521	Late Classic	Late Classic- Chichel Fragment	Indeterminate	Uncertain Phase	no comparison	Late Classic/Post-Classic
57120/23521	Late Classic	no comparison	?	no comparison	no comparison	no comparison
57121/23521	Early Classic	no comparison	?	no comparison	Period II - Chipal 1	Early Classic
57122/23521	Late Classic	no comparison	?	Uncertain Phase	Period III	no comparison
57123/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- Post Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57118/23521	A= Type Description, Z= Blackware description (pg. 118), N= Description (pg 65),	Indeterminate if Early or Late Look at Zaculeu- Could be Early Classic or Late - Medial Flange Blackware Bowl. Acul date to Late Classic but other sources - Zaculeu and Nebaj date to Early Classic
57119/23521	A= Fig 98, 99, Z= Fig 262, N= Fig 79- a, Fig 80-d	Best comparison from Nebaj Fig 80 d - (Unslipped, unpolished, grayish brown, Wall within moldings painted with fugitive red, figure unpainted. Unpainted small human? Heads at top of vertical corner moldings. Late Classic)
57120/23521	Other published comparisons	Other published comparisons: "Duck- Pots", Borhegyi 1952, Zacualpa duck pots all Duck pots being distinct to this region and all date to the Late Classic period.
57121/23521	AL= Plate VI j, N= Fig 76.	Best comparison from Nebaj which dates to Early Classic (Smith and Kidder 1951). they concluded that that Nebaj lagged compared to other site. Chama dates spiked incensarios to Late Classic so deem time period Early-Late Classic.
57122/23521	Z= Fig 262 a-c, N= Fig 80-c, Other published comparisons	Other published comparisons: Lehmann and Lehmann 1968 : Fig 143,146,238, applied faces, jaguar faces on incensario comparisons. WDW 1984: Fig 21,22,23,24, all comparisons date to late classic period.
57123/23521	Z= Fig 262, N= Fig 80, Other published comparisons	Other published literature: WDW 1984: Fig 71 - best comparison of form, dated to the Late Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57124/23521	Late Classic	no comparison	?	Uncertain date	no comparison	Late Classic- Post Classic
57125/23521	Early Postclassic	Tziqum Phase	San Antonio Moldeado	Qankyak	Period II - Ch'ipal I	No comparison
57126/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- Postclassic
57127/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- Postclassic
57128/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57129/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- Post Classic
57130/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	no comparison

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57124/23521	Z= Fig 262a-c and Fig 246q, N= Fig 79a, Fig 80., Other published comparisons	Other published literature provides the best comparisons in form and design: Lehmann and Lehmann 1968 : Fig 143,238. WDW 1984: Fig 21, 23. (All date to Late Classic)
57125/23521	A= Fig 55- 3, Z= Fig 245 Al= Fig 22p	Best comparisons found in Acul Valley (Bequelin 2001) and Zaculeu (Woodbury and Trik 1953). Other published comparisons: Zacualpa (Wauchope 1936) comparisons that date to Early Postclassic period.
57126/23521	Z= Fig 262, N= Fig 80, Other published comparisons	Other published literature provides best comparisons in form and design: WDW 1984: Figure 22 (faces on incensario flanges), Fig. 24 (face on incensario cover). All date to the Late Classic.
57127/23521	Z= Fig. 262l-n, N= Fig 80, Other published comparisons	Other literature provides best comparisons in form and design: Lehmann and Lehmann 1968: Fig 145, 238. WDW 1984: Fig. 25. Both Sources date these incense burners and figurines to the Late Classic Period.
57128/23521	Other published comparisons	Other published literature comparisons with similar design techniques, shapes and designs: Lehmann and Lehmann 1968, date to Late Classic.
57129/23521	Z= Fig. 262l-n, N= Fig 80, Other Published Comparisons	Other literature provide best comparisons: Lehmann and Lehmann 1968: Fig 145, 238. WDW 1984: Fig 25. Both Sources Date these Incense Burners and Figurines to the Late Classic.
57130/23521	Z= Fig 262 , Other published comparison	Best Comparisons from other literature (Lehmann and Lehmann 1968: Fig 145, 238) (WDW 1984: Fig 25) - Both Sources Date these Incense Burners and Figurines to the Late Classic.

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kiddler 1951) Likely Date of Production
57131/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Late Classic- Post Classic
57132/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early - Late Classic?
57134/23521	Late Postclassic	Umul Phase	Umul Other Potential Type	Qankyak Phase	no comparison	no comparison
57135/23521	Late Classic	no comparison	?	Uncertain Phase	Period II - Chama 4- Chipal 1	no comparison
57136/23521	Late Postclassic	Umul Phase	Umul other potential type?	Uncertain Phase	no comparison	no comparison
57137/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57131/23521	Z= Fig. 262l-n, N= Fig 80, Other published comparisons	Other literature provides best comparisons: Lehmann and Lehmann 1968: Fig 145, 238. WDW 1984:Fig. 25, both sources date these incense burners and figurines to the Late Classic.
57132/23521	Z= Fig 262, AL = Plate X, N= Fig 85a- 5&6, Other published comparisons	Other published literature provide best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.
57134/23521	A= Fig 56- 1c, 55-7, Z= Fig 261p-r	Acul Valley Umul Phase other potential type (Becquelin 2001) best image and descriptive comparison that date to Late Postclassic.
57135/23521	Z = 272-273,AL = Plate X - c,d, Other published comparisons (see other comments)	Nothing similar in design but form and size suggest head was once attached to figurine/whistle. Comparisons In Lehmann and Lehmann 1968: Fig 138,139,heads attached to incensario cover, and Fig. 142 not similar in design but may be a good comparison on the complete form of the figurine.
57136/23521	A= Fig 56 - 1, Z= Fig 270,	Possibly Postclassic Ladle censer fragment suggested by design and interior. Other potential type not listed by Becquelin.
57137/23521	Other published comparisons	Other published literature: Lehmann and Lehmann 1968 provide other figurine examples although none with serpent imagery similar to this object. General Maya literature date molded figurines to the Late Classic (Halperin 2009, 2014 and Butler 1935). Serpent iconography is a major theme in Late Classic Maya art (Hellmuth 1987).

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57138/23521	Late Classic?	Indeterminate Phase	?	Uncertain Phase	no comparison	no comparison
57139/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early- Late Classic
57140/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early- Late Classic
57141/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Late Classic
57142/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early - Late Classic
57143/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, AL= Alta Verapaz, N = Nebaj)	Other Comments
57138/23521	A= Fig 99-3, Z= Fig 270d-1, other published comparisons	Other published literature provides several examples of Late Classic jaguar figurines, incensario applique and fragments similar in design, and shape. Lehmann and Lehmann 1968 and WDW 194.
57139/23521	Z= Fig 262h.1, AL = Plate X, N= Fig 85a 5&6. Other Published comparisons	Other published comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads (all date to Late Classic)
57140/23521	Z= Fig 262h.1, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads (all date to Late Classic)
57141/23521	Z= Fig 270, AL= Plate X, N= Fig 87e, Other published comparisons	Other published literature provides best comparison in form, design and facial attributes: Lehmann and Lehmann 1969: Fi. 94, from Xutilha in the Petén region date to Late Classic.
57142/23521	Z= Fig 262h.1, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.
57143/23521	Z= Fig 262h.1, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57144/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early- Late Classic
57145/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57146/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57147/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57148/23521	Late Classic	no comparison	?	Uncertain Phase	no comparison	Early-Late Classic

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57144/23521	Z= Fig 262h,I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25,71, incensarios with death heads. All date to Late Classic.
57145/23521	Z= Fig 262- h,I, AL = Plate X, N= Fig 85-a 5&6. Other Published comparisons (see other comments)	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25,71, incensarios with death heads. All date to Late Classic.
57146/23521	Z= Fig 262h,I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25,71, incensarios with death heads. All date to Late Classic.
57147/23521	Z= Fig 262h,I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25,71, incensarios with death heads. All date to Late Classic.
57148/23521	Z= Fig 262h,I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25,71, incensarios with death heads. All date to Late Classic.

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57149/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57150/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57151/23521	Late Classic	no comparison	?	Uncertain Phase	Period II	Early-Late Classic
57153/23521	Late Classic	no comparison	?	no comparison	no comparison	no comparison
57154/23521	Late Classic	no comparison	?	no comparison	Period II- (Late Classic)	Late Classic?

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z= Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57149/23521	Z= Fig 262h.I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.
57150/23521	Z= Fig 262h.I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.
57151/23521	Z= Fig 262h.I, AL = Plate X, N= Fig 85a 5&6. Other published comparisons	Other published literature provides best comparisons: Lehmann and Lehmann 1968: Fig. 238 (Chajul incensario), Fig. 243, WDW 1984: Fig. 25, 71, incensarios with death heads. All date to Late Classic.
57153/23521	A= Fig 55 - 8?	Indeterminate date of production, possibly Acul Valley type Xemsul Aplicado (Becquelin 2001), due to red slip and very similar design of face to example in Becquelin 2001: Fig. 55-8.
57154/23521	Al= Period II types description. N = Fig 82d and e. Other published comparisons and Museum collections	Alta Verapaz- Chama comparison best form comparison. Other published comparisons and museum collections: other Chama comparisons with similar glyph band designs Penn museum online collection database, object number NA 11075. Naranjo in Petén region has similar polychrome vases with glyph bands on rectangle design (FAMSI online Mesoamerican pottery collection by Inga E. Calvin).

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
			Jolom Pardo ? Other Potential Type Umul Phase?			
57155/23521	Late Postclassic	Umul Phase		Zinabahul Phase	no comparison	no comparison
57156/23521	Late Classic	no comparison	?	no comparison	Period II- Chipal 1	no comparison
57157/23521	Early Classic - Late Classic	no comparison	?	no comparison	no comparison	no comparison
57158/23521	Late Classic	no comparison	?	no comparison	Period II - Chama 3 and 4	no comparison

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57155/23521	A= Fig 56 1 and 2 Z= ladle censer description, Fig 250 a- d.	Acul Valley (Bequelin 2001) provide best ladle censer comparisons that all date to Late Postclassic.
57156/23521	Al= Fig. 22 O, other museum collections	Best comparison from Chama: Butler 1940 pg. 258. Polychrome lamp-chimney jar, which she suggests is a probable trade piece. She states both are Costa Rica types from Chipal. Zacualpa also has similar form chimney lamp jars but these are plumbate wares dated to Early Postclassic. Penn Museum, online database, provides examples of Polychrome chimney lamp jar form from Costa Rica (object number 39- 247-4 and 39-24-3).
57157/23521	Other published comparisons	Other published comparisons: Zacualpa best comparison in design technique - Lothrop 1936: Plate 6 -d (plaster coating with alot of Maya Blue paint) (form is different and of Teotihuacan style) Looking at form, shape and colors as comparison (Chajul vase has large indeterminate object in Maya Blue). Best comparison of form and colors is an unprovenanced vase (Petén Region) from Miller and Martin 2004: pg. 36) (all date to Late Classic)
57158/23521	AL= Plate VIII, Other published literature	Other published literature: Online Maya Vase Database (Justin Kerr)- very similar comparisons of form, shape, and iconography represented on Nebaj and Chama polychromes. (Kerr number K5492 - Nebaj, similar painted scene and design motifs. Miller and Martin 2004:35- "Fenton Vase" from Nebaj, in the British Museum's collections.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57159/23521	Early Classic	no comparison	?	Atzan Phase	no comparison	Early Classic
57160/23521	Early Classic	no comparison	?	Atzan Phase	no comparison	Early Classic
57161/23521	Early-Late Classic	Batz Phase	Nebaj Negro Fino	Atzan Phase	no comparison	no comparison
57162/23521	Late Classic	Clasico Tardio	?	no comparison	Period II	Late Classic
57163/23521	Late Classic	Clasico Tardio	?	no comparison	Period II	Late Classic

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57159/23521	Z= Fig. 241q, N= Fig 76,77	Nebaj provided very similar comparisons- Smith and Kidder 1951, tripod incensario with evidence of blackening suggest it was used to burn offerings. Impressed line design around rim and support forms and description similar to Nebaj incensarios that date to Late Classic (about a dozen Early Classic comparisons form Nebaj very similar in form, design techniques and design motifs).
57160/23521	Z= Fig 241q, N = Fig 76,77	Best comparisons from Nebaj all dating to Early Classic, similar form design techniques and motifs.
57161/23521	A= Type Description, Z= Fig. 235r	Best comparison from Zaculeu in from and slip that dates to Early Classic. Acul Valley Becquelin dates similar vessel to Late Classic. This vessel most likely produced early in the Late Classic
57162/23521	A= Fig. 59, AL= Plate VIIIm, N= Fig 81f, Other published comparisons	Best comparison from Acul Valley and Alta Verapaz sequence- Chama. Similar vessel forms and painted decorative motifs. Other published comparisons: Termer 1931: Fig. 10 (very similar form and painted decorative motifs)
57163/23521	A= Fig. 59, AL= Plate VIIIm, N= Fig 81f, Other published comparisons	Fragment of polychrome vessel, object number 57162. (see other comments for object 57162/23521).

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57164/23521	Late Classic?	no comparison	?	no comparison	no comparison	no comparison
57165/23521	Early Postclassic	Tziqun Phase	Xemsul Aplicado?	Uncertain Phase	no comparison	no comparison
57166/23521	Late Classic-Early Postclassic?	?	?	Atzan Phase	no comparison	Late Classic-PostClassic
57167/23521	Terminal Classic	no comparison	?	Xinabahul Phase	no comparison	Early Classic
57174/23521	Late Classic	no comparison	?	no comparison	no comparison	no comparison

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57164/23521	Other Published literature	Based on other published literature (Butler 1935, Halperin 2009 and 2014) similar animal figurines date to Late Classic. Possible iconography represented on this figurine I have found several Late Classic polychrome vases (Online Maya Vase Database, K3069). Looper 2019, provides several other comparison polychrome vessels and other figurines attached to vessel covers that all date to the Late Classic that depict similar iconographic images.
57165/23521	A= Fig 55-8 Z= Fig 262, N= Fig 84h	Becquelin 2001: Fig 55-8, best comparison in decorative techniques and motifs from Zaculeu (Woodbury and Trik 1953: Atzan incensarios, have many different applique designs including spikes, dots, buttons).
57166/23521	A= Fig 55, Z= Fig 255, 256, 257 N = Fig. 79, 80	Z= Atzan Incensarios - Have many different applique designs (spikes, dots, buttons etc.) (similar applique) - Vessel Fragment not incensario possible jar? Fragment above bell suggest may have had a handle.
57167/23521	Z= Fig 269a-8 N= Fig 74s, other published comparisons	Best comparison from Altar De Sacrificios, Adams 1971: Fig. 46. Adams suggest Chixoy Complex types. (date to Late Classic-Terminal Classic).
57174/23521	Other published comparisons	Other published comparisons: similar object with decorative techniques and motifs but different shape, Lehmann and Lehmann 1969: Fig. 148, 147 (Fig. 147 best comparison in form and facial features: eyes, nose and mouth similar shape and design but Chajul mouth more protruding with columnar object sticking out of mouth diagonally (pipe?). All comparison objects date to the Late Classic.

Table C.3

MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Likely Date of Production	Acul Valley (Becquelin 2001) Likely Phase of Production	Most Likely Acul Valley Type	Zaculeu (Woodbury and Trik 1953) Likely Phase of Production	Alta Verapaz (Butler 1940) Likely Phase of Production	Nebaj (Smith and Kidder 1951) Likely Date of Production
57175/23521	Late Classic	no comparison	?	Unidentified Phase	no comparison	Late Classic-Postclassic
57243/23521	Early Classic	no comparison	?	Atzan Phase	no comparison	Early Classic
57244/23521	Early Classic	no comparison	?	Atzan Phase	no comparison	Early Classic

Table C.3 MPM Chajul Tomb Collection Data
Likely Date of Production, Possible Types and Comparisons

Catalog Number /Accession Number	Comparison Objects (A= Acul Valley, Z = Zaculeu, Al= Alta Verapaz, N = Nebaj)	Other Comments
57175/23521	Z=Fig 262, N= Fig 79c, 80a,b,c, Other published comparisons	Best Comparisons from other Literature: Lehmann and Lehmann 1968: Fig 145, 238, very similar headband, fragments of flanged headress, earplugs, beard, eyes, mouth. WDW 1984: Fig 25 - both sources date these incense burners and figurines to the Late Classic.
57243/23521	Z= Fig. 241q, N= Fig. 76,77	Nebaj Early Classic tripod incensarios provided the best comparisons in form, decorative techniques and motifs, however non have similar applied effigy face or effigy supports. Zaculeu (Woodbury and Trik 1953) Early Classic incensario includes human effigy support with applied human face.
57244/23521	Z= Fig 241q, N= Fig. 76e	Nebaj Early Classic tripod incensarios provides best comparisons. Smith and Kidder 1951: Fig. 76e best comparison example in form, decorative techniques and motifs.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Use	Other Comments (evidence suggesting function and iconography)
57079/23374	Late Classic	45	40(42)	0	22	(Musical function) Whistle suggested by two holes on upper back and mouth piece and vent on the bottom back of figurine. Hairless dog - Xoloitzcuintli? - a hairless Mexican dog known to have been raised and eaten in ancient Mesoamerica.
57081/23374	Late Classic	44	50(54)	0	21	(Non-musical function) Small Idol Female Figurine
57084/23374	Late Classic	45	20(22), 40(41), 50(56)	0	22	(Musical function) Hollow Jaguar Warrior Whistle, suggested by perforations and mouth piece on base of back of figurine. Maya Blue paint on head and torso. Jaguar and warrior, Ceiba tree cross iconography on forehead of jaguar figure.
57085/23374	Late Classic?	44	50(54)	0	21	(Non-musical function) Most likely functioned as ornamental/ adornment figurine. Two holes at the shoulders that are extended may have functioned as applique that was used to string the figurine around neck to be worn as an adornment.
57086/23374	Late Classic?	45	10(11,15,16)	2	11	(Container for burning offerings) suggested by form comparisons and vent on top of figure head behind headdress and perforated mouth.
57094/23374	Late Classic	41	10 (15,18)	3	11	(Container for Burning) Fragment most likely from effigy face applique attached to incensario suggested by comparison forms.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Function/ Use	Other Comments (evidence suggesting function and iconography)
57101/23521	Postclassic	44	10 (11, 14, 15,18), 30 (31), 40 (41)	5	13	(Incensario idol) Most likely incensario cover or idol suggested by large vent on top of figure head behind headdress and lack of blackening on interior of the figure. Also suggested by comparison forms. Cacao seed iconography on headband, Most likely deity- sun god iconography suggested by features.
57102/23521	Late Classic	31	0	2	12	(Container for non-burning offerings) Suggested by small incensario form comparisons at Nebaj and lack of fire blackening. Most likely this tripod bowl most likely used to store non-burning offerings.
57103/23521	Late Classic	41	10 (11,12,13,14,15,16,17,18)	4	13	(Incensario Idol) Suggested by comparison forms most likely applied to large incensario urn/vessel body or cover. Large fragment face of JGU from Incensarios cover. JGU Iconography, lack of vents or fire blackening, most likely idol attached to larger vessel that functioned as a container for burning offerings.
57104/23521	Late Classic	43	40(41)	4	13	(Incensario Idol) Suggested by comparison forms this object most likely fragment from incensario cover. The from and fragmented bottom suggest vertically positioned on incensario cover. Lack of vents and fire blackening suggest possibly Idol function, however idol attached to larger ceramic vessel that functioned as a container for burning.
57105/23521	Late Classic	44	10(11, 15, 19) 40(46)	5	22	(Musical Function) Suggested upon form and comparisons most likely functioned as an effigy whistle.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Use	Other Comments (evidence suggesting function and iconography)
57106/23521	Late Classic	41	10(11,15,17)	4	12	(Container for non- burning offerings) Suggested by Smith and Kidder (1951) at Nebaj very similar tripod bowls with applied effigy faces, they suggested served most likely as incensarios but based upon the lack of vents (object most likely associated with un-vented cover) and blackening these objects may have served as ritual offering containers.
57107/23521	Late Classic	44	50(55)	0	24	(Musical function) Most likely used as rattle suggested by hollow figurine form, and perforations. Jaguar headress iconography.
57108/23521	Late Classic?	44	50(54)	2	11	(Container for burning offerings) Most likely incensario cover based upon form, perforations (vents on top of figure head) and comparisons.
57111/23521	Late Classic?	44	50(54)	0	24	(Musical function) functioning complete rattle. Anthropomorphic hollow figure form with ceramic clay bead placed inside. Perforation on the lower backside of figure.
57113/23521	Late Classic?	45	40(46)	0	23	(Musical function) ceramic bell, slits on sides and hole on top. Based upon comparisons at Aguateca Guatemala this form most likely functioned as bell that would have had an associated ceramic clapper strung on the hollow interior.
57114/23521	Late Classic?	44	10(11,15,16)	2	25	(Indeterminate) Most likely functioned as figurine most likely musical function suggested by form and perforations.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Function/ Inferred Use	Other Comments (evidence suggesting function and iconography)
57117/23521	Late Postclassic	42	50(54)	4	11	(Container for burning offerings) ladle censer fragment. Lack of blackening but form suggests functioned to burn offerings.
57119/23521	Late Classic?	45	40(41)	0	0	(Indeterminate) based upon comparison most likely a fragment from incensario form. Based upon jaguar iconography, may be a fragment from another form of ritually functioning ceramic vessel?
57120/23521	Late Classic	43	50(54)	2	11	(Container for burning) Most likely functioned as an incensario cover. Best comparison found in Ixil region - Duck Pots? Based upon form, perforations and comparisons functioned as incensario cover even though lacks evidence of fire blackening.
57121/23521	Early-Late Classic	51	20(21)	4	11	(Container for burning) Incensario vessel support suggested by comparisons. Spikes - ceiba tree iconography. Indeterminate substance in leg form.
57122/23521	Late Classic	41	40(41)	0	0	(Indeterminate) Most likely fragment from Incensario wall. Very similar comparisons in other published literature.
57123/23521	Late Classic	41	50(54)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings.

Table C.4

MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Function/Use	Other Comments (evidence suggesting function and iconography)
57124/23521	Late Classic	41	20(22), 40(41)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied zoomorphic (jaguar) head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings.
57126/23521	Late Classic	41	10(11, 14, 15, 16)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings.
57127/23521	Late Classic	44	10(11, 12, 14, 15, 18)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Deity Iconography - possibly Sun God or JGU.
57128/23521	Late Classic	44	10 (16, 17)	0	25	(Indeterminate) Most likely figurine form based upon shape and comparative literature.
57129/23521	Late Classic	41	10(11, 12, 14, 15, 16, 17)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Deity Iconography - possibly Sun God or JGU.
57130/23521	Late Classic	41	10(11, 12, 19)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Deity Iconography - possibly Sun God or JGU.

Table C.4

MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Function/ Use	Other Comments (evidence suggesting function and iconography)
57131/23521	Late Classic	41	(11,12,14,15,16,17) 10	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Deity Iconography - possibly Sun God or JGU.
57132/23521	Late Classic	41	50(53)	3	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57134/23521	Late Postclassic	42	50(54)	0	11	(Container for burning) Most likely ladle censer form attached to base of censer based upon shape and the comparative literature.
57135/23521	Late Classic	44	(11,12,14,15,16) 10	0	25	(Indeterminate figurine function) Figurine head fragment. Suggested by circular disk headdress with incised lines wraps around head, presence of teeth, eyes and headdress most likely - Sun God Iconography represented on this object.
57136/23521	Late Postclassic	45	40(45)	4	11	(Container for burning) Most likely ladle censer form attached to base of censer based upon shape and the comparative literature.
57137/23521	Late Classic	45	40(45)	0	25	(Indeterminate) Serpent head fragment possibly from a vessel wall of figurine.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Function/ Inferred Use	Other Comments (evidence suggesting function and iconography)
57138/23521	Late Classic?	45	40(41)	0	25	(Indeterminate) Solid black jaguar head fragment.
57139/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57140/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57141/23521	Late Classic	44	50(54)	0	25	(Indeterminate) Suggested by comparison most likely head fragment from anthropomorphic figurine idol. (Similar comparisons found at Jaina and Petén region refer to comparative data sheet)
57142/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57143/23521	Late Classic	41	50(53)	3	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Function/ Inferred Use	Other Comments (evidence suggesting function and iconography)
57144/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57145/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57146/23521	Late Classic	41	50(53)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography. 57146,57149-57151 all from same vessel made with same mold
57147/23521	Late Classic	41	50(53)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57148/23521	Late Classic	41	50(53)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Function/ Inferred Use	Other Comments (evidence suggesting function and iconography)
57149/23521	Late Classic	41	50(53)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57150/23521	Late Classic	41	50(53)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57151/23521	Late Classic	41	50(53)	4	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic death head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Death head iconography.
57153/23521	Early Postclassic?	45	40(43)	0	0	(Indeterminate) Indeterminate complete vessel form and date but possibly may have been attached to incensario form which is why it is included in this analysis. Zoomorphic (monkey) iconography.
57155/23521	Late Postclassic	42	50(51)	1	11	(Container for burning offerings) Ladle censer handle form. Evidence of fire blackening on the handle base, end and mainly the vessels circular perforated vents.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Use	Other Comments (evidence suggesting function and iconography)
57159/23521	Early Classic	41	0	1	11	(Container for burning) Suggested by comparative ceramics found at Nebaj Smith and Kidder (1951) refer to these forms as incense burners. Evidence of fire blackening on the interior of the bowl.
57160/23521	Early Classic	41	20(21),50	1	11	(Container for burning) Suggested by comparative ceramics found at Nebaj Smith and Kidder (1951) refer to these forms as incense burners. Evidence of fire blackening on the interior and exterior of the bowl.
57164/23521	Late Classic?	45	40(44), 50(54)	0	21	(Non-musical function) Zoomorphic figurine idol suggested by solid clay shape, form and possible iconography represented. Zoomorphic and supernatural iconography represented refer to Chapter 4 Challenging Ceramics section.
57174/23521	Late Classic?	41	10(11,15,17)	1	11	(Container for burning offerings) Suggested by form, comparisons, vents and evidence of fire blackening most likely large effigy head once attached to larger incensario vessel. Indeterminate of Incensario/Idol or large Figurine. Comparisons and features suggest deity iconography represented is Sun God.
57175/23521	Late Classic	41	10 (11,12,14,15,16,17)	0	11	(Container for burning) Suggested by comparative literature functioned as an applied anthropomorphic head attached to incensario wall, an incensario, based again upon comparisons, used for burning offerings. Deity Iconography - possibly Sun God or JGU.

Table C.4 MPM Chajul Tomb Collection Data
Incensario and Figurine Function and Iconography

Catalogue Number/ Accession Number	Likely Date of Production	General Form	k. Surface Applique: Iconography	l. Evidence Function/ Inferred Use : Incensarios	m. Inferred Use Function/ Inferred Use	Other Comments (evidence suggesting function and iconography)
57243/23521	Early Classic	41	20(21),50(54)	1	11	(Container for burning) Suggested by comparative ceramics found at Nebaj Smith and Kidder (1951) refer to these forms as incense burners. Evidence of fire blackening on interior rim and rim edge.
57244/23521	Early Classic	41	0	1	11	(Container for burning) Suggested by comparative ceramics found at Nebaj Smith and Kidder (1951) refer to these forms as incense burners. Evidence of fire blackening on interior bowl and rim.

Appendix D: MPM Chajul Tomb Photography

The Hyatt's loaned 165 Maya artifacts from various sites (Chajul, Chel, Las Pillas, San Mateo and Verdun) in the northern highlands of Guatemala. These objects were later donated to the MPM in 1973 and 1974. The Chajul tomb objects include 120 of the 184 objects. Below are photographs of the 118 Chajul tomb objects found in the MPM collections (two ceramic figurine heads are considered still missing in collections).



Fig. D.1. MPM Object/Accession #, 57074/23374. Polychrome vase, Late Classic.



Fig. D.2. MPM Object/Accession #, 57075/23374. Annular base bowl, Terminal Classic.



Fig. D.3. MPM Object/Accession #, 57076/23374. Two handled bowl. Late Classic.



Fig. D.4. MPM Object/Accession #, 57077/23374. Basal ridge appliqué bowl, Indeterminate Period.



Fig. D.5. MPM Object/Accession #, 57078/23374. Plumbate jar, Early Postclassic.



Fig. D.6. MPM Object/Accession #, 57079/23374. Dog whistle, Late Classic.



Fig D.7. MPM Object/Accession #, 57080/23374. Stone pipe.



Fig. D.8. MPM Object/Accession #, 57081/23374, Female figurine, Late Classic.



Fig. D.9. MPM Object/Accession #, 57082/23374. Tripod negative painted bowl, Late Classic.



Fig. D.10. MPM Object/Accession #, 57083/23374. Polychrome short vase, Late Classic.

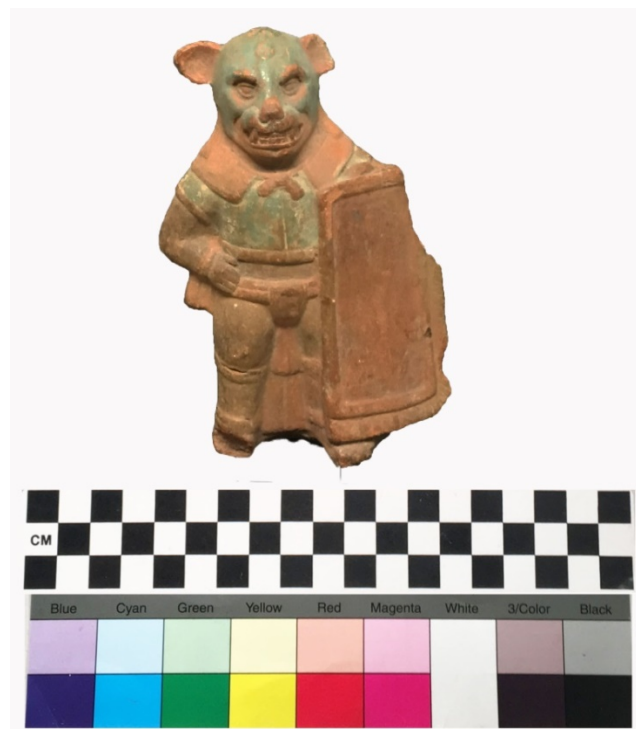


Fig. D.11. MPM Object/Accession #, 57084/23374. Jaguar warrior whistle, Late Classic.



Fig. D.12. MPM Object/Accession #, 57085/23374. Anthropomorphic figurine, Late Classic.



Fig. D.13. MPM Object/Accession #, 57086/23374. Anthropomorphic figure head, Late Classic.



Fig. D.14. MPM Object/Accession #, 57087/23374. Black, stone celt.

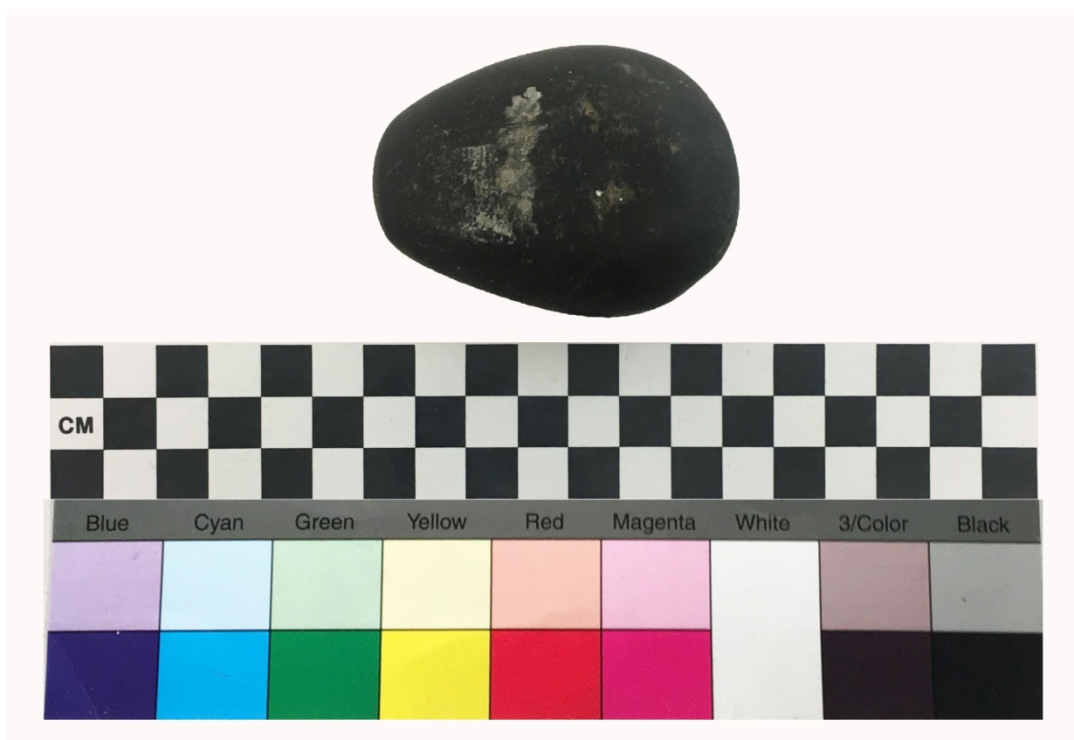


Fig. D.15. MPM Object/Accession #, 57088/23374. Black polishing stone.



Fig. D.16. MPM Object/Accession #, 57089/233754. Black polishing stone.



Fig. D.17. MPM Object/Accession #, 57090/23374. Black, stone celt.

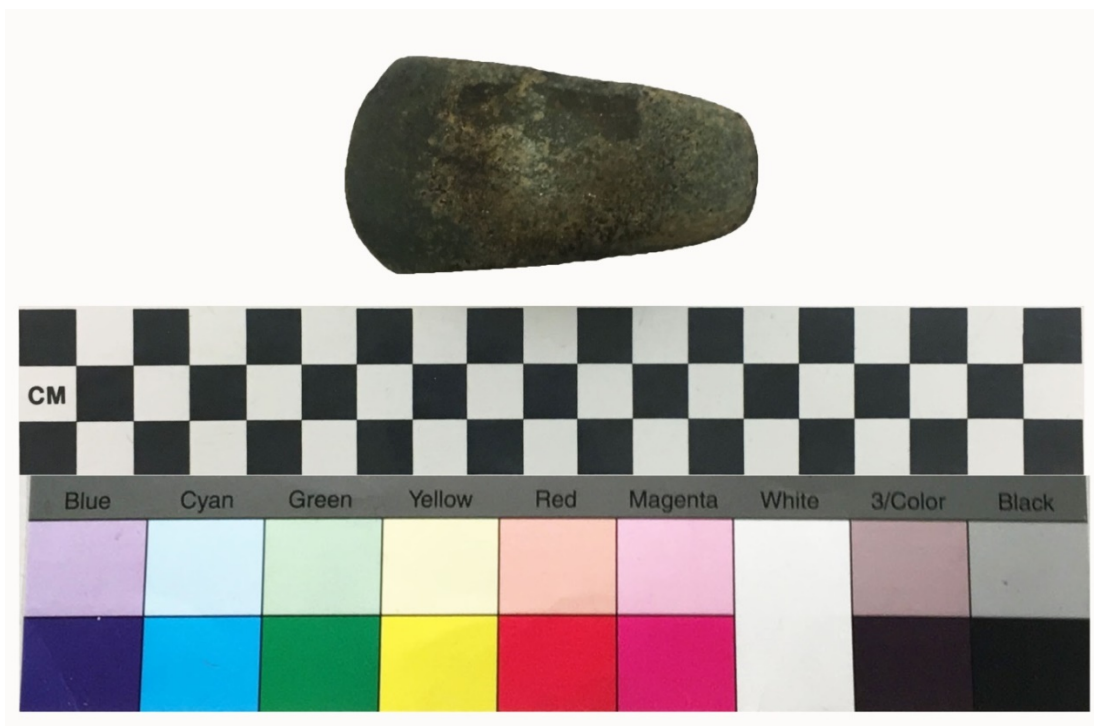


Fig. D.18. MPM Object/Accession #, 57091/23374. Green, stone celt.

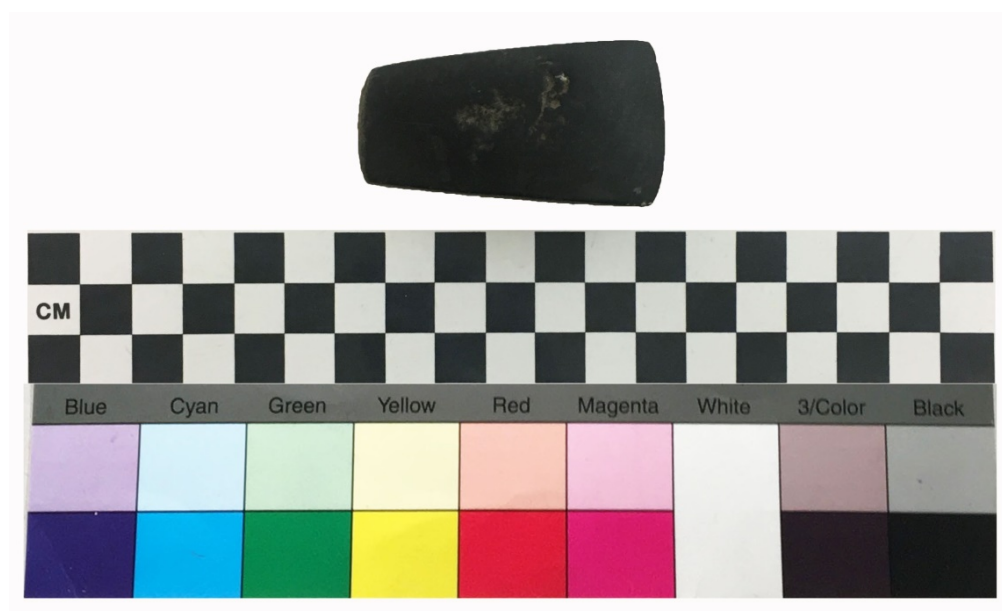


Fig. D.19. MPM Object/Accession #, 57092/23374. Black, stone celt.



Fig. D.20. MPM Object/Accession #, 57093/23374. Rough orange two handled jar, Terminal Classic.



Fig. D.21. MPM Object/Accession #, 57094/23374. Incensario fragment, Late Classic.

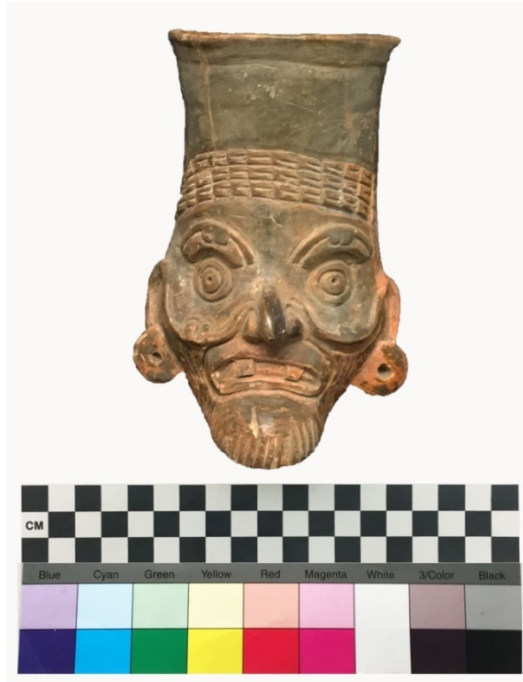


Fig. D.22. MPM Object/Accession #, 57095/23374. Plumbate jar, Early Postclassic.



Fig. D.23. MPM Object/Accession #, 57101/23521. *Incensario* figure head, Late Classic.



Fig. D.24. MPM Object/Accession #, 57102/23521. Miniature tripod bowl, Late Classic.



Fig. D.25. MPM Object/Accession #, 57103/23521. *Incensario* deity head fragment, Late Classic.



Fig. D.26. MPM Object/Accession #, 57104/23521. Incensario cover fragment, Late Classic.



Fig. D.27. MPM Object/Accession #, 57105/23521. Anthropomorphic figurine whistle fragment, Late Classic.



Fig. D.28. MPM Object/Accession #, 57106/23521. Tripod effigy *incensario*, Late Classic.



Fig. D.29. MPM Object/Accession #, 57107/23521. Anthropomorphic figurine, Late Classic.



Fig. D.30. MPM Object/Accession #, 57108/23521. Incensario cover fragment, Late Classic.



Fig. D.31. MPM Object/Accession #, 57109/23521. Miniature tripod bowl, Indeterminate Period.



Fig. D.32. MPM Object/Accession #, 57110/23521. Effigy vessel support, Early Postclassic.

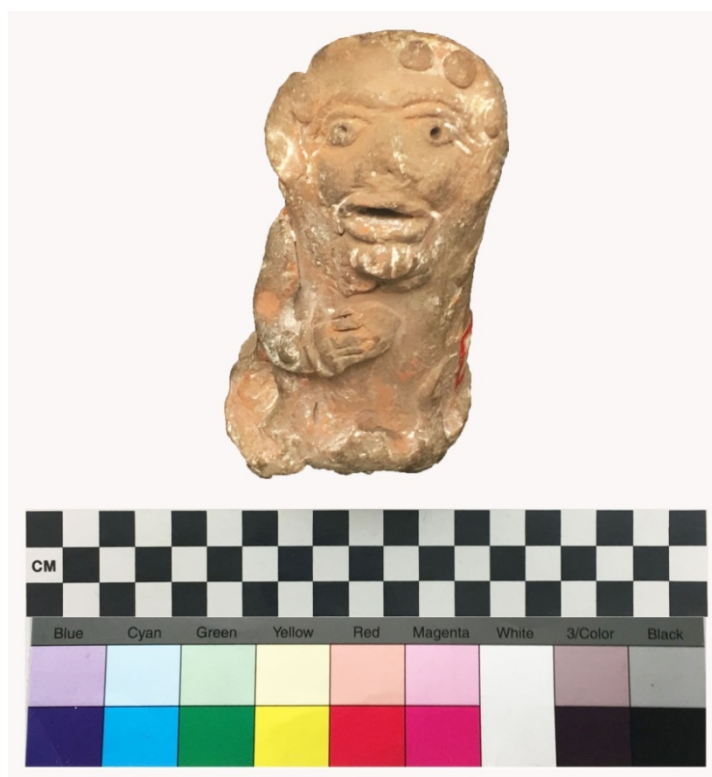


Fig. D.33. MPM Object/Accession #, 57111/23521. Anthropomorphic rattle, Late Classic.



Fig. D.34. MPM Object/Accession #, 57112/23521. Four handled bowl, Late Classic.



Fig. D.35. MPM Object/Accession #, 57113/23521. Zoomorphic bell, Late Classic.



Fig. D.36. MPM Object/Accession #, 57114/23521. Anthropomorphic figurine, Late Classic.

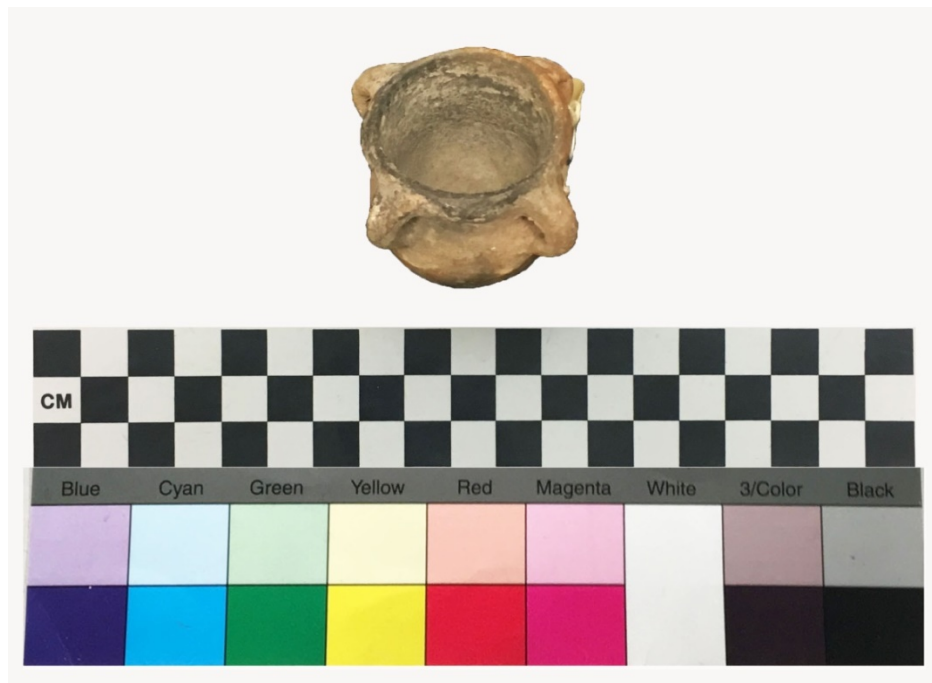


Fig. D.37. MPM Object/Accession #, 57115/23521. Miniature four handled bowl, Late Classic.



Fig. D.38. MPM Object/Accession #, 57116/23521. Effigy vessel support, Early Postclassic.



Fig. D.39. MPM Object/Accession #, 57117/23521. Ladle *incensario* fragment, Late Postclassic.



Fig. D.40. MPM Object/Accession #, 57118/23521. Medial flange, annular base bowl, Early Classic-Late Classic.



Fig. D.41. MPM Object/Accession #, 57119/23521. Zoomorphic *incensario* fragment, Late Classic.



Fig. D.42. MPM Object/Accession #, 57120/23521. *Incensario* cover fragment, Late Classic.



Fig. D.43. MPM Object/Accession #, 57121/23521. Spiked *incensario* support, Early Classic.



Fig. D.44. MPM Object/Accession #, 57122/23521. Zoomorphic *incensario* fragment, Late Classic.



Fig. D.45. MPM Object/Accession #, 57123/23521. Anthropomorphic head, fragment from *incensario*, Late Classic.



Fig. D.46. MPM Object/Accession #, 57124/23521. Jaguar fragment from *incensario*, Late Classic.



Fig. D.47. MPM Object/Accession #, 57125/23521. Effigy vessel support, Early Postclassic.



Fig. D.48. MPM Object/Accession #, 57126/23521. Anthropomorphic head, fragment from *incensario*, Late Classic.



Fig. D.49. MPM Object/Accession #, 57127/23521. Deity head, fragment from *incensario*, Late Classic.



Fig. D.50. MPM Object/Accession #, 57128/23521. Anthropomorphic head fragment, Late Classic.



Fig. D.51. MPM Object/Accession #, 57129/23521. Deity head, fragment from *incensario*, Late Classic.



Fig. D.52. MPM Object/Accession #, 57130/23521. Deity head, fragment from *incensario*, Late Classic.



Fig. D.53. MPM Object/Accession #, 57131/23521. Deity head, fragment from *incensario*, Late Classic.



Fig. D.54. MPM Object/Accession #, 57132/23521. Death head, fragment from *incensario*, Late Classic.



Fig. D.55. MPM Object/Accession #, 57134/23521. Fragmented head from *incensario*, Late Postclassic.



Fig. D.56. MPM Object/Accession #, 57135/23521. Deity head, fragment from figurine, Late Classic.

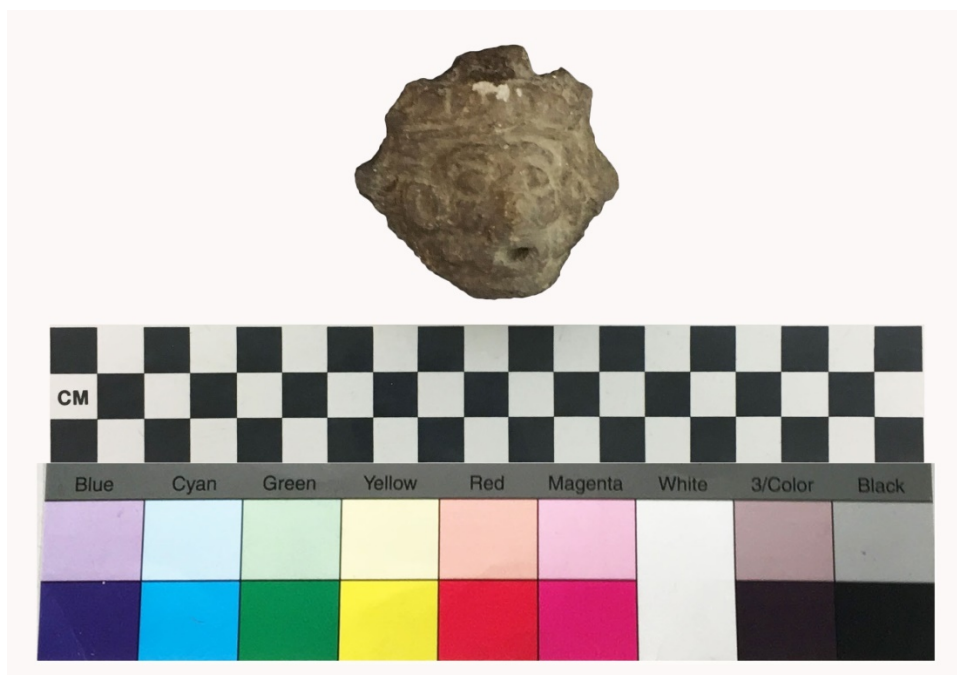


Fig. D.57. MPM Object/Accession #, 57136/23521. Zoomorphic fragment from ladle *incensario*, Late Postclassic.



Fig. D.58. MPM Object/Accession #, 57137/23521. Serpent head fragment, Late Classic.

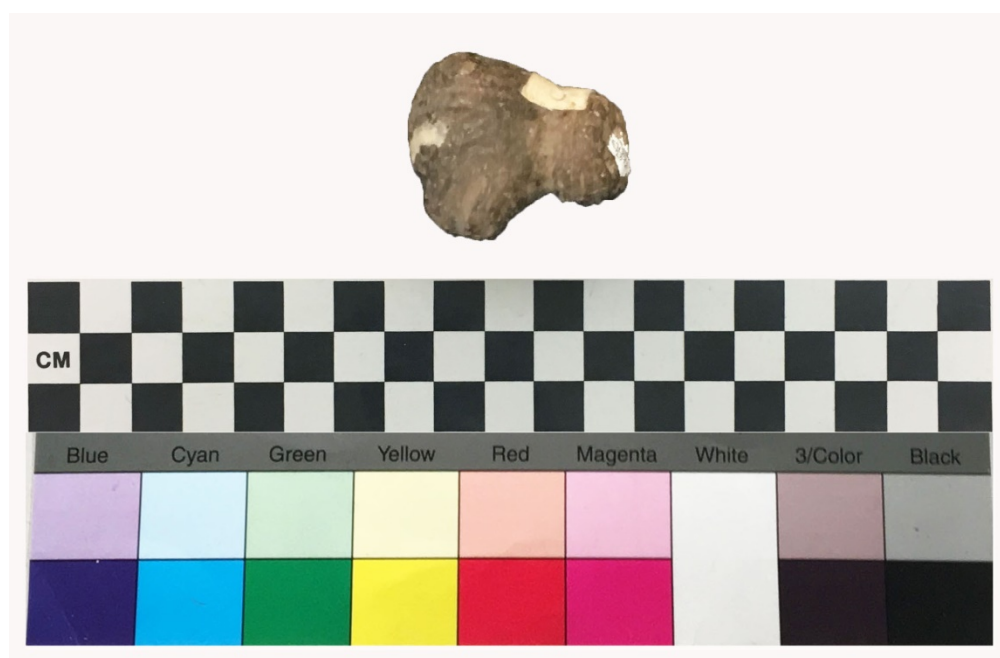


Fig. D.59. MPM Object/Accession #, 57138/23521. Jaguar head, Late Classic.



Fig. D.60. MPM Object/Accession #, 57139/23521. Death head fragment from *incensario*, Late Classic.



Fig. D.61. MPM Object/Accession #, 57140/23521. Death head fragment from *incensario*, Late Classic.

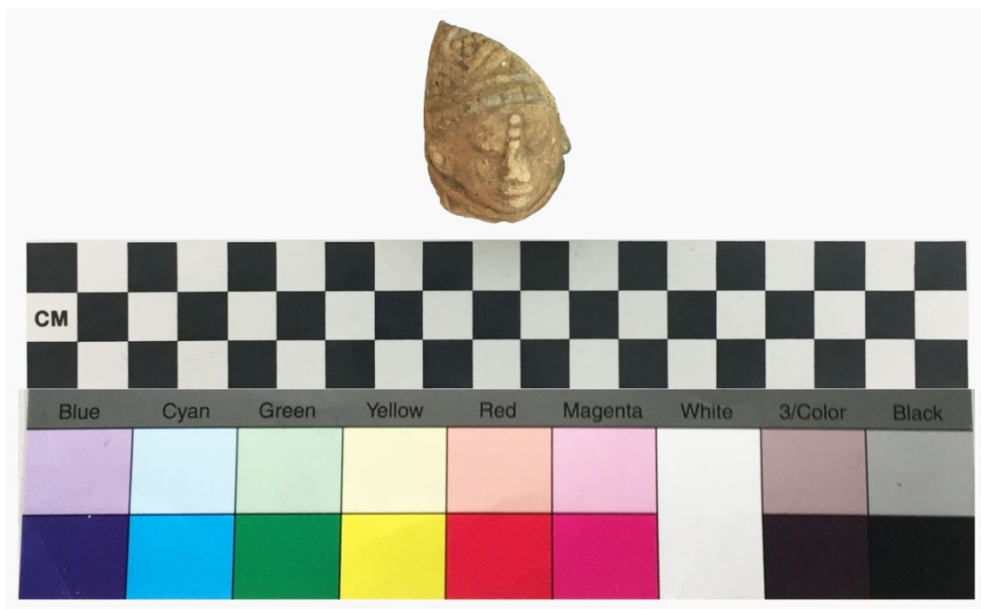


Fig. D.62. MPM Object/Accession #, 57141/23521. Anthropomorphic head, figurine fragment, Late Classic.



Fig. D.63. MPM Object/Accession #, 57142/23521. Death head from *incensario*, Late Classic.



Fig. D.64. MPM Object/Accession #, 57143/23521. Death head from *incensario*, Late Classic.



Fig. D.65. MPM Object/Accession #, 57144/23521. Death head from *incensario*, Late Classic.



Fig. D.66. MPM Object/Accession #, 57145/23521. Death head from *incensario*, Late Classic.



Fig. D.67. MPM Object/Accession #, 57146/23521. Death head from *incensario*, Late Classic.



Fig. D.68. MPM Object/Accession #, 57147/23521. Death head from *incensario*, Late Classic.



Fig. D.69. MPM Object/Accession #, 57148/23521. Death head from *incensario*, Late Classic.



Fig. D.70. MPM Object/Accession #, 57149/23521. Death head from *incensario*, Late Classic.



Fig. D.71. MPM Object/Accession #, 57150/23521. Death head from *incensario*, Late Classic.



Fig. D.72. MPM Object/Accession #, 57151/23521. Death head from *incensario*, Late Classic.

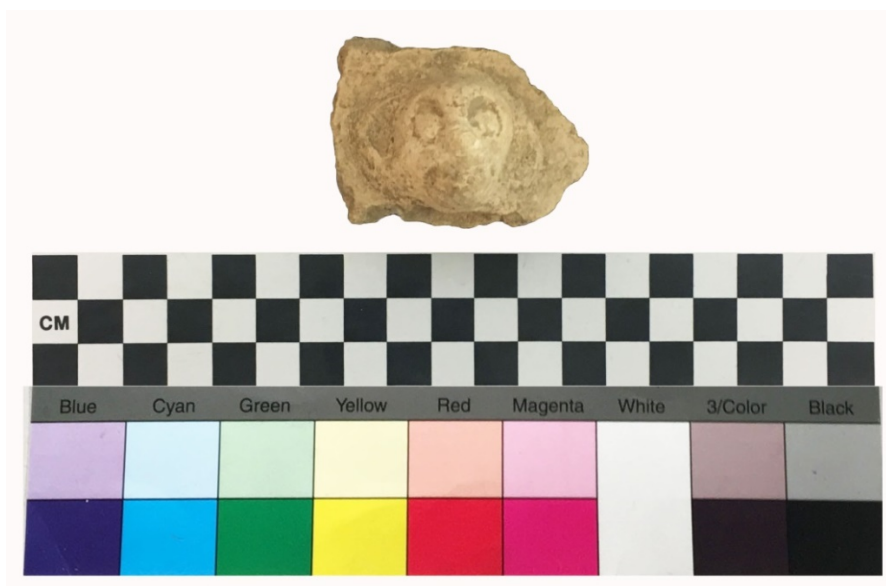


Fig. D.73. MPM Object/Accession #, 57153/23521. Monkey head from vessel wall, Late Classic.



Fig. D.74. MPM Object/Accession #, 57154/23521. Polychrome cylindrical vessel, Late Classic.



Fig. D.75. MPM Object/Accession #, 57155/23521. Ladle censer fragment, Late Postclassic.



Fig. D.76. MPM Object/Accession #, 57156/23521. Polychrome chimney lamp shape jar, Late Classic.



Fig. D.77. MPM Object/Accession #, 57157/23521. Painted plaster cylindrical vessel, Late Classic.



Fig. D.78. MPM Object/Accession #, 57158/23521. Polychrome cylindrical vessel, Late Classic.



Fig. D.79. MPM Object/Accession #, 57159/23521. Tripod incensario, Early Classic.



Fig. D.80. MPM Object/Accession #, 57160/23521. Tripod *incensario*, Early Classic.

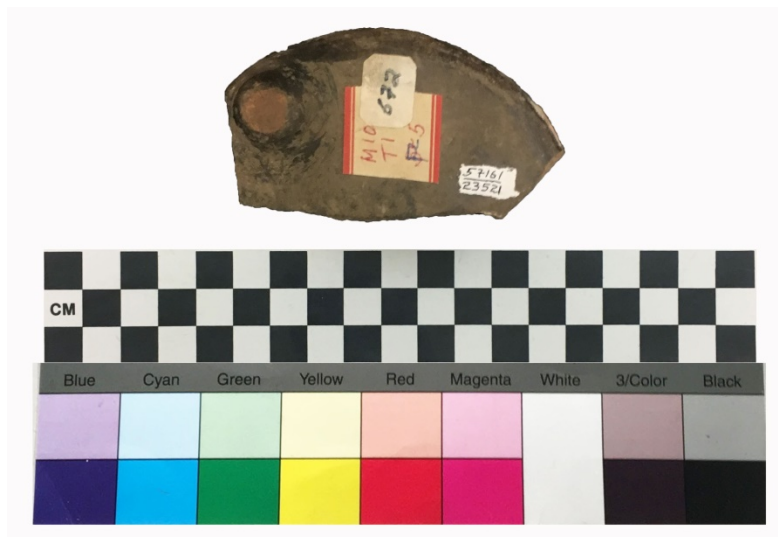


Fig. D.81. MPM Object/Accession #, 57161/23521. Fragment from black ware vessel, Early-Late Classic.



Fig. D.82. MPM Object/Accession #, 57162(3)/23521. Fragmented polychrome vase, Late Classic.

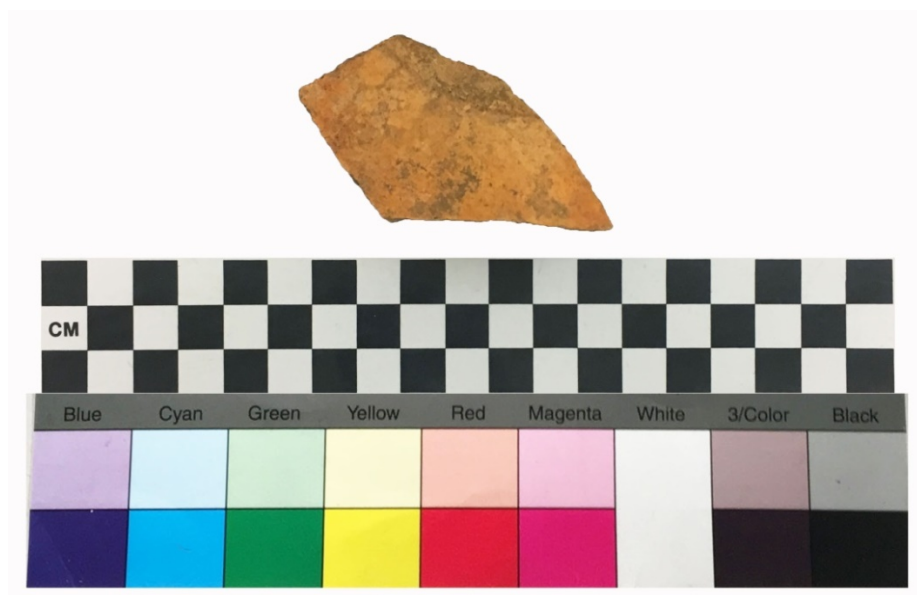


Fig. D.83. MPM Object/Accession #, 57162/23521. Fragment from polychrome vase, Late Classic.



Fig. D.84. MPM Object/Accession #, 57164/23521. Zoomorphic figurine, Late Classic.



Fig. D.85. MPM Object/Accession #, 57165/23521. Deity face attached to vessel wall, Early Postclassic.



Fig. D.86. MPM Object/Accession #, 57166/23521. Fragment from vessel, indeterminate form and period.



Fig. D.87. MPM Object/Accession #, 57167/23521. Incised cream slipped vase, Terminal Classic.

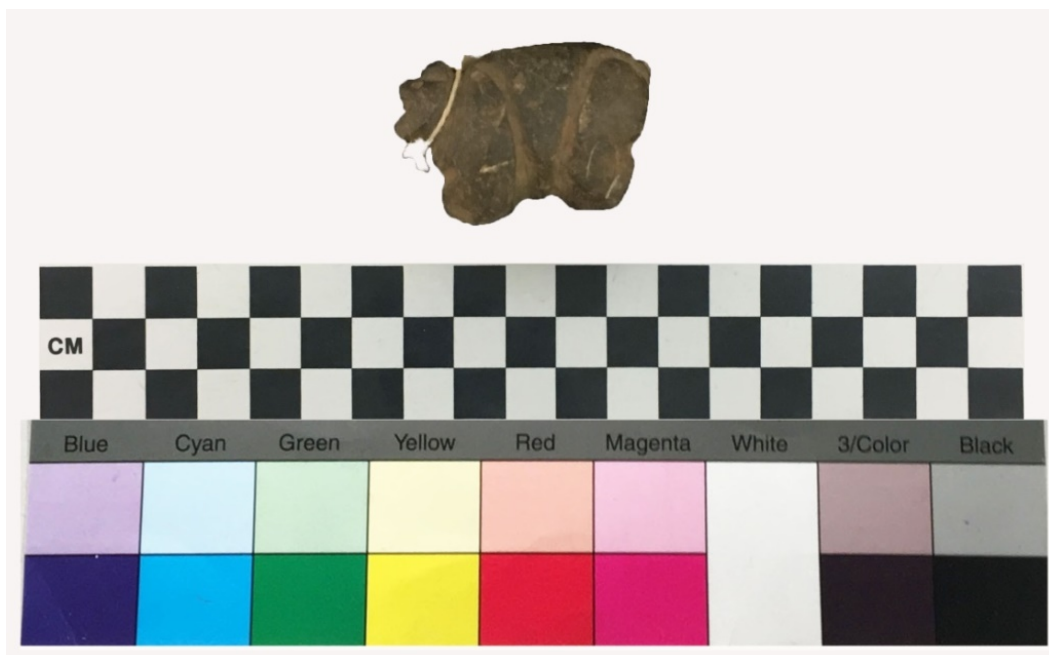


Fig. D.88. MPM Object/Accession #, 57168/23521. Zoomorphic carved stone.

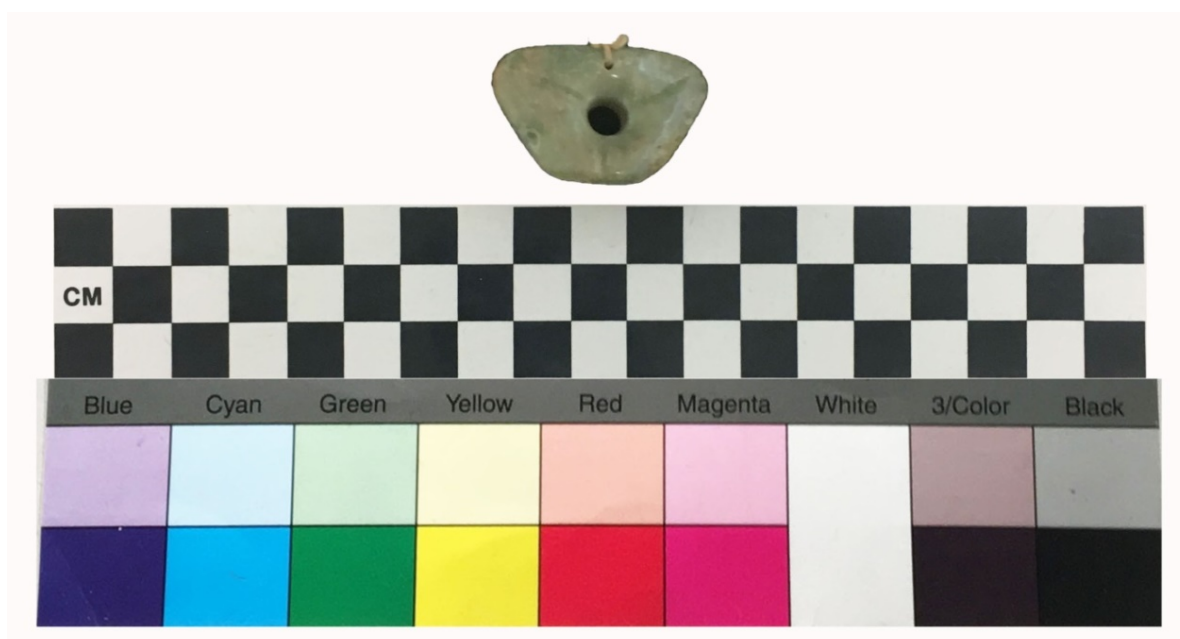


Fig. D.89. MPM Object/Accession #, 57169/23521. Jade earflare.



Fig. D.90. MPM Object/Accession #, 57170/23521. Greenstone earflare.

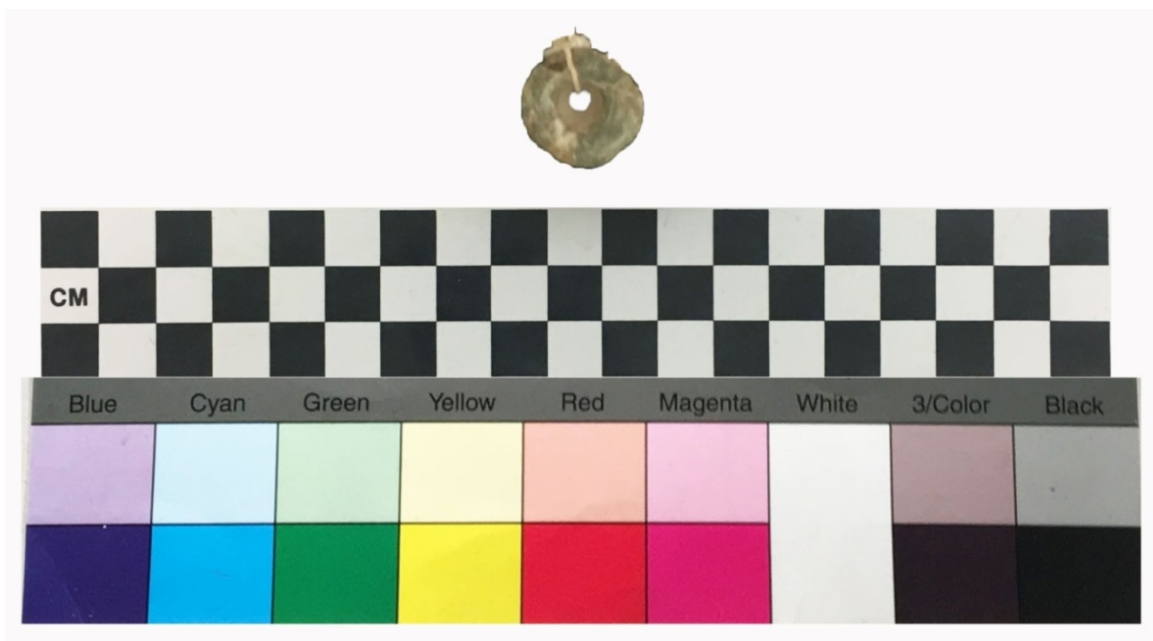


Fig. D.91. MPM Object/Accession #, 57171/23521. Greenstone earflare.

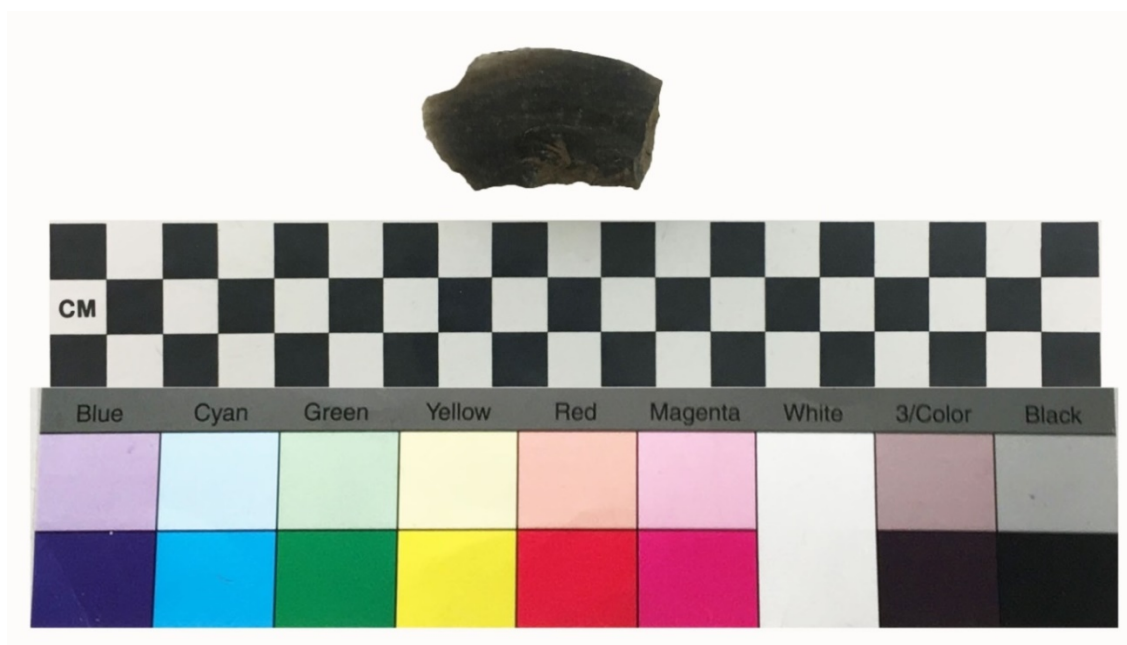


Fig. D.92. MPM Object/Accession #, 57172/23521. 1 of 9 obsidian flakes.

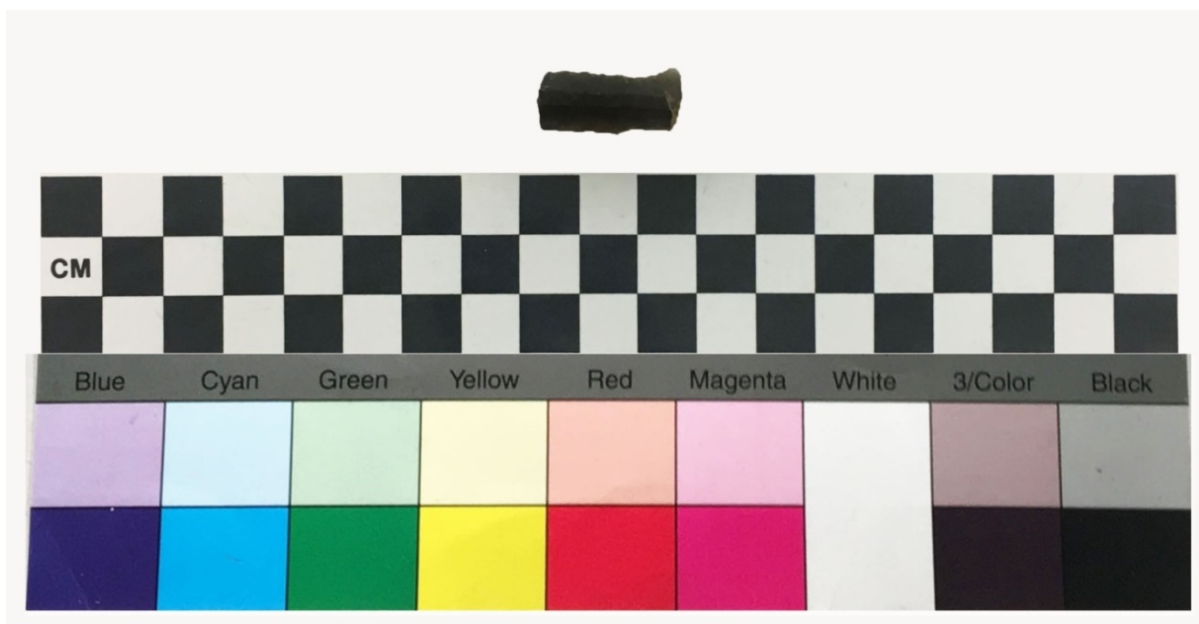


Fig. D.93. MPM Object/Accession #, 57172/23521. 2 of 9, obsidian flakes.

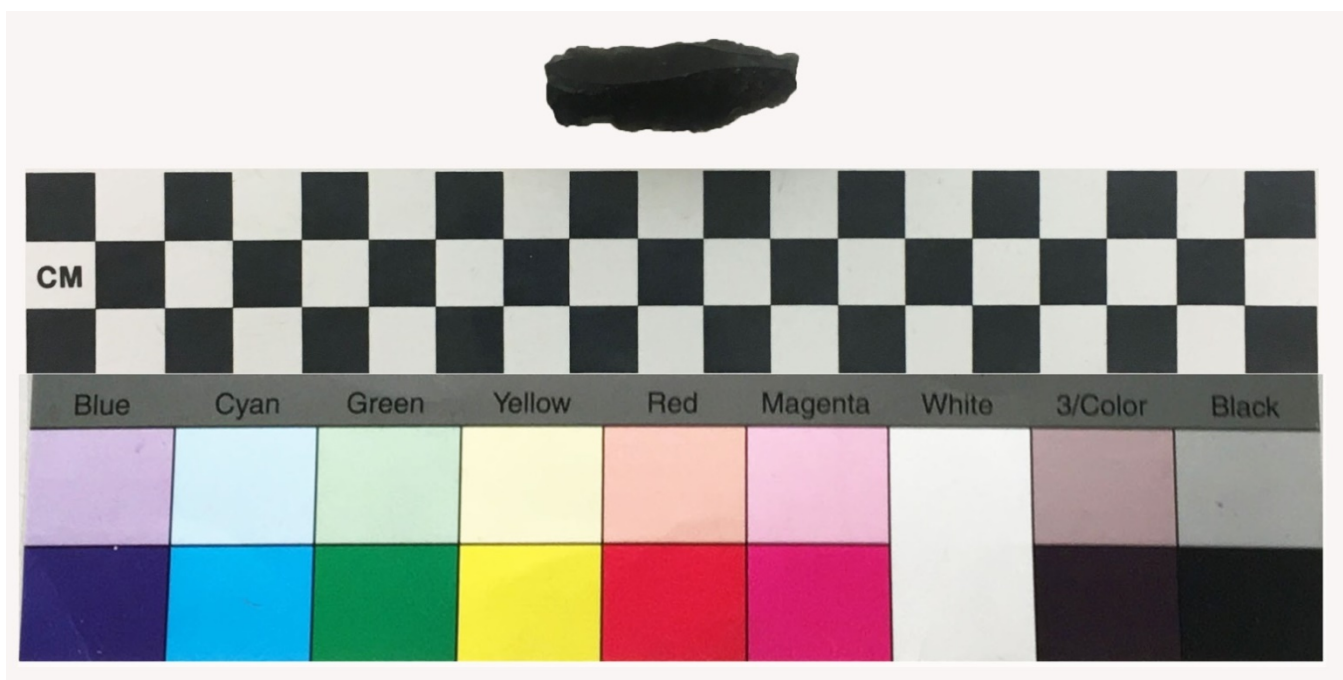


Fig. D.94. MPM Object/Accession #, 57172/23521. 3 of 9 obsidian flakes.



Fig. D.95. MPM Object/Accession #, 57172/23521. 4 of 9, obsidian flakes.

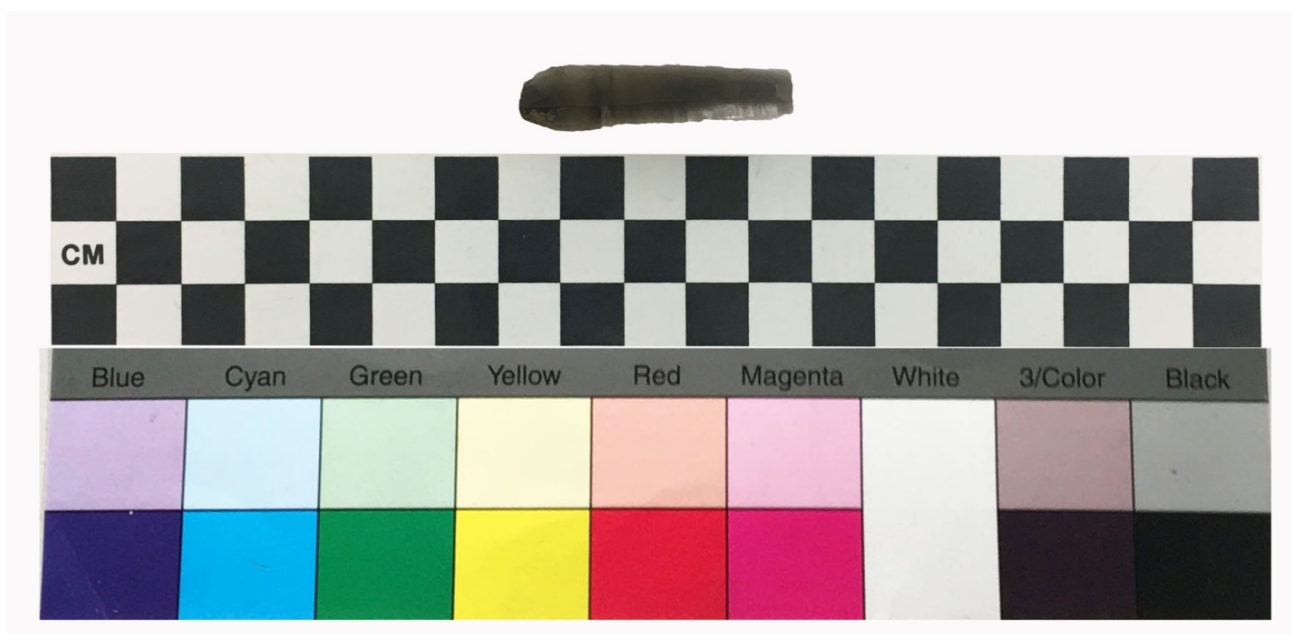


Fig. D.96. MPM Object/Accession #, 57172/23521. 5 of 9, obsidian flakes.

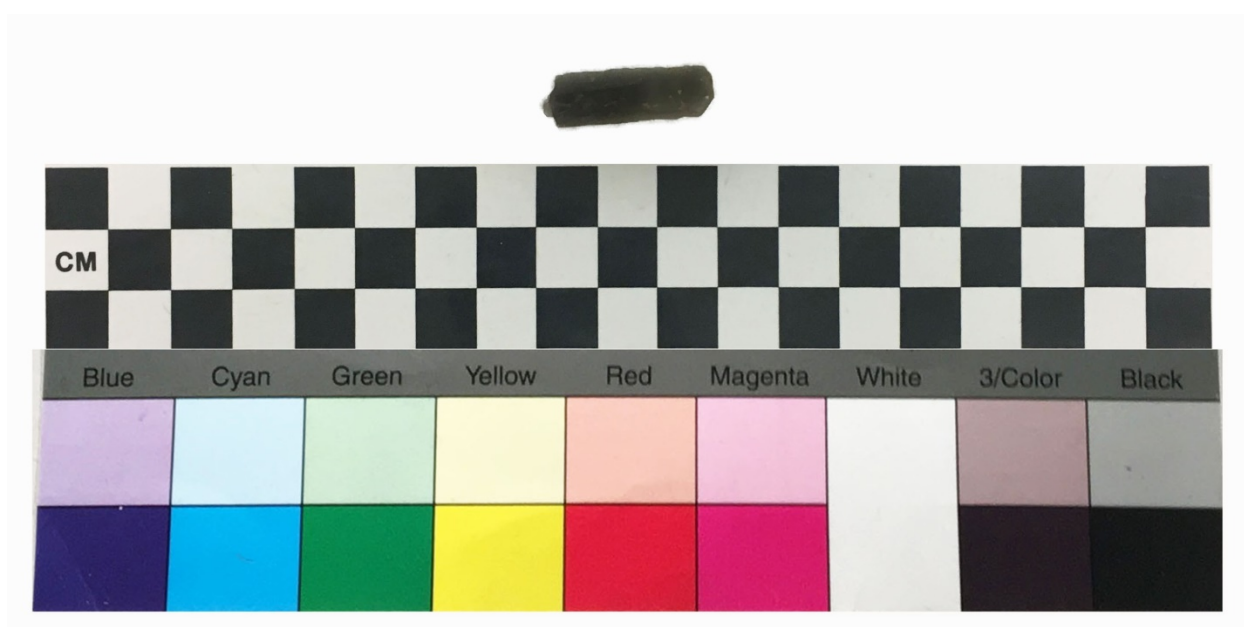


Fig. D.97. MPM Object/Accession #, 57172/23521. 6 of 9, obsidian flakes.

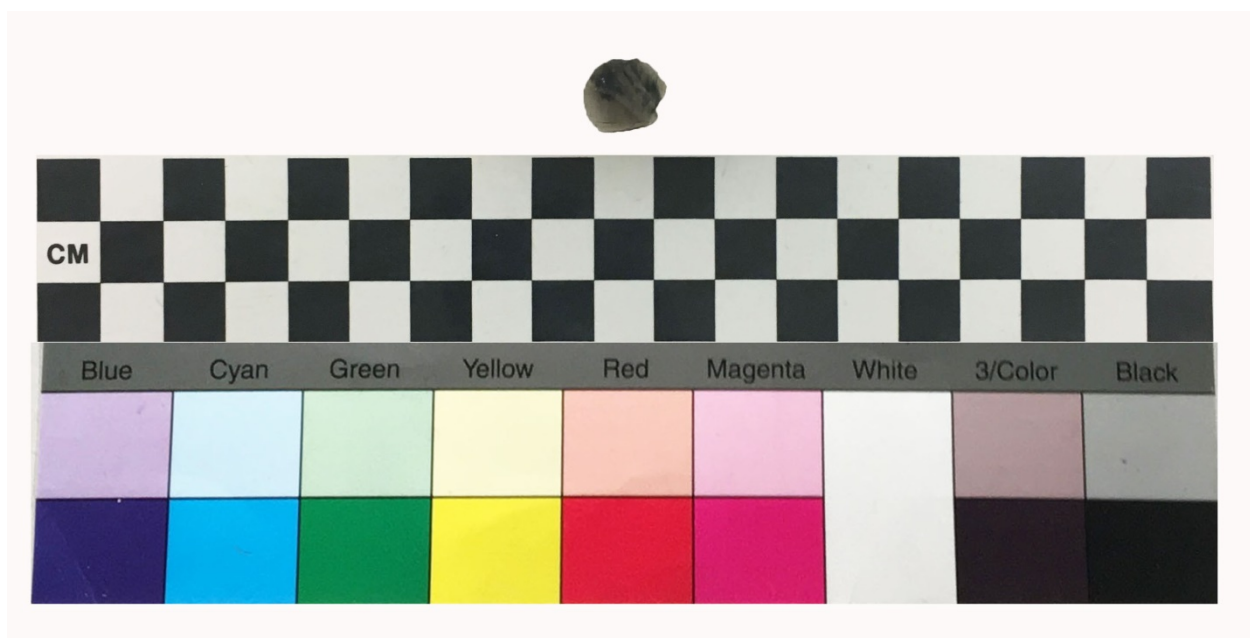


Fig. D.98. MPM Object/Accession #, 57172/23521. 7 of 9, obsidian flakes.

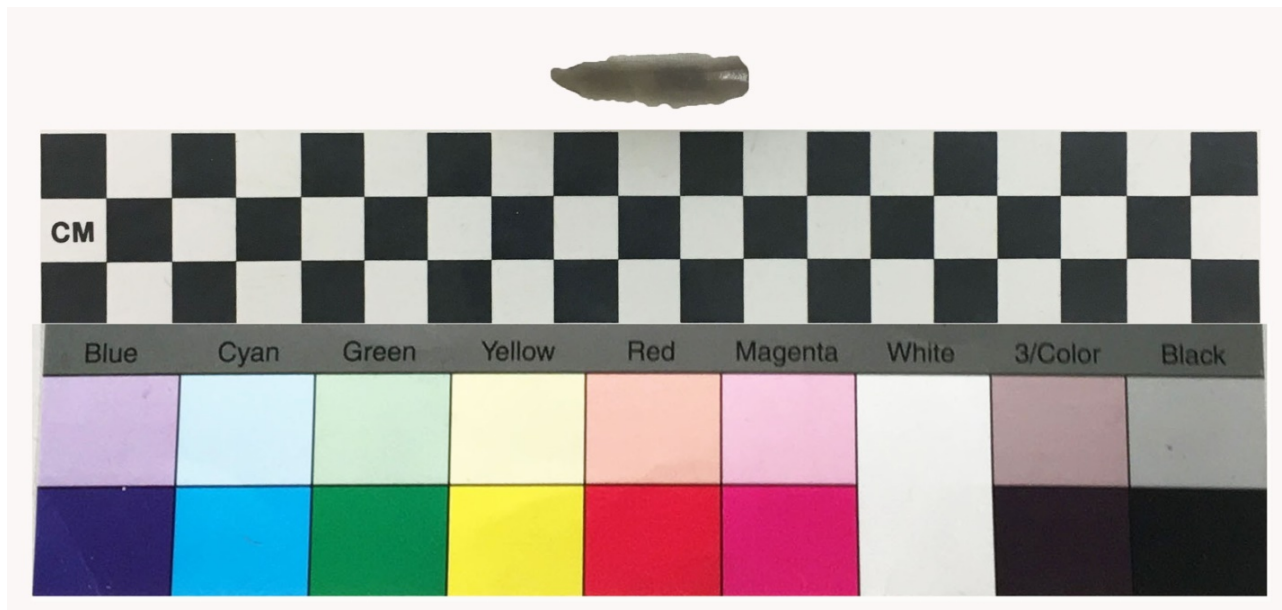


Fig. D.99. MPM Object/Accession #, 57172/23521. 8 of 9, obsidian flakes.

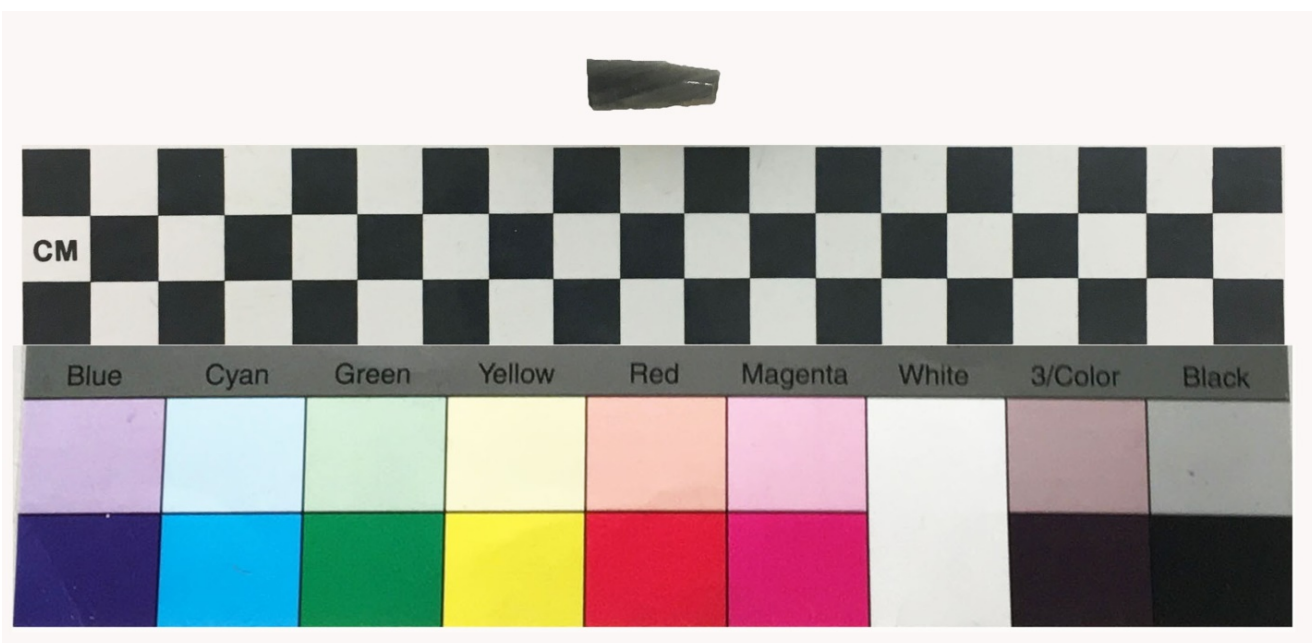


Fig. D.100. MPM Object/Accession #, 57172/23521. 9 of 9, obsidian flakes.



Fig. D.101. MPM Object/Accession #, 57173/23521. 1 of 11, obsidian core.



Fig. D.102. MPM Object/Accession #, 57173/23521. 2 of 11, obsidian core.

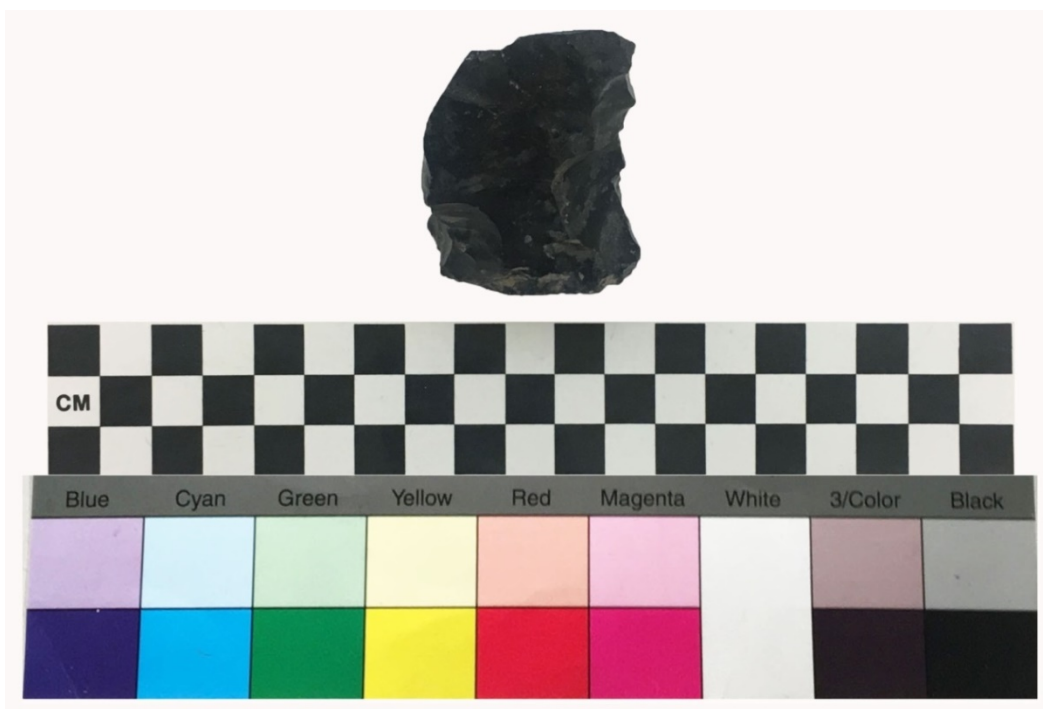


Fig. D.103. MPM Object/Accession #, 57173/23521. 3 of 11, obsidian core.



Fig. D.104. MPM Object/Accession #, 57173/23521. 4 of 11, obsidian blade.

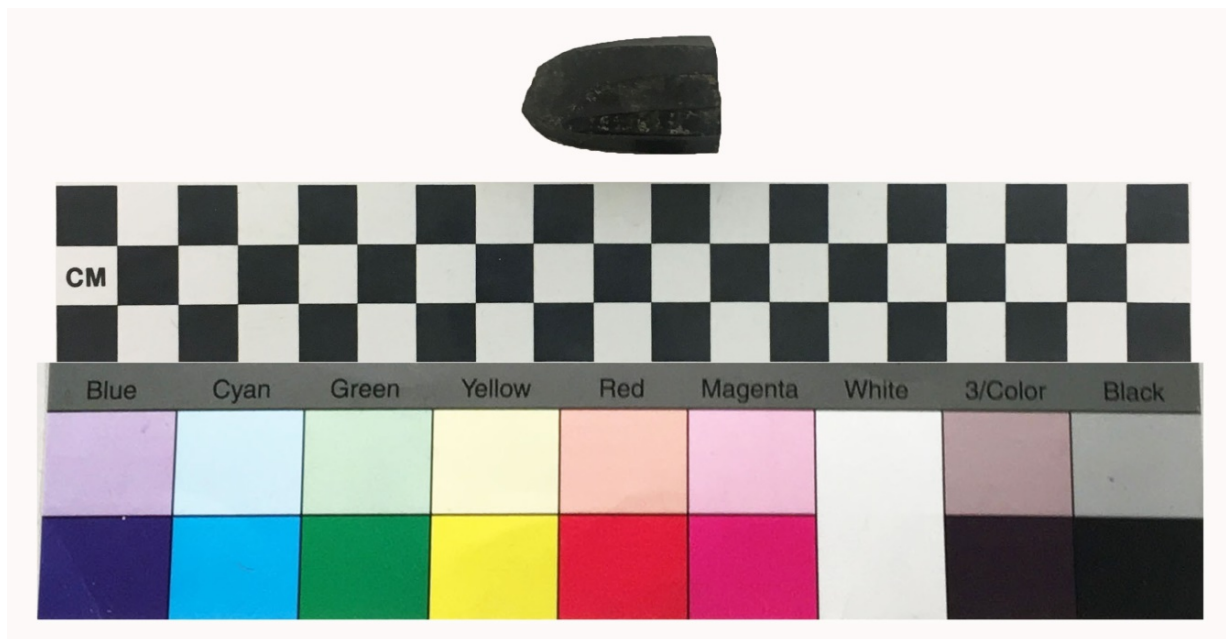


Fig. D.105. MPM Object/Accession #, 57173/23521. 5 of 11, obsidian core.

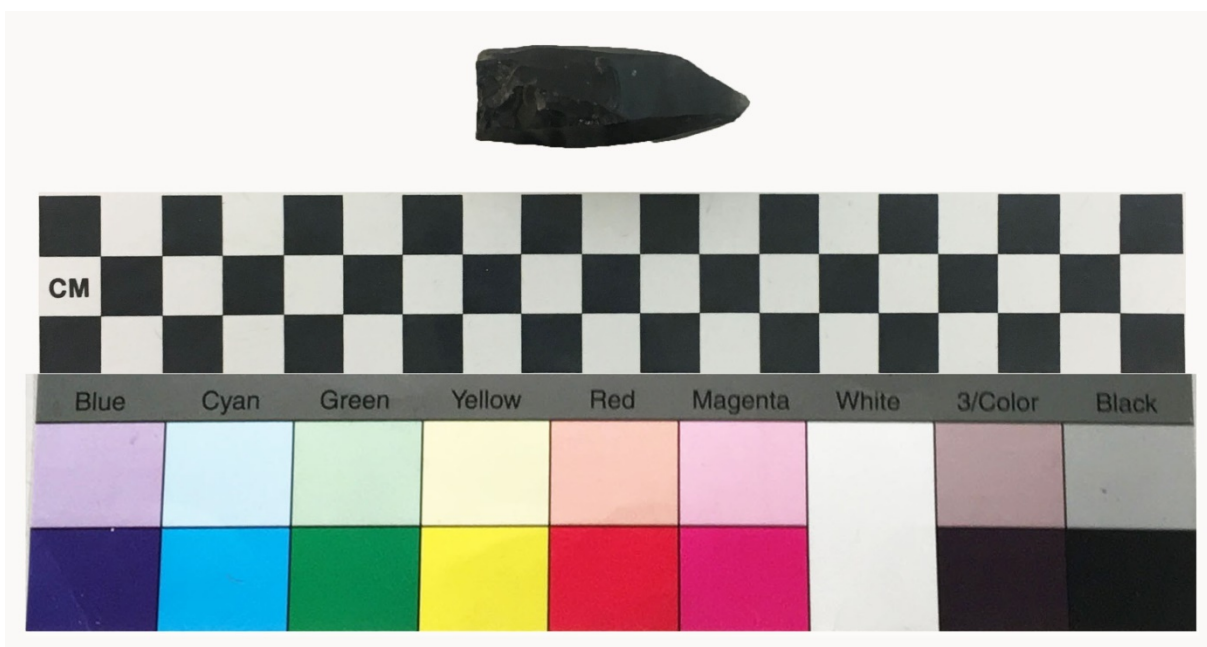


Fig. D.106. MPM Object/Accession #, 57173/23521. 6 of 11, obsidian core.



Fig. D.107. MPM Object/Accession #, 57173/23521. 7 of 11, obsidian core.

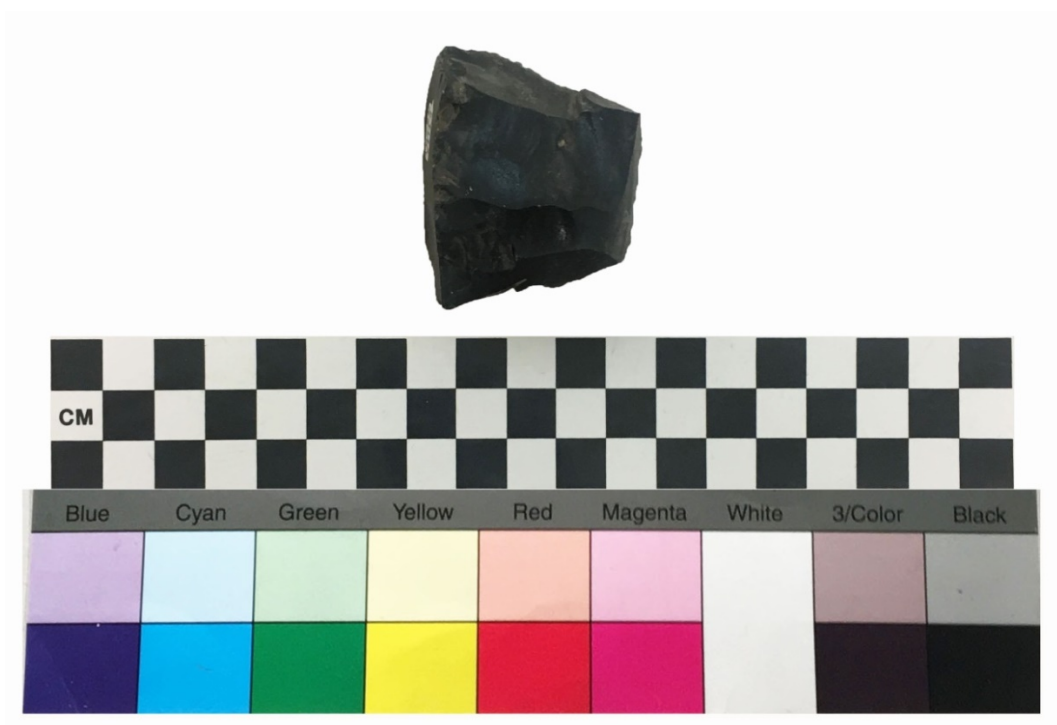


Fig. D.108. MPM Object/Accession #, 57173/23521. 8 of 11, obsidian core.

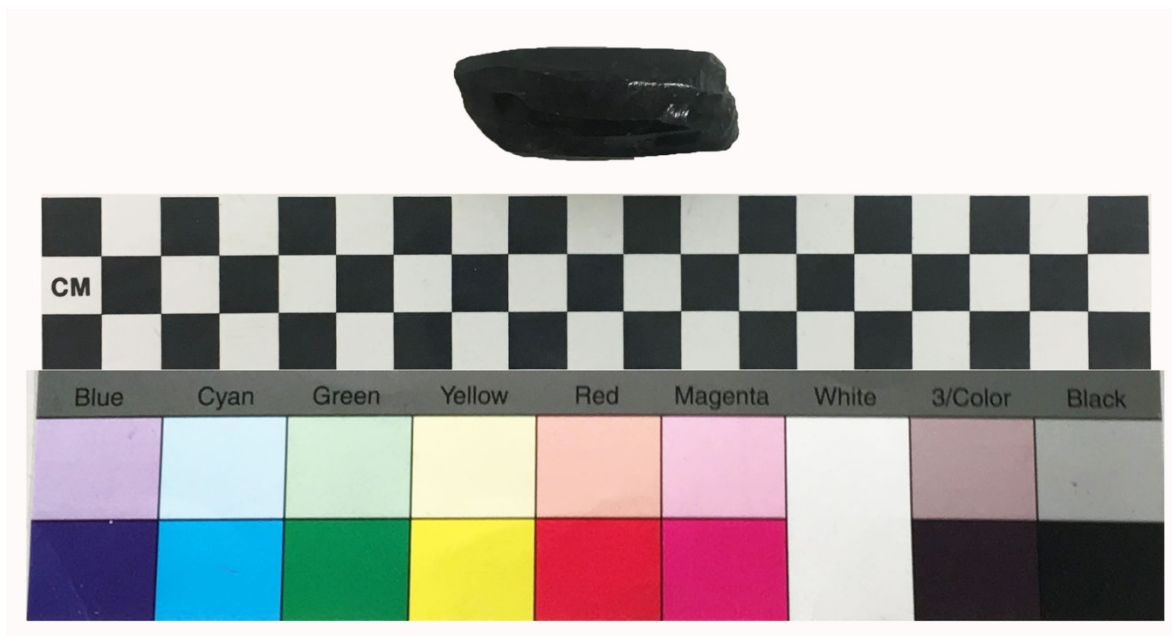


Fig. D.109. MPM Object/Accession #, 57173/23521. 9 of 11, obsidian core.



Fig. D.110. MPM Object/Accession #, 57173/23521. 10 of 11, obsidian core.



Fig. D.111. MPM Object/Accession #, 57173/23521. 11 of 11, obsidian core.



Fig. D.112. MPM Object/Accession #, 57174/23521. Large deity head, *incensario* fragment, Late Classic.



Fig. D.113. MPM Object/Accession #, 57175/23521. Deity head, fragment from *incensario*, Late Classic.



Fig. D.114. MPM Object/Accession #, 57176/23521. Green, stone celt.



Fig. D.115. MPM Object/Accession #, 57177/23521. Large limestone idol.



Fig. D.116. MPM Object/Accession #, 57178/23521. Large limestone seated idol.



Fig. D.117. MPM Object/Accession #, 57243/23521. Tripod effigy *incensario*, Early Classic.



Fig. D.118. MPM Object/Accession #, 57244/23521. Tripod *incensario*, Early Classic.

Appendix E: MPM Documentation

Loan, Donation and Accession Documents

Date February 5, 1964 Nos. 588-752, inclusive
Accession No. X-246

MILWAUKEE PUBLIC MUSEUM
Milwaukee 3, Wisconsin

Name of Donor Mr. Floyd A. Hyatt
Address 19519 Riverside Drive
Birmingham, Michigan

I hereby ^{loan}~~give, grant, and convey~~ the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

165 Archaeological specimens from tombs in the Alta Vera Paz region, Guatemala, C.A.

NOTE: 80 of these specimens (mostly from Mound 10, Tomb 1, Chajul) were appraised by Mr. Andre Emmerich of Emmerich Galleries, New York, on October 1st, 1961. The balance of the collection has an estimated evaluation based upon the Emmerich appraisal of a portion of the collection.

Total Estimated Evaluation

Until such time as ownership may be transferred to the Museum, either by gift or will of the donor, ~~the donor~~ said property to remain in the Milwaukee Public Museum, ~~without restrictions~~.

Signed by donor: Floyd A. Hyatt, Inc. Signed by Museum Director: [Signature]

"Contributions made to the Museum for exclusively public purposes are deductible for Federal income tax purposes as provided in Section 170 of the Internal Revenue Code."

Fig. E.1. Hyatt Loan Document.

Date 8 August 1973

No. A57074 - A57095

Accession No. 23374

MILWAUKEE PUBLIC MUSEUM
Milwaukee, Wisconsin 53233

Name of Donor Mr. & Mrs. Floyd A. Hyatt

Address Birmingham,

Michigan

I hereby give, grant, and convey the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

Specimens received 7 January 1964; catalogued 30 July 1973

- A57074 Polychrome vase, dark brown, medium brown and gold, composite silhouette, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57075 Polychrome ring stand vase, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57076 Two handled vessel, coarse ware, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57077 Shallow vessel, coarse ware, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57078 Pyriform vessel, plumbate ware, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57079 Dog figurine (whistle), Maya, Chajul; Mound 10, Tomb 1, Guat.
- A57080 Pipe bowl with short stem, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57081 Female figurine (Colonial), Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57082 Polychrome tripod vessel, basal ridge, negative painting, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57083 Polychrome bowl (redish brown, gold, tan), Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57084 Warrior figurine (whistle), blue paint, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57085 Hollow figurine, Maya, Chajul; Mound 10, Tomb 1, Guatemala...
- A57086 Clay head from censor (pigment not original), Maya, Chajul; Mound 10, Tomb 1, Guatemala.....
- A57087 Stone celt, black, Maya, Chajul; Mound 10, Tomb 1, Guatemala.
- A57088 Polishing stone, black, Maya, Chajul; Mound 10, Tomb 1, Guat.

The title of said property to remain in the Milwaukee Public Museum without reservations.

Signed by donor: Floyd A. Hyatt Signed by Museum Director: MB Starr

Mrs Maybelle M Hyatt

"Contributions to a museum exempt as an educational organization are deductible for federal and Wisconsin income tax purposes."

Fig. E.2. Donation 1973 Document 1 of 2.

Date 8 August 1973 No. A57075 - A57095
Accession No. 23374

MILWAUKEE PUBLIC MUSEUM
Milwaukee, Wisconsin 53233

Name of Donor Mr. & Mrs. Floyd A. Hyatt
Address _____

I hereby give, grant, and convey the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

Page 2

A57089	Polishing stone, black, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....	\$	
A57090	Stone celt, black, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....		
A57091	Stone celt, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....		
A57092	Stone celt, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....		
A57093	Coarse ware vessel, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....		
A57094	Face effigy fragment from censor, Maya, Chajul; Mound 10, Tomb 1, Guatemala.....		
A57095	Effigy vase (Huehueteotl), plumbate ware, Post Classic 900-1200 A.D., Maya, Chajul; Mound 10, Tomb 1, Guatemala...		

TOTAL NUMBER OF SPECIMENS + 22
TOTAL VALUE OF SPECIMENS:

The title of said property to remain in the Milwaukee Public Museum without reservations.

Signed by donor: Floyd A. Hyatt Signed by Museum Director: Francis J. Sauer
Mrs. Maybelle M. Hyatt

"Contributions to a museum exempt as an educational organization are deductible for federal and Wisconsin income tax purposes."

Fig. E.3. Donation 1973 2 of 2.

BN

	Museum	F.O.M. Inc.	Member	Other
Donation		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Purchase	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
Collected		<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>			

Complete info from vault 6/2000 ed

297

ACCESSION CARD Acc. No. 23374
Received Jan. 7 1964
Classification Archaeology
Number of Specimens 22
Locality Chijul, Mound 10, Tomb 1
Purchase No. _____
From whom Mr. & Mrs. Floyd A. Hyatt
Street _____
City Birmingham, Michigan
Cataloged July 30, 1973
Value
Catalog No. 23374-23383

57081 - Female Figurine (colonial), 6 cm.
high, [REDACTED]

57082 - Polychrome tripod vessel, basal
ridge, negative painting 10 cm.
high by 22 cm. wide

57083 - Polychrome bowl, (radish brown,
gold tan) 13 cm. wide by 12 cm.
high

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

ACCESSION CARD Acc. No. 23374
Received Jan. 7 1964
Classification Archaeology
Number of Specimens 22
Locality Chajul, Mound 10, Tomb 1
Purchase No. _____
From whom Mr. & Mrs. Floyd A. Hyatt
Street _____
City Birmingham, Michigan
Cataloged July 30 1973
Value _____
Catalog No. 5721 - 1 - 7

57084 - Warrior Figurine (whistle), blue
paint 15 cm. high

57085 - Hollow Figurine 8 cm. high

57086 - Clay head from censor (pigment-
red-not original) 10 cm. high

57087 - Stone celt, black, 9 cm. long by
5 cm. wide

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Mus. budget		F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.5 Accession 23374 Documentation 2 of 3.

<p>ACCESSION CARD Acc. No. <u>23374</u></p> <p>Received <u>Jan. 7</u> 1964</p> <p>Classification <u>Archaeology</u></p> <p>Number of Specimens <u>22</u></p> <p>Locality <u>Chajul, Mound 10</u></p> <p>Purchase No. _____</p> <p>From whom <u>Mr. & Mrs. Floyd A. Hyatt</u></p> <p>Street _____</p> <p>City <u>Birmingham, Michigan</u></p> <p>Cataloged <u>July 30</u> 1973</p> <p>Value _____</p> <p>Catalog No. <u>57088</u></p> <p>57088 - Polishing stone, black, 7cm. long by 5 cm. wide _____</p> <p>57089 - Polishing stone, black 7 cm. long by 4 cm. wide _____</p> <p>57091 - Stone celt, 8 cm. long, by 4 cm. wide _____</p> <p>57092 - Stone celt, 6 cm. by 3 cm. _____</p> <p>57090 - Stone celt, black, 5 1/2 cm. long by 4 wide _____</p>	<p>ACCESSION CARD Acc. No. <u>23374</u></p> <p>Received <u>Jan. 7</u> 1964</p> <p>Classification <u>Archaeology</u></p> <p>Number of Specimens <u>22</u></p> <p>Locality <u>Chajul; Mound 10</u></p> <p>Purchase No. _____</p> <p>From whom <u>Mr. & Mrs. Floyd A. Hyatt</u></p> <p>Street _____</p> <p>City <u>Birmingham, Michigan</u></p> <p>Cataloged <u>July 30</u> 1973</p> <p>Value _____</p> <p>Catalog No. <u>57093</u></p> <p>57093 - Coarse ware vessel, 9 cm. high by 10 cm. wide, _____</p> <p>57094 - Face Effigy Fragment from Censer (nose & mouth) _____</p> <p>57095 - Effigy vase (Huehuateotl) post classic 900-1200 A.D., plumbate ware 17 cm. high 10 wide _____</p>
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Made	<input type="checkbox"/>																																																								
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	Museum		Other																																																						
Collected	<input type="checkbox"/>		<input type="checkbox"/>																																																						
Made	<input type="checkbox"/>																																																								

Fig. E.6. Accession 23374 Documentation 3 of 3.

ACCESSION CARD Acc. No. 23521 *2*

Received _____ 19 *Tap*

Classification ARCHAEOLOGY

Number of Specimens 143

Locality EL QUICHE, GUATEMALA

Purchase No. _____

From whom MR. FLOYD A. HYATT

Street 15919 RIVERSIDE DRIVE

City BIRMINGHAM, MICH. 48009

Cataloged FEB. 20 19 74

Value

Catalog No. 57101 - 57244

57101-Effigy figure

57102-Tripod vessel

57103-Mask Fragment

57104-Hollow Jaguar Head

57105-Figurine head fragment

57106-Tripod vessel

57107-Hollow figurine

57108-Hollow head

57109-Miniature tripod bowl

57110-Animal effigy vessel foot

☒ Donation
 ☐ F.O.M. Inc.
 ☐ Member
 ☒ Other

☐ Mus. budget
 ☐ F.O.M. Inc.
 ☐ F.O.M.
 ☐ Genl.

Purchase ☐
 Museum ☐
 Other ☐

Collected ☐

Made ☐

Fig. E.7. Accession 23521 Documentation 1 of 15.

ACCESSION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value [REDACTED]
 Catalog No. 57101-57244

57111-Hollow figurine	\$	[REDACTED]
57112-Four handled jar		[REDACTED]
57113-Hollow figurine		[REDACTED]
57114-Hollow figurine fragment		[REDACTED]
57115-Four handled bowl		[REDACTED]
57116-Effigy head from vessel		[REDACTED]
57117-Crude hollow head		[REDACTED]
57118-Ring stand vessel		[REDACTED]
57119-Clay face mask		[REDACTED]
57120-Hollow figurine		[REDACTED]

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E .8. Accession 23521 Documentation 2 of 15.

SION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20 19 74
 Value
 Catalog No. 57101-57244

57121-Censer fragment	\$	<u> </u>
57122-Face effigy fragment		<u> </u>
57123-Mask fragment		<u> </u>
57124-Clay mask		<u> </u>
57125-Effigy vessel foot		<u> </u>
57126-Clay mask from vessel		<u> </u>
57127-Hollow deity head fragment		<u> </u>
57128-Hollow head		<u> </u>
57129-Figurine fragment		<u> </u>
57130-Face mask		<u> </u>

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.9. Accession 23521 Documentation 3 of 15.

SION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 1974
 Value
 Catalog No. 57101-57244

57131-Figurine fragment \$
 57132-Effigy head from censer
 57133-Head effigy from vessel
 57134-Face effigy fragment
 57135-Hollow head
 57136-Hollow head
 57137-Hollow serpent head
 57138-Animal head
 57139-Death head from vessel
 57140-Death head from vessel

		F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.	
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	Museum			Other
Collected	<input type="checkbox"/>			<input type="checkbox"/>
Made	<input type="checkbox"/>			

Fig. E.10. Accession 23521 Documentation 4 of 15.

ACCESSION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20 19 74
 Value
 Catalog No. 57101-57244

57141-Small hollow head	\$	<u> </u>
57142-Hollow death mask		<u> </u>
57143-Large death mask		<u> </u>
57144-Death head		<u> </u>
57145-Death head		<u> </u>
57146-Death head		<u> </u>
57147-Death head		<u> </u>
57148-Death head		<u> </u>
57149-Death head		<u> </u>
57150-Death head		<u> </u>

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.11. Accession 23521 Documentation 5 of 15.

SION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DR.
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value
 Catalog No. 57101-57244

57151-Death head \$
 57152- Miniature Clay Head
 57153-Monkey head from vessel
 57154-Potsherd
 Effigy
 57155-Handle from censer
 57156-Ring-based bottle
 57157-Polychrome vase
 57158-Figure-Painted Vase
 57159-Tripod incense burner
 57160-Tripod incense burner

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.12. Accession 23521 Documentation 6 of 15.

DON CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value
 Catalog No. 75101-57244

57161-Potsherd	\$	
57162-Polychrome bowl		
57163-Part of above vessel		
57164-Horse effigy figurine		
57165-Death head		
57166-Potsherd		
57167-Incised bowl		
57168-Stone animal effigy		
57169-Jade ear plug		
57170-Greenstone ear plug		

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.13. Accession 23521 Documentation 7 of 15.

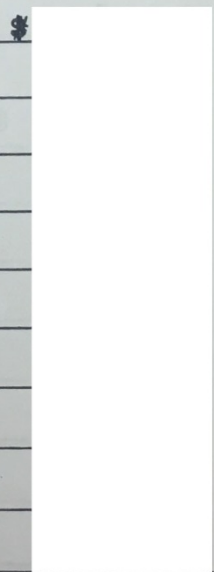
ACC. CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value
 Catalog No. 57101-57244

57171-Greenstone ear plug \$
 57172-Obsidian knife fragments
 57173-Obsidian cores & flakes
 57174-Hollow clay head
 57175-Mask fragment
 57176-Stone celt
 57177-Limestone idol
 57178-Limestone seated idol
 57179-Spiked censer
 57180-~~Stone~~ beads

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.14. Accession 23521 Documentation 8 of 15.

ACCESION CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value
 Catalog No. 57101-57244

57201-Leg from tripod censer 
 57202-Tripod basal bowl
 57203-Tripod basal bowl
 57204-Pottery fragment
 57205-Bowl fragment with leg
 57206-Bowl fragment with leg
 57207-Handle from jar
 57208-Handle from jar
 57209-Handle from jar
 57210-Handle from jar

		F.O.M. Inc.	Member	Other
Donation		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Inc.	Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		Museum		Other
Collected		<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>			

Fig. E.17. Accession 23521 Documentation 11 of 15.

DON CARD Acc. No. 23521
 Received _____ 19____
 Classification ARCHAEOLOGY
 Number of Specimens 143
 Locality EL QUICHE, GUATEMALA
 Purchase No. _____
 From whom MR. FLOYD A. HYATT
 Street 15919 RIVERSIDE DRIVE
 City BIRMINGHAM, MICH. 48009
 Cataloged FEB. 20, 19 74
 Value [REDACTED]
 Catalog No. 57101-57244

57211-Polychrome potsherd	\$	[REDACTED]
57212-Polychrome potsherd		[REDACTED]
57213-Polychrome potsherd		[REDACTED]
57214-Polychrome potsherd		[REDACTED]
57215-Polychrome potsherd		[REDACTED]
57216-Polychrome potsherd		[REDACTED]
57217-Polychrome potsherd		[REDACTED]
57218-Polychrome potsherd		[REDACTED]
57219-Polychrome potsherd		[REDACTED]
57220-Polychrome potsherd		[REDACTED]

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.18. Accession 23521 Documentation 12 of 15.

ACCESSION CARD Acc. No. 23521

Received 19

Classification ARCHAEOLOGY

Number of Specimens 143

Locality EL QUICHE, GUATEMALA

Purchase No.

From whom MR. FLOYD A. HYATT

Street 15919 RIVERSIDE DRIVE

City BIRMINGHAM, MICH. 48009

Cataloged FEB. 20, 19 74

Value

Catalog No. 57101-57244

57221-Polychrome potsherd \$

57222-Polychrome potsherd

57223-Polychrome potsherd

57224-Potsherd;black,incised

57225-Polychrome potsherd

57226-Human teeth & bone

57227-Potsherd

57228-Poly-chrome potsherd

57229-Potsherd

57230-Chipped flint fragment

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.19. Accession 23521 Documentation 13 of 15.

ACCESSION CARD Acc. No. 23521

Received _____ 19__

Classification ARCHAEOLOGY

Number of Specimens 143

Locality EL QUICHE, GUATEMALA

Purchase No. _____

From whom MR. FLOYD A. HYATT


Street 15919 RIVERSIDE DRIVE

City BIRMINGHAM, MICH. 48009

Cataloged FEB. 20, 1964

Value

Catalog No. 57101-57244

57231-Metate fragment	\$	
57232-Leg from tripod bowl		
57233-Spike from censer		
57234-Spike from censer		
57235-Hollow leg from vessel		
57236-Hollow leg from vessel		
57237-Spike from censer		
57238-Hollow leg from vessel		
57239-Hollow leg from vessel		
57240-Effigy doughnut stone		

	F.O.M. Inc.	Member	Other
Donation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Mus. budget	F.O.M. Inc.	F.O.M. Genl.
Purchase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Museum		Other
Collected	<input type="checkbox"/>		<input type="checkbox"/>
Made	<input type="checkbox"/>		

Fig. E.20. Accession 23521 Documentation 14 of 15.

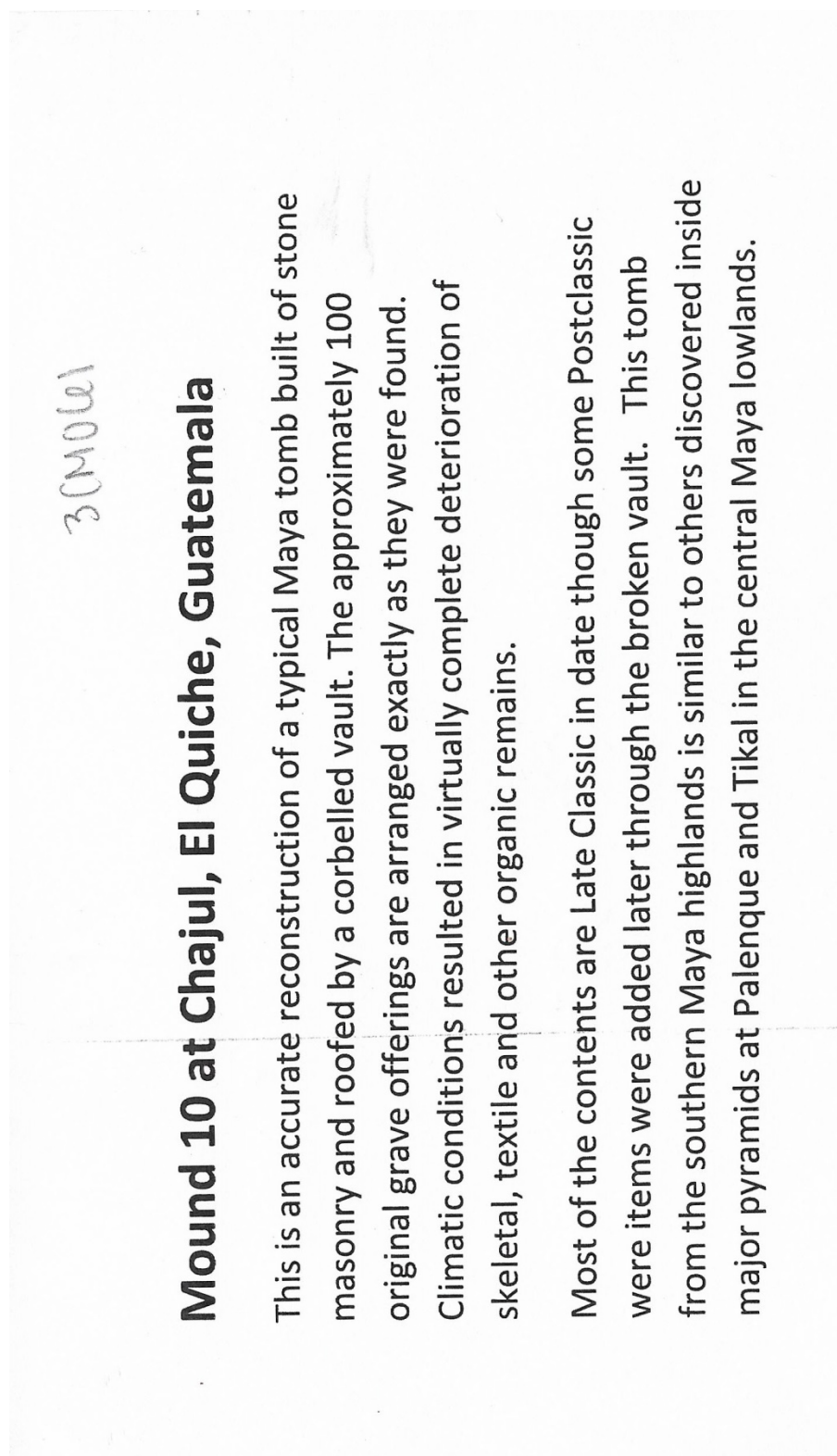


Fig. E.22. Maya Tomb, Original Exhibit Label.

MILWAUKEE PUBLIC MUSEUM / EXHIBIT MAINTENANCE CHECKLIST

From: R. Henderson

12-15-89

Exhibit name _____ Section E+G
 Location 3rd Floor Mezzanine Date started _____
 Exhibit No. _____ Date completed _____

DESCRIPTION & CONDITION

Prepare replacement labels for the 3rd Floor
 mezzanine beginning with replacements for the
 "Rain Forest" and "Mound 10" labels (to be moved
 and mounted inside the cases)

CONDITIONING

Recommendation

- ☐ Custodial
- ☐ Plumbing
- ☐ Electrical
- ☐ Painting
- ☐ Carpentry
- ☒ Artwork
- ☐ Conservation
- ☐ A/V
- ☐ Mechanical
- ☐ Security
- ☐ Taxidermy
- ☐ Other

TYPE

- ☒ Routine
- ☐ Urgent
- ☐ Emergency

Authorized by James A. Kuntz Date 12/14/89

Fig. E.23. New Exhibit Label Work Order Document (1989).

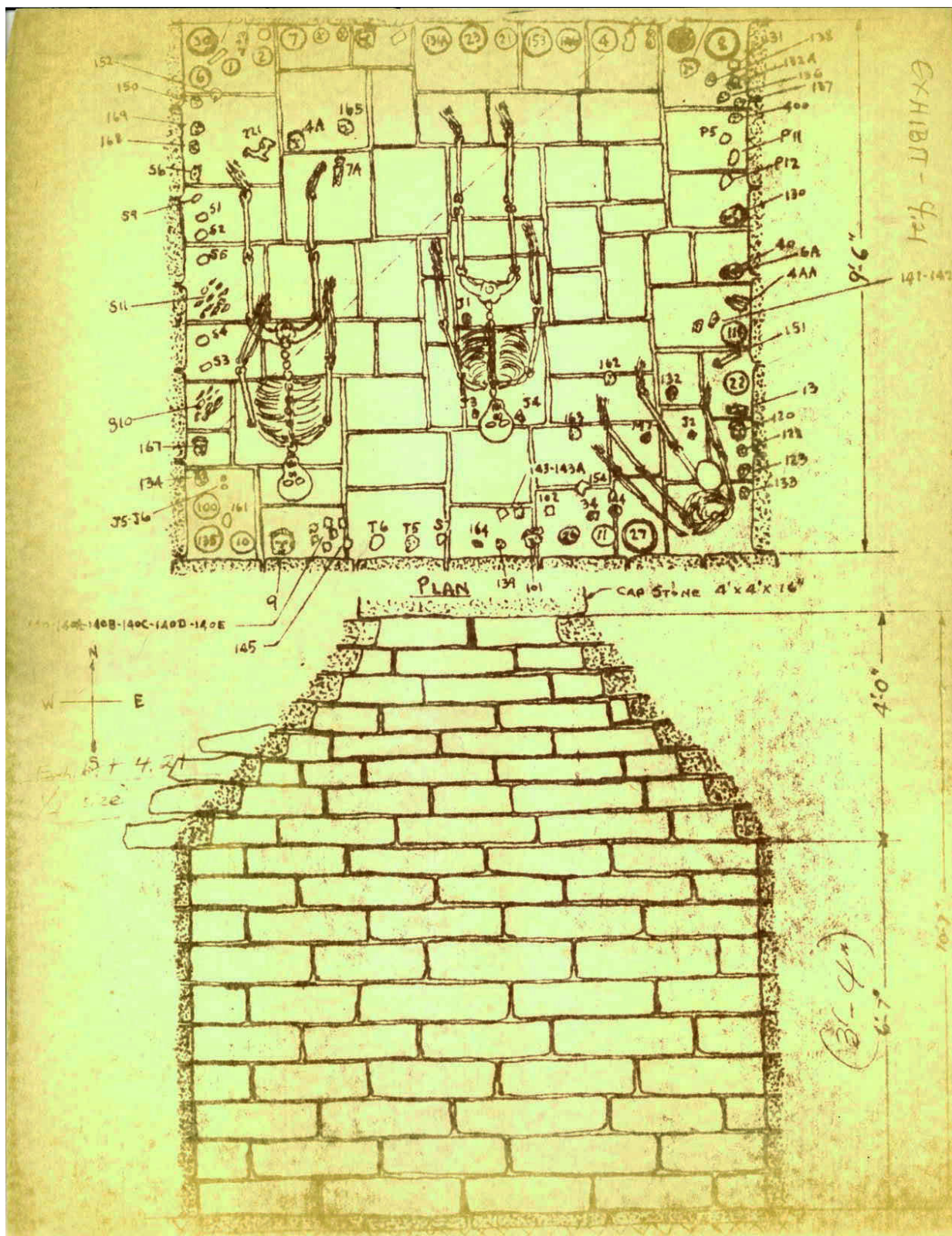


Fig. E.24. Armstrong Field Sketch.



MPM Correspondence

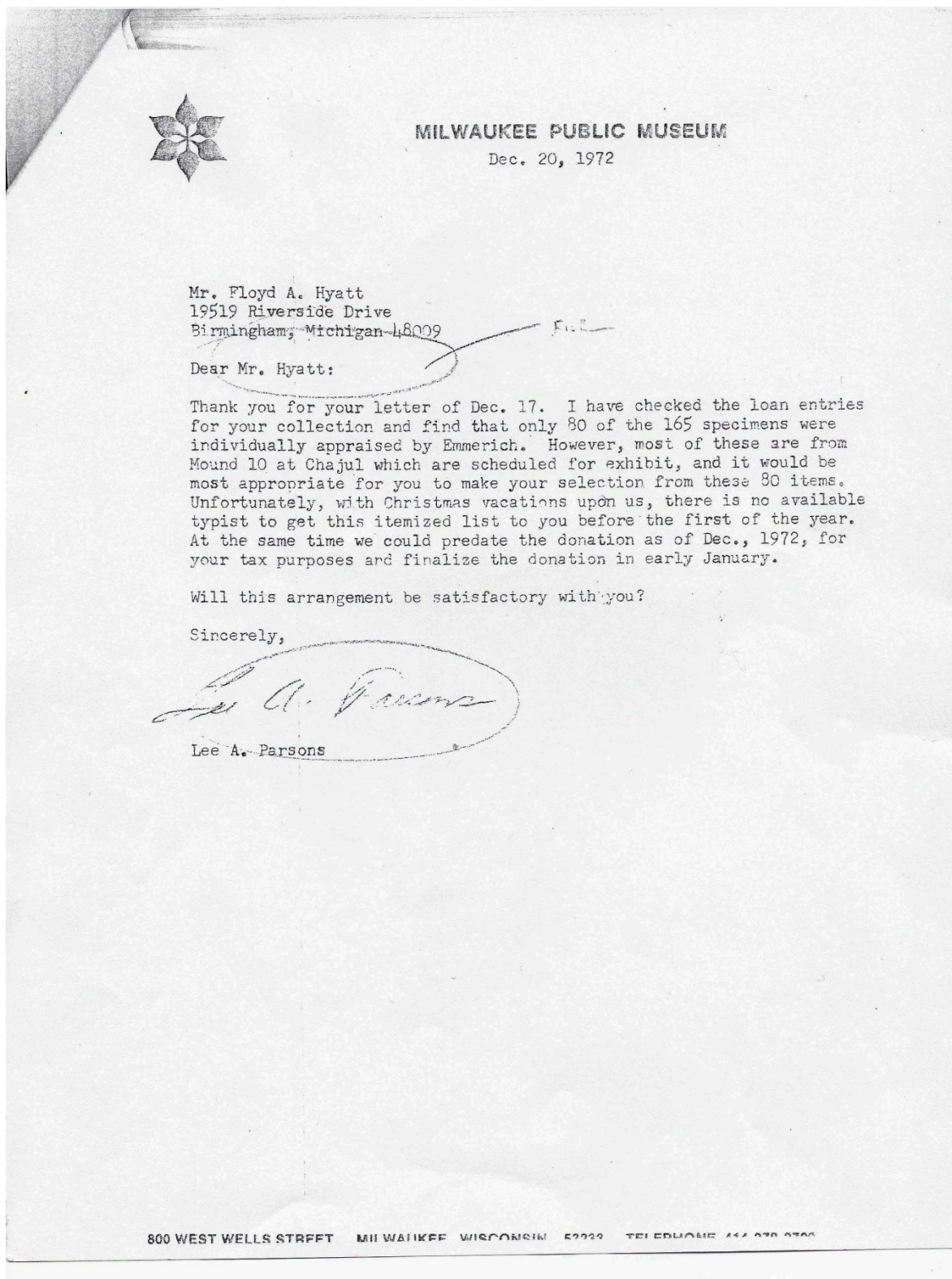


Fig. E.26. MPM Correspondence (1972).

10 April 1974

Mr. & Mrs. Floyd A. Hyatt
19519 Riverside Drive
Birmingham, Michigan 48009

Dear Mr. & Mrs. Hyatt:

I take great pleasure in telling you that the new exhibit area, "Pre-Columbian Archeology: South, Central, Middle America," now is open for public viewing. The private opening sponsored by our Friends of the Museum took place last Thursday evening, with more than 1,400 people attending. The evening was very lively, with Latin music, dance and refreshments, and the response of our guests to the new exhibit was very enthusiastic. I am very sorry that distance denied you the opportunity of being here, for your name is listed in the gallery as a principal donor, but I write to extend to you a very warm invitation to come to Milwaukee at such time as you find it possible to do so.

Pre-Columbian Art & Archeology: South, Central, Middle America, the handbook prepared by Dr. Lee A. Parsons for the exhibition, came off the press recently and now is available to the wide world. As expression of gratitude to you for your generosity to our fine museum, I am sending a copy to you under separate cover.

Again, I thank you for your interest in and support of our program. I hope that I soon shall have the opportunity of offering you my thanks in person.

Cordially,

Kenneth Starr
Director

KS/kh

Fig. E.27. MPM Correspondence (1974).

Mail :: Maya vase: RE: Milwaukee Public Museum

Date: Sat, 14 Apr 2007 11:33:56 -0500

From: "Richard E. Adams" <[REDACTED]>

To: [REDACTED]

Subject: RE: Milwaukee Public Museum

Dear Ms. Barone, Yes, the collection was studied by me and I have notes on all the pieces. Unfortunately, family matters intervened and I have never finished the report on this and the related material. I will be glad to search the files and to answer questions. However, at the moment I am snowed under (figuratively) by exams, reading an MA thesis, and preparation for the SAA meetings. Jog my memory with another e-mail about 29 April, please. Contact me at my home e-mail: rewadams@mac.com. Best wishes. REW Adams.

-----Original Message-----

From: [REDACTED]

Sent: Thu 4/12/2007 8:48 AM

To: Richard E. Adams

Subject: Milwaukee Public Museum

Dr. Adams,

My name is Lindsay Barone, and I am a graduate student in the Anthropology/Museum Studies program at the University of Wisconsin-Milwaukee. I am doing research on a donation to the Milwaukee Public Museum that I suspect you might be linked to.

I found a 1967 article from American Antiquity that refers to a collection of Maya artifacts obtained by the MPM, stating "An unexpected and rich collection of material from northern Quiche was recently acquired by the Milwaukee Public Museum whose director, Stephan Borhegyi, generously placed it at the disposal of Adams for study purposes. The collection, which includes about 165 items, most from one grave lot, has been recorded..."

The reason I am contacting you is that my artifact is a Late Classic Maya drinking vessel, provenienced to mound 10, tomb 1 in Chajul, El Quiche, Guatemala. I suspect my vessel is from the collection mentioned in this article - indeed, it is the only published reference I have been able to find. I am curious to see if you recall anything about this collection and would be willing to answer a few questions if you do. I would greatly appreciate your help in unraveling this mystery!

Thanks,
Lindsay Barone

Fig. E.28. Barone/MPM Correspondence with Richard E.W. Adams (2007).

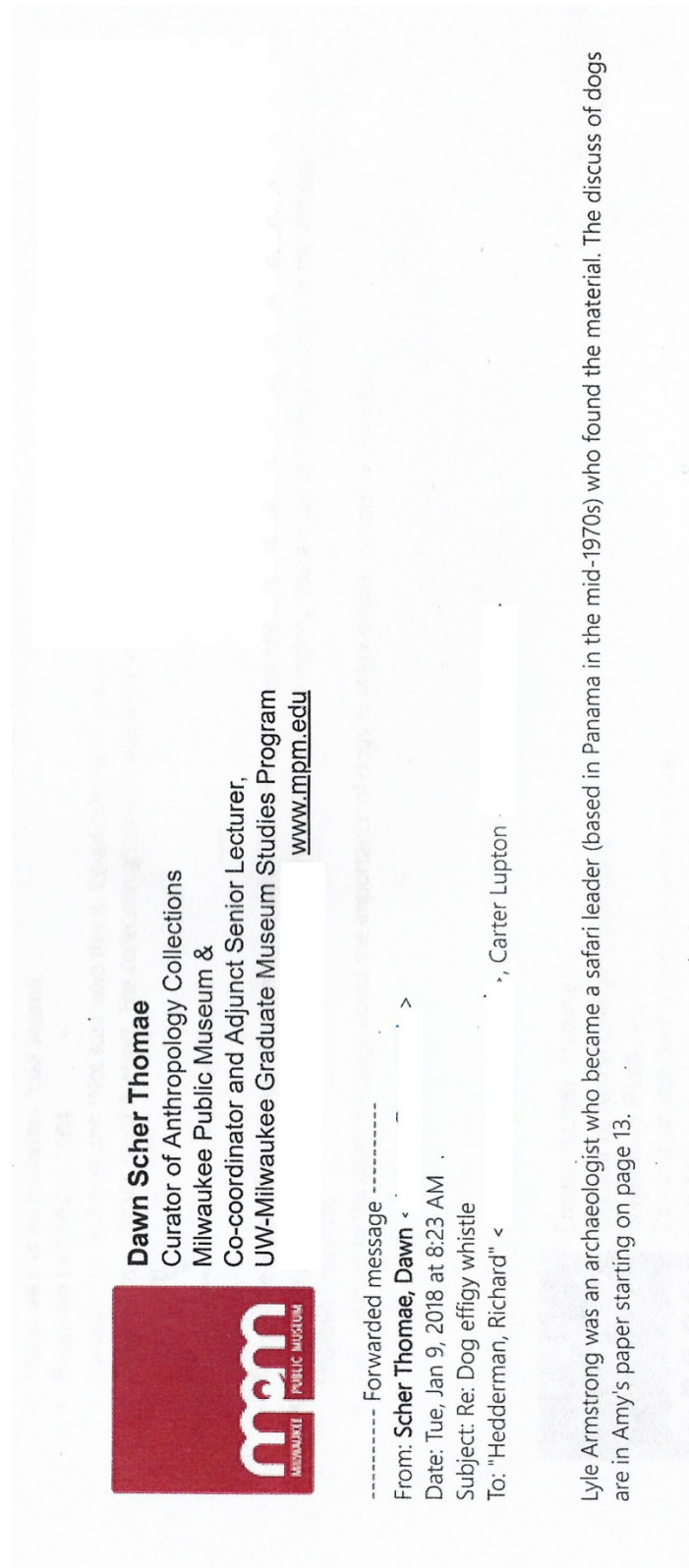


Fig. E.29. MPM Correspondence, Regarding Armstrong Background.