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THE ACROPOLIS AT KAMINALJUYÚ: A STUDY
IN LATE CLASSIC OCCUPATION

By
Kelleigh W. Cole

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts

Department of Anthropology
Brigham Young University

April 2006

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BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Kelleigh W. Cole

This thesis has been read by each member of the following graduate committee and by the majority vote has been found to be satisfactory.

March 17, 2006
Date

Donald W. Forsyth
Donald W. Forsyth, Chair

March 17, 2006
Date

Stephen D. Houston
Stephen D. Houston

March 17, 2006
Date

James R. Allison
James R. Allison

BRIGHAM YOUNG UNIVERSITY

As chair of the candidate's graduate committee, I have read the thesis of Kelleigh W. Cole in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill the university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

March 17, 2006
Date

Donald W. Forsyth
Donald W. Forsyth
Chair, Graduate Committee

Accepted for the Department

Joel C. Janetski
Joel C. Janetski
Graduate Coordinator

Accepted for the College

David B. Magleby
David B. Magleby
Dean, College of Family, Home
and Social Sciences

ABSTRACT

THE ACROPOLIS AT KAMINALJUYÚ: A STUDY IN LATE CLASSIC OCCUPATION

Kelleigh W. Cole

Department of Anthropology

Master of Arts

The Late Classic Period at Kaminaljuyú is one of the most poorly understood periods of occupation, possibly because the artifacts and architecture lack the ornate decoration found in earlier periods. One of the largest and best preserved areas of the site is located in the Parque Arqueológico de Kaminaljuyú in Zone 7 of Guatemala City.

A major focal point of architecture at Kaminaljuyú is the Acropolis, which has been the focus of various excavations, particularly the work of Gustavo Espinoza from 1958 to 1962. Despite this research, much of the important documentation and artifacts recovered from these excavations have been lost. In 2003, Brigham Young University and colleagues from the Universidad Del Valle in Guatemala City conducted excavations near the Acropolis and Palangana in order to collect additional artifacts and create a chronology of the structures found at the park. The team also focused on studying

architecture and remapping the area, hoping to recover information vital to interpreting the construction and function of the buildings found there, with a particular focus on the relationship between the occupants of Kaminaljuyú and the people living at Teotihuacán.

Using ceramics collected from the Brigham Young University/ Universidad Del Valle excavations, this thesis will focus on the Late Classic period of Kaminaljuyú in order to determine the function of the Acropolis during this period. A discussion of the status of the ancient inhabitants of the Acropolis will also be included.

This thesis will provide the reader with a description of Late Classic ceramics and building phases. These findings will be explained in terms of the function of the Acropolis and the status of its residents during that period. The ultimate goal of this work is to illustrate that the Acropolis was used as a residential zone during the Late Classic Period. I will also argue that the people who lived near the Acropolis probably achieved an elevated status compared to residents of other parts of Kaminaljuyú, but lacked many of the luxury goods commonly associated with elites in Mesoamerica.

ACKNOWLEDGEMENTS

I wish to express my sincerest thanks to several people who assisted in this work. Primarily, I would like to thank the foundations of Kent Woolley and Spence Kirk, along with the National Geographic Society who all made significant financial contributions to the Brigham Young University/Universidad Del Valle Kaminaljuyú Project. I would also like to thank the Department of Anthropology at Brigham Young University for providing a grant from the Shallit Memorial Fund and the Women's Research Institute at Brigham Young University for providing an Ella Carpenter Jensen Fellowship. These grants provided personal financial support during the completion of this thesis. I would also like to thank Leon Reinhart for his financial support.

I am very grateful to Donald W. Forsyth and James R. Allison for their support and advice as members of my graduate committee. Dr. Forsyth served as the committee chair for this thesis and offered advice on my analysis in Guatemala. Dr. Allison provided many valuable ideas for this work and challenged me to excel.

My deepest thanks go to Stephen D. Houston, who I consider to be not only a professor, but also a mentor and friend. Dr. Houston gave me my first opportunity to excavate in Piedras Negras and secured funding for the research presented in this thesis. He also endured endless questions and was a continual source of knowledge and moral support.

Zachary Nelson and Cassandra Mesick of Brown University were also invaluable to me in writing this thesis. Zac not only coached me during my first excavation at Piedras Negras, but also helped me with the organization and presentation of this thesis. Casey has been a wonderful source of advice and encouragement and I would also like to thank her for allowing me to stay with her in Providence for several weeks during the writing phase of my thesis. Both Zac and Casey helped me maintain my sanity during the process and kept me laughing during periods of stress. I would also like to thank Kylie McKay, who was my roommate in Guatemala and occasionally assisted in the ceramic analysis contained in this thesis.

Several thanks go to the many colleagues in Guatemala who assisted me during this process. I would like to thank Hector Escobedo for helping me focus on my topic and for Matilde Ivic and Marion Hatch who were kind enough to let me use their offices and laboratory in Guatemala City. Dr. Hatch was particularly generous with her time and knowledge and was an excellent mentor. I would also like to thank Evie Forsyth of Brigham Young University for all of her help with scheduling and managing the logistics of both my research in Guatemala and the completion of this thesis.

Most of all, I would like to thank my mother, Carolyn Cole who has supported me in every crazy decision I've ever made.

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CHAPTER 1

INTRODUCTION

Kaminaljuyú, which is located beneath the edifices of Guatemala City, was a major urban center dating as early as the Preclassic Period. Despite its size, which covers about five square kilometers and includes about 200 mounds, and its impressive collection of artifacts, an adequate study of its history has not been conducted. Although numerous excavations have been realized, a comprehensive study of the Kaminaljuyú is needed to fully access its political importance and its relationship with other sites. Although this thesis does not attempt to provide a comprehensive history of Kaminaljuyú, a history of relevant excavations and research will be provided in Chapter 2. These materials will provide the reader with background information on the site and set the stage for my discussion of Late Classic occupation at the Acropolis of Kaminaljuyú.

This thesis will focus primarily on the function of the area surrounding the Acropolis and will examine whether it was used as an elite residential complex during the Late Classic Period. To answer this question, I will evaluate the function of the outlying areas of the Acropolis based primarily on ceramic evidence, as well as architecture and other artifacts. I will then evaluate its residents' status, by comparing their material possessions to those found at other sites at Kaminaljuyú. I will argue that the residents of the Acropolis were elevated in status, when compared to other households, but did not possess luxury goods such as ornate ceramics, jade, and other artifacts that are typically associated with elite households in Mesoamerica.

PRIOR THOERETICAL PREMISES

Accessing function and status in the archaeological record can be conducted using multiple lines of evidence. Both status and function can be evaluated by comparing artifacts and architecture to other comparable sites or structures. Determining the function of a building can be accomplished by deciding the types of activities performed there and searching for relevant artifacts. Nancy Stenholm, who studied residential structures at Kaminaljuyú, listed areas that are present in residential structures (Stenholm 1977:44). These areas include hearths or kitchens where cooking and food preparation occur; storage areas where tools, agricultural produce, or materials are stored; midden areas, where refuse is deposited; and sleeping areas (Stenholm 1977:44).

Other structures, such as workshops, include different areas. A ceramic workshop may include areas for pot throwing, decoration and firing. The vessels uncovered may be found in various stages of production, and wasters are often found. One example of a workshop that fit these criteria was discovered by the Kaminaljuyú Miraflores II project. When Mound B-V-5 was excavated, the excavators found evidence of poorly fired ceramics and vessels that were left in various stages of production. This structure will be discussed in Chapter 5 of this thesis.

Religious centers may also be identified by specific artifacts. Colin Renfrew has identified four characteristics that indicate past religious behavior. The first characteristic is that most religious areas include objects that serve to focus worshippers' attention (Renfrew 1994:49). These may include specific locations, such as a cave, grove of trees, or a particular building. It may also include objects such as altars, lamps, ritual vessels, and censers (Renfrew 1994:49). Secondly, these areas serve as "boundary zones between this world and the next" and may be represented by areas of exclusivity and sacredness,

or concepts of cleanliness. These areas are identified by the presence of pools and basins or may be reflected by the upkeep and cleanliness of the place of worship (Renfrew 1994:49). Another criterion established by Renfrew to identify past religious behavior was the identification of objects that represent the presence of the deities (Renfrew 1994:49). Sculptures or drawings of deities or animals possessing special powers or attributes may all be used to signify the presence of deities (Renfrew 1994:49-50). Finally, evidence of participation and offering, represented by paintings, stelae, and the collection of sacrificial remains, can provide clues about ritual behavior (Renfrew 1994:50).

In the case of the Acropolis area at Kaminaljuyú, I suggest that its function in the Late Classic Period was residential because the area does not show evidence that it was used for the production of artifacts, as in the case of a workshop. The artifacts do not appear to have religious significance. The ceramics near the Acropolis are likely associated with utilitarian functions such as cooking and food preparation. They lack ornate decoration and many of the sherds, particularly sherds from Alegria vessels show evidence of charring, suggesting that the vessels were used for cooking.

Determining the status of residents of the Acropolis will result from comparisons to other structures excavated at Kaminaljuyú. These structures can be compared by examining evidence of architecture, production and consumption, domestic activities, ritual activities, and control of resources. This evidence will be used to defend my argument in the final chapter of this thesis.

In short, in order for the occupants of the Acropolis to be considered elite, they must distinguish themselves in one or several of these areas. It is upon these criteria that

my argument is based. In this thesis, I will use ceramic evidence to evaluate both the function of the area surrounding the Acropolis during the Late Classic Period and evaluate the elite status of its residents.

METHODOLOGY

Sorting and Analyzing the Materials

The Brigham Young University/Universidad Del Valle excavations uncovered 266,353 ceramic sherds, an amount that is impossible to study thoroughly in a period of 2 months. I limited my investigations to the area of the Acropolis, which is an area of great interest because of the *talud-tablero* structures that remain. *Talud-tablero* architecture is prevalent at Teotihuacán and its presence at Kaminaljuyú has raised questions about the relationship between the two sites.

The idea of studying the Late Classic ceramics was originally suggested to me by Hector Escobedo, who was involved with the Kaminaljuyú project as the field director. He suggested studying the Late Classic Period because a thorough ceramic study of this period has never been published.

During the summer of 2004, I spend two months analyzing and sorting materials at the Parque Arqueológico de Kaminaljuyú. To conduct my research, I used both the temporary lab constructed at the park, as well as an area in the anthropology department of the Universidad Del Valle. My research was overseen by Marion Popenoe de Hatch, who was the ceramicist for the Brigham Young University/ Universidad Del Valle excavation. I familiarized myself with the materials by doing a preliminary sorting of several ceramic lots to determine what kinds of wares existed and to see if my categories

would hold up after various lots had been examined. Once each lot was sorted, Dr. Hatch would examine my groupings and provide feedback.

Once I had finished the preliminary work of determining categories, I re-examined the first group of pits and sorted them according to the categories I had decided upon. From there, I continued to examine all of the relevant pits. A more detailed description of my system for classifying materials will be given in Chapter 3. I focused my research on the upper levels of the pits because the Late Classic Period is the last period of occupation at the Acropolis. More information on how the dating of these materials was established will be provided in Chapter 3. The remainders of the lots were examined by Dr. Hatch as part of her ceramic analysis for the project.

Data Entry and Spreadsheet Information

To analyze the data, I examined each lot by separating the materials into wares. I then counted the quantity of each ware and entered it into an Excel spreadsheet. I created a separate file for each pit and organized the spreadsheet according to the lot of provenience and type of ware found. By organizing the data this way, I was able to compare ceramic quantities in various contexts.

Mapping

Once the ceramics and other relevant artifacts were counted and recorded, I enlisted the help of Zachary Nelson, who along with Carlos Chiriboga, created the topographical map of the park. He assisted me by creating the maps presented in this thesis, which were adjusted to my research needs. He created maps to show the

distributions of ceramic wares, construction materials, and other artifacts, which helped me to demonstrate areas of activity at the site.

Illustrations

Once the ceramic quantities were counted and entered into the computer, I began to draw profile drawings of every sherd that had either a rim or base, since these are the most important features that can be used to determine form. The drawings were organized according to ware and a separate sheet was used for each ware. The initial drawings were pencil tracings on plain white paper. I then recorded provenience information, which was written on the interior of each sherd outline. The drawings were photocopied and the tracings were filled in and used in this publication. The provenience information is included in Appendix A.

The profile drawings were drawn with the inside of the vessel facing the right-hand side. In some cases, this was accomplished by drawing the sherd on the opposite side of the page so that the reversed image could then be traced on the proper side. In a few cases, breakage of the sherd made it impossible to trace. In those cases, I used a profile gauge to make an imprint of each side and then attached the two sides by eyeballing the appropriate thickness from the original sherd. I did not have access to a ceramic measurement chart to measure the sherd's diameters, but I decided to trace all of the rim sherds, just in case that information would become relevant during my study. Once the drawings were completed, they were scanned and archived on my computer for future reference.

Photography

A Nikon Coolpix digital camera was used for all of the photos. During the first trip to Guatemala, I photographed sherds from the 2003 excavations, as well as many of the intact vessels from other areas of the park. During my second trip in March 2005, I photographed the type collection for the project, which is now permanently housed at the Instituto de Antropología e Historia (IDAEH) in Guatemala City.

Most of the photographs were taken using a dark gray background. They were all taken indoors and I preferred adjusting the aperture rather than using a flash. A centimeter scale was used for each photo to provide a scale. Some of the photos of the complete vessels were photographed using a green background because I seized an opportunity to photograph them during a project photo shoot undertaken by Jeanne Randall, who allowed me to follow along with my camera.

OUTLINE OF THESIS

To present my data and defend this argument, the following Chapter will focus on giving a history of relevant research and excavations conducted at Kaminaljuyú, along with a description of the building phases and architecture of the Acropolis. Chapter 3 will include a description of the Late Classic ceramics uncovered during the investigations, along with a discussion of their function and potential significance. Chapter 4 will summarize and explain the excavation units that were studied for this thesis and discuss how the ceramics relate to specific stratigraphy. In Chapter 5, I will relate these findings to excavations conducted in other areas of Kaminaljuyú in order to defend my argument.

CHAPTER 2

HISTORY OF RELEVANT RESEARCH AND EXCAVATIONS

Alfred V. Kidder and Edwin Shook (1935)

The first excavation conducted at Kaminaljuyú was undertaken by Manuel Gamio in 1925. Gamio's excavation uncovered both sherds and clay figurines (Gamio 1926). A decade later, Walter Lehmann began to study several private collections of Kaminaljuyú ceramics and in the course of his study identified several Central Mexican types (Braswell 2003:81). However, the first scholarly investigations of Kaminaljuyú were initiated in 1936 when J. Antonio Villacorta Calderón commissioned Alfred V. Kidder and Oliver G. Ricketson of the Carnegie Institution of Washington to investigate a mound on the outskirts of Guatemala City (Houston et al. 2003:50-51). Robert Wauchope and Jesse D. Jennings also worked on the project (Braswell 2003:81). The mound was located on the Finca Esperanza and the excavations were undertaken between 1936 and 1937 (Houston et al. 2003:50-51). Ricketson fell ill and was unable to complete the project but Edwin Shook stepped in and began working on the project between November 1941 and May 1942 (Houston et al. 2003:50-51).

The group excavated a small mound, Mound A, which measured about 20 meters across and 6 meters high (Kidder et al., 1946:I). During this period, Kidder also began excavating another, larger mound, which is now known as Mound B, and left the remainder of the Mound A project to Jesse D. Jennings and Jane C. Jennings (Braswell 2003:81).

A major focus of these investigations was to study the connections between Kaminaljuyú and Teotihuacán. The excavations have been praised by Stephen D.

Houston who commented that “the Carnegie investigations were masterful...from them we have the exemplary and rapid publication of two *talud-tablero* buildings, Mounds A and B, and the discovery that parts of Teotihuacán date to the second quarter of the first millennium AD by correlation with the better understood Maya Chronology (Kidder et al. 1946:250” (Houston et al. 2003:50-51).

The excavation of Mound B was concluded in 1942 by Edwin Shook. The investigation of the two mounds yielded the discovery of twelve tombs, eight minor burials, and two pit burials (Kidder et al. 1946: 42-85). One of the major discoveries of these excavations was the uncovering of a large quantity of Central Mexican ceramic vessels, found alongside Maya vessels, which confirmed a temporal overlap with Teotihuacán and Kaminaljuyú (Kidder et al. 1946: 42-85). The grave goods were impressive, and the team concluded that the burials were that of “a small group of warlike adventurers whose leaders became overlords of an already resident population” (Kidder et al. 1946:255). The team also concluded that Teotihuacán did not cause the rise of Classic Maya civilization (Braswell 2003:83).

Kidder drew many conclusions about the history, culture, architecture, and commerce of Kaminaljuyú. According to Kidder, the Miraflores phase, which dates from 350 BC to AD 250, is the earliest phase of occupation at Kaminaljuyú and that “no one preceded the Miraflores people at this part of the valley floor” (Kidder et al. 1946:241). He determined that the Miraflores residents of Kaminaljuyú were most likely settled agriculturalists and he stated that maize was the staple crop, based on the abundance of *manos*, *metates*, and *comales*, which are commonly used to cook maize tortillas (Kidder et al. 1946:241).

Kidder also described the residential structures built at the time as small huts of perishable materials, which may have been similar to the structures built by modern indigenous groups in Guatemala (Kidder et al. 1946:248). He described the structures as “apparently of wattle-and-daub, as we have found many pieces of the walls of burned houses-slabs of fire-hardened clay bearing imprints of poles crossed by slender rod-like elements” (Kidder et al. 1946:241). He also described more complex residential and civic structures:

The multi-chambered buildings of the Maya that are often called palaces were singularly ill-adapted to comfortable living. Their long, narrow rooms were dark and airless, and the few signs of domestic use that are found in some of them, in the form of smoke-blackened walls and household refuse, appear to be due to their occupancy as temporary shelters after they had ceased to fulfill whatever function they may originally have had, in many cases evidently when they were actually in ruinous condition. (Kidder et al. 1946:248)

With regard to burial customs, Kidder lamented that much investigation was still needed. He did comment on the plain interments found, which had the body laid out at length with a small jade disc and a few pots (Kidder et al. 1946:241). The ceramic vessels appeared to be common household vessels and not mortuary vessels (Kidder et al. 1946:241). He initially believed that the society during the Miraflores period was a relatively simple unstratified society until two large religious structures were discovered that correlated with that period (Kidder et al. 1946:241). Kidder concluded that the society was theocratic and included sharply differentiated castes (Kidder et al. 1946:241)

One of these discoveries was a mound over 20 meters high, the largest of Kaminaljuyú, which was being destroyed to supply material for the municipal brick and tile factory (Kidder et al. 1946:241). Until the materials from this mound were discovered, Kidder, among others, had assumed that the large mounds were all of post-

Miraflores dates (Kidder et al. 1946:241). However, as the archaeologists occasionally examined the sherds thrown aside by construction workers they realized that the mound was indeed from the Miraflores period (Kidder et al. 1946:241). In fact, “as these seem to be exclusively of Miraflores types, we made a careful search of the faces then being dug and had one of our men gather specimens from subsequent cuts,” said Kidder. Kidder stated that none of the sherds found could be identified as anything other than Miraflores ceramics (Kidder et al. 1946:241). Kidder declared that the lack of post-Miraflores sherds was ironclad proof that the mound could only have been built during the Miraflores period, disproving the assumption that mound building began much later on (Kidder et al. 1946:242).

The second significant discovery that helped prove Kidder’s theory that mound building occurred during the Miraflores period was made by Sr. Juan Petrilli at the Finca Arizona, which is located near the port of San Jose, about 500 m south of Kaminaljuyú (Kidder et al. 1946:242). Petrilli discovered a large terraced earth mound that contained two superimposed burials that contained both fine jades and Miraflores pottery, settling the question of Miraflores mound building (Kidder et al. 1946:242). Based on these two discoveries, it is likely that more of the two hundred mounds at Kaminaljuyú date to this period (Kidder et al. 1946:242)

Kidder concluded that, during the Preclassic, Kaminaljuyú was an administrative, ceremonial and commercial center with a sizable population that was organized by overlords, retainers, and other minor officials (Kidder et al. 1946:248). He describes his vision of how Kaminaljuyú may have appeared during the Miraflores period:

Kaminaljuyú was certainly not a city in the modern sense but rather an administrative, ceremonial, and commercial center. It must, nevertheless,

have had a sizable resident population. The overlords and their retainers doubtless lived there, together with many minor officials. It is also probable that specialists in various crafts would have gravitated thereto rather than have made their homes in the outlying villages in which dwelt the mass of the population. (Kidder et al. 1946:248)

Referring to commerce at the site, Kidder believed that Kaminaljuyú contained a large market that traded goods with other areas, particularly the Pacific coast. Items such as dried fish and iguanas, cotton, cacao, alligator pears, and other vegetables from the Pacific coast were traded for fat pine for kindling and torches, lime copal, obsidian, and quetzal feathers from Kaminaljuyú (Kidder et al. 1946:249). Other goods such as shells from the Atlantic and green obsidian from Mexico also made their way to Kaminaljuyú as evidenced in grave goods found there (Kidder et al. 1946:249).

Kidder did not determine how long Kaminaljuyú was abandoned after the Miraflores period. He was also unable to determine whether or not ballcourts existed during this period (Kidder et al. 1946:258). He concluded that Mounds A and B were probably used as a type of sepulcher that was used for no longer than a century, but that the Miraflores period lasted for a considerably longer time period (Kidder et al. 1946:258).

A. Ledyard Smith (1941-1942)

Around the same time that the excavations of Mounds A and B occurred, A. Ledyard Smith was conducting research on the nature of highland ballcourts. In 1941 and 1942, Smith conducted excavations on the Acropolis of Kaminaljuyú and discovered two tenoned markers that were associated with “an Amatlé-or Pamplona phase ballcourt built on top of earlier Late Classic Terraces. Arenal-or Verbena phase pottery was found

deeper still” (Shook and Smith 1942 2003:89). Smith discovered thick stratigraphy and a Teotihuacán-style structure and suspected that the area might contain some ballcourts, but this theory was not fully investigated (Shook and Smith 1942:265).

Gustavo Espinoza (1958-1962)

It was not until Gustavo Espinoza began to excavate Kaminaljuyú between 1958 and 1962 that many of the buildings in what is now known as the Parque Arqueológico de Kaminaljuyú were uncovered. Espinoza focused on the southern portion of the C-II-4 group of the site and continued the research of A. Ledyard Smith (Houston et al. 2003:51).

Espinoza continued Smith’s ballcourt research but also expanded his excavations to the north (Borhegyi 1956). He worked at Kaminaljuyú for about five years and uncovered approximately twenty Early and Late Classic structures (Cheek 1977). Seven of these structures, structures A, D, E, F, G, J, and K contained *talud-tablero* architectural features, which were documented by Tatiana Proskouriakoff in 1962 (Cheek 1977:98-126). Using Proskouriakoff’s plans and sections, Charles Cheek would later study the exposed architecture as part of the Pennsylvania State University Kaminaljuyú Project in the early 1970s (Cheek 1977).

Gustavo Espinoza was a skilled excavator and uncovered many important structures, particularly in the Acropolis, which was a major accomplishment, because of his lack of formal training in archaeology (Houston et al. 2003:51). Stephen D. Houston has suggested that Espinoza may have assisted A. Ledyard Smith in his excavations, which may explain both his interest and proficiency in excavating the Acropolis (Houston

et al. 2003:51). When Smith completed his excavations, he left his trench open and Espinoza continued the work between 1957 and 1961, while serving as the Inspector General of Monuments for the Museo Nacional de Arqueología y Etnología (Houston et al. 2003:51).

Espinoza used tunneling techniques to uncover the architectural structures and removed at least 4000 square meters of earth (Houston et al. 2003:51). However, despite Espinoza's impeccable excavation techniques, which included marking of stratigraphy and evidence of a logical sequence for digging tunnels and pits to uncover architecture and floors, there were many problems with the excavations (Houston et al. 2003:51). The major problem with the excavations was that Espinoza, although a meticulous excavator, failed to keep sufficient records of both the excavations and the artifacts, losing priceless provenience information and research data (Houston et al. 2003:51). For example, when Charles Cheek began to study the pottery that Espinoza had collected over a decade earlier, the sherds were placed in baskets with nothing but small paper tags with little provenience information (Houston et al. 2003:51). The situation deteriorated further when D. Jacinto Cifuentes discarded the sherds in the mid-1980s, losing what was left of the information available about the excavations (Houston et al. 2003:51). Whether any of the sherds were saved is unknown. This was a great loss to anyone attempting to determine the function of the Acropolis and the history of Kaminaljuyú.

Stephen D. Houston has attempted to create a sequence of Espinoza's excavations:

Espinoza ... extended Smith's original trench to the south, cutting through the southern building of the Acropolis, and found levels in flat areas that are now under street macadam (Cheek 1977:100). Espinoza then tunneled to locate and trace buried buildings. His tunnels were a meter wide and

arrow-shaped in section, the widest point of the “arrow” corresponding to some more compact, stable layer, usually a floor. To enhance stability, one side of the tunnel tended to follow a buried feature... Towards the end of his work, probably in the early 1960s, Espinoza gridded the areas he intended to open more fully, at which time balks and viewing platforms began to take their present shape. (Houston 2003:51-52)

According to Houston, Espinoza also experimented with some subterranean entrances which were later filled in (Houston 2003:51-52).

Pennsylvania State University Kaminaljuyú Project (1968-1971)

The Pennsylvania State University Kaminaljuyú Project is the most thoroughly published project that has been conducted at Kaminaljuyú and most of the current knowledge of the the area is based on the several volume series created from this project. Most of our knowledge of Espinoza’s excavation of the Acropolis comes from Charles Cheek’s (1977) analysis of architectural features. Cheek used information from the excavations on Mounds A and B, as well as his own investigations, to develop a reconstruction of the sequence of building phases at Kaminaljuyú (Cheek 1977).

For his doctoral research, Cheek attempted to recover some of the information lost during Espinoza’s excavations. He focused mainly on the Palangana, which is located near the Acropolis. In studying Espinoza’s excavations, Cheek spent about seven weeks documenting the park but relied heavily on Proskouriakoff’s drawings instead of drawing his own and often failed to verify details “due to lack of light and a ladder” (Cheek 1977:105), a claim that Houston’s team said was inadequate because of the availability of both flashlights and ladders in Guatemala City (Houston et al. 2003:52).

One of Cheek’s contributions to the project was that he identified three phases of occupation at Kaminaljuyú. He called the first stage the “Contact Phase,” which

according to Cheek, is characterized by the discovery of central Mexican-style ceramics, such as a Thin Orange Ware, “cream pitchers, and some cylindrical tripod vessels that date to a period before the appearance of *talud-tablero* architecture at the Kaminaljuyú (Cheek 1977: 154-155). Geoffrey Braswell has noted that this pattern is opposite to the pattern of Tikal, where a local variant of *talud-tablero* architecture appears before the appearance of central Mexican ceramics (Braswell 2003:87). He says that Contact Phase would include Esperanza artifacts and should be placed earlier than the appearance of *talud-tablero* architecture (Cheek 1977: Figure 62) (Braswell 2003:87).

Cheek called his second stage the “Integration Phase.” In this stage, Kidder noticed five platforms that consisted of a single large *talud*, and structures A-4, A-5, A-6, and B-3 also contained a “vertical cornice, a smaller summit platform that (at least in some cases) supported a superstructure and offset stairs with balustrades” (Cheek:Figure 3.2d-f) . He noted that although some features of the *talud-tablero* style were present, they lacked some common characteristics such as final blocks (called *remates*) and true *tableros*. Cheek characterized this period by “the presence of some foreign features combined with local elements and building techniques” (Cheek 1977: Figure 62).

Cheek called the third and final stage the “Teotihuacán Phase” because of the similarity between the Kaminaljuyú architecture and architecture found at Teotihuacán. Excavators named the construction technique of many of the buildings within this period “pumice pudding” because large chunks of pumice were embedded in the construction (Kidder et al. 1946:20). The outer layer of the buildings is a *piedrín*, or concrete made of lime and black volcanic ash (Kidder et al. 1946:20). This construction technique is similar to many of the constructions at Teotihuacán (Braswell 2003:88). In structure B-5,

flat stones were tenoned into the buildings and supported a *tablero* (Kidder 1946:36). Structures A-8, A-7, and B-5 were all highly destroyed but Cheek believes that *tableros* existed there as well (Braswell 2003:88). The Teotihuacán phase encompasses “the fullest manifestation of *talud-tablero* style at Kaminaljuyú” (Braswell 2003:88).

Excavations Between 1971 and 2003

Several excavations have been conducted at Kaminaljuyú since the Pennsylvania State University Kaminaljuyú Project. Most of these excavations have been conducted by local Guatemalans and summaries of their findings can be found in the annual volumes of the Simposio de Investigaciones Arqueológicas en Guatemala volumes. These talks provided useful comparative materials for this thesis.

One of the major archaeological projects conducted at Kaminaljuyú was the Miraflores II Kaminaljuyú project. The project was undertaken between 1994 and 1995 and covered an area of approximately 23 acres located in Zone 11 of Guatemala City. Within this area, the team uncovered various plazas, mounds, residential structures, and at least one workshop, which is believed to be a Late Classic ceramic workshop used to produce Amatlé vessels. Some of these findings will be compared to my findings in Chapter 5 of this thesis.

The Kaminaljuyú/San Jorge Project was conducted from 1984 to 1986 in Zone 11 of Guatemala City. The book published from this project, which was written by Marion Popenoe de Hatch, includes an extensive description of Kaminaljuyú ceramics. It also includes descriptions of an ancient canal and three kitchen areas ranging from the Late Preclassic to Early Classic periods.

Another major excavation was undertaken by a group of Japanese archaeologists affiliated with the Museum of Tobacco and Salt in Tokyo, Japan. This excavation focused on the Mongoy Mound, which is located across the street from the Parque Arqueológico de Kaminaljuyú. This excavation is very relevant to my research of the Acropolis because of its close proximity to the Brigham Young University/ Universidad Del Valle excavations. The archaeologists ran several radiocarbon dates that were helpful in establishing the dates of Late Classic ceramics. This information will be provided in Chapter 3.

Although other excavations have been conducted at Kaminaljuyú, including the Miraflores I Project (1984), the Las Majadas Project (1986-1987), the Cemaco-Peri-Roosevelt Project (1987-1988), the Paiz-Megacentro Project (1990), and the La Democracia Project (1991), I have chosen to focus on the Miraflores II, Kaminaljuyu/San Jorge and Museum of Tobacco and Salt projects for comparative materials for this thesis.

Brigham Young University/Universidad del Valle Kaminaljuyú Project

In 2003 Stephen D. Houston of Brigham Young University and colleagues from the Universidad Del Valle in Guatemala City revisited the Parque Arqueológico de Kaminaljuyú that had previously been studied by both Gustavo Espinoza and the Pennsylvania State University Kaminaljuyú Project. However, because of problems with past excavations that were mentioned previously, Houston and his team decided it would be “easier to start afresh than to re-interpret the work of earlier investigators” (Houston et al. 2003:52). It is Houston’s excavations that will be the main focus of this thesis.

Houston and his team focused extensively on both the Acropolis and Palangana areas of Kaminaljuyú, which included several floors and several *talud-tablero* structures. In particular, the team remapped the park, analyzed floors, and conducted an evaluation of the architecture (Houston et al. 2003:49). Houston identified “a paradox: continuous construction that shows the introduction of a radically foreign technology of construction, which changes later, during the Late Classic (Amatle) period, to earthen building with cobble matrix” (Houston et al. 2003:49).

As was the case with Espinoza and the Pennsylvania State Project, Houston and his team were interested in studying the relationship between Kaminaljuyú and Teotihuacán. Houston has rejected the extreme views that Kaminaljuyú was either not influenced at all by Teotihuacán or that it was completely dominated by the same, but suggests that Teotihuacán had a limited influence on Kaminaljuyú (Houston et al. 2003:49).

According to Houston, the “evidence of intrusion is limited to building designs and artifacts, often in restricted parts of Kaminaljuyú” as well as the reality that “most elite burials do not, to judge from the chemical and isotopic data, contain people from Teotihuacán (Valdéz and Wright 2004 :350-351; White et al. 2000:553)” (Houston et al. 2003:50). However, the data are limited by the fact that there are few skeletal remains both from Kaminaljuyú and Teotihuacán to make a persuasive argument either way (Houston et al. 2003:50).

Antonia Foias has made the argument in her honors thesis from Harvard (1987) that the presence of vessels such as the sixteen Thin Orange Ware vessels and eight of the sixty-seven cylindrical tripod vessels, both of which are characteristic of Teotihuacán,

were used to “reinforce the prestige of one segment of the ruling elite” (Demarest and Foias 1993:156-157). However, Houston argues that the quantity of vessels would be “relatively large for long distance imports” and that “contact between Teotihuacán and Maya speaking population varied by time and place, and occurred as ‘pulses’ of a heterogeneous nature (e.g. the excellent compendium by Braswell 2003—Ed--)” (Houston et al. 2003:50).

Houston states that “a building layout and technology of a decidedly intrusive sort did make an appearance in the Acropolis and that it can be explained partly as the work of a small set of specialized laborers” (Houston 2003:50). He suggests that building materials and production techniques were not always selected for practical purposes (Houston 2003:50) and that “these choices and materials, abruptly introduced in the Acropolis, represent more intimate contact with Teotihuacán and its proxies than mere copying by local elites and their workmen” (Houston et al. 2003:50).

The Acropolis, which has been left uncovered since Espinoza’s excavations contains densely packed architecture and was of great interest both to Houston’s investigations and to this thesis. Members of the excavation team, including Matilde Ivic, director, and Hector Escobedo, field director, excavated seventy-five 2x2 m test pits in what is now the Parque Arqueológico de Kaminaljuyú in order to collect artifacts and create a typology and chronology of the site (Houston et al. 2003:53).

Because the structures consisting of the Acropolis were excavated by Espinoza and the artifacts therefrom were thrown away, the excavations were limited to pits surrounding the buildings (Houston et al. 2003:50). Another challenge faced by the team was that the Guatemalan Instituto de Antropología e Historia (IDAEH)’s would not allow

the team to dig pits into the actual structures themselves (Houston, personal communication 2004). Due to these limitations, both Houston's team and I have been confined to studying the pits described and must be content to use this information in order to conduct an analysis of the site. Despite these limitations, however, excellent stratigraphic evidence was collected that may shed light on the history of this important site. It is upon this evidence that my work will be based. In addition, project members Carlos Chiriboga and Zachary Nelson created a detailed map of the Parque, compiled from 17,029 measurements taken with a Topcon total station (Houston et al. 2003:52).

Houston rejected Cheek's theory, which says that "the nature of relations between Teotihuacán and Kaminaljuyú was multi-staged...the sites grew close over time and then became closely entangled, with Teotihuacán exercising direct control of Kaminaljuyú," saying that such a theory is difficult to prove and should not be relied upon as factual (Houston et al. 2003:62).

According to Houston, the *talud-tablero* structures present at Kaminaljuyu "are particularly jarring in their discrete 'package' of construction techniques, perhaps employing small numbers of specialists and larger groups of unskilled laborers" (Houston 2003:62). These levels show a sharp contrast with levels of earlier and later periods which do not appear to be the work of specialized laborers (Houston 2003:62).

The common perception by scholars that mere copying was operative at Kaminaljuyú does not apply to building technologies, which, in Phase II above, must come from elsewhere. Choosing between alternatives—Local elites petitioning for such services from afar, or external elites, burrowed into the site by unknown means and accompanied by suites of technicians—does not seem possible on archeological evidence alone, or in default of any coherent understanding of what the *talud-tableros* mean, both at Kaminaljuyú and in other corners of ancient Mesoamerica. (Houston et al. 2003:62)

From these excavations, the Brigham Young University/Universidad del Valle team concluded that there was not sufficient evidence to prove that Teotihuacan exerted direct control over Kaminaljuyu (Houston et al. 2003:62). Instead, the team proposed that the talud-tablero structures were constructed by a group of specialized workers who learned building techniques as a result of contact between the two sites (Houston 2003:52).

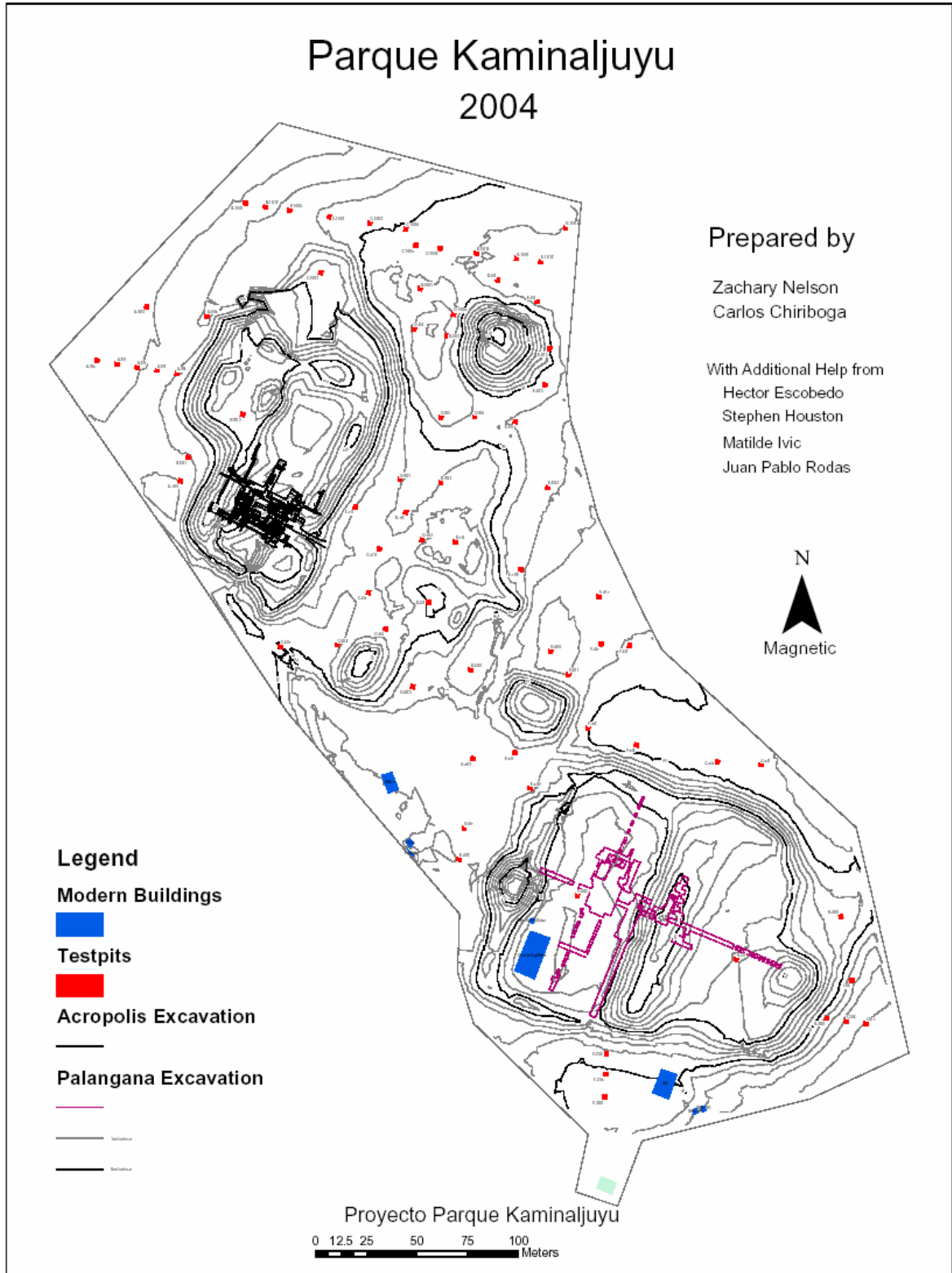
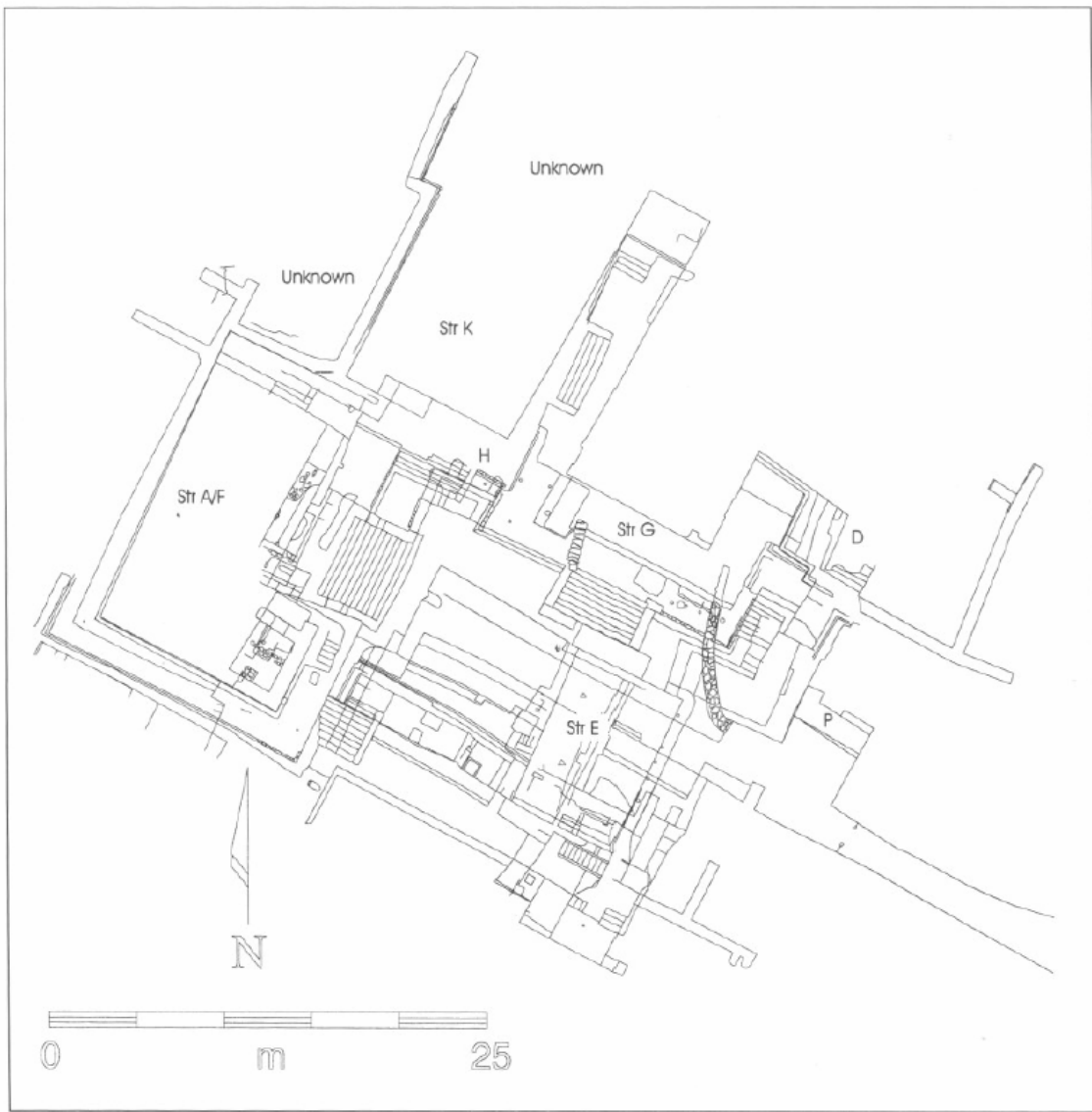


Figure 2.1 Map of Kaminaljuyu Park in Guatemala City

DESCRIPTION AND CHRONOLOGY OF THE ACROPOLIS

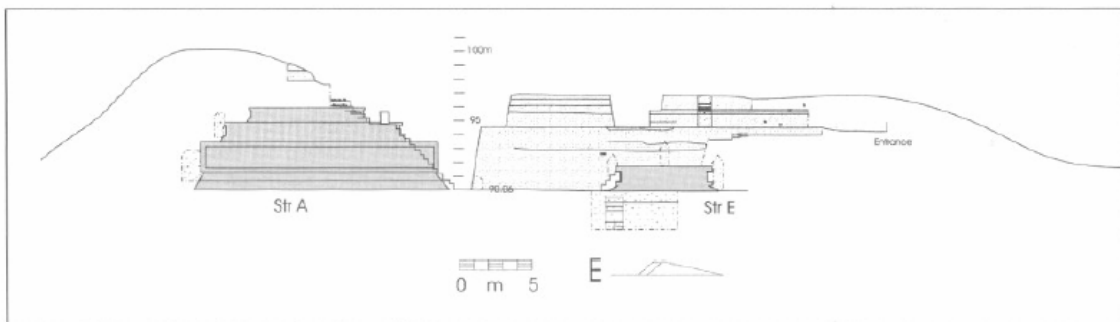
The Acropolis at Kaminaljuyú was excavated by Gustavo Espinosa from 1958 to 1962. However, as was mentioned in chapter 1, most of the excavation notes and artifacts from the Espinosa project have been lost, leaving only the uncovered architecture to be studied. Charles Cheek focused on the architecture at the Acropolis for part of his dissertation. Cheek, along with Tatiana Proskouriakoff, described and sketched the buildings in an attempt to discern the chronology of its construction.

For this section, I will use Cheek's descriptions, along with materials written by the Brigham Young/Universidad del Valle team, to describe both the architecture and building phases associated with the Acropolis. I will include a general description of each phase, as well as specific information on structures that were significantly impacted during that phase.



Taken from Houston et al. 2004, Figure 2

Figure 2.2 Rendering of the Acropolis



Taken from Houston et al. 2004, Figure 3

Figure 2.3 Profile Drawing of the Acropolis

Phase I: Preclassic Platforms

The building phases of the Acropolis can be divided into four main phases. The initial phase, Phase I, consists of simple platforms and dates from 400 BC to AD 100 (Houston et al. 2003:52). However, very little Preclassic material exists in the Acropolis (Braswell 2003a:89; Popenoe de Hatch 1997:8).

All that remains of the Preclassic deposits are three floors below Structure E, which is the first *talud-tablero* structure built at the Acropolis. Both Cheek and Houston mention these floors, which are distinguishable from upper levels because they consist mainly of quartz and plagioclase sand in a clay matrix with no evidence of smoothing or decorative treatment (Cheek 1977:103, Houston et al. 2003:53). Later floors contain a volcanic temper and are distinct from these earlier floors (Houston et al. 2003:53). Cheek (1977:103) also mentions a Preclassic burial found beneath the floors on the northwest corner of Structure E. Evidence of Preclassic occupation is evident in the ceramics collected during test pitting at the site and will be mentioned later in this chapter.

Phase II: Talud Tablero

The second phase of construction that appears at the Acropolis is characterized by *talud-tablero* buildings that are similar to constructions found at Teotihuacán. The *talud-tablero* constructions at Kaminaljuyú do not contain carbon or other artifacts within their walls and the *talud* portions of the structures sit on a bed of *lajas* or stone slabs. The *lajas* are knapped to a clean edge, which is a characteristic not found at other areas of Kaminaljuyú (Houston et al. 2003:57; Kidder et al. 1946:22; Cheek 1977:20).

The concrete covering the *talud-tableros* was made of a *pumidrín* or *piedrín*, “the former consisting of rounded pumice, the latter of volcanic fragments or scoria” (Houston et al. 2003:57). The mixture was set into molds along the edges of the buildings to create architectural detail, a work which required highly skilled laborers (Houston et al. 2003:57-59). Houston and his colleagues believe that the sudden appearance of this type of architecture must have come from an external influence, possibly contact with Teotihuacán. However, they do not feel that the architecture is an indication of Teotihuacán dominance at the site (Houston et al. 2003:58).

Structures A and F

Cheek (1977:105) describes Structure A as a “large 18 x 24 m rectangular *piedrín* faced building...composed of one *talud-tablero* faced body that acted as a substructure, 3.1 m high, for a perishable superstructure.” Cheek defines Structures A and F as two separate constructions, whereas Houston considers them to be parts of the same structure. In the Brigham Young/ Universidad Del Valle publications, the structure is referred to as Structure A/F (Houston et al. 2003:55). The A/F designation was given after Houston and his colleagues investigated a deep test pit, excavated by Espinoza, which created a shaft down through the building phases. After investigating the pit, Houston determined that A and F were the same construction. Cheek ignored this pit because he was unable to obtain a ladder and flashlight in Guatemala City (Houston et al. 2003:55). Houston also noted evidence of three destroyed *talud-tablero* levels on Structure A/F that were not identified by Charles Cheek or Tatiana Proskouriakoff (Houston et al. 2003:55).

Structure E

Structure E is a *talud-tablero* construction, which is considered both by Cheek and Houston to be the earliest at the site because it is associated with a lower floor than the other structures (Cheek 1977:105, Houston et al 2003:55). It also contains an eastward-facing stairway (Houston et al. 2003:55). Postholes are found in meter intervals around the base of the structure and may have been used to support an enclosure of perishable materials, possibly textiles (Houston et al. 2003:55).

Structure E differs from the other *talud-tableros* in the Acropolis because its *talud* to *tablero* ratio is at least 1:1.3, instead of the 1:1 proportion that is found on the other *talud-tablero* structures at the Acropolis (Cheek 1977:105). The structure may have began as a platform and been transformed into a *talud-tablero* by the addition of a *tablero* (Houston et al 2003:55). Structure E is also off center from Structures A and G, which “may have been planned without considering E” (Cheek 1997:105).

In a later phase, the top of Structure E was cut off, so that the building uncovered by Espinoza and Smith (Cheek 1997: fig.3 and 5) may have been up to a meter shorter than the original structure (Houston et al 2003:55). It collapsed, possibly because builders did not reinforce the bottom of the *talud* with *lajas* or slabs, and a new *talud-tablero* building was rebuilt (Houston et al 2003:55). The final phase of Structure E was coated with a pumice and plagioclase brown matrix (Houston et al 2003:55). Houston and his team also remarked that the overall disposition of Structure E is similar to the patios found in Teotihuacán in the sectors of Atetelco, the Conjunto Plaza Oeste, Tetitla, and Yayahuala (Houston et al. 2003:55).

Structure K

Structure K is the last known *talud-tablero* built in the Acropolis at Kaminaljuyú (Houston et al. 2003:57). It is long and narrow (23 m x 11 m) and is covered by a *piedrin* or *pumidrin* facing (Cheek 1977:112). A seven-step staircase is found on the south side of the structure and postholes similar to those found around Structure E are also found at its base (Houston et al. 2003:55).

Structure G

Structure G is a *talud-tablero* structure that sits on the north end of the Acropolis. Most of Structure G has not been excavated, however the length measures 16.3 m (Cheek 1977:106). Postholes, similar to those found around the bases of Structures E and K, are also found around the top of Structure G (Cheek 1977:106, Houston et al. 2003:55). Houston also noted evidence of three destroyed *talud-tablero* levels on Structure G that were not previously identified (Houston et al. 2003:55).

At the top of Structure G, a 2 m-deep pit, which is lined with stones and mortared, may have held a wooden pole of at least 30 cm in diameter. The pole may have been used to sustain a perishable shelter at the top of the building (Houston et al. 2003:57).

Structure P

Structure P is a *talud-tablero* structure that is only partially exposed. It is composed of “a *piedrín* surface *talud* plus a cornice” and is partially destroyed (Cheek 1977:115). In fact, only the northwest corner of the building remains (Cheek 1977:115).

Phase III: Talpetate Block

During this phase, major renovations took place in the Acropolis and the courtyard surrounding Structure E was filled (Houston et al. 2003:61). This phase of construction created a more open area and diminished the deep vertical contrasts that existed during the Talud Tablero Phase. The Talpetate Block Phase is also referred to as the “*gran nivelación*” or the “the great leveling,” because it drastically changed the layout of the Acropolis (Houston et al. 2003:61). Modifications to the affected structures are described in this section.

Structures A and F

As mentioned previously, the front of Structure A/ F was concealed when workers decided to gradually fill in the courtyard surrounding Structure E in a sequence of layers (Houston et al. 2003:60). Structure A/F was the only *talud-tablero* structure that remained in view after this sudden change in architecture although it had been caked with thick adobe (Houston et al. 2003:61). The only building visible after the *nivelación*, or leveling, was “a polished platform base on top of Structure F” (Houston et al. 2003:61).

Structure E

Structure E was completely covered during the *nivelación* in order to form the open courtyard described above (Houston et al. 2003:60).

Structure G

Structure G was concealed when workers filled the courtyard surrounding Structure E and the *nivelación* occurred (Houston et al. 2003:60). During this process, the upper molding of the *tablero* was snapped off and the upper levels of the structure were systematically defaced and lowered (Houston et al 2003:57).

A conduit, which facilitated drainage from the courtyard, was also constructed through the top of Structure G. This conduit was formed from *lajas* taken from dismantled *tableros* (Houston et al. 2003:60).

Red Building (located beneath Structure I)

The Structure H sat on the south end of the open courtyard created during this phase. It consisted of two terraces that were “gradually hidden by the addition of new levels in front of it” (Houston et al. 2003:61). The second level had evidence of burning and levels of carbonized ash. This building was not assigned a structure designation by the Pennsylvania State University Kaminaljuyú Project.

Structure I

Structure I was built using a hardened ash or talpetate, which was quarried and then set in place with mortar (Houston et al. 2003:61). This structure contains built-in “furniture,” including thrones and dividing walls (Houston et al. 2003:61). Anciently, the eastern side of the structure was destroyed. It was also disturbed by Smith and Espinoza’s excavations of the Acropolis (Houston et al. 2003:61). An imprint of the front of

Structure I can be seen in the wall profile to the south of Structure F (Houston et al. 2003:61). Structure I was also covered during the *nivelación* (Houston et al. 2003:61).

Structure K

During this phase, the upper molding of the *tablero* on the eastern side was snapped off (Houston et al. 2003:57). The other modifications to Structure K included raising the surrounding floor to cover the *talud* and covering the remaining portion of *tableros* with a poor-quality adobe (Houston et al. 2003:57).

Structure P

During this phase, the entire *tablero* of Structure P was removed, leaving only the *talud*. The northwest corner was the only visible part of the structure that remained after the *nivelación* (Houston et al. 2003:61). On the highest layer associated with the *nivelación*, sitting above Structure P, is a layer of burned material about 20 cm deep (Houston et al. 2003:61).

Phase IV: River Cobbles and Adobe (AD 600-900)

The River Cobbles and Adobe Phase, which corresponds with the Late Classic, is most closely associated with my research. During this phase, building emphasis shifts again. Stress is placed on thick layers of adobe construction with large river pebbles which form pavements and alignments and were probably coated with a layer of stucco (Houston et al. 2003:61). A further goal is to create “shallow platforms and wide open plazas, a more inclusive architecture than the vertically disposed spaces of the *talud-*

tablero phase (Houston et al. 2003:61). Today, the area above Structure F is one of the few areas of the Acropolis where the river cobbles and adobe of the Late Classic can still be seen, although evidence of it exists throughout the Parque Arqueológico de Kaminaljuyú.

This phase of building has been dated to sometime between 600-900, which corresponds with the Late Classic Period. This date was determined by Wolfman's archeometric dates (1990:280-281) and a radiocarbon date (A-13083, uncalibrated AD $770 \pm 150^*$ [1180 ± 150 BP, counted 4000 minutes and corrected for 13C]), taken from the Brigham Young/ Universidad Del Valle excavations; this sample came from the upper portion of Structure F (Houston et al. 2003:261).

Construction technology during this period was "the sort that could be employed anywhere in Kaminaljuyú, regardless of the sector or probable social status of the occupants" (Houston 2003:61). Many of the constructions were formed using river cobbles and adobe and required little specialized skill (Houston 2003:61).

The "footprint" of these late buildings, the last to be erected in the Acropolis, must have been long, range like structures with low stairways. In contrast to the careful management of excess water, the open plazas of this time are likely to have been muddy during the rainy season, an effect that contrasted starkly and messily with the precise lines of the *talud-tablero* phase. (Houston et al. 2003:61-62)

It is upon this phase of construction that my thesis will focus. In the following chapters, I will give a description of the ceramics associated with this period and relate them to the stratigraphy of the excavation pits, as well as other artifacts found during the investigations. I will demonstrate that the area surrounding the Acropolis was used as a residential site during the Late Classic Period and that its residents had achieved a higher

status, based on the artifact assemblages, than other groups, by relating my findings to other excavations conducted at Kaminaljuyú.

CHAPTER 3

INTRODUCTION

The purpose of this chapter is to define and describe the Late Classic ceramics found in the test pits surrounding the Acropolis of Kaminaljuyú. These descriptions will be used to examine the function these outlying areas of the Acropolis and to provide comparative materials for future research. The ceramics of the Late Classic are dominated by unslipped, utilitarian wares, and the wares that can be identified are few in number.

My analysis involved the examination of approximately 6,000 sherds, which account for most of the area surrounding the Acropolis. My investigations of the Acropolis included 16 excavation units. The following map shows the location of these pits in relation to the Acropolis. Excavation units marked with stars indicate that they were studied for this thesis. Test pits KJP A 8/1, KJP A 8/2, KJP A 8/3, KJP A 8/4, and KJP A 8/5 were all extremely shallow units and did not yield ceramic quantities great enough to complete an analysis. In this chapter, I will explain how the ceramic dates were determined and describe my system for classification. I will then give a detailed description of each ware, along with a discussion of how the ceramics are distributed at the site.

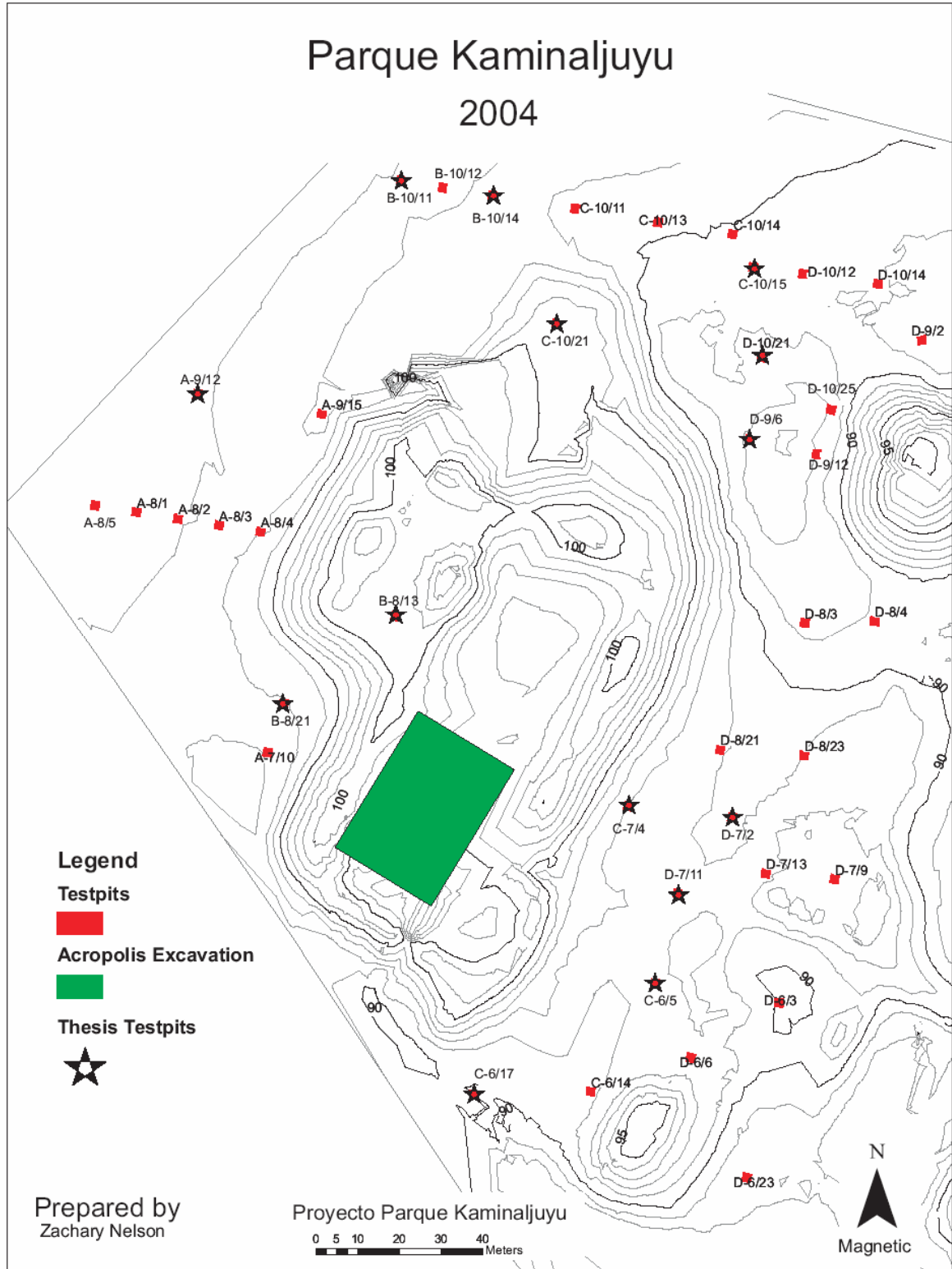


Figure 3.1 Map of Kaminaljuyu Showing Thesis Test Pits

ESTABLISHMENT OF LATE CLASSIC LEVELS

In this section, I will present data to establish the Late Classic dating of the ceramic sample collected for my analysis. To accomplish this task, I will present radiocarbon data taken from the Pennsylvania State University Kaminaljuyú Project and from the Brigham Young University/Universidad del Valle excavations. I will also use data collected from the Museum of Tobacco and Salt excavations to support these dates.

The strongest evidence that can be used to prove that the Acropolis and its surrounding areas were not inhabited after the Late Classic Period and establish the dating of my materials can be found by looking at the radiocarbon results from the excavations mentioned. The Pennsylvania State Kaminaljuyú Project collected 34 radiocarbon samples (Wolfman 1973:210) and the Brigham Young University/Universidad Del Valle Project processed 5 radiocarbon samples. The majority of these samples were found within the Parque Arqueológico de Kaminaljuyú, where the Acropolis is located, making the samples extremely relevant (Wolfman 1973:210). None of these samples has a date later than the Late Classic Period.

Seven of the Pennsylvania State radiocarbon samples and one of the BYU samples date to the Late Classic Period. Two of the Pennsylvania State samples, Samples 473 and 472, were recovered from a test pit near Mound II-14 at the park, and are found in a similar stratigraphic context as my ceramic sample (Wolfman 1973:218). Sample 473 was taken from a depth of 0.75 m and Sample 472 was taken from a depth of 0.3 m. Both samples fall within the period of AD 600-900 (Wolfman 1973:218).

The Late Classic samples from Pennsylvania State included Sample 583, from a fired clay wall near Mound C-II-12, Feature 273; Sample 775, which was collected from a fired clay floor near Structures D and L at the Acropolis (Feature 2); Sample 586,

which was from a fired clay floor near Structure L, Feature 1 at the Acropolis; Sample 475 from a small hearth in test pit 46-32-204, Feature 1; and Sample 774, which was from a fired clay floor taken from Mound-II-14. Another Late Classic sample (A-13083), taken from the Brigham Young University/ Universidad Del Valle excavation, was found in the upper levels of Structure F, which is within a meter of ground level and correlates to my levels. For this reason, I feel it is highly unlikely that the ceramics analyzed could be remnants of a later period. It is possible that this is a sampling problem, because very few carbon samples were found in the higher levels during the BYU/ UDV excavations; however, ceramic cross, particularly correlations with the Museum of Tobacco and Salt excavations, indicate that these levels correlate with Late Classic occupation.

The Kaminaljuyú Archaeological Project undertaken by the Museum of Tobacco and Salt in Tokyo, Japan, conducted an excavation of the Mongoy Mound, which is located just north of the Acropolis, across the street from the park. This excavation was directed by Kuniaki Ohi and took place from 1991 to 1994. Ohi and his team also concluded that the latest phase found at the mound was Late Classic (Ohi 1994:752-753). The phase, which Ohi designates as Kaminaljuyú V, dates from AD 550 to 1000 and includes vessels that are certainly the Amatlé Ware that will be identified later on (Ohi 1994:500 figures 337-340). Although the typology used by Ohi differs from the classification system used in this thesis, he places the Amatlé vessels within the context of Late Classic levels. The publication produced by the Ohi project includes a diagram of the Mongoy Mound, which is divided into occupation levels based on radiocarbon dating (Ohi 1994:709) and a table of vessel drawings (Ohi 1994:500), which are correlated to these time periods.

This evidence supports the dating of the wares discussed in this thesis. A complete list of radiocarbon dates from this project can be found in the project's two volume series (Ohi 1994:707-708). The radiocarbon dates from all three of these excavations are summarized in the following chart:

Late Classic Radiocarbon Dates at Kaminaljuyú			
Excavation	Sample	Location	Date
Pennsylvania State	473	Near Mound C-II-14 (0.73m depth)	AD 600-900 (Wolfman)
Pennsylvania State	472	Near Mound C-II-14 (0.3 m depth)	AD 600-900 (Wolfman)
Pennsylvania State	583	Feature 273 Near Mound C-II-12	AD 600-900 (Wolfman)
Pennsylvania State	775	Fired Clay Floor near Structures D and L	AD 600-900 (Wolfman)
Pennsylvania State	586	Fired Clay Floor near Structure L	AD 600-900 (Wolfman)
Pennsylvania State	475	Hearth in Test Pit 46-32-204	AD 600-900 (Wolfman)
Pennsylvania State	774	Fired Clay Floor taken from Mound II-14	AD 600-900 (Wolfman)
Brigham Young/ Universidad Del Valle	A-13083	Upper Fabric of Structure F (within 1 m of modern surface)	AD 770 ± 150
Ohi Excavations	17928	Above the Floor of Substructure 5	AD 980 ± 90
Ohi Excavations	17126	Offering 17	AD 1020 ± 90
Ohi Excavations	17125	Above Floor 3	AD 1050 ± 110

Figure 3.2 Late Classic Radiocarbon Dates at Kaminaljuyú

CRITERIA FOR CERAMIC CLASSIFICATION

Ceramic typologies have come under much scrutiny because it is difficult to create a system to adequately describe the materials. The Type-Variety system has been useful in creating a standard method to sort and classify ceramics so they may be used to decode ancient cultural values and mental templates (Gifford 1960:346). This method is useful in many areas of Mesoamerica. However, the approach that I have chosen to use for this thesis is based Dr. Marion Popenoe de Hatch's previous work at Kaminaljuyú, San Jorge, and Abaj Takalik, so that the materials can be easily compared. In looking at

the materials, I decided that this method would work well with my research and would allow me to provide a thorough description of the ceramics based on their innate characteristics.

The ware system used in this thesis does not follow a hierarchal flow of characteristics as does the Type-Variety System. Instead it is based on the idea that each category of ceramics has certain combined attributes that make it intrinsically different from other categories. For example, one ware may be made from a fine red paste with fine temper that breaks in sharp edges. Another ware may be of a similar color, but is made with a coarse temper and crumbles easily when broken. In each case, it is not any one attribute that defines the ware, but it is the combination of attributes that sets it apart from another ware. In some cases, the ware's forms may be an important factor in the ware description, which may not be the case for another ware. This system attempts to describe each ware based on its own important attributes.

The ceramic wares that can be clearly defined as Late Classic wares at the Acropolis include Alegría, Amatlé, and Pensativo. It is also possible that a Café Negro Ware exists during this time period; therefore, a description of it is included in the Late Classic section that follows. Orange and red slipped sherds are also found within Late Classic contexts. However, these sherds vary significantly, and no single ware appears to be dominant.

Each Late Classic ware will be summarized by describing its principal identifying attributes, providing relevant historical information, describing its surface finish and decoration, examining its paste, temper, and firing, describing common forms found within the ware, and providing information on comparative materials where the ware can

be found at other sites. The descriptions will also include information on how each ware is distributed at the site.

Throughout my ceramic analysis, sherds from both the Preclassic and Early Classic periods were also found in small quantities. Counts for these wares will be provided in Appendix A. Although many Preclassic and Early Classic wares exist at Kaminaljuyú, I have limited this discussion to wares found in the Late Classic levels uncovered during the Brigham Young University/Universidad del Valle excavations. The following graph shows the various types of sherds found near the Acropolis and their quantities. It does not include small quantities of Early Classic sherds that were too minimal to include in the chart. This information will be provided in Appendix A.

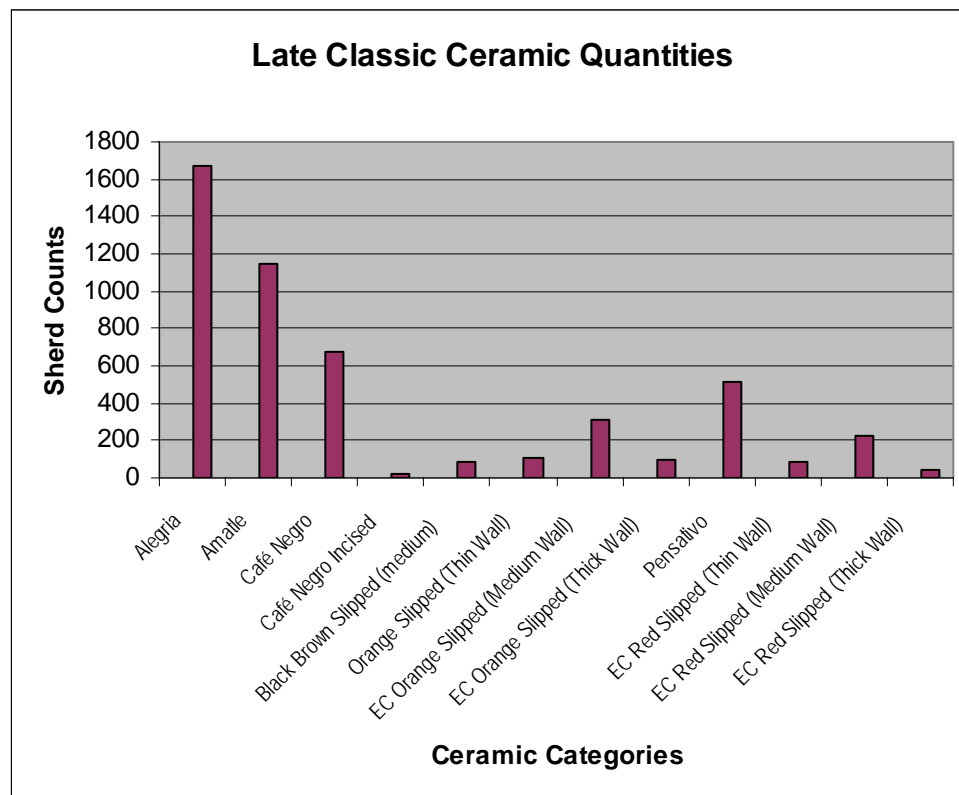


Figure 3.3 Late Classic Ceramic Quantities Chart

Because only of these categories appear to be Late Classic Wares, it is useful to make direct comparisons between these four wares. This chapter will deal primarily with a horizontal analysis of the distribution of various wares around the Acropolis. More complete provenience information will be given in Chapter 4, which will explain the excavation units and the provenience of wares within each pit. The following table shows a comparison of the quantities of each ware within each of the test pits analyzed.

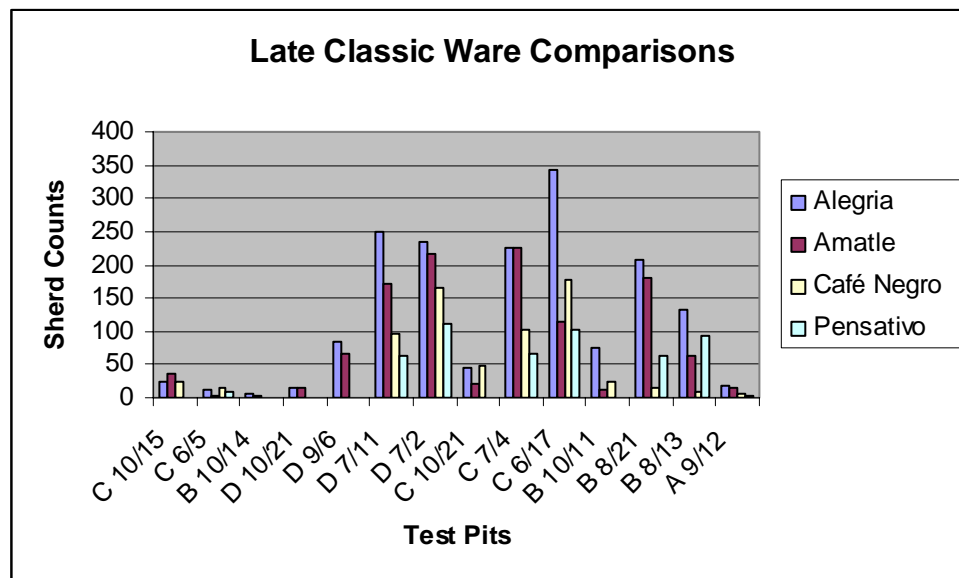


Figure 3.4 Late Classic Ware Comparisons Chart

Alegria

Quantity 1675

Principal Identifying Attributes

The Alegria Ware is the most common ware found in the Late Classic levels of the Acropolis. Of the 6000 sherds investigated, almost one third of the sherds belong to this category. This ware is identified by several main attributes, including its coarse red clay composition with pumice inclusions, its crumbling breakage pattern and its forms,

which are comales and simple bowls. Comales may be either large cooking vessels or smaller vessels that resemble walled plates. This ware is easily identified because its fired clay crumbles more easily than any other ware. Because many of the forms are comales, sherds are frequently flat and charred if taken from the bottom of the vessel.

Relevant Information

The Alegria Ware is derived from the Early Classic Prisma Ware, which also includes *comal* forms. The Prisma Ware is a utilitarian cooking ware that is often covered in a shiny wash and has perforations on its triangular *comal* handles. Prisma first appeared at Kaminaljuyú during the Early Classic Period (Popenoe de Hatch 1997:143). Its forms also consist of comales and bowls (Popenoe de Hatch 1997:143). Hatch (1997:143) noted that, in the Early Classic, Prisma was found exclusively near cooking areas during the San Jorge/Kaminaljuyú investigations.

Prisma Ware has also been discovered at San Felipe, near Antigua, and at Zacualpa and San Andrés Sajcabajá, where it is identified within the Protoclassic Lilillá 1-3 ceramic complex (Popenoe de Hatch 1997:143). Fuego Bright Micaceous, found at the site of Bilboa by Parsons (1967), may also be related to Prisma.

Although the paste of these two wares is very similar, some differences exist, enabling the researcher to distinguish between the two. Prisma sherds can be identified because vessels are treated with a shiny wash and handles are triangular, with a perforation, which may have been used to hang the vessel (Popenoe de Hatch 2004:271). Alegria comales have a finger impression on the handle instead of a perforation (Popenoe

de Hatch 2004:271). According to Hatch (2004:271), the evolution from Prisma to Alegria began in the Esperanza Phase of the Early Classic Period.

Alegria also differs from Prisma because some vessels carry a white-painted band on the exterior surface, which serves as a border (Popenoe de Hatch 2004:271). The Prisma Ware lacks this characteristic.

Surface finish and Decoration

Alegria is an unslipped ware with no incising or surface decorations. The only exception is a white-painted band that forms a border on the exterior surface on a small quantity of the vessels.

Paste, Temper and Firing

The Alegria paste is coarse, red clay, similar to the color of red brick. The temper is made of coarse white pumice inclusions. The paste texture is medium and firing is also medium, leaving the vessels susceptible to crumbling.

Common Forms

Alegria forms are usually utilitarian cooking vessels, particularly *comales*, which are often charred due to cooking. Simple silhouette bowls of various types are also included in this ware. There is no evidence of jugs in the Alegria Ware.

The *comal* forms may be either large, flat-based vessels with steep walls, or may be small, plate-like vessels. The *comal* walls may be either curved or vertical.

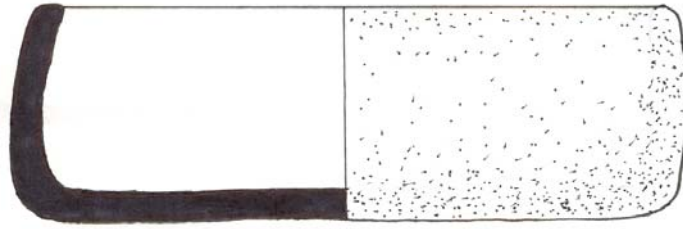


Figure 3.5 Drawing of Alegria Strait Wall Comal Form

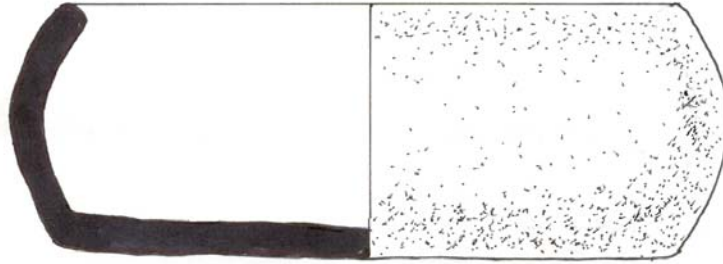


Figure 3.6 Drawing of Alegria Curved Wall Comal Form

Simple silhouette bowls that are not slipped or polished are common in the Alegria Ware. No evidence exists of supports or ring bases, which are found on other Late Classic wares, particularly Pensativo.

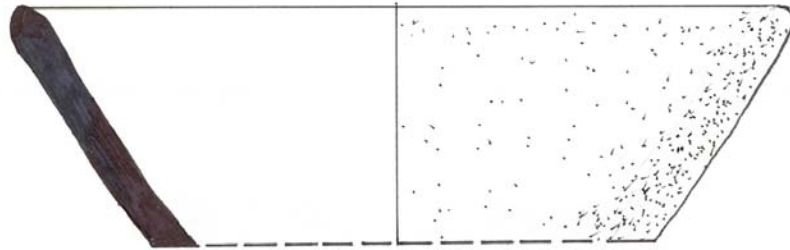


Figure 3.7 Drawing of Alegria Simple Silhouette Bowl

Comparative Materials

Ronald K. Wetherington (1978:91-95) has classified these comal forms as Felicidad in the Baul Pasta Rojiza Ware. Kidder (1946: Figure 200 a-h) identified this ware as the Café Burdo Ware. The fact that these sherds are readily found in other areas

of Kaminaljuyú in the Late Classic Period implies that they are common and not considered status objects.

Provenience and Patterns

The following chart shows the distribution of Alegria across the site. The dots on the map indicate the numbers of sherds found in each area.

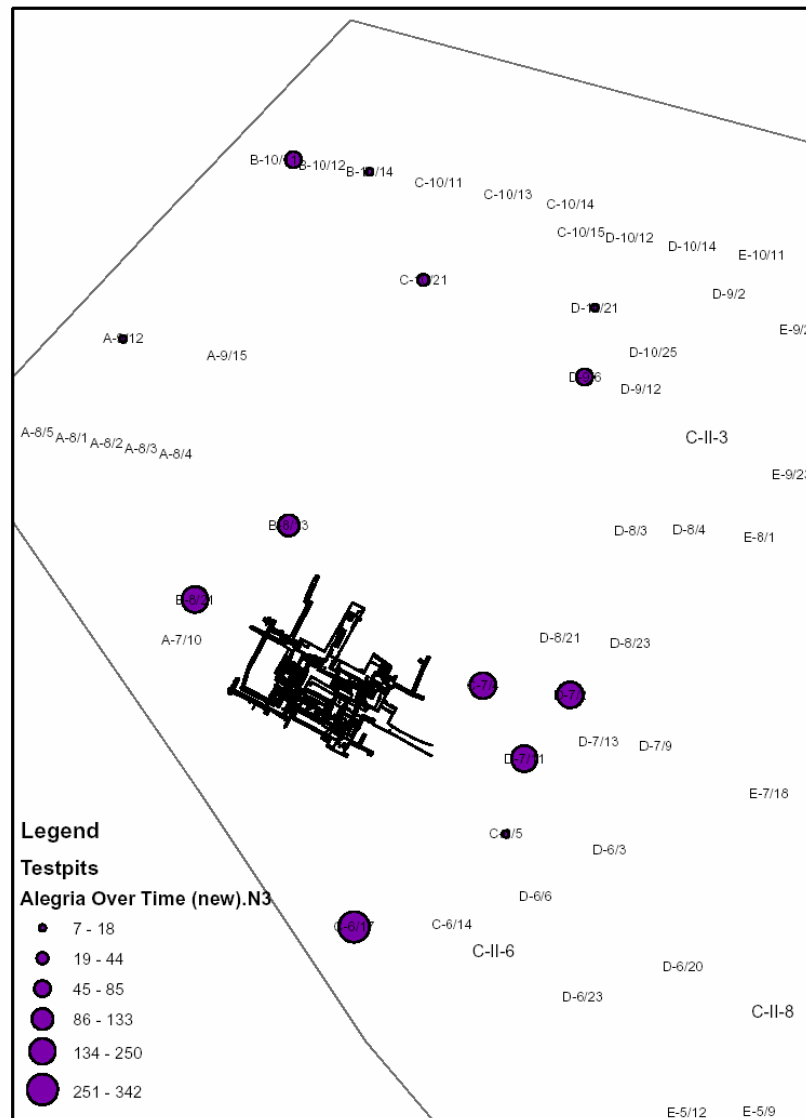


Figure 3.8 Map Showing Alegria Quantities

Looking at the chart, it is apparent that Alegria was present in all of the test pits that were analyzed in my sample. The quantities of Alegria increase in the areas surrounding the Acropolis. Many of the diagnostic Alegria sherds come from comales, which are commonly used for cooking, as indicated by both their form and the fact that many of them are charred. This supports the claim that the area of the Acropolis was used as a residential area with domestic activities, such as cooking, being conducted there. The stratigraphy is well defined in many of the pits and it is unlikely that they are comprised of construction fill. These vessels are also found in high frequencies in the same areas that *manos* and *metates* are found, which will be discussed later on in this chapter.

The Alegria vessels are not ornately decorated or slipped, and it appears that production focused more on function than esthetics. Therefore, there is no reason to conclude that the Alegria ware was a status item during the Late Classic period. Unless the Alegria vessels at the Acropolis were functionally superior to similar vessels found in other areas of Kaminaljuyú. Testing for superiority in function in areas such as heat conduction and durability would require a more extensive sample and adequate equipment. Unfortunately, this testing lies outside of the scope of this thesis. In fact, an entire study could be conducted measuring these qualities alone.

Amatle

Quantity 1144

Principal Identifying Attributes

Of all of the Late Classic wares at Kaminaljuyú, Amatle is the easiest ware to identify. It is distinguished by its color gradient, which ranges from a rose to a reddish

orange and frequently exhibits light gray streaking on the surface. This ware is unslipped and the firing is hard, causing the sherds to ring if struck. Sherds exhibit sharp breakage because of the brittle nature of the paste. The texture of the vessel walls is relatively smooth, with a slight shimmer, similar to raw silk (Popenoe de Hatch 2004:273). It is possible that a light wash was applied to create this effect. Sherds also display a faint texture that may have been achieved by pressing fabric against the vessel prior to firing.

Relevant Information

During the Late Classic, the Amatlé Ware was a common ceramic in the Departments of Guatemala, Sacatepéquez, and Chimaltenango (Popenoe de Hatch 2004:273). This ware derived from the Early Classic ware Esperanza Flesh, which is distributed in the same area (Popenoe de Hatch 2004:273).

The wash on the Esperanza Flesh vessels ranges from a cream to a rose to a light gray, often with areas of each color appearing on a single vessel (Popenoe de Hatch 1997:156). The paste is beige to reddish brown, with inclusions of pumice (Popenoe de Hatch 1997:156). Esperanza is often decorated with slips, incising, and various appliques. The use of these decoration techniques is rare once the ware evolves into Amatlé in the Late Classic.

Esperanza Flesh Ware is found in the Highlands at Sacatepéquez, Chimaltenango, and Semetebaj (Shook, Popenoe de Hatch and Donaldson 1979:52-54). It has also been found in the site of La Lagunita en San Andrés Sajcabajá, and Monte Alto, Bilbao, where Lee Parsons named it Pantaleón Hard Ware (Popenoe de Hatch 1997:156). At Zacualpa, Robert Wauchope (1975:114) named this ware “Tea Ware.”

Surface finish and Decoration

Amatle is an unslipped ware and the surface color and paste color are very similar to each other. The vessel walls are very smooth and carry a matte finish (Popenoe de Hatch 2004:273). Surface decorations include reed-pressed appliqués and a wavy pattern molded into the surface of the vessel. The wavy pattern usually occurs in groupings of two or three lines that encircle the vessel, usually below the neck. Incising is rarely found on this ware and no examples of incisions on Amatle were found in my investigations of the Acropolis.



Figure 3.9 Wavy Pattern Found on Amatle Vessel



Figure 3.10 Reed Pressed Appliqué Found on Amatlé Vessel

Paste, Temper and Firing

The paste coloring of Amatlé varies from a rose to a reddish orange with some gray streaking, which may have been obtained during the firing of the vessel.



Figure 3.11 Color Gradient Found on Amatlé Vessel

The paste texture is medium to fine and homogeneous, with occasional grains of mica. Temper is extremely fine and the firing is very hard. Vessel walls are brittle and break in sharp angles. This breakage is clearly evident in the preceding photo.

Common Forms

Deep Bowl with a Flaring Rim

Another bowl form in the Amatlé Ware is a deep bowl with a flaring rim. The wall is thick in relation to the size of the vessel and the joint attaching the wall with the rim is curved (Popenoe de Hatch 2004:274).

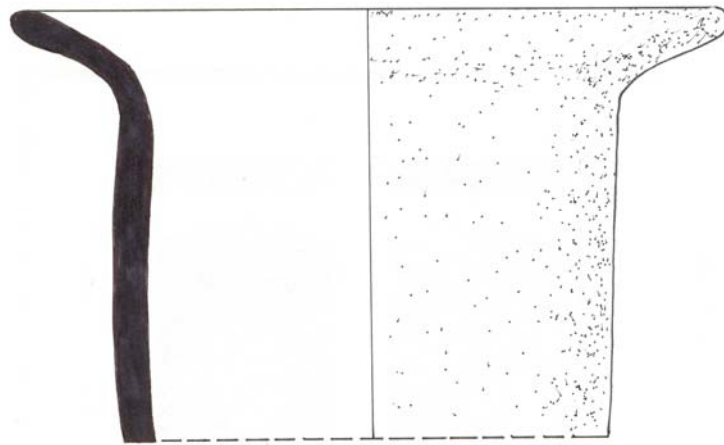


Figure 3.12 Drawing of Amatlé Deep Bowl with a Flaring Rim

Deep Bowl with a Diverging Rim

Several bowl forms exist in the Amatlé Ware, one of which is a bowl with a diverging rim. These bowls are often open and deep.

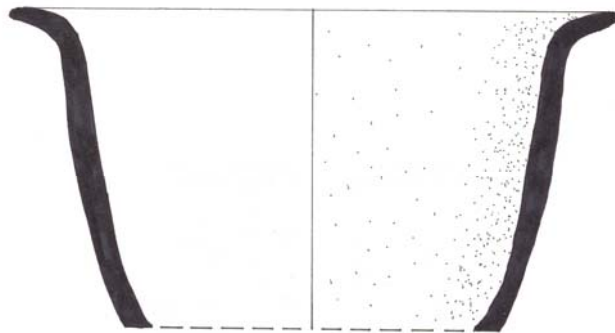


Figure 3.13 Drawing of Amatlé Deep Bowl with a Diverging Rim

Deep Bowl with a Direct Thinned Rim

Several bowl forms exist in the Amatle Ware, one of which is a deep bowl with a curved vertical wall and direct thinned rim. These bowls are often open and deep.

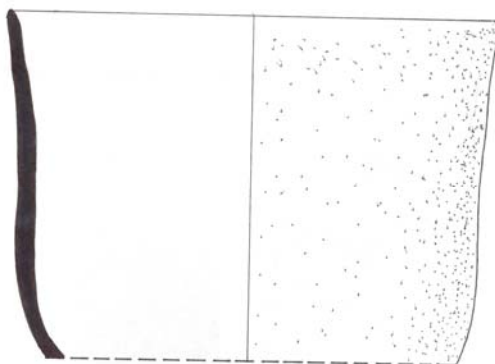


Figure 3.14 Drawing of Amatle Deep Bowl with a Direct Thinned Rim

Simple Steep Wall Bowl

The simple steep wall bowl is also found among the assemblage of Amatle ceramics. This bowl is similar to the simple silhouette bowl but the walls are more vertical, making the bowl slightly deeper.

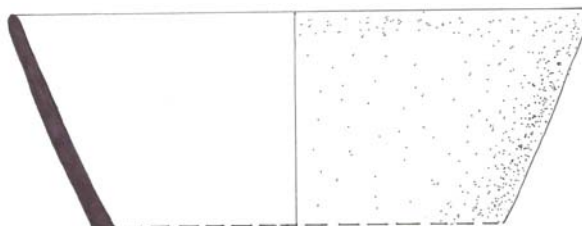


Figure 3.15 Drawing of Amatle Simple Steep Wall Bowl

Simple Silhouette Bowl

Composite silhouette bowls have a flat base attached to a curved wall with a thin, rounded, direct rim (Popenoe de Hatch 2004:274).

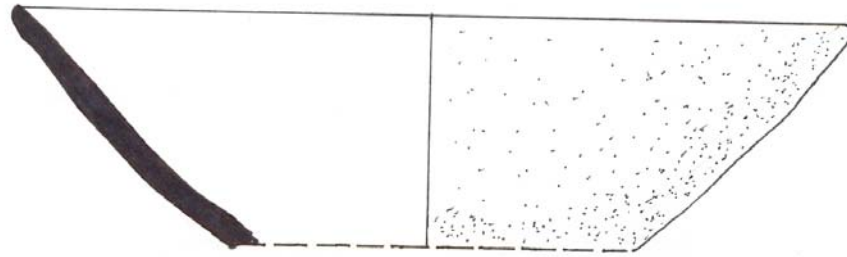


Figure 3.16 Drawing of Amatle Simple Silhouette Bowl

Vertical Neck Jar

Another type of jar, a jar with a vertical neck, is also found at Kaminaljuyú. On this vessel, the neck is large and vertical and attaches to a short, rounded rim (Popenoe de Hatch 2004:273). This is a common Amatle form.

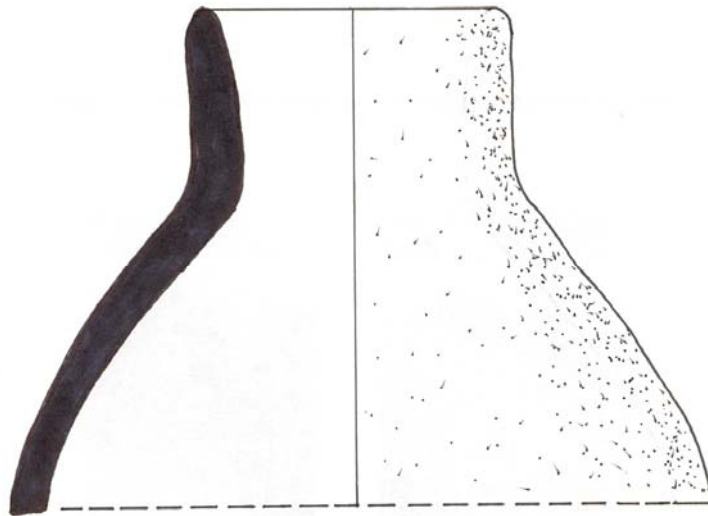


Figure 3.17 Drawing of Amatle Vertical Neck Jar

Comparative Materials

Amatle was found for the first time at Kaminaljuyú by Kidder. He named the ware “Vajilla Tejar” (Kidder, Jennings and Shook 1946:41). Amatle has also been

classified as Pantaleon Hard Ware by Lee A. Parsons (1967:110) and is found in the type collection for the Bilboa site on the south coast of Guatemala.

Provenience and Patterns

The following chart shows the distribution of Amatle across the site. The dots on the map indicate the numbers of sherds found in each area.

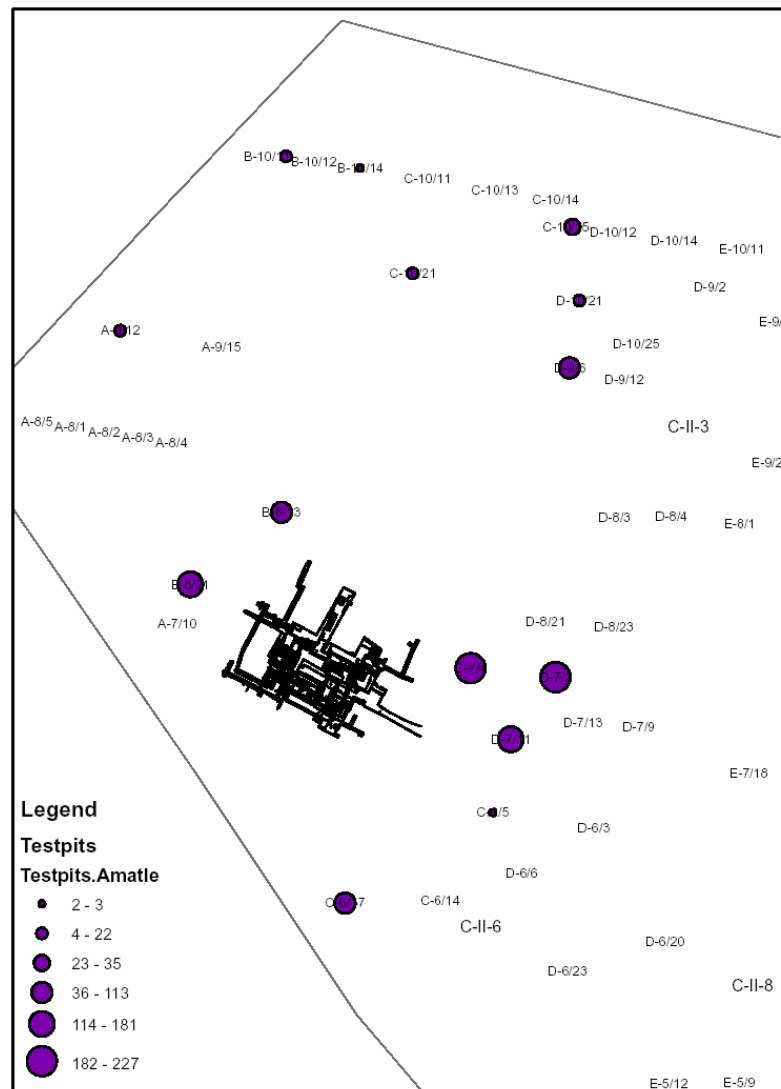


Figure 3.18 Map Showing Amatle Quantities

The Amatle Ware appears in large quantities in all of the test pits that were analyzed. Of the Late Classic wares identified, more research has been conducted on Amatle than on any other ware. Amatle has been found in many of the mounds excavated at Kaminaljuyú including the Mongoy Mound, Mound A-VI-5, Mound A-V-9, Mound A-IV-1, Mound A-IV-2, Mound B-V-5, Mound B-V-4, and Mound B-V-5. Mound B-V-5 was particularly interesting because it appears to be an Amatle workshop and will be discussed in Chapter 5.

Amatle, unlike Pensativo and Alegria, includes some examples of decorative techniques including the wavy patterns and reed impressions mentioned previously. It also appears to have a light wash applied to the vessels. Amatle exhibits the hardest firing of the three wares and appears to be technologically superior in hardness and decoration. However, the fact that it is found so commonly negates the idea of it being a symbol of status, unless of course there is an innate difference in quality of vessels found at various parts of the site. This idea will be discussed in Chapter 5, where the vessels found near the Acropolis will be compared to vessels found near Mound B-V-5.

Café Negro

Quantity 704

Principal Identifying Attributes

The Café Negro Ware is easily identified during sherd separation because it is the only black-brown slipped ware. Sherds are well fired and the paste is beige to medium

brown. The ware well slipped and most sherds are not incised, although some examples of incised sherds exist.

Relevant Information

Café Negro is found prominently among the sherds collected in the area of the Acropolis; however, it is unclear whether these vessels were indeed being produced during the Late Classic Period or whether the sherds are remnants of earlier vessels. Of the slipped varieties found in Late Classic contexts, the Café Negro sherds are the most consistent in paste, slip, and form. If Café Negro is a Late Classic Ware, the forms, slip, and paste are very similar to the Café Negro Ware of the Early Classic. Because of the quantity and consistency of the sherds found, I have chosen to include these sherds in my analysis of the Late Classic.

Surface finish and Decoration

Café Negro is a well-slipped ware, with a medium to high burnish and coloring that ranges from a deep chocolate brown to a black brown. The surface texture of the sherds is very smooth and polished. A few of the sherds are incised and will be referred to as Café Negro Incised.

Paste, Temper and Firing

The Café Negro paste is of medium coarseness and color varies from beige to a medium brown. Firing is medium to hard. Sherds fractures are clean and wall thickness is usually thin.

Common Forms

Simple Silhouette Bowl

Based on the profile drawings that were created during my analysis, it appears that most of the Café Negro sherds fall within three general categories. The first form associated with the Café Negro ware is a simple silhouette bowl.

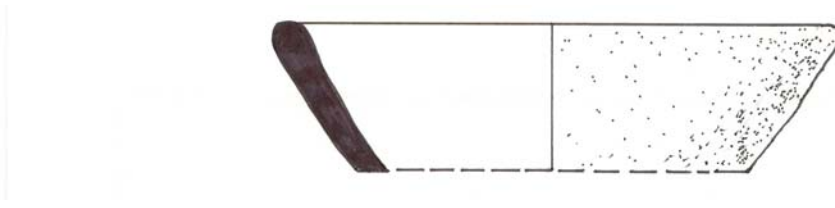


Figure 3.19 Drawing of Café Negro Simple Silhouette Bowl

Curved Wall Bowl

The second form found among the Café Negro sherds is a curved wall bowl.

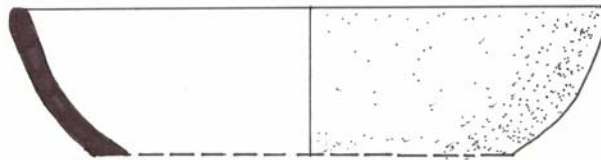


Figure 3.20 Drawing of Café Negro Curved Wall Bowl

Bowl with Outcurved Wall

The third Café Negro bowl form that was noted during my analysis was a bowl with an outcurved wall.

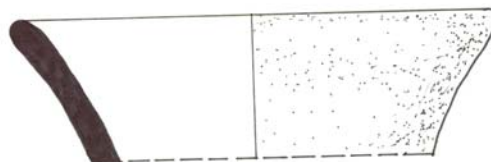


Figure 3.21 Drawing of Café Negro Bowl with Outcurved Wall

Provenience and Patterns

The following chart shows the distribution of Café Negro across the site. The dots on the map indicate the numbers of sherds found in each area.

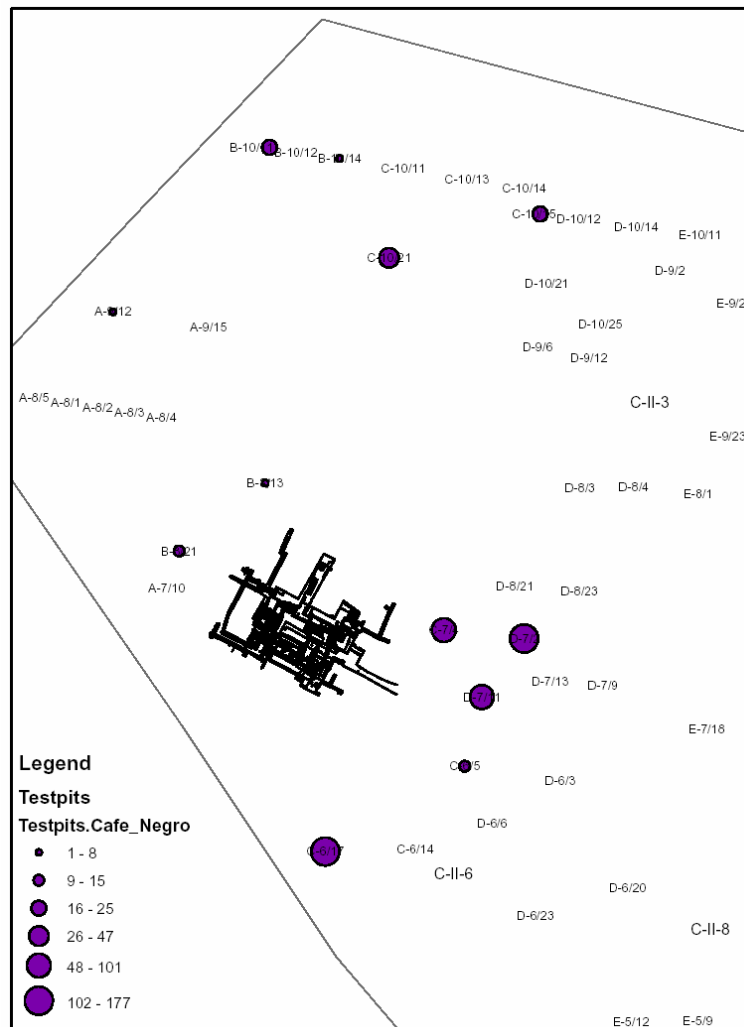


Figure 3.22 Map Showing Café Negro Quantities

Café Negro Ware is also found throughout the Late Classic levels of the site. It is the only slipped ware that shows continuity of form and paste in the Late Classic levels and should be categorized as a Late Classic ware.

Comparative Materials

Because there is some question as to whether or not these sherds should be included in the Late Classic, comparative materials may be found in the Kaminaljuyú/San Jorge ceramic analysis, which includes the Early Classic Café Negro Ware (Popenoe de Hatch 1997:167-168).

Pensativo

Quantity 511

Principal Identifying Attributes

Pensativo is an unslipped utilitarian ware that is similar in coloring to Amatle, but takes on a redder hue. Pensativo sherds do not exhibit the same sharp breakage pattern as Amatle and vessel walls are smoother, although not polished. Temper is coarser than Amatle, and sherds do not ring when struck. The wares are easily distinguished and Pensativo forms include various bowls and jars.

Relevant Information

Pensativo is a utilitarian ware that appeared in the Early Classic in small quantities, but became very abundant in the Late Classic (Popenoe de Hatch 2004:272). Many of the forms are jars, which were possibly used for the transport and storage of water.

Surface Finish and Decoration

Pensativo has similar coloring to Amatle, but with a deeper red hue. Vessels are not polished and no examples of appliqué or incising have been found in my sample.

Paste, Temper and Firing

The paste color is similar to the Amatle Ware. It differs from Amatle because it lacks consistency of firing and would be considered of medium hardness (Popenoe de Hatch 2004:272). The texture is medium fine and homogeneous, with occasional particles of pumice (Popenoe de Hatch 2004:272).

Common Forms

Simple Silhouette Bowl

Composite silhouette bowls have a flat base attached to a curved wall with a thin, rounded, direct rim (Popenoe de Hatch 2004:274).

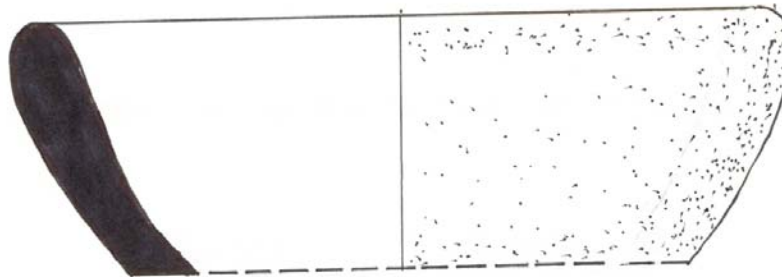


Figure 3.23 Drawing of Pensativo Simple Silhouette Bowl

Deep Globular Jar

Globular jars are deep, wide vessels with restricted mouths and direct rims.

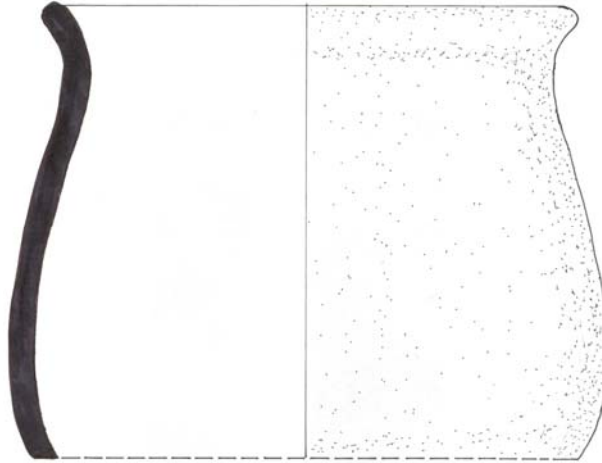


Figure 3.24 Drawing of Pensativo Deep Globular Jar

Medium Neck Jars

Medium neck jars are also found within the Pensativo Ware. This jar has a medium to tall neck (about 4 cm) and an everted rim. The body is globular and may have 2 round handles. This form is the most characteristic of the Pensativo Ware.

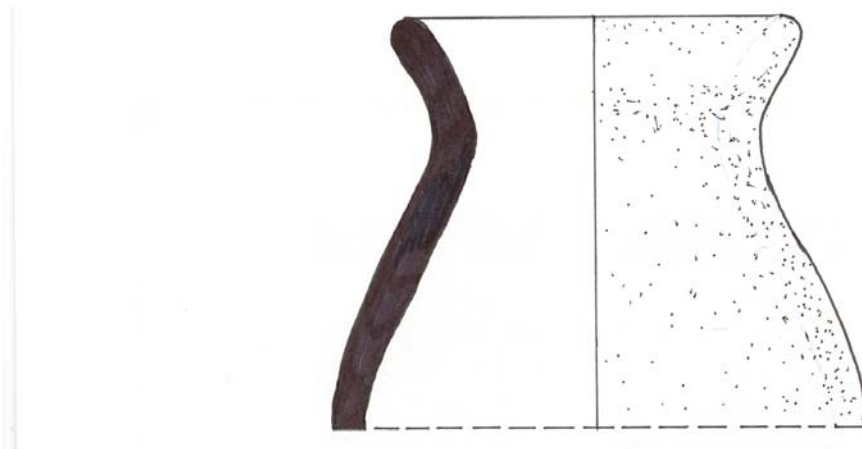


Figure 3.25 Drawing of Pensativo Medium Neck Jar

Low Neck Jars

The other type of jar found in the Pensativo Ware is a low neck jar, which has a short neck (2cm), which is curved to the outside and has a rounded direct rim.

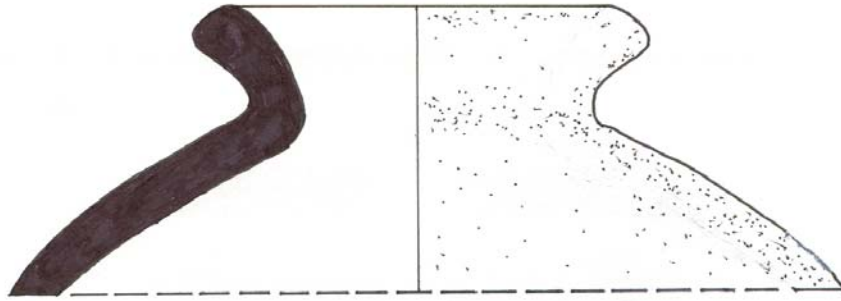


Figure 3.26 Drawing of Pensativo Low Neck Jar

Comparative Materials

The Pensativo Ware was also collected in Semetabaj by the Universidad del Valle. Samples of it can be found in the university's type collection (Popenoe de Hatch 2004: 272). Until now, it has not been identified or described elsewhere but this may be because many ceramics studies focus on the finer wares with polished surfaces (Popenoe de Hatch 2004:272).

Provenience and Patterns

The following chart shows the distribution of Alegria across the site. The dots on the map indicate the numbers of sherds found in each area.

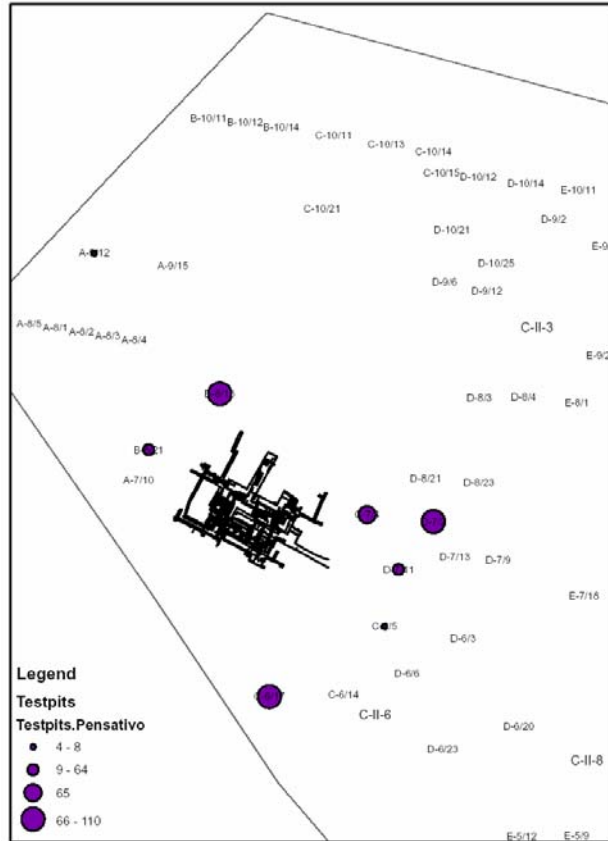


Figure 3.27 Map Showing Pensativo Quantities

Interestingly, Pensativo seems to be less prevalent than Alegria and seems to be more concentrated around the Acropolis. Its distribution is similar to Alegria's, but in smaller quantities. The forms of this ware are limited to various types of bowls and jars. Interestingly, most of the diagnostic jar sherds were Pensativo, which may indicate that the ware was highly tied to function, possibly the storage and transport of water. The vessels are well fired and resist breakage. They appear to be well made vessels that are produced for the purpose of carrying water.

No evidence exists that the vessels were slipped or decorated and it appears that more attention was placed on durability than esthetics. The Pensativo ware does not appear to be a status symbol in the sense that it was ornate or esthetically designed to

elevate the user socially. As is the case with Alegria, it is possible that the quality of production could indicate a distinction between these vessels and similar vessels found at Kaminaljuyú; however, as was the case with Alegria, further testing is needed.

Red and Orange Slipped Wares

Red and orange slipped wares were difficult to identify because there was not a large quantity of any single type. In many cases, there were no rim sherds to assist in identifying forms, making it difficult to categorize them. To manage this problem, I divided these sherds into basic categories based primarily on slip and wall thickness. To document these sherds, I separated them into general categories and drew profile drawings where possible.

Orange and Red Slipped Sherd Counts

	Orange Slipped (0.0-1.5 cm)	Orange Slipped (1.5-2.5 cm)	Orange Slipped (over 2.5 cm)	Red Slipped (0.0-1.5 cm)	EC Red Slipped (1.5-2.5 cm)	EC Red Slipped (over 2.5 cm)
C 10/15	0	1	0	0	0	0
C 6/5	1				9	
B 10/14				1		
D 10/21	4				1	
D 9/6		9	7	16		
D 7/11	4	10		59	3	47
D 7/2		26		8	41	
C 10/21	3	10	1		22	
C 7/4			44			
C 6/17	2	105	27		80	
B 10/11	13	72	12			
B 8/21	76	76	3		43	
B 8/13	0	0	0	1	19	1
A 9/12			2		9	
Totals	103	309	96	85	227	48

Figure 3.28 Chart Showing Orange and Red Slipped Sherd Counts

OTHER RELEVANT ARTIFACTS

Manos and Metates

In examining the wares mentioned in this chapter, I suspected that the wares mentioned were utilitarian wares being used for cooking and storage in a residential context. To add to this argument, I decided to map out the location of manos and metates in the Late Classic levels of the site to determine if the wares were appearing in similar contexts to these items, which are used in food production, particularly the grinding of corn. The following maps show the locations of manos and metates during the Late Classic occupation of the Acropolis area. The first map shows the location of manos and the second map shows the location of metates.

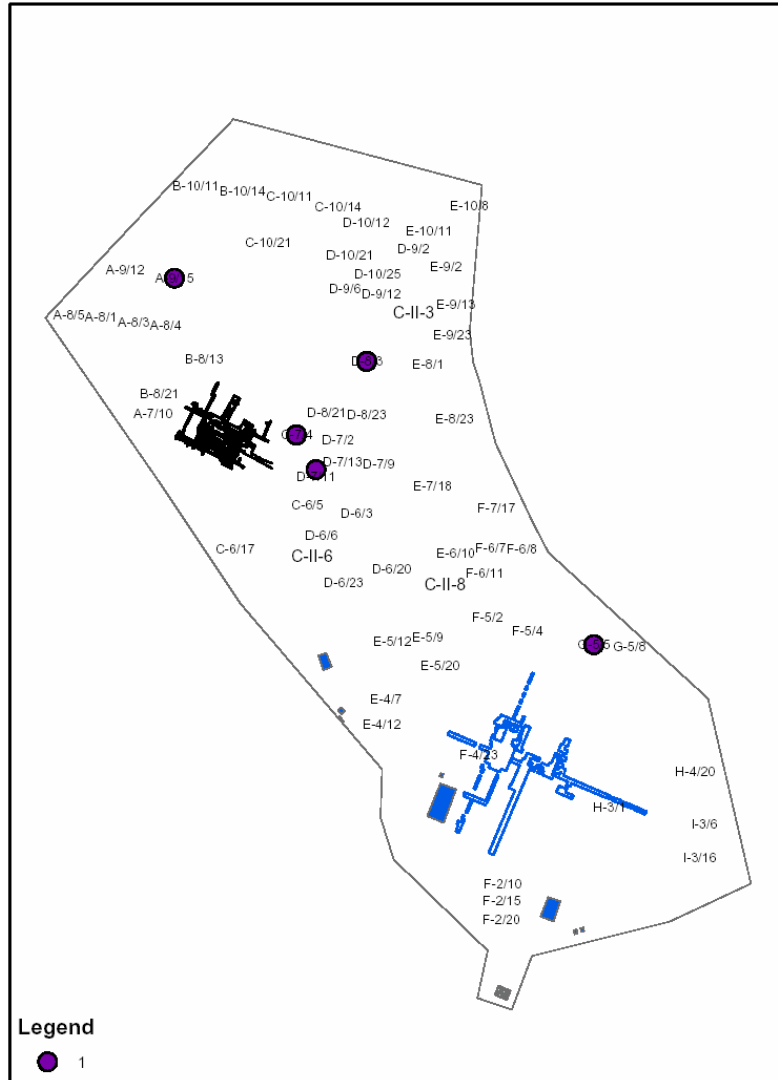


Figure 3.29 Map Showing Mano Quantities

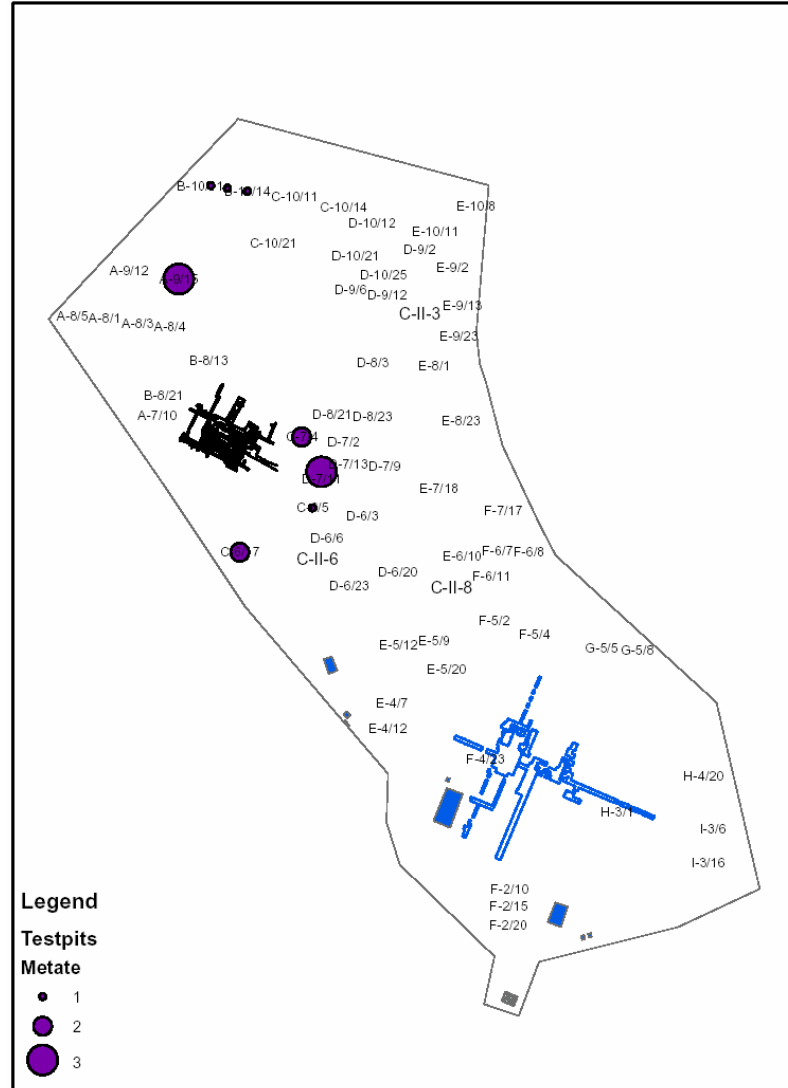


Figure 3.30 Map Showing Metate Quantities

Manos and metates are also located in a similar pattern as Alegria, Amatlé, and Pensativo sherds. All of these items are more prevalent in the area of the Acropolis and are particularly numerous in the area on the southwest side. This pattern supports the idea that food production was being conducted near the Acropolis and that the buildings were being used as residences in the Late Classic Period. It is also interesting to note that only one mano was found in the area of the Palangana during the same period. It is therefore

possible that the Palangana served a different function than the Acropolis during the Late Classic Period. Further research is needed to determine the function of the Palangana.

Construction Materials

Little is known concerning the nature of architecture in the area of the Acropolis during the Late Classic Period. In Chapter 2 of this thesis, I summarized the various building phases of the Acropolis. According to this information, it appears that the talud tablero buildings that were excavated by Espinoza were deliberately covered up, creating an open courtyard upon which other buildings were constructed. These buildings were probably wattle and daub or adobe constructions. During the Brigham Young University/ Universidad Del Valle excavations, large quantities of *bajareque*, which were either the remnants of a wattle and daub construction or chunks of adobe, were uncovered in the upper layers of the pits. Unfortunately a detailed study of these materials was not conducted. However the pieces of *bajareque* were counted so it is possible to see where these deposits were concentrated.

In looking at the counts of *bajareque*, I decided it might be useful to plot these concentrations on the map, as I have done with the other artifacts mentioned. The following map was the result of these efforts.

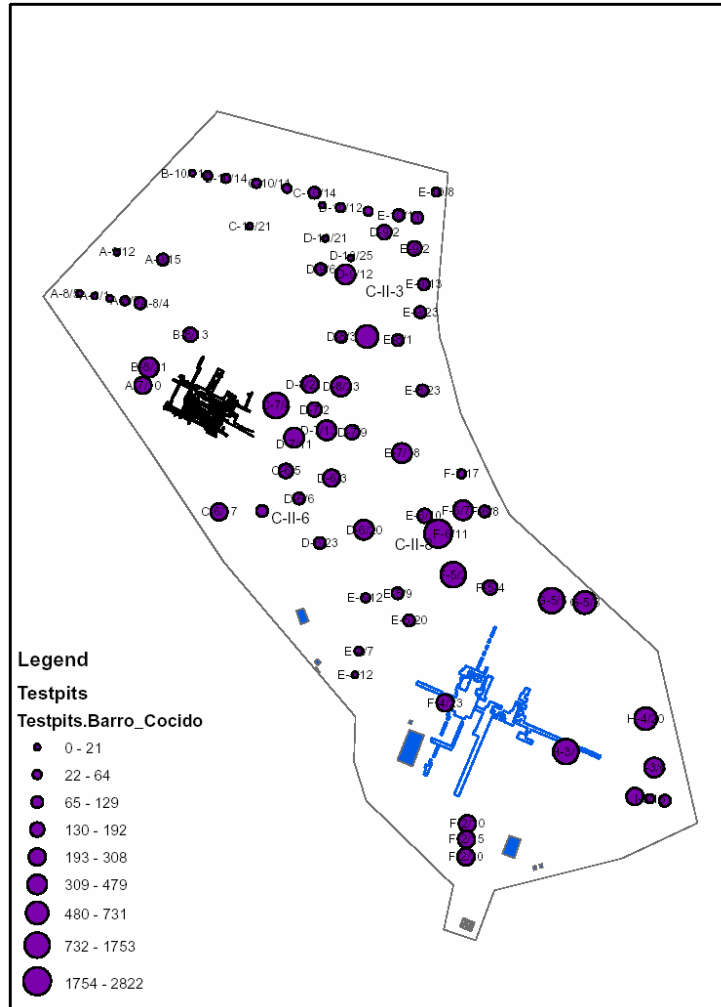


Figure 3.31 Map Showing Barro Cocido

Although the map is limited to the test pits that were excavated, it is useful to see where construction materials were found, which may indicate where these buildings once stood. It appears that these constructions did exist and were spread across various areas of the park. It is possible that several structures of various sizes were constructed in the area, many of which were in close proximity to some of the utilitarian ceramics and stone tools that have been mentioned. It is likely that these structures were residential buildings. It is possible that some of the buildings may have been decorated with elaborate stucco, which

may set them apart from other Late Classic structures at Kaminaljuyú, but further research is needed to prove this theory.

CHAPTER 4

INTRODUCTION

To augment the ceramic descriptions and discussion in the preceding chapter, this chapter will focus on the individual excavation units from which the ceramic sample was taken. In this chapter, I will group the pits according to their location in relation to the Acropolis so that various areas surrounding it may be examined. Within these groups, I will identify common levels, such as floors and other stratigraphy and discuss the provenience of each of the four major wares in relationship to these levels. I will then include a discussion of how this placement provides clues about the function of the areas surrounding the Acropolis. At the end of this chapter, I will relate these findings to the provenience information of other artifacts, including *manos*, *metates*, and construction materials, such as adobe chunks, to argue that the ceramics were being used for domestic activities, particularly cooking.

The following map provides the locations of all of the test pits surrounding the Acropolis. Pits marked with a star are included in my sample. Group A consists of pits KJP B 10/11, KJP B 10/14, KJP C 10/21 and KJP A 9/12; Group B consists of pits KJP C 10/15, KJP D 10/21, and KJP D 9/6; Group C consists of pits KJP B 8/13 and KJP B 8/21; and Group D includes pits KJP C 7/4, KJP D 7/2, KJP D 7/11, KJP C 6/5 and KJP C 6/17.

For each group I have assigned, I will explain how the pits in the group relate to each other and note any similarities or differences. I will then give a detailed summary of the stratigraphy of each pit, followed by a chart, which shows the lots, elevations, dating, features and artifacts included in each stratum. Lots were excavated using an arbitrary

depth of 0.20 meters and did not follow the exact stratigraphy of the pits. In some cases the lots cross cut the stratigraphy. The last column of the chart indicates whether ceramics in the stratum were analyzed for this thesis. All of the elevations were calculated using a Top Con Total Station, operated by Zachary Nelson, who chose an arbitrary datum point of 120 meters above sea level. All of the elevation calculations are related to this point.

The information in this chapter was obtained from the Brigham Young University/Universidad Del Valle 2004 site report and the relevant page numbers are given at the beginning of the pit descriptions. The sections that follow contain amended translations of various sections of the site report. I chose to translate and amend these sections for the benefit of the reader because the site report is not readily accessible. For each pit description and chart, I have included an adapted image of the profile drawing taken from the Kaminaljuyú site report.

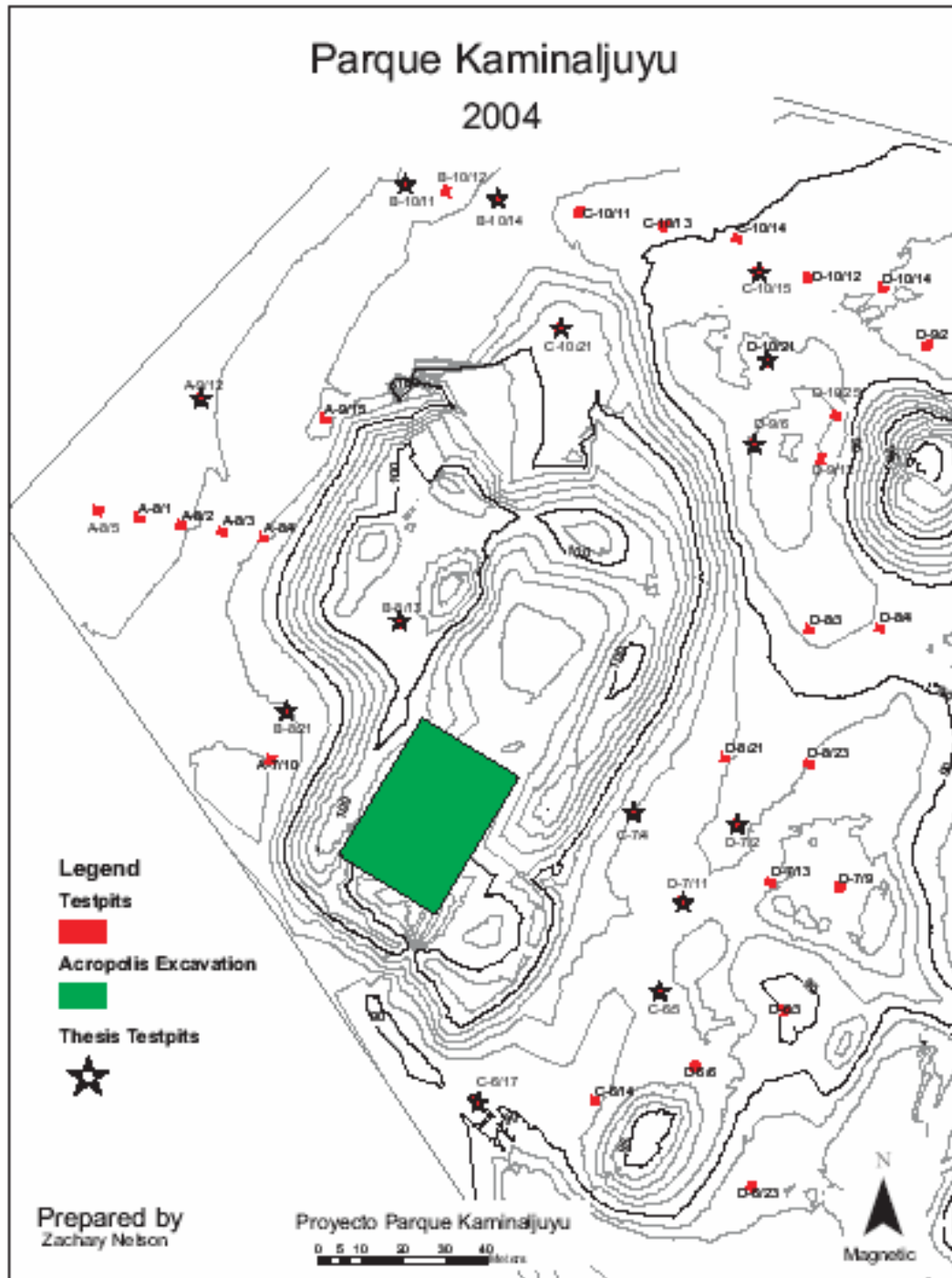


Figure 4.1 Map of Thesis Test Pits

GROUP A

The first group I assigned was Group A. This group includes pits KJP A 9/12, KJP B 10/11, KJP B 10/14, and KJP C 10/21. All of these pits are located northwest side of the Acropolis. Test pits KJP A 8/1, KJP A 8/2, KJP A 8/3, KJP A 8/4, KJP A 8/5, and KJP A 9/15 exhibited similar stratigraphy to test pit KJP A 9/12; however, it was not possible to analyze these pits because they were extremely shallow and contained very little ceramic material.

All of the pits in Group A are shallow when compared to other pits excavated within the confines of the park. The stratigraphy of these pits is similar, as most of them have a humus layer, followed by a pumice or sandy layer, which lies upon *talpetate*. *Talpetate* is a clay-based soil with small rock inclusions that is culturally sterile. The “bedrock” layer in the pits is composed of *talpetate*. The pits contained a small quantity of ceramics and it appears that the area was not heavily used, based on the lack of artifacts. Low quantities of Alegria, Amatlé, and Café Negro were found in all of the pits. Pensativo ware was only uncovered in test pit KJP A 9/12.

The evidence suggests this area was not heavily used in comparison to other areas surrounding the Acropolis. An alternate explanation of why these pits are shallow in relationship to other pits at the park is that soil from this area may have been used to fill in the Acropolis area, during the *gran nivelación*.

The deepest pit was test pit KJP B 10/11, which was located in the far northwest corner of the park. This pit differed from the other pits in the group because it contained two floors and a higher quantity of Alegria sherds, which are often *comal* forms. A

metate fragment was also found in the upper levels of this pit, which may suggest the area was used for food production. Because the area between this pit and the Acropolis is relatively barren in artifacts, I suspect remnants of another structure may have been located northwest of the park. It is possible that it was destroyed when the road west of the park was constructed. A detailed description of the pits in Group A is given below:

KJP A 9/12 (Kaminaljuyú Site Report, pages 174-175)

Test pit KJP 9/12 was excavated by Elisa Beatrix Mencos Quiroa. It is a 2 x 2 meter pit, located on the western side of the Acropolis that was excavated to establish a chronology for the occupation of the site. The first stratum, which contained lot 1, was a dark brown humus layer (10 YR 2/2) and extended to 0.05 meters from the pit surface. The second stratum, made up of lot 1, as well as lot 2 and part of lot 3, was a thickly packed dark brown soil (10 YR 3/2). This layer contained pieces of pumice, sand, and *talpetate*, a clay based soil with rock inclusions. The lot extended from 0.0 to 0.5 meters below ground level.

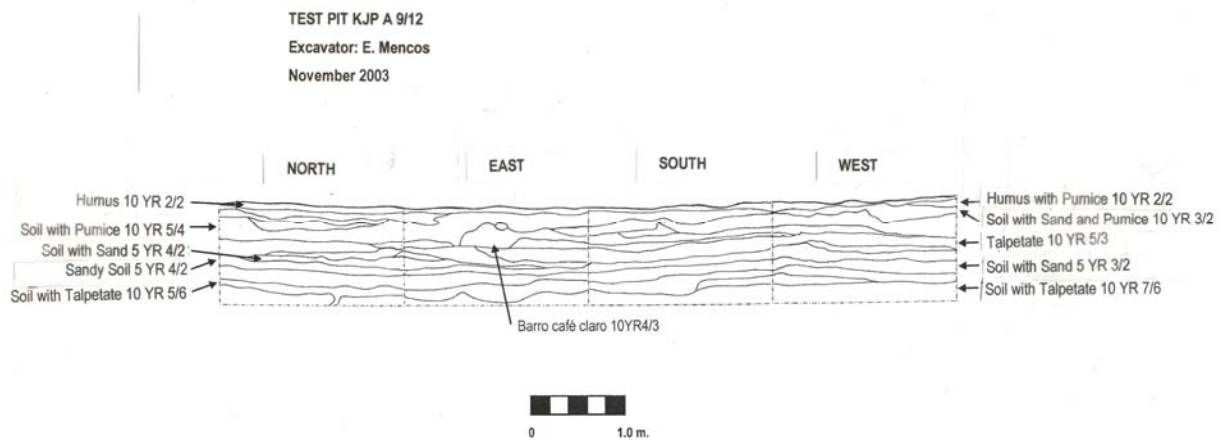
The third stratum in this pit was a yellowish brown (10 YR 5/3) soil layer with pumice, sand, and *talpetate* inclusions. It was thickly packed, contained parts of lots 3 and 4, and extended from 0.5 to 0.7 meters in depth. Stratum 4 was a dark brown (5 YR 4/2) soil layer mixed with *talpetate* that extended from 0.7 to 1.0 meters in depth and included parts of lots 4 and 5. The next layer, stratum 5, was a loose dark brown soil (5 YR 3/2) with a sandy texture. It included parts of lots 4 and 5 and extended from a depth of 0.6 to 0.9 meters. The sixth stratum of *talpetate* mixed with a light brown soil (10 YR 5/6) and extended from 0.9 to 1.20 meters. It included a portion of lot 6. The seventh and

final stratum also was comprised of a light yellowish brown soil (10 YR 7/6). It extended from 1.0 to 1.2 meters and also contained part of lot 6.

A floor-like level was found at a depth of 0.86 meters that may correspond with the floor found in test pit KJP A 8/5. All of the lots in this pit contained Late Classic ceramics. The first 0.4 meters, which included parts of lots 1 and 2, were mixed with modern materials such as bottles and trash. In this pit, 609 sherds of ceramics and 58 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.0-0.05	93.11519-93.06519	LC			eroded
2	1,2,3	0.05-0.5	93.06519-92.61519	LC			X
3	3,4	0.5-0.7	92.61519-92.41519	LC			X
4	4,5	0.7-1.0	92.41519-92.11519	LC		ladle found	X
5	4,5	0.6-0.9	92.51519-92.21519	LC	floor-like layer		X
6	5,6	0.9-1.2	92.21519-91.91519			very little cultural material	
7	6	1.0-1.2	92.11519-91.91519			very little cultural material	

Figure 4.2 Chart Showing Test Pit KJP A 9/12 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.3 Profile Drawing of Test Pit KJP A 9/12

KJP B 10/11 (Kaminaljuyú Site Report, pages 197-198)

Test pit KJP B 10/11 was a 2 x 2 meter pit located on the northwest side of the Acropolis. It was excavated by Marcos Orlando Moreno Hernandez to uncover cultural material. The first stratum was a dark brown (10 YR 2/2) humus layer with lots 1, 2, and 3 and extended down 0.6 meters. The next stratum was excavated alongside stratum 1 and was a compact brown clay (5 YR 3/4). It extended from 0.0 to 0.6 meters and included parts of lots 1, 2, and 3. The third stratum was a layer of sand, clay and dark brown soil (10 YR 2/2), which was compacted and contained parts of lots 2 and 3. This level may have contained stair fill. It descends gradually from the western to eastern sides of the pit. The upper portion was abruptly cut and had cultural material above it. It extended from 0.2 to 0.6 meters.

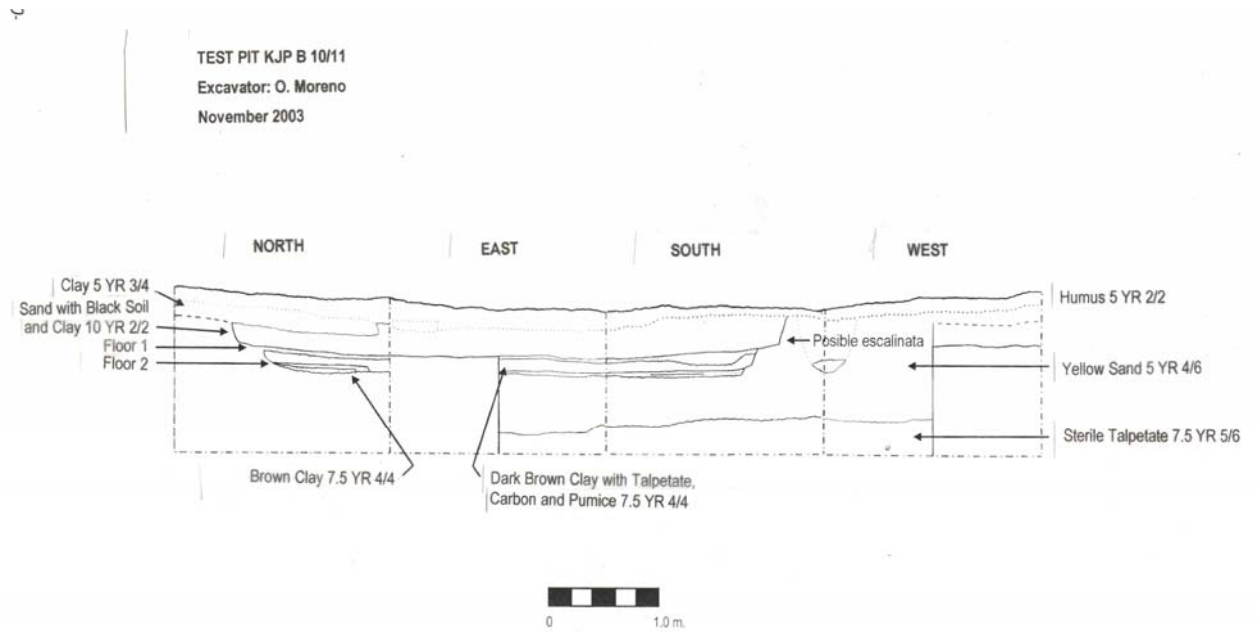
The fourth stratum was a compact mixture of sand (10 YR 5/4), *talpetate*, clay and particles of pumice that appeared to be a floor. This stratum appeared in lot 3 and was placed level with one of the stairs of the structure. It extended from 0.5 to 0.6 meters. Stratum 5 was dark brown (7.5 YR 4/4) clay layer with *talpetate*, carbon, and particles of pumice sand. This layer may have been the fill for the leveling of the floor found in stratum 4. It included lot 4 and extended from 0.6 to 0.8 meters in depth. The sixth stratum was comprised of a light brown sand mixture (10 YR 5/6) and represents floor 2. It was level with a small stair and was very compact. It contained lot 5 and extended from 0.8 to 1.0 meters. The next stratum was a dark brown (10 YR 4/4) clay layer with *talpetate* and pumice sand. It included lot 5, extended from 0.8 to 1.0 meters and was most likely fill from Floor 2, which is level with the bottom of the structure.

The eighth stratum was comprised of a yellowish sand mixture (5 YR 4/6) and is slightly compacted. It represents the body of the structure. It included levels 2, 3, 4, 5, 6, 7, and 8 and extended from 0.2 to 1.6 meters in depth. The final stratum was a yellow *talpetate* layer that contained levels 7 and 8 and extended from 1.2 to 1.6 meters.

A stairway of three steps was found in this pit as well as two floors. This structure proves that structures were constructed between the Acropolis and the Mongoy Mound across the street from the park. Ceramics were only found in the upper lots of the pit and were very eroded. In this pit, 174 ceramic sherds, 21 pieces of *bajareque*, which are chunks of baked clay that were probably taken from a wattle and daub or adobe construction, and 14 pieces of obsidian, were found.

Stratum	Lots	Depth m	Elevation	Dating	Features	Artifacts	Thesis
1	1,2,3	0.0-0.6	92.81722-92.21722	LC		<i>metate</i> fragment	X
2	1,2,3	0.0-0.6	92.81722-92.21722	LC			X
3	2,3	0.2-0.6	92.61722-92.21722	LC	part of stair fill		X
4	3	0.5-0.6	92.31722-92.21722	LC	floor 1		
5	4	0.6-0.8	92.21722-92.01722		fill for the leveling of floor 2, which is very compact	<i>talpetate</i> , sand, carbon and particles of pumice sand, very few sherds	
6	5	0.8-1.0	92.01722-91.81722		represents floor 2 that is level with a small stair		
7	5	0.8-1.0	92.01722-91.81722		dark brown clay with <i>talpetate</i> and pumice sand it is presumably fill from floor 2 that is level with the bottom of the structure		
8	2,3,4 5,6,7 8	0.2-1.6	92.61722-91.21722		yellowish sandy mixture which represents the body of the structure		
9	7,8	1.2-1.6	91.61722-91.21722				

Figure 4.4 Chart Showing Test Pit KJP B 10/11 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.5 Profile Drawing of Test Pit KJP B 10/11

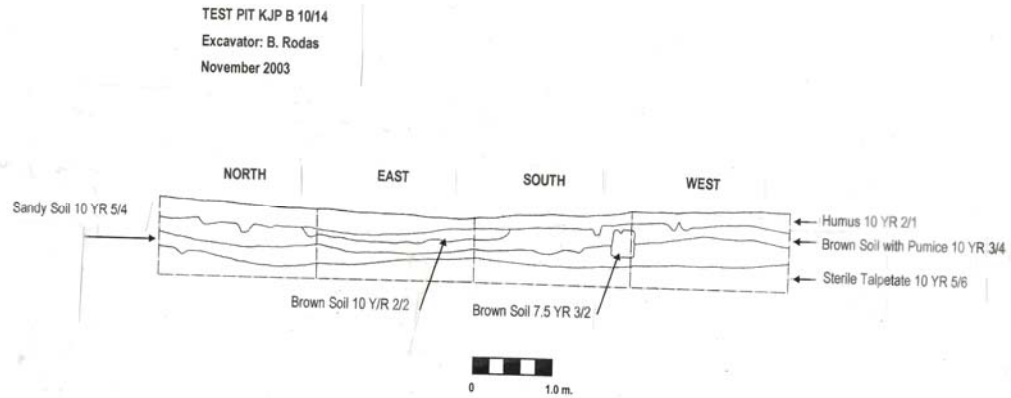
KJP B 10/14 (Kaminaljuyú Site Report, pages 198-200)

Test pit KJP B 10/14 was a 2 x 2 meter pit excavated by Juan Pablo Rodas Hegel. It was located north of the Acropolis. The first stratum was a black humus layer (10 YR 2/1). It included lot 1 and extended from 0.0 to 0.2 meters. The second stratum was a dark brown (10 YR 3/4) soil layer. It extended from 0.2 to 0.4 meters and contained lot 2. The next stratum was comprised of dark brown soil (10 YR 2/2). It included lot 3 and extended from 0.4 to 0.6 meters in depth.

The fourth stratum was a dark yellowish brown color (10 YR 5/4). It extended from 0.6 to 0.4 meters and included lot 4. Stratum 5 was a dark brown (7.5 YR 3/2) soil layer. It included lot 5 and extended from 0.8 to 1.0 meters. The sixth stratum was a yellow *talpetate* layer (7.5 YR 5/6) that included lot 6 and extended from 1.0 to 1.2 meters in depth. In this pit, 348 ceramic sherds, 24 pieces of *bajareque* and 24 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.0-0.2	91.67943-91.47943				eroded
2	2	0.2-0.4	91.47943-91.27943	LC			X
3	3	0.4-0.6	91.27943-91.07943	LC			X
4	4	0.6-0.8	91.07943-90.87943	LC			X
5	5	0.8-1.0	90.87943-90.67943				sterile
6	6	1.0-1.2	90.67943-90.47943				sterile

Figure 4.6 Chart Showing Test Pit KJP B 10/14 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.7 Profile Drawing of Test Pit KJP B 10/14

KJP C 10/21 (Kaminaljuyú Site Report, pages 165-166)

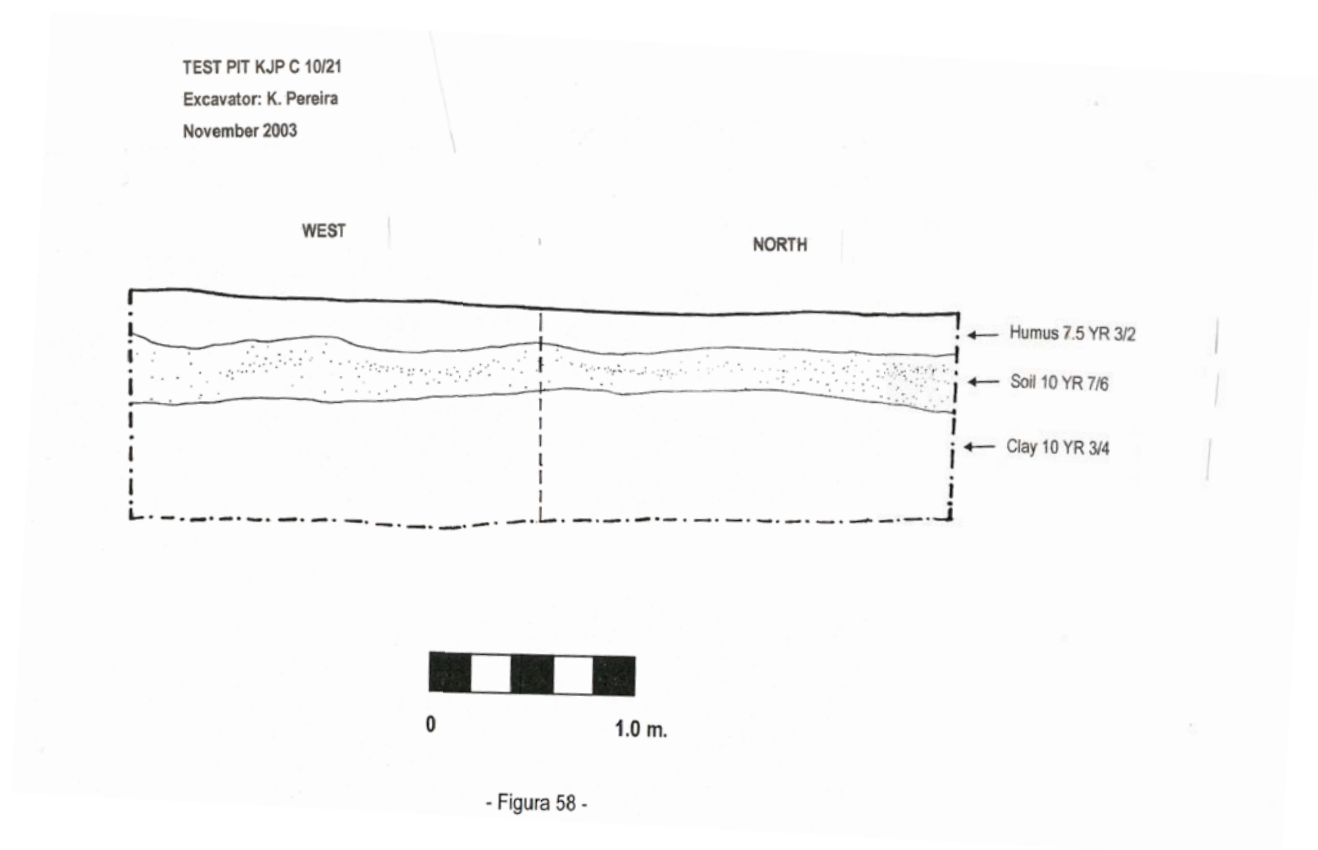
Test pit KJP C 10/21 was a 2 x 2 meter pit excavated by Karen Pereira in order to understand the chronology of the Acropolis and its architecture. An elevated area that was believed to be part of the Acropolis sits near this pit. The excavation of this pit proved that the elevation was actually part of the natural landscape.

The first stratum was a dark brown humus layer (7.5 R 3/2) and included lots 1 and 2. It extended from 0.0 to 0.4 meters in depth. This layer included Late Classic ceramics and modern deposits. The second stratum was a pale brown soil (10 YR 3/2)

mixed with organic material—probably the roots of a nearby tree. It included parts of lots 2 and 3 and extended from 0.2 to 0.6 meters in depth. This layer included Early Preclassic and Early Classic ceramics. The third stratum was yellowish orange (10 YR 3/4) clay that was very packed and dry, without any cultural material. It included lots 4 to 6 and extended from 0.6-1.2 meters. In this pit, 400 ceramic sherds, 1 figurine, 19 pieces of *bajareque*, 34 pieces of obsidian, and 2 bones were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2	0.0-0.4	94.57153-94.17153	LC		Late Classic ceramics and modern deposits	X
2	2,3	0.2-0.6	94.37153-93.97153	EPC, CP		organic material (probably a tree root)	X
3	4-6	0.6-1.2	93.97153-93.37153			no cultural material	

Figure 4.8 Chart Showing Test Pit KJP C 10/21 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.9 Profile Drawing of Test Pit KJP C 10/21

GROUP B

The second group I assigned was Group B. This group includes pits KJP C 10/15, KJP D 10/21, and KJP D 9/6, which were all northeast of the Acropolis near Mound C-II-3. All three test pits exhibited similar stratigraphy. KJP C 10/15 and KJP D 10/21 were both very shallow and only reached one meter in depth. KJP D 9/6 was 2.2 meters deep. The difference in depth was due to the natural bedrock formation beneath the surface. Like the test pits in Group A, the stratigraphy of these pits is similar because they have a humus layer, followed by a pumice or sandy layer, which lies upon *talpetate*.

All three pits contained only small quantities of sherds. Most of the sherds found in this area are Late Classic, particularly Amatlé and Alegria. KJP D 9/6 contained more sherds than the other two pits and had large quantities of Alegria and Amatlé. High quantities of Pensativo Ware were found in test pit C 10/15. No *metate* or *mano* fragments were found in any of the pits in Group B. The small quantities of artifacts may indicate this area was not heavily used. One hundred and fifty pieces of *bajareque* were found in pit KJP D 9/6, and 344 pieces were found in test pit KJP D 9/12. These construction materials may indicate that a small structure was built in the area of these pits. A detailed description of the pits in Group B is given below:

KJP C 10/15 (Kaminaljuyú Site Report, page 202)

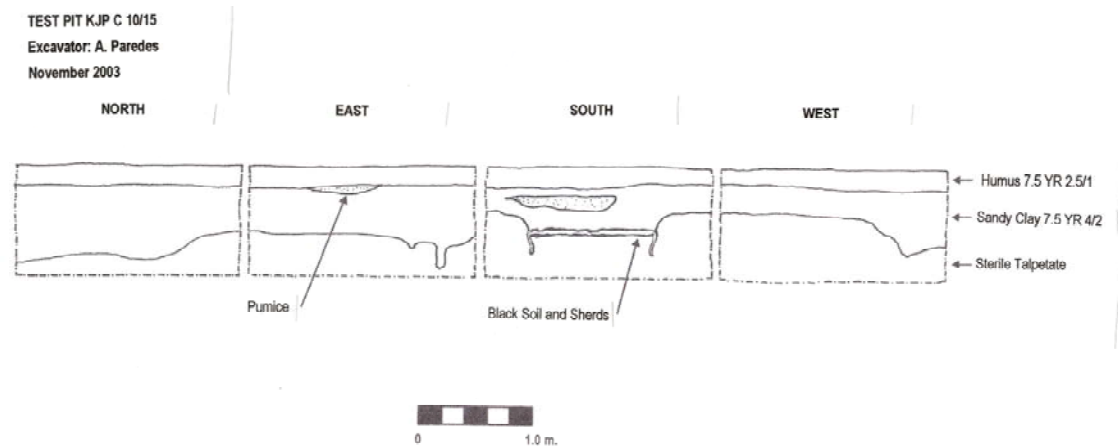
Test pit KJP C 10/15 was a 2 x 2 meter pit, excavated by on the north side of the Acropolis. It was excavated by Alvaro Paredes to detect cultural material hidden below the surface. It included 5 lots and extended down 1 meter in depth. The first stratum was a dark humus layer (7.5 YR 2.5/1). It included lots 1 and 2 and extended down 0.4

meters. Stratum 2 was a layer of dark brown soil (7.5 YR 4/2) of a sandy consistency with *talpetate* inclusions. It included lots 3 and 4 and extended from 0.4 to 0.8 meters. The last Stratum was a yellowish brown *talpetate* layer that was sterile and included lot 5.

In lot 1 of this pit, some modern human bone fragments were found, along with coins dating to 1986. Lot 3 included additional pieces of bone. A deposit of sherds forming a semicircle was found in Lot 5. In this pit, 547 ceramic sherds, 1 figurine, 12 pieces of *bajareque*, 26 pieces of obsidian and 12 bones were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2	0.0-0.4	89.38772-88.98772	LC		human bone, coins (1986)	eroded
2	3,4	0.4-0.8	88.98772-88.58772	LC		bone	X
3	5	0.8-1.0	88.58772-88.38772	LC, EC		deposit of sherds in a semicircle	X

Figure 4.10 Chart Showing Test Pit KJP C 10/15 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.11 Profile Drawing of Test Pit KJP C 10/15

KJP D 10/21 (Kaminaljuyú Site Report, page 208)

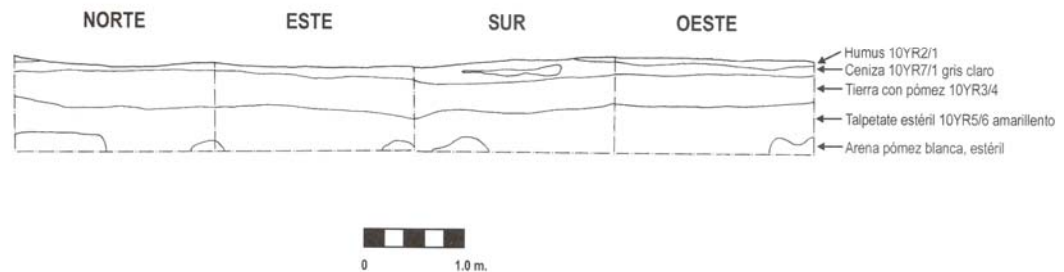
Test pit KJP D 10/21 was a 2 x 2 meter pit on the north side of the Acropolis. It was excavated by Juan Pablo Rodas Hegel for the purpose of determining the chronology

of the area. The first stratum was comprised of a dark humus layer (10 YR 2/1). The next stratum was a light gray ash layer (10 YR 7/1) with a band of black ash—possibly burnt weeds. A hole was formed in this layer where the ash was found. Stratum 3 was a dark brown layer (10 YR 3/4) mixed with sandy pumice. The fourth stratum was a *talpetate* layer (10 YR 3/4) that was sterile. The fifth and last layer was formed by sand and pumice and was sterile. It was excavated to ensure that no cultural material was beneath the *talpetate* layer in stratum 4. In this pit, 34 ceramic sherds and 3 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.0-0.1	88.34466-88.24466	LC			X
2	1	0.1-0.2	88.24466-88.14466	LC	light gray ash		X
3	23	0.2-0.6	88.14466-87.74466	LC			X
4	45	0.6-0.9	87.74466-87.44466			sterile	
5	5	0.9-1.0	87.44466-87.34466			sterile	

Figure 4.12 Chart Showing Test Pit KJP D 10/21 Features and Artifacts

UNIDAD KJP D-10/21
Excavación: P. Rodas
Nov 03



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.13 Profile Drawing of Test Pit KJP D 10/21

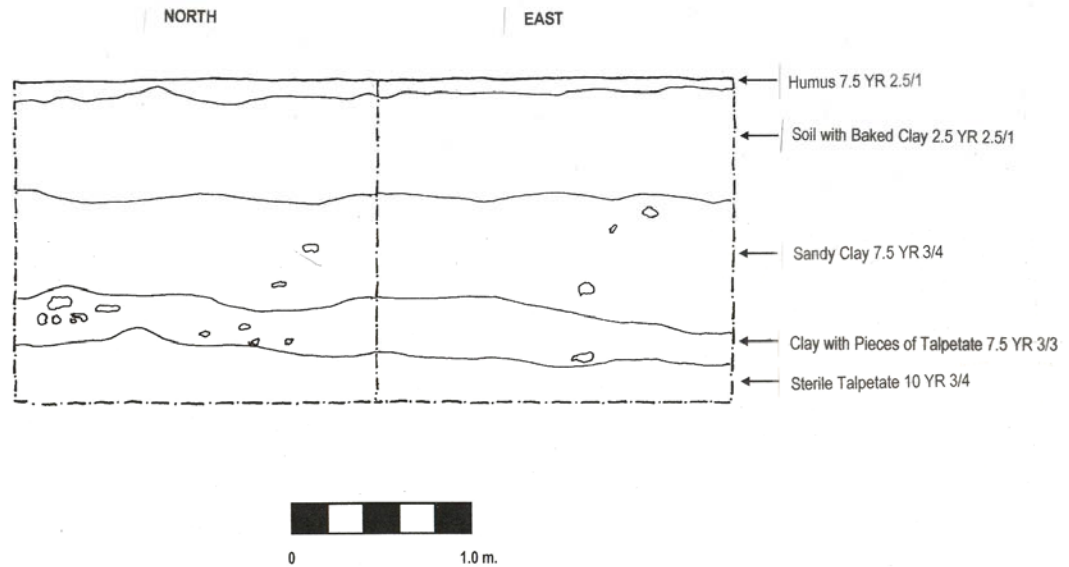
KJP D 9/6 (Kaminaljuyú Site Report, page 209)

Test pit KJP D 9/6 was a 2 x 2 meter pit on the northeast side of the Acropolis. It was excavated by Alvaro Paredes and included five stratigraphic layers. The first stratum was a dark humus layer (7.5 YR 2.5/1). It included lots 1 and 2. The next stratum was comprised of a dark brown soil (2.5 YR 2.5/1) with lumps of *bajareque*. It included lots 3 through 6 and extended to 1.2 meters in depth. Stratum 3 was a dark, sandy, clay layer (7.5 YR 3/4) that included lot 7 and extended to 0.50 meters in depth. The fourth stratum was a layer of dark clay (7.5 YR 3/3) with chunks of *talpetate*. It included levels 8 and 9 and contained only a small amount of cultural material. It extended to 1.8 meters. The fifth stratum was a yellowish brown (10 YR 3/4) layer that was sterile and included lots 10 and 11. It extended to 2.2 meters in depth. In this pit, 2,032 ceramic sherds, 1 figurine, 115 pieces of *bajareque* and 162 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2	0.0-0.4	87.95382- 87.55382	MIX			eroded
2	3-6	0.4-1.2	87.55382- 86.75382	LC			
3	7	1.2-1.4	86.75382- 86.55382	LC			
4	8,9	1.4-1.8	86.55382- 86.15382	LC			X
5	10,11	1.8-2.2	86.15382- 85.75382	LC		sterile	

Figure 4.14 Chart Showing Test Pit KJP D 9/6 Features and Artifacts

TEST PIT KJP A 9/6
 Excavator: A. Paredes
 November 2003



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.15 Profile Drawing of Test Pit KJP D 9/6

GROUP C

The third group I assigned was Group C. This group includes pits KJP B 8/21 and KJP B 8/13, which are located slightly northwest of the Acropolis, but sit much closer to it than the pits in Group A. These pits are approximately 30 meters apart and vary significantly. Test pit KJP B 8/21 was shallower than test pit KJP B 8/13. KJP B 8/21 also exhibited very simple stratigraphy, much like the pits in Group A. However, it differed from these pits because more construction materials or *bajareque* were found, which may indicate that it was located closer to a destroyed building than the pits in Group A. It also differed from the pits in Group A because it contained large quantities of ceramics in all of its strata. Most of the ceramics found in this pit were Amatle and

Alegria, with Amatlé being about twice as prevalent in every lot except for lot 6. Only 42 sherds of Pensativo and 15 sherds of Café Negro were uncovered in the entire pit. A *Mayólica* sherd from the colonial period was also found in the third stratum, which may indicate that the stratigraphy was disturbed, possibly by a root.

Test Pit KJP B 8/13 differed significantly from KJP B 8/21 because evidence of three *taluds* was found. The first two *taluds* that were uncovered were severely damaged and the area surrounding them was filled, which may have occurred during the *nivelación* of the Acropolis. The third *talud* was only slightly uncovered during the excavations. I suspect this architecture is related to the *talud-tablero* structures in the Acropolis. The ceramics uncovered from this pit were mostly Late Classic. The third stratum of the pit covered the area in front of the *talud-tableros* and appeared to be fill. In the upper lots of the pit, which correspond to the Late Classic Period, high quantities of Alegria were uncovered. Only small quantities of Amatlé and one sherd of Café Negro were found. Pensativo Ware was mostly concentrated between lots 5 through 10, with lot 7 having the highest concentration of sherds. The stratum above the fill contains about 3 times as many Alegria sherds as Pensativo sherds.

This pit shows that the Acropolis was systematically filled in and that the *talud-tablero* buildings were not visible during the Late Classic Period. The large quantities of *bajareque* suggest that a wattle and daub or adobe-type building may have been placed in the area above the filled-in *talud-tableros*. A detailed description of the pits in Group C is given below:

KJP B 8/13 (Kaminaljuyú Site Report, pages 166-168)

Test pit KJP B 8/13 was excavated by Karen Pereira and is a 2 x 2 meter pit above the Acropolis. This pit consisted of 6 strata. The first stratum was a layer of humus (7.5 YR 4.2) mixed with roots that included very few ceramics. Lots 1 and 2 were located in this pit, which extended from 0.0 to 0.4 meters. The next stratum was a layer of black soil (7.5 YR 2/2) mixed with pumice and pieces of *bajareque*. Extensive cultural material was found, along with approximately 500 pieces of pumice. The stratum included parts of levels 1 through 4 and extended from 0.0 to 0.8 meters.

Stratum 3 was a dark brown (7.5 YR 3/2) clay layer mixed with sand, blocks of pumice (approximately 800 pieces) and organic material. This fill covered *talud* 1, which was formed from stone slabs, found in the center of the western part of the pit. The *talud* appeared at about 2 meters and extended to 3 meters in depth. The fill in the rest of the pit was of an equal consistency and color, but with more pumice inclusions. Inside the fill, a clay fragment of *talud* 2 (10 YR 3/2) was found against the north wall of the pit. The *talud* had an orientation of 10°N. It first appeared in lot 10 and had an exterior surface more homogenous than the *talud* uncovered in lot KJP C 6/5.

Talud 1 did not continue horizontally over the entire length of the pit and was damaged on both its upper and lower portions. No pumice or evidence of a floor was found at the base of the *talud*, as was the case in KJP C 6/5. *Talud* 2 also was destroyed on its front face. The stratum also contained two alignments of pumice located from 2.4 to 2.8 meters in depth in the middle of the pit, with the same orientation as *talud* 2. They were located just south of the *talud* and were 0.20 meters apart. It is possible that they

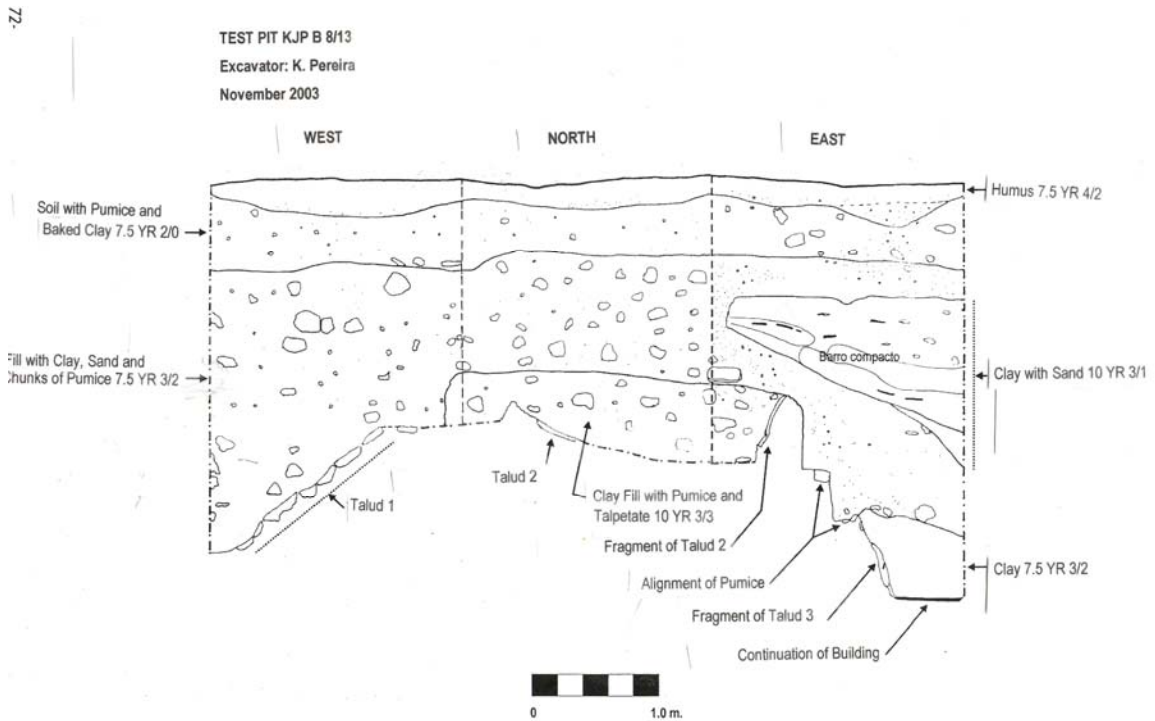
included the fill of *talud 2* and not of *talud 1*. This stratum included lots 4 through 10 and lots 12 through 17 and covered a depth from 0.6 to 3.0 meters.

Stratum 4 was comprised of a dark gray soil layer (10 YR 4/2) (organic material) and crushed *talpetate*. The stratum began in lot 3. In the eastern part of the pit, large fragments of ceramics, including the neck of a jar were found. The stratum included lots 6 through 10 and lot 12. It extended from 1.0 to 2.2 meters in depth. The fifth stratum was a clay fill (10 YR 3/3) mixed with pumice and *talpetate*. It covered only the front face of *talud 2*, which was made of clay. Very little cultural material was associated with this stratum. It included levels 9 through 11 and extended from 1.6 to 2.0 meters.

Stratum 6 was a layer of dark brown clay (7.5 YR 3/2). It was excavated to clean the structures mentioned previously. At a depth of 3 meters, another *talud* began to appear that was made of clay and exhibited damage on its upper portion. The *talud* faced the south profile of the pit. The stratum included lots 16, 18, and 19 and extended from 2.8 to 3.4 meters. Because the *talud* filled the test pit, the workers were not able to excavate the rest of the pit. In this pit, 1039 sherds of ceramics, 158 pieces of *bajareque*, 120 pieces of obsidian, one piece of bone and one carbon sample were collected.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2	0.0-0.4	100.45523-100.05523	MIX LC		very little ceramic	eroded
2	1-4	0.0-0.8	100.45523-99.65523	LC		lots of cultural material, <i>bajareque</i> , 500 pieces of pumice	X
3	4-10, 12-17	0.6-3.0	99.85523-97.45523	LC	<i>Talud</i> didn't continue over the entire length of the pit and was broken as much on the top as on the bottom, where there was some pumice and no evidence of a floor. <i>Talud</i> 2 was also destroyed in its front face that was on the north of the pit and in the part to the west of it. It was totally destroyed and didn't continue. The stratum also contained 2 alignments of pumice located from 2.4 to 2.8 meters in depth in the middle of the pit, with the same orientation as <i>talud</i> 2. They were just south of the <i>Talud</i> 2 and were 0.20 meters apart. It is possible that they were the fill of <i>talud</i> 2 and not of <i>talud</i> 1.	Lots of organic and cultural material, 800 pieces of pumice Fill covered <i>talud</i> 1, a fragment of <i>talud</i> 2, which was made of clay, against the north profile with an orientation 10°N had an exterior surface more homogenous than the <i>talud</i> uncovered in lot KJP C 6/5	X
4	6-10,12	1.0-2.2	99.45523-98.25523	EC, LC		large fragments of ceramics, which included the neck of a jar in the northeast corner	X
5	9-11	1.6-2.0	98.85523-98.45523		Stratum covered the front face of <i>talud</i> 2, which was made of clay. There was little cultural material associated with it.		X
6	16,18, 19	2.8-3.4	97.65523-97.05523		Stratum was excavated after cleaning the rest of the buildings off. At about 3 meters, another <i>talud</i> began appearing that was made of clay and was broken in the upper portion.	<i>talud</i> 3 (lot 18)	X

Figure 4.16 Chart Showing Test Pit KJP B 8/13 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.17 Profile Drawing of Test Pit KJP B 8/13

KJP B 8/21 (Kaminaljuyú Site Report, pages 183-185)

Test pit KJP B 8/21 was excavated by Matilde Ivic de Monterroso and was a 2 x 2 meter pit located on the plaza west of the Acropolis. This pit was excavated to determine the function of the plaza, discover midden deposits and obtain chronological dates. The pit consisted of seven strata.

The first stratum was a light brown (10 YR 3/3) soil layer mixed with pumice, sand and *bajareque*. This pit did not have a humus layer. Many roots were found, as well as *talpetate*, large pumice stones, and *bajareque*, probably eroded from the upper portion of the Acropolis. Glass, bottle caps, pieces of concrete, white sand, and *piedrín* were also found in this layer. Very little cultural material was found. This stratum included parts of

lots one and two and part of the top of lot three on the north and west sides. Its deepest point was 0.6 meters deep.

The next stratum was a dark brown (10 YR 2/2) soil layer mixed with pumice and small quantities of *bajareque*. Very little cultural material was found, except for a deteriorated bone. The pit included part of lot 3, as well as lots 5 and 6. It extended from 0.6 to 1.0 meters in depth at the west end of the pit

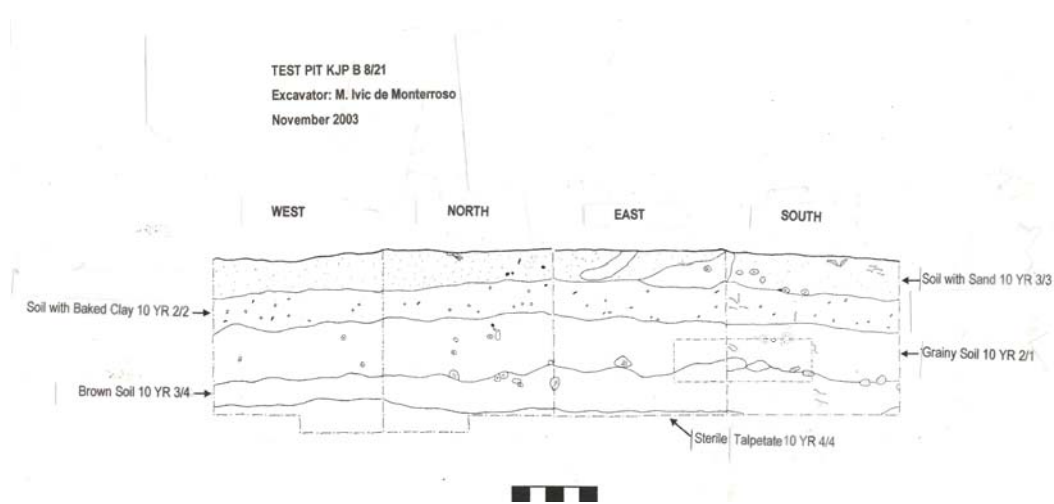
The third stratum consisted of loose black soil (10 YR 2/1), similar to layers found on the east of the Acropolis. One piece of *Mayólica* ceramics was found, which may indicate that a root may have disturbed the stratigraphy. This level contained higher quantities of cultural material, *bajareque* and pumice stones. The lower portion of this stratum was very wet. In the southeast corner, at a depth of 1.4 meters, a fragment of *talpetate* and some pumice was found on the bottom of the pit. This stratum included lots 5 through 8 and extended from 1.0 to 1.6 meters in depth.

Stratum 4 was a brown (10 YR 3/4) clay soil layer. In the southeast corner of the pit, more *talpetate*, *bajareque* and pumice stones were found. An increase of sherds and pumice appeared toward the center of the pit and the workers extended the pit into the east and south sides to investigate it. Both of these windows were excavated to a depth of 0.5 meters. The excavation of this stratum did not uncover an ancient drain, as was expected. Very little cultural material was found and the stratum included parts of lots 7, 8 and 9. The stratum extended from 1.4 to 1.98 meters. Stratum 5 (10 YR 4/4) was excavated to ensure that no cultural material was beneath stratum 4. No cultural material was found and the stratum extended down to 2.2 meters.

This pit included eroded construction materials from the upper portion of the Acropolis. Although excavators expected to find a midden deposit in this pit, it was not found. In this pit, 2,093 ceramic sherds, 114 pieces of *bajareque*, and 30 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2,3	0.0-0.5	93.00264-92.50264	PTA, EC, LC	pumice, sand, clay, construction materials the area was covered with roots and also contained chunks of <i>talpetate</i> , large pumice stones and <i>bajareque</i>	chunks of <i>bajareque</i> , glass, bottle caps, pieces of concrete, white sand and <i>pedrín</i> were found in this layer. very little cultural material was found and it was all eroded.	eroded
2	3-5	0.5-1.0	92.50264-92.00264	3(LC mix) 4 (LC) 5 (LC and modern)		pumice and <i>bajareque</i> , construction materials, very little cultural material, deteriorated bone	X
3	5-8	1.0-1.6	92.00264-91.40264	5 (LC and Modern) 6 (LC, LPC) 7,8 (LC)		<i>Mayolica</i> ceramics, above layers may be disturbed by a root, increase in cultural material, <i>bajareque</i> and pumice stones,	X
4	7-9	1.4-1.98	91.60264-91.02264	LC		<i>talpetate</i> , <i>bajareque</i> and pumice stones, very little cultural material	X
5	10,11	1.98-2.2	91.02264-90.80264	LC		no cultural material, construction materials and <i>bajareque</i>	X

Figure 4.18 Chart Showing Test Pit KJP B 8/21 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.19 Profile Drawing of Test Pit KJP B 8/21

GROUP D

The final group I assigned was Group D. This group includes pits KJP C 6/17, KJP C 7/4, KJP D 7/2, KJP D 7/11, and KJP C 6/5. This area of the Acropolis included the most complex stratigraphy and was rich in artifacts and architecture. To compare these pits, I used elevation measurements that were taken by Zachary Nelson in order to match up floors and study the relationships between the pits. Using these measurements, I discovered that four of the five pits had floors at similar elevations. Test pits KJP C 7/4, KJP D 7/2, KJP D 7/11, and KJP C 6/5 all had two strata that were probably floors. The two floor levels were separated by a small layer of soil. The upper floors are located at an elevation of approximately 90.4, indicating they are related to each other. The lower floors lie about 30 cm beneath the upper ones.

In this group, test pits KJP C 6/5 and KJP C 7/4 exhibit the clearest chronological sequences. In these two pits, the Late Classic ceramics are located above the floor levels and a very clear distinction between periods can be made. Both of these pits contained concentrated ceramic deposits beneath the lower floor levels. In test pits KJP D 7/2 and KJP D 7/11, mixed lots are found beneath the floors.

Pit test KJP C 6/17 did not contain any floors. However, the upper surface of the pit was at a lower elevation than any of the floors, which explains their absence. KJP C 6/17 had very high concentrations of Alegria, Amatlé, Café Negro, and Pensativo, but the lots appear to be very mixed with earlier wares. The absence of floors and the mixed levels make it difficult to analyze this pit and to use it to establish a chronology of the Acropolis. One interesting attribute of KJP C 6/17 is that the uppermost levels probably contain soil discarded from the Espinoza excavations. The top of the pit was made up of

bands of soil that contained very little ceramic material. Below these layers, the stratigraphy seems to be comparable to other areas of the site.

KJP C 7/2, KJP D 7/11, and KJP C 6/17 contained some of the best examples of both Amatlé and Pensativo. Very large pieces of each ware were found and many of the vessel drawings in this thesis were taken from these pits. Test pit KJP C 6/5 was the only test pit in this group that contained evidence of architecture other than floors. In this pit, a *talud* was uncovered and like the *talud* found in B 8/13, the area in front of it was filled, with Late Classic materials appearing on top of the fill. Interestingly, many of the pits in Group D contain *mano* and *metate* fragments, which may indicate that the area was used for food production. KJP D 7/11 and KJP C 7/4 each contain one *mano* fragment. KJP D 7/11 contained 3 *metate* fragments, KJP C 6/17 and KJP C 7/4 contained two *metate* fragments and KJP C 6/5 contained one *metate* fragment.

I believe that the area where the pits in Group D were located was an area of domestic activity. The quantities of both Alegria ceramics, which are often *comales*, along with *manos* and *metates*, which are located in the Late Classic levels of the pits, suggest that the area was used for cooking and preparing food. A detailed description of these pits is given below:

KJP C 6/17 (Kaminaljuyú Site Report, pages 110-111)

Test pit KJP C 6/17, which was a 2 x 2 meter pit on the west side of Mound C-II-6, was excavated by Karen Pereira in order to understand the chronology of the area between Mound C-II-6 and the Acropolis. The pit was also excavated to verify if soil from Espinoza's excavations was dumped in this area.

The first stratum was a dark humus layer (7.5 YR 4/2) that included lots 1 and 2. It extended to a depth of 0.15 meters. The next stratum included fill that was presumably taken from Espinoza's excavations. Bands of reddish brown soil (10 YR 3/3) and dark brown soil can be seen in the pit's profile. Well-preserved bone fragments were also found in the mixture, along with several *Mayólica* ceramics. In the profile, an original floor is visible beneath the layers of mixed soil. This stratum contained very little ceramic and lithic materials. It extended from 0.2 to 2.0 meters in depth and included portions of lots 2 through 10. Stratum 3 was a dark brown (7.5 YR 2/0) soil layer mixed with lumps of *talpetate*. Cultural material increased in this layer. The stratum extended from 1.0 to 2.8 meters in depth and included lots 6 through 14.

The fourth stratum was comprised of a yellowish brown soil (10 YR 4/4) that was mixed with lumps of hard *talpetate*. No cultural material was found within this layer and it did not cover the entire pit. The layer appeared on the northeast and northwest sides of the pit. It extended from 1.4 to 2.4 meters and included parts of lots 8 through 20.

Stratum 5 was a sandy, yellowish brown layer (10 YR 5/4) that contained no cultural material. It did not cover the entire pit and sat beneath stratum 4. It contained portions of lots 11 and 15 and extended from 2.0 to 3.0 meters in depth.

Stratum 6 was a dark brown (7.5 YR 3/2) clay layer that contained a small deposit. The deposit consisted of stone slabs and small quantity of Late Classic sherds. Aligned stones also appeared in lot 14 and more were found in lot 19. These stones may have corresponded with the deposit mentioned previously, which was concentrated in the center of the pit. In the northeast corner of the stratum, a layer of burned clay, which may

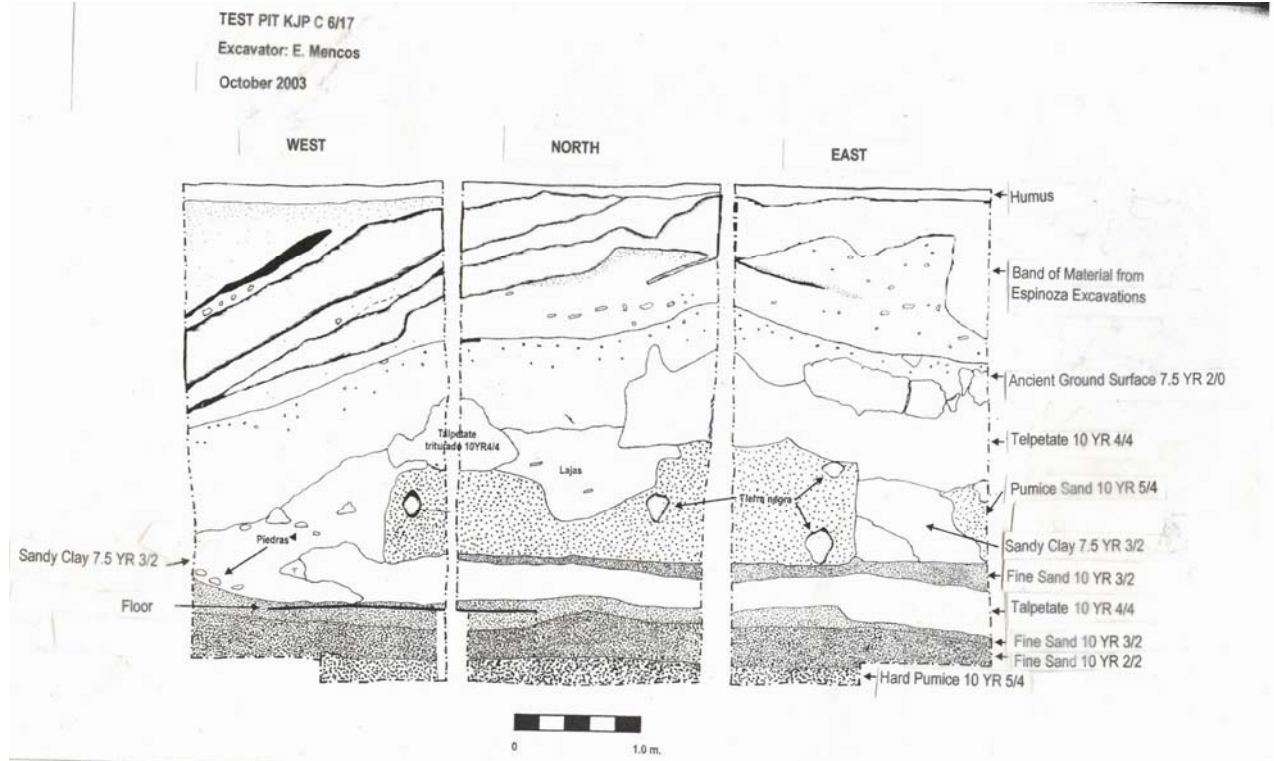
have been part of a floor, appeared. The stratum included lots 11 through 17 and extended from 2.0 to 3.4 meters in depth.

The seventh stratum was a dark, sandy gray matrix (10 YR 3/2) located in the center of the pit. This stratum is visible in the north, east, and south profiles. It included lot 16 and extended from 3.0 to 3.2 meters. Stratum 8 was a yellowish brown (10 YR 4/4) crushed *talpetate* matrix that contained no cultural material. It included portions of lots 16 through 18 and extended from 3.0 to 3.6 meters in depth. The ninth stratum was a sandy, gray (10 YR 3/2) soil mixture that included no cultural material. This stratum included lots 17 through 19 and extended from 3.2 to 3.4 meters.

The tenth stratum was formed from a sandy brown soil (10 YR 2/2), which included some clay. It was sterile and included portions of lots 18 through 21. It extended from 3.4 to 3.8 meters in depth. The final stratum from this pit was comprised of hard, yellowish gray pumice that did not contain any cultural material. It included lot 22 and extended from 3.8 to 4.0 meters. In this pit, 2,480 ceramic sherds, 243 pieces of *bajareque*, 227 pieces of obsidian, 1 piece of jade, and 14 bones were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,2	0.0-0.15	89.95893- 89.80893			5 bone fragments	eroded
2	2-10	0.2-2.0	89.75893- 87.95893			9 bone fragments, <i>Mayólica</i> ceramics, very little ceramic and lithic material	X
3	6-14	1.0-2.8	88.95893- 87.15893		<i>talpetate</i> ,	increase in cultural material	X
4	8-20	1.4-2.4	88.55893- 87.55893		Lumps of hard <i>talpetate</i>	no cultural material	X
5	11,15	2.0-3.0	87.95893- 86.95893		did not cover the entire pit and sat below stratum 4	no cultural material.	X
6	11-17	2.0-3.4	87.95893- 86.55893		Aligned stones in front of lot 14. More were found in lot 19, which were probably both part of the same deposit. May contain part of a floor	Small deposit that consisted of stone slabs and small quantities of Late Classic sherds.	X
7	16	3.0-3.2	86.95893- 86.75893				X
8	16-18	1.6-1.8	88.35893- 88.15893		<i>talpetate</i>		
9	17-19	3.2-3.4	86.75893- 86.55893		1 piece of jade	1 piece of jade	sterile
10	18-21	3.0-3.8	86.95893- 86.15893			no cultural material	sterile
11	22	3.8-4.0	86.15893- 85.95893			no cultural material	sterile

Figure 4.20 Chart Showing Test Pit KJP C 6/17 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.21 Profile Drawing of Test Pit KJP C 6/17

KJP C 7/4 (Kaminaljuyú Site Report, pages 127-129)

Test pit KJP C 7/4 was excavated by Karen Pereira in order to understand the chronology of the Acropolis. The first stratum was a humus layer (7.5 YR 4/2) with very little cultural material. It included lot 1 and extended down 0.15 meters. Stratum 2 was comprised of dark brown soil (10 YR 2/2) and contained organic material, *bajareque*, and pumice. It included part of levels 1 and 2 and extended down 0.6 meters.

The third stratum was a black soil (7.5 YR 2/0) layer. More *bajareque* and pumice were found. The stratum included lots 2 through 6 and extended from 0.2 to 1.2 meters. The fourth stratum was comprised of brown clay (10 YR 3/4) mixed with sand. It included lots 6 through 9 and extended from 1.0 to 1.7 meters in depth. The fifth stratum

was a layer of compact dark clay (10 YR 2/2). The stratum included a floor, which measured 0.05 meters in thickness. The floor was homogeneous and flat and a small quantity of cultural material was found above it.

Stratum 6 was a dark brown (10 YR 2/2) clay layer with little ceramic material. This stratum was situated between floors 1 and 2. It included lots 10 and 11 and extended from 1.7 to 2.0 meters in depth. The seventh stratum was a floor comprised of compact brown clay (10 YR 2/2). The floor appeared at about 2.0 meters in depth in lot 11. The eighth stratum was a dark brown (10 YR 2/2) soil layer that had very little cultural material associated with it. It included lots 11 and 12 and extended from 2.0 to 2.2 meters. Stratum 9 was a dark grayish brown (10 YR 4/2) layer mixed with pumice. Only five ceramic sherds were found in this layer. It included lots 13 through 17 and extended from 2.2 to 2.4 meters. The tenth stratum was a dark gray soil (10 YR 3/2) that contained no cultural material. It included parts of levels 14 and 18 and extended from 2.4 to 2.6 meters in depth.

The eleventh stratum was comprised of dark brown clay (7.5 YR 3/2). This layer marks the beginning of the final deposit. Large pieces of slipped pottery and carbon were found in this stratum. The deposit was concentrated in the northeast corner of the pit. A complete Preclassic Arenante vessel was found in lot 15. Parts of a floor were uncovered in the southwest corner. The stratum included lots 14, 15, 18, and 19 and extended from 2.4 to 2.8 meters in depth.

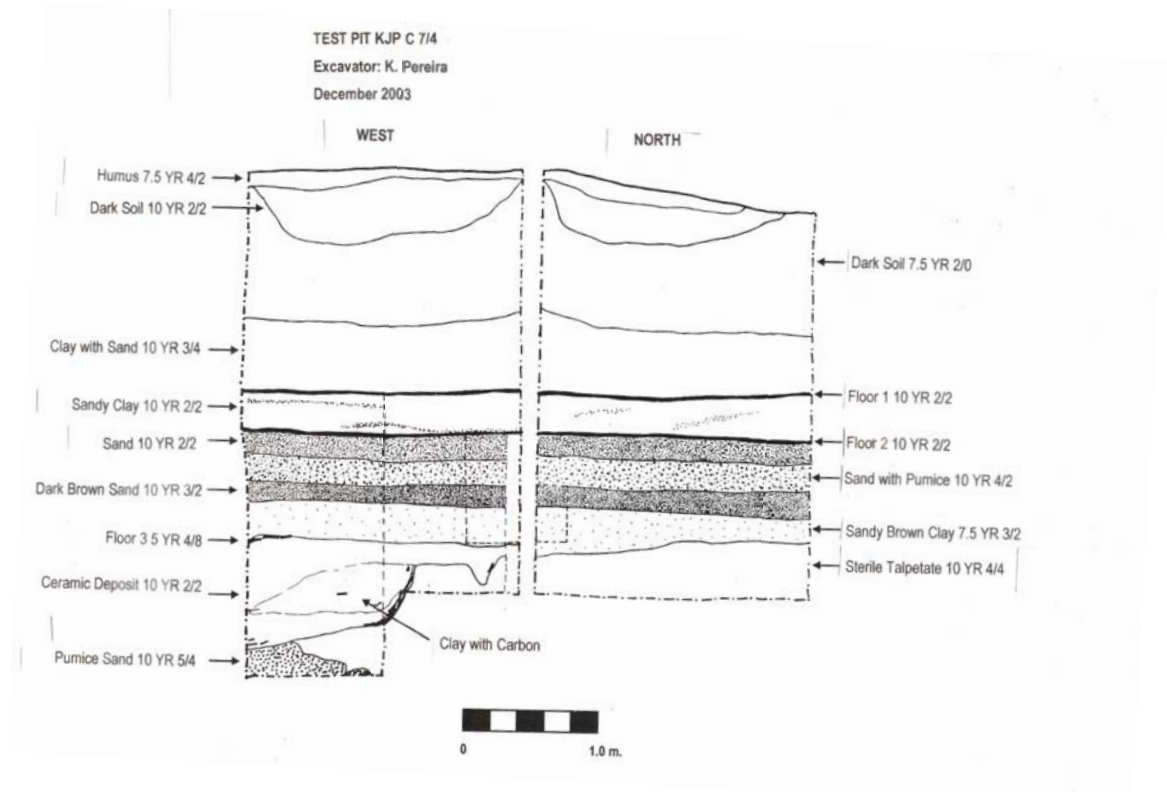
The twelfth stratum was a layer of dark brown clay (10 YR 2/2), which included a ceramic deposit. A large quantity of carbon was also uncovered. An entire Preclassic Corinto Daub vessel was found in lot 22 along with large prismatic blades, mica and a

fragmented bone. The stratum included lots 20 through 23 and extended from 2.8 to 3.6 meters. Most of the deposit was concentrated in the southeast corner of the pit.

Stratum 13 was a sandy yellowish brown (10 YR 5/4) layer, which covered a small portion of the southeast corner and was sterile. It included lot 24 and extended from 3.6 to 3.8 meters in depth. The fourteenth stratum was a dark yellowish brown (10 YR 4/4) soil, which appeared on the north end of the pit. It sloped from 2.8 meters in depth on the north end to 3.6 meters on the south end. It was sterile and included lots 20, 21, 23, and 24. In this pit, 2,305 ceramic sherds, 6 figurines, 450 pieces of clay, and 405 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.15	92.17213-92.02213	LC			eroded
2	1,2	0.15-0.6	92.02213-91.57213	LC		organic material, <i>bajareque</i> and pumice	eroded
3	2-6	0.2-1.2	91.97213-90.97213	LC		<i>bajareque</i> and pumice, ceramics in small pieces	X
4	6-9	1.0-1.7	91.17213-90.47213	LC		very little cultural material	X
5	9,10	1.7	90.47213-92.17213	EC, LC	compact dark clay, first floor	a bit of material was found above the floor	X
6	10,11	1.7-2.0	90.47213-90.17213	EC	layer between floors 1 and 2	little ceramic material	X
7	11	2.0	90.17213-92.17213	EC	floor 2		
8	11,12	2.0-2.2	90.17213-89.97213	EC		little cultural material	
9	13-17	2.2-2.4	89.97213-89.77213		compacted layer with pumice	little cultural material	
10	14-18	2.4-2.6	89.77213-89.57213			no cultural material	
11	14,15,18,19	2.4-2.8	89.77213-89.37213		lot 18- in the southwest corner there was a corner of floor 3 with burned clay that didn't cover the rest of the pit. It also had cultural material associated with it.	increase in ceramics and, beginning of the final deposit. Large pieces of pottery and carbon, complete Arenante vessel.	deposit
12	20-23	2.8-3.6	89.37213-88.57213			ceramic deposit, carbon, entire Corinto Daub vessel, large prismatic blades, mica and fragmented bone	deposit
13	24	3.6-3.8	88.57213-88.37213			sterile	deposit
14	20,21,23,24					sterile	deposit

Figure 4.22 Chart Showing Test Pit KJP C 7/4 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.23 Profile Drawing of Test Pit KJP C 7/4

KJP D 7/2 (Kaminaljuyú Site Report, pages 132-133)

Test pit KJP D 7/2 was a 2 x 2 meter pit located on the east side of the Acropolis. It was excavated by Juan Pablo Rodas Hegel in order to obtain chronological information about the area east of the Acropolis. The first stratum was a brown humus layer (10 YR 2/1), which contained part of lot 1 and extended 0.06 meters deep.

The second stratum was a brown soil layer (10 YR 3/1) that extended down about 0.34 meters and included parts of lots 1 and 2. Stratum 3 was a floor-like level composed a dark brown soil (10 YR 3/4) mixed with pumice sand. It extended to a depth of 1.4 meters and included portions of lots 3 through 7. The fourth stratum was a flat surface of dark brown clay (10YR 3/2). It extended across the eastern, northern, and southern

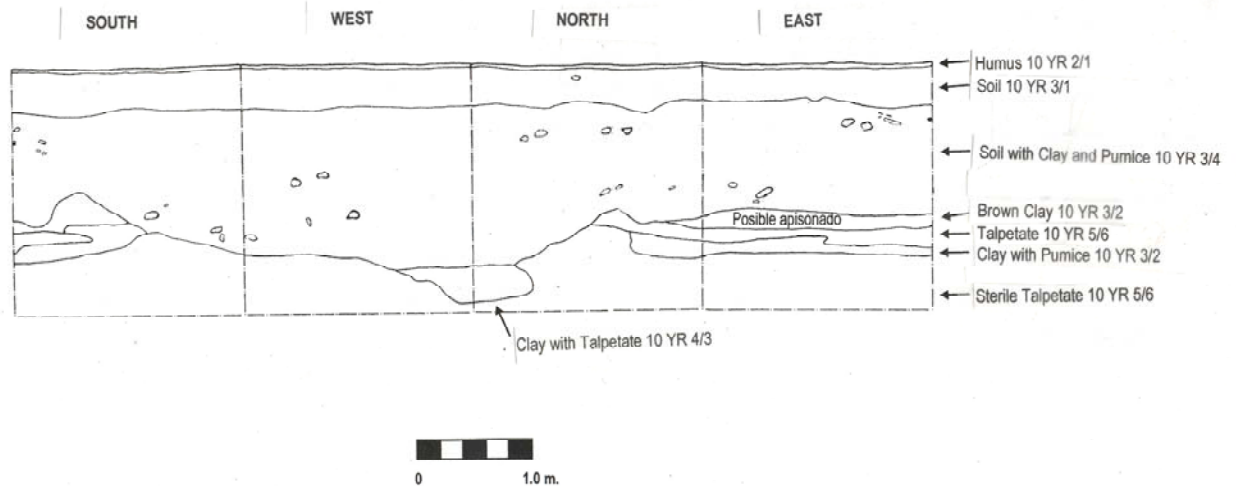
profiles. It was 0.2 meters deep at its deepest point. The fifth stratum was a layer of yellowish brown *talpetate* (10 YR 5/6), which extended to a depth of 0.2 meters. This stratum may have been a fill for the surface found in the fourth stratum.

The sixth stratum contained brown clay (10 YR 3/2) and pumice sand. It extended to 0.18 meters and may have been a layer of bedrock. The seventh stratum was a layer of *talpetate*, which contained no cultural material. The final stratum was a clay layer (10 YR 4/3) mixed with *talpetate*. It was found within a hole cut into the *talpetate* mentioned in stratum 7. It extended to a depth of 0.28 meters. In this pit, 2,552 ceramic sherds, 2 figurines, 192 pieces of *bajareque* and 278 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.0-0.06	90.79123-90.73123	LC			Eroded
2	1,2	0.06-0.34	90.73123-90.45123	LC			Eroded
3	3-9	0.34-1.4	90.45123-89.39123	LC	flat layer with pumice		X
4	7,8	1.2-1.6	89.59123-89.19123	LC	could be part of the flat layer		X
5	7,8	1.2-1.6	89.59123-89.19123	LC	May contain fill from the flat layer mentioned in stratum 4		X
6	9	1.6-1.8	89.19123-88.99123	LC	stratum could have been formed by the natural bedrock.		X
7	8-11	1.6-2.2	89.19123-88.59123	LC		no cultural material	X
8	10-11	1.8-2.2	88.99123-88.59123	LC	stratum was found within a hole cut into the <i>talpetate</i>		X

Figure 4.24 Chart Showing Test Pit KJP D 7/2 Features and Artifacts

TEST PIT KJP D 7/2
 Excavator: P. Rodas
 December 2003



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.25 Profile Drawing of Test Pit KJP D 7/2

KJP D 7/11 (Kaminaljuyú Site Report, pages 126-127)

Test pit KJP D7/11 was a 2x2 meter pit that was excavated on the east side of the Acropolis by Juan Pablo Rodas Hegel in order to understand the chronology of the eastern side of the Acropolis. The first stratum was a dark humus layer (10 YR 2/1) that included lot 1 and extended to a depth of 0.14 meters. The second stratum contained modern fill with a yellowish brown soil (10 YR 6/8). It included parts of lots 1 and 2 and extended to 0.4 meters in depth. The third stratum was a brown (10 YR 2/0) soil layer that extended to a depth of 0.68 meters and included parts of lots 2, 3, and 4.

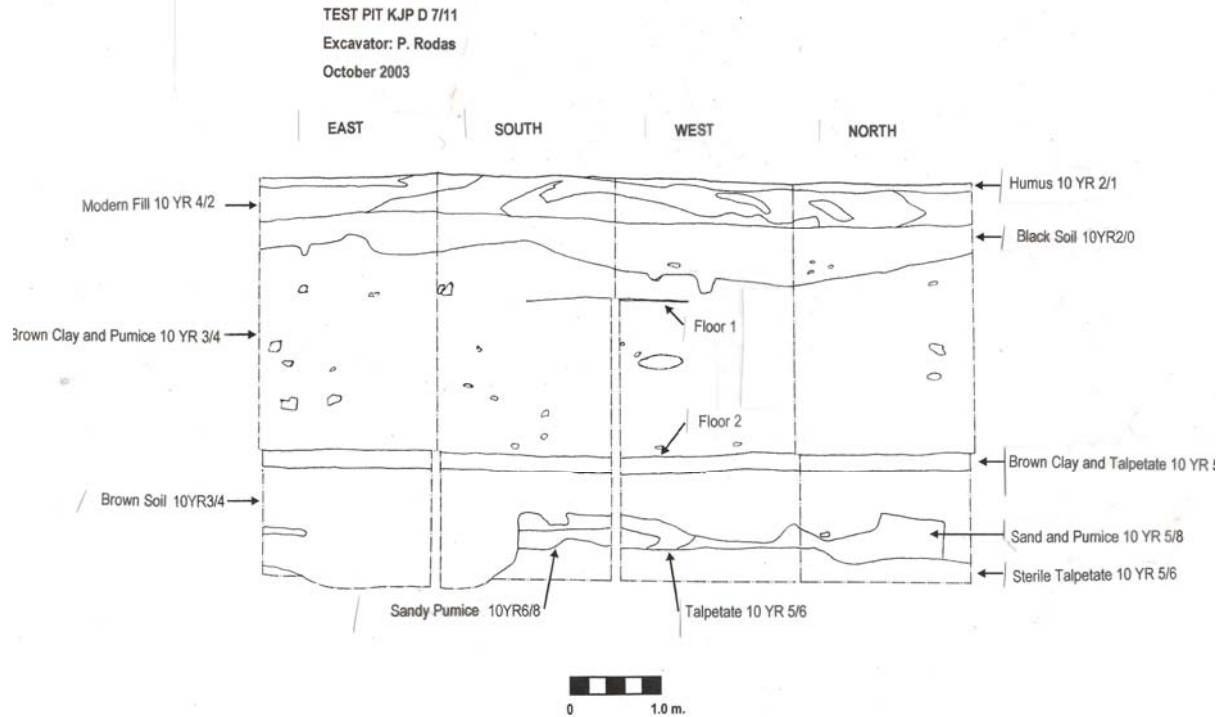
Stratum 4 was made of dark brown clay (10 YR 3/4) mixed with pumice sand. It extended to a depth of 4.4 meters. The stratum included lots 4 through 18 and extended from 0.6 to 3.2 meters. The fifth stratum consisted of a dark brown clay (10 YR 5/6) mixed with *talpetate*. It was level and may have included part of a floor. This stratum

included lot 19 and sat at 3.2 meters. The sixth stratum was a dark brown (10 YR 3/4) sand and clay mixture. It can be seen in the north and west profiles. It included lots 19 through 16 and extended from 3.3 to 4.75 meters. Stratum 7, which is a yellowish brown pumice (10 YR 6/8), can also be seen in the north and west profiles. It included lots 21 through 23 and extended from 3.6 to 4.2 meters.

The eighth stratum was a layer of yellowish brown *talpetate* (10YR 5/6). It was found alongside a layer of sandy brown pumice. This stratum included lots 23 and 24 and extended from 4.0 to 4.4 meters. The ninth stratum was another layer of yellowish brown pumice (10 YR 6/8). It included lots 23 and 24 and extended from 4.0 to 4.6 meters. The final stratum was a yellowish brown *talpetate* (10 YR 5/6) and was sterile. It included lots 23 through 25 and extended from 4.0 to 4.6 meters. A hole was drilled in the *talpetate* in the southwest corner of the pit. It included a lot of cultural material. In this pit, 2,305 ceramic sherds, 6 figurines, 450 pieces of *bajareque*, and 405 pieces of obsidian were found.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1	0.0-0.14	91.60537-91.46537	LC			X
2	1,2	0.14-0.4	91.46537-91.20537	LC	modern fill, two types of soil; a dark, grayish brown and a yellowish brown		X
3	2-6	0.4-1.2	91.20537-90.40537	LC			X
4	4-18	0.6-3.2	91.00537-88.40537	LPC, EC, LC	Dark brown clay with pumice sand, included a flat surface		X
5	19	3.2	88.40537	LPC, EC, LC	stratum was very level and may have included part of a floor		
6	19-26	3.3-4.75	88.30537-86.85537	LPC, EC, LC			
7	21-23	3.6-4.2	88.00537-87.40537	LPC, EC, LC			
8	23,24	4.0-4.4	87.60537-87.20537	LPC, EC, LC			
9	23,24	4.0-4.4	87.60537-87.20537	LPC, EC, LC			
10	23-25	4.0-4.6	87.60537-87.00537	LPC,		sterile	

Figure 4.26 Chart Showing Test Pit KJP D 7/11 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.27 Profile Drawing of Test Pit KJP D 7/11

KJP C 6/5 (Kaminaljuyú Site Report, pages 123-126)

Test pit KJP C 6/5 was excavated by Karen Pereira in order to understand the chronology of the eastern side of the Acropolis near Mound C-II-7. The workers uncovered an alignment of rocks and the top portion of a *talud-tablero* structure. The excavations followed the outer wall of this structure until it was impossible to continue without disrupting the architecture. At this point, an adjoining 1 x1 meter window was excavated on the north side of the pit.

The first stratum of this pit was a layer of dark humus (7.5 YR 4/4) with roots. This stratum was very small because one side of the pit was of a higher elevation than the other side. An alignment of rocks that was later identified as the top of a *talud-tablero* structure appeared. The stratum extended from 0.0 to 0.2 meters and included lots 1, 3 and 18. Stratum 2 was a dark clay (7.5 YR 4/4) fill mixed with sand, pumice and organic

material. It covered the front face of the *talud*. Very little ceramic material was encountered. The stratum included lots 5 through 8 and 20 through 25 and extended from 0.2 to 1.8 meters in depth. The third stratum was a dark brownish yellow (10 YR 3/4) floor located at the base of the *talud-tablero* structure. It had an irregular decline from east to west and a concentration of pumice was found at the base of the *talud*. The stratum extended from 1.4 to 1.8 meters in depth and included lots 25, 26, and 28.

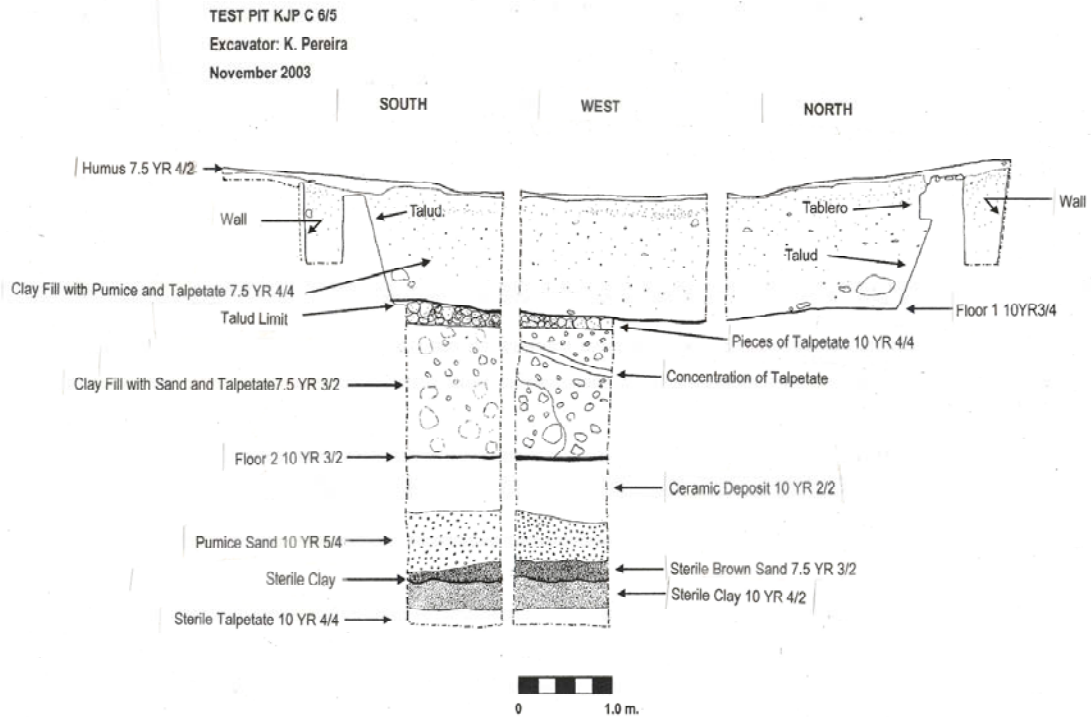
Stratum 4 was filled with pieces of dark yellowish brown *talpetate* (10 YR 4/4) and sat below the base of the *talud*. This layer was probably used in the construction of the *talud*. The stratum included lots 27, 29, and 30 and extended from 1.6 to 2.0 meters in depth. The fifth stratum was brown clay (7.5 YR 3/2) soil mixed with sand and chunks of *talpetate*. In this stratum, the quantity of ceramics increased and bands of pure *talpetate* were found. The stratum extended from 1.38 to 3.3 meters and included lots 30 and 37. The second floor was located in Stratum 6, which was a dark brownish gray (10 YR 3/2) clay layer. Very little cultural material was found in this layer. It appeared at the bottom of lot 37 and extended from 1.38 to 1.4 meters in depth.

The seventh stratum was a dark brown clay ((10 YR 2/2) layer that included a ceramic deposit. The stratum was located directly beneath the second floor and included lots 39 through 41. It extended from 3.4 to 4.0 meters in depth. Stratum 8 was a layer of yellowish brown pumice (10 YR 5/4) with no cultural material. It included lots 41 through 44 and extended from 3.8 to 4.6 meters. The ninth stratum was a dark brown (7.5 YR 3/2) soil. It was sterile and included lot 44. It extended from 4.4 to 4.6 meters. Stratum 10 was a layer of grayish brown (10 YR 4/2) clay that was sterile. It included lots 45 and 46 and extended from 4.6 to 5.0 meters. The final stratum was a layer of yellowish

brown (10 YR 4/4) *talpetate* that was very compact and sterile. The stratum included lots 46 though 47 and extended from 4.8 to 5.1 meters. This pit contained two walls that were in very good condition.

Stratum	Lots	Depth	Elevation	Dating	Features	Artifacts	Thesis
1	1,3,19	0.0-0.2	91.69518-91.49518	LC	alignment of rocks that corresponded to the upper portion of a <i>talud-tablero</i>	very little cultural material	X
2	5-18, 20-25	0.2-1.8	91.49518-89.89518	LC	stratum covered front of <i>talud-tablero</i>	very few ceramics	X
3	25,26, 28	1.4-1.8	90.29518-89.89518	EC	Floor		
4	27,29, 20	1.6-2.0	90.09518-89.69518	EC	yellowish <i>talpetate</i> at the base of the <i>talud</i>		
5	30,37	1.38-3.3	90.31518-88.39518	EC		ceramic quantity increases	
6	37	1.38-1.4	90.31518-90.29518		Floor	very few ceramics	
7	39-41	3.4-4.0	88.29518-87.69518	EC, LPC		ceramic deposit	
8	41-44	3.8-4.6	87.89518-87.09518			no cultural material	
9	44	4.4-4.6	87.29518-87.09518			no cultural material	
10	45, 46	4.6-5.0	87.09518-86.69518			no cultural material	
11	46-47	4.8-5.1	86.89518-86.59518			sterile	

Figure 4.29 Chart Showing Test Pit KJP C 6/5 Features and Artifacts



Modified from the 2004 Kaminaljuyú Site Report

Figure 4.28 Profile Drawing of Test Pit KJP C 6/5

STATISTICAL ANALYSIS

Correspondence Analysis

To understand the distribution of wares and forms in the area surrounding the Acropolis, I conducted two correspondence analyses, one examining the relationship between wares and pits, and one examining the relationship between forms and pits. Correspondence analysis is “an exploratory technique related to principal components analysis which finds a multidimensional representation of the association between the row and column categories of a two-way contingency table” (Friendly 1995). “This technique finds scores for the row and column categories on a small number of dimensions which account for the greatest proportion of the chi^2 for association between the row and column categories, just as principal components account for maximum variance.” For both of the correspondence analyses, I will be discussing the relationship between axes 1 and 2.

In this analysis, pits, wares and forms with similar artifact compositions are clustered together and systematically arranged so that data located near the origin point of the chart most closely mirrors the average composition of the data. Once the data was arranged, I paid particular attention to the outlying data to determine distinctions among the pits, wares and forms and draw analytical conclusions. For the purposes of these charts, the forms discussed were given numeric designations which are identified in the following table:

Designation	Form
Alegria 1	Strait Wall Comal
Alegria 2	Curved Wall Comal
Alegria 3	Simple Silhouette Bowl
Amatle 1	Deep Bowl with Flared Rim
Amatle 2	Deep Bowl with Diverging Rim
Amatle 3	Vertical Wall with Direct Thinned Rim
Amatle 4	Simple Steep Wall Bowl
Amatle 5	Simple Silhouette Bowl
Amatle 6	Vertical Neck Jar
Pensativo 1	Simple Silhouette Bowl
Pensativo 2	Deep Globular Jar
Pensativo 3	Medium Neck Jar
Pensativo 4	Low Neck Jar

The correspondence analysis calculated the relationship between the Late Classic ceramics identified in this thesis and the pits that were used to determine the function of the Acropolis. In this section, I will discuss the first two axes that were identified using the correspondence analysis. When axes 1 and 2 were plotted, Amatle 6, Pensativo 2, Pensativo 3, and Pensativo 4 all varied significantly from the origin. Interestingly, all of these forms are jar forms. Test pit KJP D 9/6 is the only pit that contained diagnostic Amatle 6 sherds. It also contained Pensativo 3 and Pensativo 4 sherds, which are absent in most of the test pits. Test pits KJP B 8/13 and KJP B 8/21 both contained the highest quantities of Pensativo 2. The only other test pit that contained Pensativo 2 was test pit KJP D 7/2. Pensativo 2 also varies significantly in form from the other jars because it does not have a tightly restricted neck and may have had a similarly distinct function. It does not appear to be a water vessel. Amatle 6, Pensativo 3 and Pensativo 4 are most likely water vessels and their presence in test pit KJP D 9/6 suggests that area of the site involved the storage and/use of water.

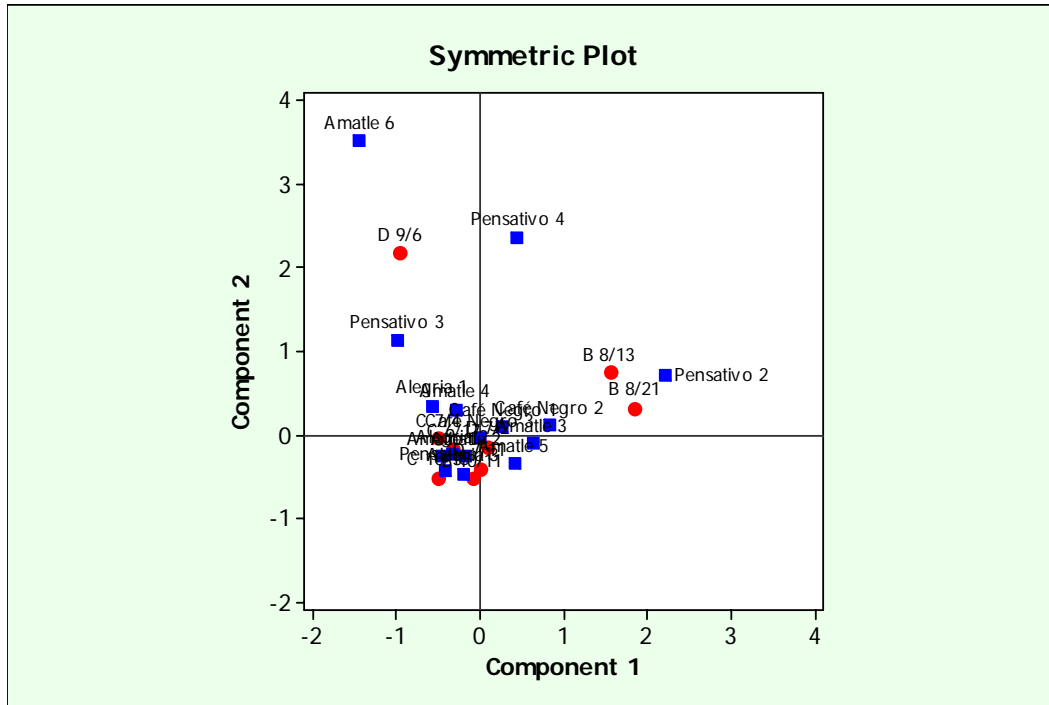


Figure 4.30 Correspondence Analysis Chart Showing Relationship Between Ware Forms and Test Pits

The second correspondence analysis analyzed the relationship between the Late Classic wares identified in this thesis and the pits that were used to determine the function of the Acropolis.

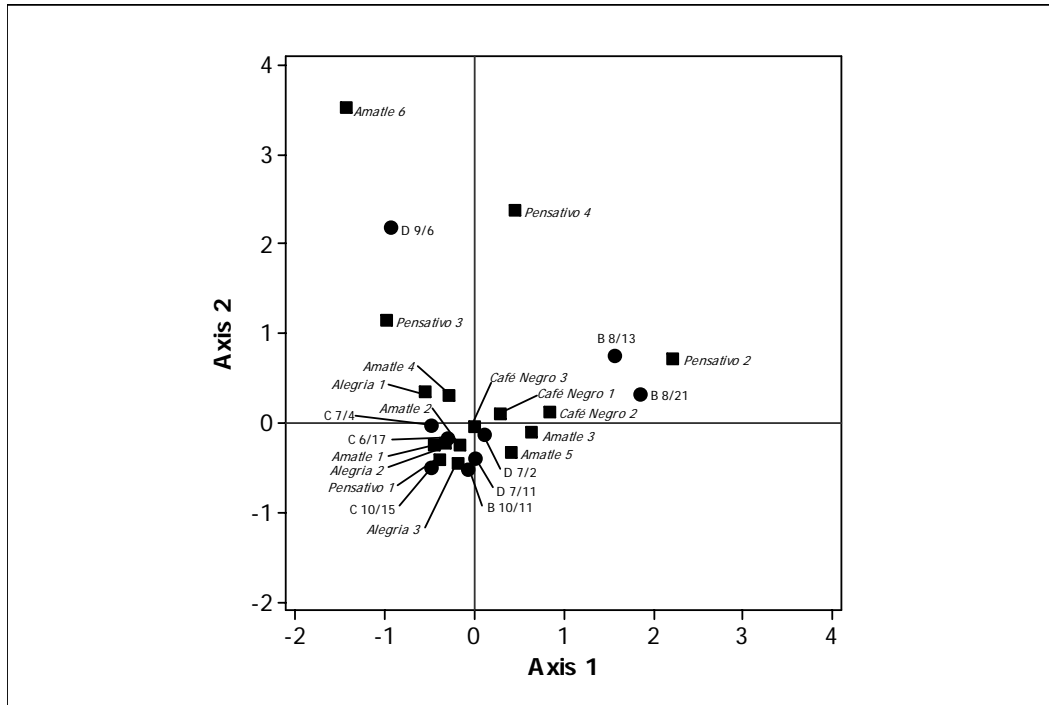


Figure 4.31 Correspondence Analysis Chart Showing Relationship Between Wares and Test Pits

In this correspondence analysis, the test pits are arranged according to the quantities of the Late Classic ceramic types identified. Alegria is located very close to the origin and, therefore, is not very useful in drawing conclusions about the distribution across the site. Pensativo, Amatlé and Café Negro have a stronger effect on the distribution of the data. Test pit KJP B 8/13 is being pulled toward the top right corner and has the highest proportion of Pensativo sherds, meaning that the pit contains more Pensativo sherds than any other type of sherd. This pit also has lower proportions of both Café Negro and Amatlé, placing it in close proximity to Pensativo on the correspondence analysis.

Test pits KJP D 10/21, KJP D 9/6, KJP B 10/14, KJP C 7/4, KJP A 9/12, KJP B 8/21, KJP D 7/11, KJP D 7/2, KJP C 6/17, KJP C 6/5 all form a diagonal linear pattern that is correlated to the Pensativo and Café Negro wares, indicating that these two wares

are increasing at a similar rate. Test pits C 10/21, C 10/15, and B 10/11 do not follow this pattern and are strongly correlated to the Pensativo Ware.

Seriation Diagrams

To study the seriation of the four wares identified in this thesis, I created several seriation diagrams to determine if a logical sequence exists, particularly one that is consistent across various areas of the site.

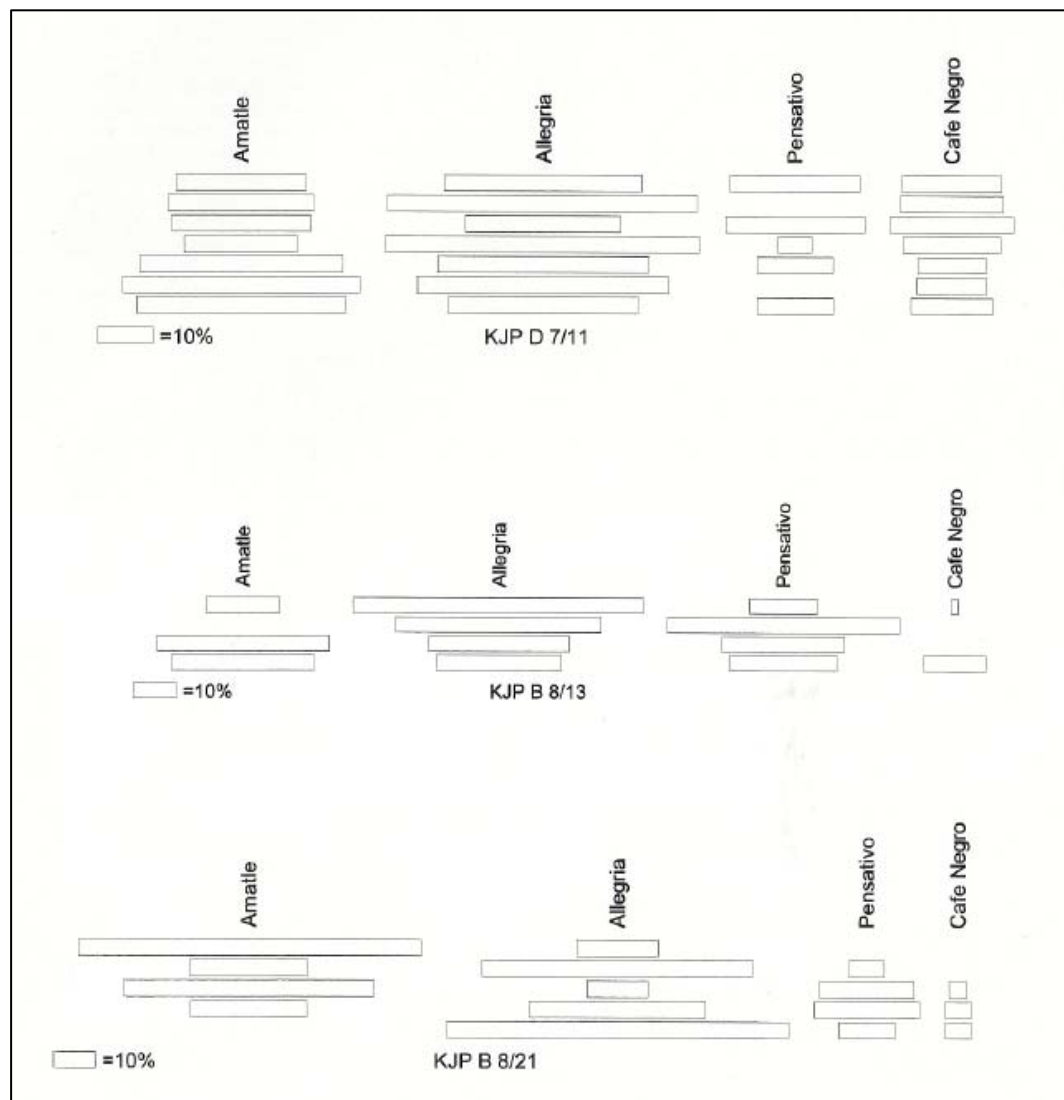


Figure 4.32 Test Pit Seriation Diagrams

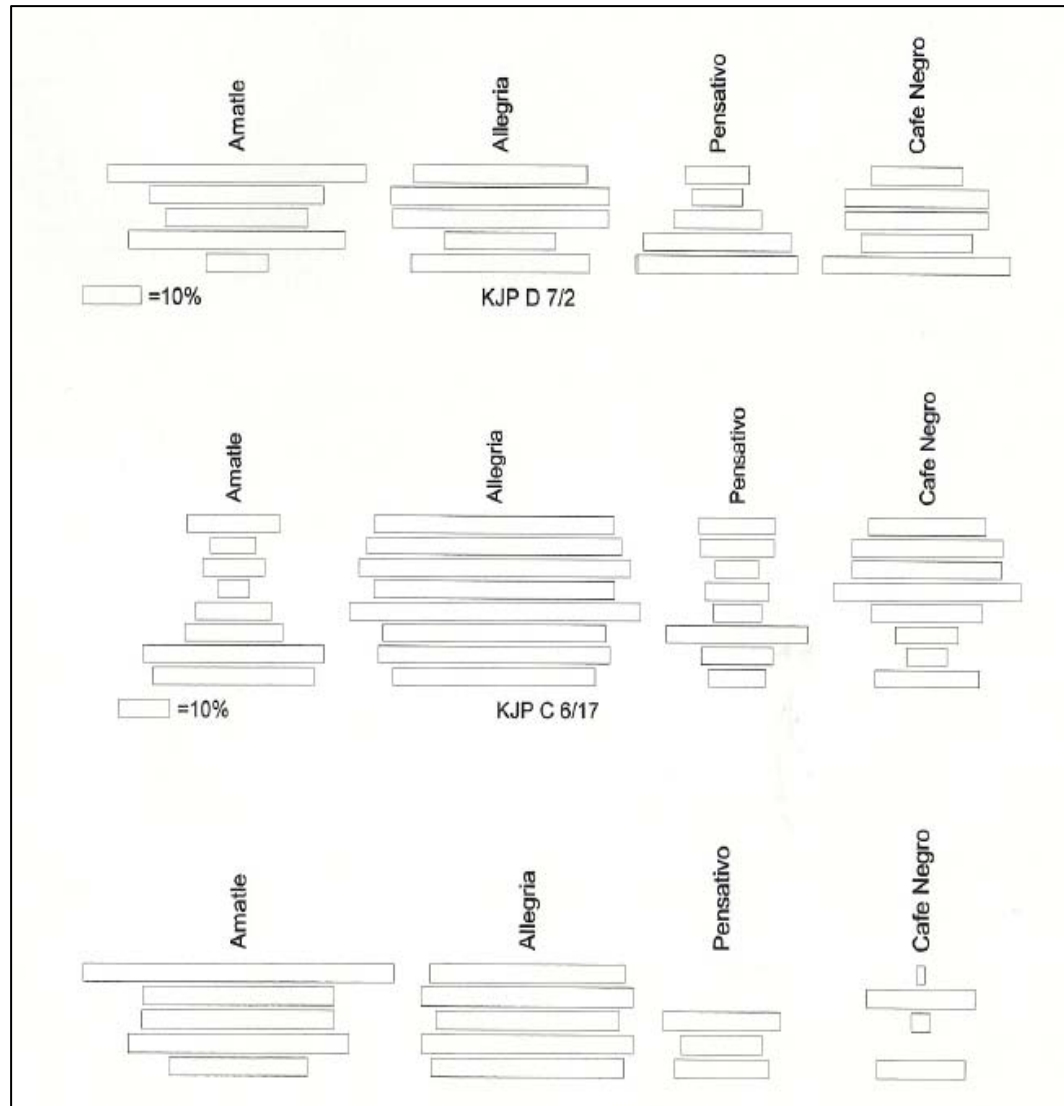


Figure 4.33 Test Pit Seriation Diagrams

Some of the pits contained very small quantities of sherds and were not used in this analysis. Test Pits KJP B 8/13, KJP B 8/21, KJP C 7/4, KJP C 6/17, KJP D 7/2 and KJP D 7/11 had the highest quantity of sherds and were analyzed for this section. Lots that had less than 50 sherds were combined with the adjacent levels. To create these seriation diagrams, I used the FORD.EXE software developed by Keith Kintigh.

The seriation diagrams from these pits indicate that a clear chronological seriation across the site cannot be determined. In some of the pits, the seriation from level to level

does is not chronological. This discrepancy may be due to the complicated stratigraphy that exists across the site. Not only do several architectural features exist, but the soil appears to have been moved across the site in many places, making the stratigraphy very complex. In many cases, even the ware frequencies from level to level do not show a consistent pattern.

The quantity of the Alegria Ware increases through time in test pit KJP B 8/13, but no clear pattern exists in KJP B 8/21. The other four pits contain large quantities of Alegria with no clear pattern emerging. Since Alegria is a common ware and is found in large quantities throughout the site, this pattern is not surprising.

The Amatle Ware also displayed a confusing chronological pattern in the seriation diagrams. In test pits KJP B 8/13, KJP C 6/17, and KJP D 7/11, the quantity decreases through time, yet it increases through time in pits KJP C 7/4 and D 7/2. Test pit KJP B 8/21 does not have a clear chronological pattern. Because of these inconsistencies, it is difficult to establish a chronology for this ware.

The Pensativo Ware displays a general pattern of increasing and then decreasing through time. This pattern is particularly prevalent in test pits KJP B 8/21 and KJP B 8/13. Test pit KJP D 7/2 shows a consistently descending pattern through time. Café Negro shows a similar pattern of increasing and then decreasing through time. Overall, the data is very limited and it is not possible to determine a reliable seriation pattern for the wares.

CHAPTER 5

INTRODUCTION

Several criteria can be used to evaluate the function of the area surrounding the Acropolis and the status of its occupants during the Late Classic Period. In this chapter, I will discuss evidence of architecture, production and consumption, domestic activities, ritual activities, and control of resources. I will explain how this evidence relates to both status and function of the Acropolis of Kaminaljuyú. Since some of the evidence presented applies to both status and function, it seemed impractical to separate these discussions in this section. Instead, I have presented the evidence and indicated how it relates to both topics where applicable.

Evidence of Architecture

The architecture of the Acropolis, which was described in Chapter 2, has gone through several major construction periods. Once the *talud-tablero* buildings were covered up, the area became more open in the Late Classic Period. It is possible that the tops of these structures were still visible and served as platforms.

The Brigham Young University/Universidad Del Valle excavations uncovered large chunks of *bajareque* that were probably construction materials. Based on the distributions of the *bajareque*, it is very likely that some sort of structure was built above the Acropolis. As was discussed in Chapter 3, the areas south, east, and west of the Acropolis have higher concentrations of baked clay than the area north of the Acropolis. These pieces of *bajareque* are often found within the same deposits as the Late Classic sherds, usually above floors, suggesting that the buildings were from this period.

Unfortunately, the buildings were held together with some perishable materials, and have all collapsed. They were probably a wattle and daub or adobe construction.

A study of Late Classic residential structures was conducted by the Kaminaljuyú Miraflores II Project. This study provided comparative materials for my data set from the Acropolis. The residential areas from the project, which included Mounds B-VI-2, B-V-13, and B-V-11, were excavated primarily by Héctor Escobedo, Francisco De León, Alfredo Román, Jeanette Castellanos and Juan A. Alonzo. A summary of their findings was presented by Francisco de Leon and Juan A. Alonzo at the 1996 Simposio de Investigaciones Arqueológicas de Guatemala.

Most of the platforms associated with these mounds were damaged by modern construction; however the information recovered is useful in drawing comparisons between Late Classic residential structures at Kaminaljuyú. The excavation team noted that chunks of adobe or baked clay are characteristic of Late Classic residential structures, both elite and common, are found at Kaminaljuyú (León and Alonzo 1996:228). Evidence of these types of buildings is also found surrounding the Acropolis as similar chunks of adobe are found in association with my ceramic analysis.

Among the Mounds mentioned, areas of activity were identified such as spaces for rest, food preparation and consumption, areas for the manufacture of artifacts, and midden areas (León and Alonzo 1996:228). The mounds also had evidence of platforms, floors and areas of compacted earth, which was the result of human activity (León and Alonzo 1996:228).

The archaeologists noticed two different types of walls associated with these structures. One type was constructed using canes that were driven into the ground. The

bottoms of the canes were reinforced by building up clay around their bases (León and Alonzo 1996:228). The second type of wall is a more elaborate construction because its foundation was built using pumice blocks, which were slightly buried into the ground and surrounded by packed clay to reinforce the wall (León and Alonzo 1996:228). The wall may have included cane sticks to build up the height and then was packed with clay (León and Alonzo 1996:228). It is also possible that some of the more elaborate structures may have been finished with stucco.

In the area of the Acropolis, pumice stones were found in high concentrations in the areas of Groups C and D. Unfortunately the pieces of *bajareque* were not analyzed by Brigham Young University/Universidad Del Valley Kaminaljuyú Project. However, the presence of these pumice stones may indicate that the buildings were similar to the more elaborate ones discussed by León and Alonzo.

This evidence suggests that the occupants of the Acropolis probably had finer housing structures than those found in other areas. However, their architecture was probably similar to architecture found in other areas, which suggests that other people had access to similar structures. In looking at this evidence, the architecture does suggest that the Acropolis inhabitants were of an elevated status over some groups at Kaminaljuyú, but it does not suggest that they were part of a small, exclusively elite group.

Evidence of Production and Consumption

Near the Acropolis, little evidence exists of the production of pottery or other artifacts, such as obsidian tools. Evidence of ceramic craft specialization has been found

at Kaminaljuyú and workshops for various types of artifacts have been found. One of these workshops that is particularly relevant to my research is located at Mound B-V-5. This workshop was used to produce Amatlé ceramics during the Late Classic Period (Garnica 1996:233). Comparing these data to the evidence found near the Acropolis of Kaminaljuyú indicates both there was a specific area used for ceramic production and that this production was not taking place at the Acropolis. It also may indicate that occupants of the Acropolis had access to rare or elite goods, even though they lacked the ornate decoration demonstrated in the Preclassic and Early Classic Periods.

Mound B-V-5 was identified as a workshop because sherds, which were from Amatlé vessels, did not have high use wear and often showed evidence of poor firing. These flaws may have been the result of mistakes made during production (Garnica 1996:233). Wasters were separated from finer produced vessels (Garnica 1996:233). Unlike the well-fired sherds, poorly fired ceramic sherds did not have a light wash applied to them after firing, suggesting that the poorly fired vessels did not receive any additional treatment (Garnica 1996:233). This workshop was a significant find because it represents the only known workshop of Amatlé ceramics discovered at Kaminaljuyú (Garnica 1996:233). Initially, the archaeologists suspected that the concentration of ceramics was an offering, but upon washing the sherds, decided that defective vessels would not be used to make a ritual offering, which supported the suspicion that the area was used as a workshop (Garnica 1996:234). This type of evidence does not exist at the Acropolis. During my analysis, I did not notice any evidence of poor firing or wasters to suggest that ceramic production was taking place at the site.

This evidence is useful in understanding several aspects of function and status at the Acropolis. Primarily, it eliminates the possibility that a workshop was located near the Acropolis or within the boundary of the park. The evidence solidifies the idea that such goods were not being produced on a large scale or on an individual level among the occupants of the Acropolis. For this reason, I suspect that the occupants of the site were consumers of ceramics, but not producers.

If the occupants of the Acropolis were consumers of the pottery, but not potters themselves, this evidence, taken with evidence that the vessels owned were more numerous in quantity and of higher quality than those found in other areas of Kaminaljuyú, this distinction may indicate that they were of higher status than other individuals at Kaminaljuyú. The evidence also suggests that the Amatlé Ware is treated with some sort of wash, which was probably used for esthetic reasons and gives the vessels a faint shimmer. Findings at Mound B-V-5 also indicate that the workshop used an above ground firing technique to fire the vessels because of the numbers of deformed and poorly fired vessels (Garnica 1996:235).

Garnica also noted that in several of the mounds surrounding B-V-5, poorly fired vessels were found (Garnica 1996:235). Mound B-V-11, which is located near the workshop at Mound B-V-5, contained poorly fired vessels in a residential midden area (Garnica 1996:235). Garnica stated that the inhabitants of this mound may have been workers at the Amatlé workshop who lived nearby and were using the vessels that were not suitable to be traded (1996:235).

When contrasting this evidence with the ceramics encountered in the Acropolis area, it appears that the occupants of the Acropolis did have access to the finer Amatlé

materials, which were well fired and treated with the wash mentioned previously. These findings suggest that the Acropolis occupants were consumers of finer goods than other households found at Kaminaljuyú. Because of these findings, I believe that the inhabitants of the Acropolis did achieve an elevated status when compared to other groups. However, the concept of eliteness appears to be weak in the Late Classic because the distinctions between artifacts and architecture are not as great during this period.

Evidence of Domestic Activities

The Amatlé workshop, which was located at Mound B-V-5, also showed evidence that the Amatlé Ware was used as a utilitarian ware in the Late Classic Period. Garnica (1996:235) states that the workshop had a limited inventory of forms, which included small bowls, long necked pitchers, and small quantities of buckets and glasses. She concludes that these forms indicate both a restricted inventory of forms that include utilitarian wares and not ritual vessels (1996:235). If Amatlé vessels were being made for ritual use, evidence of this practice has not yet been found at Kaminaljuyú.

León and Alonzo, who excavated Mounds B-VI-2, B-V-13, and B-V-11, also uncovered areas of food preparation. They identified these areas by the discovery of *manos* and *metates*. A similar pattern can be found at the Acropolis and these findings can be used as comparative materials for my analysis. In the León and Alonzo investigations, 11 furnaces of various types and forms were discovered. Burned wood fragments and carbonized avocado seeds were found in a few of these furnaces. The furnaces were slightly removed from the buildings and evidence of grinding stones, *manos*, and utilitarian ceramics found nearby (León and Alonzo 1996:228). Obsidian

tools, which were probably used for domestic activities, were also found (León and Alonzo 1996:229).

During the Brigham Young University /Universidad Del Valle excavations, *manos* and *metates* were found, mostly in the area of the Acropolis. At least 19 of these artifacts were found within Late Classic contexts. These *manos* and *metates* were uncovered on the north side of the Acropolis (in test pits KJP B 10/11, KJP B 10/12, KJP A 9/15, and KJP B 8/13) and to the southeast of the Acropolis (in test pits KJP C 7/4, KJP D 7/2, KJP D 7/13, KJP D 7/11, and KJP C 6/17). Test pits surrounding the Palangana did not contain *manos* or *metates*, which suggests that the Palangana had a separate function. The pits surrounding the Palangana were deep in comparison to the pits surrounding the Acropolis, which makes the absence of *manos* and *metates* very noteworthy.

León and Alonzo (1996:231) concluded that family organization in the Late Classic Period consisted of residential complexes with several generations living in a common area with separate residential structures. It is possible that a similar pattern exists at the Acropolis. These findings support the idea that the Late Classic occupants of the Acropolis were using the buildings as residential structures and participating in food preparation.

Evidence of Ritual Activities

A pattern that I noted while examining the Late Classic contexts of the Acropolis, was the provenience of figurines in the test pits. Ten of the 16 test pits that I examined contained at least one figurine and almost all of the figurines were located approximately

0.5 m from the surface of the pit. Unfortunately, these figurines were not within the scope of my analysis. Some general descriptions of these figurines were included in the Brigham Young University/ Universidad Del Valle site report, but the report only divides the figurines into general categories and contains very few drawings or photographs of these items. Because the function of the figurines has not been determined, I do not believe that the Acropolis area was being used for extensive ritual activity during the Late Classic Period. It is possible that these figurines were used in household activities and not part of ritual activities. However, further research is needed to investigate this issue.

Evidence of the Control of Resources

In looking at the artifacts uncovered at Kaminaljuyú during the Late Classic Period, both ceramics and lithics may help to determine if its inhabitants exercised control over these raw materials and production. Although these findings relate to broader issues of resource and production control, they help to place the artifacts found at the Acropolis within a greater anthropological context.

One study of Amatlé ceramics that is relevant to this discussion was conducted by Eugenia J. Robinson, Heather A Wholey and Hector Neff. The team conducted neutron activation analysis of Esperanza Flesh and Amatlé ceramics in various areas of the highlands to determine the sources of materials and production.

According to their findings, Amatlé ceramics were produced in several areas of the highlands, between the areas of Kaminaljuyú and Lake Atitlán, including Mound B-V-5, which was discussed previously. Other areas where evidence of Amatlé production has been found include Cakhay, near Tecpan, Chimaltenango, and Rucal, in the valley of

Antigua (Robinson et al. 1996:309). Neutron activation revealed that one of the main clay sources was located in San Miguel Morazán. The team concluded that the production and source materials used to produce Amatlé ceramics were available in many areas throughout the highlands and that no particular area had control over the resources used to produce these vessels.

The lithic analysis, conducted by Zachary Hruby, makes some interesting arguments about control of resources at Kaminaljuyú, particularly with regards to the El Chayal source. According to Hruby (2004:336), inhabitants of Kaminaljuyú began using the El Chayal obsidian source during the Middle to Late Preclassic Period. The Late Preclassic marks a time when Kaminaljuyú had the greatest access to the El Chayal obsidian source and “the blades from these periods are the largest and most well crafted blades found at the site, and anywhere else in the Highlands of Guatemala” (Hruby 2004:336).

During the Early Classic Period, El Chayal points were still being widely produced at the site, with some examples of El Chayal blades mimicking Teotihuacán style points made from green obsidian, which were collected from the Pachuca Source in the Valley of Mexico. In tombs discovered in Mounds A and B, “the El Chayal points were made from macroblades that had been roughly chipped through percussion and pressure techniques, and were not completely bifaced... unlike the green points, the grey points were not made with an eye for thinness, but focused only on a rough outline of the atl-atl point” (Hruby 2004:337). So although technology may have lapsed since the Preclassic Period, obsidian from the El Chayal source was still being readily used, indicating access to the source (Hruby 2004:337).

However, a change occurs in the Late Classic that is relevant to issues of status at Kaminaljuyú. Macrocores become smaller and are not as well prepared in the Classic Period (Hruby 2004:337). Bipolar reduction, which does not require large amounts of raw material and is simple to master, also increases during this time (Hruby 2004:337).

If bipolar, multidirectional core, and small polyhedral core technologies increase at this time, and then it is possible to say that the Late Classic population at Kaminaljuyú had less of a direct connection with source exploitation at El Chayal. This pattern may indicate that Kaminaljuyú was less of a socio-economic power during the Late Classic Period in terms of the control of regional resources and craft producers. (Hruby 2004:337)

Another phenomenon that indicated that access the El Chayal source was scarce was that “exhausted or broken macroflakes and exhausted prismatic blade cores were set on an anvil stone and then smashed with a smaller hammerstone” (Hruby 2004:338). This process produced large quantities of debitage and shatter, but the act of smashing these objects also may have produced numerous cutting implements that may could be used for scraping or chopping activities (Hruby 2004:338). Hruby suspects that obsidian blades from earlier periods may have been collected during the various construction phases at the Acropolis and Palangana when large amounts of earth were systematically moved (Hruby 2004:336).

Hruby determined that residents of Kaminaljuyú, specifically those living in the area of the Acropolis and Palangana, did not have extensive access to the El Chayal source or any other obsidian source during the Late Classic Period (Hruby 2004:338). This information is useful to my argument because it reinforces my assertion that the concept of eliteness was weak and there was not a major dominant group in the area that controlled resources.

CONCLUSION

Based on my analysis of the ceramics of Kaminaljuyú, as well as the related architecture and artifacts, I believe that the Acropolis was used as a residential area during the Late Classic Period. The prevalence of vessels, particularly *Alegria comales*, which appear to be used for cooking, and the presences of manos and metates in the vicinity, support this conclusion.

The remnants of architecture, particularly *bajareque*, are similar to residential mounds uncovered by the Miraflores II Project, which was discussed previously. These comparative materials not only suggest a likeness in architecture, but also demonstrate a similarity in function. The presence of less sophisticated architecture at Kaminaljuyú also reinforces my argument that the residents of the Acropolis could be considered more elite than some of their contemporaries. However, since the concept of eliteness appears to be weak at Kaminaljuyú during the Late Classic Period, it appears that this group of people did not possess many of the artifacts, particularly jade, polychrome ceramic vessels and elaborate monuments that are commonly thought to be status symbols in Mesoamerica.

Despite the lack of status objects uncovered, this group appears to have had access to better ceramic vessels than other households, which was illustrated by the discussion of the household mounds discovered near Mound B-V-5. Clearly, artifacts were not being produced in the area of the Acropolis and the vessels found are of a higher quality than those found in residences near the site of production.

In conclusion, I believe that the concept of eliteness was very weak during the Late Classic Period at Kaminaljuyú but that the residents of the Acropolis did achieve a higher status than other nearby households. However, I do not believe that the Acropolis

residents were part of a small, exclusively elite group. It appears that other areas of Kaminaljuyú had achieved a similar degree of elevated status.

APPENDIX A
DATA TABLES

Total Artifact Counts

	Sherds	Figurines	Baked Clay	Obsidian	Jade	Piedras	Pumice	Bone	Carbon	Mica
E 4-12	163	0	7	13	0	22	1	3	0	0
E 4-7	1929	0	35	112	0	55	0	1	0	0
E 5-20	8783	1	89	1079	1	236	6	0	0	0
E 5-4	994	1	133	54	0	50	49	0	0	0
G 5-8	6185	3	731	353	0	318	0	0	0	0
G 5-5	9916	3	1255	596	0	393	4	0	0	0
H 3-1	19214	5	1323	2968	0	925	208	12	2818	5
H 4-20	8596	7	595	730	1	374	21	13	9	2
I 3-6	16724	0	384	1488	0	905	0	50	25	0
H 3-20	10069	2	233	1038	1	571	0	39	47	5
I 3-16	6252	1	40	1048	0	28	0	8	14	6
I 3-17	6387	0	83	870	1	11	0	0	4	0
F 2-10	15990	4	607	2084	0	607	403	1	0	0
F 2-15	3972	2	289	748	0	471	5	0	0	0
F 2-20	8313	2	257	1142	0	562	3	3	0	3
F 4-23	14182	21	270	1247	0	392	306	270	29	17
E 6-10	6333	11	187	328	0	62	0	12	2	0
F 6-11	5198	0	2822	499	0	153	51	33	1	2
F 5-2	6760	0	1753	1044	0	1212	6	0	0	0
E 5-9	1505	2	80	263	0	29	12	0	0	0
E 5-11	574	0	39	27	0	123	0	0	0	0
E 5-12	269	0	7	70	0	8	1	0	0	0
C 6-17	2480	0	243	227	1	291	74	14	0	0
C 6-14	9069	32	105	682	0	78	74	0	0	0
D 6-6	2937	2	126	379	0	250	66	0	0	0
D 6-23	2027	0	73	272	1	73	46	0	0	0
C 6-5	2093	3	160	360	0	148	371	0	1	0
D 7-11	2305	6	405	405	0	274	537	0	0	0

C 7-4	5610	7	1428	445	0	226	655	7	9	1
D 8-21	2109	7	222	239	0	121	107	0	0	0
D 8-3	521	0	90	42	0	53	50	0	0	0
D 8-23	2354	6	360	155	0	89	53	0	0	0
D 7-2	2552	2	192	278	0	150	151	0	0	0
D 7-13	3350	6	369	513	0	285	391	0	0	0
D 7-9	1589	3	188	188	0	95	31	2	1	0
E 7-18	3174	4	395	304	0	222	98	5	2	0
D 6-20	4918	6	479	674	0	566	505	0	10	0
D 6-3	1214	3	308	130	0	128	61	1	0	0
C 10-21	400	1	19	34	0	19	0	2	0	0
B 8-13	1039	2	158	120	0	85	209	1	1	0
A 9-12	609	0	1	58	0	0	1	0	0	0
A 9-15	1169	0	97	126	0	4	70	0	0	0
A 8-5	222	0	2	2	0	0	3	0	0	0
A 8-1	48	0	0	11	0	0	0	0	0	0
A 8-2	54	0	2	0	0	10	0	0	0	0
A 8-3	460	0	64	39	0	140	0	0	0	0
A 8-4	318	0	114	30	0	133	0	0	0	0
B 8/21	2093	2	427	147	0	128	541	0	0	0
A 7-10	1785	0	302	122	0	147	359	0	0	0
B 10-11	174	0	21	14	0	46	0	0	0	0
B 10-12	625	0	28	44	0	8	0	0	0	0
B 10-14	348	0	24	24	0	15	7	0	0	0
C 10-11	1107	0	54	76	0	18	5	0	0	0
C 10-13	1599	3	37	74	0	31	0	0	0	0
C 10-14	1581	1	90	29	0	87	4	85	0	0
C 10-15	547	1	12	26	0	22	0	12	0	0
D 10-12	1994	2	37	150	0	43	0	0	0	0
D 10-14	6636	1	24	410	0	129	0	0	0	0
E 10-11	4622	7	86	320	0	138	0	0	1	0
E 10-12	3038	1	88	368	0	256	0	0	0	0

E 10-8	1142	0	39	133	0	5	4	0	0	0
D 10-21	34	0	0	3	0	0	0	0	0	0
D 9-6	2032	1	115	162	0	155	0	0	0	0
D 9-2	3339	0	150	205	0	112	0	0	2	0
E 9-2	1231	0	147	158	0	87	0	0	0	0
E 9-13	1017	0	111	97	0	27	0	0	0	0
E 9-23	1499	1	90	90	0	0	44	2	1	0
E 8-1	1026	3	129	34	0	33	0	1	0	0
D 8-4	5523	4	689	426	0	107	96	0	8	0
D 9-12	580	0	344	17	0	46	0	0	0	0
D 10/25	169	2	13	19	0	54	0	0	0	0
E 8-23	1856	0	117	115	0	66	24	0	0	0
F 7-17	1156	3	29	130	0	35	0	0	0	0
F 6-7	6926	17	462	592	0	165	17	0	0	0
F 6-8	1745	5	116	252	0	99	0	0	0	0
	266353	209	20600	27751	6	13006	5730	577	2985	41

Late Classic Ceramic Counts

pit	lot	Alegria	Amatle	Café Negro	Pensativo
C 10/15	3	3	6	7	16
C 10/15	4	2	18	1	3
C 10/15	5	19	11	17	49
C 10/15	6	0	0	0	0
C 10/15	7	0	0	0	0
C 6/5	6	6	6	7	4
C 6/5	7	5	5	4	0
C 6/5	8	0	0	0	0
C 6/5	9	0	0	4	4
C 6/5	10	0	0	0	0
C 6/5	11	0	0	0	8
B 10/14	3	0	0	0	0
B 10/14	4	7	3	1	0
B 10/14	5	0	0	0	0
B 10/14	6	0	3	0	0
D 10/21	2	32	10	0	0
D 10/21	3	8	5	40	0
D 10/21	4	4	0	7	0
D 9/6	8	56	53	0	11
D 9/6	9	29	12	0	5
D 7/11	4	26	17	13	17
D 7/11	5	36	17	12	0
D 7/11	6	19	17	15	17
D 7/11	7	75	27	23	8
D 7/11	8	16	19	6	7
D 7/11	9	12	8	3	3
D 7/11	10	18	25	4	0
D 7/11	11	18	9	6	0

D 7/11	12	22	25	10	7
D 7/11	13	8	8	3	5
D 7/2	3	38	56	20	14
D 7/2	4	78	62	51	18
D 7/2	5	79	52	52	32
D 7/2	6	21	41	21	28
D 7/2	7	0	0	0	0
D 7/2	8	20	7	21	18
C 10/21	2	5	22	0	0
C 10/21	3	8	0	0	0
C 7/4	3	25	40	1	0
C 7/4	4	82	74	42	0
C 7/4	5	39	41	4	25
C 7/4	6	21	22	0	8
C 7/4	7	35	25	16	17
C 7/4	8	24	14	38	10
C 7/4	9	0	3	0	0
C 7/4	10	0	8	0	5
C 6/17	5	41	16	20	13
C 6/17	6	0	0	0	0
C 6/17	7	90	16	53	26
C 6/17	8	31	7	17	5
C 6/17	9	45	6	35	12
C 6/17	10	20	5	5	
C 6/17	11	22	6	11	7
C 6/17	12	15	3	2	8
C 6/17	13	10	8	5	8
C 6/17	14	9	8	1	6
C 6/17	15	16	4	0	1
C 6/17	16	8	6	3	0
C 6/17	17	35	28	18	10
C 6/17	18	0	0	0	0

C 6/17	19	0	0	7	6
B 10/11	2	76	76	25	0
B 8/21	2	0	6	0	0
B 8/21	3	0	30	0	0
B 8/21	4	16	31	0	0
B 8/21	5	19	18		10
B 8/21	6	57	15	0	0
B 8/21	7	9	26	0	12
B 8/21	8	5	32	4	10
B 8/21	9	35	23	5	21
B 8/21	10	40	0	0	11
B 8/21	11	27	0	5	0
B 8/13	3	12	0	0	0
B 8/13	4	10	6	0	0
B 8/13	5	12	5	0	1
B 8/13	6	9	0	1	9
B 8/13	7	26	0	0	1
B 8/13	8	17	0	0	48
B 8/13	9	5	16	0	11
B 8/13	10	4	8	0	14
B 8/13	11	0	0	0	0
B 8/13	12	22	14	0	2
B 8/13	13	4	3	4	0
B 8/13	14	0	4	2	4
B 8/13	15	0	1	0	4
B 8/13	16	5	3	0	0
B 8/13	17	0	0	0	0
B 8/13	18	4	0	1	0
B 8/13	19	3	4	0	0
A 9/12	3	0	9	0	0
A 9/12	4	0	6	0	4
A 9/12	5	0	5	0	0

Alegria by Levels

Pits	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
C 10/15			3	2	19														
C 6/5						6	5												
B 10/14				7															
D 10/21		32	8	4															
D 9/6								56	29										
D 7/11				26	36	19	75	16	12	18	18	22	8						
D 7/2			38	78	79	21		20											
C 10/21	2	5	8																
C 7/4			25	82	39	21	35	24											
C 6/17					41		90	31	45	20	22	15	10	9	16	8	35		
B 10/11		76																	
B 8/21				16	19	57	9	5	35	40	27								
B 8/13			12	10	12	9	26	17	5	4		22	4			5		4	3
A 9/12				13	5														

Amatle by Levels

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
C 10/15			6	18	11														
C 6/5						6	5												
B 10/14				3		3													
D 10/21	1	10	5																
D 9/6								53	12										
D 7/11				17	17	17	27	19	8	25	9	25	8						
D 7/2			56	62	52	41		7											
C 10/21		22																	
C 7/4			40	74	41	22	25	14	3	8									
C 6/17					16		16	7	6	5	6	3	8	8	4	6	28		
B 10/11		76																	
B 8/21		6	30	31	18	15	26	32	23										
B 8/13				6	5	0			16	8		14	3	4	1	3			4
A 9/12			9	6															

Café Negro by Levels

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
C 10/15			7	1	17														
C 6/5						7	4		4										
B 10/14				1															
D 10/21			40	7															
D 9/6																			
D 7/11				13	12	15	23	6	3	4	6	10	3						
D 7/2			20	51	52	21		21											
C 10/21																			
C 7/4			1	42	4		16	38											
C 6/17					20		53	17	35	5	11	2	5	1		3	18		7
B 10/11		25																	
B 8/21							4	5		5									
B 8/13						1							4	2					1
A 9/12					5														

Pensativo by Levels

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
C 10/15			16	3	49														
C 6/5						4			4		8								
B 10/14																			
D 10/21																			
D 9/6								11	5										
D 7/11				17		17	8	7	3			7	5						
D 7/2			14	18	32	28		18											
C 10/21																			
C 7/4					25	8	17	10		5									
C 6/17					13		26	5	12		7	8	8	6	1		10		6
B 10/11																			
B 8/21					10		12	10	21	11									
B 8/13					1	9	1	48	11	14		2		4	4				
A 9/12				4															

Mano and Metate Counts

Pit/Lot	Metate	Mano	Date
KJP E 5/9-9	1	1	LPC
KJP E 5/11-1			LC
KJP E 5/11-3			LC
KJP F 2/15-2	1		LC
KJP F 2/20-9	1		LPC, EC, LC
KJP F 2/20-20	1	1	CPC, EC
KJP F 4/23-8		1	MPC, LPC
KJP F 4/23-9		1	MPC, LPC
KJP F 6/11-4		1	MIX
KJP F 6/11-9	1		MIX
KJP G 5/5-5		1	LC
KJP G 5/8-10	3	2	MIX
KJP H 3/20-53	1		Middle Preclassic
KJP H 3/20-56		1	MPC
KJP H 4/20-46		1	PROVIDENCIA
KJP A 9/15-3	1		LC
KJP A 9/15-4	1		LC
KJP A 9/15-5	1		LC
KJP A 9/15-7		1	LC
KJP B 10/11-2	1		LC
KJP B 8/13-10	1		LC
KJP B 10/12-2	1		LC
KJP C 6/5-10	1		LC
KJP C 7/4-22	1	1	LC

	1		
KJP C 6/17-10	1		LC
KJP C 6/17-17	2		
KJP D 7/2-4			LC
KJP D 7/11-7	1		MIX
KJP D 7/11-9	1		LC
KJP D 7/11-13	3		MIX
KJP D 7/11-15	3		MIX
		2	
KJP D 7/11-16		2	MIX
KJP D 7/11-21		1	LPC, EC
KJP D 7/13-7	1		LC
KJP D 7/13-8		1	LC
KJP D 7/13-9	1		LC
KJP D 7/13-10	1		EC, LC
KJP D 7/13-13		2	EC, LC
KJP D 7/13-14	2		EC, LC
KJP D 8/3-6		1	LC
KJP D 8/3-7	1		CTA
		1	
KJP D 8/3-8		1	EC
KJP D 8/21-5	1		LPC, EC
KJP D 8/21-14	1		LPC, EC

Late Classic Form Counts

pit	lot	Aleg 1	Aleg 2	Aleg 3	Amat 1	Amat 2	Amat 3	Amat 4	Amat 5	Amat 6	Pens 1	Pens 2	Pens 3	Pens 4	CafN 1	CafN 2	CafN 3
A 9/12	3																
A 9/12	4																
A 9/12	5																
B 8/13	3																
B 8/13	4														1		
B 8/13	5																
B 8/13	6						1		1								1
B 8/13	7											1					
B 8/13	8											2					
B 8/13	9													1			
B 8/13	10																
B 8/13	11																
B 8/13	12																
B 8/13	13																
B 8/13	14																
B 8/13	15																
B 8/13	16																
B 8/13	17																
B 8/13	18																
B 8/13	19																
B 8/21	2																
B 8/21	3																
B 8/21	4																
B 8/21	5						1										
B 8/21	6																
B 8/21	7						1					1					
B 8/21	8															1	
B 8/21	9						1		1								
B 8/21	10											2					

B 8/21	11																
B 10/11	2																
B 10/14	3			2	1		1										
B 10/14	4																
B 10/14	5																
B 10/14	6																
C 6/5	6																
C 6/5	7																
C 6/5	8																
C 6/5	9																
C 6/5	10																
C 6/5	11																
C 6/17	5	1		3						2							
C 6/17	6			1													
C 6/17	7	1	1	1						2							2
C 6/17	8	1	1	1													
C 6/17	9		1											1	1		
C 6/17	10																
C 6/17	11																
C 6/17	12	1															
C 6/17	13	1			1												
C 6/17	14	1				1	1										
C 6/17	15			1													
C 6/17	16																
C 6/17	17	1															
C 6/17	18																
C 6/17	19															1	
C 7/4	3	1		1													1
C 7/4	4		1							2		1					1
C 7/4	5				3		1			1							
C 7/4	6							1		1							
C 7/4	7	1															

C 7/4	8		2									1		1		
C 7/4	9															
C 7/4	10															
C 10/15	3															
C 10/15	4															
C 10/15	5	1		1							2					
C 10/15	6															
C 10/15	7															
C 10/21	2			1												1
C 10/21	3			1												
D 7/2	3	1	1	2				1						2		1
D 7/2	4	1		1	1			1						1		1
D 7/2	5		1	4		1	6	2	1					2		
D 7/2	6							1	1			1				
D 7/2	7															
D 7/2	8		1													
D 7/11	4			3			1		3		1				1	1
D 7/11	5			1				2			1					1
D 7/11	6			1			1				1					
D 7/11	7	2		2												
D 7/11	8			1							1					1
D 7/11	9							1	1		1					1
D 7/11	10															
D 7/11	11			1					1							
D 7/11	12		1				1		4		1					1
D 7/11	13															
D 9/6	8									2			1			
D 9/6	9	3						2						1		
D 10/21	2															
D 10/21	3															
D 10/21	4															

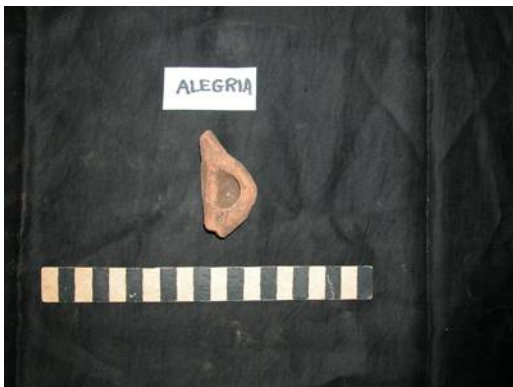
APPENDIX B

PHOTOGRAPHS OF LATE CLASSIC SHERDS

ALEGRIA

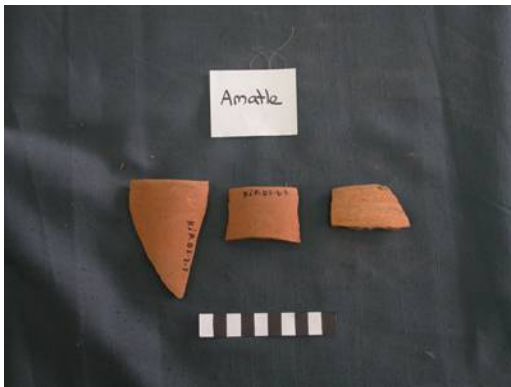
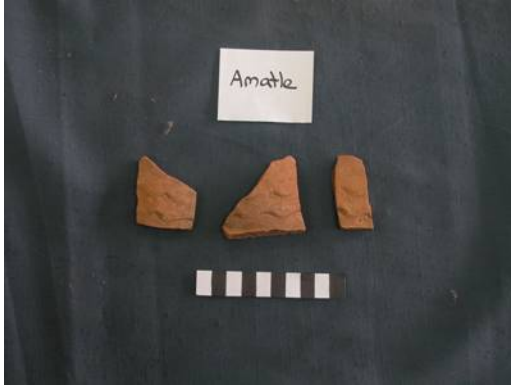


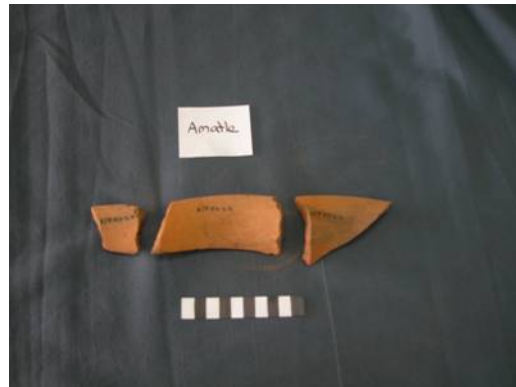
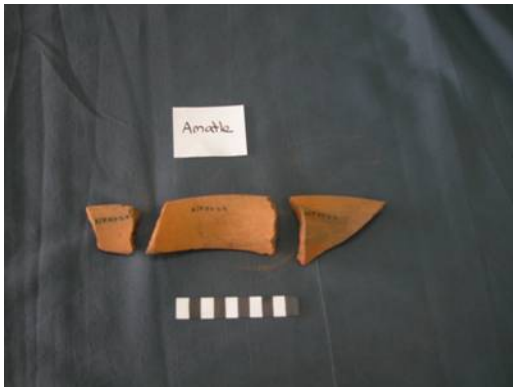
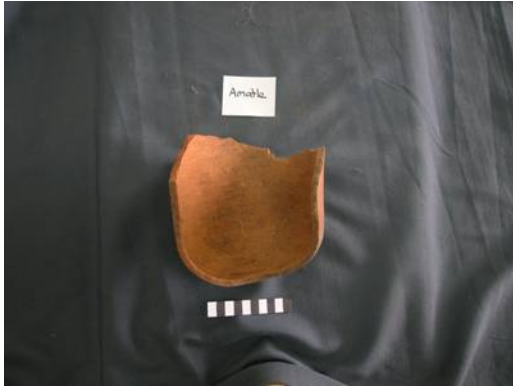


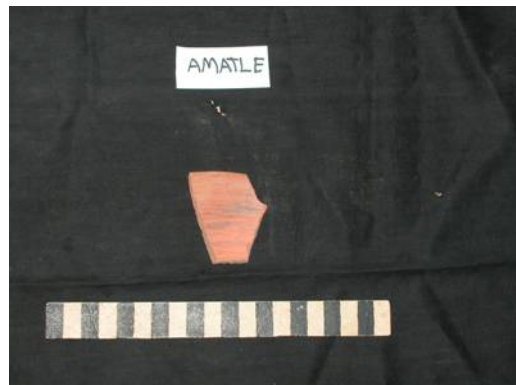
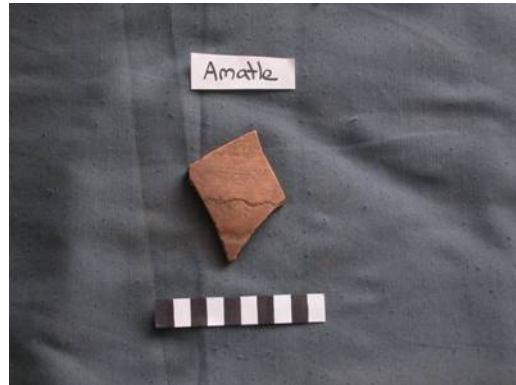


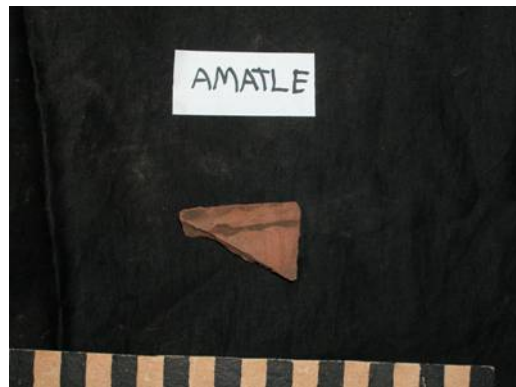
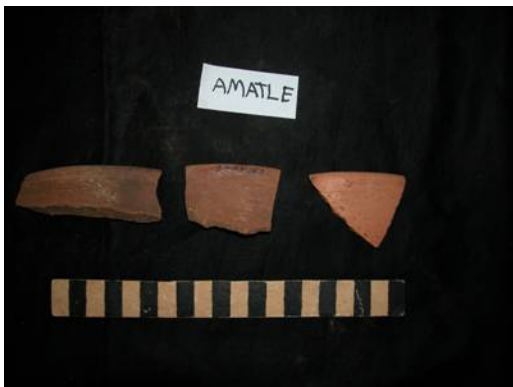
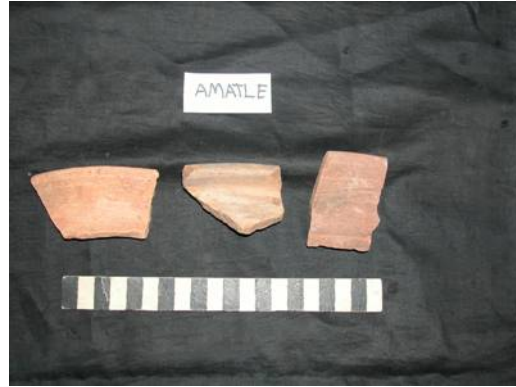
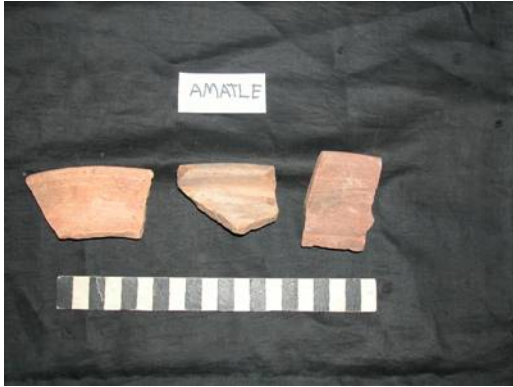


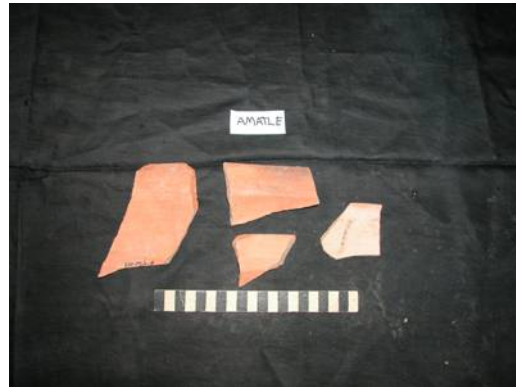
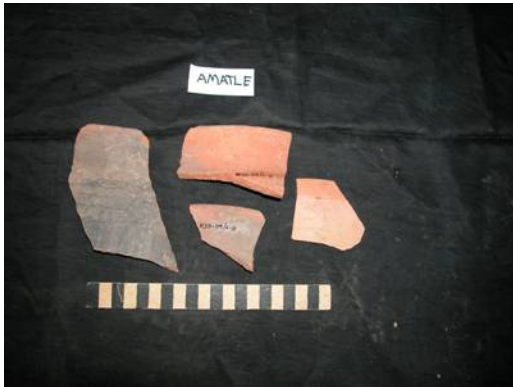
AMATLE











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