The Ceramic Sequence of Piedras Negras, Guatemala: Type and Varieties[1]

Research Year: 2003
Culture: Maya
Chronology: Classic
Location: Northwestern Guatemala
Site: Piedras Negras

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[1] This report should be taken as a supplement to the "Ceramics at Piedras Negras" report submitted to FAMSI in April of 2002. In most regards, these two reports are complementary. However, it is important to note that the initial report was posted early in the research. In cases where these reports appear contradictory, the data presented here should be taken as correct.

Abstract

Between March of 2001 and August of 2002, the ceramics excavated from the Classic Maya site Piedras Negras between 1997 and 2000 were subject of an intensive study conducted by the author and assisted by Lic. Mary Jane Acuña and Griselda Pérez of the Universidad de San Carlos in Guatemala City, Guatemala.[2] The primary goal of the analyses was to develop a revised Type:Variety classification of the Piedras Negras ceramics. Our objective was to produce a sequence that was as representative of the site wide assemblage as possible, that took advantage of the excellent provenience data developed in the course of the 1997-2000 excavations, that reflected our improved understanding of the site's and region's historical trajectory as well as the developmental trajectory of ceramics elsewhere in the Maya Lowlands.

Resumen

Entre marzo de 2001 y agosto de 2002, las cerámicas excavadas en el sitio maya clásico de Piedras Negras entre los años 1997 y 2000, fueron objeto de un estudio intensivo llevado a cabo por el autor, con la colaboración de la Lic. Mary Jane Acuña y de Griselda Pérez, de la Universidad de San Carlos, de la Ciudad de Guatemala, Guatemala. La meta fundamental de los análisis consistió en desarrollar una clasificación revisada de tipo:variedad, de las cerámicas de Piedras Negras. Nuestro objetivo fue el de producir una secuencia que representara de la manera más amplia posible el conjunto cerámico del sitio, aprovechando los excelentes datos de procedencia desarrollados durante las excavaciones que tuvieron lugar entre los años 1997 y 2000, que habrían de reflejar nuestra mayor comprensión de la trayectoria histórica del sitio y de la región, así como la trayectoria del desarrollo de las cerámicas en otros lugares de las tierras bajas mayas.

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[2] The excavations at Piedras Negras were directed by Dr. Stephen Houston, then a professor at Brigham Young University, and Héctor Escobedo, of the Universidad del Valle de Guatemala. The author wishes to thank both for the invitation to work at Piedras Negras, it was a rare opportunity.

Introduction

Between March of 2001 and August of 2002, the ceramics excavated from the Classic Maya site Piedras Negras between 1997 and 2000 were subject of an intensive study conducted by the author and assisted by Lic. Mary Jane Acuña and Griselda Pérez of the Universidad de San Carlos in Guatemala City, Guatemala. The primary goal of the analyses was to develop a revised Type:Variety classification of the Piedras Negras ceramics. Our objective was to produce a sequence that was as representative of the site-wide assemblage as possible, that took advantage of the excellent provenience data developed in the course of the 1997–2000 excavations, that reflected our improved understanding of the site's and region's historical trajectory as well as the developmental trajectory of ceramics elsewhere in the Maya Lowlands. With regard to the developmental sequence of ceramics elsewhere in the Maya area, Bishop and Rand's research on the fine paste ceramics of the Pasión/Chixoy, and Jonuta regions were key, as was the comparative data shared with our project by ceramicists working with collections from other sites, most notably La Joyanca (Melanié Forne), Cancuén (Cassandra Bill), and El Mirador (Don Forsythe). The opportunity to see these collections and to work closely with these ceramicists, as well as our own observations of the ceramic type collections housed at the Ceramoteca and Museo Nacional in Guatemala City insured that our comparative understanding of the Piedras Negras ceramics was as broad and as accurate as possible.

The following report is broken into several sections. The first several sections describe the ceramic research at Piedras Negras, including the work of previous analysts, and the research begun in 2001. This is followed by a description of the Piedras Negras ceramic sample as well as a description of the methods used in deriving the ceramic sequence. This narrative concludes with a phase-by-phase description of the Piedras Negras ceramic sequence.

The goal of this narrative is to provide an introduction to the more substantial portion of this report – a full listing of the ceramic types and varieties that comprise the Piedras Negras ceramic sequence. The listings are arranged chronologically, and present the types and varieties arranged by group and ware. Digital photographs are included of almost all Late Classic decorated types. Together, the list of types and the digital photographs provide a substantial reference to the ceramics of Piedras Negras, and the first published archive of the ceramics.

Previous Research

Piedras Negras has been subject to two major archaeological projects. The first was sponsored by the University of Pennsylvania and directed by first Frank Mason and later by Linton Sattherwaite. The Pennsylvania project was active at the site between 1931 and 1939. The second project was directed by Stephen Houston of Brigham Young University and Héctor Escobedo of the Universidad del Valle. The BYU/Del Valle project was active at the site for four years, from 1997 to 2000.

Mary Butler (Butler 1935; see also Mason *et al*. 1934:35-36) and Frank Cresson (1937) attempted the first analyses of the Piedras Negras ceramics. Butler's work was primarily descriptive, though she did attempt to place the ceramics of Piedras Negras in chronological order following variations in decorative technique and stratigraphic association. Cresson's research focused on temporal variation in pottery foot forms, and the implications of this seriation for the dating of acropolis construction periods.

Robert Rands derived the first ceramic sequence for Piedras Negras in 1960. This research, undertaken in a search for materials comparable to those of Palenque (Robert Rands, personal communication, 2001) was reported briefly, in only a few publications (Rands 1967, 1973). In addition to these published papers, additional information on Rands' work with the Piedras Negras ceramics is recorded in a number of short manuscripts on file with the University Museum, University of Pennsylvania (Rands 1960, 1961).

George Holley, working with the ceramics excavated by the Pennsylvania Project, assembled the first Type:Variety description of the Piedras Negras ceramics (1983, 1986, 1987). Holley's work is in every respect an excellent source of data on the ceramics of Piedras Negras. However, as Holley notes, the erratic collection procedures employed by the Pennsylvania project, the uncertain division of the materials between Guatemala and American institutions, as well as the difficulties in reconstructing the provenience of specific deposits, resulted in a skewed ceramic sample significantly under-representing the variety and variability of the Piedras Negras ceramic assemblage (Holley 1983). Bachand (1997) applied Holley's seriation to the Piedras Negras ceramics housed in the Museo Nacional in Guatemala City.

Current Research

Because of the importance of Piedras Negras in regional perspective, and because of the enormous ceramic sample available to us, we approached the analysis as if no previous work had been done with the Piedras Negras ceramics. We felt that the sample available to us and the importance of our work in a regional context merited as complete and independent analysis as possible–one based on our familiarity with Piedras Negras and the excavations, and on our own observations regarding local ceramic change.

The current research is based on a much larger and better provenienced sample than was available to previous researchers. Our overarching goal was to create as large and as varied a type collection as possible–one as representative of the overall diversity of the collection as possible. Our research has benefited from our first-hand knowledge of the site and excavations, and our direct consultation with excavators and other project members conducting materials analysis. The current research has also benefited as a result of our improved understanding of the region's historical trajectory (Culbert 1991; Stuart 1998; Martin and Grube 2000; Houston *et al*. 2003a, 2003b).

Throughout our research, we made a conscious effort to keep as many of the extant type, group, and complex names as possible. This was done in order to maintain comparability between our research and the work of Holley. We have, however, modified the ceramic complexes to concur with our own observations and with our understanding of ceramic change. As a result of our experience at the site and the improved contextual and historical data available to us, we feel that our work supercedes previous ceramic research and stands as the major resource for archaeologists working in this area in the future.

The Sample

Despite the great deal of work done at Piedras Negras during the 1930s, the extant ceramic sample available from those excavations is small, consisting of no more than about 12,000 sherds (Holley 1986:49). Though by some standards this may seem large, given the results of the recent excavation at Piedras Negras, this must represent only a fraction of the total material recovered. As an example of just how small a segment of the total *recovered* ceramic sample this must represent, during the 1998 season, the Proyecto Arqueológico Piedras Negras discarded, for logistical reason, 1.7 *tons* of non-diagnostic ceramics at the site. That same season over 25,000 diagnostic sherds, with a total weight of over two tons, were shipped to the project's laboratory facility in Guatemala City. This is more than double the total retained by the Pennsylvania project, and was the result of only a single season of excavation by the Piedras Negras archaeological project.

The total ceramic sample recovered by Piedras Negras archaeological project is enormous, more representative of the site-wide assemblage than the Penn sample, and very well provenienced. The current ceramic sample is comprised of over 100,000 sherds drawn from over 900 excavation units comprised of approximately 2,500 stratigraphic lots. The excavations from which this sample was drawn were placed in every major architectural group at Piedras Negras and at every level of settlement, and included test-pitting, horizontal stripping, and tunneling operations. Stratigraphic control while in the field was maintained through the use of a standardized recording system common to Maya archaeology–the "Altar" or "lot" system (Adams 1971:12).

Methods Employed in this Study

The Type:Variety system is the standard approach to ceramic classification in the Maya Lowlands and was the approach employed in our work. We followed this system of analysis as closely as possible, emphasizing the surface finish, color, and decoration over other aspects of vessel morphology. However, we found, that paste color and composition also served as useful chronological markers. These data, supplemented by data on vessel form, were used for defining chronologically sensitive varieties. This approach proved successful only because of the careful excavation of several sealed ceramic deposits.

The context and content of these deposits indicates that they probably did not result from the reuse of materials for construction fill or other processes resulting in the mixing of materials from disparate periods. As a result, we were confident that these deposits were the result of discrete activities and likely contained ceramics manufactured and used at about the same time. In short, we felt that the ceramic assemblages found in these deposits formed an adequate basis for defining ceramic complexes and for establishing provisional ceramic groups.

After completing sorting the ceramics from these unmixed deposits into their component ceramic groups, we moved on to deposits that were also likely single-phase deposits, but that were not the result of discrete activities. Instead, the majority of deposits analyzed at this stage of study came from less secure contexts including construction fill and shallow middens. Like much of the work done at the previous stage of the research, the intention of this analytical step was to increase the variety and variability of the materials within the provisional ceramic groups.

The ceramics recovered from the 1997 and 1998 excavations at Piedras Negras were sorted completely, i.e., every identifiable sherd from every lot was grouped with materials from the appropriate ceramic complex and group. As the ceramics were being sorted into groups, we recorded information on the assemblage composition of every lot. Data gathered included ceramic group, vessel form, vessel part, number of sherds (organized by form and part), and, finally, minimum number of vessels as determined from matches between pastes, form, and surface color. When the quantitative analyses of the Piedras Negras ceramics are completed, this data will have allowed us to track major changes in vessel form over time, and to use this data to supplement data on vessel finish for defining phases and complexes.

After completely sorting the ceramics excavated from the 1997 and 1998 field seasons, we moved on to the materials from the 1999 and 2000 seasons. Because our type collection was by this time already very large, we elected to only sample the materials from the 1999 and 2000 seasons. We continued analyzing every excavated ceramic lot, and recording the same assemblage information, but instead of sorting every sherd from every lot into groups, we selected only the best-preserved and most diagnostic sherds.

Once the analysis of all the excavated ceramic was completed, we began sorting the provisional ceramic groups into provisional types. In the same way that the ceramics from the special deposits were used to define provisional ceramics groups, materials from these deposits were used for the initial definition of types. Types were initially sorted by surface finish and decoration. Later, as we became more and more aware of the chronological importance of vessel shape and paste, we began to utilize these data in defining types and, more specifically, varieties. We took this approach because we felt that changes in shape, in combination with changes in surface finish or decoration, were more sensitive chronological indicators than surface finish alone.

Once the ceramics had been sorted into types (an iterative procedure requiring numerous passes through each provisional type grouping) we began recording type-specific data. Data was recorded on every sherd and included paste color, slip color, vessel shape, rim form, rim diameter, decorative motif, and the organization of decoration, (number and type of framing lines, position of decoration, etc.). These data were recorded in a manner amenable to easy quantification. The analysis of this data is underway, and the results will be presented in a forthcoming monograph. The analysis of the Early Classic ceramics from Piedras Negras is now essentially complete and has been presented as a thesis to the faculty of anthropology at the Universidad de San Carlos (Acuña 2004). Griselda Pérez is completing the analysis of the Preclassic ceramics from Piedras Negras.

Piedras Negras Chronology and Typology

This description outlines the major trends evident in the ceramics of Piedras Negras. A more detailed discussion of the ceramic sequence can be found in Muñoz, Acuña, and Perez (N.D.), Muñoz and Fitzsimmons (1998), Muñoz and Golden (2002), and Muñoz (N.D., 2000, 2001, 2002). The Piedras Negras ceramic sequence is divided into seven major ceramic complexes/phases spanning the Middle Preclassic to Terminal Classic (Figure 1). The most obvious difference between the sequence presented here and previous work is in the inclusion of two Preclassic complex/phases, and a provisional Terminal Preclassic phase. Materials dating to these periods are not present in the Pennsylvania ceramic sample. In all cases, the timing and typological content of the complex/phases have been altered. Finally, a few Postclassic pieces are known from Piedras Negras. These were likely left by late pilgrims to the site and cannot be properly described as comprising a ceramic complex.

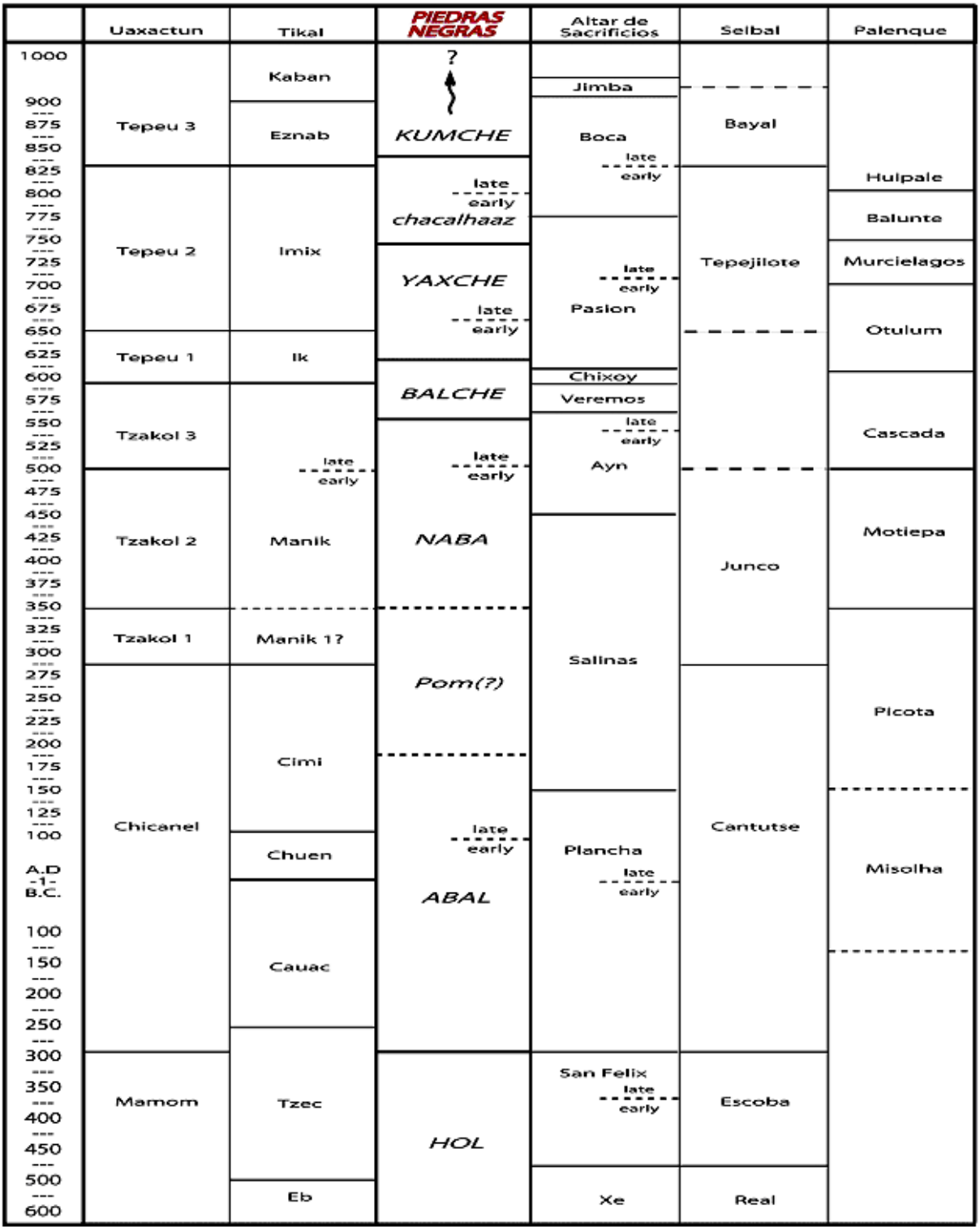

Figure 1. Comparative Chronology of the Piedras Negras ceramic sequence.

The Hol Ceramic Phase (500 B.C.–300 B.C.)

The Hol ceramic complex represents the first major occupation of Piedras Negras. Based on comparisons with other sites, we estimate this phase to last from about 500 B.C. to approximately 300 B.C. In almost all respects, the Middle Preclassic ceramics of Piedras Negras resemble contemporary materials from elsewhere in the Petén. If any major differences can be noted between the Middle Preclassic assemblage of Piedras Negras and those of other sites, it may be visible in lack of variety in vessel forms, though this may be related to sample size.

Hol ceramics were found in seven locations at Piedras Negras, all in the southern sector of the site. Almost all Hol ceramics have been found in construction fill mixed with later Preclassic materials, though the lowest levels of a midden found in front of Str. R-5 consisted exclusively of Middle Preclassic ceramics. The total sample of diagnostic Hol ceramic material is small and fragmented, containing only about 350 diagnostic sherds. For this reason it is difficult to describe the complete range of forms represented. The most common forms appear to be thick-walled bowls or plates with divergent to out-curving walls, slipped jars with short, nearly vertical necks, and dishes with thickened direct, or thickened everted rims.

Slips tend to thick and waxy, with fire-clouding and crazing common. Red monochromes dominate the assemblage with both cream and black making up a smaller percentage of the assemblage. In general, incising, fluting, and gadrooning are the most common decorative modes. Resist decoration (Tierra Mojada Resist) is also known from Hol complex assemblages but is infrequent. Parallel rows of incised lines on the interior of plate rims are the most common decorative motif. Gadrooning or fluting on the exteriors of bowls is also common. The majority of all decorated vessels belong to the Joventud ceramic group. Cream and black monochrome vessels tend to be undecorated. Don Forsythe (personal communication 1999) has noted the Piedras Negras Middle Preclassic ceramics seem to be more heavily constructed than Middle Preclassic sites from elsewhere in the Petén.

Hol Ceramic Phase (500 B.C.–300 B.C.)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslipped	Achiotes	Achiotes Unslipped	VU	
		Macabilero Unslipped	Macabilero	
Flores Waxy	Joventud	Joventud Red	VU	Joventud
			Jolote	Joventud
		Guitarra Incised	Pollo Desnudo	Guitarra
			VU	Guitarra
	Chunhinta	Chunhinta Black	VU	
	Pital	Pital Cream	VU	
		Paso Danto Incised	VU	Paso Danto
	Tierra Mojada	Tierra Mojada	VU	Tierra Mojada
		Timax Incised	Timax	Timax

The Abal Ceramic Phase (300 B.C.–A.D. 175)

Late Preclassic ceramics have approximately the same distribution as Middle Preclassic ceramics–it is almost entirely limited to the southern sector of the site, though a small amount of Late Preclassic ceramic was found in one of the C-group structures located at the far north end of the site. In most cases, Late Preclassic materials are found mixed with earlier, Hol phase, ceramics. However, a large deposit of unmixed Late Preclassic ceramics was found stratified above Middle Preclassic ceramics in front of Str. R-5. This deposit proved key in defining this phase at Piedras Negras.

The Abal ceramic complex is dominated by monochrome reds, blacks, and creams. Slips are thick and waxy, and are frequently crazed. The most common forms are shallow dishes with thickened and slightly everted rims, or thickened direct rims, and jars with short, out-curving necks. Incising and fluting are the most common decorative

modes. Common types include Altamira Fluted, Lechugal Incised, and Laguna Verde Incised.

In most respects, the Late Preclassic ceramics from Piedras Negras are nearly indistinguishable from Late Preclassic materials found elsewhere in the Petén. A particularly close resemblance is noted with Cantutse phase materials ceramics from Seibal (Sabloff 1975) and Plancha phase ceramics from Altar de Sacrificios (Adams 1971). It is important to note, however, that the medial or labial flanges typical of Late Preclassic ceramics found elsewhere is quite rare at Piedras Negras. The cause of this is curious and, for the moment, inexplicable.

Abal Ceramic Phase (300 B.C.–A.D. 175)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslipped	Achiotes	Achiotes Alisado	Achiotes	
			VU	
		Macabilero Alisado	Macabilero	
		Undesig. Unslipped	VU	
	Sapote	Sapote Striated	Sapote	Sapote
			VU A	
			VU B	
Paso Caballos Waxy	Sierra	Sierra Red	Sierra	Sierra
			Tzu-Tzu	
		El Pato Bícromo	El Pato	
		Altamira Fluted	Altamira	Altamira
		Laguna Verde Incised	Laguna Verde	
			Mito	Sierra-Laguna Verde
	Flor	Flor Cream	Flor	
		Cantutse Incised	Cantutse	
		Flor Cream	VU A	
		Flor Cream	VU B	
	Polvero	Polvero Black	Polvero	Polvero-Lechugal
			VU	
		Lechugal Incised	VU	
		La Vaca Bichrome	La Vaca	
	Boxcay	Boxcay Brown	Boxcay	
			Frijol	
		Esclavos Incised	Esclavos	
Usumacinta Unslipped	Quemadal	Quemadal Alisado	Quemadal	
		La Línea Incised	La Línea	

El Macho Micaceous	Pejelagarto Red	Pejelagarto Red	Pejelagarto	Pejelagarto
		Pasadota Incised	Pasadota	
		Cojolita Bícromo	Cojolita	
	Karst Cream	Karst Cream	Karst	Karst
		Dolines Red-on-Cream	Dolines	Dolines Red-on-Cream
		Okol Incised	Okol	
	Selva Alta Black	Copal Bícromo	Copal	
	Boca del Cerro Brown	Boca del Cerro Brown	Boca del Cerro	
		Comillas Incised	Comillas	

The Pom Ceramic Phase (A.D. 175–A.D. 350)

Pom is a provisional grouping of types representing a Terminal Preclassic phase. Ceramics belonging to this phase have been found in only a few locations across the site, all located within the southern sector of the site, with the largest deposits found in excavations in front of Strs. R-2 and R-4. The current sample of Pom phase ceramics consists of approximately 900 diagnostic sherds and two vessels. The initial date of this phase is based on comparisons with other sites. The types defining the Pom phase all appear after about A.D. 150 at sites elsewhere in the Petén. Their appearance at Piedras Negras is placed later, at about A.D. 175 in order to accommodate for Piedras Negras peripheral location. The end of this period is established by appearance of Tzakol modes and types at about A.D. 350.

In most respects, the Pom phase ceramics are indistinguishable from Abal phase materials. Pom phase deposits are distinguishable, however, from Abal assemblages by the appearance of modes and forms diagnostic of the Terminal Preclassic elsewhere in the Petén. These include Usulután style decoration on hooked-grooved rim plates, Aguila-like orange slips, the use of mammiform supports, and the initial appearance of polychrome decoration. At Piedras Negras the most diagnostic Pom types include Ixcanrio Orange Polychrome, Metapa Trichrome, and Sacluc Black-on-Orange. Though

these types are useful markers for identifying Pom phase assemblages, their rarity limits their diagnostic utility. However, contemporary with the appearance of these types at Piedras Negras, is the appearance of the distinct, locally produced and widely distributed type, Otatal Orange Polychrome.

Otatal is generally decorated with parallel red and black lines painted over an Aguila-like orange slip. This combination of slip, palette, and design is restricted to this period at Piedras Negras, and is similar to the slip and decoration found on Terminal Preclassic vessels from Altar de Sacrificios (Adams 1971, Fig 26b, c; also Tikal illustration #22). Otatal Orange Polychrome and vessel forms rare elsewhere in the Petén and absent in the Abal complex (e.g. dishes with incurving walls and thickened rims, dishes with composite profiles and thickened and nearly vertical rims) may represent the beginning of a local style resulting from Piedras Negras isolation from Central Petén trends.

Pom Ceramic Phase (A.D. 175–A.D. 350)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslipped	Achiotes	Conejito Red-on-Unslipped	Conejito	Conejito Red Unslipped
	Sapote	Sapote Striated	Sapote	Pom Striated
	Texcoco	Mogotes Alisado	Mogotes	
		Texcoco Unslipped	Cuxu	
Paso Caballos Waxy	Sierra	Sierra Red	El Chuuk	
		El Pato Bichrome	El Pato	
		Altamira Fluted	Papaya	
		Laguna Verde Incised	Sahal	Pom Red Incised
			Mito	
	Flor	Flor Cream	Flor	Pom Flor Cream
	Polvero	La Vaca Bícromo	La Vaca	
	Boxcay	Boxcay Brown	Boxcay	Pom Brown
		El Chorro Bícromo	El Chorro	
	Campo Verde	Campo Verde Resist	Campo Verde	
Usumacinta Unslipped	Quemadal	Quemadal Alisado	Quemadal	
		La Línea Incised	La Línea	
	Tornillo	Tornillo Striated	Tornillo	
El Macho Micaceous[3]	Pejelagarto (red)	Pejelagarto Red	Pejelagarto	Pejelagarto
		Pasadota Incised	Pasadota	
		Cojolita Bícromo	Cojolita	

[3] In terms of surface finish, these types are almost identical to the analogous types in the carbonate tempered Paso Caballo ware. The major difference is in paste texture and composition. For example, Pasadota Incised is equivalent to Laguna Verde Incised. The major difference between the two lies in the paste. Types within the El Macho Micaceous group appear to be tempered with a micaceous material. Ceramics with the same temper have been found in the Late Classic sherds from the La Pasadita/Tecolote region suggesting that this ware may have some regional significance.

	Karst (cream)	Karst Cream	Karst	
		Ti Ha Incised	Ti Ha	
		Okol Incised	Okol	
	Selva Alta (black)	Selva Alta Black	Selva Alta	
		Jotil Incised	Jotil	
		Copal Bícromo	Copal	
	Nespa (orange)	Nespa Orange	Nespa	
		Izcan Incised	Izcan	
	Boca del Cerro	Boca del Cerro Brown	Boca del Cerro	
	Aguaseca	Aguaseca Resist	Aguaseca	
Petén Gloss	Aguila	Aguila Orange	Menche	
		Virgilio Bícromo	Tiloom	
		Buj Incised	Buj	
		Ixcanrio Orange Polychrome	VU	Ixcanrio Orange Polychrome
		Undesig. Incised A	VU	
		Undesig. Orange A	VU	
	Pucte	Ka Incised	Tun	
		Eco Brown	Eco	
	Dos Arroyos	Otatal Orange Polychrome	Otatal	

The Naba Ceramic Phase (A.D. 350–A.D. 560)

Early Classic ceramics are known from every sector of the site, including the Acropolis, residential groups in all areas of the site core, and residential groups outside the site core. In many cases, the Naba phase ceramics are found immediately above bedrock and mark the initial construction of a large number of monumental structures.

The great typological similarity between the Piedras Negras Early Classic ceramics and Early Classic materials known from elsewhere in the Maya Lowlands sites provides the principle means for dating the Naba ceramic phase. The appearance of Petén Gloss Wares and distinctive vessel modes (e.g. basal flanges, hollow conical supports, and bolstered rims) indicate that Naba is roughly equivalent in time to Tzakol 2 and Tzakol 3 assemblages known from elsewhere. This estimate agrees with absolute dates derived from inscriptions associated with Early Classic architecture in the South Group Court, and with a carbon date derived from a late Early Classic termination found in Acropolis (Golden 2002).

Orange monochromes (Aguila Orange) dominate Naba assemblages, though monochrome blacks (Balanaza Black) and browns (Pucte Brown) are also common. Fluting and incising are common decorative modes, though some examples of carved or gouged decoration are known. In general, these are indistinguishable from analogous types, such as Lucha Incised and San Clemente Gouged-Incised, found elsewhere. The major feature differentiating the Naba assemblages from Early Classic assemblages elsewhere is the absence of ring base, basal flange bowls. Instead, shallow dishes with hollow conical tripod supports and a basal ridge are the most common plate forms. The type most commonly associated with basal flange bowls, Dos Arroyos Orange Polychrome, is exceedingly rare at Piedras Negras. Given the high typological similarity with Early Classic assemblages known from elsewhere in the Petén, the absence of Dos Arroyos and the related plate form is difficult to explain.

Naba Ceramic Phase (A.D. 350–A.D. 560)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslipped	Texcoco	Texcoco Unslipped	Texcoco	Texcoco Smooth Texcoco Smooth
			Temper Drag	Temper Drag
			Hombro Impreso	
		Ojo Negro Applique	Ojo Negro	
		Trebol Applique	Trebol	
	Gardunza	Gardunza Striated	Gardunza	Gardunza Striated
			Finger Impressed	Gardunza: Finger Impressed
Petén Gloss	Balanza	Balanza Black	Yonal	Balanza
		Lucha Incised	VU	
		Paradero Fluted	Paradero	
		Urita Gouged-Incised	Urita	Urita Gouged-Incised
		San Roman Plano-Relief	San Roman	
	Pucte	Pucte Brown	K'an	Pucte Brown
		Ka Incised	Ka	Ka Incised: Ka
		Chiclero Fluted	Chiclero	Pucte Plate
		Contrabandista Gouged-Incised	Contrabandista	Contrabandista Gouged-Incised

	Aguila	Aguila Orange	Nemegue	Aguila Bowl
		Xatero Fluted	Xatero	Xatero Fluted
		Virgilio Bícromo	Virgilio	
		Xab Incised	Xab	
		Buj Incised	Buj	
		San Clemente Gouged-Incised	VU	San Clemete Gouged-Incised
		Pococalado Plano-Relief	Pococalado	Pococalado Plano-Relief
		Undesig. Bichrome Incised	VU	Undesig. Bichrome Incised
	Matutino	Yaloche Cream Polychrome	VU	Yaloche Cream Poly. Yaloche
		Undesig. Cream Incised	VU	Undesig. Cream Incised
		Undesig. Cream Resist	VU	Undesig. Cream Resist
		Undesig. Grooved-Incised	VU	
	Tzak	Tzak Polychrome	Tzak	Tzak
		Eq Red-on-Orange	Eq	Eq Red-on-Orange
	Otatal	Otatal Orange Polychrome	Otatal	
			Garza Gorda	Otatal: Garza Gorda
			VU	
	Dos Arroyos	Dos Arroyos Orange Polychrome	VU	

The Balche Ceramic Phase (A.D. 560–A.D. 620)

Balche ceramics have been found in 21 locations across the site, unmixed and in good stratigraphic context with both earlier and later materials. In many cases, Balche phase ceramics are associated with the major renovation of existing structures. A very clear example of this process was the two meters of mixed Naba and Balche materials excavated from the northern end of the West Group Court (Escobedo 1997). This fill likely represents the expansion of the West Group Court in preparation for the construction of Str. K-5-3rd.

Distinct features of Balche phase assemblages include the use of specular hematite, the use of painted glyphs or pseudoglyphs, and the use of a true resist technique for decorating polychrome vessels. Though the precise technique by which resist was achieved is unknown, it does appear to have required multiple applications of slip and resist. In most cases, this consisted of an initial dark orange slip resisted against a cream under-slip, the additional application of resisting material and a light orange slip, and finally the application of positively applied black paint. Mataculebra Cream Polychrome, Moro Orange, and Suktan Cream Polychrome are the most common types utilizing this decorative technique.

In addition to the resist polychromes, few positive painted types typologically related to Palmar/Saxche groups are common at Piedras Negras. In comparison to Palmar/Saxche ceramics from other Classic Maya sites, the examples from Piedras Negras demonstrate a remarkably limited range of palettes and motifs. The impression gained from this as well as from the distribution of resist decorated ceramics is one of increasing separation from Petén modes, and the development of a unique regional style.

Balche Ceramic Phase (A.D. 560–A.D. 620) (Balche Lot)				
Ware	**Group**	**Type**	**Variety**	**Figure**
	Texcoco	Texcoco Unslipped	Texcoco	
			Temper Drag	
			Filo	
			Hombro Impreso	Hombro Impreso
	Portal	Portal Alisado	Portal	
		Metzaboc Alisado	Metzaboc	
	Gardunza	Gardunza Striated	Gardunza	
			Finger Impressed	
	Encanto	Petate Striated	Petate	
Petén Gloss	Balanza	Balanza	Balanza	
		Lucha Incised	VU	
		Urita Gouged-Incised	Urita	
		Paradero Fluted	Paradero	
	Bos	Bos Black	Bos	
	Pucte	Chico Brown	Chico	
			Pálido	
	Aguila	Aguila Orange	Mehen	
		Virgilio Bícromo	Virgilio	
		Xatero Fluted	Xatero	
		Buj Incised	Buj	
		Durazno Red-on-Orange	Durazno	

		Undesig. Incised	VU	
	Otatal	Otatal Orange Polychrome	Garza Gorda	Otatal: Garza Gorda
		Chol Orange Polychrome	Chol	
	Tzak	Eq Red-on-Orange	Eq	
		Tzak Polychrome	Tzak	Tzak Polychrome
			Ruby	
	Palmar	Saxche Orange Polychrome	Saxche	Saxche: Saxche
			VU	Saxche: VU
			Interior-Exterior	Saxche: Interior-Exterior
			Reserve-Resist	Saxche: Reserve-Resist
	Matutino	Sai Red-on-Cream	Sai	
		Bethel Bícromo-Incised	Bethel	
	Santa Rosa	Mataculebra Cream Polychrome	Mataculebra	Mataculebra: Mataculebra
			Interior-Exterior	Mataculebra: Interior-Exterior
		Porvenir Cream Polychrome	Porvenir	Porvenir and Playona Polychrome
		Playona Cream Polychrome	Playona	
		Moro Orange Polychrome	Moro	Moro Polychrome
			Finger Nail Impressed	

The Yaxche Ceramic Phase (A.D. 620–A.D. 750)

Yaxche ceramics have been found in large quantities in all areas of the site, including the peripheral residential groups, in sealed contexts, below inarguably later (Chacalhaaz) materials, and in association with dated monuments. Large lots of unmixed Yaxche phase material were found in several locations across the site including a residential group located just below the Acropolis (Arredondo 1998), a residential group located in the southern end of the site (Romero 1999), and a residential group located west of the Acropolis (Op. 46, Golden 2002).

Though many forms in use at Piedras Negras during this time are similar to forms utilized in the Central Petén, surface decoration is becoming increasingly differentiated from decorative modes found elsewhere in the Maya area. At other Maya sites, positive painting is the primary polychrome decorative mode. At Piedras Negras, however, resist decoration almost completely replaces positive painting as the primary polychrome mode. Santa Rosa Cream Polychrome is the most common resist type at this period, though it is only one of several resist types known from the site. Other resist decorated types include Mataculebra Polychrome, Suktan Cream Polychrome, Lemba Polychrome, and Yokib Incised-Resist.

Positive painted polychromes occur in Yaxche, but are generally a minority type. Common positive painted polychrome types include Saxche and Palmar Orange Polychromes, Coabano Red-on-Orange and Guadua Orange Polychrome. The most common decorative motif consists of bands of pseudoglyphs framed by red and black lines. Other diagnostic positive painted polychrome designs include geometric designs including the use of Tlaloc or year signs motifs on the interiors of shallow plates.

Finally, it is important to note the examples of Chablekal Fine Gray pottery are occasionally found in Yaxche contexts, though much more frequent in later, Chacalhaaz contexts. Chablekal Fine Gray appears in the Palenque region no earlier than about A.D. 730. Given this, it seems reasonable to conclude Chablekal ceramics did not enter Piedras Negras prior to about A.D. 750. After this time, the use of resist decoration becomes less common. This shift in decorative technique, along with changes in decorative motif, marks the end of the Yaxche ceramic phase.

Yaxche Ceramic Phase (A.D. 620–A.D. 750)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslip.	Portal	Portal Unslipped	Portal	
			Arrastre	
	Texcoco	Texcoco Unslipped	Filo	
	Encanto	Petate Striated	Petate	
Petén Gloss	Bos	Bos Black	Bos	
		Tepocate Bichrome	Tepocate	
		Undesig. Black Fine Line Inc.	VU	Yaxche Black Fine Line Incised
	Kanche	Kanche Brown	Kanche	
			Luum	
		Chencheha Incised	Chencheha	Chencheja Incised
		Undesig. Brown Carved	VU	Yaxche Brown Carved
	Uvalas	Uvalas Red-Orange	Uvalas	
			Dicroma	
			Gallina	
	Tinaja	Anaite Red	Anaite	
			Pachyra	Pachyra

				Pachyra, Exterior
		Tinaja Red	Matte	
		Tinaja Red	Tractor	
	Saraguate	Saraguate Orange	Búho	
			Saraguate	
			Estriada	
		Coabano Red-on-Orange	Coabano	Coabano Pot Coabano
		Undesig. Monochrome Inc.	VU	
	Santa Rosa	Santa Rosa Cream Poly.	Horqueta	Santa Rosa: Horqueta Santa Rosa: Horqueta
			Negra	Santa Rosa: Negra
			Interior-Exterior	Santa Rosa: Interior-Exterior
		Yokib Incised Resist	Yokib	Yokib Incised
		Suktan Cream Polychrome	Suktan	Suktan: Suktan Suktan Plates
			VU	Suktan: VU
	Palmar	Saxche Orange Polychrome	Saxche	Saxche: Saxche
			VU	Saxche: VU
		Guadua Orange Polychrome	Guadua	Guadua Orange Polychrome
		Palmar Orange Polychrome	Palmar	Palmar: Palmar
			Resist-Reserve	Palmar: Resist-Reserve
			Alas	Palmar Polychrome: Alas
	Ahk	Ahk Incised	Ahk	
		Pacal Incised	Pacal	Pacal Incised
		Nacimiento Incised	Nacimiento	Nacimiento Incised Nacimiento Incised
		Undesig. Red and Black on Cream	VU	Undesig. Red and Black on Cream
		Undesignated Fine Line Incised	VU	

The Chacalhaaz Ceramic Phase (A.D. 750–A.D. 850)

The Chacalhaaz ceramic phase lasts from approximately A.D. 750 to A.D. 850. Chacalhaaz ceramics are found in great quantities in all areas of the site, including every peripheral residential group excavated (Amy Kovak, personal communication 2002). Chacalhaaz is defined by major reduction in the frequency of resist decorated ceramics and an increase in the frequency of positive painting. The most common decorative motif consists of vertical red bars on the exteriors of shallow plates with and without tripod supports. A few examples of vessels decorated in this way have painted designs on their interiors. One particularly well-preserved example is decorated with a leaping fish. It seems likely that many more examples of this type, Bolonchac Orange Polychrome, were decorated with interior designs. However, these are often eroded beyond recognition through use or post-depositional processes.

Another diagnostic motif is the use of a monkey, typically seated, with an arm outstretched and palm upturned on the exteriors of large serving vessels. The origin of this motif is unknown, but it may be related to the decoration found incised on the exteriors of some Chablekal Fine Gray vessels. The frequency of appearance of this and related fine paste types serves as the third major diagnostic for the Chacalhaaz ceramic phase.

Between Yaxche and Chacalhaaz, there is a clear increase in vessels size. During Chacalhaaz serving, storage, and cooking vessels increase dramatically in size and are more heavily built than functionally equivalent forms in the preceding phase. This change in vessel size is accompanied by other important changes in vessel form. These include the appearance of incurving basin with bolstered rims, straight-sided basins with triangular rims, bowls with out-curving walls, and shallow, unslipped plates resembling comales.

Tres Naciones Fine Gray and Fine Orange appear at Seibal no later than about A.D. 830. At Piedras Negras, the appearance of these types marks the end of the Chacalhaaz ceramic phase and the beginning of the Terminal Classic Kumche phase. Given Piedras Negras peripheral location, it is likely that Tres Naciones and Altar group

fine pastes arrived no earlier than about A.D. 850. Their appearance at the site marks the end of Piedras Negras as a regional power.

Chacalhaaz Ceramic Phase (A.D. 750–A.D. 850)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslip.	Cambio Unslipped	Portal Unslipped	Portal	Chacalhaaz Alis. Basins
			Chichic	Portal: Chichic
		Miseria Applique	Spiked	Miseria: Spiked
			Hollow Handle	
		Granizo Unslipped	Granizo	
		Metzaboc Unslipped	Metzaboc	
		Pantano Impressed	Pantano	Pantano Impressed
		Sargento Red-on-Unslipped	Sargento	Sargento Red-on-Unslipped
		Undesig. Mold./Modeled	VU	Frog Head
	Encanto	Encanto Striated	Encanto	Chacalhaaz Striated Basin
Petén Gloss	Tinaja	Tinaja Red	Tinaja	
			Leche	
			Tractor	Tinaja Striated, Exterior Tinaja Striated, Interior
			Siguan	Tinaja: Siguan
	Chub	Perlas Red-Orange	Perlas	
		Chub Orange	Chub	
		Subida Orange	Subida	Subida Cache
		Streaky Red-on-Orange	VU	
		Isleta Fluted	Isleta	
			Modeled Rim	
		Chancala Modeled	Chancala	Chancala Modeled
		Diamante Red-on-Orange	Diamante	Diamante
		Undesig. Mono Orange Inc.	VU	Orange Mono Incised
		Cañon Modeled-Carved	Cañon	
		Undesig. Chac. Glyph Inc.	VU	Glyph Incised
	Pai	Pai Black	Pai	
			Tenamaste	
		Chilar Fluted	Chilar	
		Keh Fluted	Keh	
		Cantil Incised	Cantil	Cantil
		Jato Black-on-Gray	Jato	Jato Black-on-Gray
		El Bosque Simple Incised	Bosque	El Bosque
		Undesig. Black Molded	VU	

	Buul	Buul Brown	Buul	Buul
			Pinto	
			Striated	Buul: Striated, Exterior
		Mal Amigo Zoned Fluted	Mal Amigo	
		Hormiga Grooved	Hormiga	
			Chevron	
		Raudel Fluted	Raudel	
			Modeled Rim	
		Budsilha Punctate-Incised	Budsilha	Budsilha
		Libertad Incised	Libertad	Libertad
		Pachanga Incised	Pachanga	
	Chinche	Bolonchac Orange Poly.	Bolonchac	Bolonchac
			Interior Slipped	Interior Slipped
			Guapaque	Guapaque
			Smudged Interior	Smudged
		Hutzijan Polychrome	Hutzijan	Hutzijan Hutzijan, Interior
		Chacalha Orange Polychrome	Chacalha	Chacalha Polychrome
		Chinche Orange Polychrome	Chinche	
		Buhtil Orange Polychrome	Buhtil	Buhtil Polychrome
			Cedrillo	
		Pirueta Orange Polychrome	Pirueta	Pirueta Polychrome
	Palmar	Palmar Orange Polychrome	Palmar	Palmar: Palmar
	Santa Rosa	Santa Rosa Cream Poly.	Horqueta	
			Negra	Negra
			Interior-Exterior	Interior-Exterior
		Lemba Cream Polychrome	Lemba	Lemba: Lemba
		Suktan Cream Polychrome	Suktan	Suktan Plates
	Zacatel	Chinos Black-on-Cream	VU	Chinos: VU
		Zacatel Cream Polychrome	VU	Zacatel
		Tres Champas Red-on-Cream	Tres Champas	Tres Champas
		Undesig. Cream Polychrome	VU	
	Chablekal[4]	Chablekal Fine Gray	Chablekal	
		Telchac Composite	Telchac	Telchac Composite
		Chicxulub Incised	Chicxulub	Chicxulub Chicxulub
		Cholul Fluted	Cholul	Cholul Fluted

[4] This represents an incomplete listing of the Chablekal type and varieties. A more complete listing will be presented in Rands' forthcoming volume on the Palenque region fine pastes.

The Kumche Ceramic Phase (A.D. 850–A.D. 900?)

Kumche is the final ceramic complex at Piedras Negras and marks the complete abandonment of the site. The beginning of the Kumche ceramic phase is marked by the introduction of Tres Naciones Fine Gray and Altar Fine Orange types into the site around A.D. 850. The absence of succeeding occupation makes dating the end of this phase exceptionally difficult. Given the quantities and distribution of Kumche ceramics, the virtual absence of construction, and the very low quantities of Post Classic ceramics recovered, it seems likely that only 50 to 75 years passed before Piedras Negras was completely abandoned. The occasional presence of Post Classic ceramics indicate that after about A.D. 900–925 Piedras Negras was visited only occasionally by pilgrims or others passing through the region.

Most Kumche polychromes are poorly preserved, though Bolonchac Orange Polychrome seems to be the most common type. No polychromes equivalent to the Terminal Classic types known from elsewhere in the Petén, such as Lombriz Orange Polychrome (Adams 71:39), are recognized at Piedras Negras. Altar and Tres Naciones fine pastes are, by far, the most diagnostic elements of Kumche assemblages. Their presence, however, in a number of terminal middens (e.g. op 46j, Golden 2002), allowed the identification of a number of formal and decorative modes that allowed the identification of Kumche deposits independent of the presence or absence of fine paste ceramics.

Diagnostic forms include basins with triangular rims and near vertical walls, hollow, zoomorphic supports and/or notched basal ridges on shallow plates, hollow zoomorphic censer elements, and everted and grooved rims on unslipped utility forms, slipped bowls with out-curved walls are common diagnostic. In addition, shallow plates with out-curved walls and cylindrical or spherical supports are also diagnostic of the Kumche phase. The frequent use of smudging to darken the interior of serving vessels, an increased frequency of abstract geometric motifs on the interior of serving dishes, and the use of parallel rows of incised lines on the exteriors bowls all serve as Kumche diagnostic. Finally, it is important to note that a distinctive change in paste color and texture also serve to mark the Kumche phase. The paste of a large percentage of Kumche phase vessels is significantly redder and tempered and has a much finer

carbonate temper than present in vessels manufactured during prior phases. The reasons for this shift are unclear, but may be related to an attempt to replicate the fine paste pottery entering the site at this time.

Kumche Ceramic Phase (A.D. 850–A.D. 900?)				
Ware	**Group**	**Type**	**Variety**	**Figure**
Uaxactún Unslipped	Cambio	Portal Alisado	Sotz	
			Chichic	
	Encanto	Petate Striated	Quinil	Striated Exterior Striated Interior
		Undesig. Fine Line Inc.	VU	Fine Line Incised
Petén Gloss	Tinaja	Tinaja Red	Tinaja	
			Tractor	
	Chub	Chub Orange	Chub	
		Perlas Red-Orange	Perlas	
		Undesig. Grooved	VU	Kumche Grooved
	Pai	Pai Black	Pai	
			Tenamaste	
	Buul	Buul Brown	Buul	
			Pinto	
	Chinche	Bolonchac Orange Poly.	Bolonchac	Bolonchac, Exterior Bolonchac, Interior
			Guapaque	Guapaque
			Interior-Smudged	
			Interior-Slipped	
Fine Orange	Tres Naciones	Tres Naciones Fine Gray	VU	
	Altar	Altar Orange	Altar	
		Provincia Plano-Relief	Provinicia	Provincia-Pabellon
		Pabellon Modeled-Carved	Pabellon	
		Cedro Gadrooned	Cedro	
		Trapiche Incised	Trapiche	Trapiche Incised


The Post Classic

The absence of clear Terminal Classic to Post Classic stratigraphy at Piedras Negras, makes it impossible to say with any precision when the Kumche ceramic phase ends. The majority of Post Classic materials from Piedras Negras was recovered by the University of Pennsylvania Project. The great majority of which consisted of "Lacandón" anthropomorphic censers found in the interiors of the South Group Court. The only possibly Post Classic material recovered by the BYU/Del Valle consisted of a pair plates cached beneath a collapsed wall of Str. P-7 (Child and Child 2002). These vessels have a fine dark orange to red paste and are clearly of non-local origin. The interiors of these vessels were decorated with crudely executed renditions of a caiman, and possibly of a bee. The exteriors of both dishes are decorated with an abstract geometric motif. The nearest analogs to these vessels are found at Chichén Itzá (Brainard 1958: Fig 84-85; Smith 1971: fig. 23r, s, t-v) and date to the Early Postclassic, where they are identified as a variety of Silho Fine Orange. A carved jade head inscribed with the name of a Piedras Negras Ruler was recovered from the cenote at Chichén Itzá and suggests some late, long-distance contact between the two sites.

The Post Classic				
Ware	**Group**	**Type**	**Variety**	**Figure**
Cambio Group	Cambio	Pedregal Modeled	Pedregal	Pedregal Modeled
Silho	Silho	Silho Fine Orange	VU	Crocodile Plate

Type List

The narrative in each of the preceding sections was intended as a brief overview of the Piedras Negras sequence and as an introduction to the more substantial portion of this report: the presentation of the revised type list–shown in each respective section, and a

visual catalog of the ceramics. The visual catalog of ceramics is presented in the previous sections of this report with photographs linked, and as a table of thumbnail images in an upcoming section, Table of Images. An effort has been made to select photos as representative of the types as possible. This is particularly the case with the Late Classic materials. Few illustrations of Preclassic and Early Classic ceramics from Piedras Negras are presented here–the majority of these ceramics are similar if not identical to the equivalent types from elsewhere in the Petén. When there are significant differences between the Piedras Negras types or varieties and those identified at other sites, an effort has been made to include the appropriate photographs.

Acknowledgements

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Table of Images

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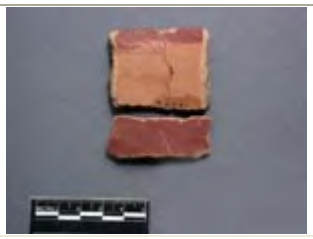
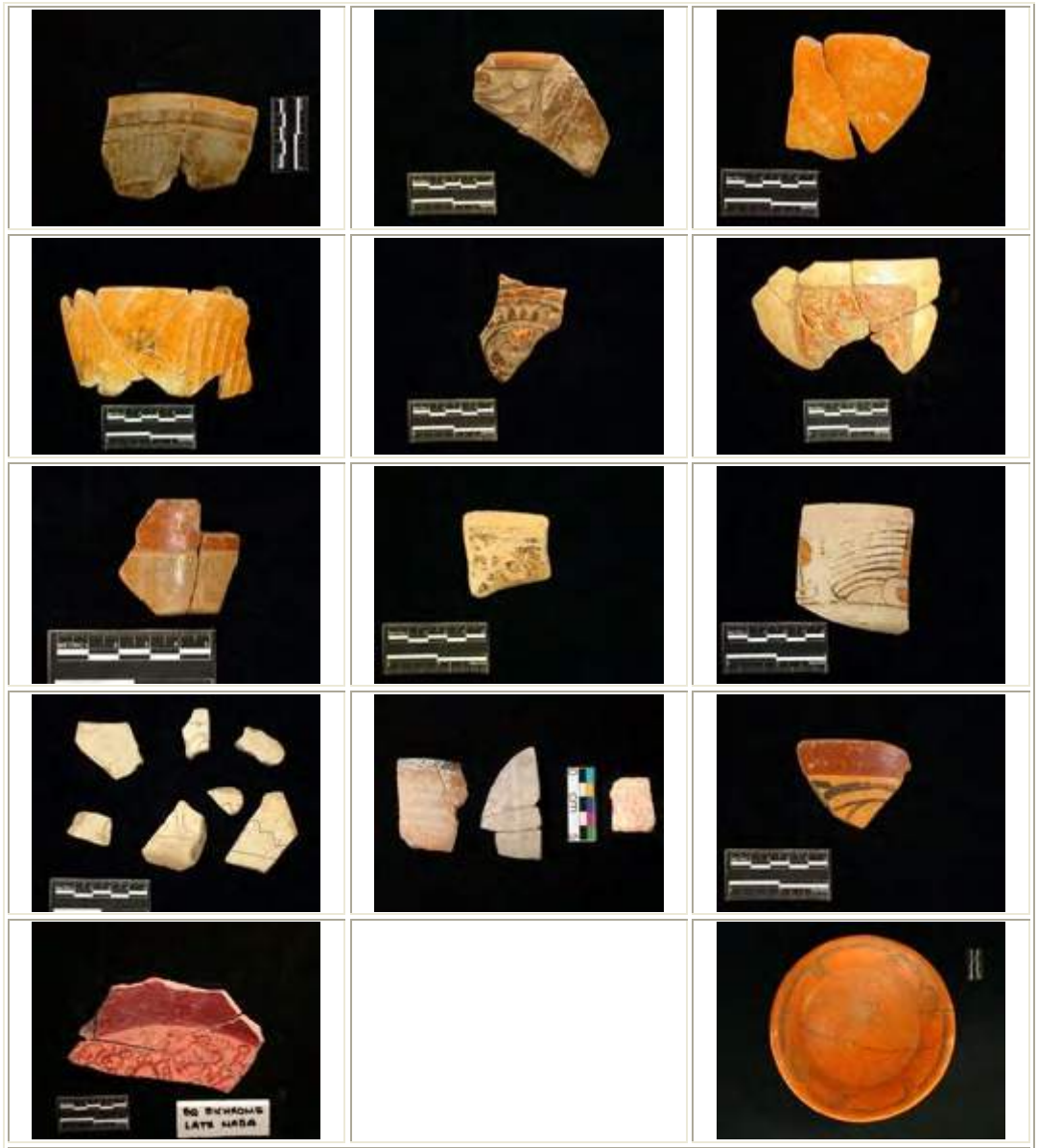
The Hol Ceramic Phase (500 B.C.–300 B.C.)		
		
		
		
The Abal Ceramic Phase (300 B.C.–A.D. 175)		
		
		
		

The Pom Ceramic Phase (A.D. 175–A.D. 350)		
		
		
		
The Naba Ceramic Phase (A.D. 350–A.D. 560)		
		
		
		



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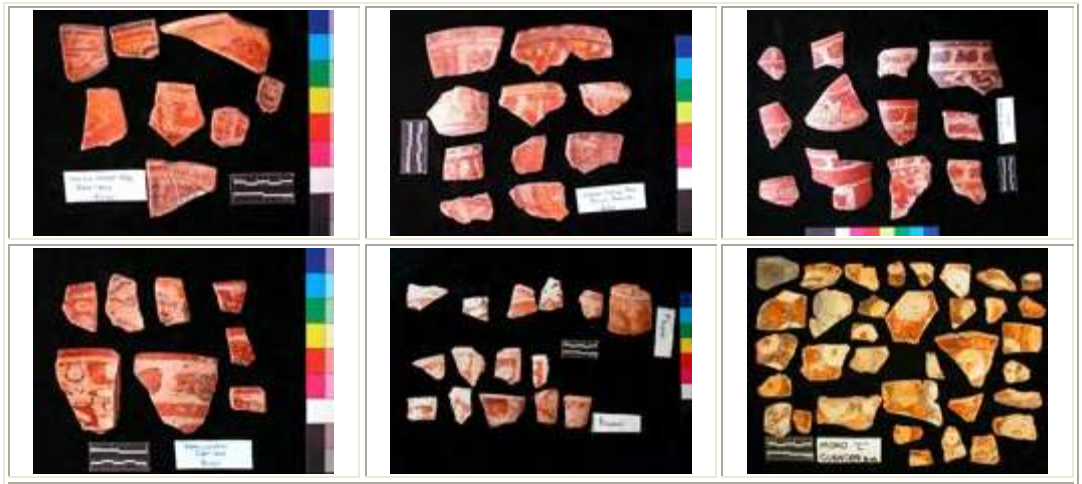
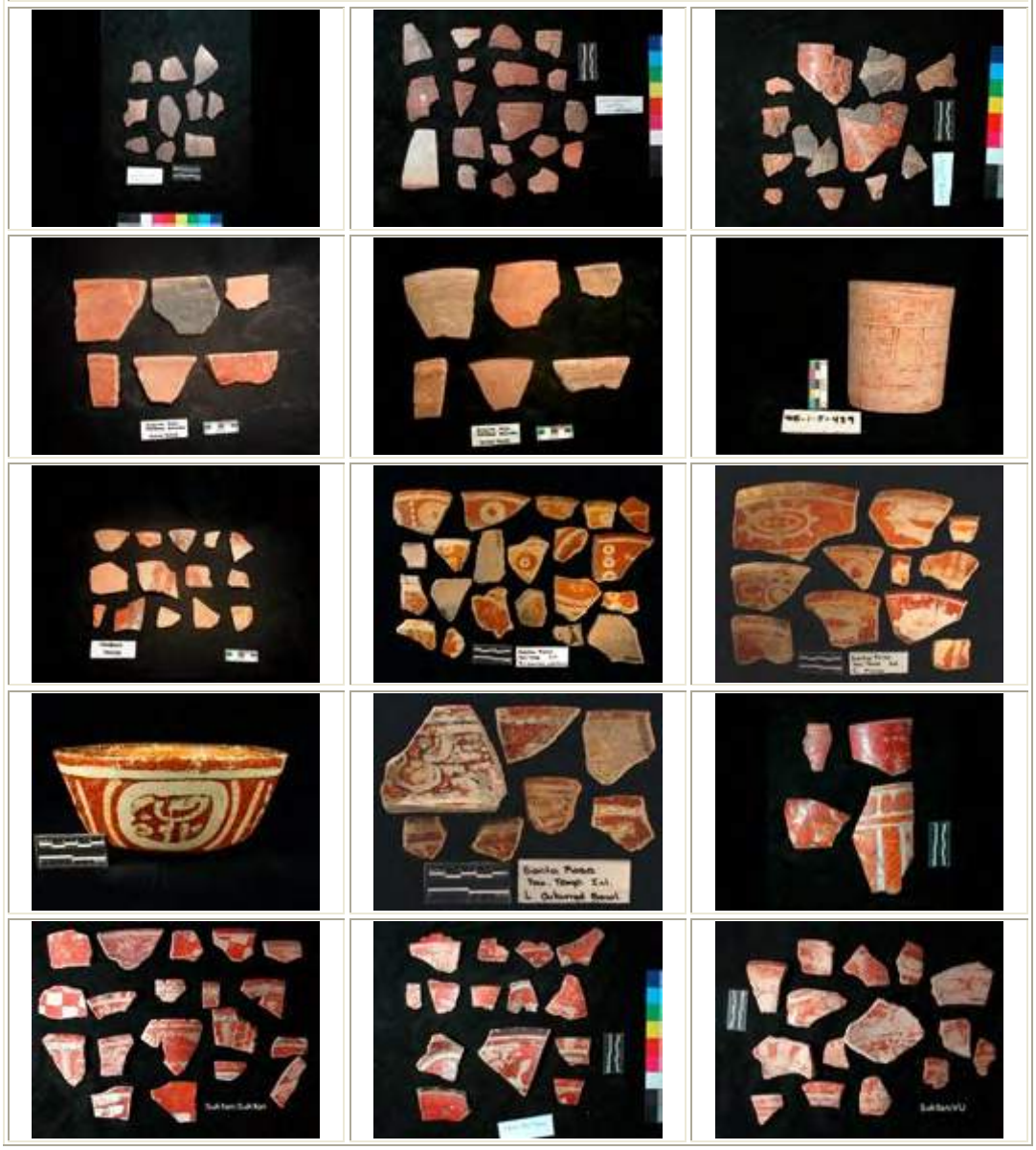
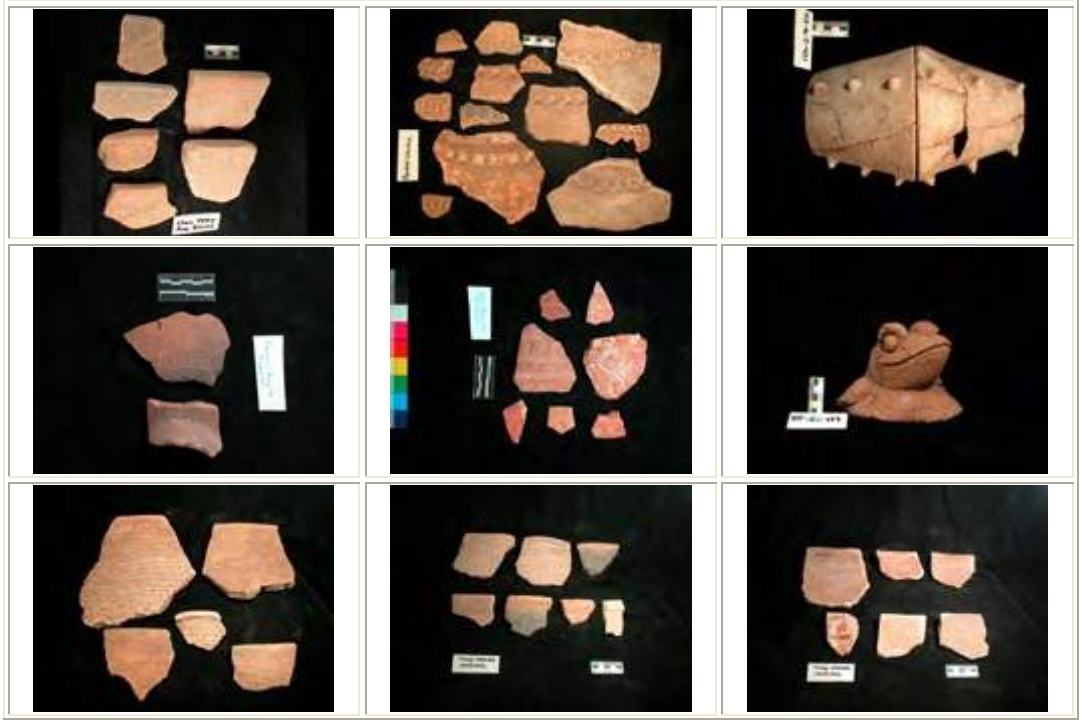
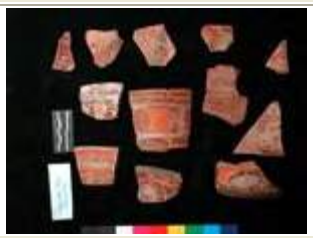


The Yaxche Ceramic Phase (A.D. 620–A.D. 750)



The Chacalhaaz Ceramic Phase (A.D. 750–A.D. 850)







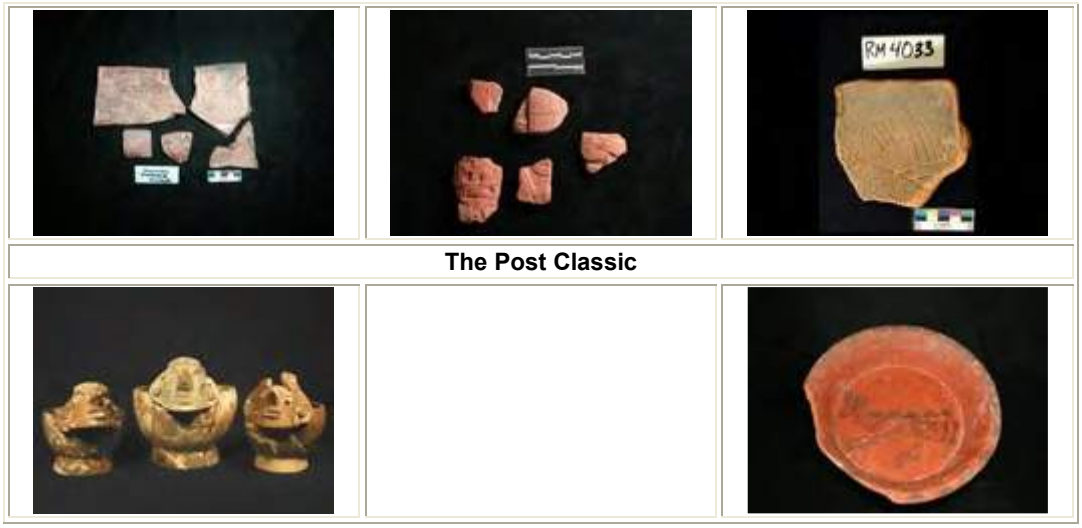




The Kumche Ceramic Phase (A.D. 850–A.D. 900?)





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INCHES
JOVENTUD


METRIC
INCHES


INCHES
METRIC
GUITARRA


METRIC 1 2 3 4 5
INCHES


METRIC 1 2 3 4 5
INCHES
TIERRA MOJADA


METRIC 1 2 3 4 5
INCHES 1 2

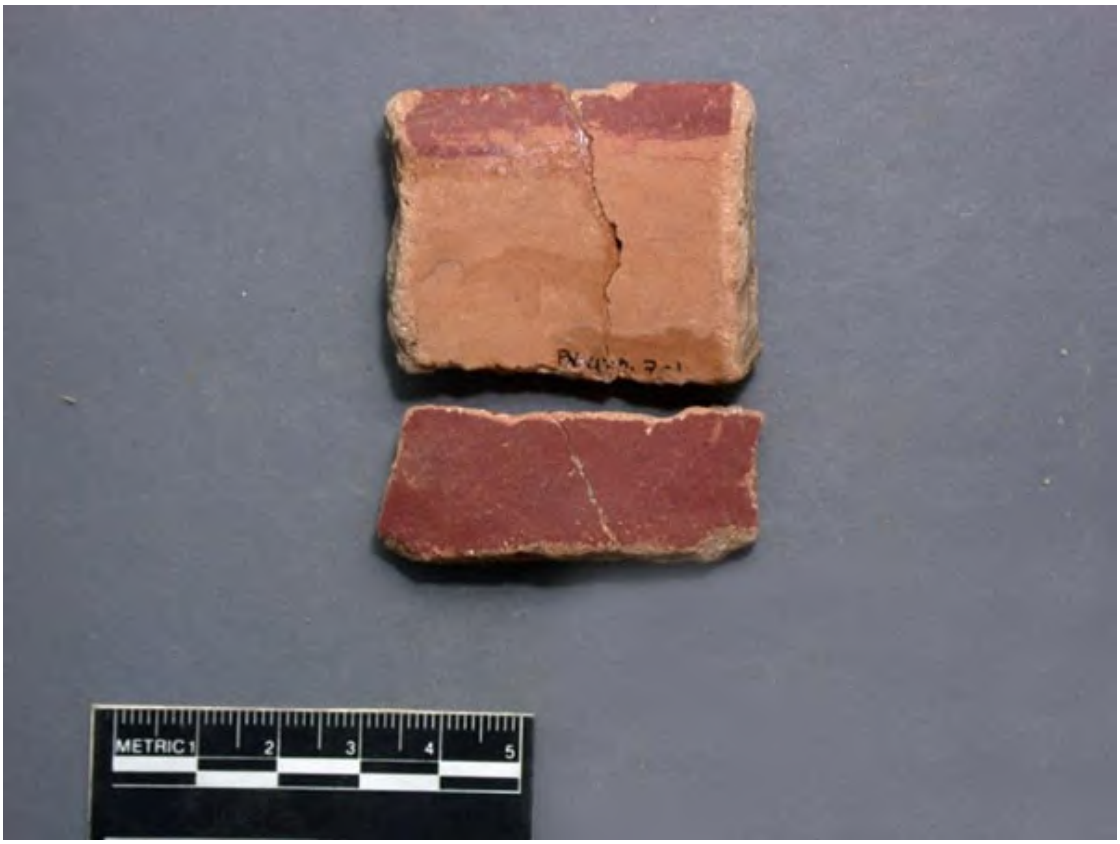

METRIC 1 2 3 4 5
SAPOTE


METRIC
INCHES


METRIC
INCHES


METRIC
INCHES


METRIC
INCHES


METRIC 1 2 3 4 5


STRIATED
POM
METRIC 1 2 3 4 5
INCHES


INCISED MONO
RED. POM


INCHES
MOND BROWN
POM


METRIC
INCHES


TEXCOCO : Smooth
LATE NABA


TEXCOCO
LATE


METRIC
INCHES


METRIC
INCHES


METRIC 1 2 3 4 5
INCHES 1 2


METRIC
INCHES
PUCTE, BROWN
'A'
NABA


INCHES
METRIC


METRIC
INCHES


METRIC 1 2 3 4 5
INCHES 2 1


METRIC 1 2 3 4 5
INCHES 2 1


METRIC
INCHES


METRIC
INCHES


METRIC 1
2
3
4
5


METRIC 1
2
3
4
5
INCHES
1
2


METRIC 1 2 3 4 5
INCHES 1 2

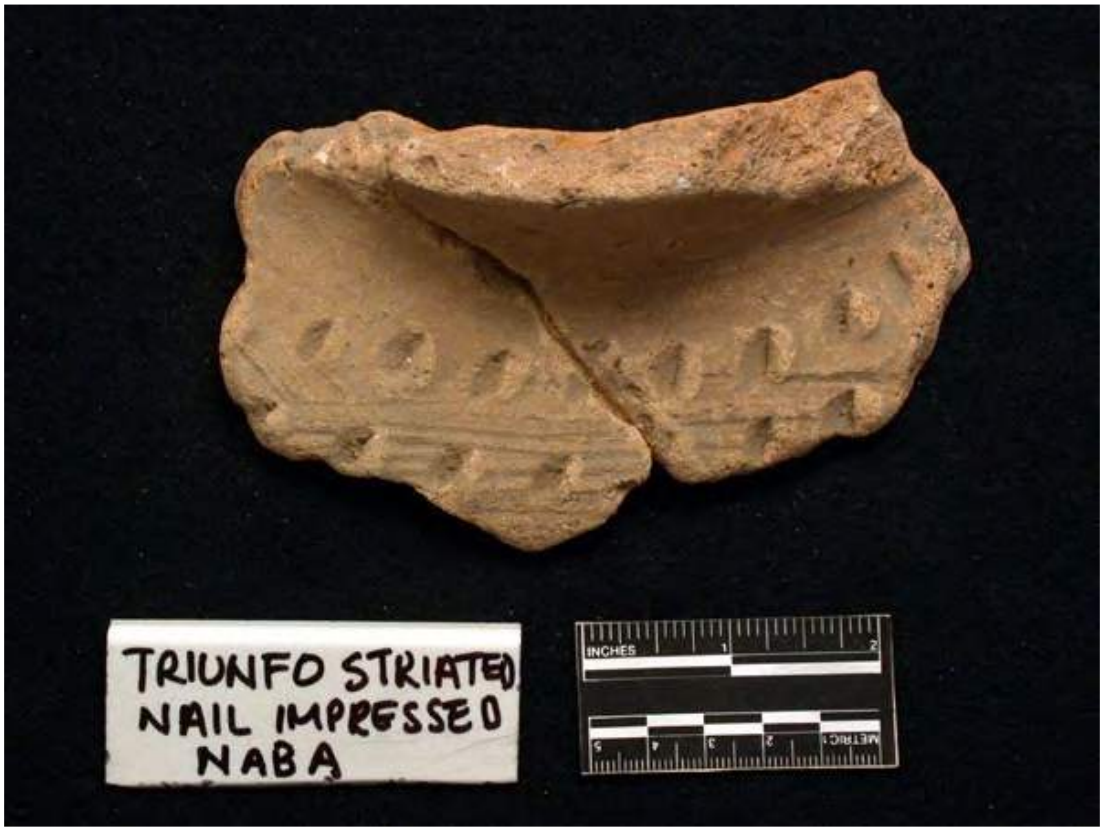

METRIC 1 2 3 4 5


0
cm
5


METRIC 1 2 3 4 5
INCHES 1 2


EQ BICHROME
LATE NABA


BALCHE


TRIUNFO STRIATED
NAIL IMPRESSED
NABA
INCHES
METRIC


0 cm 5
41A-2-5-442


METRIC 1 2 3 4 5
INCHES 1 2


Saxche:VU
Balche


Sarche Orange Poly:
Int – Ext.
Rabela


Sarche Orang. Poly:
Rim – Dorsal
Rabela

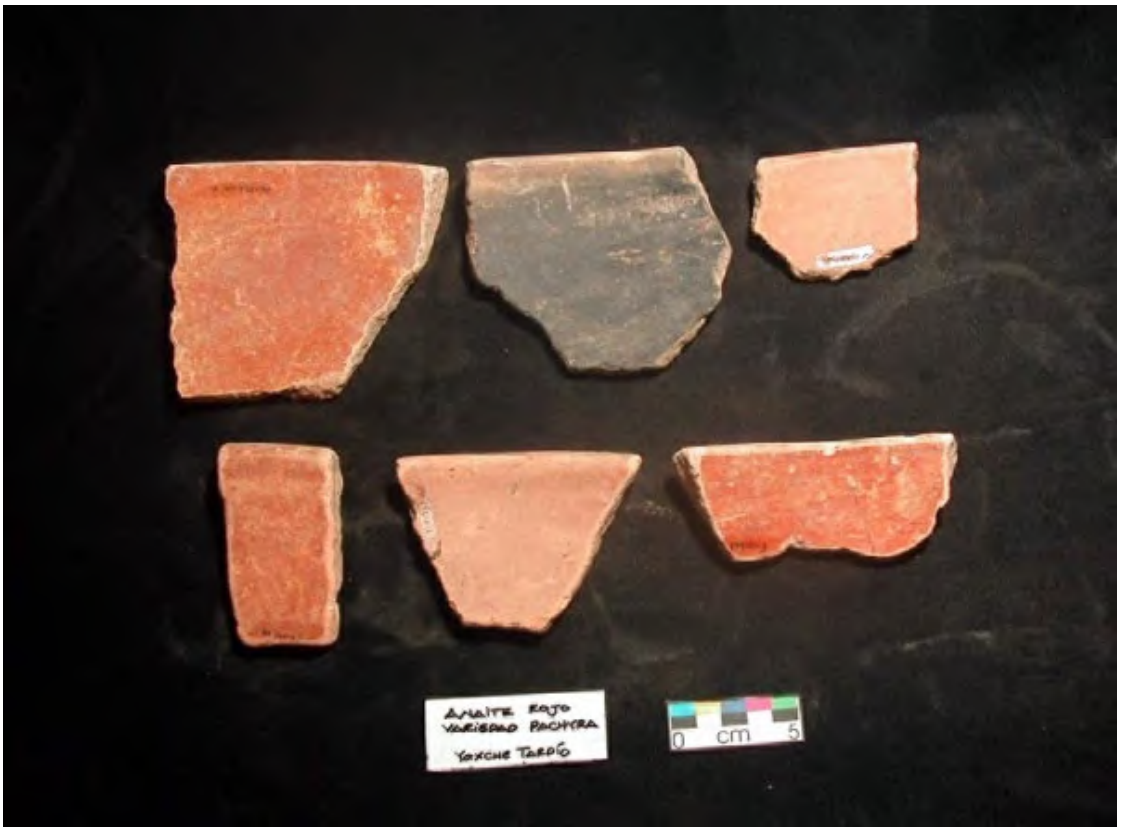

MataculebRA:


Pavera
Ponderit


MORO "C"
CUENCOS Ext.


INCHES


Yax Bitun Carved


ANDESITE ROJO
VARIEDAD PACHYRA
YAXCHE TARDÍO
0 cm 5


ANDESITE ROJO
VARIEDAD PACHYRA
YAXCHE TARDÍO
0 cm 5


0 cm 5
41B-1-5-439


COABANO
YAXCHE
0 cm 5


Santa Rosa
Yax. temp. Int.
El cuencos y cántaros


Santa Rosa
Yax. Temp Int.
C Plates

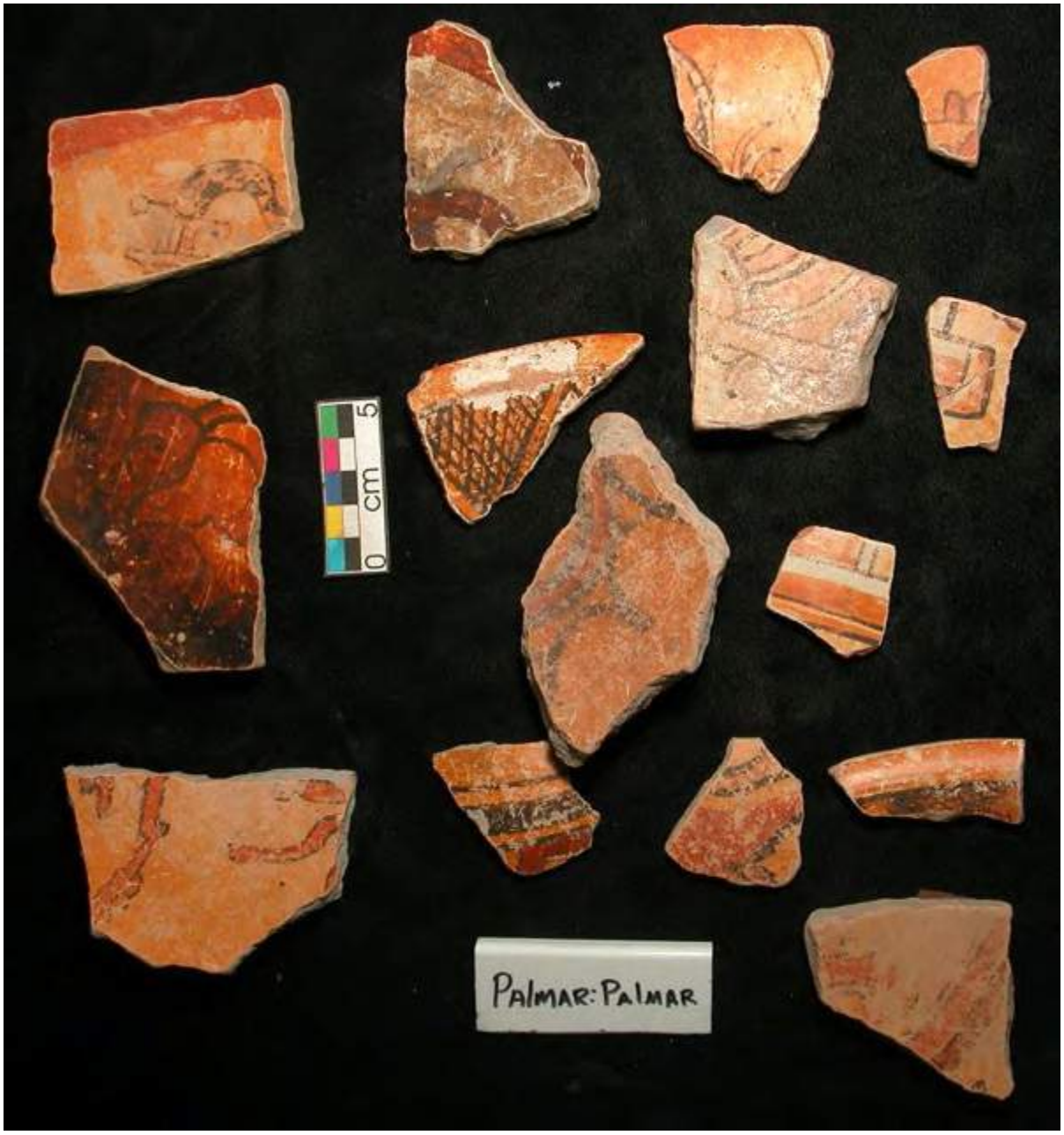

METRIC
INCHES


Santa Rosa
Yax. Temp. Int.
L Outcurved Bowl.


Suktan:Suktan


Suktan:VU

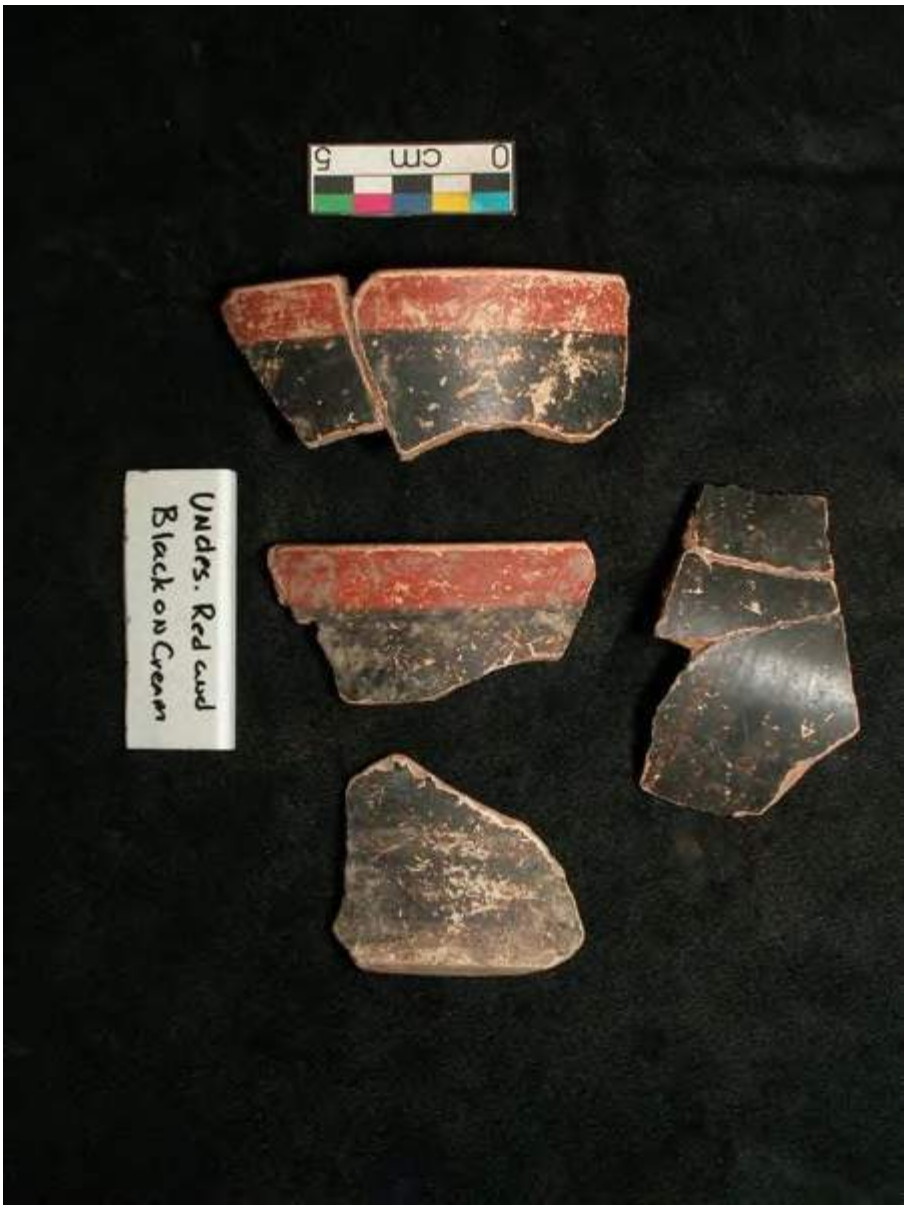

Saxche Orange
Polychrom: VU
0
cm
5


0 cm 5
PALMAR: PALMAR


Palmar Orang:
Resist: Reserve


0 cm 5
Palmar: Alas


INCHES


0 cm 5
Unders. Red and
Black on Cream


Chac TEMP
Alts. Basins

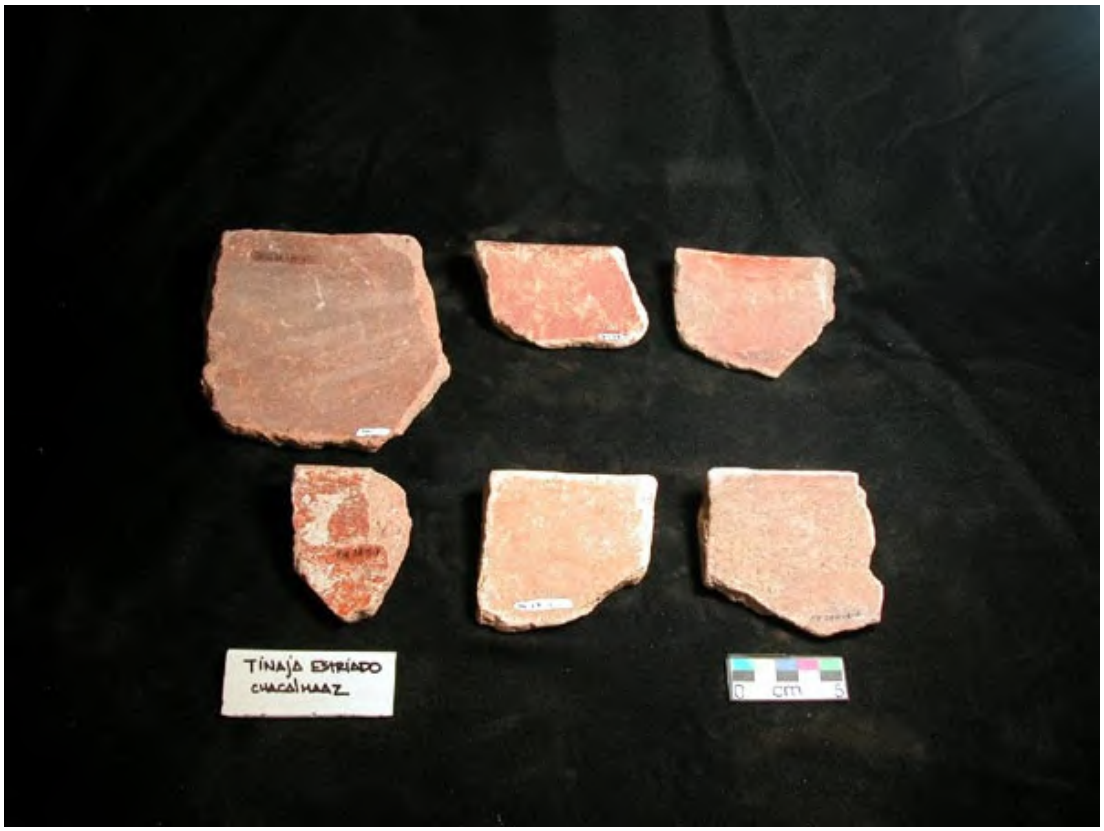

Portal: Chichic


cm 5
41D-16-2-421


METRIC
INCHES
Pastiano / Chaquista
Impasto


cm
5
41D-12-1-473


TINAJA ESTRIADO
CHACALHUAZ
0 cm 5


TINAJA ESTRIADO
CHACALHAAZ
0 cm 5


TINAJA APPLIQUÉ
CHACALHAAZ
0 cm 5


48A-9-2-427
cm


DIAMANTE
CHACALHAAZ
0 cm 5


METRIC 1 2 3 4 5
INCHES 1 2


0 cm 5
GLYPH INCISED
CHACALHAAZ


CANTIL
CHACALHAAZ
TZEPÍO
0 cm 5


JATO
CHACALHAAZ
0 cm 5


EL FOGUE
CHACALHAAZ
TARDÍO/RUNCHE
0 cm 5


BUUL
CHACALHAAZ
TEMPRANO
0 cm 5


BUUL ESTRIADO
CHACALHAAZ
0 cm 5


BUDSILHA
CHACALHAAZ
0 cm 5


LIBERTAD
CHACALHAAZ
0 cm 5


Bolonohac
C2 4-1191-17 Int.
METRIC 1 2 3 4 5
INCHES 2 1


INCHES


41E-16-3-419
0 cm 5


BOLONCHAC
SMUDGED
0 cm 5


Hutziyan
A 1-1075-7


Chancalha Polychrome
0 cm 5


Santa Rosa
Char. Temp.
F Ext.


Santa Rosa
Char. Temp.
I Ext.


Lemba Cream Poly:
Lemba Var.- Chac


SUKTAN
cnoc. Temp.
A Int.


Chino Black on Cream : VU
Chac

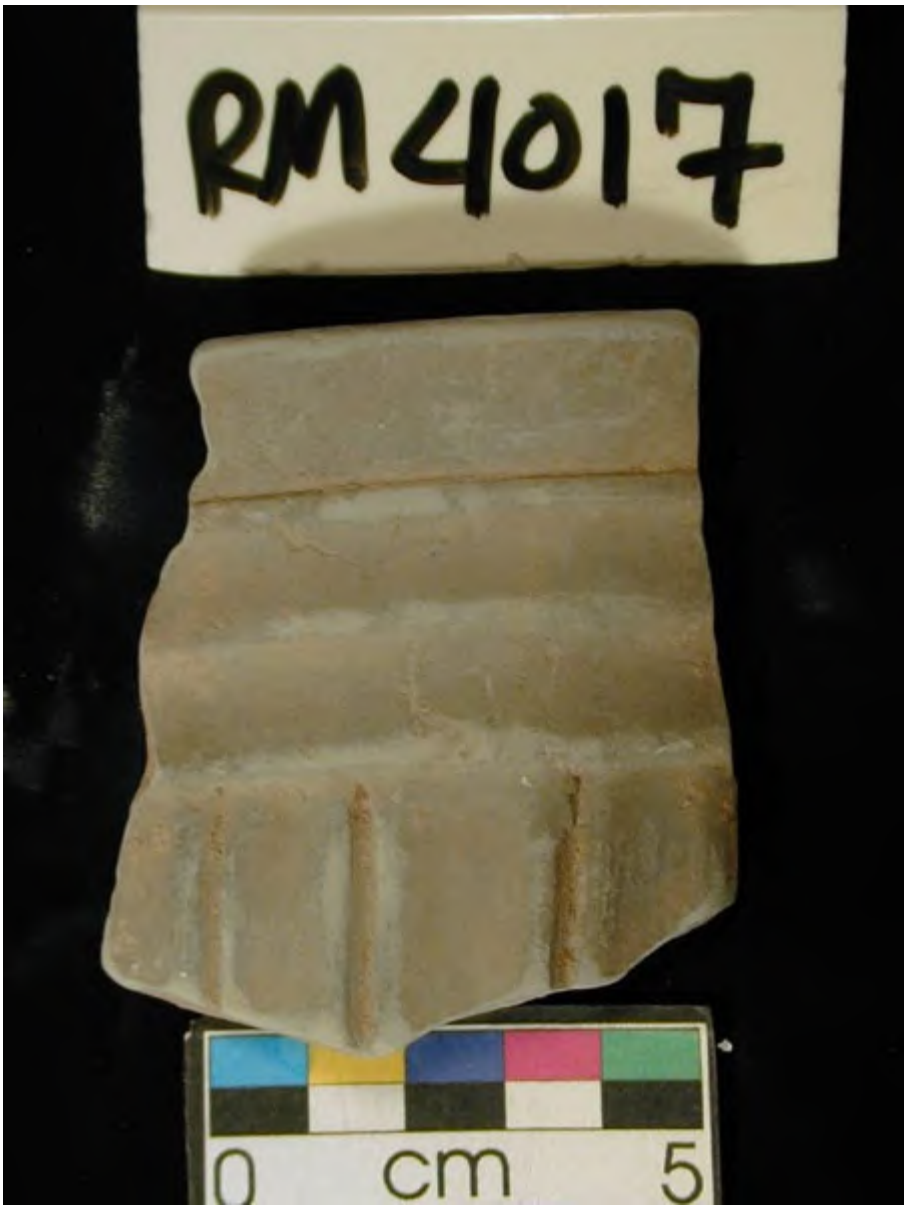

ZACATEL
CHACALHAAZ
0 cm 5


0 cm 5
TRES Chumpas
Red-on-Cream


RM 4004
0 cm 5


RM 4030
0 cm 5


RM 4027
0 cm 5


RM4017
0 cm 5


PRECOZ.
RUVACHE


PRECOZ.
RUVACHE


FINE LINE INCISED
KUMCHE
0 cm 5


UNDESIG.
GROOVED
KUMCHE


BOLON CHAC-KUMCHE
6-1262-1 Ext.
CM


BOLON CHAC-KUMCHE
5-1261-45 Int.
CM


BOLONCHAC
BUAPAQUE
KUMCHE
0 cm 5


METRIC
1
2
3
4
5
INCHES
1
2


RM 4033
0 cm 5