



STRUCTURE 5D-73, BURIAL 196,
TIKAL, PETEN, GUATEMALA

A PRELIMINARY REPORT

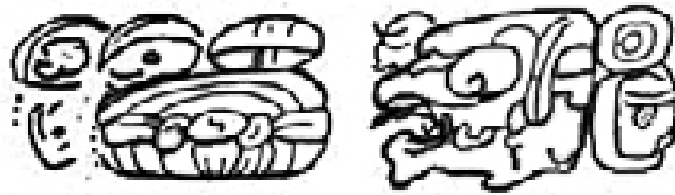
by

Nicholas Matthew Hellmuth

Submitted to the Department of Anthropology
in partial fulfillment of the requirements
for the degree of Bachelor of Arts with Honors

Harvard College
March 31, 1967

Volume 2



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INTRODUCTION

Because burials had been found in the majority of large temple-pyramids at Tikal, it was thought from the beginning that a burial could be found within Str.5D-73. Unfortunately, the writer had no experience in searching for tombs, and, in fact, had seen only one other burial in his life.

EXCAVATIONS

Method of Excavation

From observations at Tikal, it was obvious to the author that the way to find the burial was to dig a tunnel on the centerline. Therefore, to establish the center of the structure, the front (north) corners of the front stairway were excavated (Photo 35). Since the front stairway is centrally located, the center of the stairway is the approximate center of the pyramid front. Consequently, with both corners of the stair cleared, the author measured the width of the stair, divided this measurement by two to find the center and started the tunnel. The more orthodox procedure is first to draw up an accurate plan of the base of the structure to determine not only the exact centerline but also the correct angle the tunnel should make with the rest of the base. This is necessary to keep the tunnel from drifting off the centerline. There was not enough time to first draw up a plan, so the author kept the tunnel lined up by eye and by a system of

strings and stakes at a right angle to the front of the stair. At any rate, the makeshift system worked, because the tunnel ran straight to the tomb (check Fig. 23 for plan of the tomb).

Two workmen, experienced in tunnel excavation as well as in general digging, handled the actual physical labor of pick and shovel work. The tunnel was wide enough for a large wheelbarrow and was a little higher than usual to allow for the author's six foot stature. The workmen could progress at the rate of approximately 1 m. a day. At no time was there ever any danger of the tunnel collapsing, as the fill through which it cut was solid.

The tunnel was dug at the level of the Great Plaza floor on which Str.5D-73 rested. This is the normal level to start with and the best way to dig because the tomb-cut in the floor can easily be seen. The tunnel was dug straight back, with time taken to record the masons' stairs as they were uncovered. After several weeks' work the "robbery chamber" was encountered (see p. 107), and tunneling was halted until this feature was recorded. Then, on the south end of the robbery chamber, the floor was once again picked up, and excavation proceeded about 70 cm. to where a cut in the floor was found with a fill retaining wall behind it (Fig. 26, Photo 29). The cut in the floor indicated that there was almost certainly a tomb a little further south and several meters down.

Offerings of Flint

Lying over the floor in a trampled-down layer of mortar were five flint chips (Photo 29). This meant that there was a large tomb below as flint chips have been found over several of the major Late Classic tombs at Tikal, notably in Temple I and at Uaxactun (see p. 61). As excavation proceeded southward and down, the number of flints increased until hundreds were coming from the fill. The flints, along with some obsidians, had not haphazardly been pitched into the fill but had been carefully placed there.

Finding the Tomb

After the cut in the floor had been found, the author wished to keep digging horizontally to the south in an attempt to pick up the south edge of the tomb cut. After digging another two meters the author realized there was not time to do this, and, believing that the tomb lay more or less straight down from where the excavation had thus far reached, began digging down. Soon the workman's pick went through into a void and the tomb had been found.

The tomb could not have been entered at a better place, even if the author had known its location beforehand. If the tunnel had been just a little further to the west, the workmen might have fallen right through the roof and caused extensive collapse. If the tunnel had been to the east the



a) front stair



b) 1st masons' stair



c) 2nd masons' stair

Photo 39



f) robbery chamber after excavation



g) tomb cut (barely visible)
and fill retaining wall

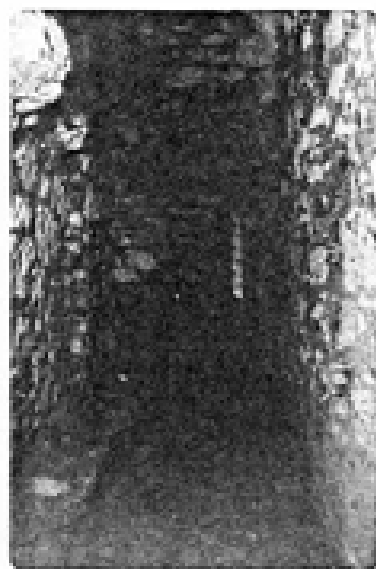
tomb would have been missed altogether on this first try.

It is difficult to describe one's emotions when something of the nature of a large tomb is found. The first hole the workmen made in the tomb's side was fist sized and allowed one to peak at what lay below. The first thing to ascertain was the extent of collapse and then the size of the burial chamber. Soon the opening was enlarged to allow one's head to enter and later so that one could squeeze into the burial chamber.

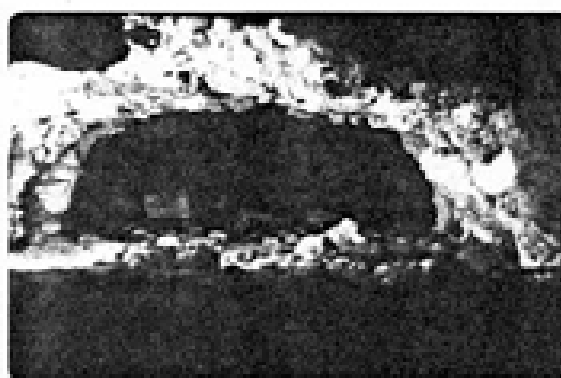
A good summary of the sequence of discoveries within the tunnel may easily be seen in the series of photographs opposite P. 114. The first job after the centerline was established was to cut through the front stairway (a); shortly thereafter, the 1st masons' stair was found (b); then, the 2nd (c); several meters further, the partially filled-in robbery chamber was reached (d); after the chamber (e) was cleaned up (f), the tunnel was continued for about 70 cm. where flint chips were found in front of a fill-retaining wall (g); the tomb cut was in the floor just in front of the wall; digging down and further south the tomb chamber was soon found (h); after clearing an entrance hole in the east vault the inside of the tomb was visible (1).

Excavation of the Burial Chamber

When first found (Photos 12 and 13), the tomb contained not a single visible offering, as the entire floor area was



d) centerline tunnel

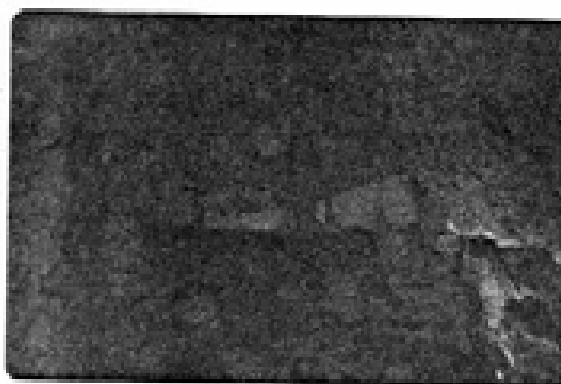


e) robbery chamber

Photo 39



h) entrance to tomb



i) the tomb

covered with about 30 cm. or more of collapsed wall and roof debris. Never having excavated a tomb before, much less a simple burial or even a cache or problematical deposit, and with most of the staff on vacation, the writer was not able to be guided by standard excavation technique. From reading reports it seemed that the standard method of excavating a burial was to begin in one corner and work outwards, leaving all objects in position until every scrap of extraneous dirt was removed. At this point an excellent photograph could be taken and a plan made. This, however, presents the problem of moving around inside the tomb, especially to take photographs. Even without visitors, some delicate object is bound to get stepped on and smashed. So, the author's first step was to install a novel system of scaffolding to eliminate all the problems of the standard method.

In each of the four corners of the tomb the author very carefully excavated to the floor level. From looking at the plan of Bu. 116, it appeared that there was little chance of there being any offerings in the corners. In each corner an upright scaffolding pole was placed on a wooden block (to protect the soft floor). Next, strengthening cross-pieces were placed horizontally at three levels: right above the debris, about 1 m. up, and just under the roof. The roof level members were used to support a "ceiling" of strong wooden 2 x 6's to protect both the excavator and the excavated. This made it virtually impossible for a major collapse of the

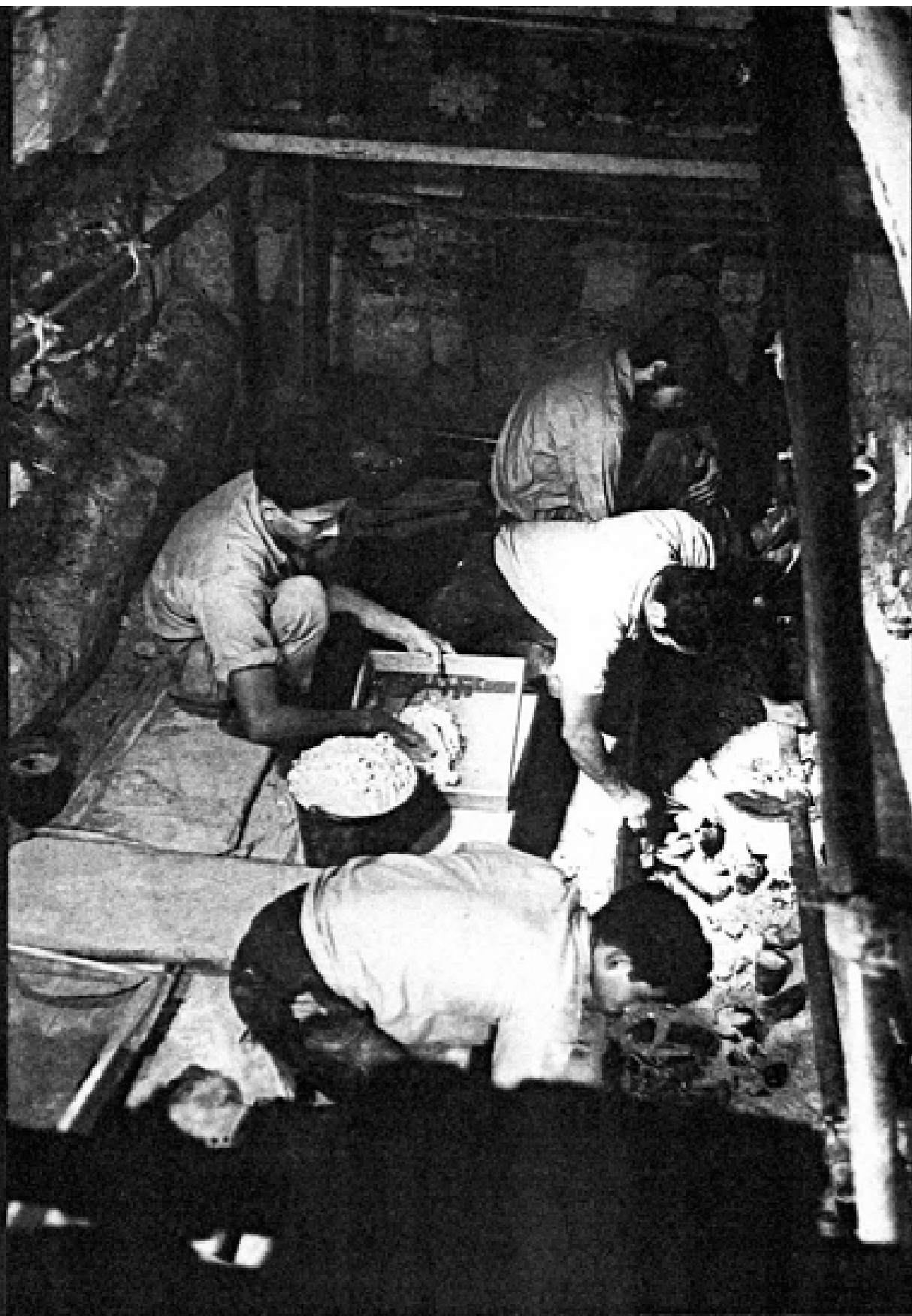


Photo 40 The writer and workmen excavating from the scaffolding.

Photo 42 Pu. 196 after several weeks of excavation.







Photo 43 Bu. 116, Temple I (Tikal Project photograph)

tomb to occur while work was in progress.

At "floor" level it was then possible to put planks across either lengthwise or widthwise. This enabled from one up to four people to be at work inside the tomb (Photos 41, 42), without any need for walking on top of the delicate offerings. As the debris was removed from over the artifacts it was quite easy to move the whole platform down so that it was eventually almost on top of the body of the priest. The excavator usually excavated in a kneeling or prone position, using pillows to lessen the hardness of the wooden planks.

When overhead photographs were desired, the writer merely had the platform moved up to the wall-top level cross-pieces and photographed straight down. The use of scaffolding and a wooden floor also enabled important visitors to actually enter the tomb.

The tunnel had to be excavated by light from a gas lantern, which made it difficult to see and especially difficult to take photographs. In excavating the delicate artifacts within the tomb no facility was too good; so, after being frustrated by a low output generator, a large, efficient gas powered generator was put in the Great Plaza by the author. A long cable was used to bring electricity both to Bu. 196, and to Bu. 195 in Str.5D-32 across the Great Plaza on the North Acropolis. This new generator was powerful enough to support two blue photo-floodlights necessary

for color shots. For day to day excavation, two 150 watt bulbs were used in the tomb with a few less powerful bulbs in the tunnel.

For removing the larger rocks, the native Guatemalan workmen were found to be very efficient. They had much more patience than did the author and could peck away at one spot for hours on end without moving. When the actual offerings were reached, native workmen only removed debris from around the sturdy vessels in the aisle. All the cleaning of the material on the bench and the final clearing of the aisle was done by the writer, with one workman to sift. Dirt and debris from close to the offerings, as well as collapsed debris further up was all sifted before it was removed from the burial chamber.

It took about four weeks to dig the tunnel to the tomb, about ten days to remove the large fallen stones, and then over five weeks to clean and record the artifacts in situ. After the largest stones were removed, all work was done with one-inch soft brushes until the offerings were reached. Then, even smaller brushes were used. The author found that the little squeeze blowers meant to blow dust off a camera lens were often very useful, especially to clean around jade.

Operation Number

The material from the tomb was cataloged under 117A/36.

Location

The floor of Bu. 196 was located 4 m. below the Great Plaza floor on which Str.5D-73 was built. The tomb's axis is east-west (Str.5D-73 faces north). The burial's occupant's head was to the west. The tomb was approximately on the centerline of the pyramid (Fig. 23).

GRAVE

The tomb chamber had been specially prepared. The chamber was below "ground level" and was rectangular in ground plan. Its base dimensions were 2.30 m. north-south, 4.50 m. east-west. There was a 30 cm. high rectangular bench against the whole length of the south wall. This left an aisle 75 cm. wide running the length of the tomb on the north side. This arrangement was very similar to that in Bu. 116, Temple I (Compare Photo 42 with Photo 43).

INDIVIDUALS AND ASSOCIATED MATERIALS

INDIVIDUALS

Arrayed on the surface of the bench was the complete skeleton of a single, adult male lying supine, head to the west, with the face upwards. The face had been badly smashed by the collapsing walls and ceiling, and the teeth were in particular disorder. The eye sockets were partially hidden by pieces of a headband of jade disks. Both arms

were extended with the hands placed over the thigh; the author was unable to determine whether the hands were palm up or not. The right leg was extended and very straight compared to the legs of the Bu. 116 skeleton while the right foot was curiously bent. This was possibly the result of the foot's having been hit by falling stones but may have some other meaning. The left leg was out of position seemingly as the result of having been hit by falling stones. Many of the bones were remarkably well preserved considering the weight of the burden above them.

The author was not experienced enough to be able to determine the age of the deceased. Various tourist doctors stated that the bones were those of someone over 20 and under 50 years of age. Bill Haviland, the Tikal Projects' physical anthropologist, has not yet studied the remains.

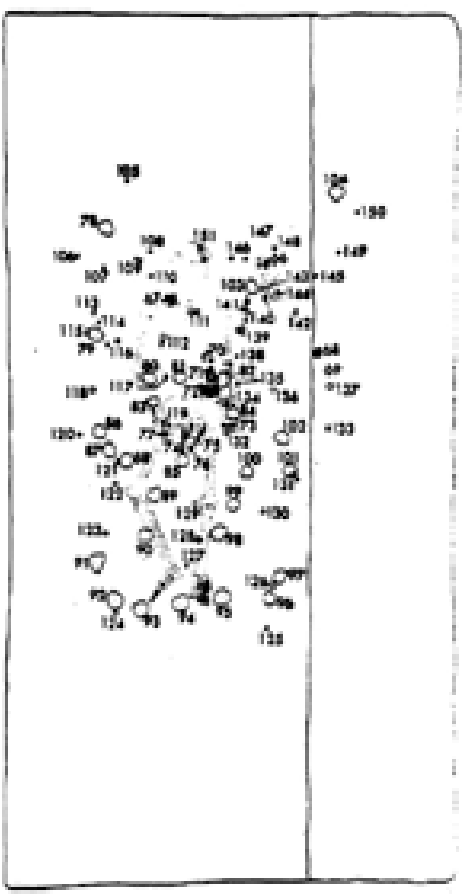
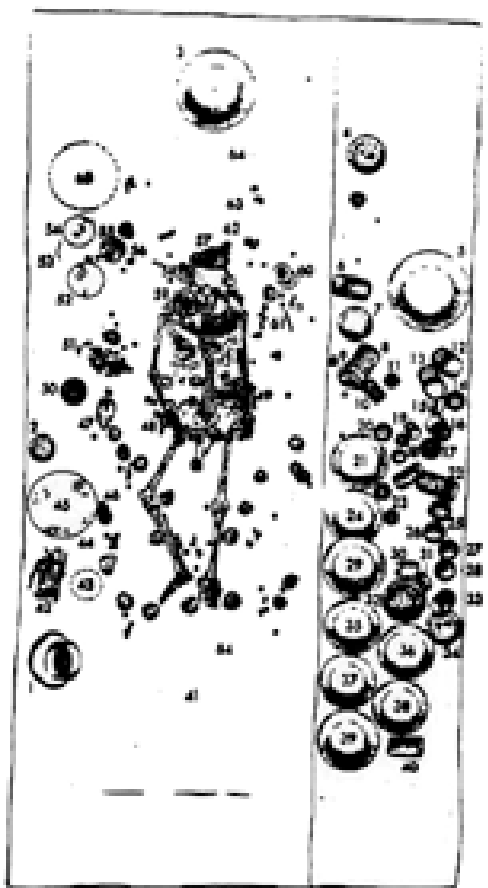
This was a primary burial with the body probably having been placed in the tomb while still in the flesh. Besides the articulated position of the bones, this conclusion may be inferred by the presence and position of elements of clothing and body ornaments.

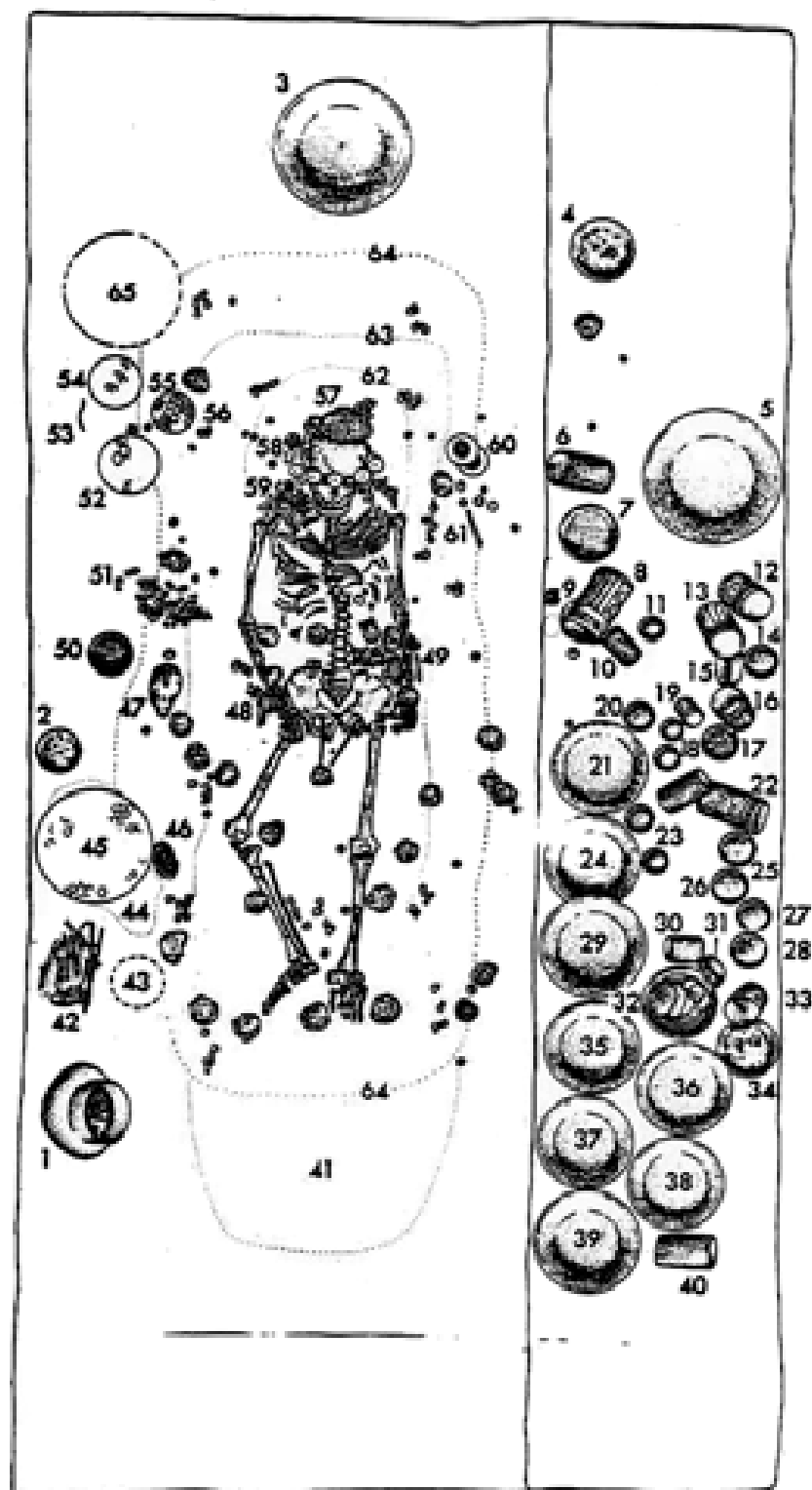
ASSOCIATED MATERIALS: WITHIN GRAVE

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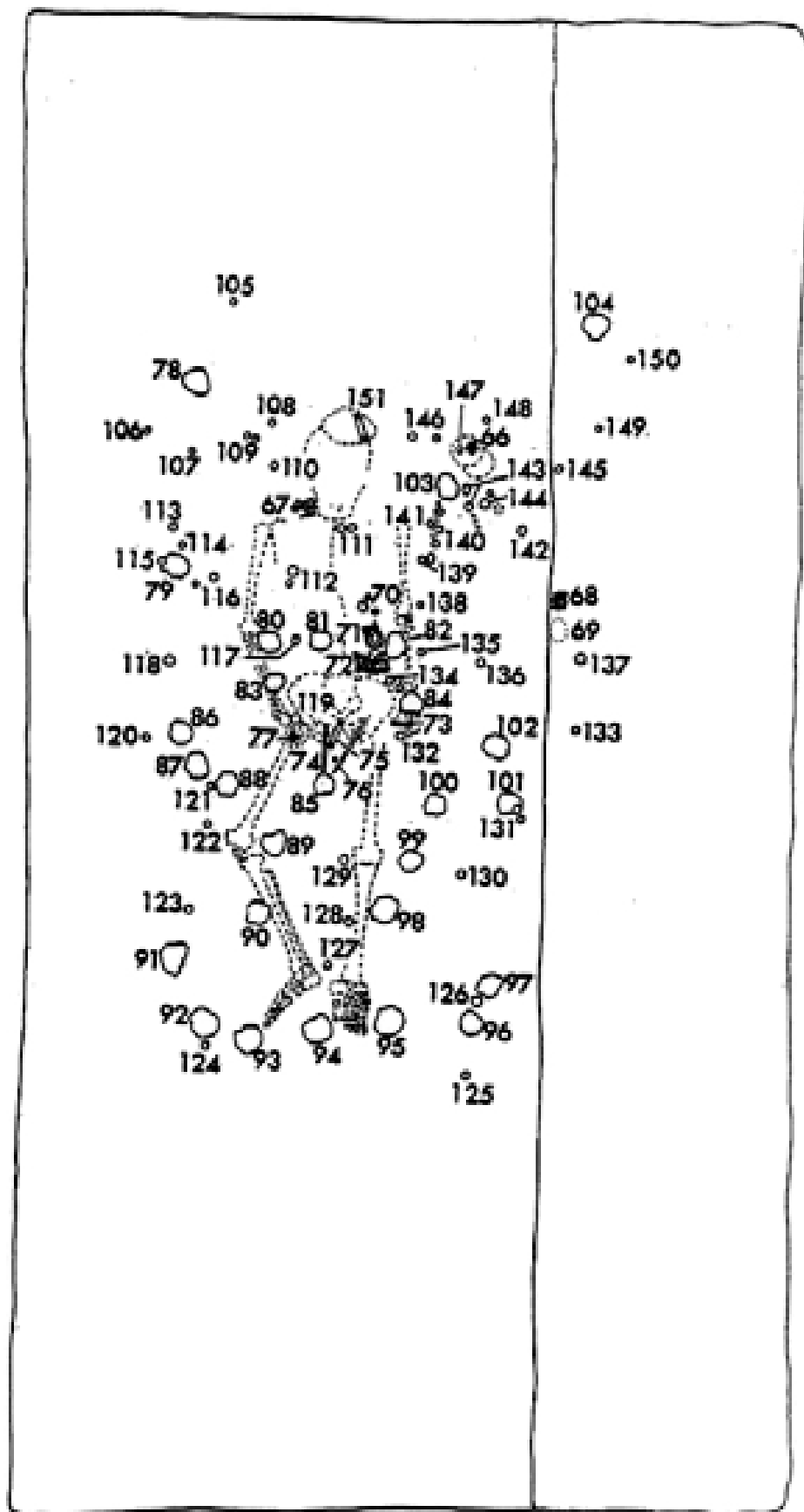
Virginia Greene cataloged and made the drawings of almost all the artifacts within the tomb. Her technical descriptions of each artifact, measurement and color, are used

Fig. 27 Plan of Bu. 196 showing the offerings.





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in this report. All comments on artistic style and comparison with other offerings or with other tombs are of the author.

BURIAL 196 OFFERINGS BY PLAN NUMBER

Plan No.	Cat. No.	Description	Location
1	-48	Plain ware cooking pot	B*
2	-3	Polychrome cylinder "Fat man" scene	B
3	-37	Dress-shirt tripod	B
4	-47	Plain, buff ware vessel	A*
5	-36	Large dress-shirt tripod	A
6	-15	Incised and stuccoed cylinder	A
7	-27	Polychrome bowl with dress-shirts	A
8	-5	Incised and stuccoed cylinder	A
9	-30	Polychrome bowl with Qutrefoils	A
10	-24	Black fluted cylinder	A
11	-17	Black cylinder	A
12	-11	Incised and stuccoed cylinder	A
13	-9	Incised and stuccoed cylinder	A
14	-16	Incised and stuccoed cylinder	A
15	-28	Polychrome bowl with dress-shirts	A
16	-6	Incised and stuccoed cylinder	A
17	-10	Incised and stuccoed cylinder	A
18	-19	Black fluted cylinder	A
	-20	Black fluted cylinder	A
19	-21	Black fluted cylinder	A
20	-1	Polychrome cylinder with "bird-men"	A
21	-39	Polychrome dress-shirt tripod	A
22	-14	Incised and stuccoed cylinder	A
	-18	Black fluted cylinder	A
23	-22	Black fluted cylinder	A
	-23	Black fluted cylinder	A
24	-43	Polychrome dress-shirt tripod	A
25	-13	Incised and stuccoed cylinder	A
26	-4	Incised and stuccoed cylinder	A
27	-12	Incised and stuccoed cylinder	A
28	-7	Incised and stuccoed cylinder	A
29	-40	Polychrome dress-shirt tripod	A
30	-25	Cylinder with black spiral on red background	A
31	-31	Black fluted bowl	A
32	-26	Polychrome bowl with dress-shirts	A
	-35	Black rattle-bowl	A
	-34	Orange rattle-bowl	A

Plan No.	Cat. No.	Description	Location
	-33	Plain black bowl	A
	-32	Black fluted bowl	A
	-29	Polychrome bowl with quatrefoils	A
33	-8	Incised and stuccoed cylinder	A
34	-46	Plain, buff ware bowl	A
35	-38	Polychrome dress-shirt tripod	A
36	-45	Polychrome dress-shirt tripod	A
37	-44	Polychrome dress-shirt tripod	A
38	-42	Polychrome dress-shirt tripod	A
39	-41	Polychrome dress-shirt tripod	A
40	-2	Polychrome cylinder, "dancing-man" scene	A
41		Area of hematite and cinnabar	B
42	-74	Unmodified shell	B
	-75	Olivella shells	B
	-76	Shell "tweezers"	B
	-77	Other tweezer ends	B
	-86	Carved-incised bones	B
	-89	Teeth	B
	-90	Worked bone	B
	-91	Worked bone	B
	-92	Bone	B
43	-98b	Hematite	B
	-99	Fragments of wooden bowl	B
44		Area of cinnabar concentration	B
45	-96	Pyrite plaque	B
46	-71	Clam shells	B
47	-50	Jade jaguar	B
48	-55	Jade bead wristlet	B
	-56	Shell pendants for wristlet	B
49	-53	Jade bead wristlet	B
	-54	Shell pendants for wristlet	B
50	-49	Alabaster vessel	B
51	-51	Jade mosaic pot	B
	-83c	Small pearls	B
52	-95	Pyrite mosaic plaque	B
	-77j	Shell fan handle overlays	B
53	-90g	Worked bone	B
54	-94	Pyrite mosaic plaque	B
55	-93	Pyrite mosaic plaque	B
56	-80	Shell and/or cut-pearl pendants	B
57	-69	Spondylus	B
58	-57	Jade headband	B
59	-65	Jade bead necklace	B
	-66	Earplug assemblage	B
	-67	Earplug assemblage	B
	-83b	Pearl	B
60	-52	Large jade earplug flares	B

Plan No.	Cat. No.	Description	Location
61	-52	Throat disks and bead for earplug	B
62		Area of gold colored organic residue	B
63	-101	Jaguar hide (?)	B
64		Black organic deposit	B
65	-100	Wood bowl with stuccoed rim, cinnabar	B
66	-81	Shell and/or cut-pearl pendants	B
67	-84	Pearls	B
68	-73	Cut shell pieces	B
69	-97	Stucco fragments	B
70	-58	Jade pendant and small flares	B
71	-72	Shell pendants	B
72	-79	Jade and shell beads, belt (?)	B
73	-61	Jade bead	B
74	-85	Incised stingray spines	B
75	-59	Jade bead	B
76	-60	Pearl	B
77	-83a	Pearl	B
	-64	Jade bead	B
	-62	Shell bead	B
78			
to	-70	Spondylus shells	B
104			
105			
to	-63	Spherical jade beads	B
150			
151	-62	Carved jade bead	B

CATALOGED OBJECT LIST By catalog number

Catalog Number	Plan number		Location, Bench (B) or Aisle (A)
117A-1	20	Polychrome cylinder, bird-man throne scenes, MT 176	(A)
117A-2	40	Polychrome cylinder, dancing-man throne scene, MT 177	(A)
117A-3	2	Polychrome cylinder, fat man throne scene	(A)
117A-4	26	Stuccoed and incised cylinder vessel	(A)
117A-5	8	" " " " "	"
117A-6	16	" " " " "	"
117A-7	28	" " " " "	"
117A-8	33	" " " " "	"
117A-9	13	" " " " "	"
117A-10	17	" " " " "	"
117A-11	12	" " " " "	"
117A-12	27	" " " " "	"
117A-13	24	" " " " "	"
117A-14	22	" " " " "	"
117A-15	6	" " " " "	"
117A-16	14	" " " " "	"
117A-17	11	Black cylinder with stuccoed rim band	(A)
117A-18	22	Black fluted cylinder	(A)
117A-19	18	" " " " "	"
117A-20	18	" " " " "	"
117A-21	19	" " " " "	"
117A-22	23	" " " " "	"

Catalog Number	Plan number	Location, Bench (B) or Aisle (A)
117A-23	23	Black fluted cylinder (A)
117A-24	10	" " " "
117A-25	30	Small red cylinder with black spiral (A)
117A-26	32	Polychrome bowl with dress-shirt design on exterior walls (A)
117A-27	7	Polychrome bowl with dress-shirt design, MT 182 (A)
117A-28	15	Polychrome bowl with dress-shirt design on exterior (A)
117A-29	32	Polychrome bowl with quatrefoils (A)
117A-30	9	Polychrome bowl with quatrefoils (A)
117A-31	31	Small black fluted bowl (A)
117A-32	32	Small black fluted bowl (A)
117A-33	32	Orange rattle bowl (A)
117A-34	32	Black rattle bowl (A)
117A-35	32	Black rattle bowl (A)
117A-36	5	Large tripod with dress-shirt design (A)
117A-37	3	Large tripod with dress-shirt design (B)
117A-38	35	Polychrome tripod with dress-shirts (A)
117A-39	21	" " " " "
117A-40	29	" " " " "
117A-41	39	" " " " "
117A-42	38	" " " " "
117A-43	24	" " " " "
117A-44	37	" " " " "
117A-45	36	" " " " "

Catalog Number	Plan number		Location, Bench (B) or Aisle (A)
117A-46	34	Plain buff ware vessel	(A)
117A-47	4	Plain buff ware vessel	(A)
117A-48	1	Olla, wide, high neck	(A)
117A-49	50	Alabaster bowl	(B)
117A-50	47	Jade jaguar	(B)
117A-51	51	Jade mosaic pot	(B)
117A-52	60	Large jade earplug flares	(B)
	61	Throat disks and bead for earplug assemblage	(B)
117A-53	49	Bracelet of tubular jade beads	(B)
117A-54	49	Shell pendants for jade bracelet	(B)
117A-55	48	Bracelet of tubular jade beads	(B)
117A-56	48	Shell pendants for jade bracelet	(B)
117A-57	58	Jade headband	(B)
117A-58	70	Carved jade pendant	(B)
117A-59	75	Carved tubular jade bead	(B)
117A-60	76	Pearl bead	(B)
117A-61	73	Tubular jade bead	(B)
117A-62	151	Tubular jade bead, carved	(B)
117A-63	105 to 150	Spherical jade beads	(B)
117A-64	77	Flattened-spherical jade bead	(B)
117A-65	59	Necklace of tubular jade beads, 5 strands	(B)
117A-66	59	Jade earplug assemblage	(B)
117A-67	59	Jade earplug assemblage	(B)

Catalog Number	Plan number	Location, Bench (B) or Aisle (A)
117A-68		Jade beads (B)
117A-69	57	Large spondylus valve over head (B)
117A-70	78 to 104	Spondylus valves (B)
117A-71		Clam shells (B)
117A-72	71	Shell pendants (B)
117A-73	68	Cut pieces of nacreous shell (B)
117A-74	42	Unmodified freshwater clam (B)
117A-75	42	Unmodified, tiny olivellas (B)
117A-76	42	Shell 'tweezers' with handles (B)
117A-77	42	'Tweezer' ends (B)
117A-78		Shell inlays (?) (B)
117A-79	72	Belt (?) of jade and shell beads (B)
117A-80	56	Cup-shaped shell pendants (B)
117A-81	66	Cup-shaped shell pendants (B)
117A-82		Spherical spondylus shell bead (B)
117A-83	59	Pearls (B)
117A-84	67	Pearl necklace (B)
117A-85	74	Incised stingray spines (B)
117A-86	42	Carved, incised bones (B)
117A-87		Adult human skeleton (B)
117A-88		Jaguar paw bones (B)
117A-89	42	Unmodified rodent (?) teeth (B)
117A-90	42	Worked bones (B)
117A-91	42	Worked bone (B)

Catalog Number	Plan number	Location, Bench (B) or Aisle (A)
117A-92	42	Worked bone, perforator (?) (B)
117A-93	55	Pyrite mosaic plaque (B)
117A-94	54	Pyrite mosaic plaque (B)
117A-95	52	Pyrite mosaic plaque (B)
117A-96	45	Pyrite mosaic plaque (B)
117A-97	43	Painted stucco fragments (B)
117A-98	43	Unidentified mineral, cinnabar (?) (B)
117A-99	43	Fragments of wooden bowl (B)
117A-100	65	Wood (B)
117A-101	63	Jaguar hide (?) (B)
117A-102		Unidentified white powdery substance (B)
117A-103		Unidentified carbonized remains of 117A-48 (B)
117A-104		Unidentified contents of 117A-3 (B)
117A-105	65	Plaster, impression on of wooden bowl (B)

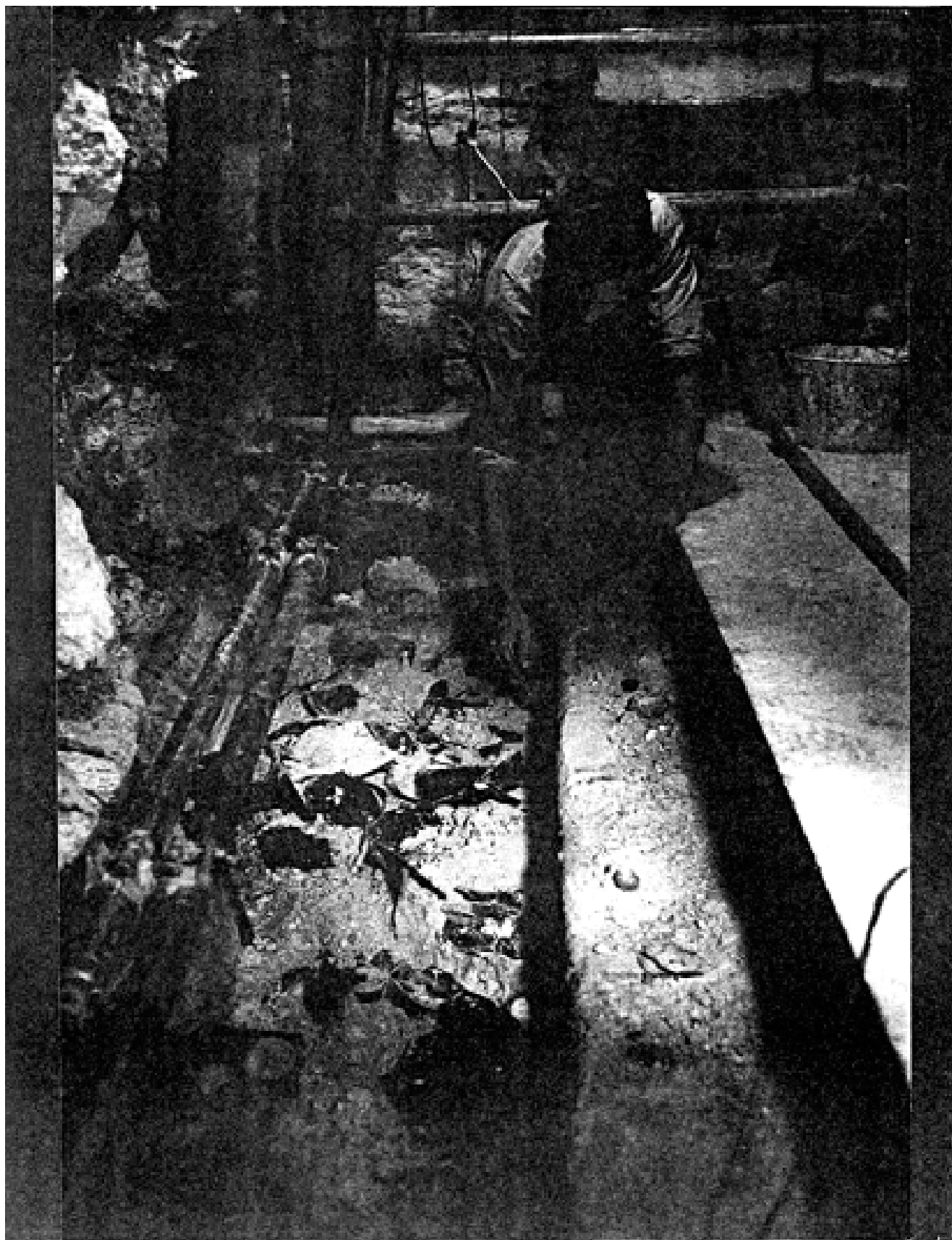


Photo 44 The writer removing collapsed debris from around offerings on the floor.

As the tomb was separated architecturally into two divisions--a raised platform or bench and a (lower) floor area--the description of the artifacts will be so divided.

THE FLOOR AREA

On the north side of the raised platform there was a narrow strip of floor .72 m. wide, running the 4.50 m. length of the tomb. Plastered walls of the tomb formed three boundaries, and the 27 cm. high raised platform formed the south boundary. The floor of the aisle was uneven and rough, somewhat due to the weight of the collapsed walls but perhaps also due to hurried and/or sloppy construction. Except for several jade beads, shells, and possibly some wooden objects which rolled off the curved edge of the bench, all the offerings in the aisle were pottery vessels.

The offerings will be described more or less as they were situated on the floor, east to west. The majority of the offerings in the aisle were situated in groups, and the groups will always be discussed as a whole (by catalog number which unfortunately does not agree with location). One of several exceptions to the east-west sequence of description will be the two polychrome cylinders (one found at the east end of the aisle, the other in the middle), which have throne scenes painted on them. The description of these vessels will be put together at the end of the section on aisle offerings just before the description of the polychrome cylinder vessel

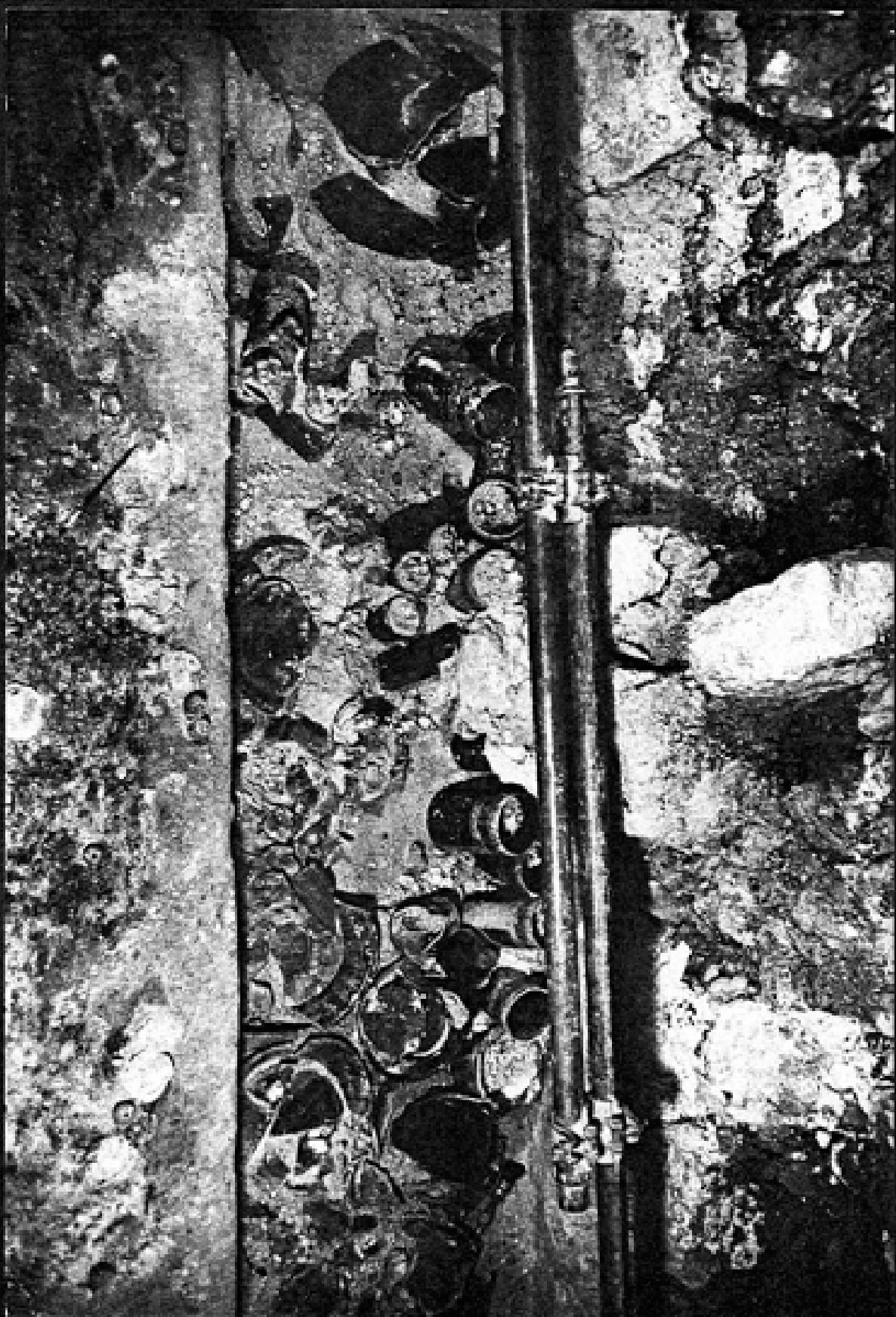


Photo 45 Bu. 196, offerings on the floor.

Catalog # 117A-....	Shirts on walls	Shirts on base	o Interior center design	Height	Rim Dia.	Buttons	Exterior base & feet unslipped, unpolished	Exterior walls & interior slip. & polish	Buff Paste
-38	12	8	kan cross	11.4	17.5	4 to 5	yes	yes	yes
-39	12	6	glyph	10	28.6	5 to 7	yes	yes	yes
-40	12	9	plain	10.6	31		yes	yes	yes to light orange
-41	12	8	plain	10.5	30.4	4 to 5	yes	yes	yes
-42	8	5	plain	10.5	28.5	4 to 6	yes	yes	yes
-43	9	5	plain	10.4	17.5	4 to 6	yes	yes	yes
-44	11	8	plain	11	28	2	yes	yes	yes
-45	10	0	design	11.5	29.5	5 to 7	yes	yes	yes
-36	12	9	glyph	24	41.2	3 to 7	yes		yes
-37	12	8	kan cross	13.5	40		4 to 6		yes

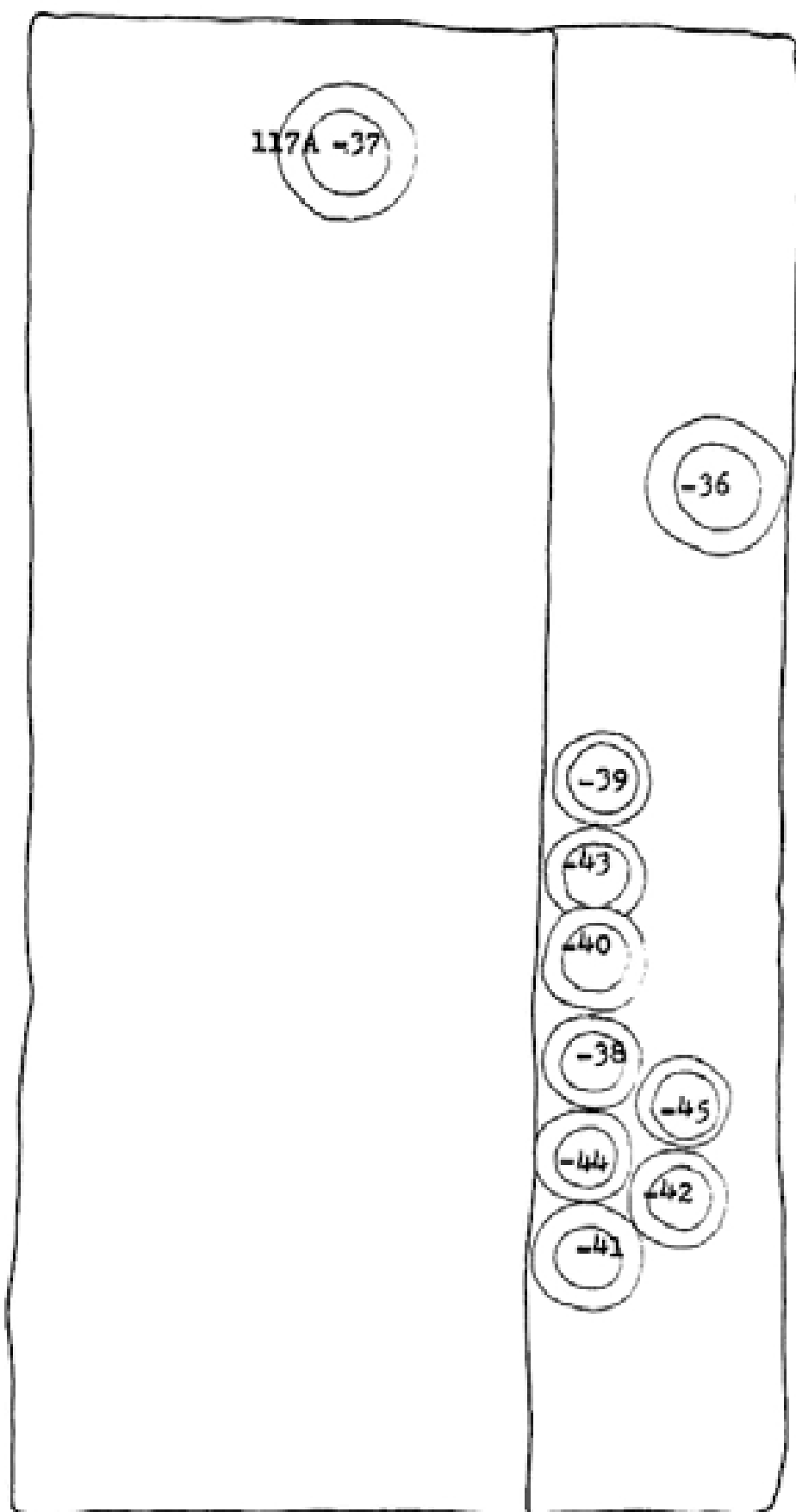


Fig. 28 Detail plan showing location of tripod plates.

which was found on the bench, so that the designs of the three vessels may more easily be compared.

Polychrome Tripod Plates with Dress-Shirt Designs

Next in the aisle after a polychrome cylinder vessel was a group of eight vessels of similar design placed in two rows (Fig. 28). Two were placed together near the north wall and six in an adjacent row next to the bench. All were too smashed for any former food remains to have been present in them. In the floor under the fragments were occasional traces of powder that could have been spilled, decayed food- or could have fallen from the bench, which was covered with decayed matter of all sorts. Heights, rim diameters, colors, number of dress-shirt panels etc. are compiled in a chart on p. .

At the west end of the row of incised cylinder pots were the broken remains of a large tripod plate with a dress-shirt design on the interior (Plan #5). On the bench west of the head of the deceased was another large tripod plate (Plan #3). Both these vessels, although not members of the group of eight plates, will be included in the following discussion because they are of similar design.

Five of the vessels have plain centers, however, even within this similarity there is variation in that some have two concentric rings of black, between which there is orange, while two have just one black center ring (117A-42,-43). One



Photo 46, east.

Bu. 196, dress-shirt design tripod plates as found.



Photo 47, center.



Photo 48, west.

Photo 49 117A-39

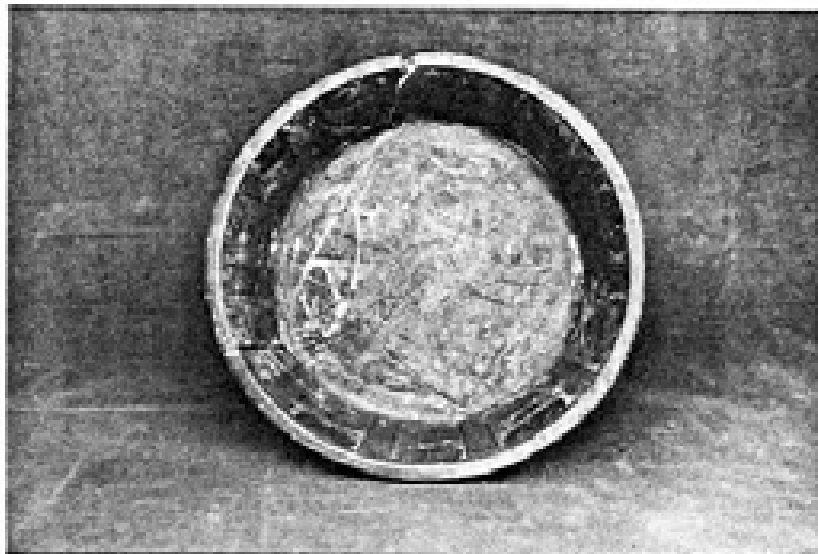


Photo 50 117A-40



Photo 51 117A-44



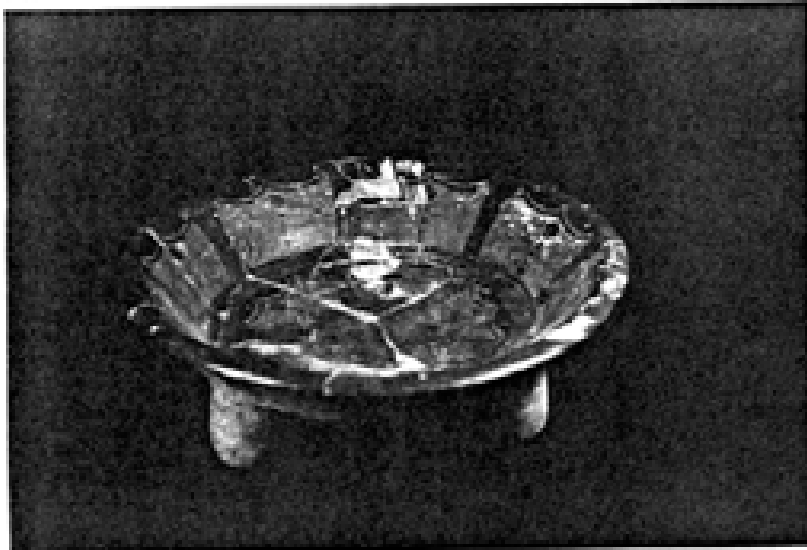


Photo 52 117A-43

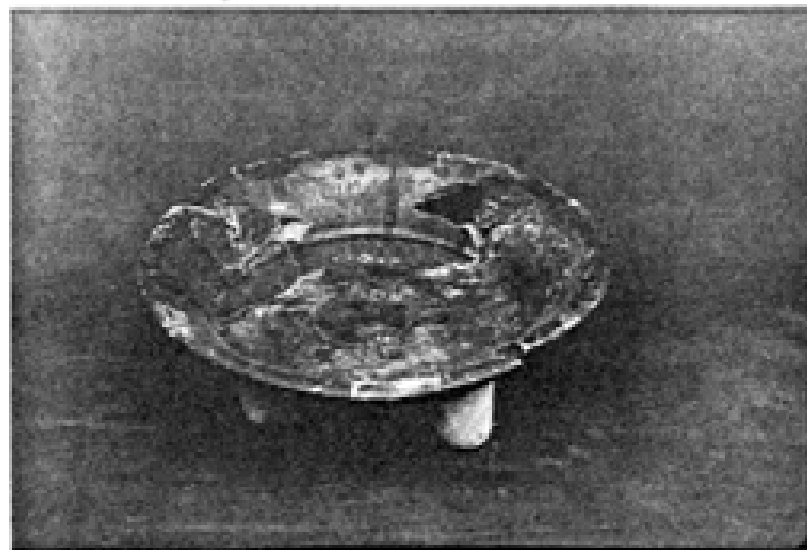


Photo 53 117A-45

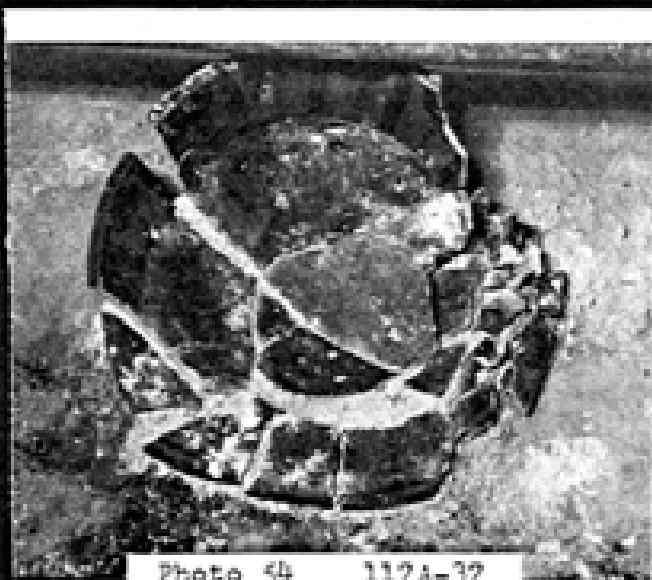
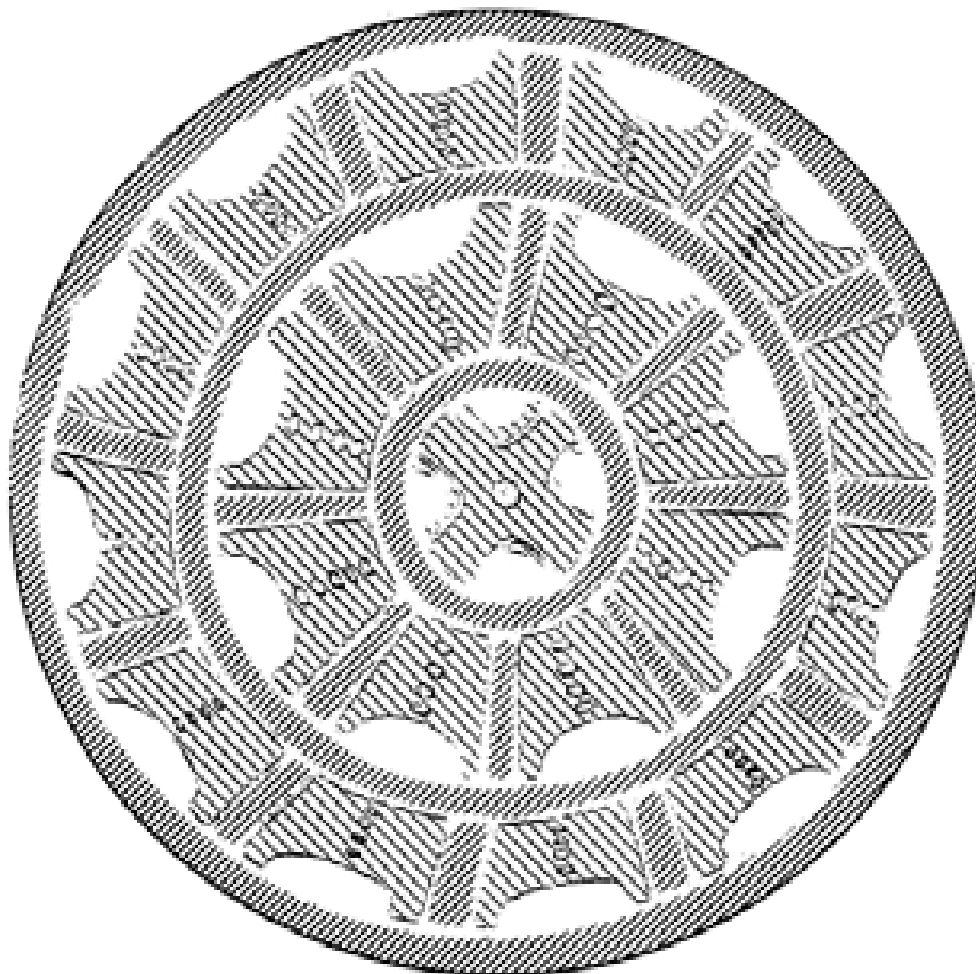


Photo 54 117A-37



Photo 55 117A-36



117A-38/36 B. 196

Fig. 29 117A-38

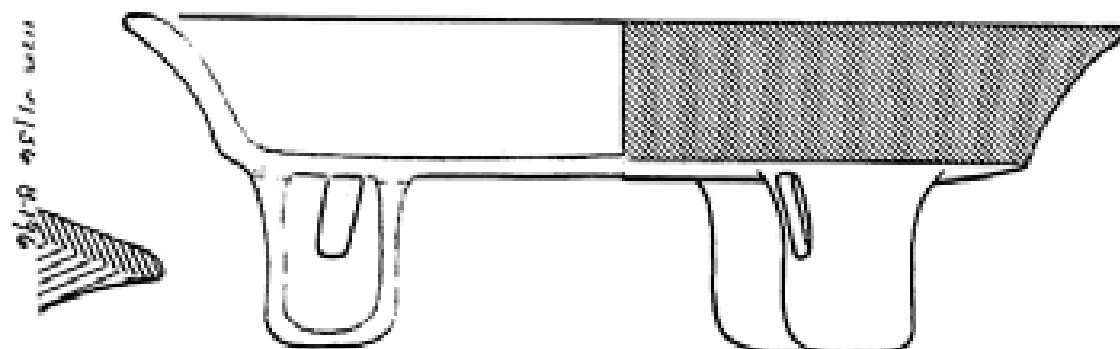
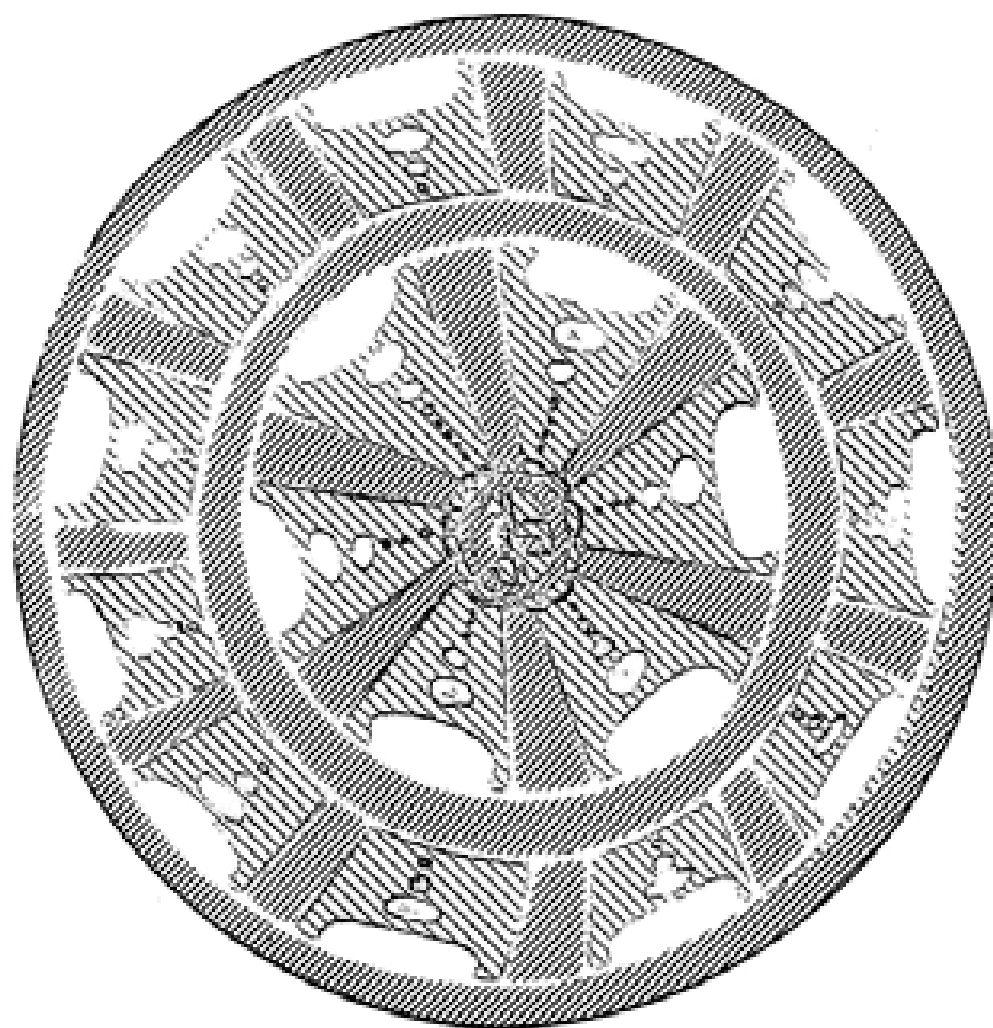
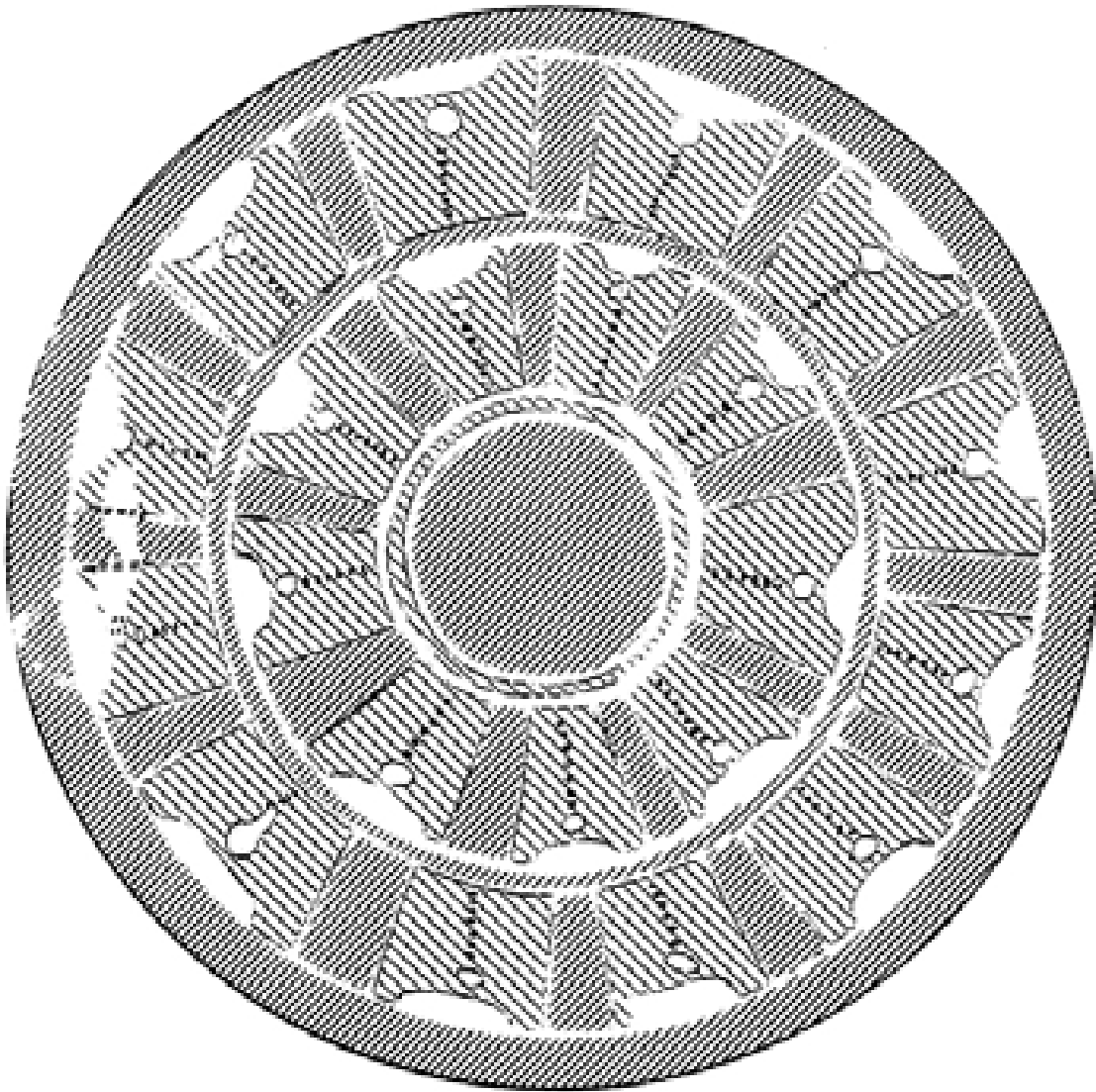


Fig. 30 117A-39



117A-40/36 B 192

Fig. 31 117A-40

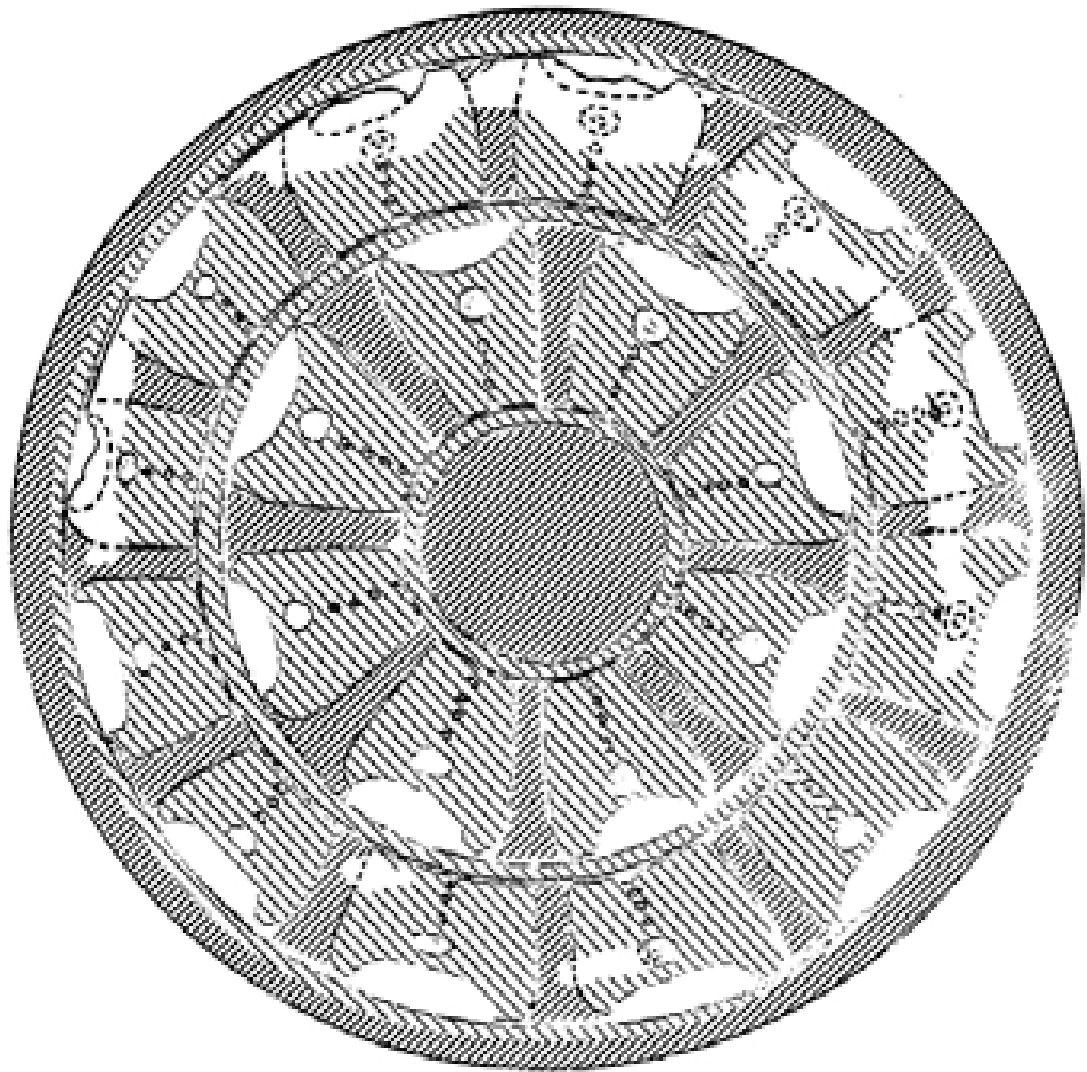


FIG. 32 117A-41

117A-41/30 3-96

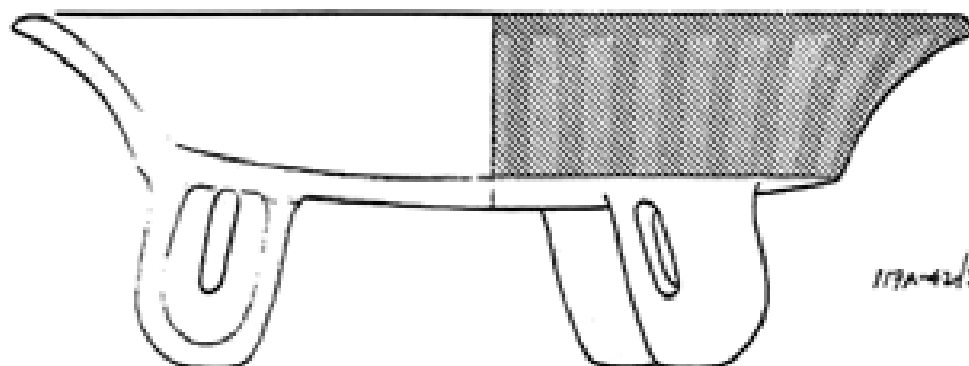
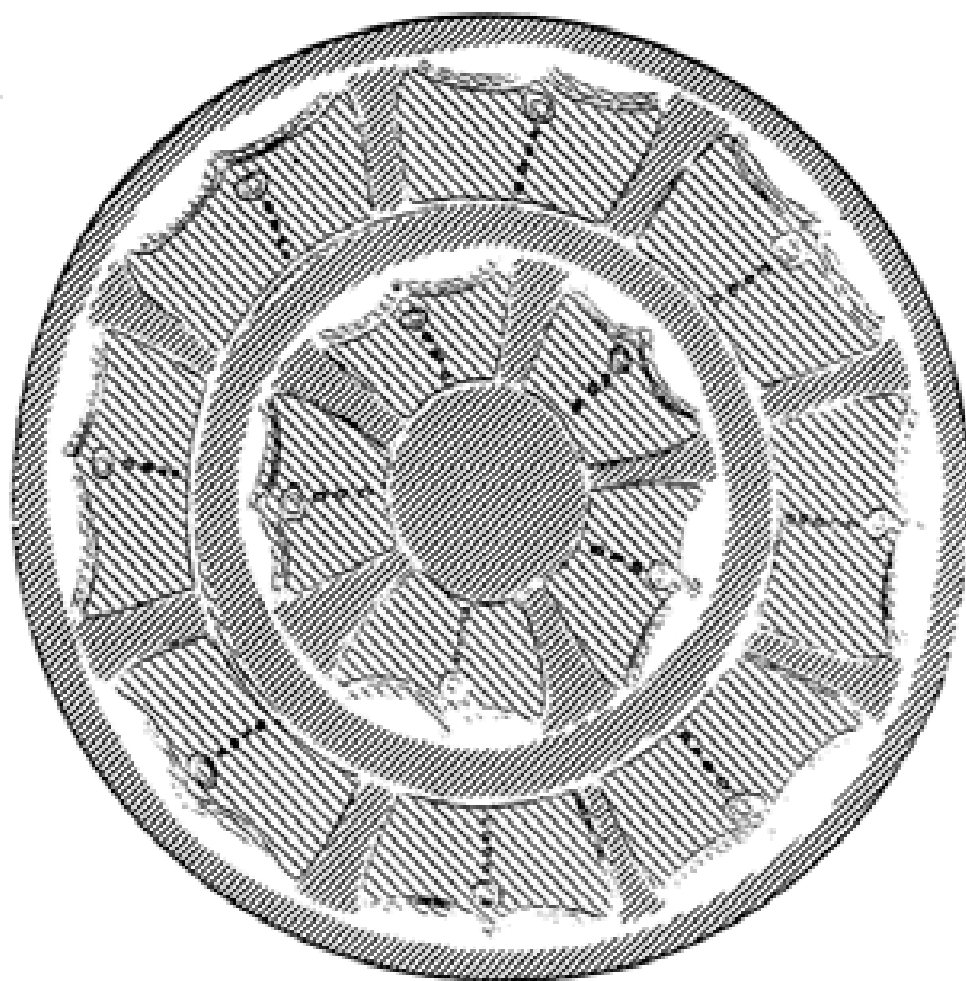
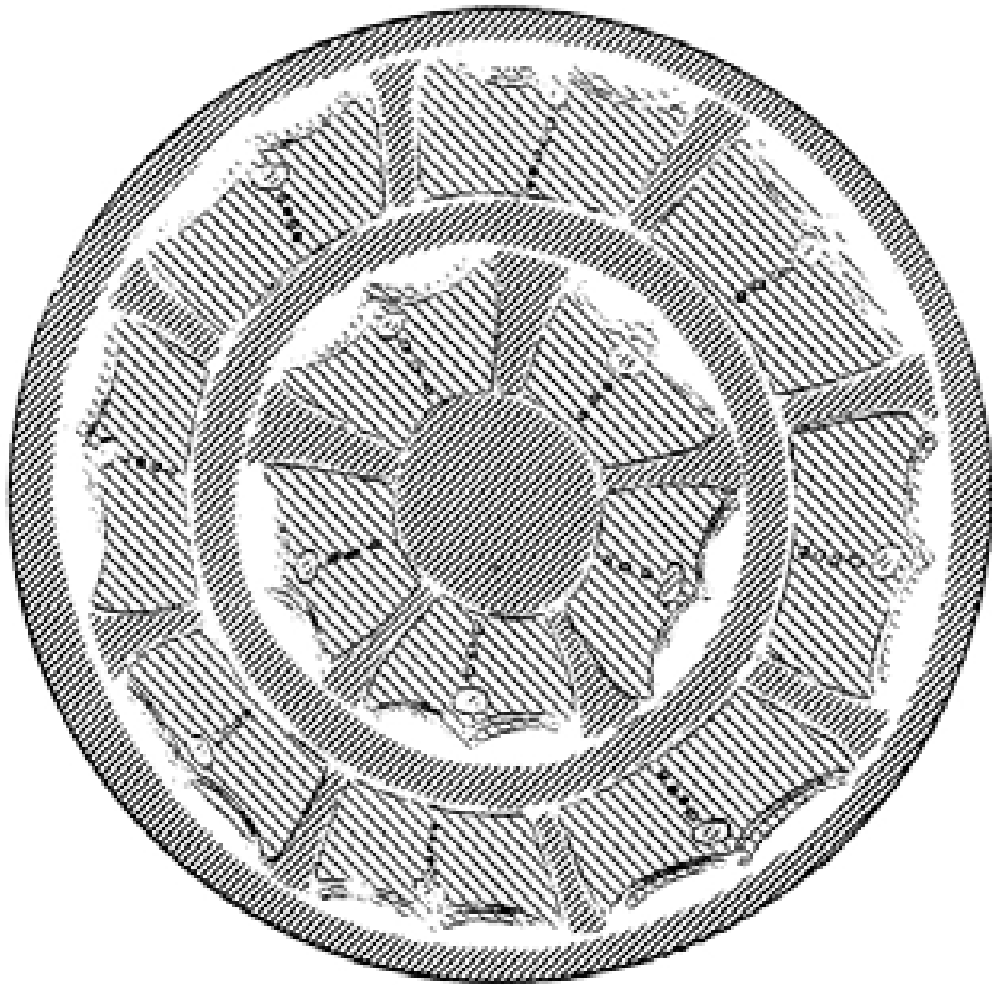


Fig. 33 117A-42

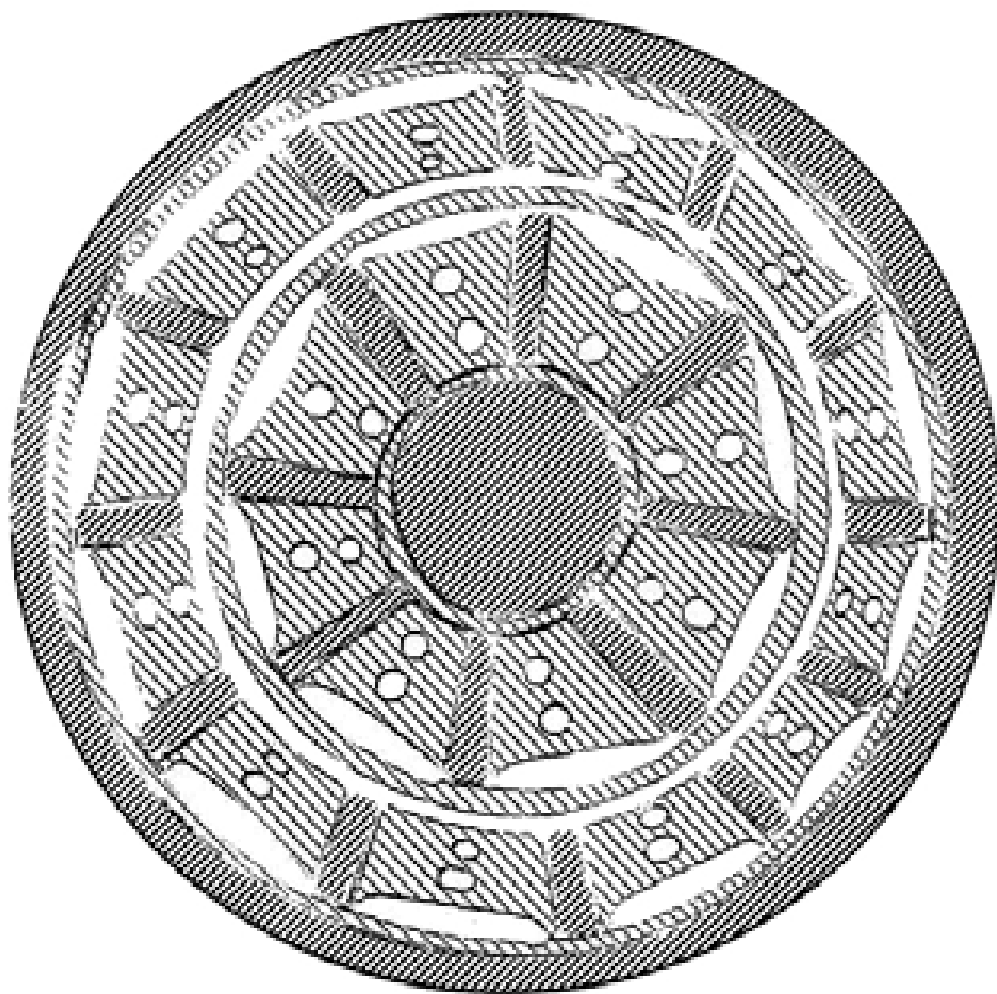
117A-42/36

117A-42/36



117A-43/36 B.196

Fig. 36 117A-43



117A-44/36 8.196

Fig. 35 117A-44

117A-40/36 B.M.C.

117A-45/36 B.M.

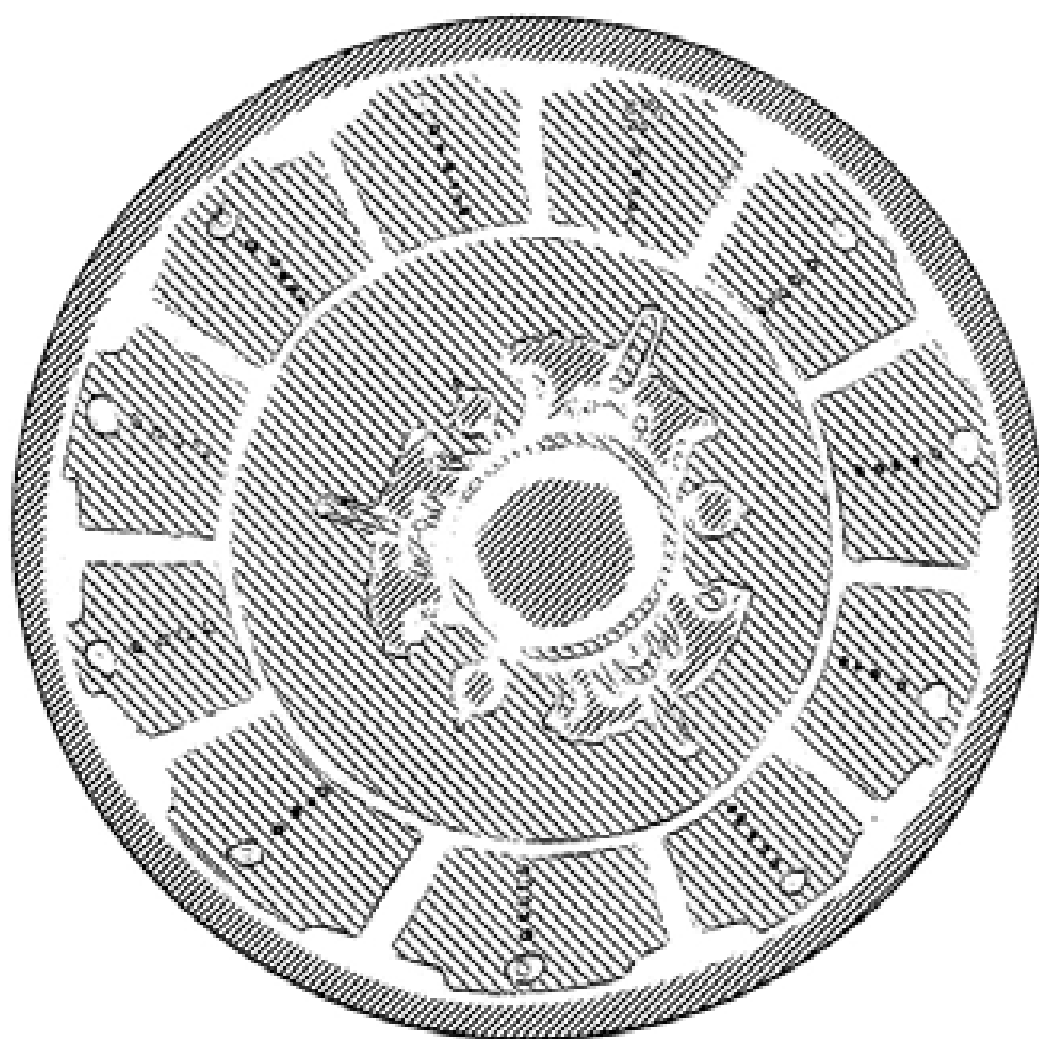


Fig. 36 117A-45

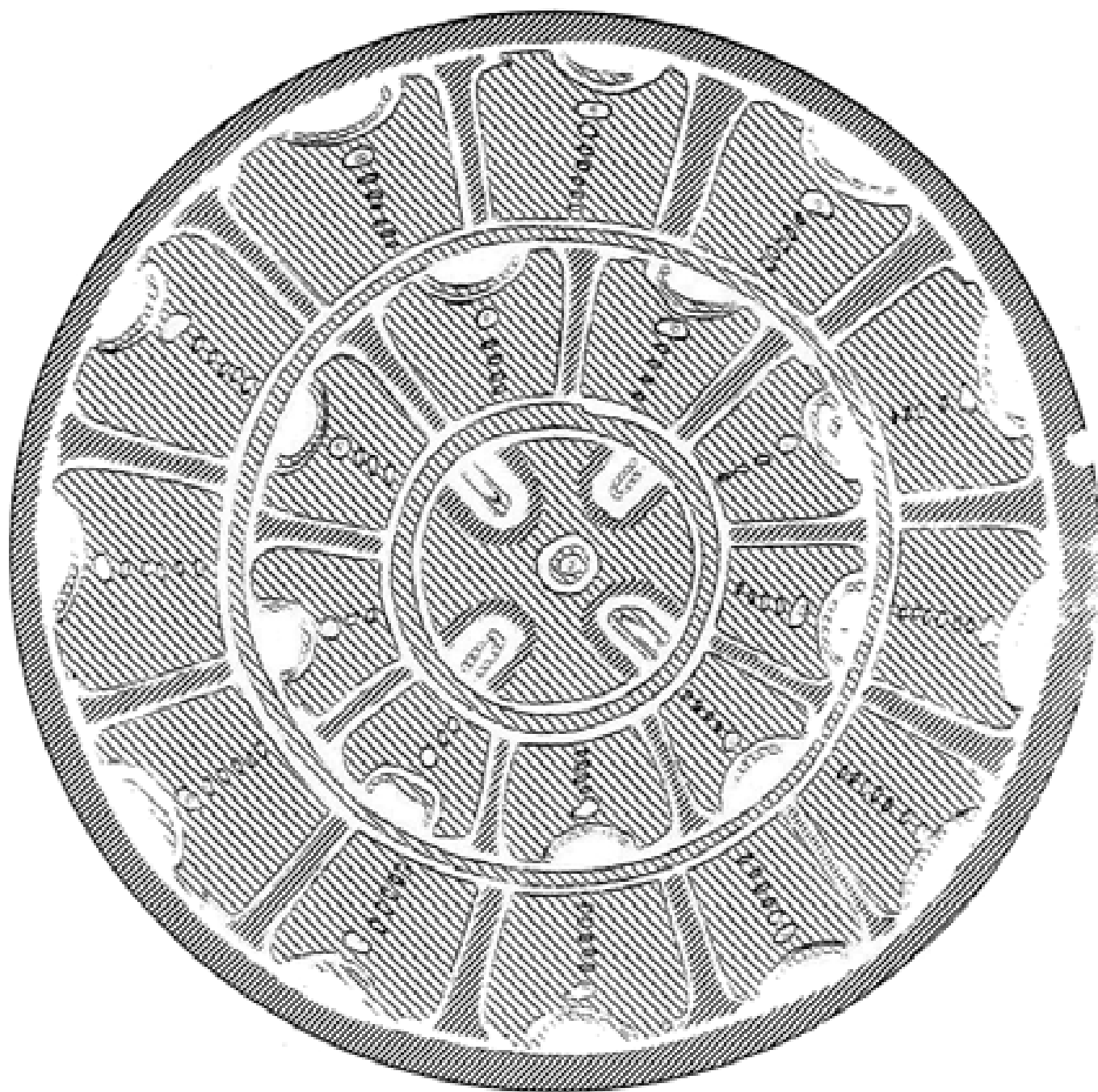


Fig. 37A 117A-36

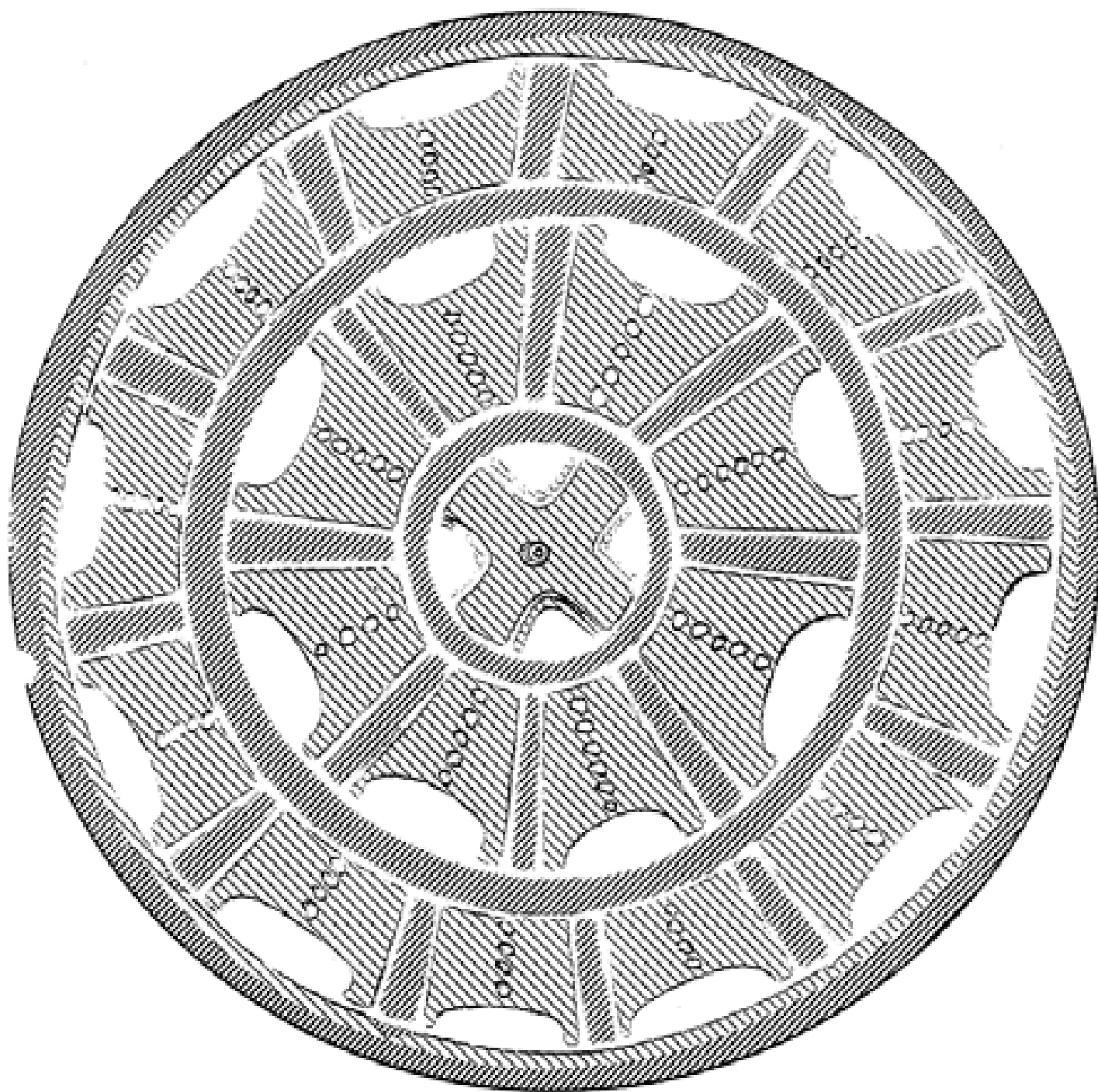


Fig. 37B 117A-37

BURIAL 196

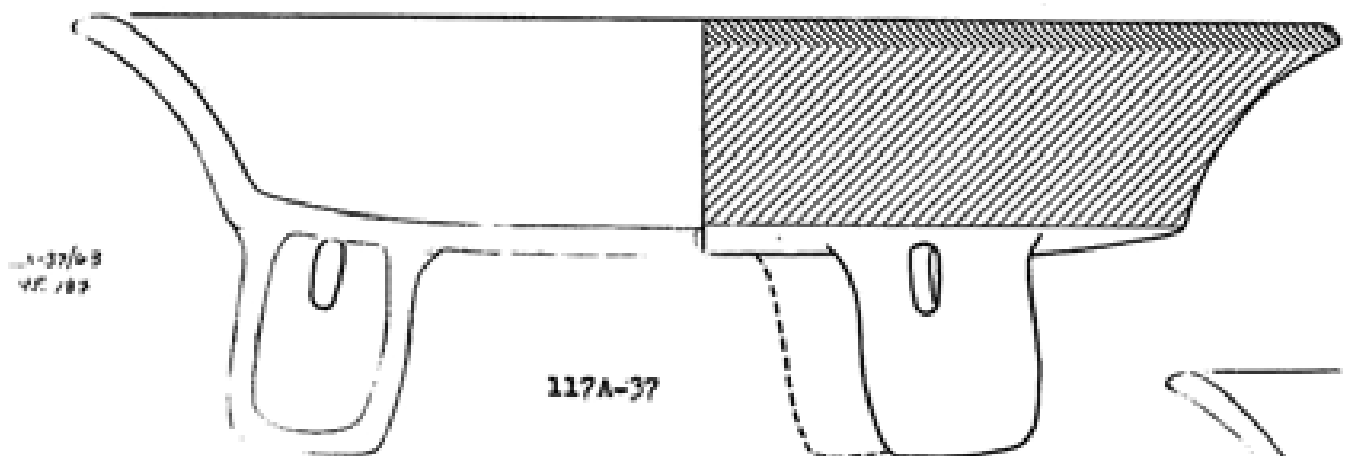
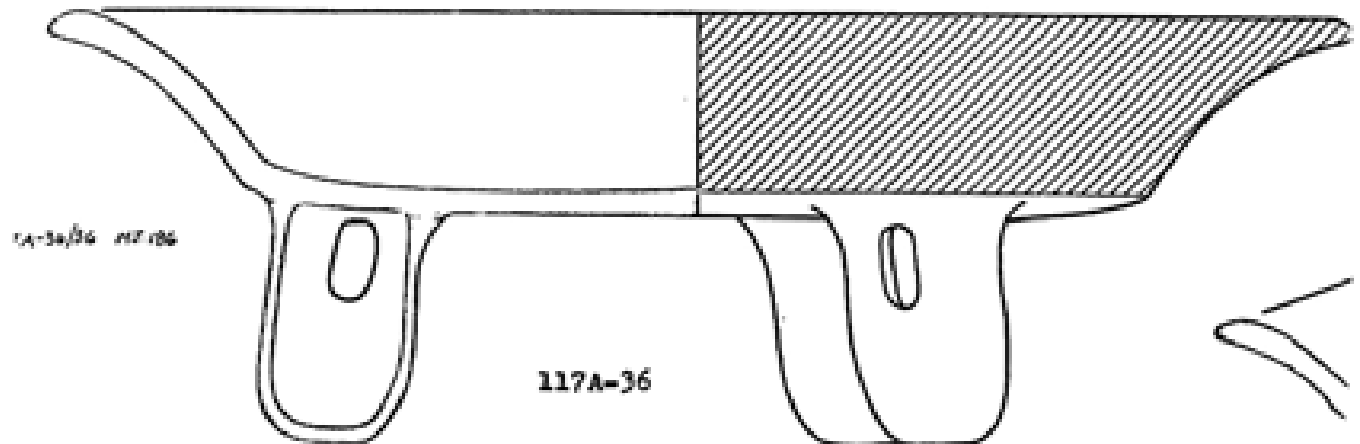


Fig. 38 Large tripod plates.



of the vessels has a kan cross in the center, as does one of the large tripod plates (on the bench); another has an unidentifiable glyph (117A-39). The most unusual center design occurs on 117A-45, which has some sort of multiple flower design of possible significance.

The dress-shirt panels vary in the number of black semi-circles per panel. The standard form possesses one major black element per panel; but 117A-45 has one black element shared by two panels, and 117A-42 and 43 have two per panel which are double outlined.

Within the panels, the number of buttons varies; but, at the top, there is usually one major button, except in 117A-37, -38, -44. In some cases, the top button has a double outline; and, in one case (117A-43), the interior is red, which is quite different from the orange of the panel. The painting was not always done very carefully, and in 117A-40 the paint ran down the row of dots.

Possible Origins of the Dress-Shirt Design

The similarity between the system of dots or circles of the dress-shirt design to those of the caban glyph suggests that the dress-shirt design may be derived from the glyph. The caban glyph as a decorative element occurs most frequently in the codices, and here there is one most interesting representation of it. Basically, the caban glyph consists of two infices, a question mark-shaped squiggle and a pattern

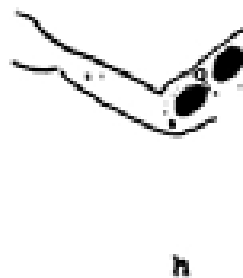
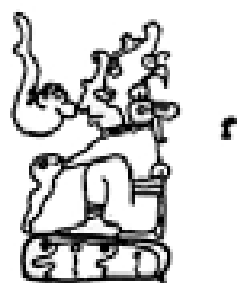
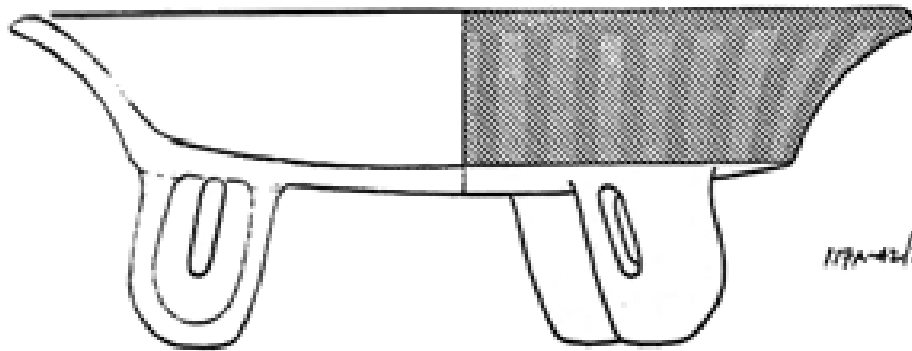
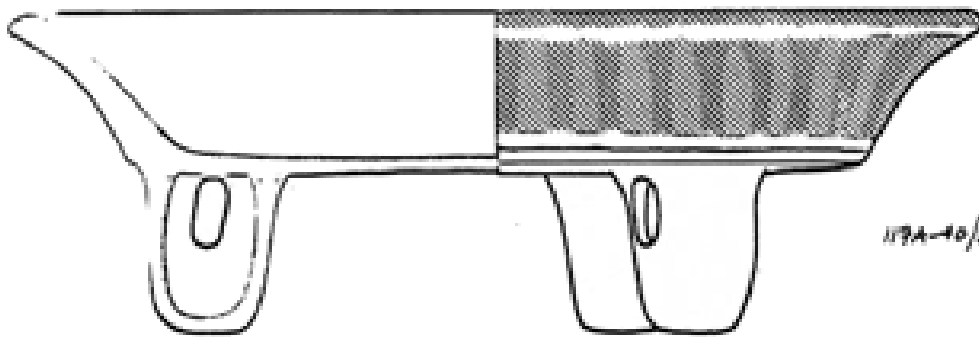


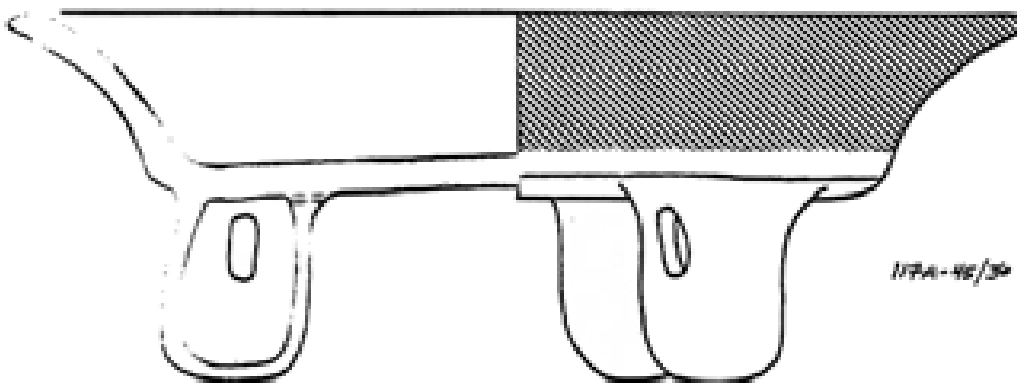
Fig. 39 Possible origins of 'dress-shirt' design.



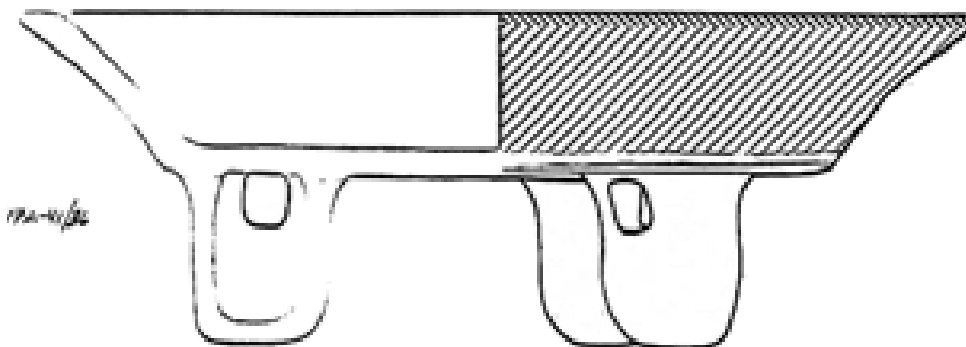
117A-42/36



117A-40/36



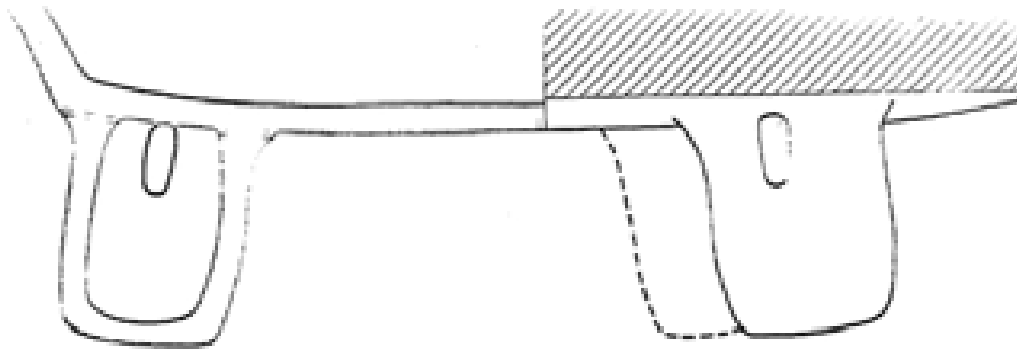
117A-46/36



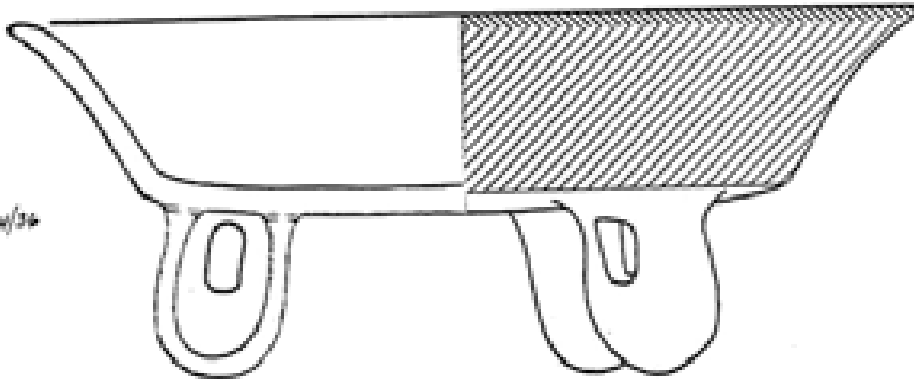
117A-41/36

Fig. 40 Dress-shirt design tripod plates.

17PA-37/43
REV. 107

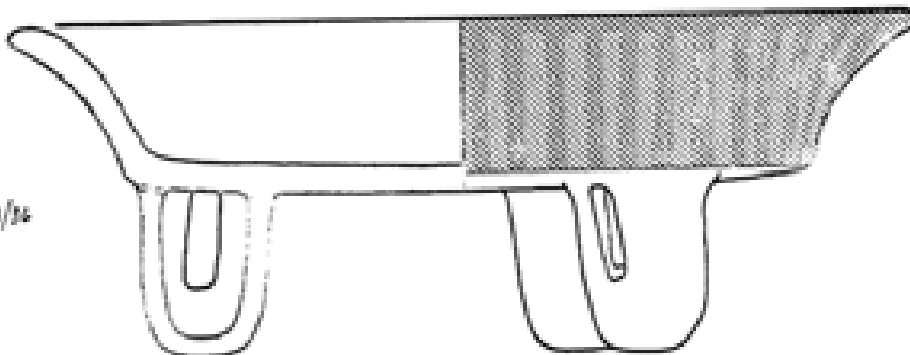


17PA-40/34



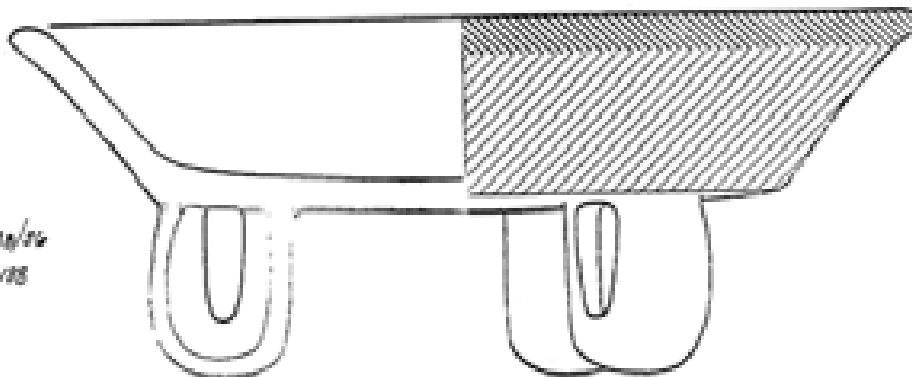
21

17PA-43/36



21

17PA-38/36
REV. 108



21

Fig. 41 Dress-shirt design tripod plates.

17PA-43/36

of dots always with an extra large dot or circle at the top. In the codices these elements are often separated (Fig. 39); or, they can occur together as in the glyph, demonstrating that the glyph is the origin of the design. One crucial design links the squiggled question mark with the dots (Fig. 39, g); here, the dots have a curl instead of a black spot as an upper element. A further link between the dress-shirt design and the caban glyph is the fact that in the glyph there is a "panel" perfectly delineated by interior lines within which occurs the potential "dress-shirt" design.

Further Variation Within the Group of Tripod Plates

The decoration of the exterior sides of the tripod plates also varies. Three of the plates' sides have vertical red-on-red stripes (117A-30, -42, and -43). Two plates (117A-38, -44) have orange walls with a red rim band, as does one of the large plates (-37). 117A-41 is similar but has a black base band. 117A-45 has orange-red exterior walls with a 1 cm. black band at the base, while the large plate from the aisle has a completely orange color on the exterior walls.

Even the clay from which the vessels was made varied. The writer is not a ceramic specialist and does not recognize the different types; the official ceramicist's report is not yet available.

It can thus be seen that there are no two vessels exactly alike and only two that are closely linked (117A-42 and

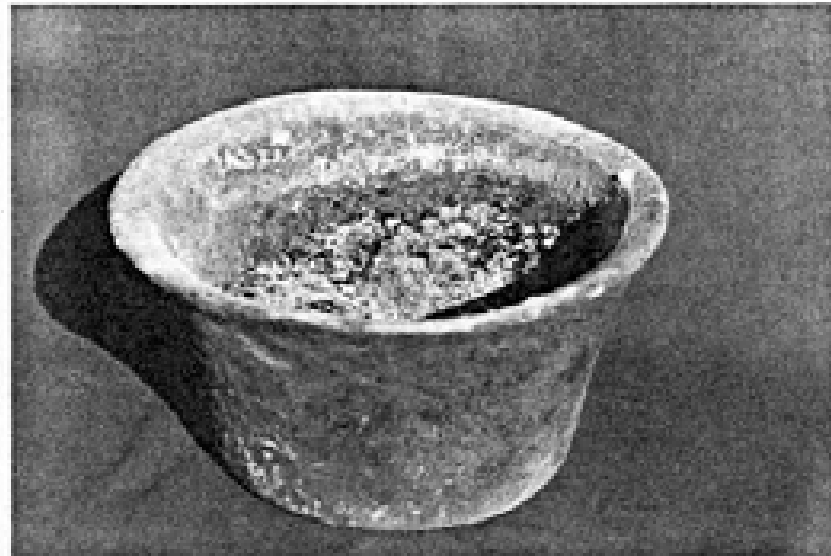


Photo 56 Plain ware vessel, 117A-46.



Photo 57 Plain ware vessel, 117A-47.

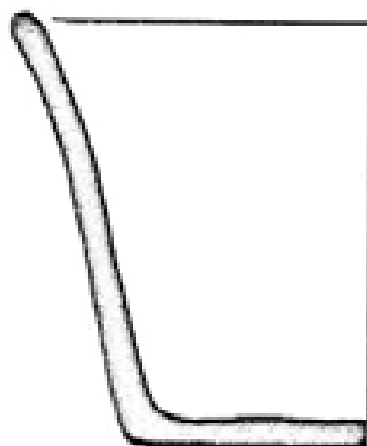


Fig. 42A 117A-47

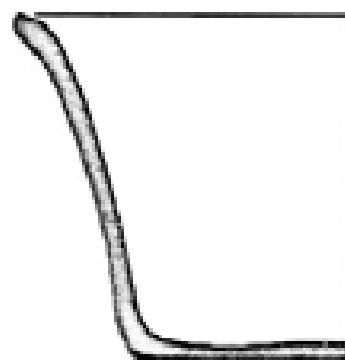


Fig. 42B 117A-46

-43), the difference being in size and the number of panels on the interior walls. Eight is not known to be a symbolic number; rather, nine would be the number expected, or possibly thirteen.

Plain ware Vessels

In the burial there were three vessels which looked more utilitarian than ceremonial. Two of these were similar to one another and were found at opposite ends of the aisle. They will be both discussed together here.

Flat-Bottomed, Flaring-sided Vessel Plan # 34 117A-46 Fig. 42G Photo 56

Against the north wall, at the east end of the group of 13 "god pots," was a plain, undecorated vessel. It was flat-bottomed with slightly flaring sides and an everted rim; buff paste and was both unslipped and unpolished. What may have been the carbonized remains of food filled the vessel halfway. This utilitarian pot was 10 cm. high; its rim diameter was ca. 19.4 cm.

Flat-bottomed, Flaring-sided Vessel Plan #4 117A-47 Fig. 42a Photo 57

This container lay by itself towards the west end of the aisle; the shell near it had slipped from the bench. There was 3 cm. of decayed "food" in the bottom of the vessel



Photo 58 Looking west at the pile of vessels.

which was badly warped and split but was similar to 117A-46 except that it was slightly larger (height ca. 12.5 cm., rim diameter ca. 19.6 cm.).

Pile of Vessels (Plan # 32)

Hemmed in on two sides by dress-shirt design tripod plates was a pile of seven vessels. The significance of this grouping is not known. Some of the upper ones appear to have been originally upside down. The description will start with the bottom-most vessel.

Flat-bottomed Polychrome Bowl 117A-26 Fig. 43 Photos 58, 59

This, the bottom-most vessel of the pile, lay directly on the floor, with no cinnabar under it. All the other bowls were more or less contained within it, starting with the black rattle-bowl. On the underside of the rattle-bowl was a tiny bit of soft powder, suggesting decayed food, but the otherwise clear interior bottom of the dress-shirt design bowl did not show indication of any more powder.

The sides of the bowl flared slightly; its paste was buff, and the entire vessel was slipped and polished. A dress-shirt design (a total of nine panels) in black, red, and cream covers the exterior, while the interior has a red rim and base; a red-on-red vertical stripe pattern decorates the walls. The exterior base has traces of a red-on-red

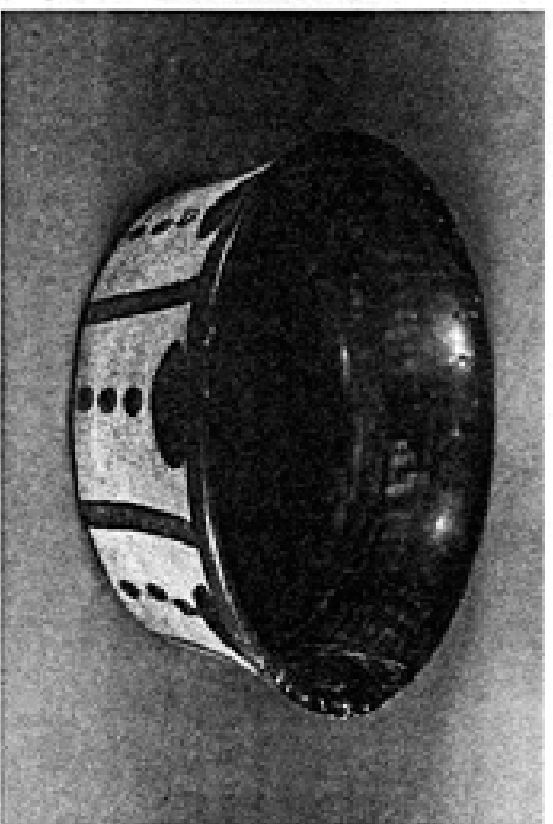


Photo 59 Plat bottomed bowl, 117A-26.

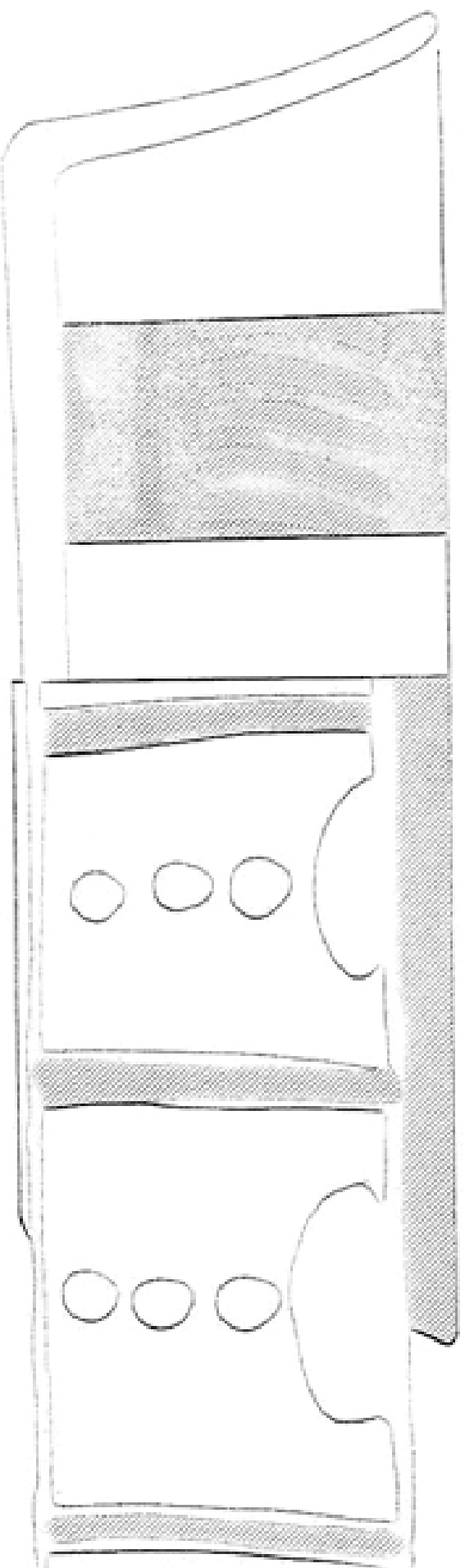


Fig. 43 117A-26

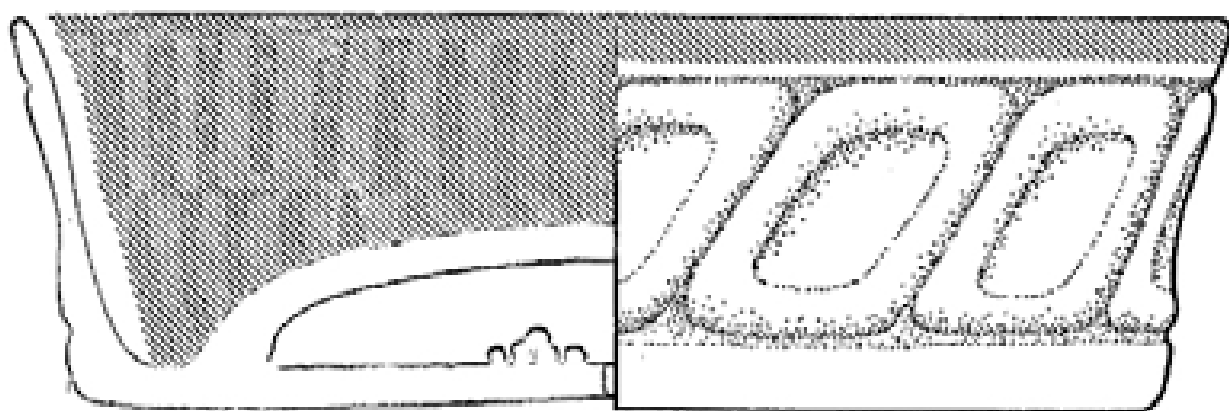


Fig. 44 Orange rattle-bowl, 117A-33/34 B.196

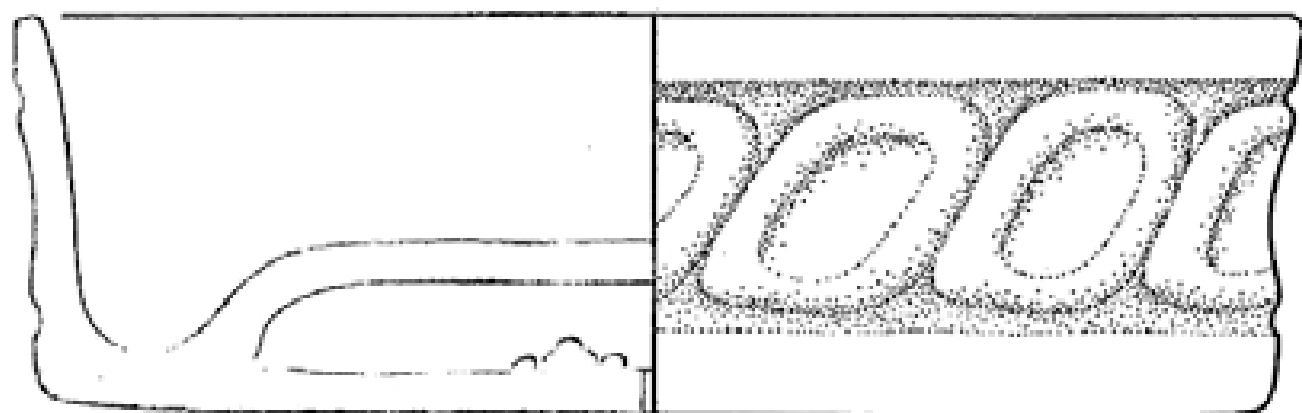


Fig. 45 Black rattle-bowl, 117A-35



Photo 60 Orange rattle-bowl, 117A-34.

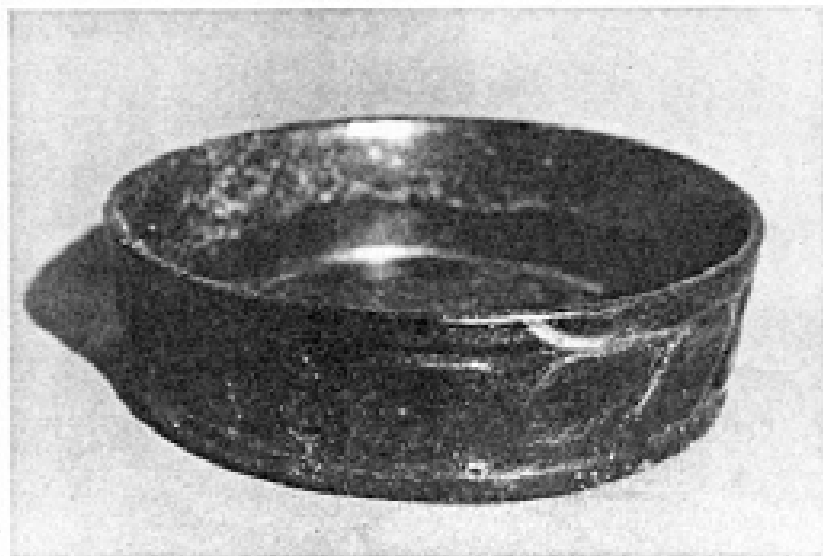


Photo 61 Black rattle-bowl, 117A-35

stripe pattern radiating from the center. Its colors are red: 10R-4/10 to 2.5YR-5/10. The bowl is 8 cm. high with a diameter of 24 cm.

Black Battle-bowl 117A-35 Fig. 45 Photo 61

There appeared to have been no food in the black bowl because, when the orange rattle-bowl above was removed, there were no powdery food remains anywhere to be found. Found in perfect condition, this vessel is a low, flat-bottomed bowl with nearly straight sides; it is slipped and polished black. The exterior walls have a variant of a twisted rope design. Its interior base is raised and has a cavity which is filled with small pellets of some kind. There is a small hole, .3 cm. in diameter in the exterior base. The bowl itself is 5.2 cm. high and 17 cm. wide at the rim.

Orange Rattle-bowl 117A-34 Fig. 44 Photo 60

Just as with its black counterpart, there did not seem to have been any food in the orange rattle bowl; part of the bottom was clean and shiny when the two small black bowls over it were removed. The vessel was intact and still highly polished, and fit right in the black rattle-bowl.

The vessel is a low, flat-bottomed bowl with very slightly flaring sides. The interior base is convex, with a hollow space inside filled with pellets of some kind. The same twisted rope design as on 117A-35 rings the exterior.

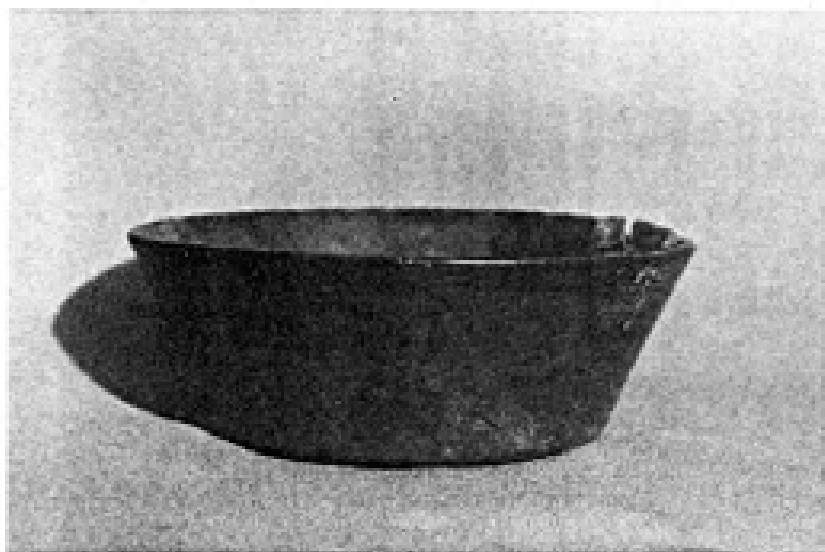


Photo 62A 117A-30



Photo 62B 117A-30



Photo 63 117A-29.

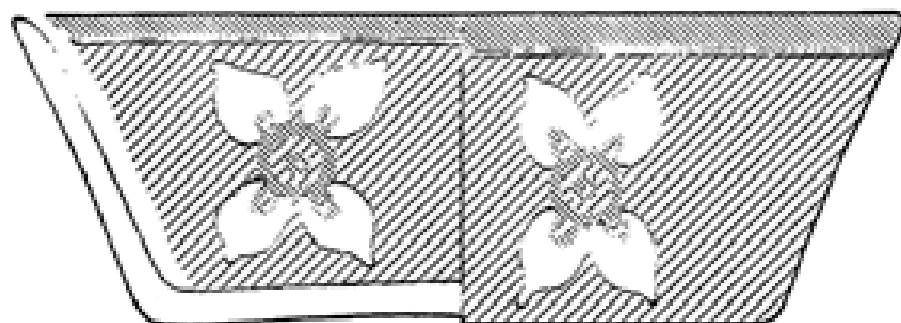


Fig. 46 117A-30

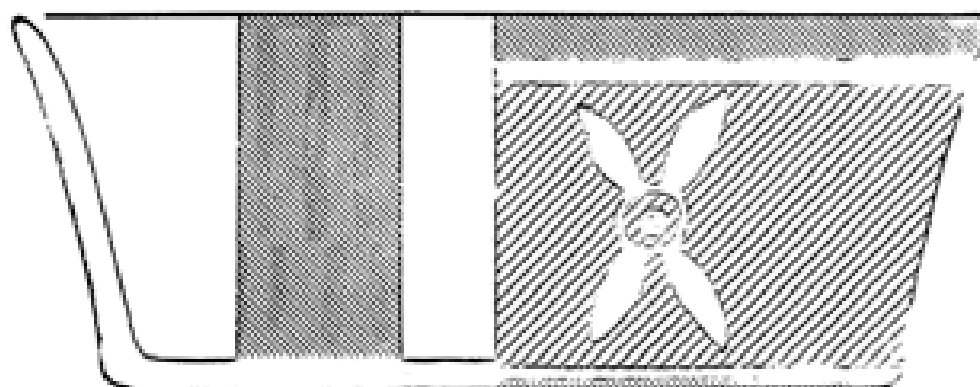


Fig. 47A 117A-29

117A-29

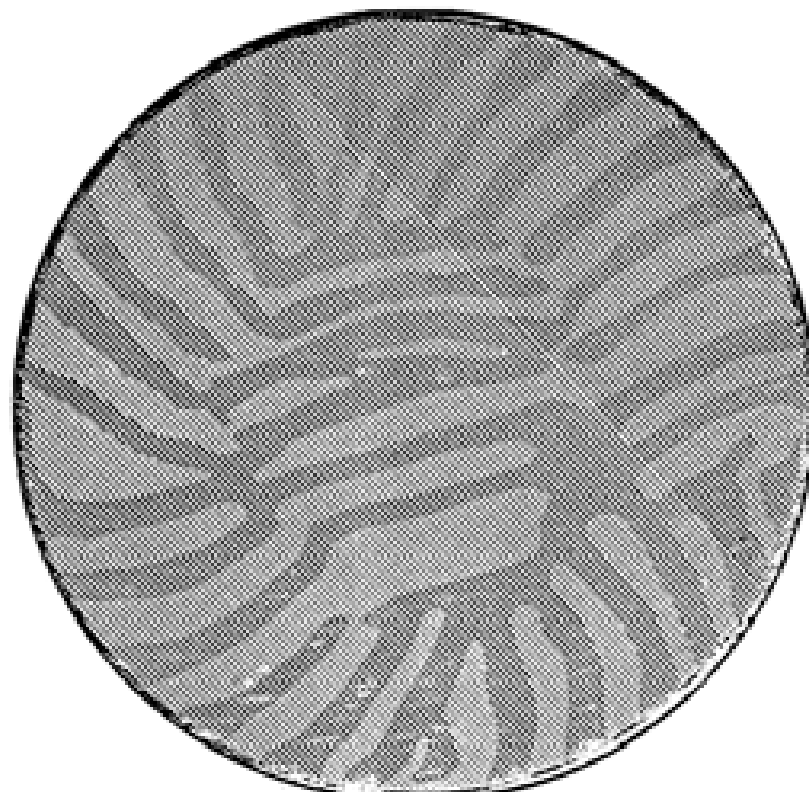


Fig. 47B 117A-29

The exterior walls are slipped orange and polished as is the exterior base. There is a red band on the exterior rim, and .4 cm. on the interior. The interior has red-on-red stripes; two vertical rows on walls and central patch, and radiating stripes on the base. There is a hole .35 cm. diameter in the exterior base. The bowl is 5.2 cm. in height and has a rim diameter of 16 cm. The Munsell colors are: red, 10R-4/10, orange, 2.5YR-6/10.

Polychrome bowl with Quatrefoil Design 117A-30 Fig. 47a, b
Photo 63

This bowl was tilted upside down over the sides of the two rattle-bowls. Its position is best seen by looking at the photograph (Photo 58). It is difficult to ascertain the vessel's original position which was probably upside down over the little black bowl that lay in the orange rattle-bowl. The relative position of the two small fluted bowls is unknown.

The vessel has a flat bottom and slightly flaring sides, all of buff paste. The entire vessel is slipped and polished. On the exterior there is a red rim band .9 cm. with a black band .3 cm. at the base. The interior sports red-on-red stripes, two rows of vertical ones on the walls. There is a central patch with pinwheel designs on both the interior and exterior base. There are four quatrefoils on the exterior sides (?), each with two concentric circles in the center.

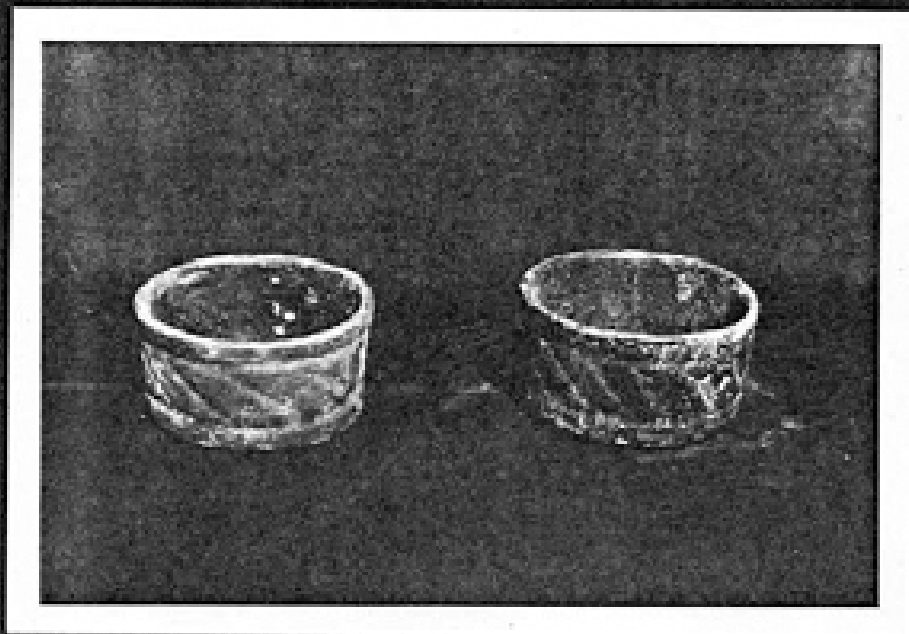


Photo 64 Small black fluted bowls, 117A-32, 117A-31.

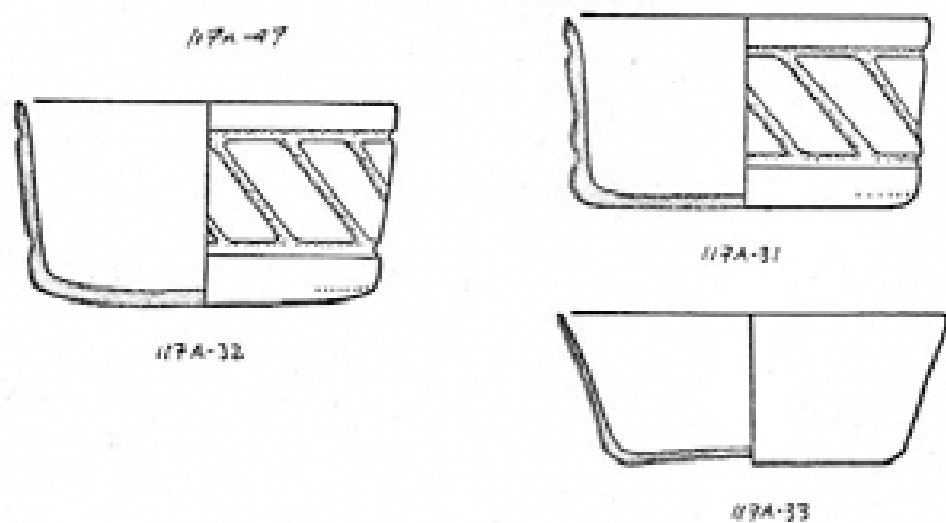


Fig. 48A-C

The bowl has a height of 6 cm. and a diameter of 15.5 cm. The colors are: red, 10R-4/10; orange, 2.5YR-6/10.

Another vessel with quatrefoil designs was found in another part of the aisle. The photographs have been included here for comparative purposes although the description of the second vessel is on p. 149.

Small Black Fluted Bowl 117A-32 Fig. 48a Photo 64b

This vessel was sitting in the tilted, black flat-bottomed bowl, and both lay within the orange rattle-bowl. Exactly how they ended up in this position is not known, because 117A-32 does not touch the base of the orange bowl. It appears that 117A-33 was forced into its position by the collapsing wall. There were slight traces of a brown powder in the bottom of 117A-32 which suggested food traces, but not enough was found to be convincing.

This small bowl has a slightly convex base and almost straight sides. The entire vessel is slipped and polished black. Pre-slip, pre-polish grooves occur ca. 1 cm. from the base and rim between which there are diagonal grooves ca. 1.7 cm. apart. The bowl is 6 cm. high with a rim diameter of 10.7 cm.

Small Black Flat-bottomed Bowl 117A-33 Fig. 48c Photo 72

This small plain black bowl was lying on one side with

its mouth approximately towards the bench. Its exact original position is unknown.

The sides of the bowl flare slightly, and the entire vessel is slipped and polished black; it is of a 4.1 cm. height with a rim diameter of 10.7 cm.

Small Black Fluted Bowl 117A-31 Fig. 48b Photo 64a

This bowl is almost identical to the other one in the pile, 117A-32. It is not actually on the pile but lies off to one side. Its exact, original placement is not known.

Its base is slightly convex and the sides are almost straight. The entire vessel is slipped and polished black with blotches of red-brown. There are pre-slip, pre-polish grooves ca. 1 cm. from the rim and 1.2 cm. from the base; between which are diagonal grooves 1.5 - 1.7 cm. apart. The bowl is 5.6 cm. high with a 10.4 cm. rim diameter.

Cylinder Vessel with Black-on-red Spiral Decoration Plan #30
117A-25 Fig. 48d. Photo 65

A small cylinder with a slightly convex base and slightly concave walls (which expand towards the rim) was found on the west side of the pile of bowls. This piece was of buff paste with its exterior base unslipped and unpolished; its exterior was red slipped with bands of black 1.3 cm. below the rim and at the base. Between these bands a connecting band of black, ca. .9 - 1 cm. wide, spirals around the

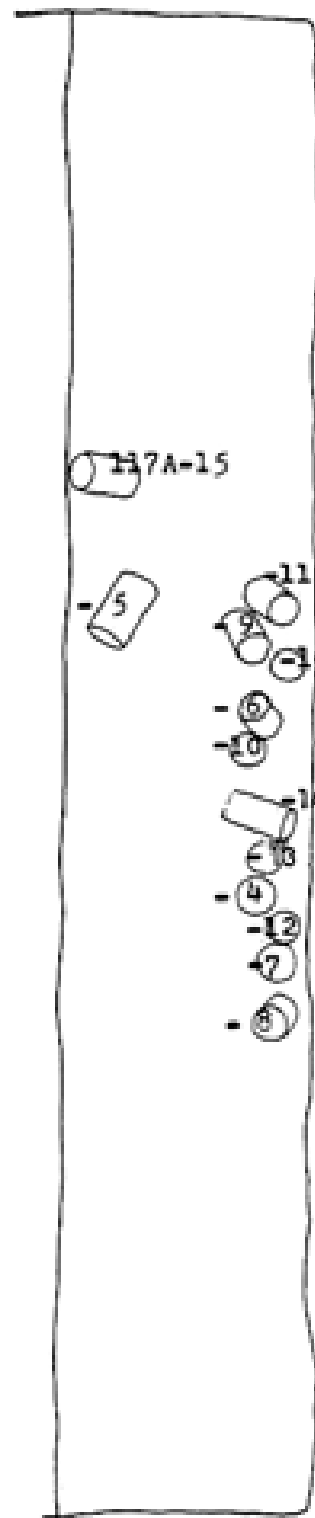


Fig. 49 Detail plan showing location of incised cylinders.

cylinder. The interior is interesting, with red down to 1.8 cm., then .2 cm. of black and the remainder black; all slipped and polished. The red is generally close to 10R-4/10, but some is closer to 2.5YR-5/10; the orange is ca. 2.5YR-6/10. This cylinder, 11.3 cm. high with a rim diameter of ca. 8.4 cm., is similar to one from Bu. 116.

FLAT-BOTTOMED CYLINDERS WITH INCISED PANELS

The largest group of vessels was one of 13 stucco-covered cylinders; 11 were lined up against the north wall and two were near the west end of this row near the bench. As 13 was a symbolic number for the Mayans--it was the number of the levels of their heaven--there may be a significance to the group of 13 pots. The characteristic feature of these containers is a rectangular panel in which there is incised the face of a deity. There are two panels per pot, and the faces in the two panels are always meant to be identical on the same vessel. Each panel is outlined by a deep groove; the top and bottom grooves bounding the panels carry all around the pot. The space in between on each side usually has a vertical groove dividing it; but in some cases, this dividing line was later filled in with the stucco that covered most of the non-incised portion of the vessel. Below the rim of all vessels is a band with possibly glyphic elements deeply incised. The elements in this band vary from vessel to vessel.

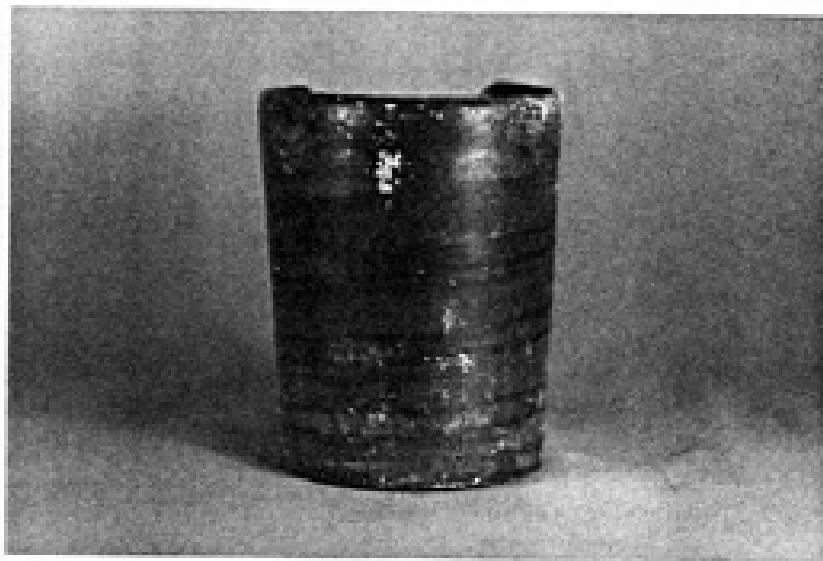
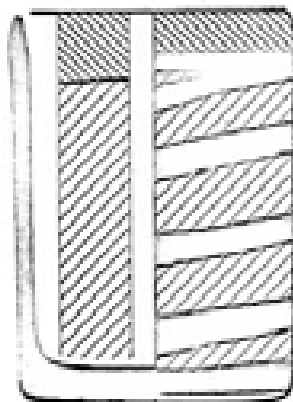


Photo 65 Cylinder with black spiral design, 117A-25.



117A-25

Fig. 48D

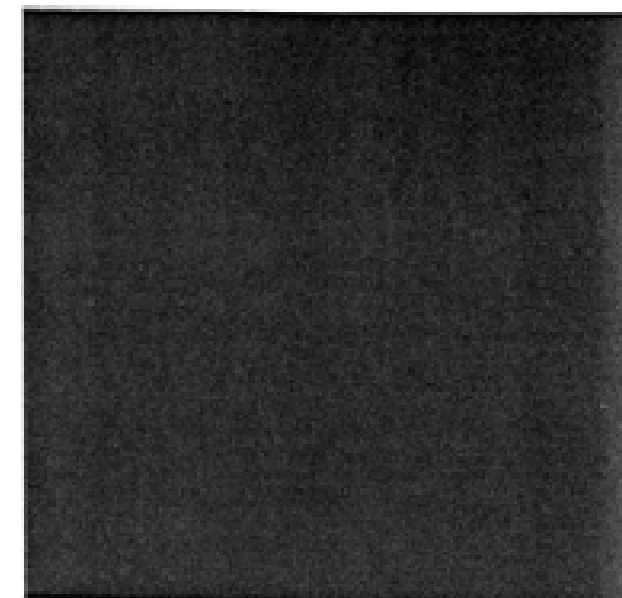


Photo 66 117A-13, 117A-6, 117A-4.

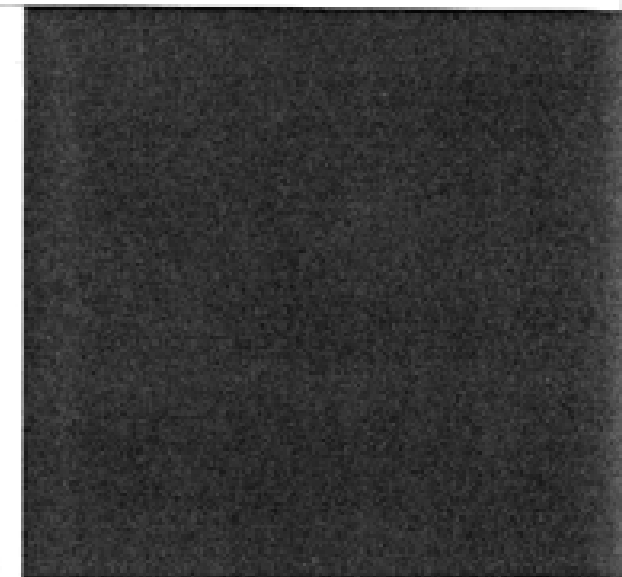


Photo 67 117A-10, 117A-9, 117A-5.

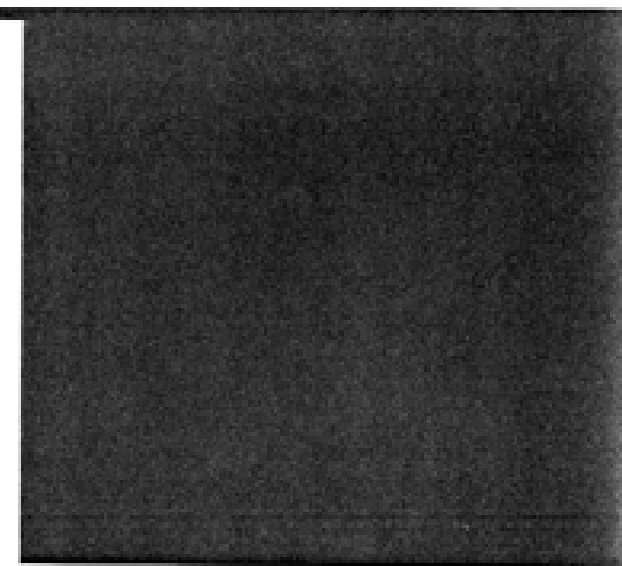
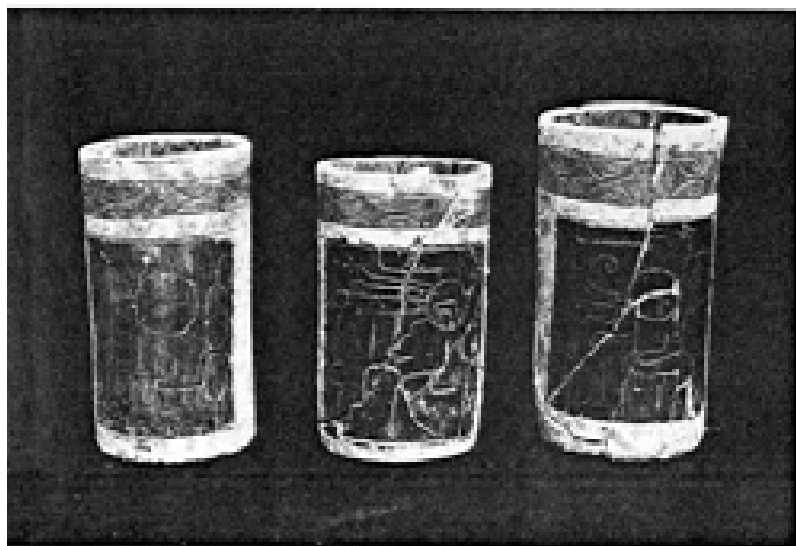


Photo 68 117A-15, 117A-16, 117A-7.



Photo 69 117A-8, 117A-12, 117A-11.

	Catalog #, 117A-...	Light Orange paste	BUFF paste	Panel incised before painting	Fine details incised after painting	DIVIDING LINES IN space between panels.	Height in centimeters	Maximum rim diameter in centimeters	Exterior base unslipped and unpolished.	'Glyph' band unslipped and unpolished.	'Glyph' band with red paint or cinnabar	Animal heads in band	Groups of usually four circles	Interior slipped dark brown and polished	Interior unpolished	Red paint (7.5R-3/8)
-4		X	X			X	19	11.8	X		X		X	X		Panel paint does not reach to edge of panel; black panel paint is heavy and carelessly applied and unpolished.
-5	X	X	X		X		21.2	11	X	X			X			Paste buff to light orange
-6		X	X				19	11.3			X			X		Stucco overlaps rim .6 cm. into interior; exterior base covered with salmon pink stucco (10R-6/10).
-7	X	X	X		X	X	19.1	10.4	X	X				X		Stucco poorly applied, overlaps onto incised band and panel edges.
-8	X	X	X		X	X	19.6	10.9	X	X		X		X		Stucco partially fills horizontal line between panels. Green (5G-8/2) stucco goes over top of rim and 1.8 cm. into pot. Stucco on top of rim and interior is painted salmon-pink, 2.5YR-6/8.
-9			X				20.8	11.5	X		X		X			A second heavy coat of stucco was applied to the rim to mask the deep groove (.8 cm. below th rim).
-10		X	X			X	20.5	11.9	X	X				X		Paint does not reach to side of panels
-11	X	?					19.8	10.3	X	X				X		Incision is fine and carefully done.
-12		X			X		18	10.7	X	X		X	X	X		Incision is fine and carefully done. -12 was the only cylinder clearly without vertical dividing line between panels.
-13		X	X			X	18.6	11.3	X		X			X		Cinnabar on panel; stucco carelessly applied, covers edges of band and panels and over top of rim down inside to max. 1 cm. Stucco on rim and interior is salmon-pink (10R-5/10). There appears to have been a band of red paint on the edge of the interior stucco.
-14	X		X			X	20.8	10.5	X		X			X		Slightly concave base; exterior base has pink stucco
-15		X	X			X	19.0	10.6	X		X			X		Interior polish only to depth of 3 cm.
-16		X	X			X	17.5	10.4	X		X		X		X	

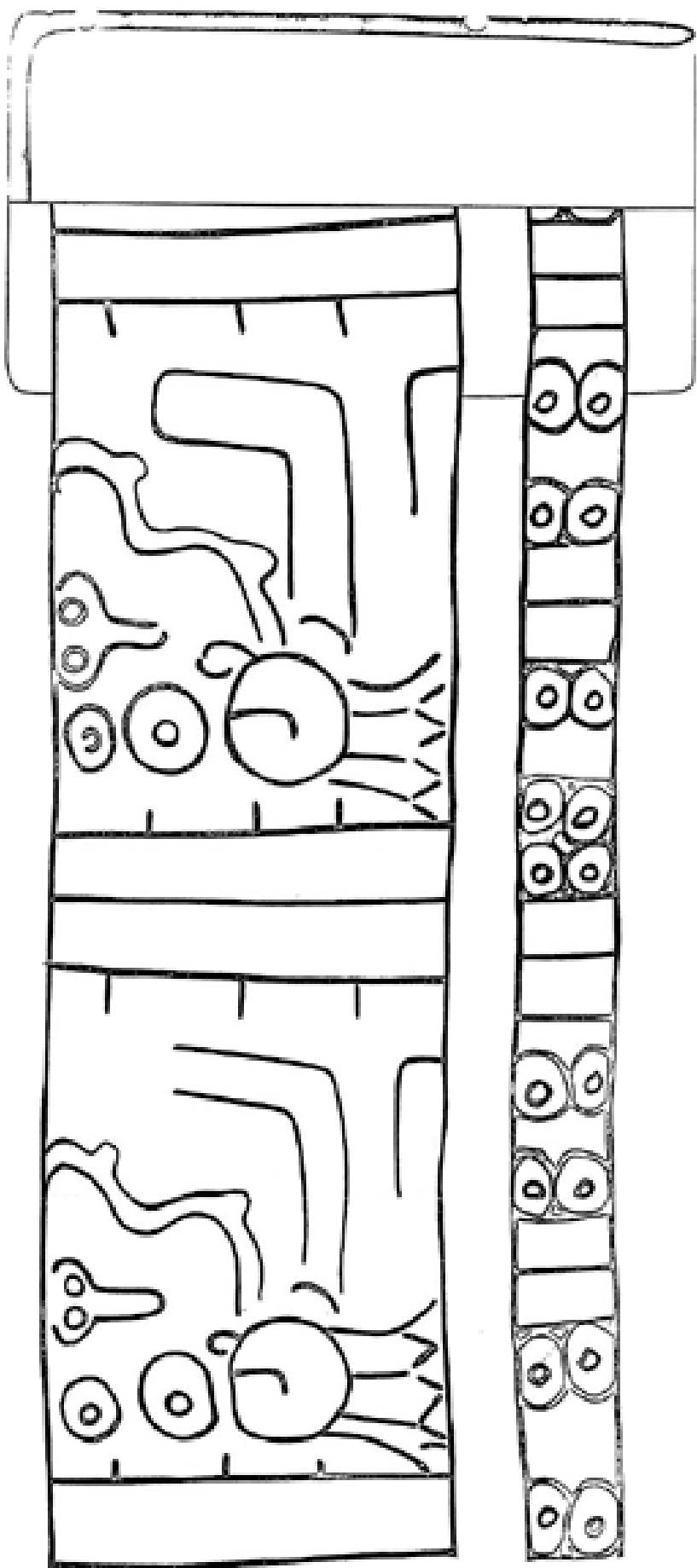


Fig. 50 1128-4

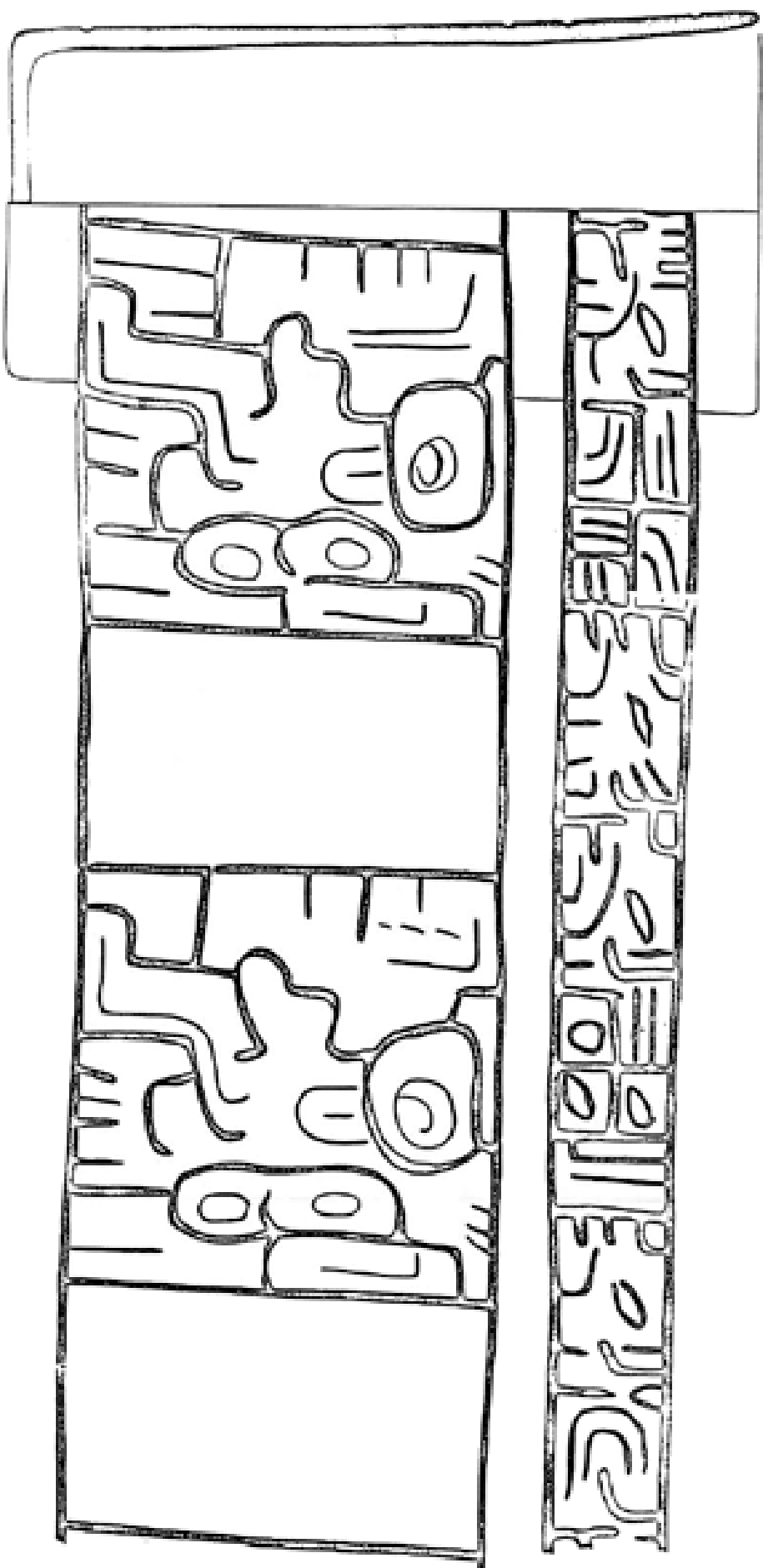


Fig. 31 112A-5

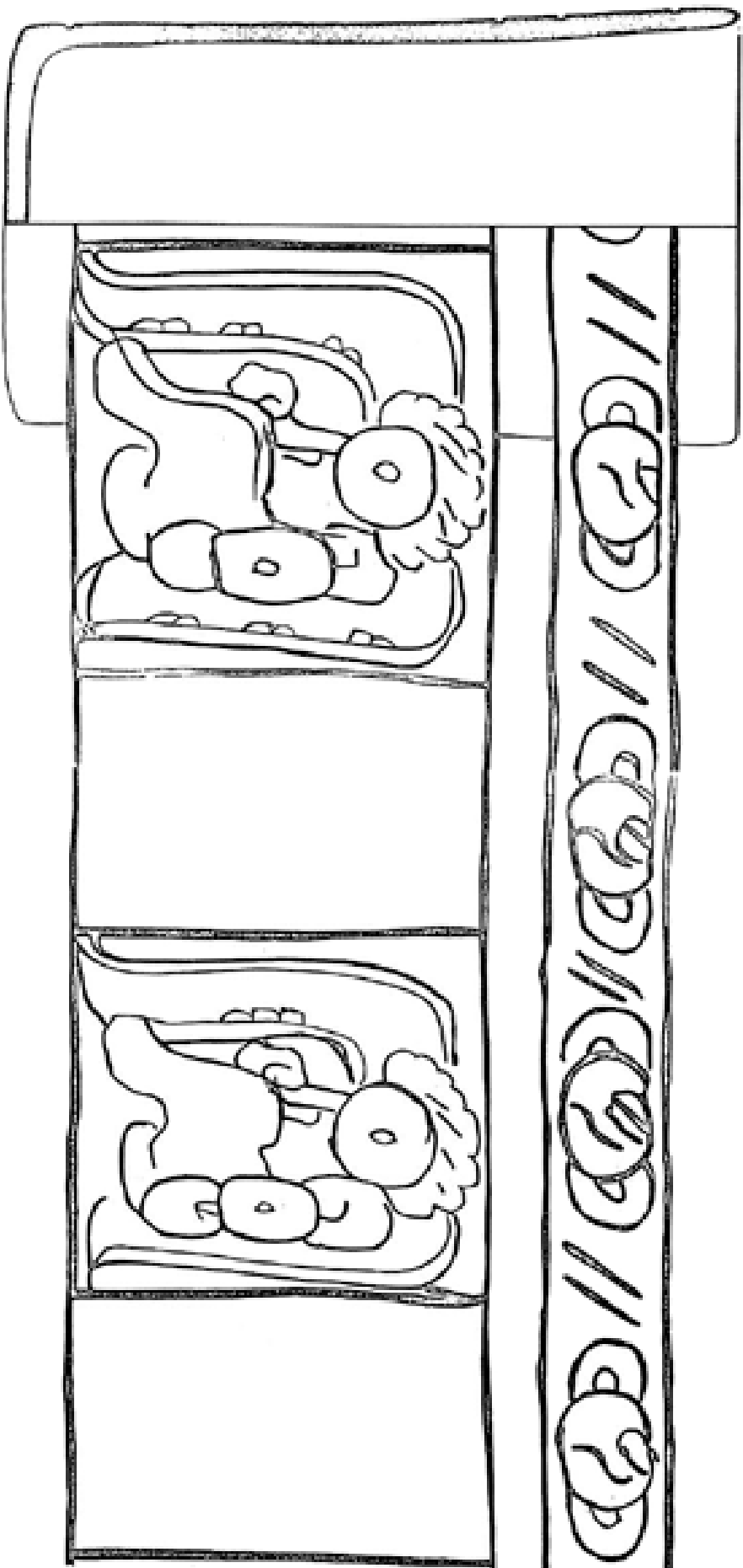


Fig. 52 1120-6

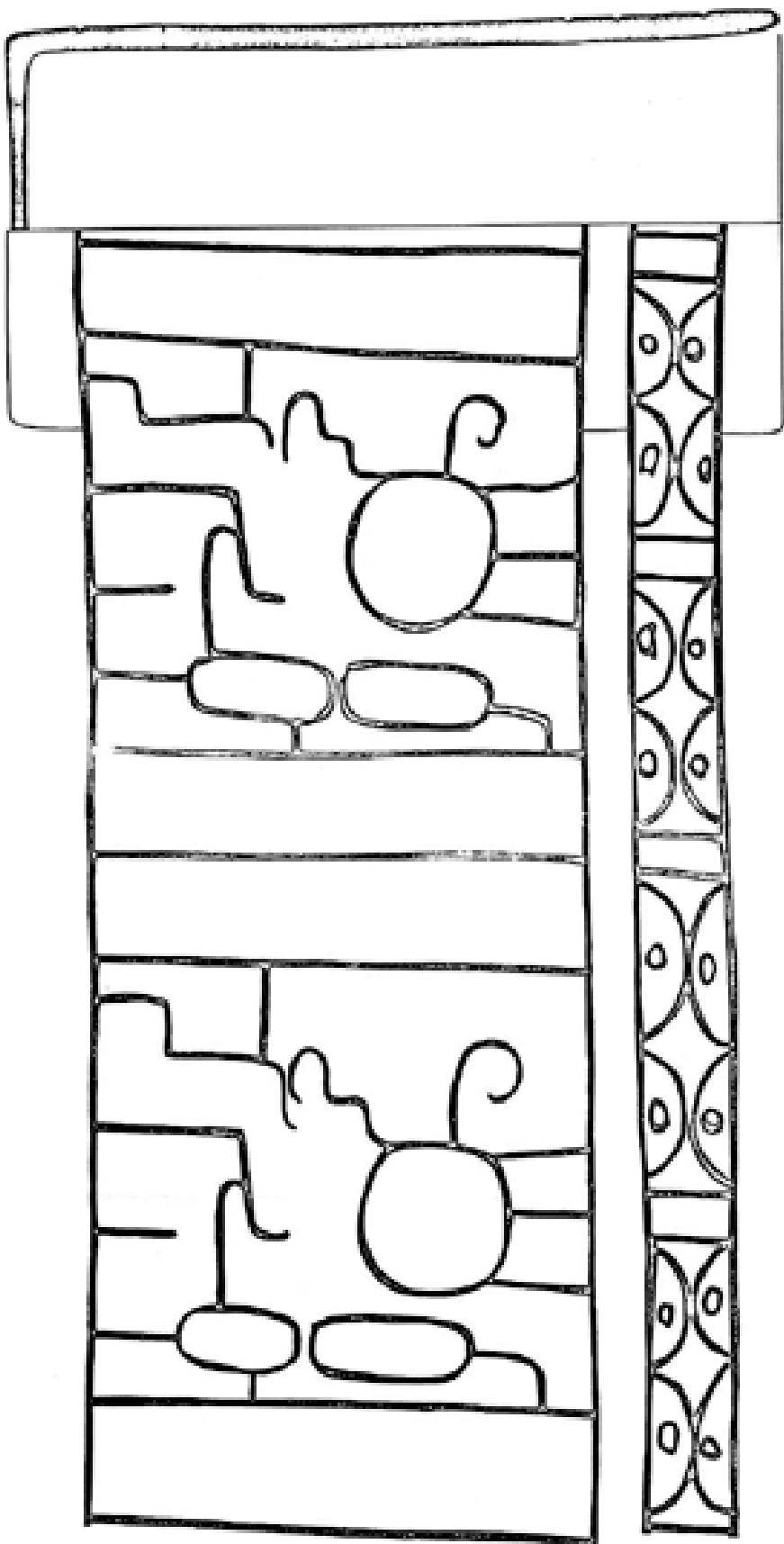


Fig. 53 117b-2

MSA-7/36 BNG

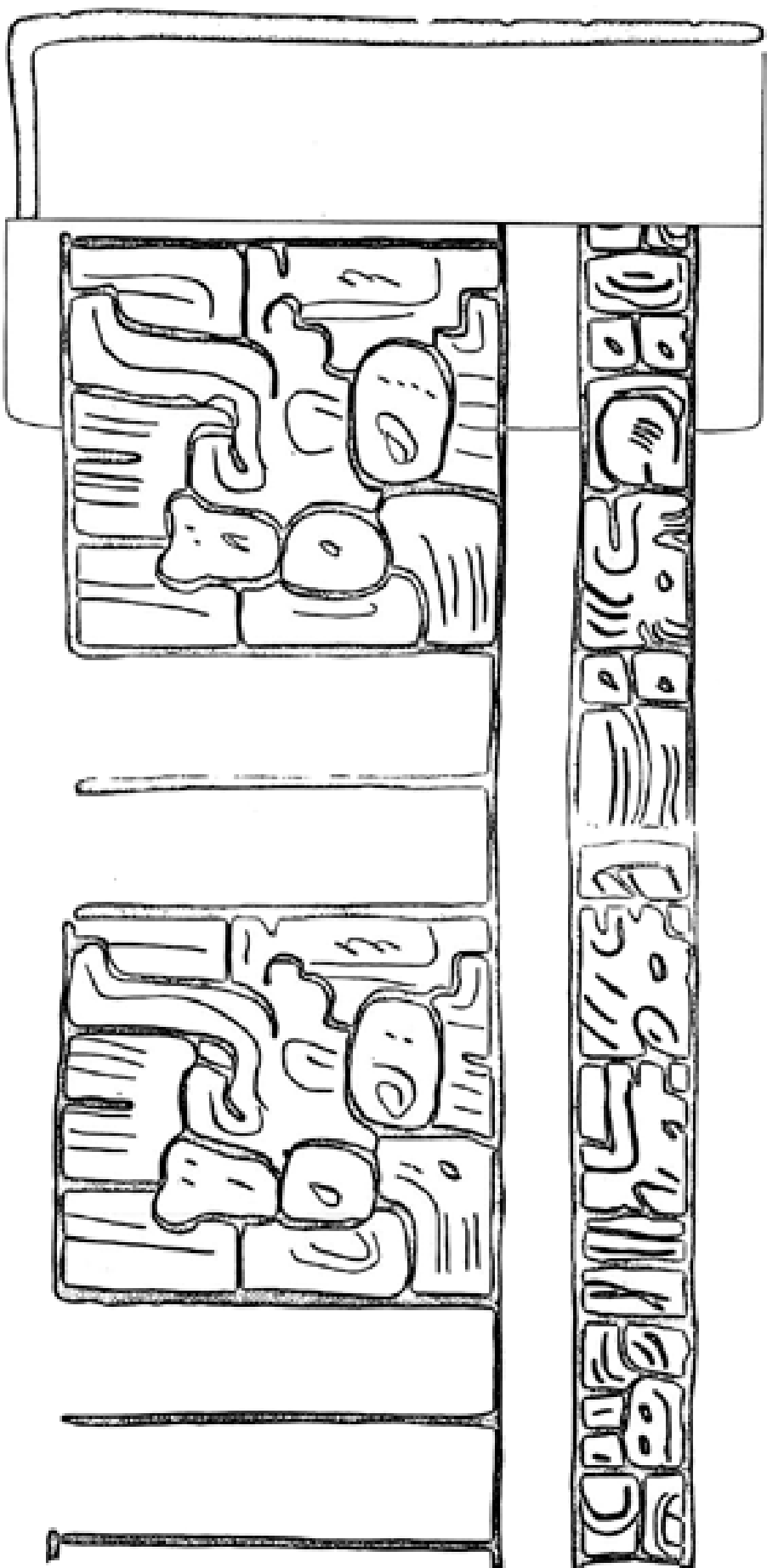
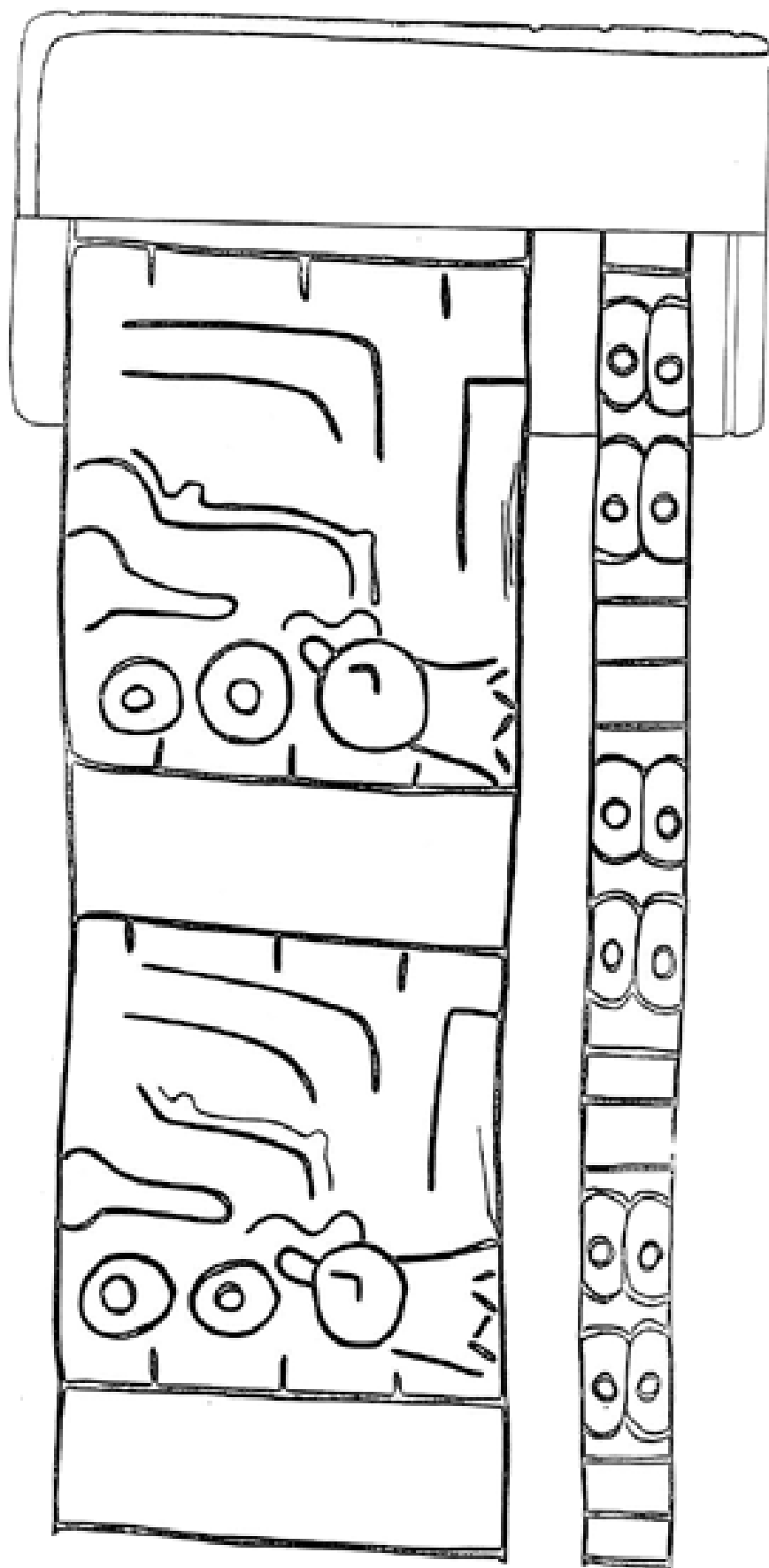


Fig. 54 112A-B



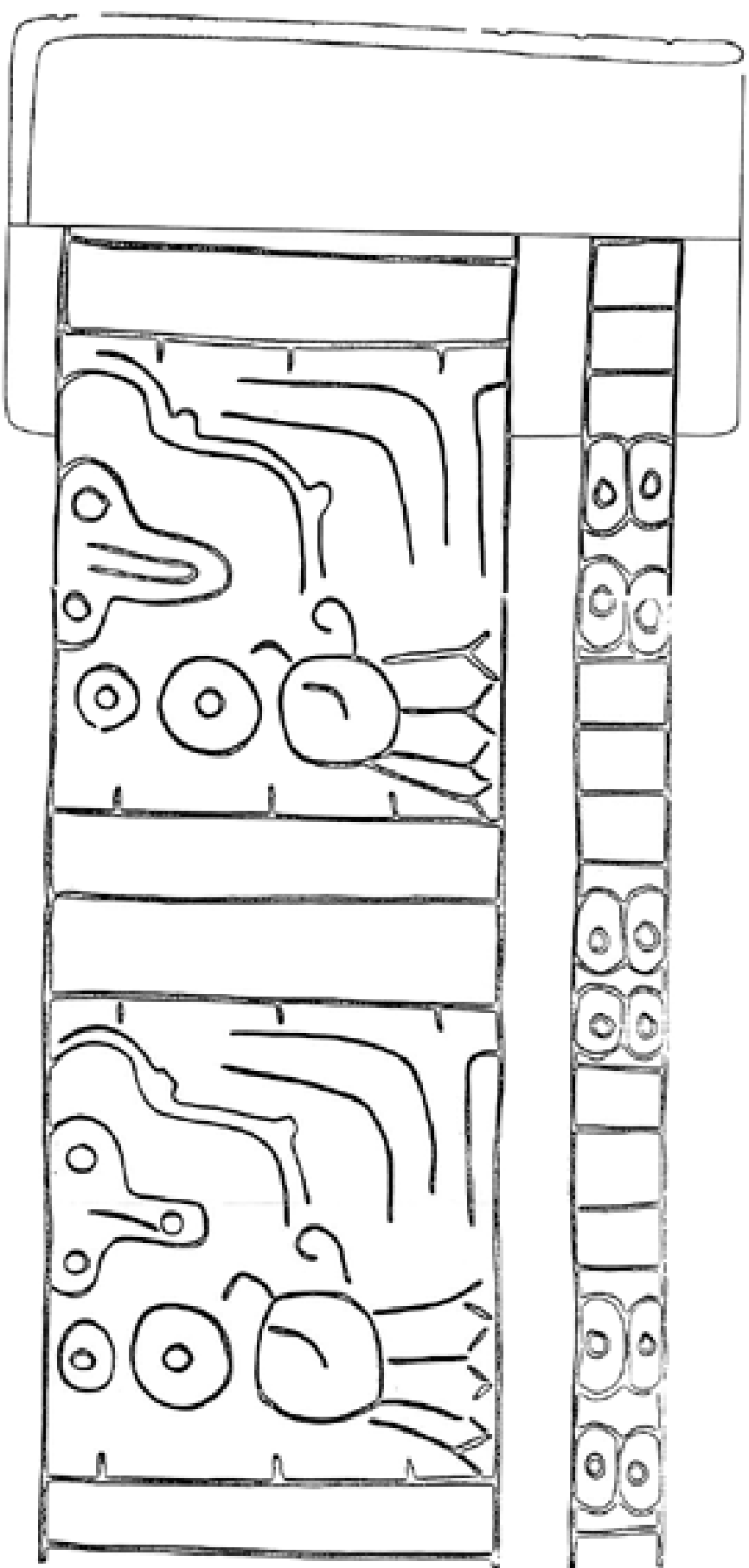


Fig. 56 1134-15

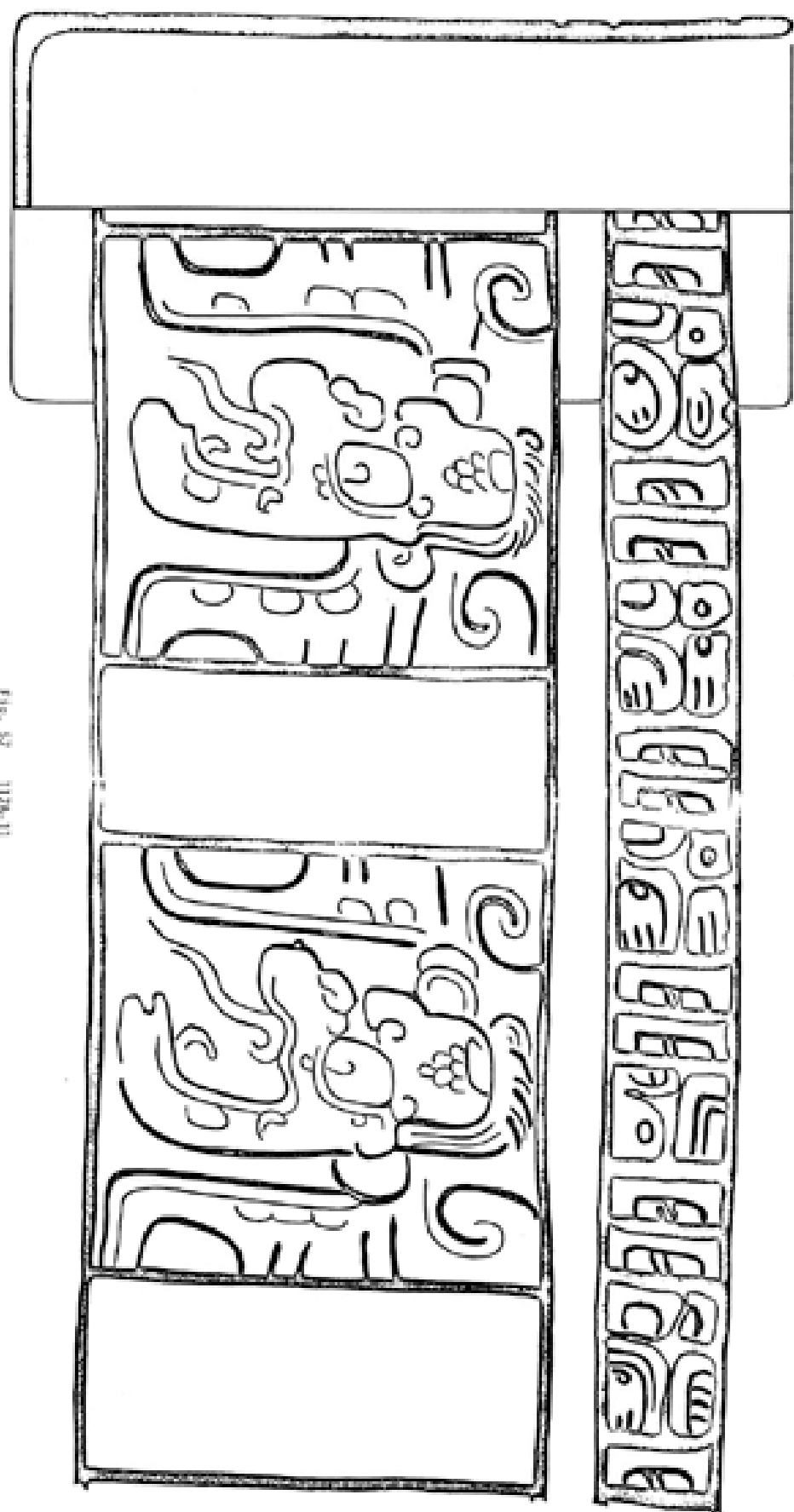


Fig. 52 1126-11

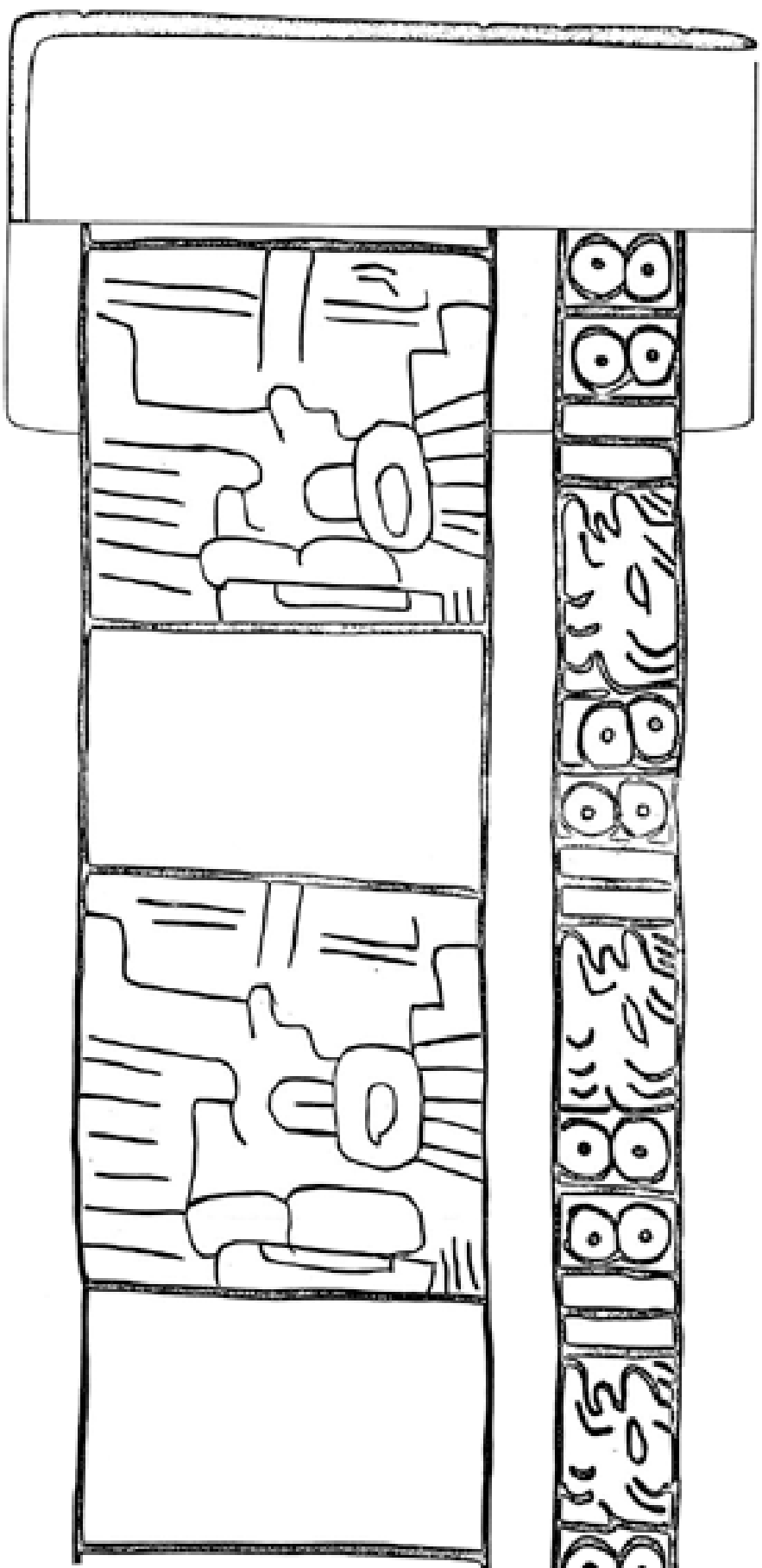


Fig. 58 1138-12

1740/10 0.39*

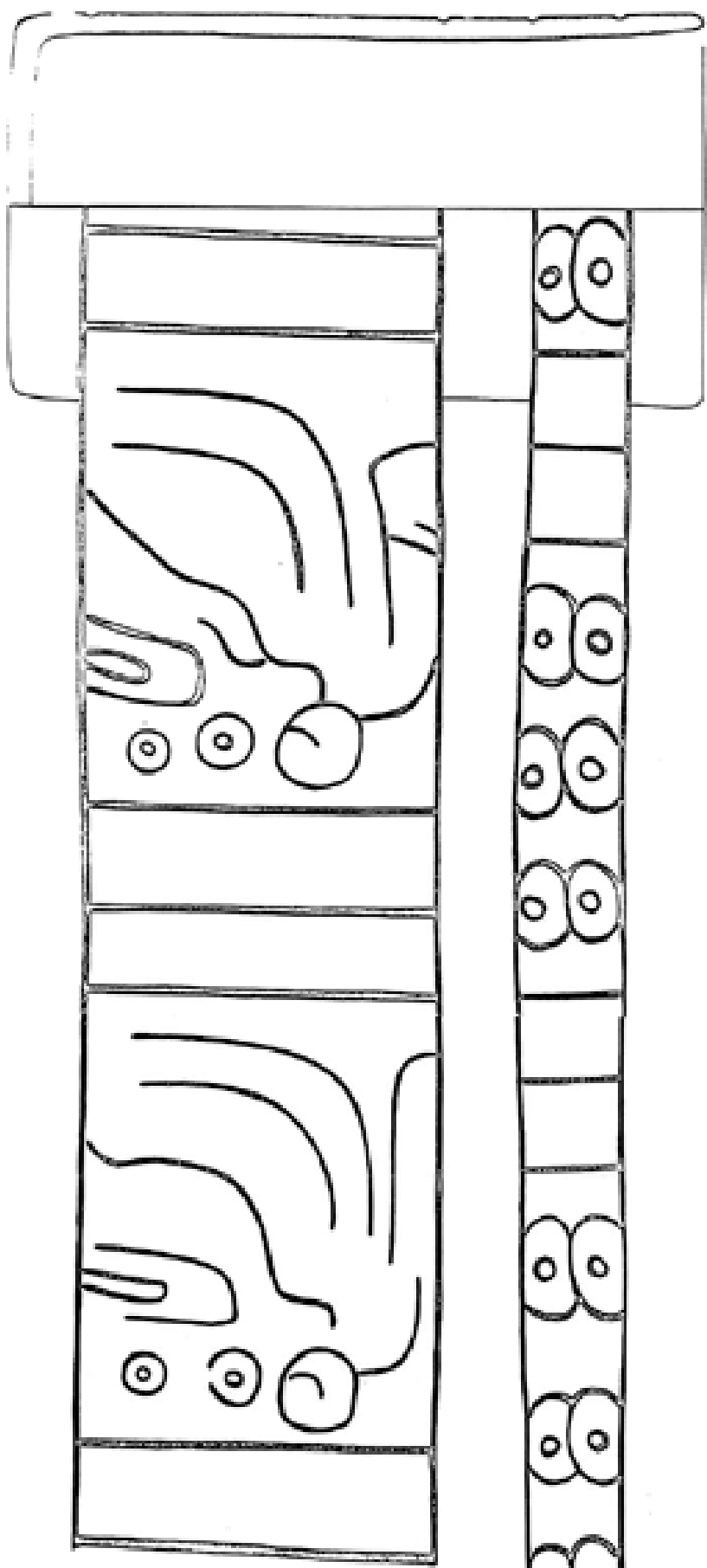


Fig. 59 1895-12

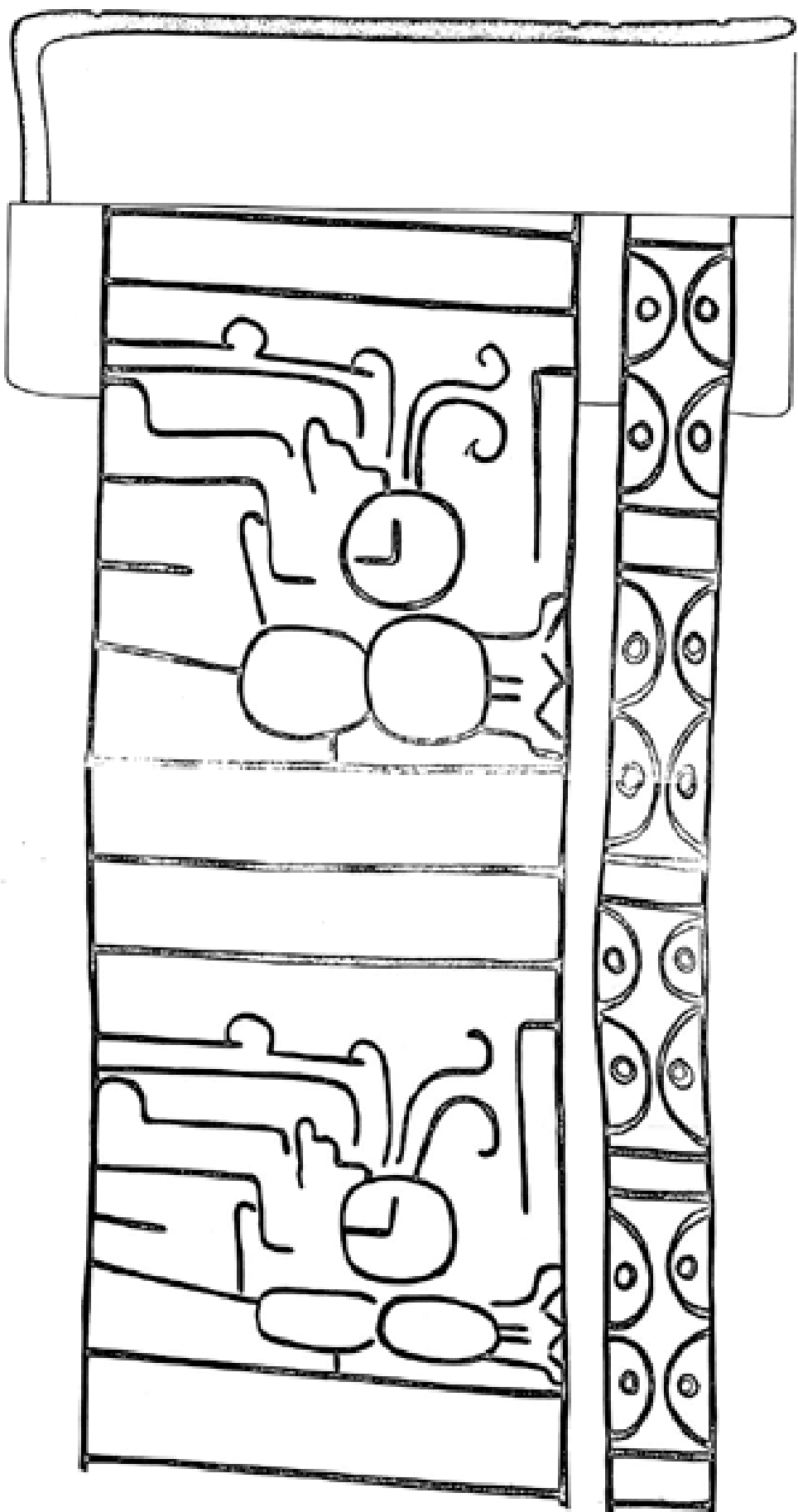


Fig. 60 1178-14

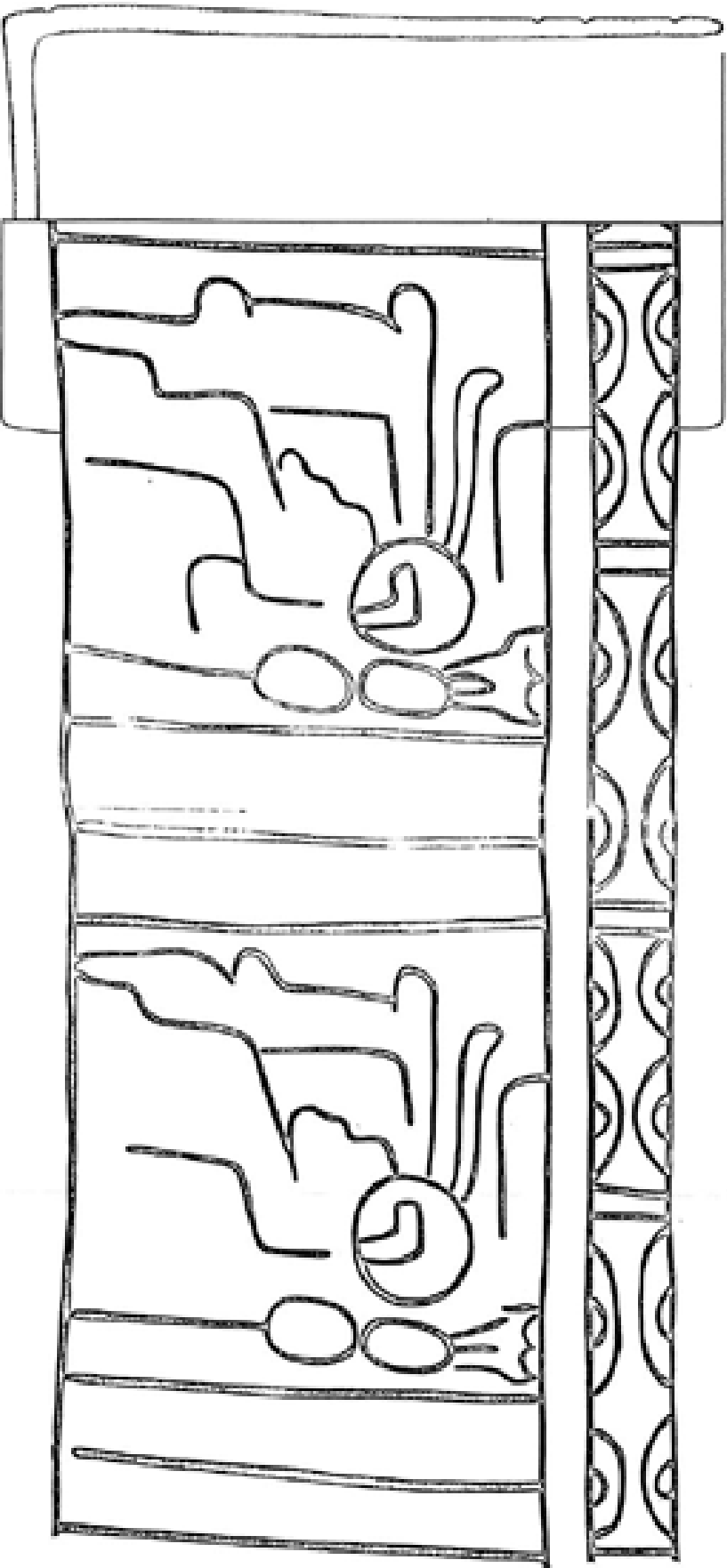


Fig. 62 312A-15

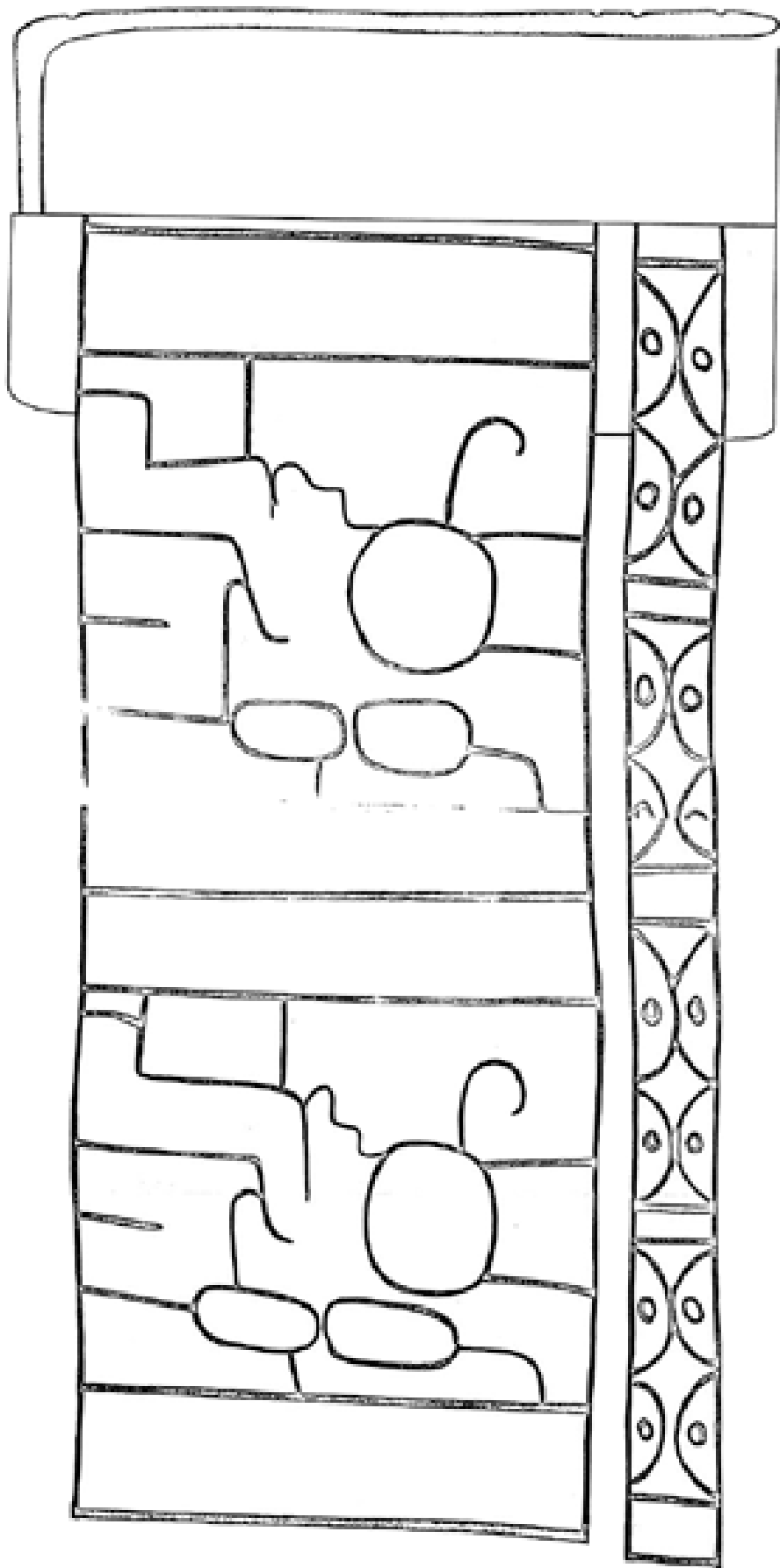
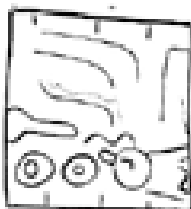
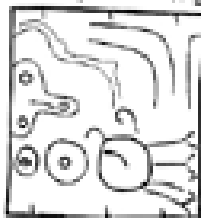
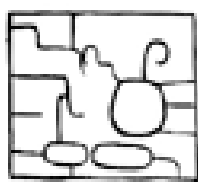
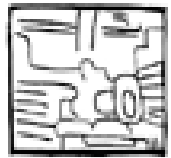
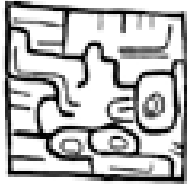


Fig. 61 112A-15

117A-15/36 B.196



The panels are covered with brownish-black paint, giving the effect of varnished or stained wood, the paint usually being post-incision and not always reaching to the edges of the panel--almost none of the vessels are a good example of neatness. The exterior sides of the vessel, excluding the panels and band, are covered with a light bluish green stucco, almost white. In general, the exterior base was unslipped and unpolished, although in one case it was painted red (117A-14). The interior walls were painted brownish-black down to a depth of around 5 to 6 cm.

Most of the vessels were cracked, smashed, warped, or all three. Although in the photograph showing them in situ (Photo 70) they appear to be in good condition, many are fractured and held together only by collapsed fill in and around them. In the bottoms of the vessels was up to 2 cm. of brown or golden decayed matter in a powdery form. In one vessel (117A-14) there was no powder but the impression of what could have been seeds on the bottom of the wall debris that had fallen into the vessel. All vessels, except one, had their panels lined up north-south. Sandwiched between some of the cylinders at the west end of the row is a vessel (117A-28) on its side. How it got into this position is unknown (see p. 151).

Fig. 49 shows the positions and catalog numbers of the 13 vessels. For convenience's sake the description will be

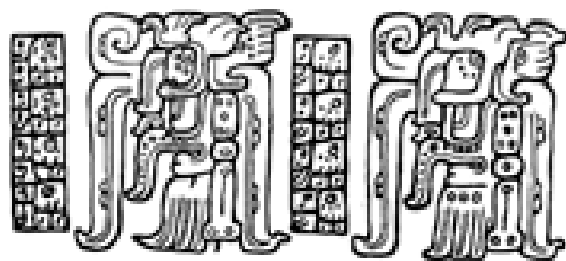
according to the sequence of catalog numbers assigned in the lab.

As can be seen, none of the designs is identical to more than one of the others, and of these there are only two pairs: 117A-7 with 117A-15 and 117A-10 with 117A-4.

There are three deities represented but it is possible that the three types are really varieties of the same long-snouted deity. The first type will be called Type A, to which all except 117A-6 and -11 belong. Both of these two deities are sufficiently different from the others to be types in themselves.

There is an interesting progression toward simplification of the faces of Type A (Type A is best exemplified by 117A-8) (Fig. 54).

The most important distinguishing feature of the face is the drooping upper lip or nose. That it is an upper lip is suggested (on 117A-8 and 4P-2, Figs. 55 and 64) by the interior line which continues from what is clearly the lower lip or jaw. It may, however, be a nose because the scroll element on 4P-2 occurs only on noses and the rest of the face is that of the Long-nosed deity. Miss Proskouriakoff believes it to be a nose, Dr. M. Coe thinks it is an upper lip. Until the author has made a more thorough study of the Long-nosed god his conclusion is that although it looks most like a lip, artistically it may have been meant to represent a nose.



PANEL 1

FIG. 1

PANEL 2

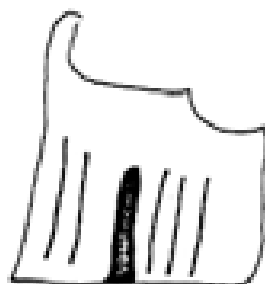
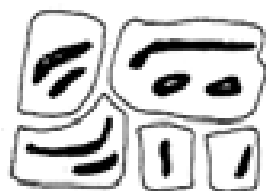
FIG. 2

The gradual simplification of the faces is evident, beginning with 117A-8 (The design on this vessel is clearly derived from the prototype design on a cylinder from Bu. 116, Temple I: 4P-2, and the 4P-2 design is clearly related to the long-nosed god) (see p.144). The sequence then runs: 4P-2, 117A-8, 117A-5, 117A-12. Here there is a slight break and a new element (forked element over earplug) is introduced. 117A-7 and -15 are in a curious position. They possess a scroll originating from the eye which links them to the 117A-14 series yet they lack the uppermost headdress element (a projection frontward which is a trademark of the long-nosed god). 117A-7, -15 are not in direct connection with the 117A-8, 5, 12 series because there is at least one missing link.

A sub-series, 117A-14, -16, -10, -4, -9, and -13, had 117A-14 to clearly relate it to the 117A-8 series. The feature that separates this series is the forked element over the earplug, which is present in a subdued and conventionalized form in the 117A-8 series. This element is derived from a water lily.

Derivation of the Design on 117A-8 from that on 4P-2

Bu. 116 contained one stuccoed, incised cylinder that was similar to the 13 found in Bu. 196. Their direct relation will here be gone into in detail.



The Glyph Band

On 4P-2, instead of a horizontal glyph band there are two vertical ones, one in front of each one of the deity faces. Panel 1 has two possible inverted Ahaus over two Imix glyphs; although it is probable that all four are meant to be Imix. The second panel has four Imix glyphs.

On the 117A-8 glyph band there is only one element that is similar to an element on the 4P-2 panels, and that is what may be a simplified, inverted ahau (Fig. 64). The other element on the band that has been identified is a Zotz glyph. Except for the method of execution, there is not much to link the designs of the two vessels on the basis of glyphs alone.

The Head: The Headdress

The headdress of the deity on 4P-2 consists of the following parts: a floral element on the left; an element in the upper center; a glyph inset; and forward-flowing elements. The outline and interior lines suggest a water lily is meant by the right element. The lines, circle and dots of a headdress element in a corresponding position on the 117A-8 headdress suggests that the same concept was being portrayed (Fig. 65d). The thin, approximately horizontal lines and the one major thick line dividing the motif in two, connect the headdress elements found on the upper center of the two deities (Fig. 65e). For the glyph inset, the similarity is expressed by

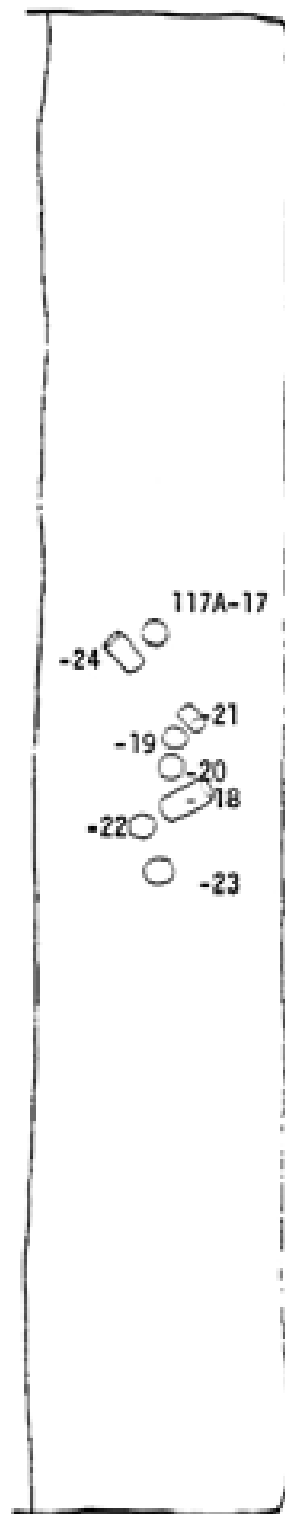


Fig. 67 Detail plan showing the location of the black cylinders.



Photo 70 Black cylinders on the floor, as found.

dots present on both, and on the attempted concentric circles on 117A-8. For the downward flowing frontal headdress element there is no correspondence between the two vessels. Except for the two non-Type A faces, none of the more complex faces have a downward flowing design.

Thus, for three out of the four elements there is an obvious derivation of the 117A-8 motifs from those of 4P-2. For the fourth feature, 117A-14, -16, -10, -4, -9, and -13 all possess it but not 117A-8. Incidentally, these six cylinders all have relatively long panels to accommodate this element. In 117A-8 the feature may have been dropped to provide an upright rectangular panel.

The Head: The Face

Except for the nose and somewhat for the eye, for facial features there is a direct correlation between the two faces, especially in the line bisecting the length of the upper and lower lips, and the beard. The 4P-2 face has the nose scroll of the long-nosed god; an important feature not found on the 117A-8 or -14 series.

Summary

On the basis of technique and iconography it should be obvious that 117A-8 and 4P-2 both depict the faces of the same deity.

The whole concept of a long-nosed versus a long-lipped deity is a thesis in itself, but the following elements on

the 4P-2 face identify it as a variant of the classic long-nosed god: water lily as a headdress element, nose scroll, water (Rands, 1955) flowing from forehead, beard, inverted-ahau earplug pendant, eye, and glyph inset in forehead. Each of these elements may occur on other deities, but their presence all together and their relative and non-relative positioning suggests a variant of the long-nosed god.

The Two Remaining Deities

Two of the faces in the series of incised panels are different from those of the series of the long-lipped god. One of the faces, 117A-11, has a long nose and many elements of the long-nosed god but is a variety of its own and may represent another deity entirely.

The features present which are also present in representations of long-nosed gods are: one of the cauac infixes (what looks like a bunch of grapes); the semi-circle above the cauac element which does not occur on the glyph but does when the element is used on long-nosed gods of a certain variety; the eye with a hook and circles below it; the element above the nose which is one of the features that is present on 99% of the profile representations of the long-nosed god; the double outline of the mouth which is a method of depicting a serpent and/or jaguar's mouth and is often found on the long-nosed god; the teeth that could pass for those of the long-nosed god; and there is a suppressed head-

dress bar showing in the panel, which is a characteristic almost wholly reserved for long-nosed gods. Missing on the incised panel, and present on many long-nosed gods, is a more fleshless lower jaw. Unfortunately, most of the elements present on long-nosed gods also recur on representations of other deities.

The final deity, 117A-6, appears to be some sort of bird. Its crested headdress, the blunt, droopy, upper lip, and possibly the glyph in the band above will eventually lead to an identification of this supernatural (?) being.

BLACK CYLINDRICAL VESSELS

The next group of interrelated vessels occurs about midway down the aisle. The row of cylinder pots is situated on its north; the tripod plates on its east and, along with the edge of the bench, its south; to the west there is some open space. The group consists of: a stucco-rimmed, plain, black cylinder and seven fluted vessels.

Black Stucco-rimmed Cylinder Plan #11 117A-17 Figs. 67; 68a
Photo 72a

This cylinder is of buff paste, with black slip inside and out over the entire vessel. The exterior walls and interior to ca. 6 cm. are polished. The rim has a band of white stucco, 1.9 cm. on the exterior and ca. 1.5 cm. on the interior. The stucco may have been painted green as it has

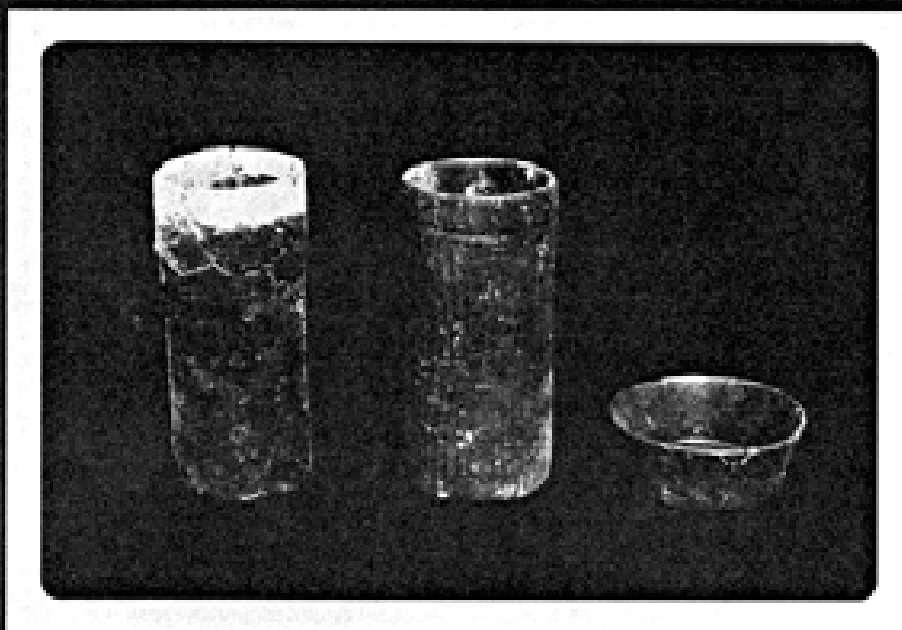


Photo 71 117A-19, 117A-20, 117A-22.

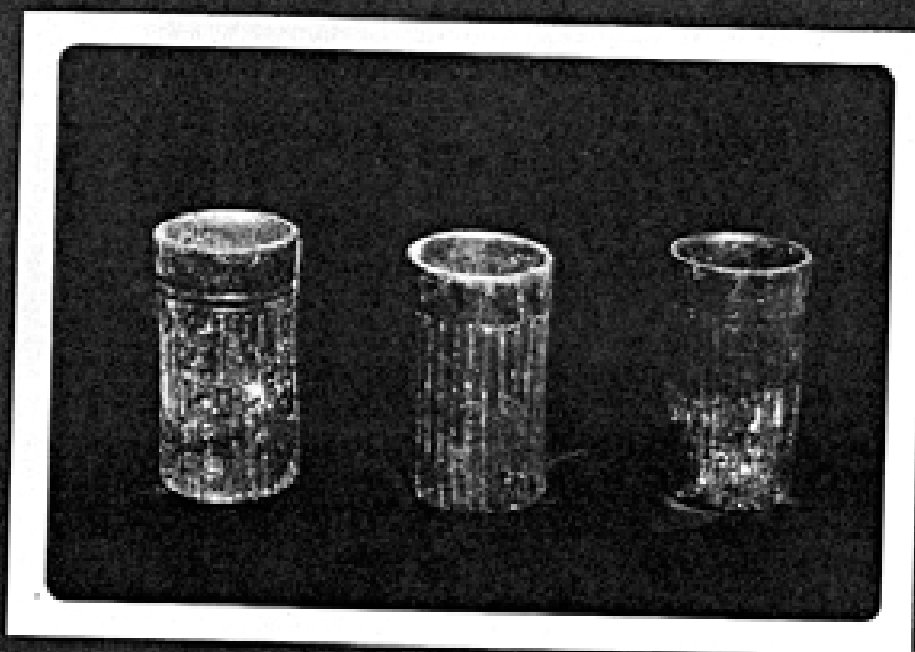
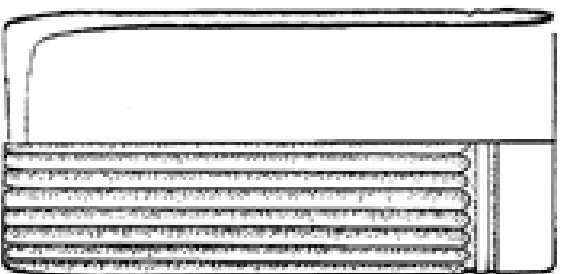


Photo 72 117A-17, 117A-18, 117A-33.



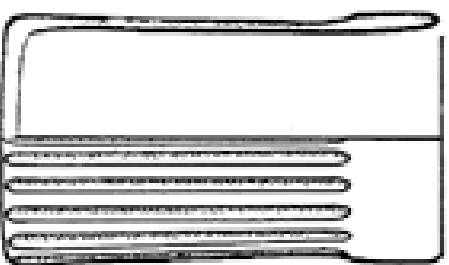
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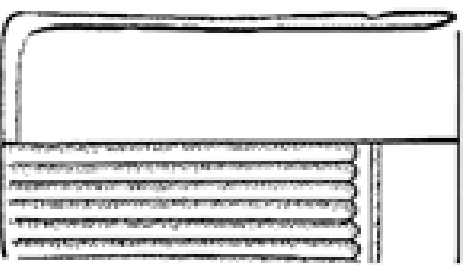
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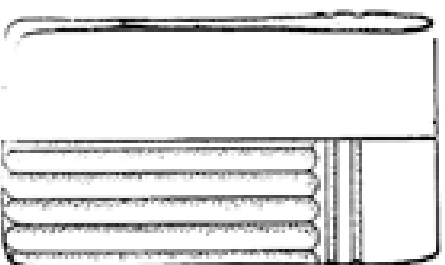
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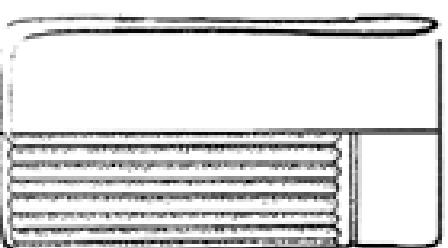
07A-20



07A/02



07A-23



07A-24



07A-24

Fig. 68 Black cylinders.

a very faint greenish cast. The maximum height is 18 cm., base diameter 7.4 cm., rim diameter 7.8 cm.

Within the vessel was a thin layer of light brown dust.

FLUTED VESSELS

Vessels with a Single Vertical Groove Plans #19 23 117A-21, 117A-22 Figs. 67, e, g Photos 70, 71c

Two of the fluted vessels were similar to one another and will be discussed together. Both are characterized by the presence of a vertical groove around the pot ca. 2.5 cm. from the rim. Vertical fluting begins just below the groove and continues to near the base. Only on 117A-24 do the flutes actually continue to the base, although in the drawing the basal termination of the flutes is obscure. 117A-21 has a height of 13.9 cm., and a rim diameter of 7.4 cm.; 117A-22 has a height of 14.2 and a rim diameter of 8.1 cm. From the drawings, the slight differences in fluting may be seen.

Tall Fluted Vessel Plan #22 117A-18 Figs. 67, 68b Photo 72b

This well preserved vessel was found on its side. Still inside it, and spilled from it, was a golden brown powder, compact in the vessel itself. It is possible that this is decayed food. The vessel, with a slightly concave bottom and straight sides, has an entirely black surface.

The exterior walls and interior to ca. 2/3 down appear to have a black slip, with a glossy metallic appearance, probably partly from polish and partly from firing. There are grooves around the pot, 2.9 and 2.6 cm. from the rim. Narrow, vertical fluting runs from the second groove to the base, with only the tips of the fluting tangent to the base. The vessel is 17.3 cm. high and 8.4 cm. wide at the rim.

Fluted Cylinder Plan #18 117A-20 Figs. 67, 68d Photo 71b

In a row together were 117A-19, -20, and -21. 117A-20 is distinct in that it has no vertical grooves nor do the flutes touch. Its base is slightly convex, the sides slightly concave. The entire vessel appears to have been slipped with black which thins to reddish-brown on the interior and in spots on the exterior, with all except the interior base appearing to have been polished. Vertical fluting runs from 2.6 cm. below the rim to the base, but not past it.

Double Grooved Fluted Cylinders

Plan #18 117A-19 Figs. 67, 68c Photo 71a

This vessel has a slightly convex bottom and slightly concave sides; all of its surface is black with blotches of reddish-brown. The exterior walls and interior to 5 cm. have polished black slip, whereas the exterior base is unslipped

but slightly polished. The grooves around the pot are ca. 2.5 and 3.1 cm. from the rim with vertical to slightly diagonal fluting which runs from the second groove to the base. The cylinder is 14.7 cm. high with a rim diameter of 7.8 cm. (?).

Plan #22 117A-23 Figs. 67, 68f Photo 70

This flat-bottomed cylinder has slightly concave walls which suffered damage when the tomb collapsed. The entire vessel is black with the exterior walls and interior to ca. 5 cm. covered by a polished black slip. The exterior base, however, is unslipped but polished. There are grooves around the pot 2.5 and 3 cm. from the rim. Vertical fluting with shallow grooves ca. .8 cm. wide runs from the second vertical groove to the base. The vessel is 13.5 cm. high with a rim diameter of ca. 7.8 cm.

Plan #10 117A-25 Figs. 67, 68h Photo 70

Of buff paste, this fluted vessel has a slightly convex bottom and slightly concave walls. The exterior walls and interior to 6 cm. have polished black slip, with grooves around the pot ca. 2.5 and 3 cm. from the rim. Vertical fluting with shallow grooves .7 to .8 cm. wide runs from the second groove to the base. This is the only vessel on which the flutes do not end at the base with a tip visible.

Fluted Vessels

Fluted vessels occur at the nearby site of Uaxactun (R. E. with. 1955, Fig. 42, G1) and in Bu. 116 (Temple I) at Tikal.

MISCELLANEOUS SINGLE VESSELS

In the aisle there were several vessels which did not appear to belong to any grouping.

Polychrome Bowl with Quatrefoil Design Plan #9 117A-30 Fig. 47a, b Photos 47, 63

This vessel was near the bench in the west half of the aisle. Fallen on top of it, was one of the two of 13 stuccoed-incised cylinders that was not in the row. There was no positive or negative evidence in it as to whether it had ever contained food. It was covered with fill in which there was a great deal of red cinnabar mixed with reddish-brown rot (decayed wood?). As the bowl was lying next to the edge of the bench, it is presumed that the rot was pushed from the bench as the tomb collapsed. Within the vessel in the bottom layers of fallen plaster, there was brownish dust which could have been decayed food.

The vessel, of buff paste, has a flat bottom with slightly flaring sides. The entire vessel is slipped and polished; orange with red rim band .5 cm. on both the interior and exterior, then a .15 cm. thick black band on both sides. The

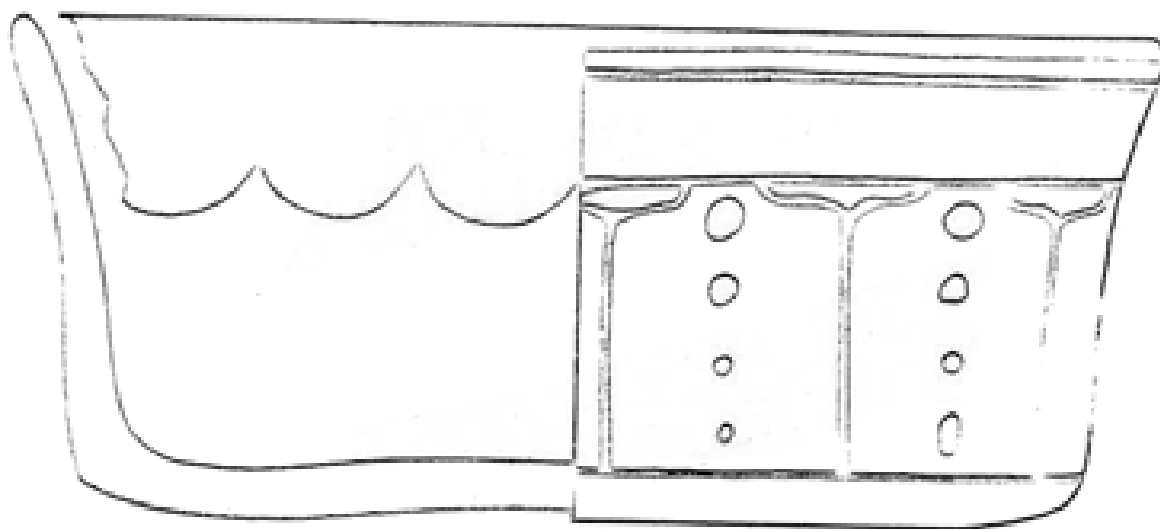


Fig. 69

117A-27

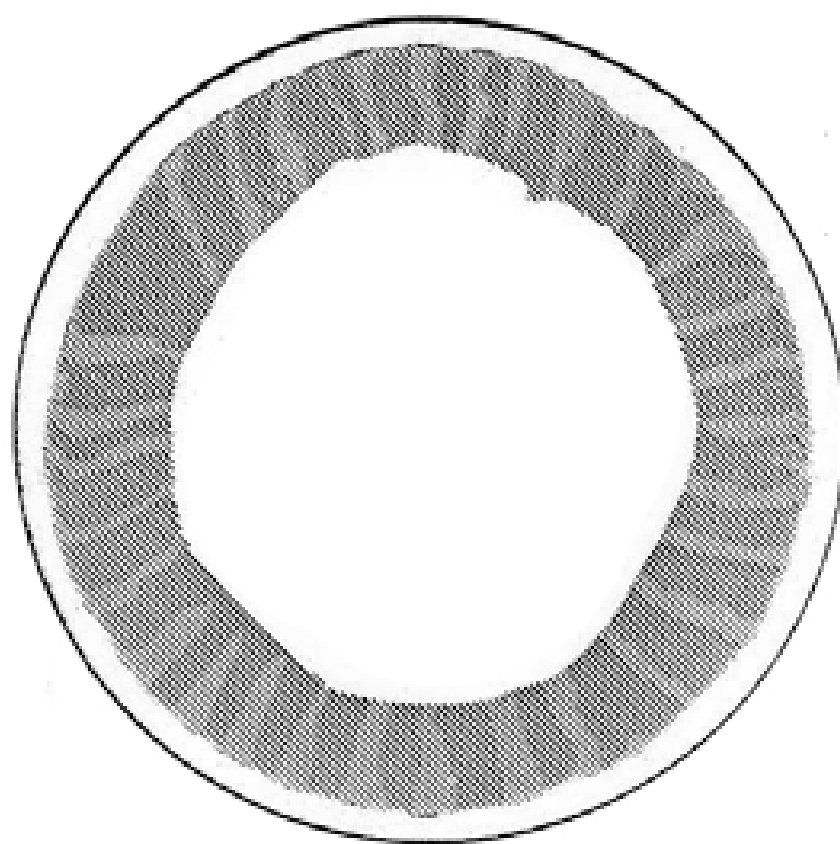
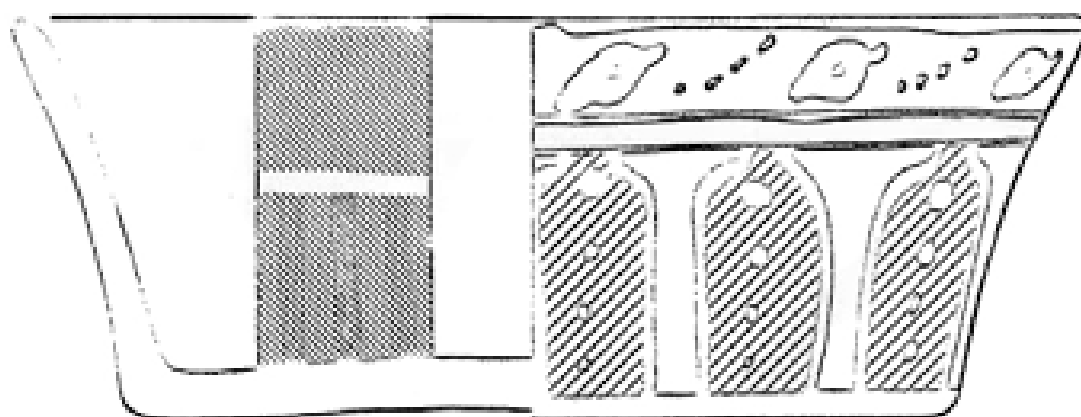


Fig. 70

117A-28 ext. base

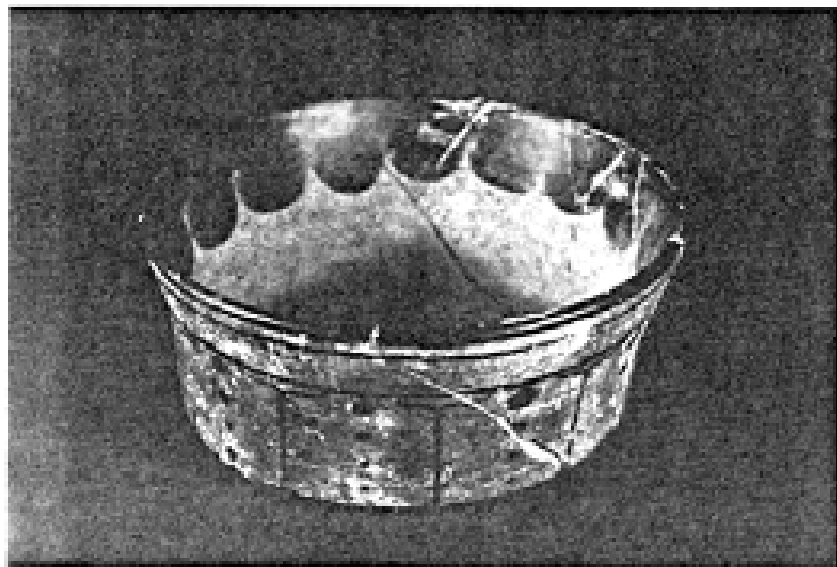


Photo 73 117A-27.

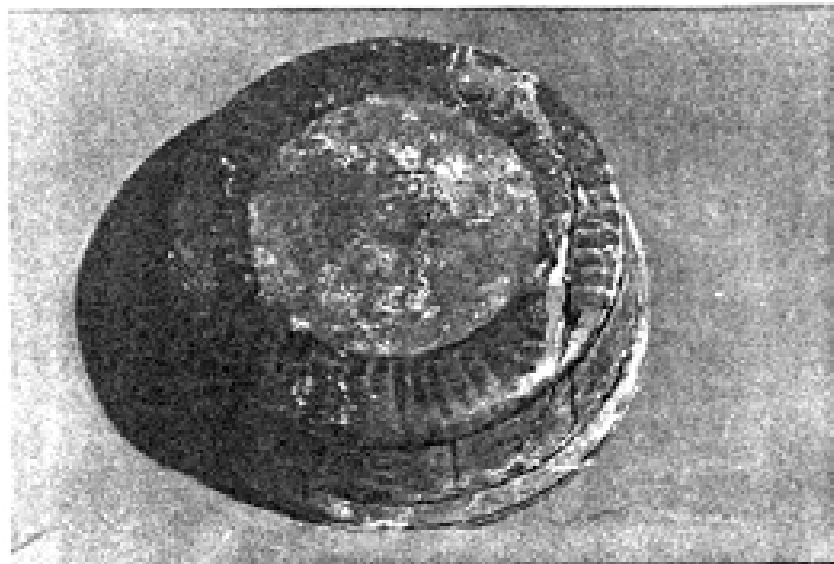


Photo 74 117A-27.

Photo 75 117A-28.

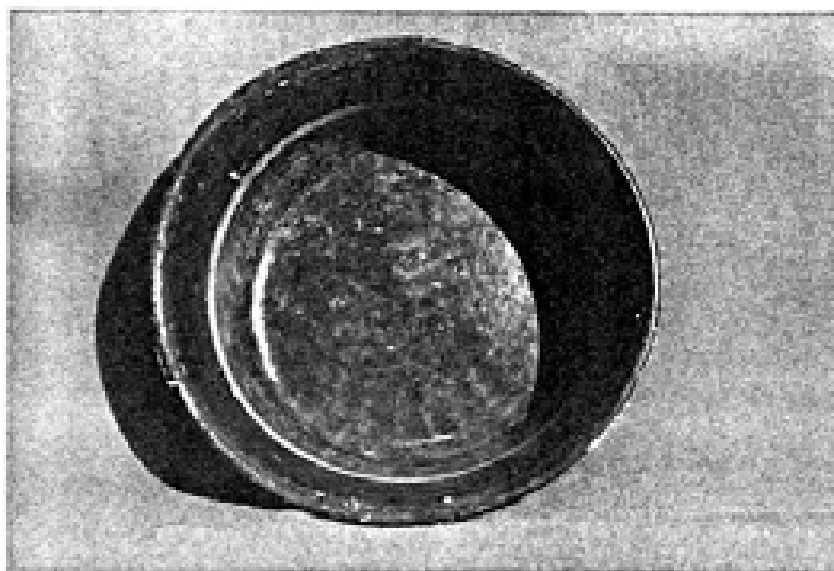


Photo 76 117A-28.



exterior and interior have four quatrefoil designs with red centers and black petals. The inside and outside quatrefoils are lined up with one another back to back. The interior base has a quatrefoil with a black center and red petals, the reverse coloration of the other designs. The red is 10R-4/10; orange 2.5YR-5/10. The bowl is 5 cm. high with a rim diameter of 14 cm.

Flat-bottomed Polychrome Bowl Plan #7 117A-27 Fig. 69a, b
Photos 73. 74

Found as it was in a tilted position next to the edge of the bench, it is possible but not probable that this offering was originally situated on the bench. Beneath it was a lot of red powder-rot; such rotted matter is not usually present in the aisle. It is equally possible that the bowl was in the aisle but was knocked into its present position as the tomb collapsed around it. Enough of the rot was present to measure 1 cm. in depth. This section of the aisle is alongside the place where the headdress fell when it rolled off the body, and the red rot may be the remains of this ornamentation. The entire vessel, of light orange paste, was slipped and polished. On the exterior are 10 panels of dress-shirt designs in brownish-black on cream. A brownish-black rim band has cream-colored scallops. A black, centrally-located glyph decorates the center of the cream-colored exterior base; a similar glyph occurs in a

similar position on a bowl from Bu. at Tikal. Around the edge of the base is a 2.8 cm. wide band of red-on-red stripes. The bowl is 8 cm. high with a rim diameter of 17.8 cm.

Flat-bottomed Flaring-sided Polychrome Bowl Plan #15 117A-28
Figs. 70 a, b Photos 75, 76

The situation in which this bowl was found makes it difficult to determine its original position. Somehow, it managed to end up on its side, squeezed between two of the stuccoed, incised cylinders next to the north wall. Presumably, it was originally on the floor but was pushed up as the tomb collapsed: or, more unlikely, it may have served as some kind of cover for one of the adjacent cylinders.

Slipped and polished over its entire surface, the exterior of this pot has a simplified dress-shirt design in dark brown and orange on cream. The exterior base has a narrow dark-brown band on the edge continuing from the sides, then a band ca. 1.5-2 cm. wide of red-on-red radiating stripes on an otherwise cream base. Around the interior is a narrow band of dark brown, below which is a 2.2 cm. red band followed by a .4 cm. wide cream-colored band. The rest of the walls and base have red-on-red stripes which are vertical on the walls and radiating outward on the base. The red is Munsell 10R-4/10; the orange 5YR-7/8. The bowl is

6 cm. high and 15.4 cm. in diameter at the base.

OFFERINGS CLEARLY FALLEN FROM THE BENCH

There were several non-pottery objects lying in the aisle that appear to have fallen from the bench. Their description is inserted here so that the three cylinders with painted throne scenes may be described together.

Four spherical jade beads and one spondylus shell were seemingly pushed over the edge of the bench when the tomb collapsed. These objects were found mixed in with fallen debris from 10 to 14 cm. off the floor of the aisle. Also in the aisle (Plan #68) were about 12 small pieces of nacreous shell, uneven in shape. These appeared to have fallen from the bench.

Stucco Fragments, Possibly Fallen from the Bench Plan #69 117A-97

The remains of a red and blue stucco painted wooden (?) vessel were found mixed with debris fallen from the wall and pushed off the bench. Whether its original position was the bench or aisle is not known. It is possible that it belonged in the aisle because the stucco fragments also occurred directly on the floor, as well as 5 cm. off the floor. There was a design in pale blue accentuated by black line, all painted over pink stucco. Unfortunately, the pieces were only minute fragments and were scattered in the collapsed

debris. Red fragments outnumbered those of blue. It is doubtful that this was a codex as only in one place did the stucco appear to be in (3) levels. The pink was 5R-6/4, tending to 6/6.

CONCLUSION OF DESCRIPTION OF POTTERY OFFERINGS OF THB AISLE

Polychrome Cylinder with Painted Human Figures Plan #40

117A-2, MT 177 Figs. 71, 72 Photos 48, 77

One of the three polychrome cylinders with painted human figures was at the east end of the aisle. Between it and the east wall there was an empty space of several centimeters. The vessel was found lying on its side with the "vulture-man" visible. The pot was so dirty that it was not recognized that a figure was painted on it, until long after it was uncovered. Although most of the vessels in the tomb were dirty, this one was unusually so; there may be some other explanation for this other than natural accumulation, unknown to the author.

The vessel, a polychrome cylinder of buff paste, has walls slightly concave; the bottom shows a slight depression due possibly to warping. The pot was complete and unbroken though cracked around the base. The interior has a red band on top of the rim and down to ca. 1.2 cm.; below this, a black band of .3 cm.; below this, speckled orange to ca. 2/3 down the walls. The red band is polished; the rest of the interior is merely just smoothed.