

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.



Photo 77 117A-2, 'dancing-man' cylinder.

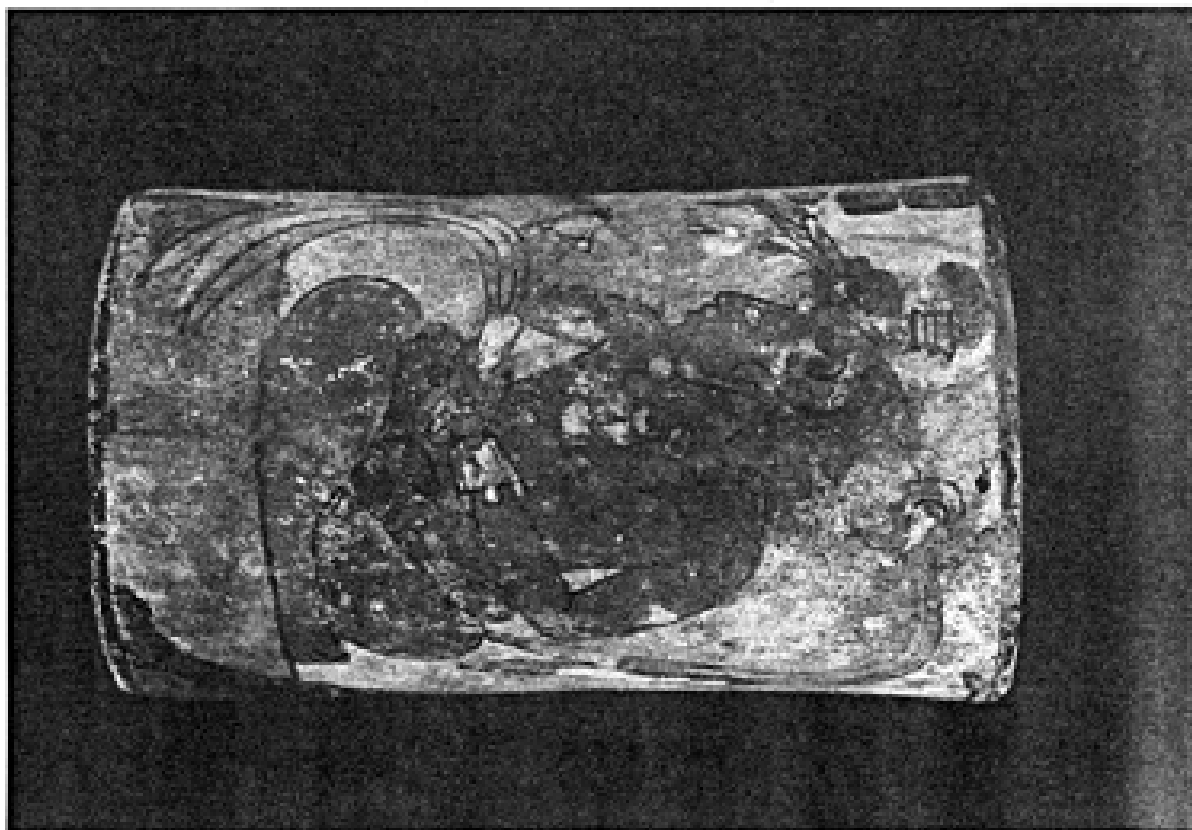
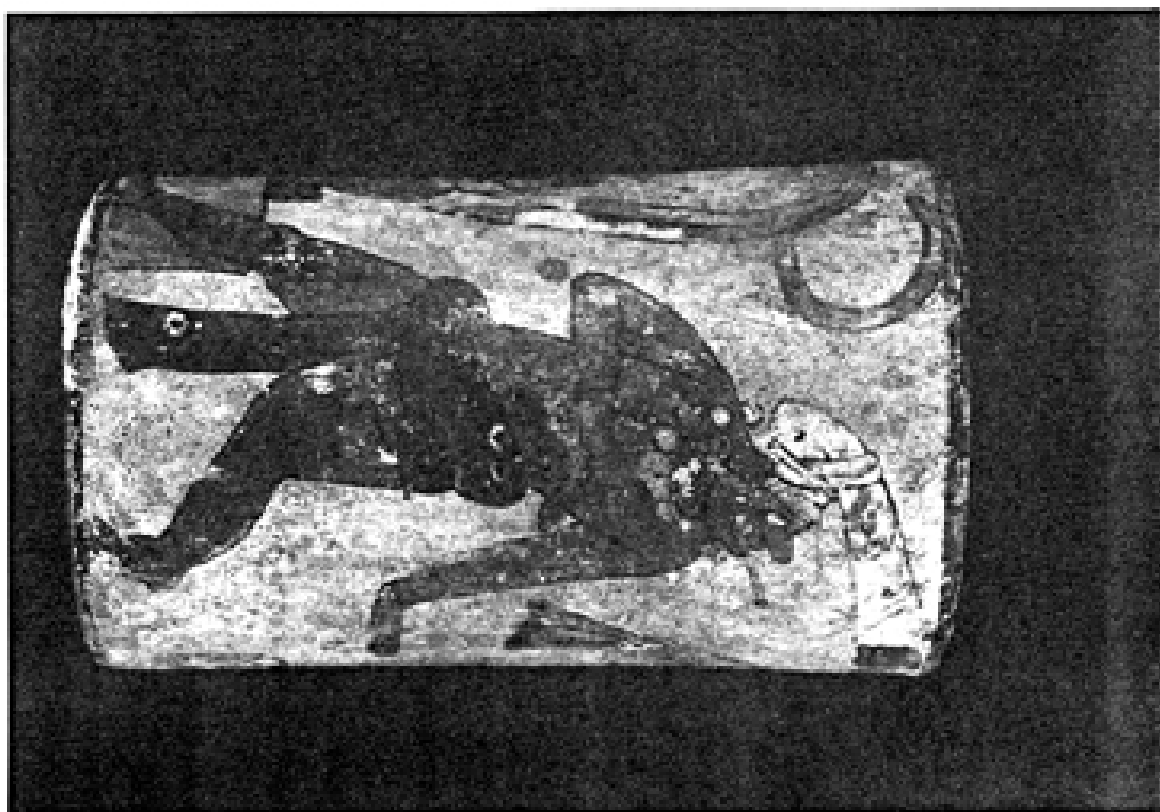
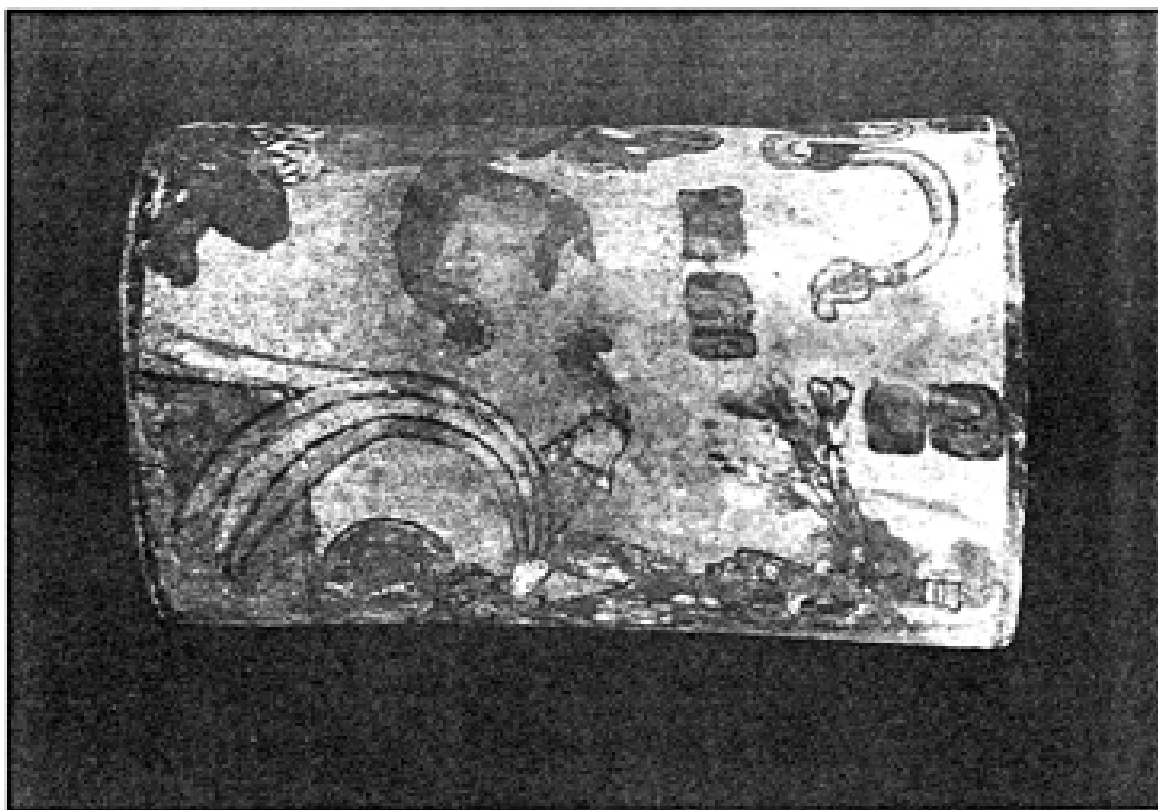


Photo 77 117A-2, 'dancing-man' polychrome cylinder.



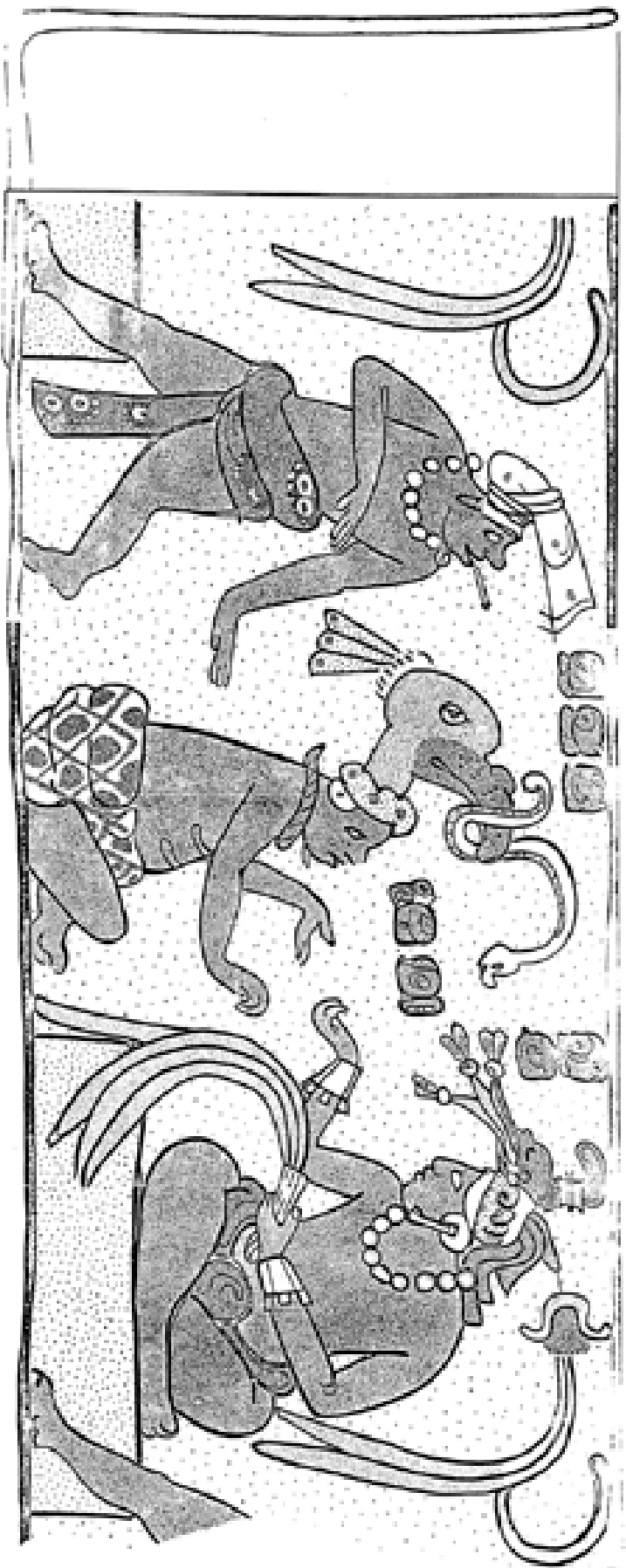


Fig. 71 He'll not design of 1172-2

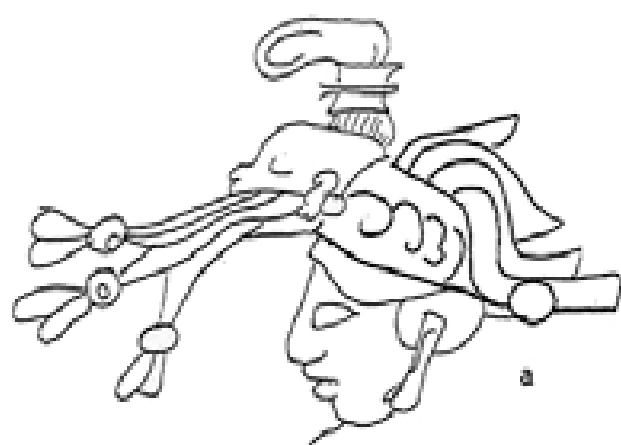


Fig. 72 Possible glyphic element in headdress.

The exterior base is unslipped and unpolished. The exterior walls have polished cream slip and a black band of .3 cm. just at rim and base. There are three figures around the pot, resting on the bottom line.

The pot's height is 17.4 cm.; rim diameter, 10.4 cm.; base diameter, 10.1; walls, .4 to .7. The Munsell colors are:
 Brown of bodies varies 5YR-5/8, 6/8
 Brown of loincloth and headdress closer to 5YR-4/6
 Red ca. 10R-4/1-
 Orange ca. 5YR-7/10, 6/10, 6/12
 Background ca. 2.5Y-8/4

There is specular hematite on the end of the "cigar", on the bird's crewcut, and on the lotus in the headdress of the seated figure.

The Human Figures

The main figure is seated on a plain, rectangular, orange painted platform or throne. The man is seated facing front, but his head is turned to the observer's left, addressing a seated figure. The man wears only a plain, red loincloth with a round knot in front. For jewelry, he wears jade bracelets, earplugs, and a single strand of spherical beads. The jade bracelets are of interest, because they are possibly identical with those worn by the occupant of Bu. 196, see p. 190. They are tubular jades with pendants of fitted shell. There are nine spherical beads of the necklace showing--exactly the number of beads visible on the dancing figure. It may be coincidental, but nine is a sacred Mayan

number. The typical Classic Mayan necklace goes down the back; so, there are numerous beads not depleted in a front view. The earplugs are more like those on the headdress of the deceased (p. 183) than those actually on the ears (p. 184). It is difficult to determine exactly what the personage holds in his hands, but it appears to be a bundle of feathers. One source of the problem of identification is that the Maya potters seem usually not to have had green paint readily available, because all the details that appear to be jade are painted a dusty brown-grey.

The back element of the headdress is a water lily (Fig. 75), easily identifiable by its similarity to many less conventionalized representations found elsewhere. The face on the front of the headdress may be glyphic but is not readily identifiable. Its closed eyes may be indicative of death, as one of the glyphs in the codices which signifies death has closed eyes. Otherwise the head is somewhat similar to that on the back of the left figure on the bird-man vessel. The featherlike objects are not issuing from the beast's mouth but from his earplug.

The type of throne is similar to many found in Late Classic palaces at Tikal, such as Str.6D-38-1st-A; it is similar to that of the "fat man pot" (Fig. 78) but different from that of the "bird-man pot" (Fig. 78).

The second figure, the "vulture-man", is in complete profile, sitting cross-legged facing the throne figure. Both

men are conversing in sign language. The "vulture-man" is wearing a fancier loincloth than the other figures depicted. His predominate feature is his vulture and snake headdress. The bird is identifiable as a vulture because of the knob on the beak. Such a headdress is reminiscent of those in the Bonampak murals.

The third figure is in twisted perspective, with its legs, arms, and head in profile, but the upper body in front view. He is advancing to the observer's left, yet is looking to the right towards the throne figure. He is unusual by virtue of his prancing movement and the object in his mouth. It is possible that he is dancing. The object protruding from his mouth has a bright red tip accentuated by specular hemitite. At first glance, it looks like a cigar but may be a musical instrument.

The writer is not an authority on glyphs and is unable to readily identify the glyphs. Identification is made additionally difficult because the glyphs are very simplified.

Something noticed by everyone who has looked at this and the other throne scene on 117A-3 is the difference in the facial features; pug nose, deeper mouth, and more protruding lips between the main figure on the throne and the subordinate figures in front.

Polychrome Cylinder with Throne Scenes Plan #20 117A-1 Figs.
73, 74 Photo 78

Next to the jade mosaic container, the most magnificent work of art within the tomb was a small pottery vessel found badly smashed in the middle of the aisle in the vicinity of the fluted vessels. Although not situated near the previously-mentioned polychrome vessel, both show throne scenes and both will be discussed together. The third vessel depicting a throne scene was found on the bench and will be described on page 167.

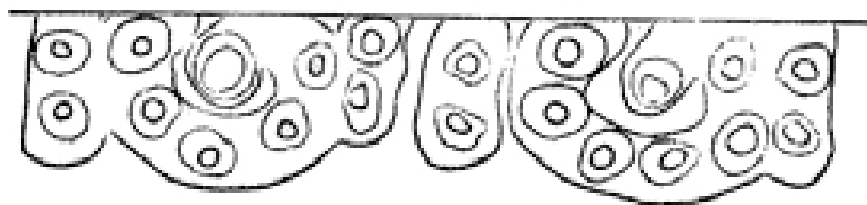
The well-formed walls, of buff paste, taper slightly towards the rim. Of all the vessels this has the thinnest walls--from .3 to .4 cm. thick,--and is the best nada. The bottom is marked by a slight depression. The orange-slipped interior was decorated near the rim with a series of circles in brownish-black and then lightly polished.

The highly-polished exterior walls as well as the base have a cream slip with black speckles. A rim band painted blue (now mostly flaked off) was delineated by a narrow strip of brown; the throne scenes were circumscribed by this line and another similar one near the base.

The basic colors of the figures were red with most of the rest being background. The deepest red was 10R-4/10 with wash areas a pale version of this. Blue paint occurs on the rim and on two glyphs in upper band and one in each subsidiary



Fig. 20 1180-1 (Copper coin dated 1840)



interior design

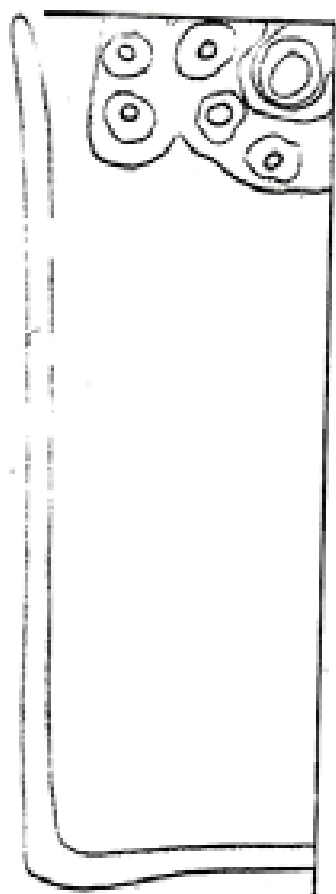


Fig. 74 117A-1 HPA-V



Photo 29 117A-1, 'bird-man' polychrome cylinder.

photo 28 117A-1, 'bird-men' polychrome cylinder.



text; on the headdress of both bird-men; on bracelets, necklace, earplugs, and headdress of the figure seated on the jaguar skin throne; and on the headdress of the other enthroned figure. The blue was too fragmentary to type accurately: the best approximation is 10BG-7/4. The vessel's interior is close to 2/5YP-5/10, 6/10.

THE GLYPHS

The style of the glyphs is the same as found on the monuments and some of the better painted pots at Tikal and is different from that of those on the "dancing man" pot, which is closer to the codex style.

The Upper Band of Glyphs

Within the upper bend, some of the glyphs are painted red with two of the glyphs colored blue (at least one of the personified uinals and possibly the other, it being difficult to tell from the photographs). Numbering the glyphs on the drawing, from left to right, the red painted glyphs are: 3, 4, 7, 10, 13, 14.

The author is not a glyph specialist and the glyphs have not yet been studied by Dr. Satterthwaite and Chris Jones, the Tikal experts on this subject. A few of them the writer has been able to identify using Thompson's two catalogs, but there are several glyphs the author has not been able to identify. As to their meaning and relation to texts

on other pots, the author is unknowing.

The Figure Glyphs

Next to each figure is a group of glyphs which obviously refers to that person and may conceivably give his name and/or title. The glyphs in front of the headdress of the figure seated on the jaguar skin-covered throne are red painted; all others are in brown-black outline on the background of black-speckled cream. It is difficult to determine on the basis of this vessel alone exactly which glyph panel relates to which figure; but, the arrangement of the glyphs on the dancing-man pot hints that the ahau panel refers to the bird-men and that the upper panel refers to the throne figures.

The ahau panels each contain three glyphs: an inverted ahau, glyph 592, and a head-form meaning "green, new, or strong". The two ahau panels are almost identical, the major difference, possibly meaningless, being that glyph 592 is shown in two different positions; also, on the right panel the ahau is in the simplified form, whereas on the left panel the ahau has a nose. The different representations are probably artistic and not linguistic. The glyphs relating to the throne figures are not similar.

THE BIRD MEN: The Bare-backed Bird-man

A complete stylistic and comparative analysis of the

throne scenes is outside the scope of this report, but a few comments will be made. Of primary importance is the fact that the figures appear to be human, with bird attributes only as part of a costume. This may be seen where the skin of the left bird-man is represented by reddish brown paint: i.e., the hands, the feet, parts of the back and side of the waist and possibly the back of the neck. Costumes which almost completely cover the human figure are found on several well known pottery scenes: i.e., on the Chama vase (Morley, 1956, Pl. 92a) and on one of the vases from Uaxactun (Ibid., 91), in both of which the costume merely forms a black covering.

The most characteristic feature of the bird-men are their beaks. The author first thought it was a hummingbird beak, others suggested mosquito. A careful analysis of this mask will show that it possesses certain features that may eventually provide a proper identification of it. Its most pronounced feature is the length of the beak and its thinness. The length and proportions are reminiscent of a hummingbird, but hummingbirds do not have hooks at the end of their beaks. The presence of a hook at the end of a long, slender, beak suggests that the bird is some sort of freshwater species. A final feature that may help in eventual identification is the slight knob where the nostril is located next to the face.

An additional feature of this bird is the glyph which

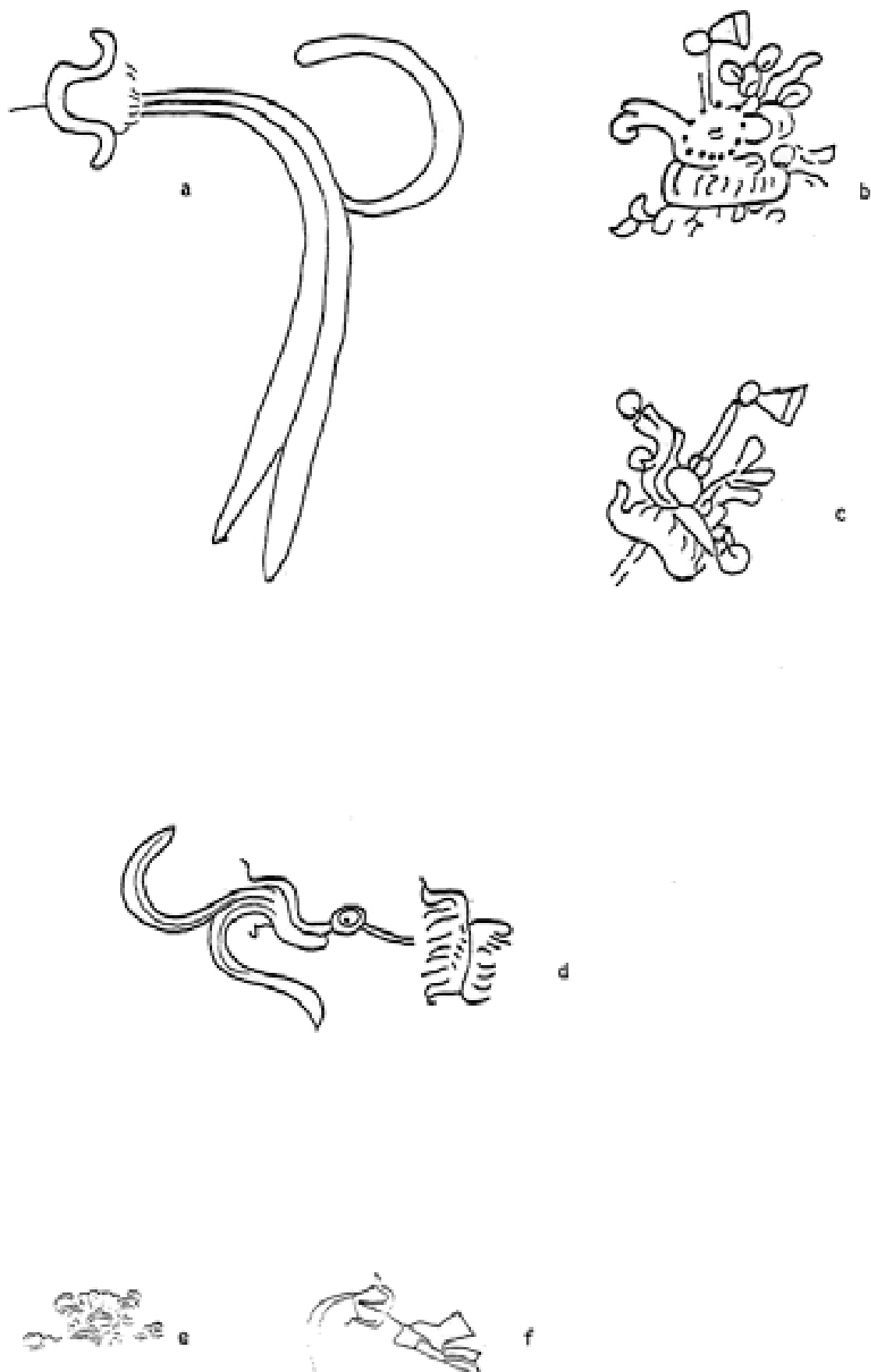


Fig. 75 Water lily designs: a, 117A-2; b-d,, 117A-1; e, Bu.160; f, Bu.??

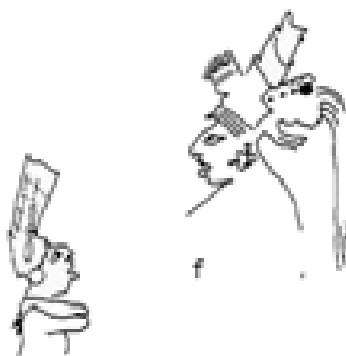
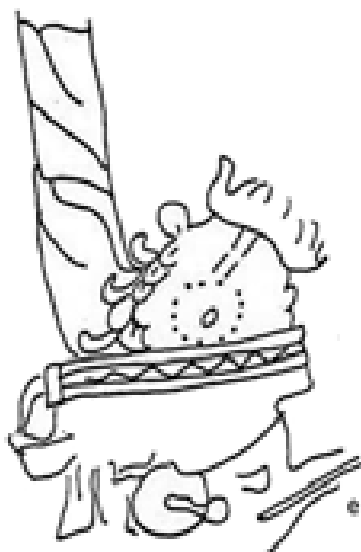
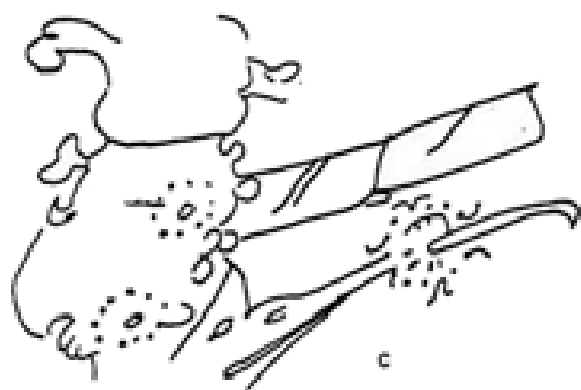
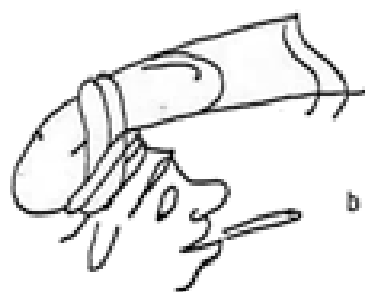


Fig. 76 Headdress 'stacks', all from Bu.196 except 'f' (from Bu.116).

is speared by the beak. This is a unique position for this glyph, but encircling dots occur on bird beaks in the Mayan Tro-Cortesianus Codex (Madrid). Frigate birds, ocellated turkeys, and pelicans are shown there with the dot motif. The only place in Classic art where a similar motif may be expressed is on a relief panel in the Dumbarton Oaks Collection (Coe and Benson, 1966, Fig. 1). The panel is too weathered and the photograph too small to tell for sure, but the bird may be the same. Here the bird is a headdress element and not a face mask as on the Bu. 196 pot.

The various elements which go together to make up the headdress are difficult to separate and identify. The mass of spherical objects appears also in the basket of offerings in the right hand throne scene. Fortunately, both headdresses are almost identical--differing only in the arrangement of the conical headdress cloth. The uppermost element of the headdress is the long-nosed god protruding from a water lily. (A long-nosed god also appears on the headdress of the right hand throne figure and a water lily appears in the headdress of the left throne figure), (Fig. 75).

The projecting headdress piece is found on the other two figure-painted pots from Bu. 196, on many other Late Classic pottery figures, i.e., from Temple I, Bu. 116 (Coe, 1966, p. 42), and on the Bonampak murals. This ornamental apparel appears to be cloth, perhaps wrapped around some strengthening member.

Besides the simple, fringed cloth mask and costume, the bird-man wears jade earplugs similar to those worn by the other figures on the vessel and somewhat similar to those worn by the deceased occupant of the tomb--jade wristlets with fitted shell pendants and some sort of obscure chest ornament complete his costume.

Of significance is the gesture the figure is making with his arms and hands and the careful positioning of his fingers. This sign language is distinctly obvious on all three of the figure-painted pots.

THE BIRD-MEN: The Bird-man with Offerings

The bird-man on the right is similar to the one on the left except for the positions of the hands, the position of the extended headdress element, jade jewelry, and the presence of offerings in front of him. The hand and arm positions have been dealt with in the preceding section; the jade wristlet is simpler, but the chest pendant is considerably more a complicated and, unfortunately, undecipherable. Also, on the back of this figure is what may be the back part of the jade necklace and, in red, some rope-like form hanging from the figure's left hand.

The Offerings

In front of the right bird-man are two containers of offerings. The container immediately in front of the figure's

feet is a pottery vessel with a sky glyph as a decoration (Fig. 76). Glyphs similar to this are illustrated in Thompson (1960, Fig. 31, 52 ff.). Interestingly, this same glyph occurs on the headdress of a long-nosed god (Ibid., Fig. 31, 58) and on an offering of water held by a jaguar (Fig. 76). The catalog number of the glyph the author is unable to determine as many main signs have a sky-band as an infix.

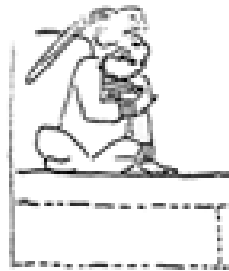
(M. Coe, 1966, Fig. 49b) shows a similar glyph as being the Emblem Glyph of the neighboring site of Naranjo. The Tikal Emblem Glyph (Glyph #6) is on the glyph band.

The second container is of basketry with spots perhaps to represent jaguar skin. Within the container is some plant or fruit which the author is unable to readily identify.

THE THRONE FIGURES: The Figure on the Jaguar Skin Covered

The principal figure on the left throne scene is in full profile seated with his back against the throne's backrest. As the predominate feature of this figure is the throne on which he sits, this object will be discussed first.

Small round thrones with backrests are not at all common; nor are round thrones. Of thrones with oval stela-shaped backrests, almost all the classic examples are of a large rectangular type (Fig. 77) found at Tikal, Piedras Negras and Nebaj. Round thrones with backrests are, however,

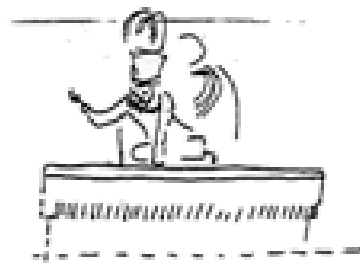


THORN, BULLING pot scene

a



b



THORN, BULLING pot scene

c

Fig. 77 Rectangular thrones with stela-shaped backrests.

found in the codices.

Round thrones without backrests look very much like altars, and the only example that is well known is that illustrated on a cylinder vase from Burial A-31, Uaxactun (Kubler, 1962, Pl. 91a). Here two dignitaries are shown seated on very small altar shaped thrones or cushions. They are smaller than those depicted on the bird-man vase and there is no backrest. Their complete covering with jaguar hides is slightly different from the half-covered thrones of Fig. 73. As an aside, it is noticeable that the toes are depicted in a similar manner on both vessels.

Thrones covered by jaguar skins are the rule, not the exception, and are so frequent as to make references unnecessary. Although the right throne is not completely covered by a jaguar skin, part of the backrest is.

The jade jewelry, here painted light blue, and the clothes worn are similar to those worn by all the figures on this vase and other Mayan figures. The most characteristic element of the clothing is the edge of fringes, possibly conical.

Of perhaps more interest is the headdress worn by this, the left hand, figure. The most easily discernable element of this ornament is that of the water lily on the front, out of which feeds a heron or some long-billed water bird. A second feature of the headdress is the conical wrapping of cloth which has already been mentioned with respect to the

way as on the headdress of the throne figure on the dancing-man cylinder. From the forehead of the animal head issues a plant-like stalk with a decorative object at its end. The differences between this animal face and that of the 117A-2 vessel is that in the latter the mouth of the animal is hidden by the "feathers", whereas in the former the feathers could be described as being on the other side of the face and merely visible through the open mouth. There are not many features preserved on the face, but those which are and the plant form issuing from the forehead (see jade jaguar on p. 176) indicate that this may represent a jaguar.

What appears to be hair rendered in thick black, best visible in the color photograph, is noticeable above the neck springing from between the white cloth part of the headdress and the round tufted element. In the other figures all the hair is hidden by the headdress. It may be purely coincidental, but the figure under discussion is the only one without the projecting wrapped headdress element; in the other figures perhaps this cloth is a wrapping around the hair. The round tufted ornament is similar to that of the other throne figure on the same vessel but is not common elsewhere.

The Throne

The throne, as well as the whole scene, is on a slightly larger scale than the other throne; likewise there is a difference in decoration. The backrest has only the front third

of the side covered with jaguar hide; the remainder of the throne back is covered with the main element of Thompson's glyph #614 to which he gives the representation of thatch (Thompson, 1962, p. 236). This is a common decoration for the sides of thrones appearing on two Late Classic carved lintels at Tikal from Temple I and III (Fig. 76). On the side of the bird-man vessel throne, there is possibly a glyphic element which appears on a throne depicted on a Temple I lintel (Fig. 76). In the former representation the right side is reconstructed, because the element is hidden by offerings and the only one nearly complete is on the edge with one side on the part of the throne not visible. The broken line reconstruction is taken from part of another similar element that peeks through the offerings. Perhaps it should be reconstructed like the one from Temple I.

OFFERINGS ON THE BENCH

THE POTTERY OFFERINGS

Polychrome Cylinder with Throne Scene Plan #2 117A-3 Fig. 78
Photos 79-82, 84, 86

The second pottery offering uncovered by the author was a beautifully painted cylinder vessel standing next to the south wall of the tomb (Fig. 78), cracked but not broken, with the fat man on the north side. The walls of buff paste are slightly concave, as is the bottom. On the interior there is a polished red rim band to 1.1 cm.; another 3-4 cm.

of polish below this may have cream slip or may be just the natural color of the clay. The exterior base is unslipped and polished. On the exterior there are red bands at the rim (.8) and base (1.2 cm.) wide. Two narrow black bands (ca. .2) occur below the rim band and above the base band. The orange used as a background for the throne scene was painted in wide vertical strokes. The scene itself is merely outlined in black on this background with some color added for details.

The vessel is a maximum of 22 cm. high with walls .6 cm. thick and a rim diameter of 13.7 cm. The Munsell colors are: red, 10R-4/10; orange at its deepest is ca. 2.5YR-6/12, 6/14.

There is a textile impression on the base and on the side near the base; a loose gauze weave like 12U-37/27 and 12U-38 (Bu. 195) (V. Greene, on cat. card), which was noted in the field by the author as a thin black film completely surrounding the vessel. This black layer was held next to the vessel by the fallen plaster. This is the only vessel so noticeably wrapped. It is possible that others were too, but this the excavator doubts. The inside of the cylinder was filled with a flaky, light yellow crust up to within 5 cm. of the top. Below this was a solid encrusted material honey-combed with the casts of bean and/or corn kernels. There was nothing under the vessel except for a few grains of dust. There were traces of cinnabar all around it except on the west side.



Photo 79 117A-3.

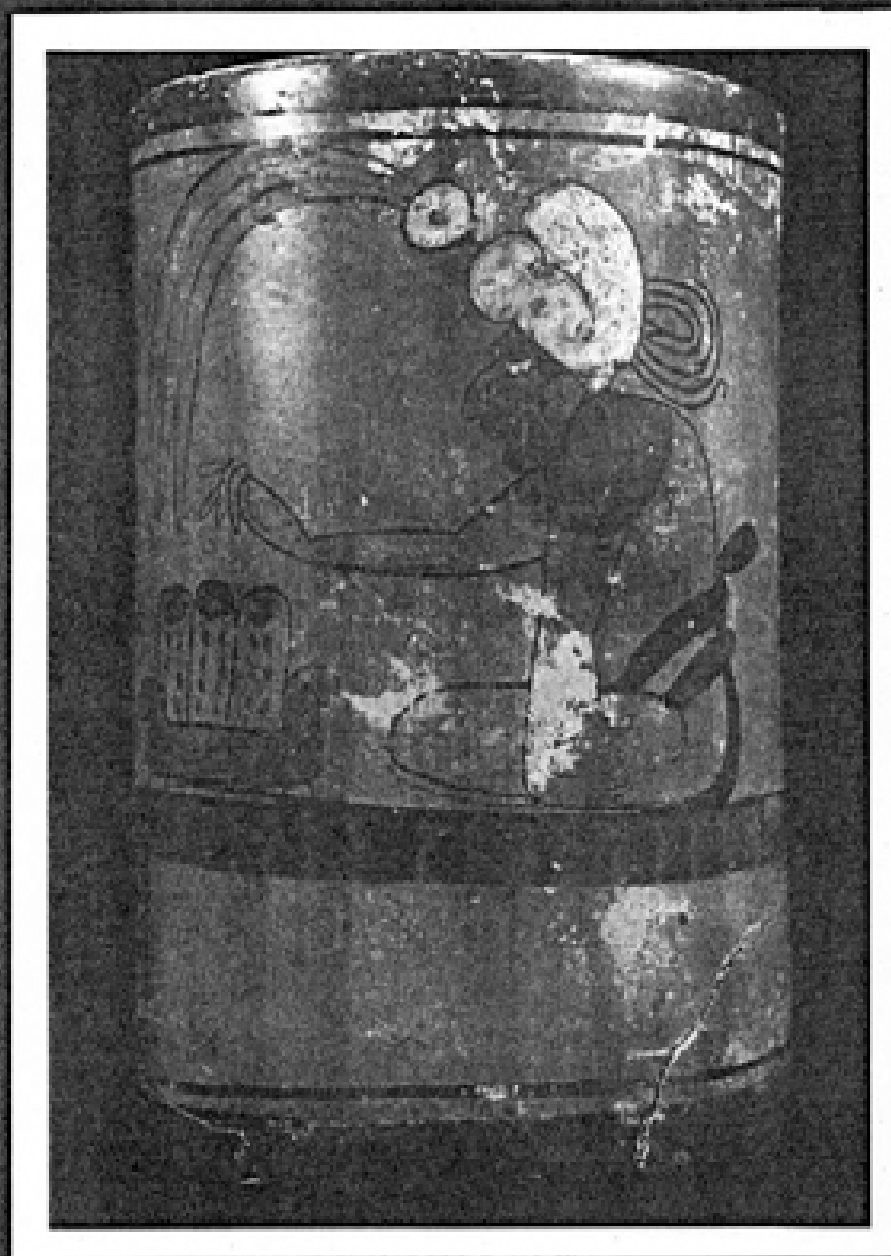


Photo 80 117A-3.

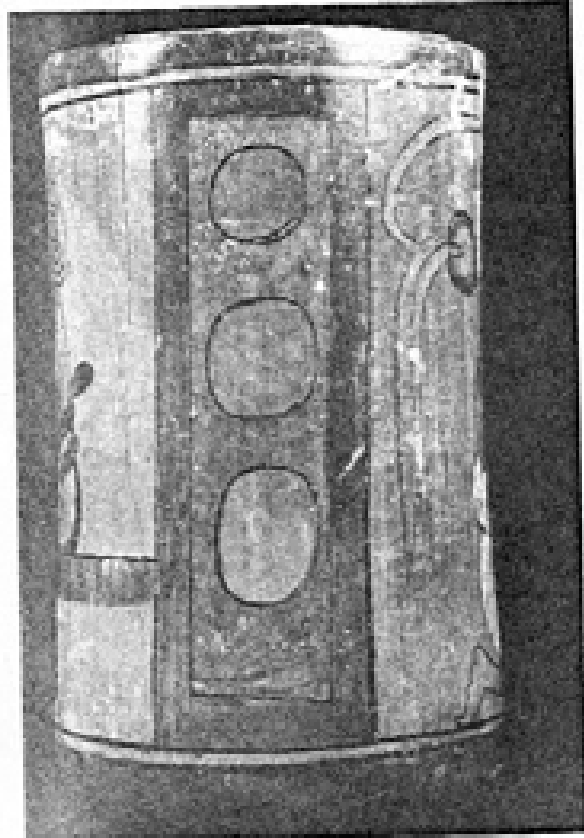


Photo 81 117A-3

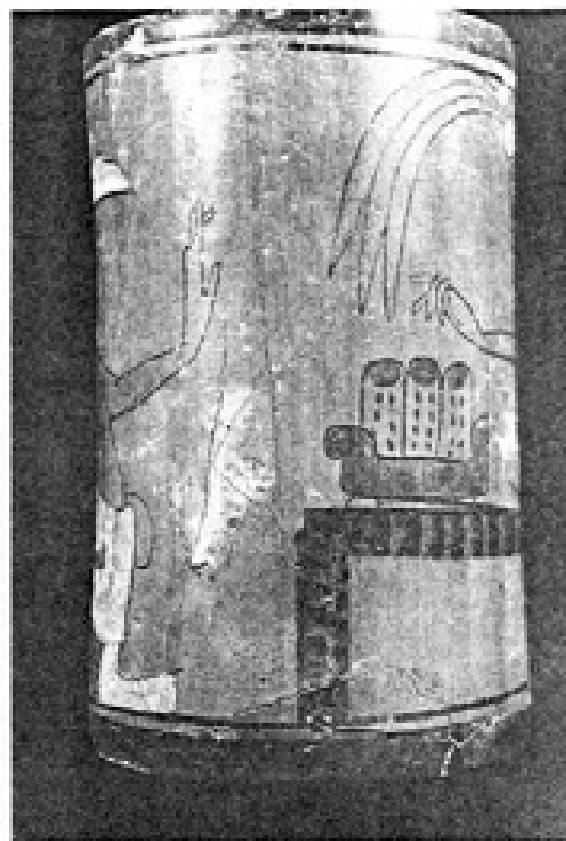


Photo 82 117A-3

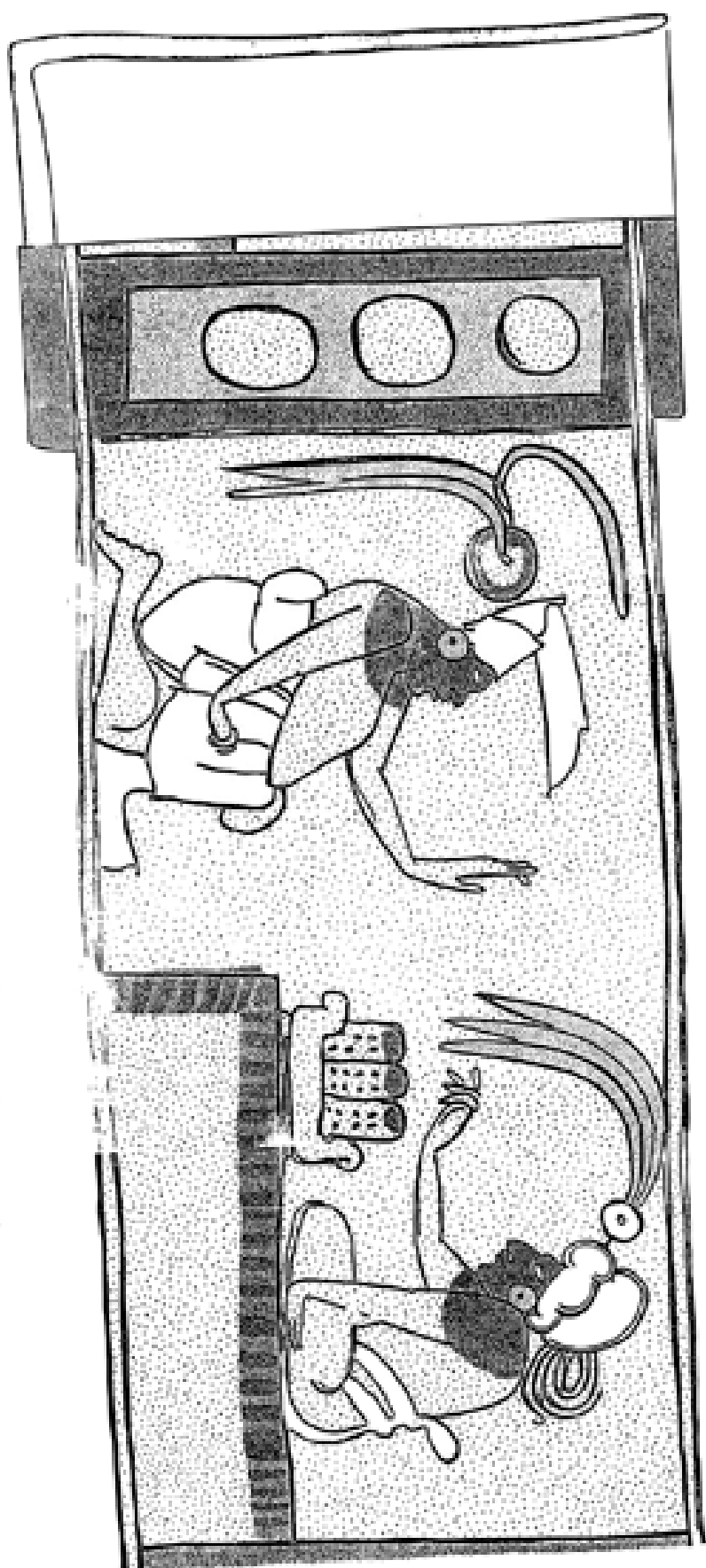


Fig. 78 Roll-out design of 1174-2 (actual size)

The Fat Man

Kneeling in front of the throne and shown in profile is a person exceptional in his obesity. He wears a simple, undecorated white loincloth, a simple earplug without pendants and an uncluttered headdress. The earplug and the feathers issuing from the back of the headdress are painted grey as are those on the dancing-man vessel. Evidently, the Mayan painter did not have green paint readily available, because these are clearly meant to be green jade and green feathers. The single upturned feather is similar to the method of depiction employed on the other figure-painted pots from this burial, as is the main element of the headdress. The figure has white pupil-less eyes. His potentially meaningful gesture and distinctive facial characteristics are of interest.

Something present on this vessel and not on the others from this burial is the treatment of the head and shoulders, painted as they are in red with the rest of the body left the color of the orange background. On one of the Bu. 116 vessels this appears to be some sort of mantle of light cloth (Coe, 1965, p. 42); or, it may be body paint.

The Figure on the Throne

In profile, seated on the rear half of the throne, is a man with an outstretched hand "receiving" an offering, probably of corn, in front of him. He wears a very plain, black loincloth and a plain bonnet-like headdress with three

feathers in front. Elsewhere, he wears only earplugs of jade, painted grey. His head and shoulders are painted red in the same manner as the fat man. His eyes are white and lack pupils.

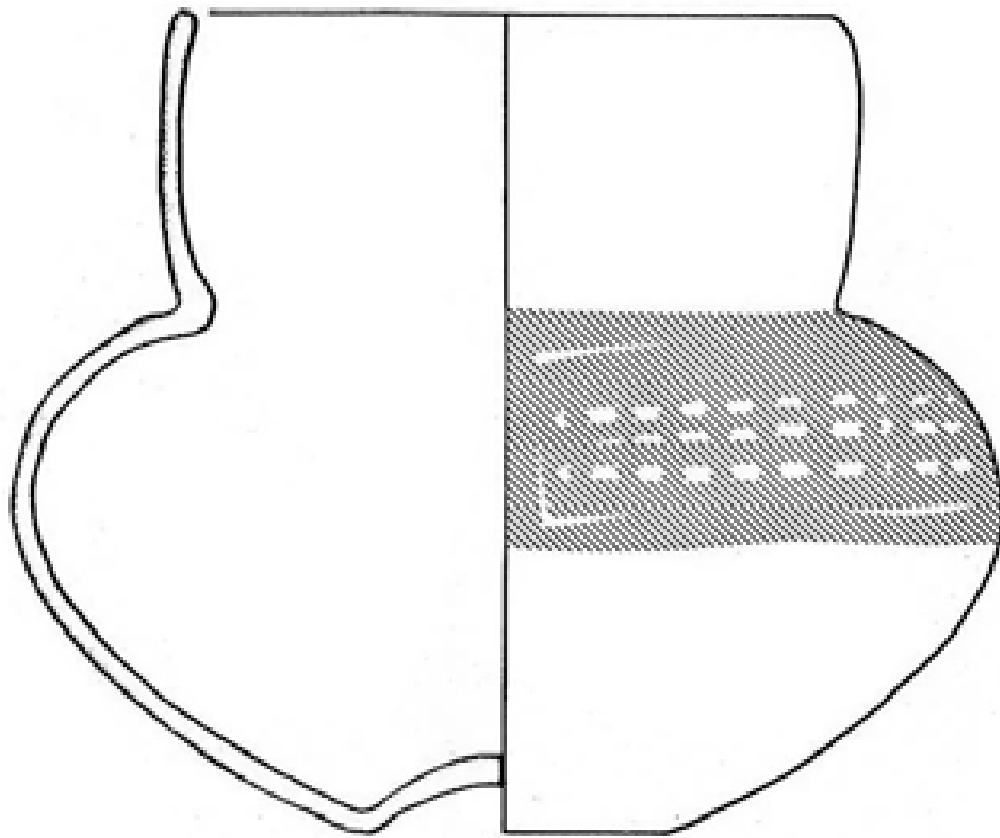
The Throne and Offering

The principal figure, described above, is seated behind a pottery (?) container with three round, conical (?) offerings. The red dots and the rounded shape suggest maize. The red semicircle at the top of each of the ears of corn is similar to the red semi-circle on the two human figures' shoulders.

The throne is of the plain rectangular variety found so frequently in Late Classic palaces at Tikal, Str.5D-38-1st-A, for example. On the edge of the throne is a strip of red-on-red stripes.

The Panel

A rather unusual decoration takes up some room on the vessel not filled by the human figures. It is unfortunate that it is not shown on the official drawing behind the throne on the right of the drawing, instead of behind the fat man on the left of the drawing, because it may have been meant to sit behind the throne as some sort of backdrop. Within the grey panel inside a red-black outlined rectangle, are three circles with black outlines. They may just be



117A-4B

meaningless decorations, or they may represent kernels of corn (Photo 81).

Large Cooking Pot Plan #1 117A-48 Fig. 79

The first pottery offering to see the light of day after a 1200 year hibernation was a large buff-ware cooking pot. This vessel was one of three pots found on the bench and was found near the south wall of the tomb in the east sector. The inside of this container was coated with black soot, and in its bottom was a 2 cm. deep layer of compact, black carbonized material. The vessel looked as though it had been used for a long time.

The vessel's neck is wide and almost straight. The base is dimpled. The slipped and polished upper body has sections of check design in red on the buff paste. The pot is 24.6 cm. high; its greatest diameter is ca. 29.5 cm., and its rim diameter is ca. 20 cm. The red of the pattern is 7.5R-3/6 on the Munsell scale.

Large Tripod Plate with Dress-shirt Design Plan #3 117A-37
Figs. 37a, 38 Photos 42, See also p.129

This large, side-flaring tripod plate was centrally located, west of the head of the deceased. In Bu. 116, Temple I, there was a similar type of vessel located in a similar position (Photo 43 and p.). Besides the biconically drilled "kill hole" in almost the exact center of the

vessel, the plate was missing one of its tripod feet. That the plate was placed in the tomb without one foot rather than one foot's having been lost in excavation is proved by the impressions made by the plate in the soft plaster of the bench top. Here were the perfect impressions of two feet and the jagged scar left where the footless part of the vessel had been forced into the plaster by the weight of the collapsed walls. There did not appear to have been any food in this plate, because when pieces of plaster were pried from its interior bottom, there were no decayed food particles visible or any impressions of food or seeds.

The rest of the details of this plate are summarized in the chart on tripod plates on page .

WOODEN OFFERINGS

It has always been presumed that Mayan tombs contained many offerings of wood that have decayed long before the excavator reaches them. The discovery of a treasure of wooden objects by George Guillemin in Bu. 195 in Str.5D-32 on the North Acropolis made the author keep a special eye out for the remains of wood, usually first noticed by rot or flakes of painted stucco. Unfortunately, the factors of preservation within Bu. 196 were not favorable for the sort of preservation found in Bu. 195; and, in addition, the author was unskilled in the removal of crumbled wooden artifacts.

Large wooden Bowl with Stuccoed Rim Plan #65 117A-100

The first hint that wooden objects were present among the offerings came when the large stones were removed from over the offerings. One large stretcher south wall had fallen plaster side down; when it was picked up, on its plastered surface was noticed a shallow impression, ca. 1 cm. wide, defining about a quarter of a container with a diameter of approximately 34 cms. Light blue stucco adhered to the impression. The position of this vessel was placed on the plan just as it was for pottery vessels. After the stone was removed (taken to the lab), a circle of rotted wood could be seen pressed in on both sides by loose plaster and debris from the fallen walls. With infinite patience and special preservatives it might have been possible to salvage some part, or at least the general shape, of this vessel, but those consulted thought that the results would not warrant the effort.

About 2 to 3 cm. from the floor, a soft, dirty white layer 1.5 cm. thick was found. The exact nature of this substance has not yet been determined. It was somewhat similar to the white "marl-like" material covering the carved, incised bones but not as thick, not as pure white, and softer to the touch. Directly under the layer of white, was a thin layer of cinnabar. The cinnabar lay over what was presumed to be the bottom of the bowl.

That the wooden bowl was strong enough to make a dent

in a heavy stone indicates that the walls of the tomb collapsed before enough time had elapsed for the wood to rot even partially.

Wooden Bowl Filled with Hematite Plan #43 117A-99

To one side of the group of bones lay the disintegrated remains of a low wooden bowl which seemed to contain a granular red substance, probably specular hematite. One centimeter off the floor, the entire .4 cm. thick circumference of the approximately 21 cm. diameter was visible. 3 cm. off the floor were the remains of what may have been a wooden lid for the bowl. This lid was flat and consisted of wooden "boards" approximately 5 cm. wide. No stucco fragments were found anywhere in the vicinity.

The notes are not clear as to the exact position of the hematite within the bowl. Evidently there was hematite both under and over the "lid" to a depth of 3 cm.; some areas of the bowl did not contain any hematite at all, perhaps it all shifted to one side when the tomb collapsed. See also description of Plan #69 on p. 152, a possibly wooden object in the aisle.

VESSELS OF STONE

White Stone Vessel Plan #50 117A-49 Fig. 79 Photos 83,

In the vicinity of the jade jaguar and jade mosaic con-

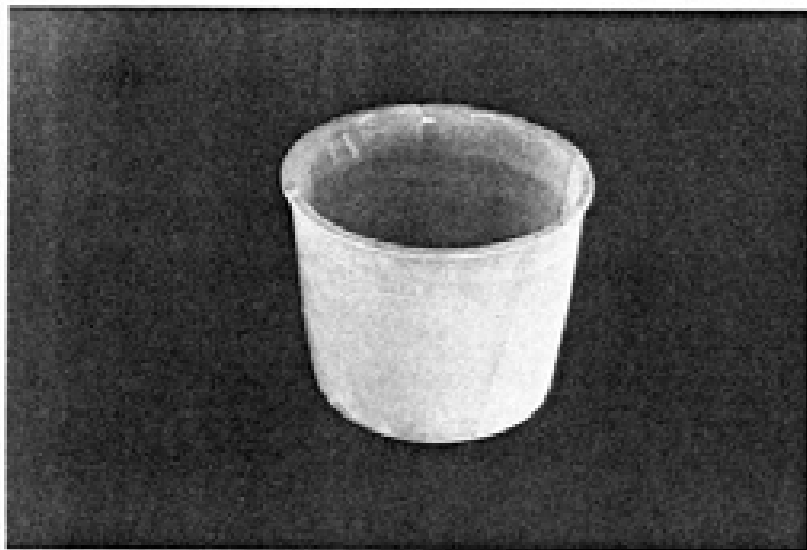


Photo 83A 117A-49, onyx marble container

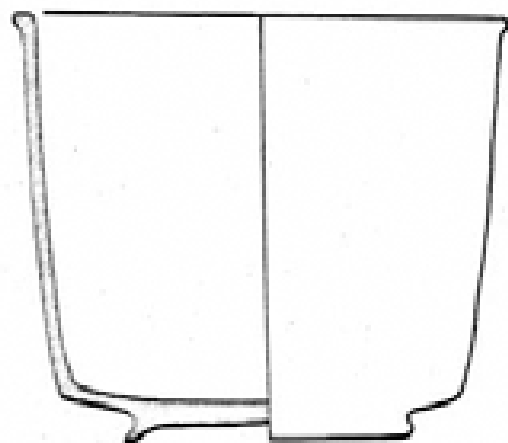


Fig. 80 117A-49

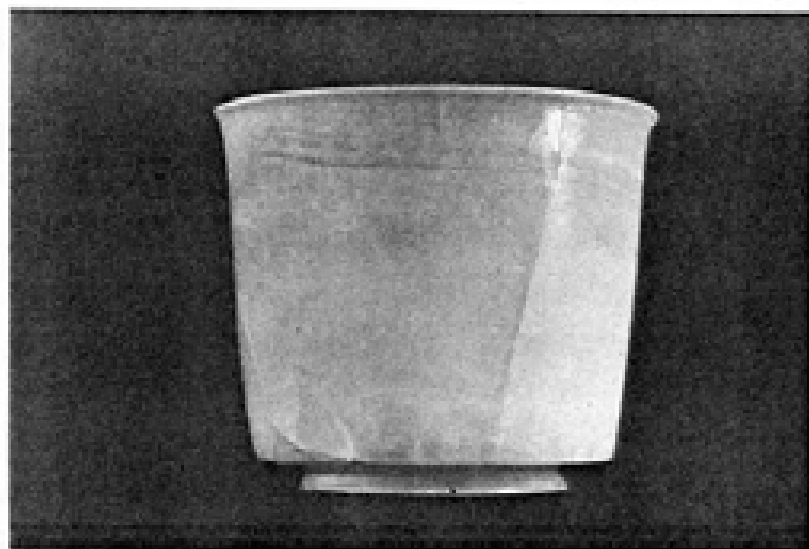


Photo 83B 117A-49.

tainer several cm. from the south wall was the broken remains of a beautiful vessel of white stone, apparently alabaster or onyx marble. Unlike the onyx marble vessel from Bu. 116, this one was not stuccoed or painted.

On the stone there was slight horizontal banding. Although not noted on the catalog card, the author remembers that the vessel was highly polished and smoothed on the outside and on the inside lip down about 2 cm. The rest of the interior walls were rough. On the interior base there was a bit of brown powder, but not enough to pass positively as food remains. Below the vessel was a layer of red-brown powder.

The rim diameter of 14.6 cm. was slightly larger than the base diameter of 11.7 cm.; the vessel was 12.4 cm. high with a sharp angle at the base with the ring stand. The rim was flattened and slightly everted.

JADE OFFERINGS

JADE OFFERINGS NOT WORN BY THE DECEASED

Two objects of jade were off to one side of the body and were not on the body of the deceased.

The Jade Jaguar Plan #47 117A-50 Fig. 81 Photos 8b, 85, 86

Laying on the south side of the dais, facing east, was found an unusually large piece of carved jade. Its maximum

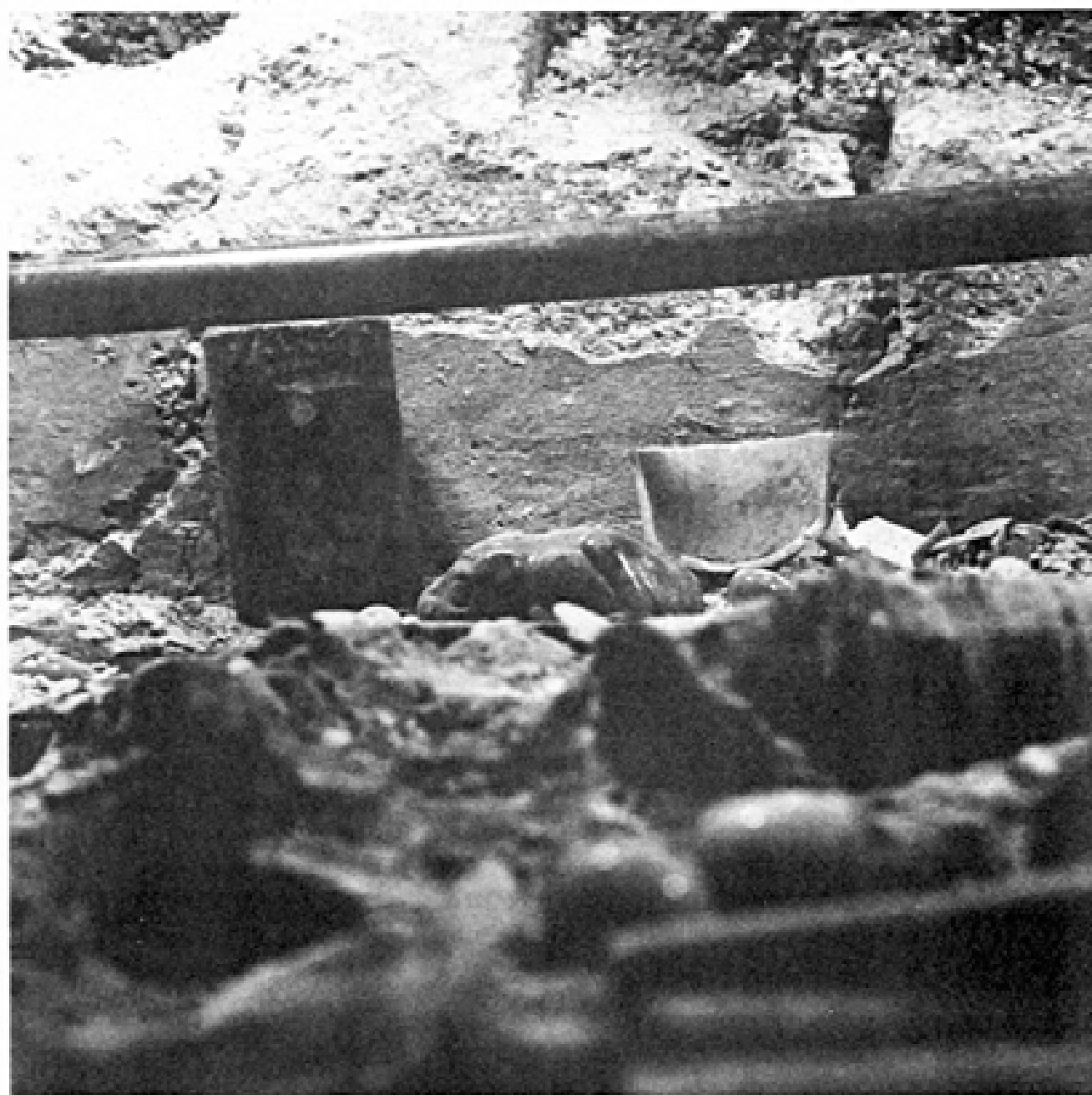


Photo 84 Offerings on the bench.

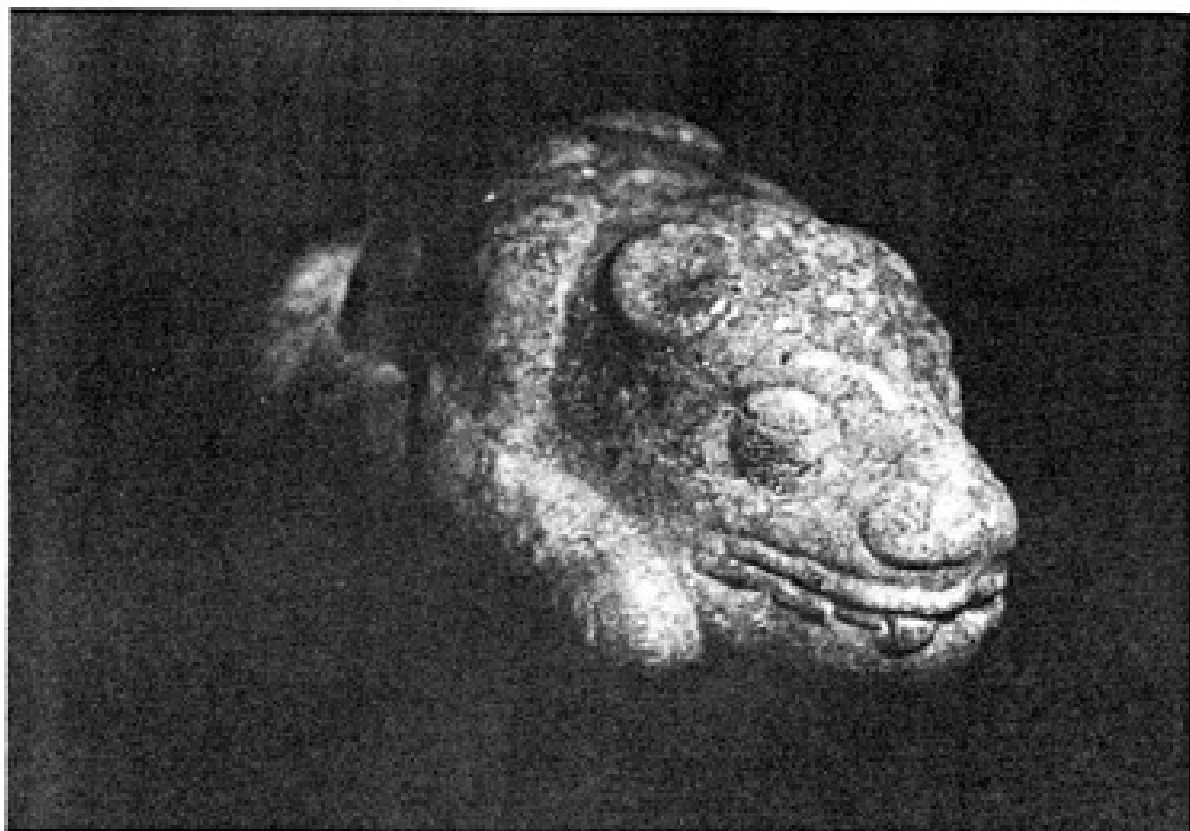
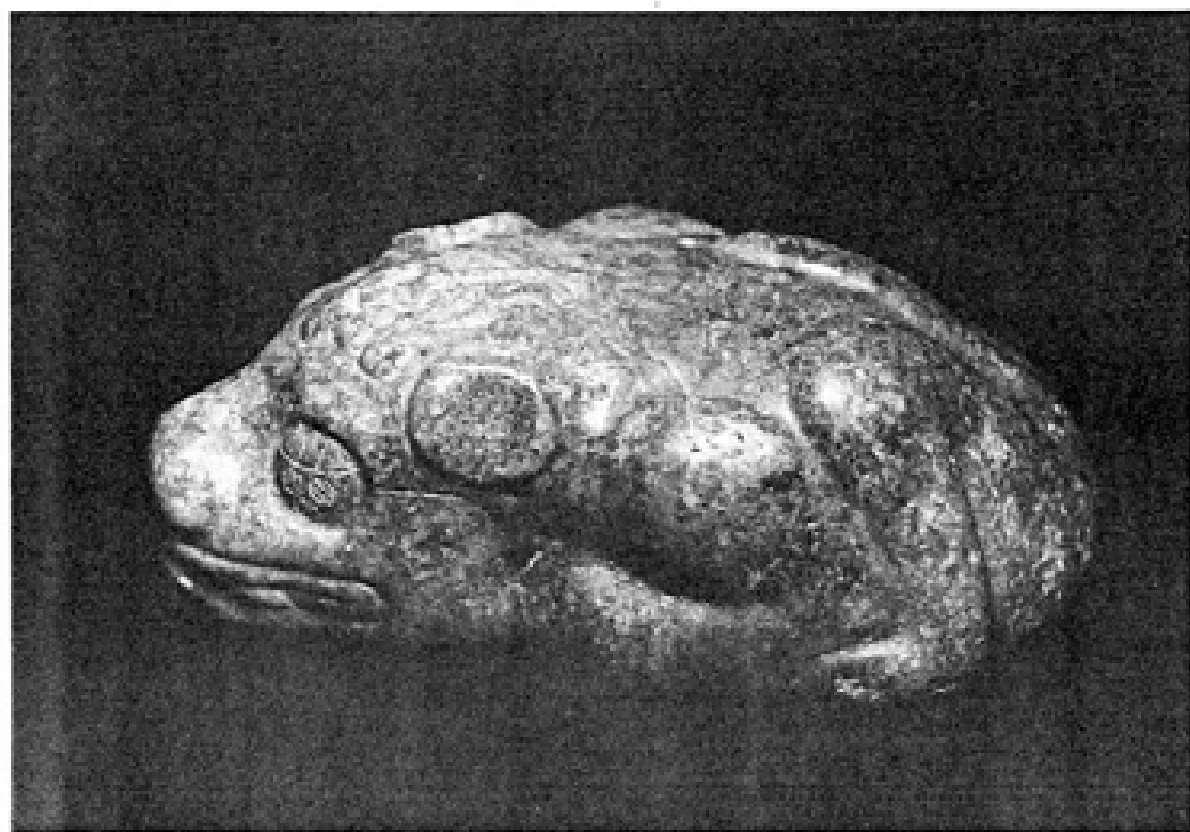


Photo 85 117A-50, the jade jaguar.





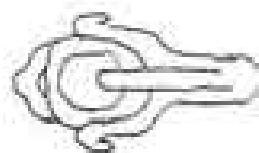


Fig. 81 Floral (?) motif on jaguar's forehead.

dimensions are: length, 16.6; width, 9.6; and height 6.5 cm.; it weighed 3 lbs. 11 oz. The stone was not one color throughout but was a mottled light green (7.5GY-7/2 to 6/2). The color of the Kodachrome II photographs is its true color; the photograph of Kodacolor X (Photo 85, upper right) is too blue but shows the plant (?) between the ears and the variation of color. Over the jaguar, as well as under it, was sprinkled cinnabar.

The shape of the jaguar is lopsided, unsymmetrical, and the rear looks as much like a frog as it does a jaguar. This is a result of the great value placed upon jade with the consequence that the sculptor did not want to waste any more jade than he had to. Since jade is often found as a boulder or pebble in a stream bed, it appears possible that the stone's present shape was very much like its original shape with the jaguar features adapted to it.

That the creature is basically a jaguar is evident mostly from the Ix glyph in place of each eye. Ix is one of the Mayan days and its patron is a jaguar. Ix glyphs often occur as the eye of a jaguar (on the jaguar throne on Tikal Stela 20; right hand face on vessel from Bu. 169 (Coe, 1965, p. 49, p. 20) and (Ruz, 1958a, Fig. 8a, p. 90).

The second characteristic that hints towards its identification as a jaguar is the presence of a floral element on the forehead between the ears. From photographs it looks like some sort of water plant. Water lilies frequently issue

from the foreheads of jaguars (Bands, 1953, p. 108), and a motif similar to that on the Bu. 196 jade jaguar occurs on the forehead of the jaguar on Tikal Stela 20 (the Stela 20 jaguar also has ears and eyes similar to the Bu. 196 jaguar but a different nose).

The round ears on the Bu. 196 jaguar are similar to those on the Stela 20 jaguar but different from the standardized type with a curl that is usually employed. The nose shows up well in the photographs, but it is not of the double curl type often shown on a front view of a jaguar. Double-outlined, deep, straight mouths are more characteristic of serpents, especially Teotihuacan serpents, than of jaguars; but the features of these two sacred animals are often combined in both Mayan and Teotihuacan art. Not yet having made a comparative study of jaguar versus serpent teeth and not having a good drawing of the dentures available, the author is unable to suggest the possible origin of the method of depicting the teeth. For the legs, it is possible that an attempt was made to include some of the attributes of the frog or toad; but, more likely, the shape of the jaguar is the result of the natural shape of the stone.

The Jade Mosaic Vessel Plan #51 117A-51 Photos 86, 87, 88, 89

Only one other example of jade workmanship exists to rival the jade mosaic vessel found on the south side of Bu. 196;



Photo 86 Offerings on the bench.



Photo 87 Jade mosaic vessel as found.

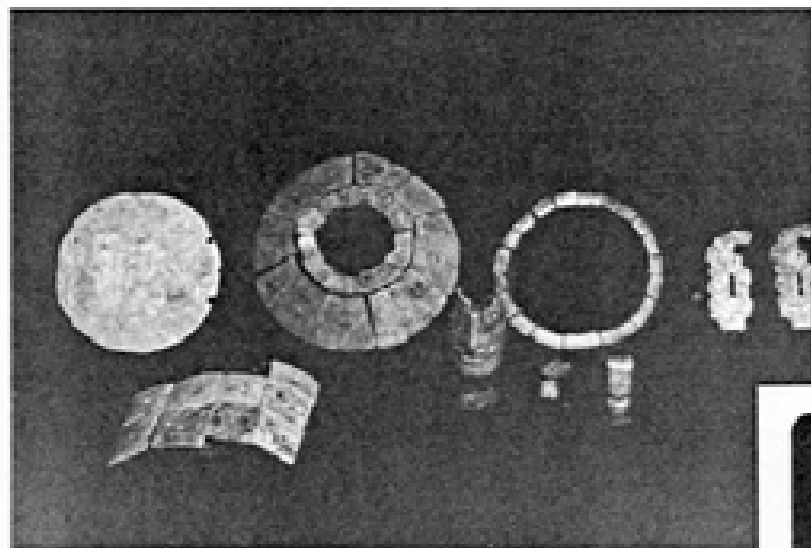
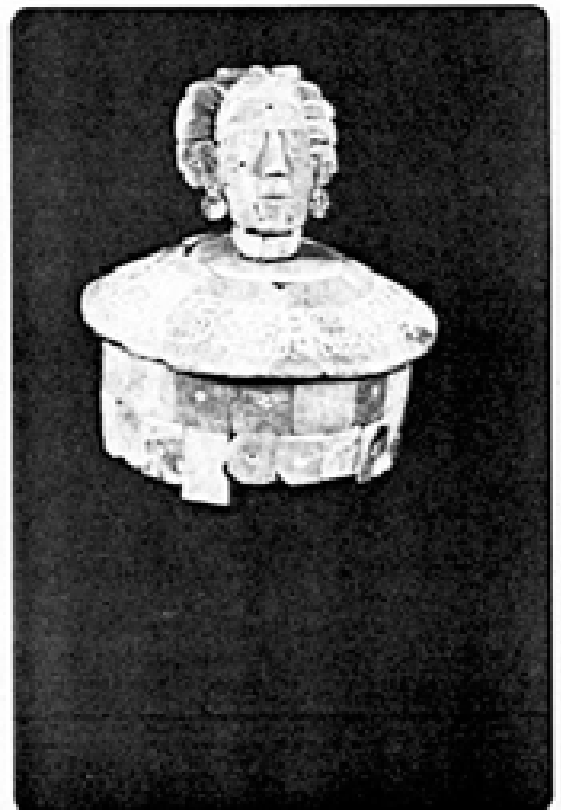


Photo 88 Jade mosaic vessel partially reconstructed.

Photo 89 Partially reconstructed jade mosaic vessel from Bu. 116.



and that is a similar vessel from Bu. 116, Temple I. The Bu. 196 container has not yet been completely reconstructed or catalogued; so, the following description is based on field notes. As it was found, the vessel had apparently been knocked over while it was still intact; then, as the wood core rotted and the pressure of the collapsed walls increased the vessel was squashed and the mosaic pieces separated from one another.

The jade mosaic was built around a wooden core. The walls of the vessel were attached to the thin wooden backing (of indeterminate thickness) with white adhesive, traces of which were found on the backs of almost all the pieces of jade, and by some sort of "nail". The "nail" holes were covered with fitted plugs. The head, likewise, was fitted around a piece of wood. How close the shape of the wood was to the outside shape of the face is unknown.

The vessel consisted of the following basic parts, the first of which was a bottom made up of six pieces of jade, thicker than the jade used on the sides. One of the pieces was reused, as it had an incised decoration on its interior face. The edges of the base were beveled to receive the sides. All the bottom pieces fit together very easily and may be seen in Photo 88. The circumference of the bottom was not round but polygonal, each side corresponding to a column of jade that rose from it to form parts of the side wall. The author was unable to determine whether there had

been a wooden base over the one of jade.

The next part of the vessel was the sides, made up of approximately 100 rectangular pieces of fitted jade. The exact side height is unknown but it was probably near 10 cm. The color of the pieces varied as did their size. The largest piece was 3 x 4 x .4 cm.; average size was 2.3 x 2.3 x .3 cm., and the smallest piece not including several tiny slivers was about 1 x .7 x .3 cm. All the pieces were pierced at least once with a tiny hole which was always neatly plugged up with a tiny piece of fitted jade. All four edges of the side-pieces were beveled and the rear side was usually rough, often with a countersunk effect. About five pieces of the side had previously been part of carved or incised plaques and at least two of the pieces were part of the same original incised piece. The incised faces were on the inside of the vessel.

The third section of the vessel consists of at least two concentric circles of wedge shaped pieces with a human head rising from the center. The lid is not decorated with glyphs like the one from Bu. 116. The outer ring is a more or less perfect circle on the outside and consists of thirteen segments forming a raised plain. The inner circle of around 9 pieces has a diameter of about 5.5 cm. and is flat. A third and innermost circle is postulated to hold the neck in.

The fifth major part of the container is the head and its associated ornaments. Minus the headdress, the head is

about 6 cm. tall. It has earplugs consisting of a flare and a separate pendant in the shape of an inverted ahau; a necklace of minute tubular and spherical fragments, each pierced by a hole for stringing; a large ahau pendant of unknown location; and an elaborate feather headdress.

There is another element which may have been part of the headdress although it was not found near the head but by one side of the vessel and may have served as a handle. This element is comprised of two almost identical watery-like pieces each 5 cm. long. Surprisingly, each one is incised on both sides even though the two pieces were firmly glued together. The union of the two pieces was so well done that minute slivers of jade were used to lessen the unsightliness of the juncture mark of the two pieces.

Small pea shaped pearls were found under this vessel and were also found associated with the jade mosaic vessel from Bu. 116.

JADE WORN BY THE DECEASED

The jade worn by the deceased will be described from what he wore, head to toe.

Jade Headband Plan #58 117A-57a-n Photo 91

The figure wore a headband of 12 thin, rounded pieces of jade. The original order of the disks was ascertainable as all the pieces were relatively undisturbed by the collapse



Photo 90 Bu. 196, the skeleton.



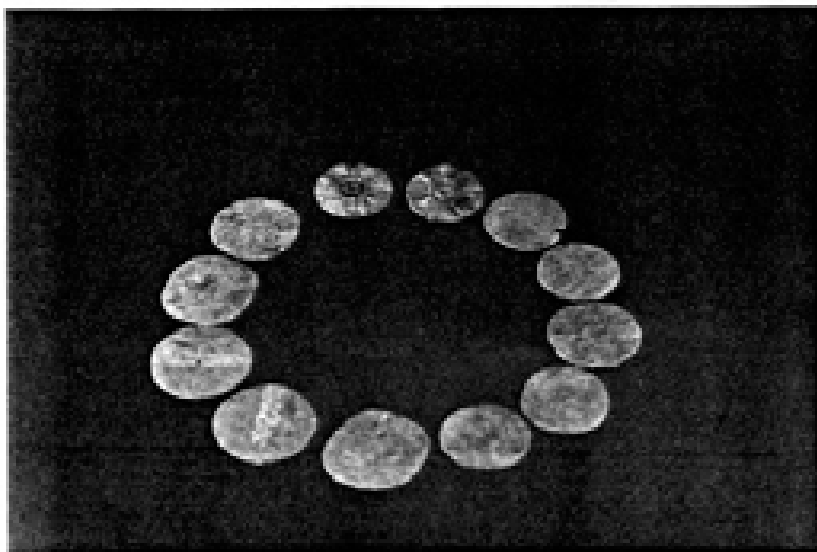


Photo 91 Jade headband.

of the tomb. Underneath all the pieces was the rotted remains of clothing, often with the weave impression still preserved. 117A-57a was covered with several layers of textile impressions and cinnabar. All the disks were centrally perforated; polished on both sides; and roughly round e and h were the most irregular with e almost squared off. The backs of the two central pieces were countersunk with the countersinking filled in with green colored "plaster". The fronts of f, g, e, h and the backs of all except f, g, d, and k have some groove, depression or irregularity. The front of a and l, the end disks, have a groove around the central perforation; outside the groove there is carved a radial petal design. The jade varies in color almost entirely within the range of 2.5G 7/ to /4 and /4 to /8. All the disks have veins and patches of brown and white; e and h also have some grey. The disks vary in diameter from 5.2 to 4.2 cm. and in thickness from .3 to .15 cm.

The ruler in Bu. 116 was wearing a headband of jade but the pieces were trapezoidal and not round. What may be head bands of round pieces of jade are shown on several rulers on stelae, and elsewhere (Ruz, 1952, Fig. 7, 13, p. 56).

Tubular Jade Bead with Carved Human Figures Plan #151 117A-62
Fig. 82a Photo 92

When the large shell over the skull was removed two objects were uncovered, a "Y" shaped pearl, perforated in sev-

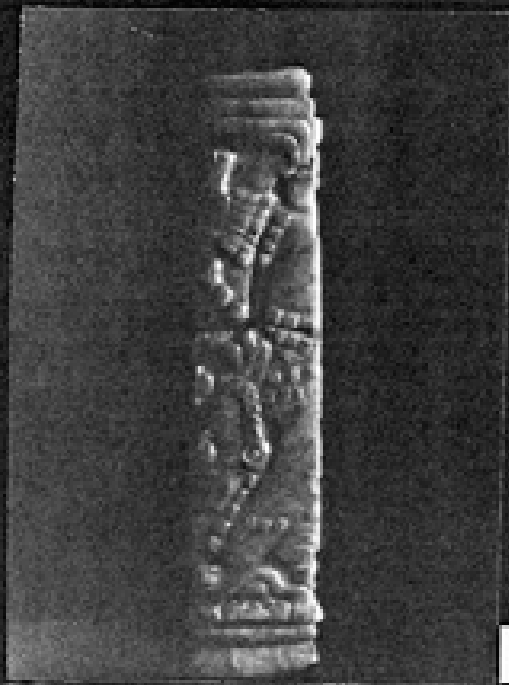


Photo 92 Carved tubular jade bead.



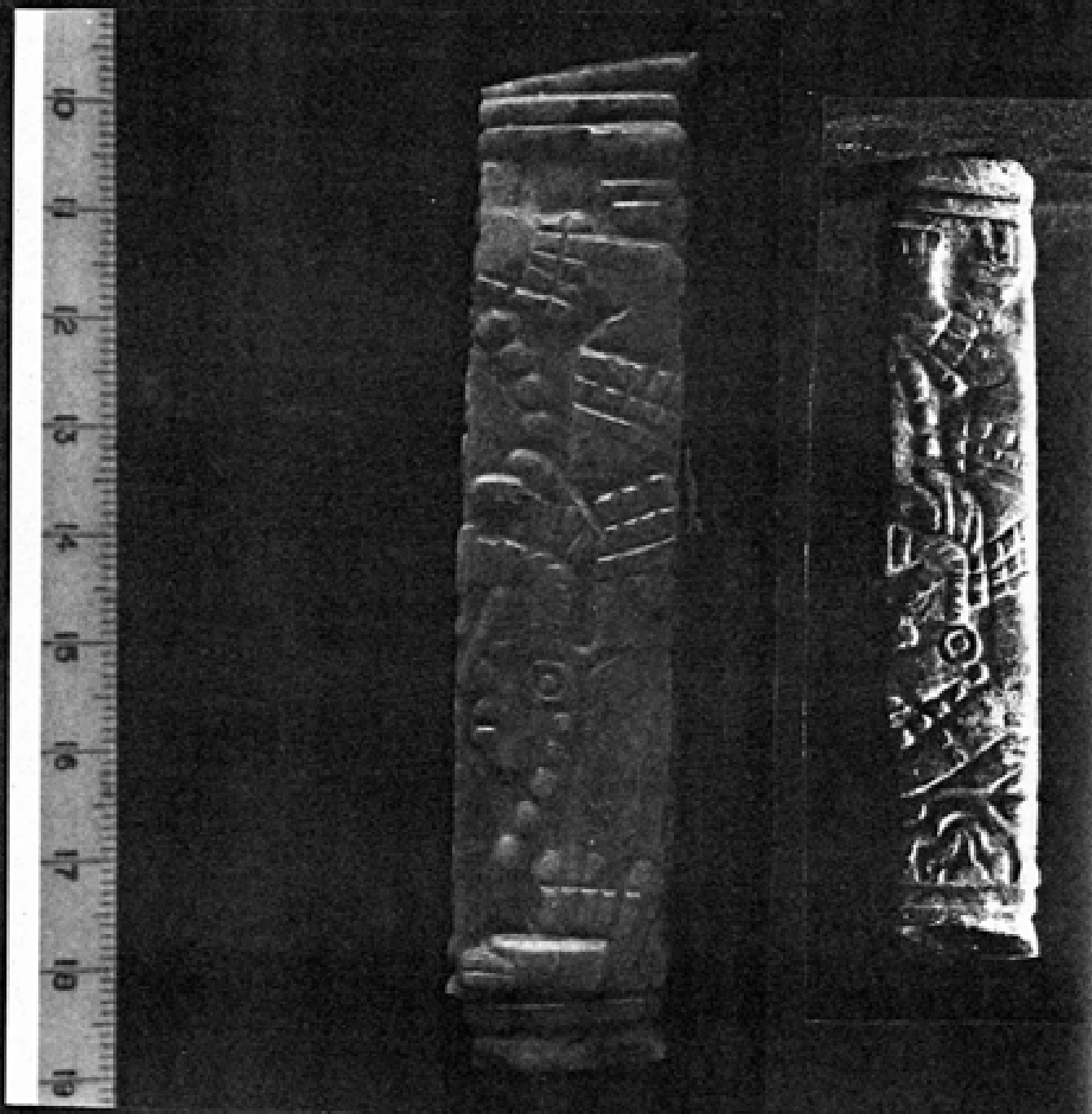


Photo 92 Carved tubular jade bead, 117A-62.



Fig. 82A Human figures on the carved tubular jade bead.

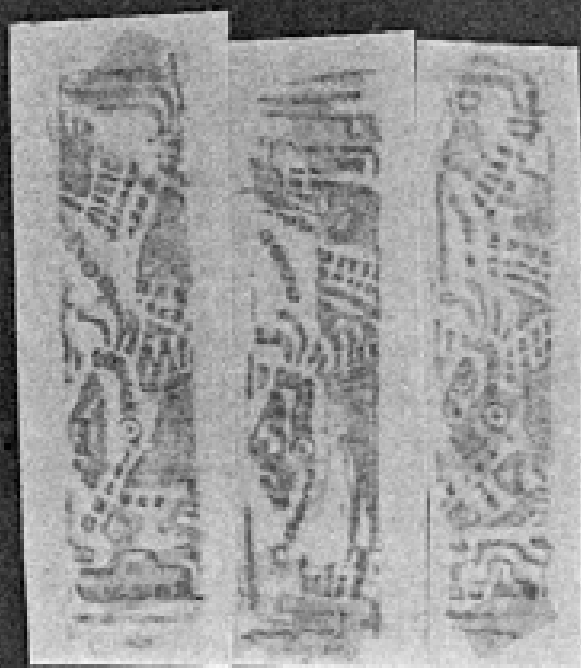


Fig. 82B Figure from Uaxactun pottery scene.

eral places and a carved, tubular jade bead. The jade bead was about a centimeter off the floor at the edge of the northwest part of the skull (slightly covered by the crushed part of the skull) under the shell to some extent, exactly how it lay with relation to the shell is not known because the jade was not noticed until the shell had been removed and some cleaning had commenced. The jade bead had cinnabar all around it, not just a powdery coat but a compact layer of brilliant red.

The bead is similar to those used on the necklace, with a lengthwise biconical perforation and a single collar at each end; and an irregular square in cross section. The ends of the bead are polished and have a circular depression around the perforation. Colorwise, it varies from 2.5G-7/4 to 6/4 with spots of 5/8. The jade is 8.9 cm. long and 1.9 X 1.9 in cross section.

There is a human figure on each of the four sides of the bead and each of the figures has his feet up in the air. Going around the jade the figures alternate positions, head to foot, seen only on a roll-out of the design. Two of the figures are standing on their hands; the other two are standing on their elbows on top of a glyphic element. Many people have suggested that the figure is supposed to represent the diving god. The problem with this interpretation is that the figure is seemingly almost 100% human with no supernatural

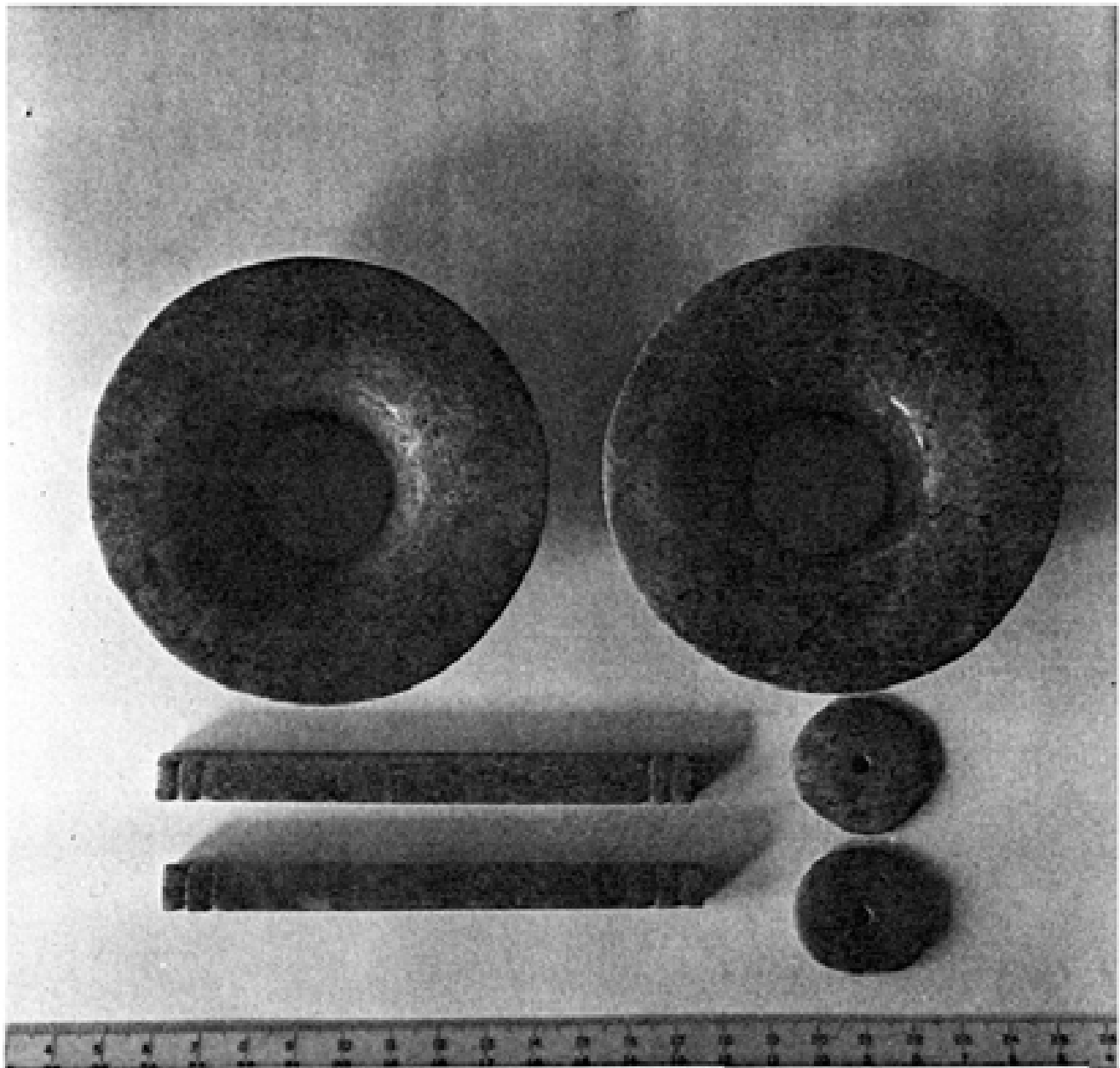
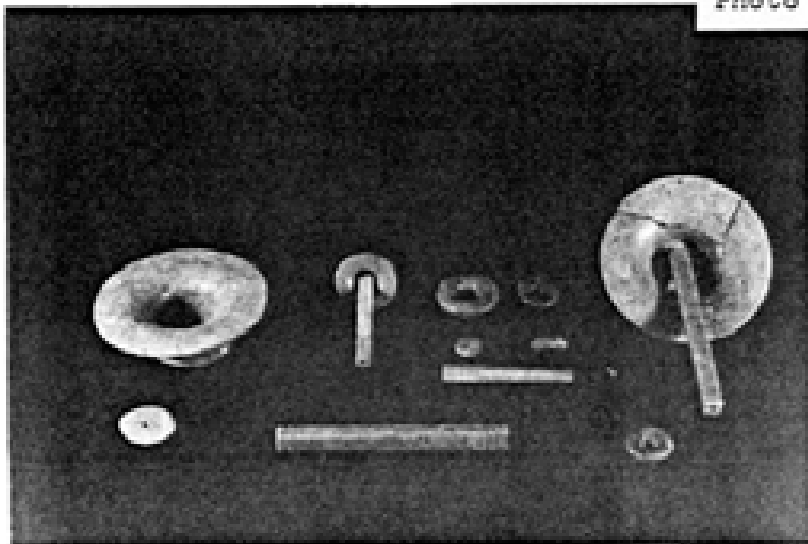


Photo 93 Earplug assemblies.



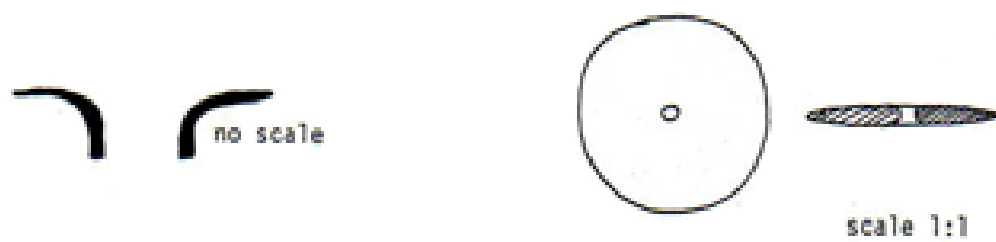


Fig. 83A Large earplug assemblage, 117A-52.

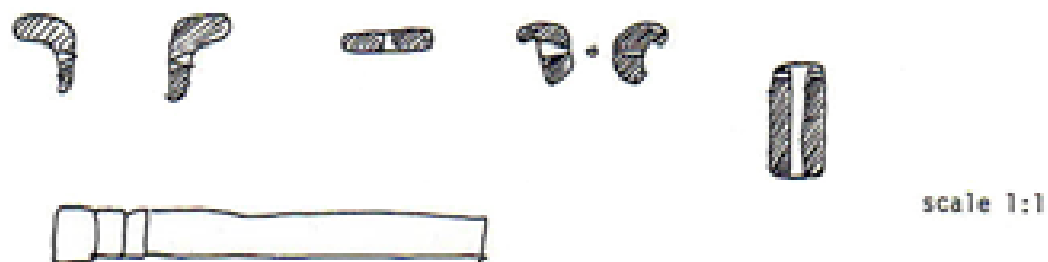


Fig. 83B Small earplug assemblage, 117A-66, -67.

attributes except his unusual position. A very similar figure occurs on a plate at Uaxactun (Fig. 82b) (A. L. Smith, 1934, Pl. 3). Here the figure is in a ceremonial context that may help identify its meaning.

Whether the bead was strung by itself, or as a back tie-piece for the jade or pearl necklace, is not known. Its close association with a "Y" shaped pearl suggests that the jade belonged with the pearl necklace.

Large Earplugs Possibly Belonging to a Headdress Plan #60,
61 117A-52a, b Fig. 83A Photo 93

Lying about 20 cm. from the north side of the skull was a set of large earplugs. Their position, some pieces scattered and some pieces on top of one another and two of the pieces 4 cm. off the floor; plus the fact that the ears of the deceased already had a complete set of earplugs still next to the ear suggested to the excavator that the large earplugs belonged to a headdress which had rolled off when the tomb collapsed.

Each earplug assemblage consisted of at least three elements: a flare, a disk for the flare, and a pendant. The flares are almost perfect circles and appear to have both been cut out of the same piece of jade. The stem was slightly off-center, met the flare at a noticeable angle, shows the marks of drilling and was unperforated. The ends of the stem are rough and show marks of cutting; in fact, the only really

finished surface is the flare face which is even and highly polished and covered with cinnabar.

The pendants are long and tubular, almost square in cross-section with two grooves at each end filled with cinnabar, and 11.2 cm. long with a cross section of ca. .85 x .9 cm. The color matches that of the flares (ca. 2.5G-7/2, 6/2 slightly mottled greyish green) but slightly brighter green, ca. 10GY-7/2, 6/2, spots of 4/4 and all highly polished.

There are a large number of spherical jade beads in the vicinity of the earplug assemblage and it is possible that at least one was used as a tie-piece or pendant at the end of the rectangular pendant.

Earplug Assemblage Plan #59 117A-66a-e 117A-67a-e Figs. 83

Thoroughly mixed in with the multitude of pieces of the jade necklace were parts for a jade earplug assemblage. Fortunately, some of the pieces of the assemblage were specially shaped and distinguishable from the necklace, but some of the pendants were of similar shapes.

Each earplug set consisted of a minimum of five pieces: two flares, one with a throat disk; and two pendants; there may have been at least a sixth piece because for the north (right) ear there was a perforated pearl in the correct position to be a tie-piece for the end of the large pendant (Fig. 83). Luckily, the earplug pieces of the assemblage were still

in their original positions, with the pendants still in or on the flares, etc. It appears that the large flare and pendant hung from the front of the ear while the other set hung below from the rear of the ear.

Measurements, in Centimeters (1st right, then left)

Flare:	H.	1.3,	GD	3.3	2.5G-6/6	
		1.1,		3.4	2.5G-6/6	
Small	H.	1.0	GD	2.2	2.5G-5/8,	4/6
Flare		0.9		2.3	2.5G-5/8	
Throat	D	1.35	T	.3	10GY-4/4	
Disk		1.4		.2	10GY-4/4	
Long	L	6.5	Max	.8 x .7,	Min .65 x .4	2.5G-8/6, 7.6
Bead		6.6		.6 x .6	.6 x .35	2.5G-7/6
Small	L	1.8	W	.9	T .8	2.5G-5/6
Bead		1.8		.9	.7	2.5G-5/6

Near the small north earplug were the remains of a wooden tube, clearly not from the tomb beams.

5 Stranded Jade Necklace Plan #59 117A-65 Figs.84, 85 Photos 90, 94

Going from one side of his head to the other via the chest was a beautiful example of the type of jade necklace shown on stelae. The necklace consisted of five strands of mostly tubular beads, all drilled lengthwise biconically, and many with additional holes. Seemingly above (as worn when the man was standing) was a pearl necklace in complete disorder (see p. 199).

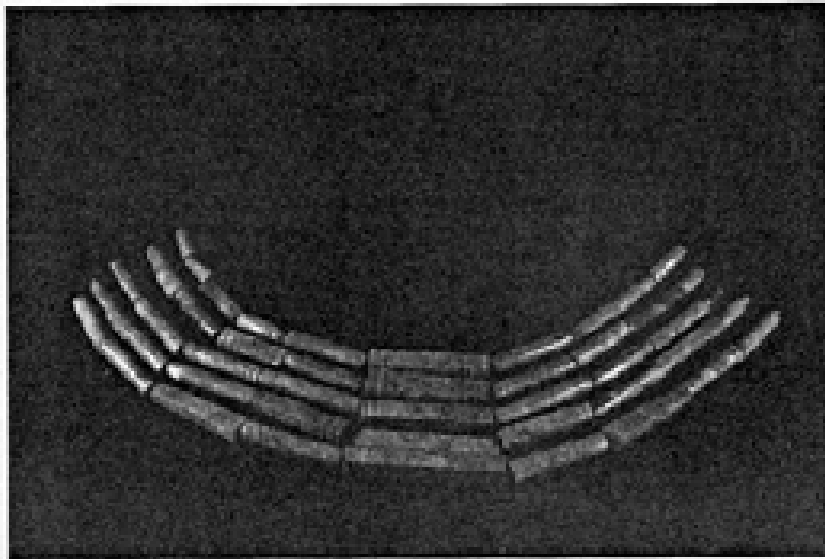


Photo 94 Jade necklace.



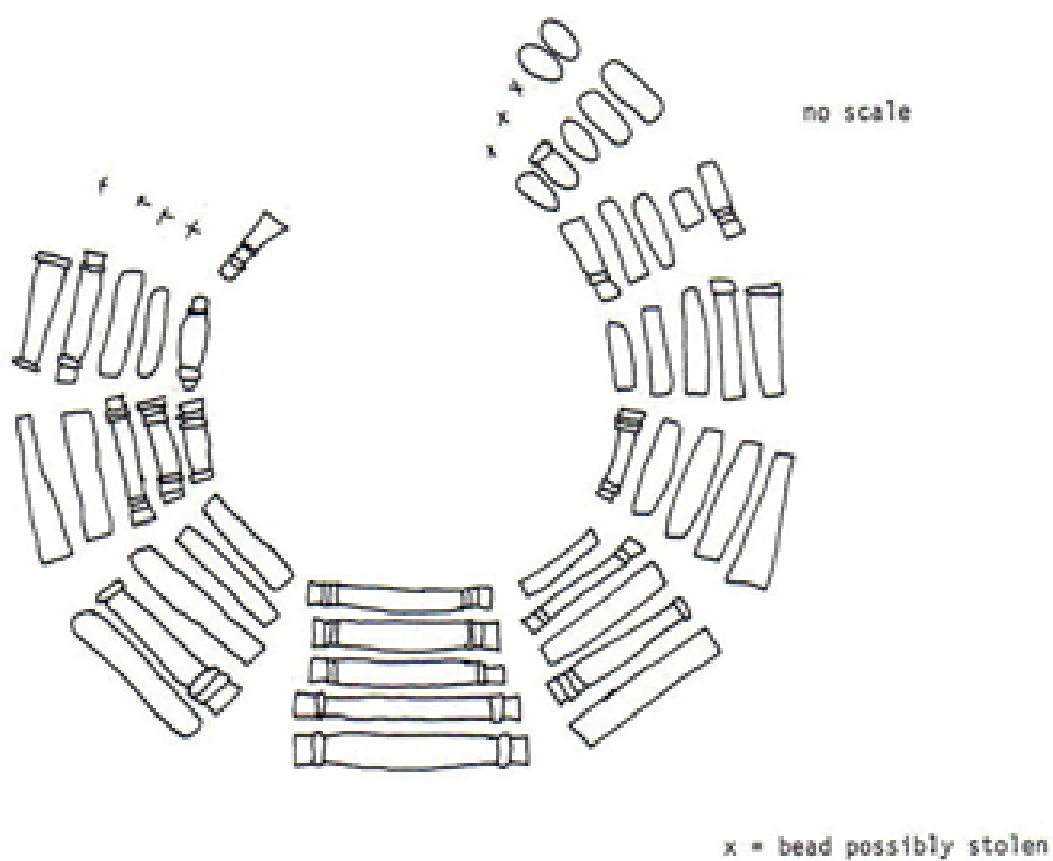


Fig. 84 . Sketch plan of the jade necklace.

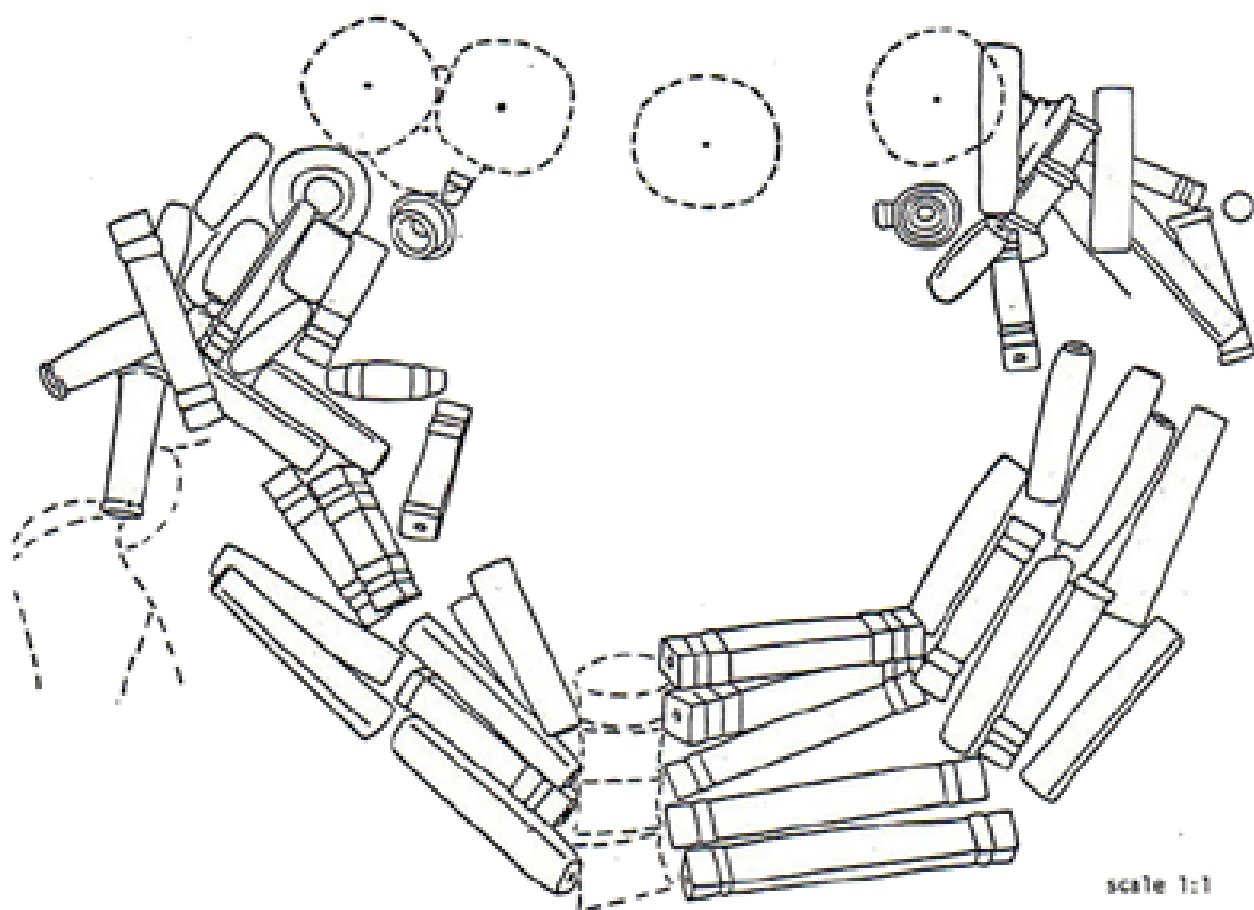


Fig. 85 Plan of the jade necklace as found.

There were at least nine groups on the five strands but the exact number is difficult to determine because the smaller beads by the shoulder were not in their correct positions relative to one another, but fallen amongst the shoulder blades and mixed in with parts of the earplug assemblage. An additional complication occurred when in December, 1965 someone smashed the lock on the tomb door and stole an undetermined number of pieces of the jade necklace. The number is undetermined because the necklace had not yet been completely excavated. The robbery happened the day after nine workmen had been fired and the first day of the Christmas vacation when all the workmen left camp.

Rather than include the measurements for each bead two drawings of the necklace and several color photographs are included to give the reader an idea of the size and shape of the necklace as a whole and the individual pieces.

The jade was not all perfectly matched and seems to have come from several locations. Mrs. Easby saw the jade in the tomb and pointed out a bluish piece that she thought came from the state of Guerrero, Mexico.

Over many of the pieces of jade were the clear remains of a cloth or hide with cinnabar on top. Under the cloth was a layer of rotted material. Under the jade were two or three layers of cloth (?); and under the cloth, over the bone, was cinnabar. The covering over the jade is believed to be the

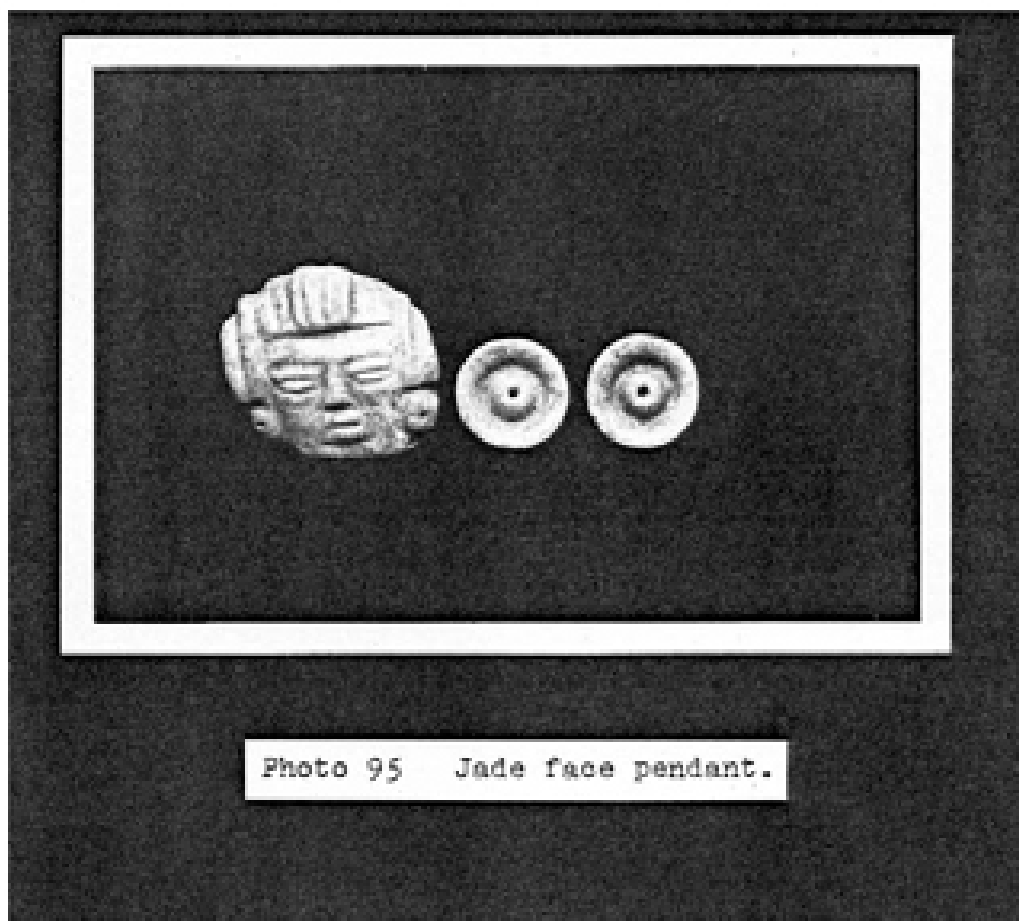


Photo 95 Jade face pendant.

remains of the cloth of hide which formed the burial bundle; the fibrous material directly under the jade may have been a mat which helped to hold up the jade (cf. notes on Bu. 116 where a similar material may have been under the jade necklace).

Carved Jade Face Pendant Plan #70 117A-58a-c Photos 90, 95

Face downward over the north (left) rib cage was a small pendant of jade carved on the front in the form of a human face with the bottom of the face to the west. Lying on the same rotted material as the face pendant were two "ear-plugs" which may have been associated with the pendant. Both "earplugs" were about 1 cm. north of the pendant. None of the pieces had any evidence of cloth over them.

The irregularly shaped pendant was seen by Mrs. Easby who said it was Early Classic in style. The shape piece suggested to the cataloger that the original lump of jade was worked with very little primary shaping. There is a biconical perforation crosswise through the head and three small biconical perforations along the lower edge, one just under the mouth and the others on the two sides the head near the earplugs. The pendant had a flat back and its polished surface bore traces of cinnabar. Its height was 3.1, its width 3.4, and its thickness 1.4 cm. Colorwise the head is 2.5G-7/2, 7/4 with veins of brown. The ear lugs are ca.

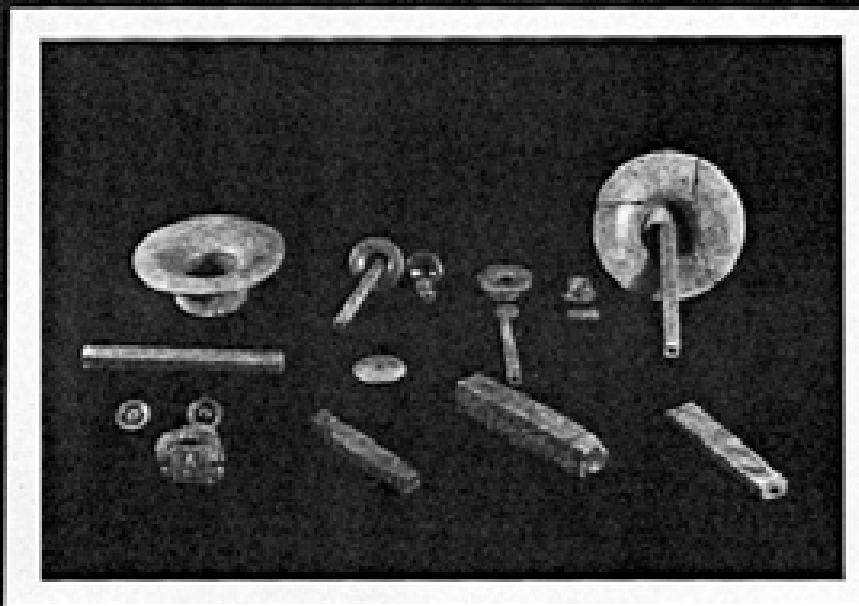
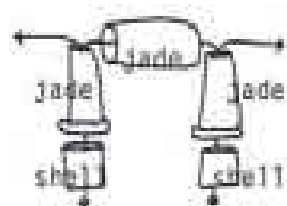


Photo 96 Jade offerings: top row, the earplug assemblages; bottom, from left to right: face pendant, jade in hand, carved tubular bead, jade penis pendant.

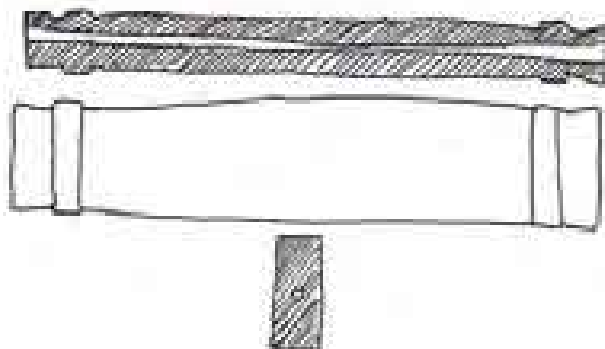


Photo 97 Jade face pendant; bottom left, jade held in hand; right, jade penis pendant.



no scale

Fig. 86 Jade beads in the shell 'belt'.



scale 1:1.

Fig. 87 Jade pelvic ornament.



scale 1:1

Fig. 88 Tubular jade bead held in left hand.

10GY-6/4, 5/4 with a lot of brown.

The ear lugs have the appearance of being flare-and-throat-disk in one. The greatest dimension of both is 1.8 cm.; the jades were .5 cm. high and polished.

Jade Beads in the Shell Bead Belt Plan #72

Three tubular jade beads were part of the shell belt. These will be described with the belt on p. 196

Jade Pelvis Pendant Plan #75 117A-59 Fig. 87 Photo 96

A thin rectangular bead of jade was uncovered lying lengthwise between the legs of the skeleton resting on the pelvis; 2 cm. west of the east end of the jade bead was a tear shaped pearl, pierced for suspension near its top. Its proximity to the end of the jade suggests it was used as a pendant tie-piece. The jade lay on a carpet of solid cinnabar; below the jade and possibly above the cinnabar was what looked more like hide than cloth. The highly polished, single collared piece of jade has a lengthwise biconical perforation. The jade, of length 8.3 width 1.7, and thickness .75 cm. had rough and unfinished ends. Lots of brown marked the otherwise 2.5G6/8, 5/8 green.

Tubular Jade Bead held in Left Hand Plan #73 117A-61 Fig. 88 Photo 96

Underneath the left (north) hand at approximately the

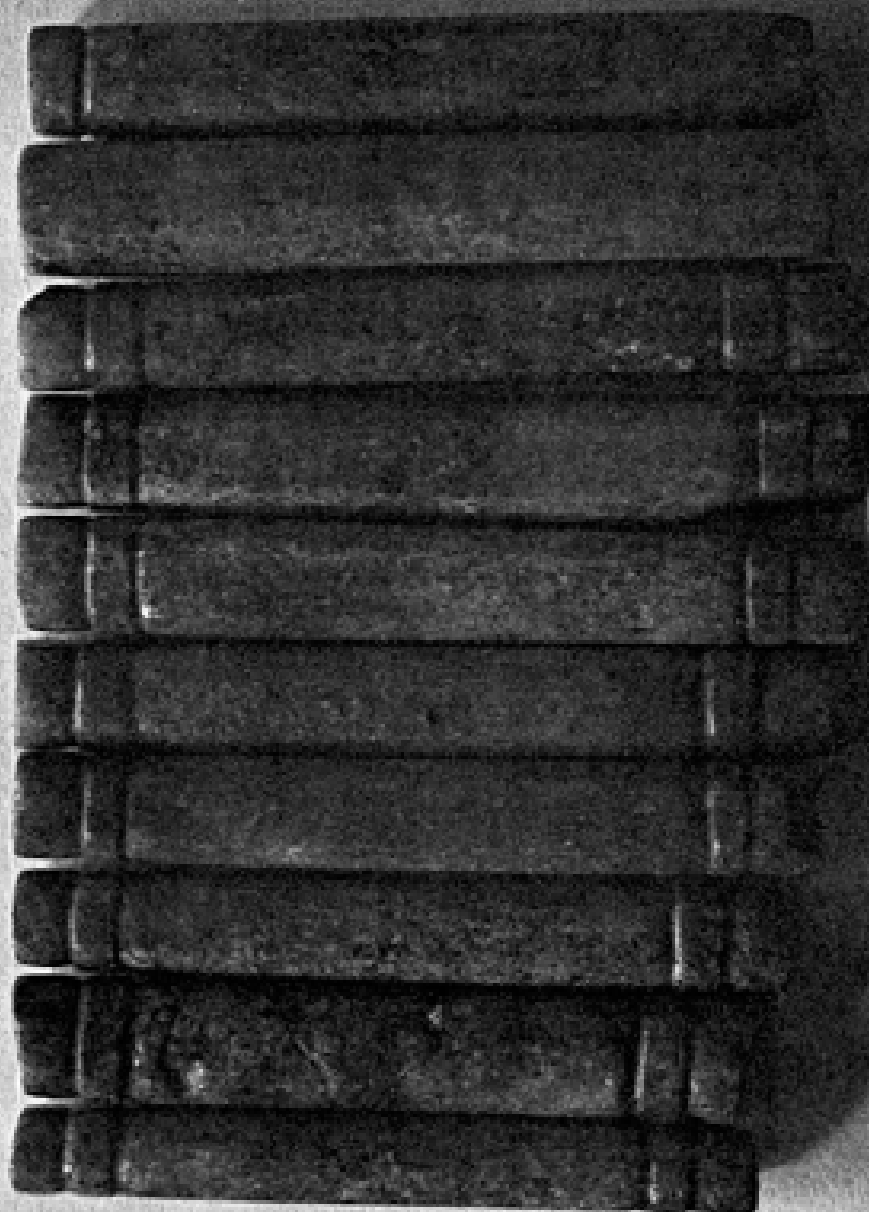
middle joint was a tubular jade bead. Unfortunately the author was not able to determine whether the hand was palm up or down. There were fragments of what looked like a cloth stretching from over the leg bone, over all the finger bones, and of course over the jade where it was visible between the fingers. The jade itself stretched north-south with cinnabar under it and with specks of cinnabar and some rotted material over the jade and under the cover cloth. East of the hand there was cinnabar over the cover cloth.

The jade, with a single collar at each end, is an irregular rectangle in plan and section. The grooves around the collar still had cinnabar in them. The 1:1 drawing of the piece above is 7.5 cm. long and 1.4 cm. wide. The color varies with most of the patches 2.5G-6/4, 6/6 with a lot of brown.

Objects in Right Hand Plan #77 117A-64, -82 and -83a

There are no drawings, close-up photographs, or field notes currently available to the author concerning the three objects that were under (?) the finger bones of the right hand. The three pieces were: a flattened, spherical jade bead with a short groove along one side, greatest dimension 1, height .6 cm.; a small, roughly spherical spondylus bead, GD 1.2, H 1 cm.; and a bilobed pearl whose broken top may have perforated.

Photo 98 Jade wristlet minus shell pendants.



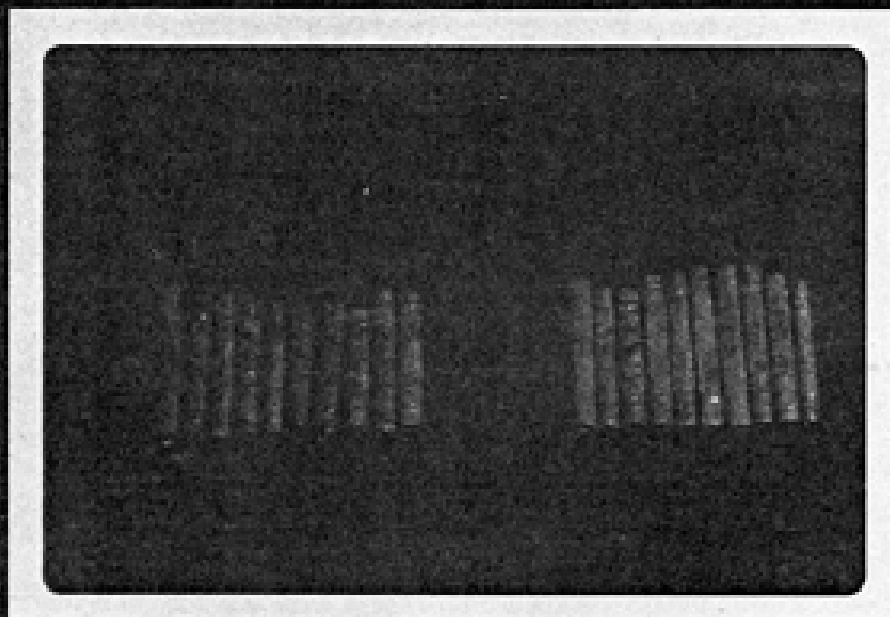


Photo 99 Jade wristlets minus shell pendants.

Jade Wrist Bracelets with Pendants of Fitted Shell Plan #'s
48, 49 117A-53, -54, -55 and -56 Photos 98, 99

The deceased was interred wearing jade bracelets of the type commonly shown on stelae and pottery (the throne figure on 117A-2 has the same kind) (Fig. 71). Each wristlet consisted of 10 tubular jade beads best seen in the photographs. There were no traces of cloth or hide between the jade and the bone but it appeared there had been a cloth over the right bracelet. Over the left bracelet was even more cloth. All the beads had sunk into a deep layer of cinnabar and rotted material which in one place went, from top to bottom: 117A-55d, cinnabar, thin layer of brown rot, and finally a thick layer of dark brown rot.

West of the jade beads were about 46 pieces of shell, the fragmented remains of pendants of an approximately elongated spherical shape. The pendants were too broken and compressed together to reconstruct more than a few.

Almost all the side pieces were pierced at the tapered ends and these ends were to the east toward the jade beads to which they were attached. They were, however, not individually lined up with the jade pieces with which they were associated. The pendants that were reconstructable showed that an individual pendant consisted of from 9 to 5 pieces of shell. Forming the sides and jadeward end were pieces with a curved end; the bottom was usually a pentagonal shaped piece.

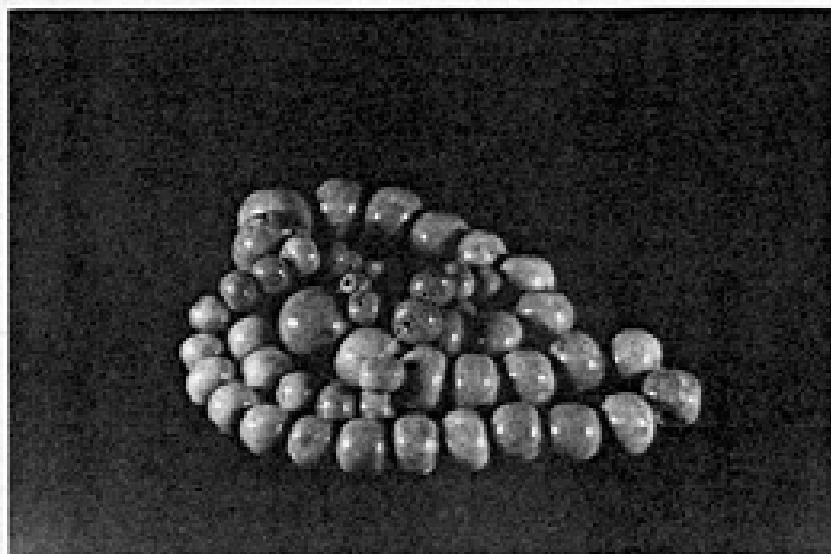


Photo 100 Jade beads from over body.

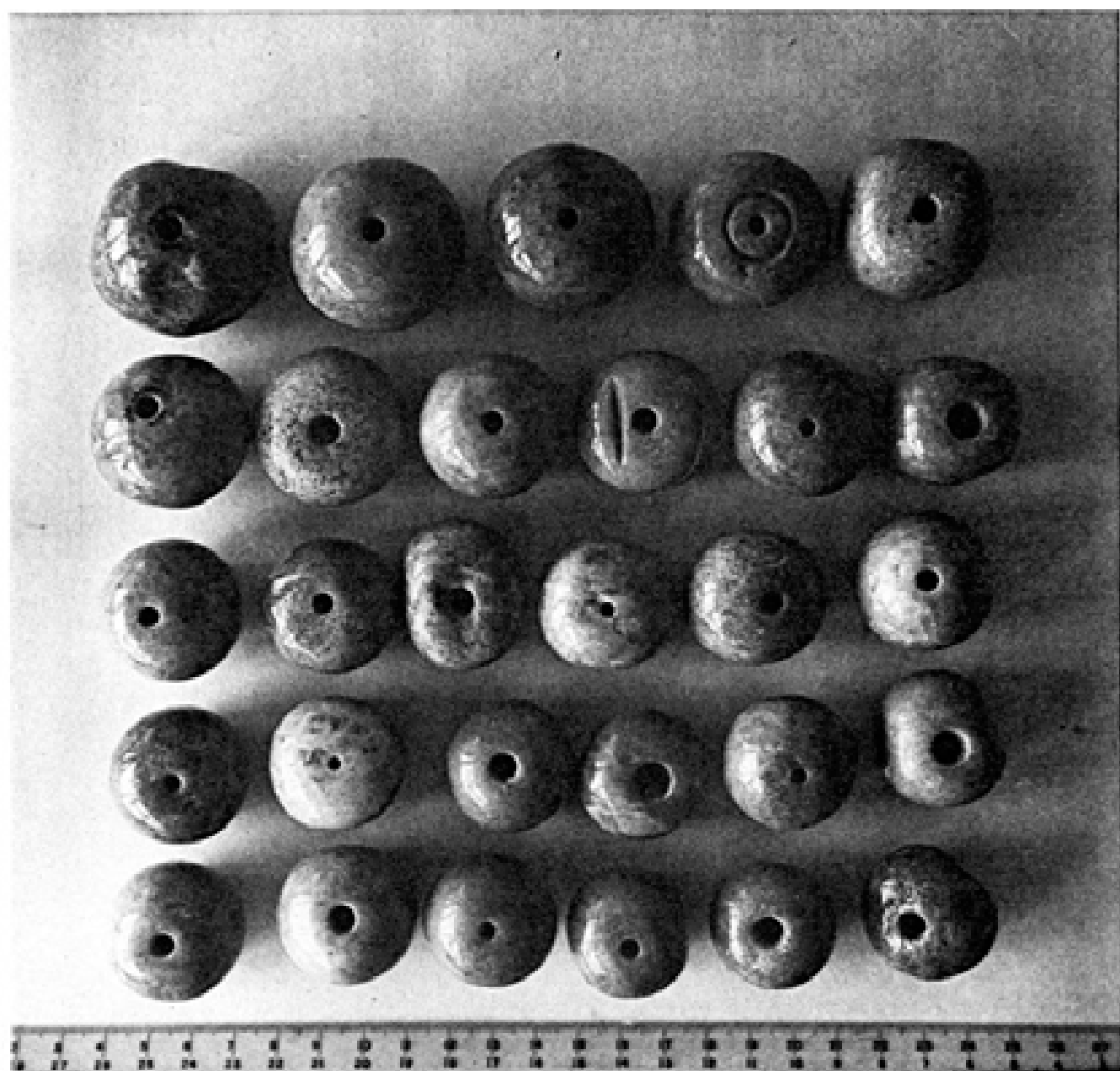


Photo 100. Jade beads from over the body.

Spherical Jade Beads Scattered Over the Body Plan #'s 105 to 150 117A-63 Figs. 42, 89 Photo 100

Sixty-one spherical beads of jade of all sizes were found over and around the body. At first no pattern or explanation could be put forward for their original position--it appears that many of them had rolled, five landing in the aisle. The beads varied considerably in size with the smallest concentrated on both sides of the skull. They did not appear to have been pendants for the jade wristlets, nor were there enough near the ankles to suggest that they had been anklets. There were not enough altogether or in the correct position to suggest that they originally belonged to a collar such as the one laid over the body in Bu. 116. Because the beads always occur in the vicinity of the spondylus shells and because in Bu. 116 some of the spherical beads were clearly unassociated with the collar and were adjacent to the spondylus shells the author believes that most of the beads were connected with the shells in both tombs. In Bu. 196 some of the beads may have belonged to parts of the headdress but there was usually at least one spherical jade bead for each of the 26 spondylus shells. One flaw in the jade-shell theory is that there are no jades in close proximity to shells #93 and 94 at the foot of the skeleton.

The greatest dimension of any bead was 3.7 cm., the least dimension .9 cm. The relative sizes and colors may best be seen in the photographs. At least one of the beads



Photo 101 Bu. 116, Temple I showing placement of shells.

was stolen along with part of the jade necklace when the tomb was broken into.

Most of the beads lay on rotted material over 1 cm. off the floor and were coated with cinnabar. Some of the beads lay on top of a cloth or hide and none of the beads had evidence of cloth over them which indicates that they were on top of the bundle enclosing the body.

OFFERINGS OF SHELL

Spondylus Shells Associated with the Spherical Jade Beads Plan #'s 78 - 104 117A-70 a - aa Figs. 89 Photos 12

Just as the skeleton of Bu. 116 was covered with spondylus shells so was the skeleton of Bu. 196. Twenty-six shells were carefully placed over the hide or cloth that covered the body. Near the shells were usually one or more spherical beads of jade, just as in Bu. 116. All the shells had their ends facing west; all the shells were pierced near their tops; none of the shells seems to have had cinnabar in them (?); and the shells were symmetrically arranged. Burial A31 at Uaxactun (A. L. Smith, 1950, p. 97) has numerous sea shells, several obviously in bilaterally symmetrical positions, and several with tiny jade beads in the near vicinity.

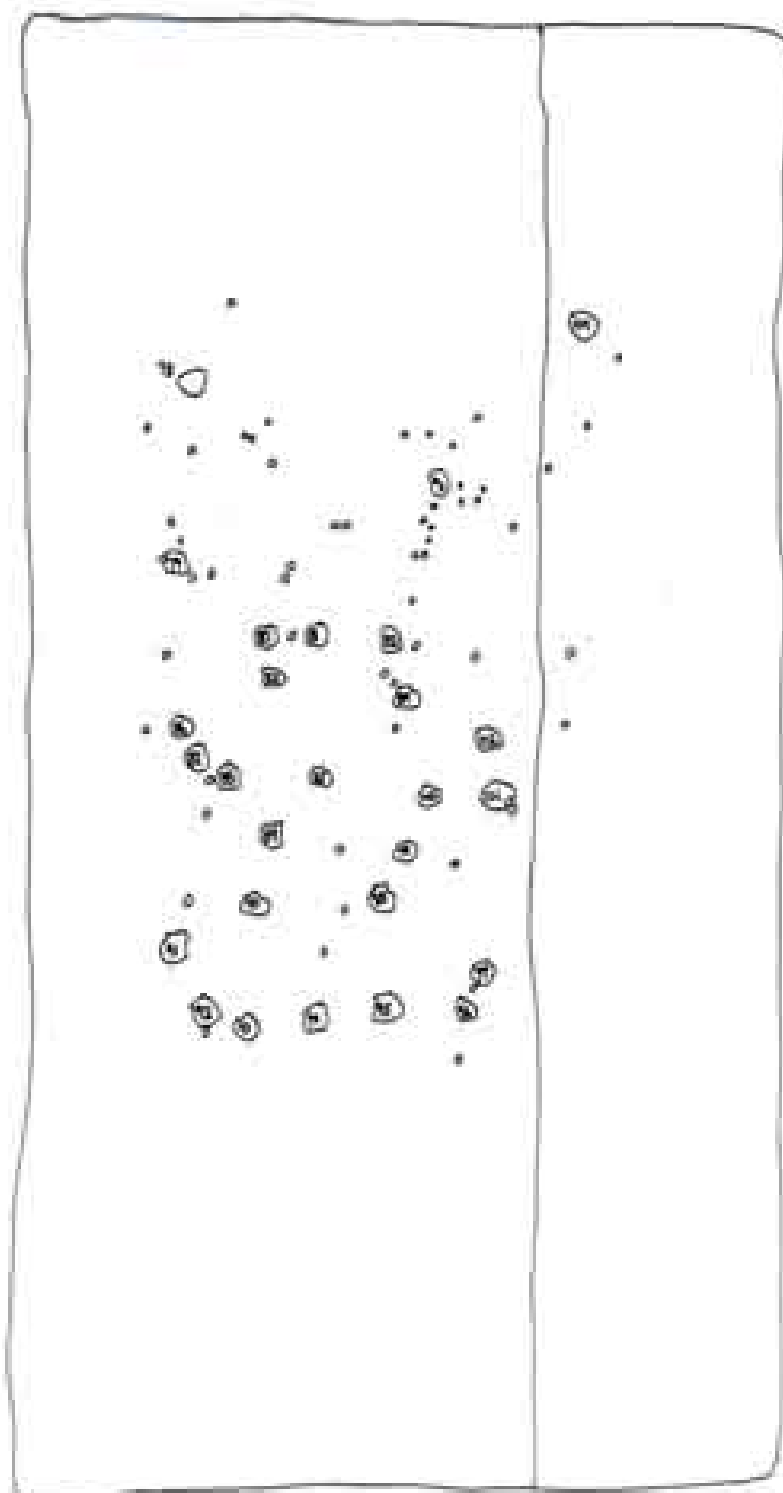


Fig. 39 Plan showing location of spondylus shells and jade beads.

South shell		North shell
# 78	=	104
79	=	103
80	=	82
83	=	84
81 is the central one of 80 - <u>81</u> - 83		
86	=	102
87	=	101
88	=	100
85 is the central one of 86-87-88- <u>85</u> -100-101-102		
89	=	99
90	=	98
91	=	97
92	=	96
93	=	95
94 is the central one of 91-92-93- <u>94</u> -95-96-96		

Although in many cases it is not possible to determine exactly which jade bead or beads was associated with a particular shell the following list is an attempt. Those beads that are of dubious association are designated by brackets ().

SHELL NO.	JADE BEADS
78	105 (106 to 110 inc.)
79	115 (113, 114, 116, Two (?))
80	118 or 117
81	117 (112, two (?))

SHELL NO.	JADE BEADS
82	135 (136 - 138)
83	119
84	134 (two) 132
85	?
86	120
87	121
88	122
89	129
90	128 or 127 with shell 98 completing for the two beads
91	123 (123 could belong to shell 90)
92	124
93	no bead except perhaps 127
94	no bead except 127 which must serve other shells
95	125
96	126
97	126 or 130 both of which are needed elsewhere
98	130
99	?
100	131 one of two beads
101	131 one of two beads
102	133
103	143
104	150

This leaves lots of extra beads around the headdress and a possible lack of beads for shells #91, 93 and 95, all at the bottom of the figure.

All the shells had their spines removed and their inside scraped down to some extent. The shell's insides were scraped and polished although some still had the white surface remaining. In many cases it was difficult to determine whether the single perforation (except for p which has two holes and possibly a third) in the hinge was natural or deliberately made.

Large Shell over Top of Head of the Deceased Plan #57 117A-69
Photo 90

Shiny side down, with its biconically pierced end to the west, there lay a large spondylus shell over the head of the deceased. The placement of a shell in such a position is a common Classic burial trait, being found at Piedras Negras Burial 5 (Coe, 1959, Fig. 64, 3); Uaxactun, Burial A6 (A. L. Smith, 1950, Table 6); and in several burials at Tikal, among them Bu. 116 in Temple I.

The end of the shell was deeply embedded in cinnabar and was covered with some kind of cloth. In one place the covering was well enough preserved to see a weave pattern. Under the shell and on top of the cinnabar was some white material- like brittle foam rubber. It is possible that this was merely fallen plaster. The shell, broken by the weight of



Fig. 90 Shell pendant, 117A-72.

collapsed debris, was 16 cm. long and 17 cm. in its greatest dimension.

Ovid-shaped Shell Pendant Plan #71 117A-72 a-d Fig. 90 Photo 90

East of the jade face pendant lay a nacreous shell, pierced for hanging with the pierced end to the west. Interestingly, the shell lay on top of a hide without any traces of cinnabar visible on the shell. The bottom of the multiple section pendant was a single piece. Lying on it was one large piece and 14 smaller ones, only the largest of which could be positively attributed to the bottom stylistically, although they were all found together. The large intact bottom section has the following measurements: D .2, L 9.5, max. W 6.2, and max. T .5 cm. The main fragment of the upper half of the pendant had been carefully cut and incised to depict a fish, with the mouth and fins still intact. There were 14 other smaller pieces of cut shell which could not be fit together to form a coherent design.

Shell Pendants for Jade Wristlets

These shell artifacts are described along with the wristlets on p. 190.

Belt of Spondylus Shell and Jade Beads Plan #72 117A-79 a-d Fig. 86 Photo 102

Over the waist there had been a belt of about 19 pieces

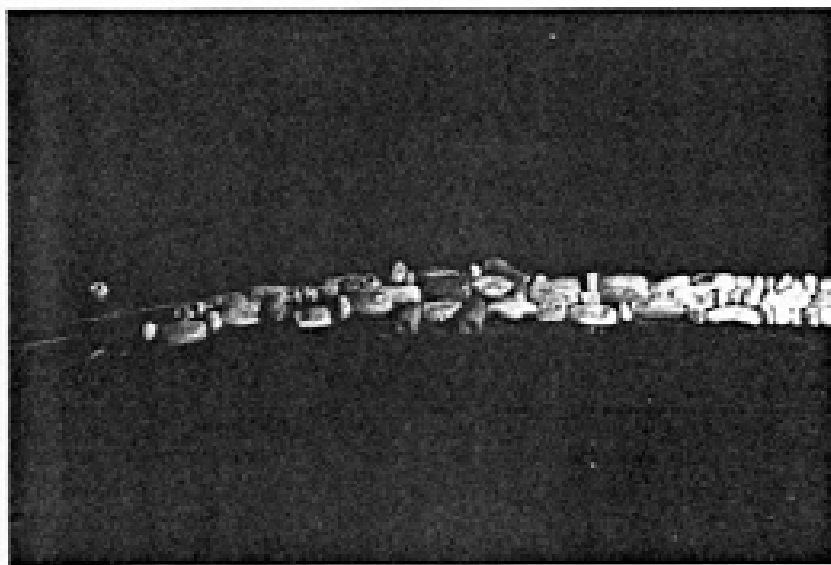


Photo 102 Belt ? of shell and jade beads.

of spondylus shell beads and three jade beads. The original arrangement of the beads was difficult to ascertain because most of the beads had either fallen amongst the bones or had collapsed in a tangled piece on either side of the backbone. One thing that was ascertainable was that the jade pieces had been a center decoration and that it was possible that the shell beads had been in one or two strands wide and that the small beads had been placed between the large ones (there were two distinct sizes of beads).

Two of the jade beads were identical, both being biconically perforated lengthwise, with smaller perforations crosswise at one end through which the beads may have been strung. The color is mixed 2.5 G-7/4 and 5/8. A third piece of jade may have served as a centerpiece. It was short and fat, L 2.4, D 1.4 cm.; perforated lengthwise biconically. Its brilliant green color varied from Munsell 2.5G-7/4 to 5/4.

The cataloger reconstructed the shell part of the belt as with three small beads between two large oval ones. Seen in the color photograph is all of the sequence that the author was able to reconstruct in the short time available to him. The number of small beads between the large beads may have varied. The largest of the two distinct sized beads are irregular in shape but generally with tapered ends, L ca. 2.5 GD 1.3 cm.; the other 65 beads are small and of a flattened-spherical shape, perforated biconically or conically. The largest bead is D 1.3, H 1 cm.; the smallest, D .8, H .4 cm.

Cut Pieces of Nacreous Shell Plan #68 117A-73 Fig.

Twelve small rectangular pieces of nacreous shell, uneven in shape, were found in the aisle next to the platform. From their position it appears that they were originally situated on the platform and fell into the aisle when the tomb collapsed.

Nacreous Shell Pendant Plan #56 117A-80 a, b Fig.

According to field notes the pieces of this offering were on top of one another next to one of the pyrite plaques. As two of the other three plaques had pearl plaques associated with them there may be some relation between plaques and shells.

The pendant consists of two cup-shaped pendants cut from nacreous shell but the cataloger thought that one of the pieces could have been made from half of a large tear shaped pearl. Piece #a is complete with a single hole at the upper end. The second piece is fragmentary and only partially reconstructable. Perplexingly, not all the pieces fit together, indicating that there may have been an appendage of some sort.

Shell Pendant Plan #66 117A-81 a, b

Similar to the pendant described above was another pendant which could have been cut from either a pearl or a shell. It lay under one of the large earplug flares that had belonged to the headdress.

Pearl Necklace Plan #67 117A-84

On the plan the pearl necklace is mistakenly shown as only occurring on the south side of the neck. In reality, there were pearls for a considerable arc around the head of the deceased. Most of the pearls were mixed with the upper strands of the jade bead necklace or were west of the jade necklace altogether. Whether the two were strung together or separately is not known. Because the pearls fell into the crevices between bones and jade beads, their original order was lost. Altogether, there were about 137 pearls of various shapes and sizes: pear-shaped, spherical, bilobed, elongate, and irregular. The largest specimen was L 3, W 2.3, and T 1.5; with most having a diameter of 1-1.5 cm., and all were perforated with one being incised around one side of the hole. The buried noble in Bu. 116 had a pearl necklace also.

Cataloged with the pearls was one large shell bead, flattened and spherical in shape. The author cannot say much without seeing the piece but it is possible that the shell bead belonged to the belt and became mixed with the pearls by mistake.

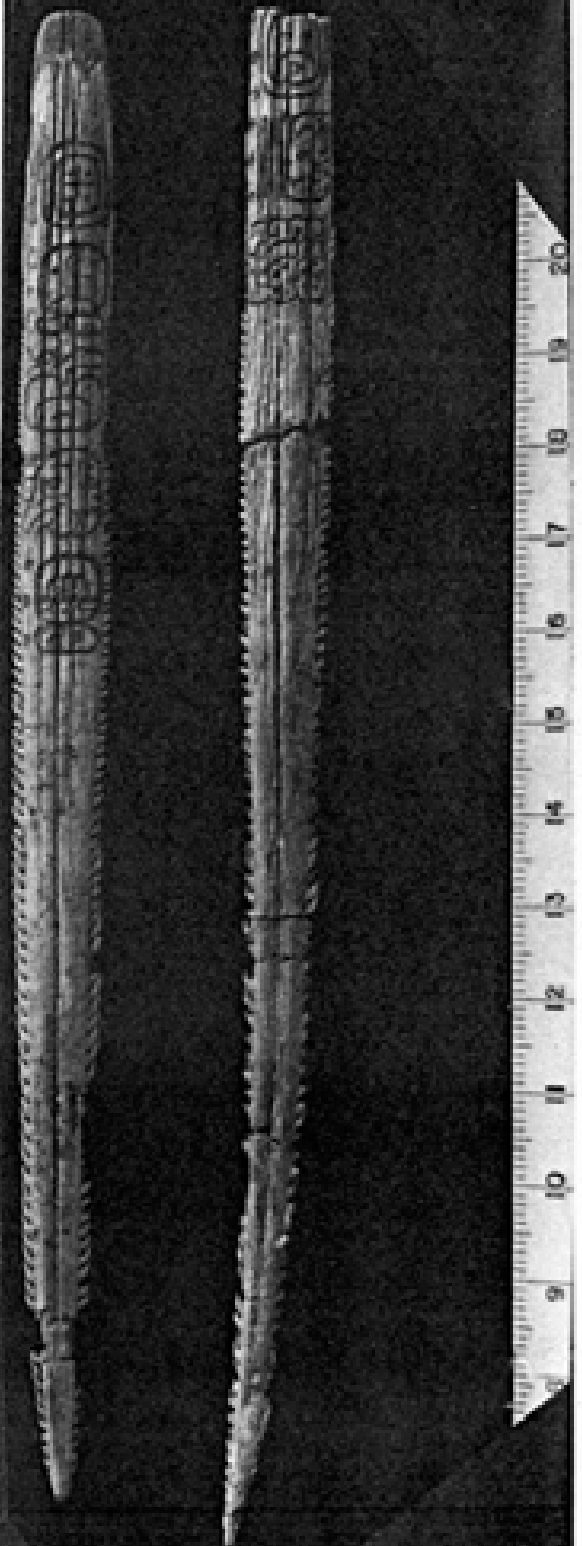
MISCELLANEOUS OFFERINGS

Incised Stingray Spines Plan #24 117A-85 a, b Photos 103

As the excavator was clearing fallen debris away from the skeleton, George Guillemin suggested that a search be made



Photo 103 Stingray spines



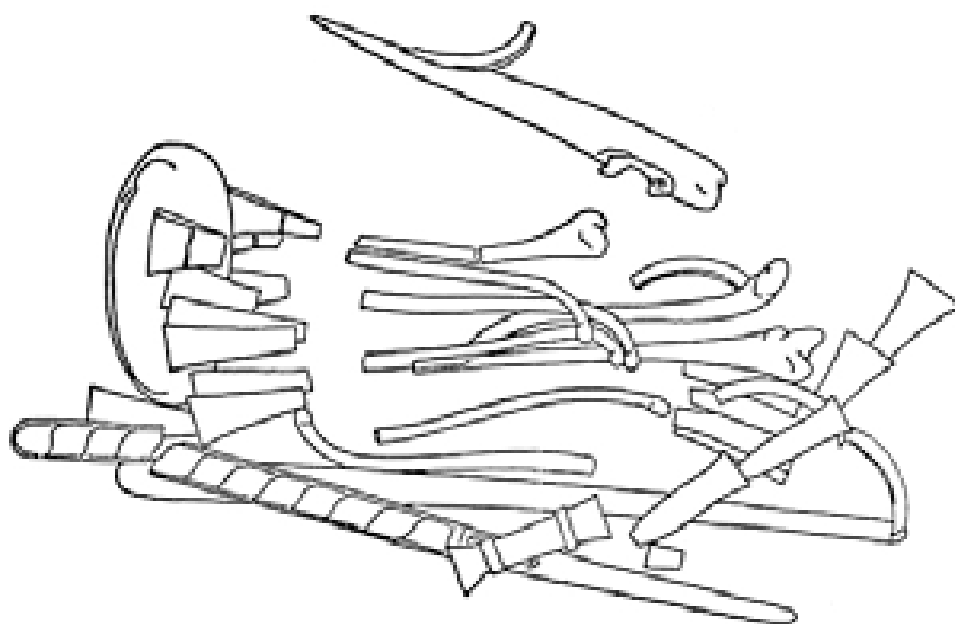


Fig. 91 Pile of bone and shell objects.



Photo 104 Group of bone and shell objects.

in the vicinity of the pelvis for stingray spines. Surely enough, they were soon found; lying on the pelvis with a tubular jade bead between them. The spines were covered with hide, rot, and cinnabar with the cinnabar very thick both above and below. Beneath the cinnabar under the spines was several millimeters of dark brown rot over the floor. There was a possibility that there had been a covering over the spine below the cinnabar but preservation was not good enough to determine this point for sure. Both spines lay with their incised glyphs up. Stingray spines are a frequent occurrence in the pelvic region at Uaxactun (Smith, 1950, Table 6).

The Glyphs

Each spine had glyphs incised on the upper portion. The 3 Ahau spine was missing its top portion and there were probably more glyphs on the missing section. There was no trace of the missing part in the tomb. The glyphs are very hard to decipher because of the nature of the surface of the stingray spines, which is marred by lines running lengthwise, due perhaps to aging.

Jaguar Paw Bones 117A-88

About 72 paw bones of a feline were found in approximate groups of five in 16 locations (thus making four or more hides). The bones were not always well preserved and as they were the last objects to be removed from the tomb they had

suffered from repeated cleanings by often being swept out of position. On the plan the paw bones are shown but are not given numbers. It was not possible to determine whether the paws came from jaguar hides which were worn by the deceased or were used to cover the body or form a bundle.

PILE OF BONES AND SHELLS

East of the large pyrite plaque next to the south wall was a conglomeration of shells, bones, and teeth. During excavation, before any of these objects had been spotted, that something was below was indicated by the sudden occurrence of a layer of compact white material very much like soft marl. There was nothing on the walls of the tomb of which it could have been a part. That this was an intentional deposit is indicated by the fact that it only occurred over the pile of bones and a few centimeters beyond (no further than 5 cm. away). Its original extent or depth is not known because most of it was brushed away before the bones began to appear with the excavator mistaking it for plaster of some sort. One large segment of the preserved material lay over the two carved-incised bones, preserving a perfect impression of the design of the bone.

Carved-Incised Bones 117A-86 a, b MT 180, 181 Fig. 91 Photos 104, 105

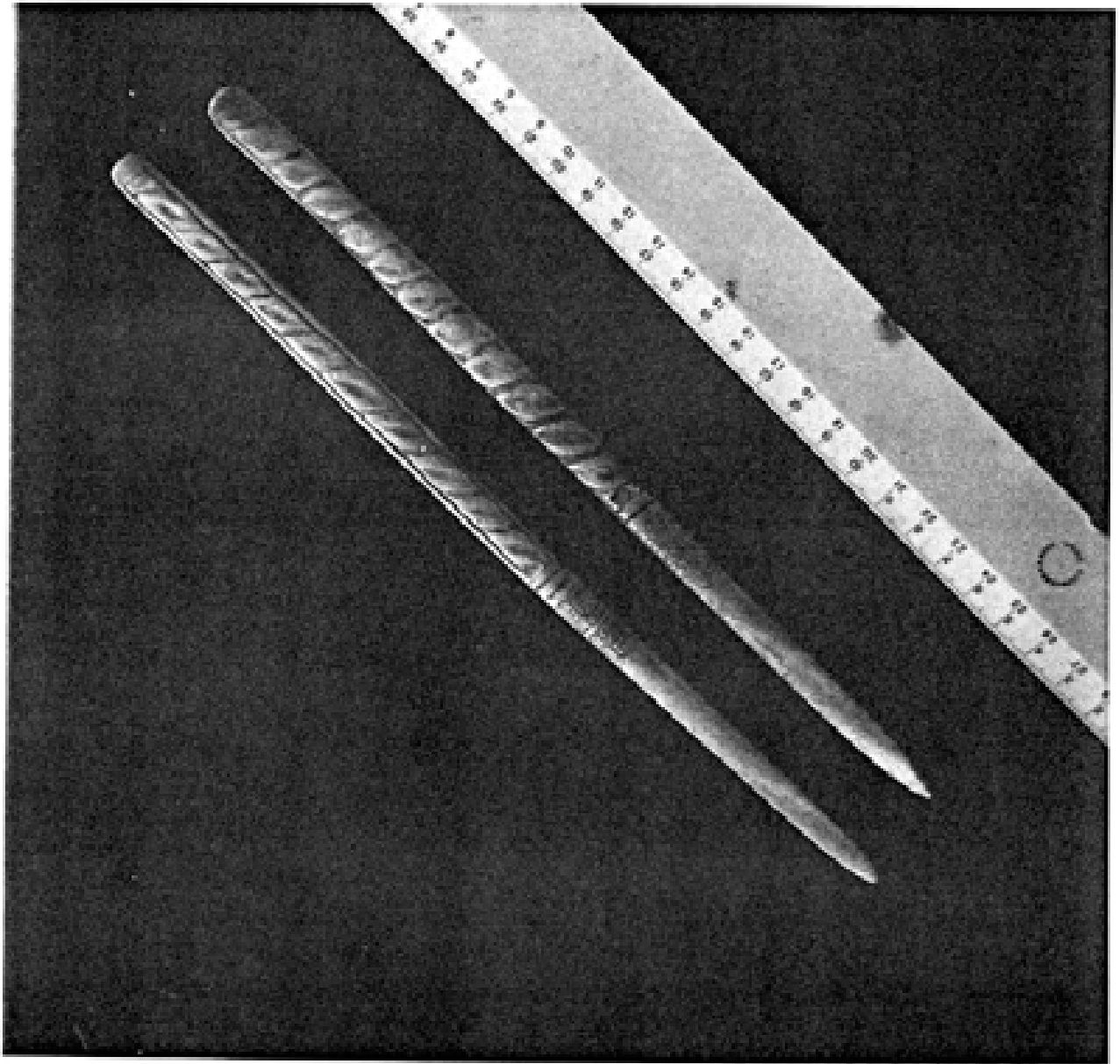
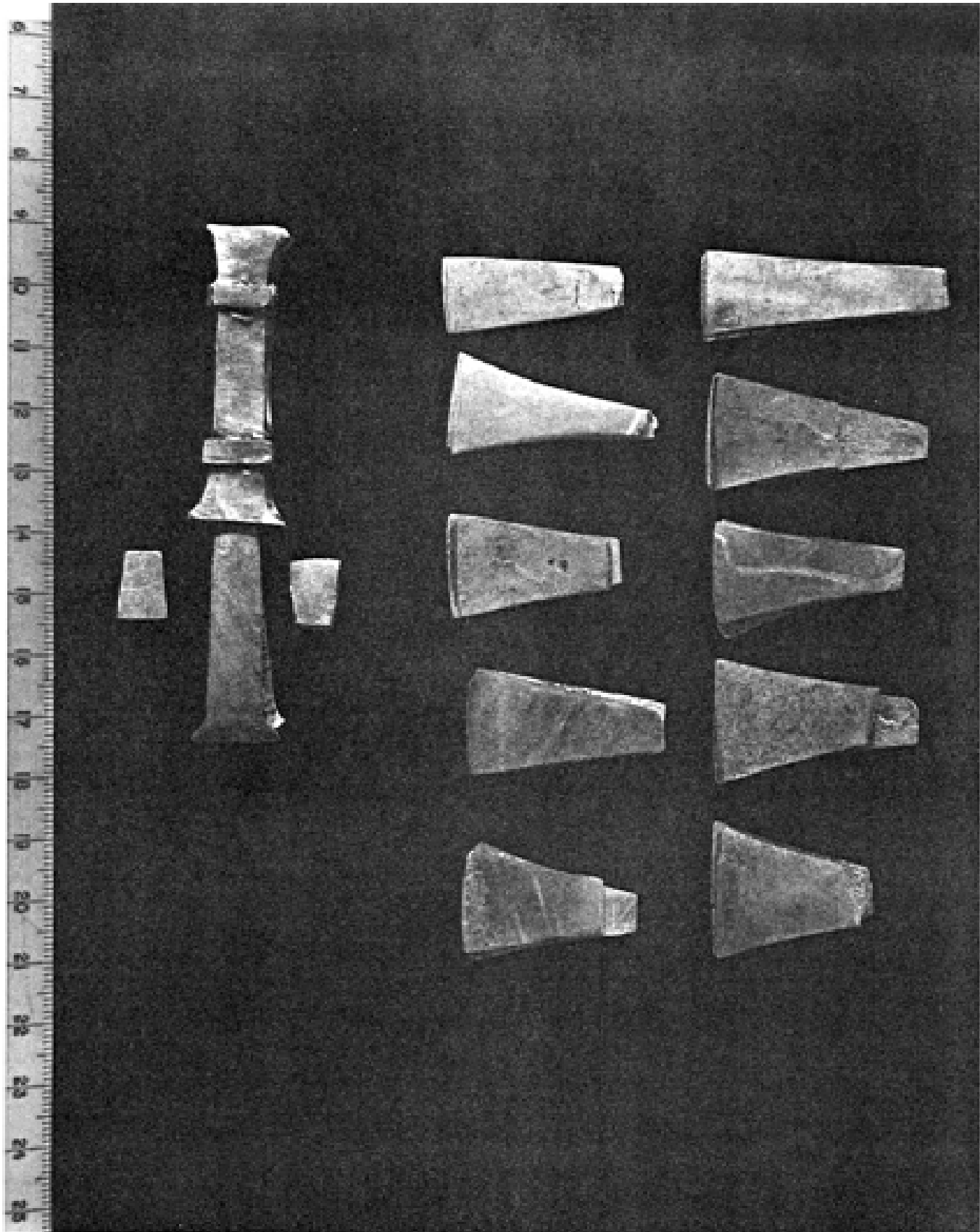


Photo 105 Carved-incised bones



Two bones formed the north boundary for the grouping. These were both carved on their upper portion with a twist design, with each bone being slightly different. The top of the bones were rounded off and curved up like a shoehorn. Below the carving were two incised glyphs whose flawless execution helps in their decipherment. Several centimeters on, the plain end of the bone tapers almost to a point.

As they lay, the upper of the two bones had the carved surface up and the lower bone had the carved face down in the bed of cinnabar on which both the bones lay.

The whole surface of the two bones was polished. The Tikal emblem glyph bone is 24.5 cm. long with ca. 13.7 cm. of carved surface. The other bone is 23.6 cm. long.

Shell "Tweezers" 117A-76 Photo Opposite page

Lying diagonally across the top of the uncarved end of the incised bones lay a "tweezer" handle of cut pieces of nacreous shell fit together with a white adhesive to form a rectangular solid with a collar at each end. One end does not have a shell piece but is filled with the adhesive and there is a small hollow where the tweezer ends were placed.

Next to the end of the handle was a pair of tweezer ends of nacreous shell, one of two pairs found next to the handle, and judging from their size and shape, those which belonged to the handle. On the interior of both were traces of adhesive.

Found near the tweezers and handle were two small cut pieces of shell which may have been part of the whole object, set into the handle. There were traces of adhesive on the interior of one.

Other Tweezer Ends 117A-77 a-j Photo Preceding page

Unattached to any recognizable handle were ten pairs of "tweezer" handles, each pair of a slightly different shape show traces of adhesive on the interior surface. All but h and i are of nacreous shell; h and i are of white shell. 117A-77J was not found with the other tweezer ends but had been placed next to the smallest pyrite plaque (see p.).

Olivella Shells 117A-75

Scattered throughout the group of bones and tweezers were over 150 tiny Olivella shells. They were so small that they were moved by even the tiniest brush. The unfortunate result is that any meaningful grouping of them was lost. All the shells, ca. .3 - .5 cm. long, had their spires missing; but this may have been a result of accidental breakage.

Unmodified Shell 117A-74

Lying with its long axis north-south was an unmodified freshwater clam shell (*Leptodon largillierti*) 8 cm. wide, 3.6 cm. high with its open surface facing up supporting the ends of some of the tweezer ends.

Worked Bone 117A-91 a, b Fig. 91

Two bones of similar shape lay in the east-west collection of bones. They were long bones of medium sized animals, the same bone from two different animals. The west end of the bones was intact but the shaft had been cut and the cut end tapered by two cuts of opposite sides of the bone. One bone was shorter than the other and had the cut end missing. L a: 12.5, b: 7.8 cm.

Bone (Perforator?) 117A-92 Fig. 91

Lying off to one side of the main concentration of bones was a flat piece of long bone of a medium-sized animal including part of the end. The whole bone was smoothed and polished on both sides though parts of the interior surface is still visible. The shaft is thinned and tapered with the resulting form looking like a letter opener, 14.4 cm. long.

Teeth 117A-89 a-f Fig. 91

Mixed in with the bone pile were six rodent teeth which, from size, appear to belong to at least four different animals. There are two pairs present and two single teeth.

Miscellaneous Shells 117A-78 Fig. 91

Mixed in with Field #35b were two small circular pieces of white shell with a circular depression in front, rounded edges, edges beveled toward rear, and a flat back. The exact

location in the tomb of this article is unknown.

Worked Bone 117A-90 a-g Fig. 91

Six rib (?) bones of an unidentified animal lay with their curved ends to the west. The bones all have one original end present and one, a, has the other end also, which has a perforation .35 in diameter. b-g have the corresponding end cut off and the interior appears to have been smoothed and filled with a white adhesive (?). All the bones were polished originally and have an average length of 8 to 9 cm.

Worked Bone not with the others Plan #53 117A-90g

A seventh bone was found in the vicinity of the group of three pyrite plaques. The bone was not noticed until all the plaques had been removed. Although it is possible, that this bone was accidentally moved during excavation is doubted.

PYRITE (?) PLAQUES

Four pyrite plaques were placed on the bench as offerings for the deceased. Three were together in the southwestern sector of the bench and the fourth and largest was located west of the group of bones.

Smallest Pyrite Mosaic Plaque Plan #55 117/A-93

This small round disk was found as a roughly circular

(13 cm. in diameter) layer of crumbly golden orange-yellow decomposed matter. On parts of the surface there was a thin layer of cream colored mold-like stuff. In one pie shaped area there was a dull red powder and in most places the yellow and orange disintegrated pyrite had dribbled over the edges, causing the irregular shape of the plaque as it was first discovered. The floor underneath the plaque was rough and pitted, probably eaten away by the sulphuric acid produced by the decomposition of the pyrite and the humid air. The pyrite had been in the usual mosaic form on the upper surface and the ridges of adhesive could still be seen.

The backing of the plaque was a thin disk of unidentified stone, perhaps not the usual slate. With a diameter of 10.2 cm. (and a thickness of .6 on the edges to .8 cm. in the center) this was the smallest of the four plaques. The edges were beveled slightly toward the plain side, which does not appear to have been decorated. Two conical perforations, GD .9 cm. pierced the plaque from the plain side.

There was an offering of shell in the vicinity of the plaque, a three dimensional shell pendant described on page 198.

Small Pyrite Mosaic Plaque Plan #54 117A-94

Next to one edge of the large wooden bowl was a pyrite mosaic with a diameter of 16 cm. The .6 cm. disk was badly

split and broken and the pyrite mosaic pieces almost completely disintegrated with the overall pattern not discernable. This, the only plaque that did not have a shell in the immediate vicinity, had the usual encrustation of decayed pyrite on it except parts of the slate backing was bare of encrustation as most of it had slipped or run over the sides. The encrustation on this plaque was a darker grey than that of other plaques which may indicate a different kind of pyrite as there was very little red coloration. Beneath the disk of unidentified stone there was no eating away of the floor but there was pitting where the floor was in contact with the pyrite that lay on the floor around the sides of the plaque. There was one piece of pyrite mosaic still preserved on the upper surface of the plaque indicating that this was the side with the shiny mosaic surface.

On the edges, beveled toward the plain side, there were traces of green stucco, but this did not seem to extend to the faces of the disk. Two conical perforations, GD .8 cm. pierce the plaque from the plain side.

Large Slate-backed Pyrite Mosaic Plaque Plan #52 117A-95

The easternmost of the three plaques was the largest, with a diameter of ca. 18.4 cm. The edges of the badly broken disk had a few traces of green stucco on them but there were no traces of stucco on the faces of the plaque. Unlike the

other two plaques, this one had only a single conical perforation through from the plain side.

Next to the west side of the plaque was a pair of handle-less "tweezers" (see p. 205).

Largest Pyrite Mosaic Plaque Plan #45 117A-96

Lying next to the south wall of the tomb was a pyrite mosaic plaque of the unusually large diameter of 34 cm. with stucco on the underside. When it was found its mammoth size suggested that its underside might be either carved or stuccoed and painted--this was the usual practice on other large plaques. As the only way to remove the plaque was to pick it up the author waited until everything had been removed from the tomb and then cautiously pried up one side (the disintegrated pyrite had somewhat cemented the plaque to the floor and it is fortunate that it did not break when the attempt was made to lift it). At once, painted stucco was visible and also the fact that some of the painted stucco had become cemented to the floor. As the excavator did not want to risk further disturbance, the plaque was left in the tomb until the arrival of the Project Director who suggested that the plaque be brought to the lab on the floor. So, a workman set to work to cut out a section of the floor and a large chunk of the floor was pried up, with the plaque still on it. Then, because a Jeep ride to the lab would be too bouncy, a litter

was constructed of scaffolding and the plaque was borne in style to the lab. Later, the cataloger turned it over and pieced together what was left of the painted design.

Because of the cover of protective chemicals, it has not yet been possible to take a photograph of the painted side or make a drawing. In general, the painted stucco on the edges and back was in very poor condition with only fragments of the scene remaining. The rim has stepped units in blue and yellow with red on green, inside of which is a red band with black horizontal chevrons. In the center, on a green background in red, yellow, blue, white, and brown is a standing figure on the left, wearing a loincloth and elaborate feather headdress (and probably originally lots more) and holding a fan (?). On the left seems to be a corresponding figure with red sandals and a white and red loincloth. Between them at the bottom are three large glyphs in a row. On top of the central one there is another figure of some sort. The figure on the left has a human form; that of the other two is indeterminate. There are lots of traces of painted feathers. The preservative has discolored the stucco somewhat, making the Munsell readings unreliable. All together there was: red, green, blue, yellow and brown.

On the north side of the plaque was a small pile of shells.

Pyrite Mosaic Plaques

There have been two excellent studies of pyrite mosaic plaques (K.J.S., 1946, p. 126) and (Woodbury and Trik, 1953, p. 232) and no more need be said here, especially since the author had to leave Tikal before the plaques were cleaned. The largest plaque recorded for Zaculeu was 24 cm. (Ibid., p. 236) and at Kaminaljuyu the largest was 25 cm. The largest plaque recorded for anywhere in the western hemisphere had a diameter of 29 cm. (Chichen-Itza, K.J.S., 1946, p. 133). With a diameter of 34 cm. the plaque from Bu. 196 is an unusually large one and a masterpiece of Mayan craftsmanship.

Stuccoed and Painted Wooden (?) Vessel Found Fallen From the Bench Plan #69 117A-97

The remains of a red and blue stucco-painted wooden (?) container were found mixed with debris fallen from the wall and pushed off the bench. Whether its original position was the bench or the aisle is not known (see p. 152).

Jaguar Hide (?) Plan #54

That there was a feline hide covering the body or worn by the deceased was indicated by the presence of the paw bones of a feline and in many places the traces of a hide-like unwoven material and on the south side of the body of the well preserved remains of some hide-like substance. That this material covered the body is suggested by its position,

relatively far from the body and clearly going up and over. This position is indicated by the remains of the hide where it has fallen back over some shells. Also, on the south side of the body there were many places preserved where the cloth turned over. Although the author thought while excavating the tomb that the hide had covered the body, evidence from other tombs supports this belief. In addition, over almost all of the jade body ornaments there was the trace of a hide or cloth. Under most of the shells, and over none of them, was a trace of a hide or cloth which showed that the shells, and the jade beads associated with them, had been used to "weight down" the bundle. The approximate limits of the cover cloth are indicated by dotted lines labeled #64.

Area of Gold Colored Residue Plan #62

Around the skull there was cinnabar and a trace of rot over the first layer of hide. Underneath the hide was a layer of several millimeters thick of dark brown rot. Below this was what looked like the remains of a golden-brown skin, forming a circle around the head, the circumference being about 15 cm. from the skull and with a very clearly defined limit. This layer is probably the rotted remains of part of the headdress.

Cinnabar

Traces of red paint were first noticed on the walls and

on the surfaces of some of the fallen wall stones. In one place on the wall there was a large spot of red where it looked like a sock-full had hit the wall, The scarcity of the red on the walls suggested that there was no deliberate attempt to scatter it on the wall and what did adhere to the wall did so by accident. In no place was there any red on any of the vault stones lending support to the theory that the body and offerings were placed in the tomb before the vault was raised.

The fact that there was red paint both sprinkled over the top of the jade jaguar and under it implies that some cinnabar was sprinkled over the bench before some of the offerings were put in place, yet there was no red beneath offering #2. In no place was there evidence that any red paint had been placed in the aisle. What red there was all fell over off the top of the bench.

There were several concentrations of cinnabar, one being in the pelvic region where the incised stingray spines were sunk deep into it, and under the left (?) hand; another being around the skull, and a third being immediately north of the pile of carved bones, under the massed bones. Cinnabar over the skull showed that the paint had been added when the body was in place, or that cinnabar had been added before the body was wrapped. There was no place where there was any cinnabar in the spondylus shells that lay over the cover cloth and most of the jade beads associated with the shells were lying

directly on top of a cloth or hide.

Basically the cinnabar does not extend very far away from the body, exceptions being a large area of cinnabar and hematite east of the feet, by the carved-incised bones. Between the feet and knee there was not much red coloration. In the near vicinity of the body the cover-cloth extended out further than the red, and the black and brown rot extended a little further. Usually it appeared that there was no cinnabar right next to the floor, i.e., under the ring of golden rot around the head there was no cinnabar.

DATE

On the basis of the architectural style of the pyramid and the artistic style of the pottery offerings the tomb and structure may be dated as Tepeu 2 (or Imix in the Tikal terminology). The exact date in years is more difficult to determine, but somewhere between A.D. 750 and 900 is probable.

CONCLUSIONS

In addition to the discovery of the tomb, the Str.5D-73 investigations showed that a major temple-pyramid existed in the center of Tikal without a masonry temple building on top. The complete significance of both the structure and burial may only be gathered after a comparison with other excavations at Tikal, a complete study in itself and outside the scope of this paper.

The real importance of Bu. 196 is that the immense quantity of offerings provides much material for comparative studies. Of great interest is the similarity between Bu. 196 and Bu. 116 in Temple I. This ties in with the similarity between the architectural design of the two structures and suggests a relationship between the two individuals buried. As Miss Proskouriakoff has demonstrated that some Mayan centers were ruled by dynasties, perhaps here at Tikal we have two burial monuments to two possibly successive rulers of the same dynasty.

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CREDITS

All drawings of pottery and other offerings are by Miss Virginia Greene, Tikal Project

All black and white photos of offerings are by W.R. Coe.

All color photographs and black & white of excavations are by the writer.

GLOSSARY

Construction Stage

A structure subdivision determined by observation of a pause line indicating completion of one erected operation.

Time-span

A sequent segment of time as represented by stratification or other evidence in the context of individual investigations. A given time-span is meaningful because of what can be assigned to it. In the case of construction, sequent "architectural developments" are a fundamental source for a series of time-spans. However, post-constructional human activity (that is, within the scope of the excavation), if it can be segregated, may become the principal diagnostic for formulation of the most recent time-spans. Time-spans are numbered in reverse order of time, keeping the series open at the, early end, as in the case of architectural developments which may often, as noted, delineate the time-span themselves (Coe, 1961, p. 121).

