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Cover illustration:

GI 'Hunahpu

Birth: 1.18.5.3.2 9 Ik 15 Ceh 2697 B.C.

Drawing by Linda Schele

The Carved Ceramics Called Chocholá

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The first finely carved vase from Yucatán in the style now termed Chocholá was published by John Lloyd Stephens in 1843. Stephens was impressed by its workmanship and noted that the human profile on the vessel exhibited “a strong resemblance to those of the sculptured and stuccoed figures at Palenque . . .” (Stephens 1961:163). Stephens was shown this vase when he visited the mounds near Ticul, a village 26 km east of Uxmal in the Puuc hills of northwestern Yucatán. Carved into the outer wall of the vessel is the bust of a young lord, his forehead flattened in the Classic Maya style, gesturing with one hand from within a floral cartouche. The non-figured area of the vessel is fluted with parallel vertical lines. Though Stephens considered this vessel to be finer than others he had seen in Yucatán, other more finely carved pieces have since come to light, appearing in private collections with the unverifiable provenience of northern Yucatán.

The few early publications of carved vessels in this style indicate the same area as the probable source for the pots. Spinden included drawings of two pieces in *A Study of Maya Art* (1913: Figs. 185, 186). He reported a pale yellow bowl from Peto, which is actually in the northern part of the state of Quintana Roo, into which had been carved the image of a personified jaguar wearing a water lily on its forehead. The water lily jaguar is framed in a cartouche composed of water lily stems and blossoms. Spinden’s second Chocholá style bowl reportedly originated in Calcetok, Yucatán, near Maxcanú, east of Mayapan and quite distant from Peto, but close to Ticul. The beaker carries the image of a profile young lord wearing a jaguar-head headdress, and holding a water lily stem and blossom.

In his survey of the archeological ceramics of Yucatán, George Brainerd (1958:244) included the same Chocholá style vessel, which he characterized as “unquestionably the highest development of the Florescent slateware tradition.” Brainerd viewed the beaker as outside of the complex typologies that he had formulated for Yucatán slatewares, where the closest similarities could logically be expected. R. E. Smith (1971) unearthed no Chocholá type

ceramics at Mayapán, nor did he note any in the complexes of Kaban, Uxmal, or Chichen Itzá.

Thus, the three vessels of this vaguely provenienced style come from different areas of the Yucatán, are carved with water lily imagery, and are accompanied by short glyphic texts.

Michael Coe (1973) was responsible for the first publication of a group of Chocholá style vases in *The Maya Scribe and His World*. He included fifteen examples of vessels carved in this style which were reputedly unearthed from sites near Chocholá and Maxcanú, respectively 30 and 65 km southwest of Mérida (Coe 1973: 144). Though he believes it is true, Coe obtained this information second- or third-hand. The problem with accepting northern Yucatán as the origin of these vessels is that their iconography, as I will demonstrate, is not characteristic so much of known Yucatán ceramics as it is of Peten ceramic iconography. The appearance of such typical Peten ceramic iconographic characters as the water lily jaguar and Gods L, K, and GI of the Palenque Triad is an anomaly which is impossible to explain in terms of the present state of knowledge about sociopolitical connections between the Central and Northern Maya area during the Late Classic Period.

It is possible that paste compositional analysis of a selection of Chocholá pots by the Maya Polychrome Ceramic Project could indicate the sources of clays from which the pots were manufactured and shed some light on their origins. However, to date, the analyses of this carbonate-tempered ceramic ware have not been completed (Garman Harbottle and Dorie Reents, personal communication, June 1983).

On several occasions during the three years that I have been studying this group of ceramics, I have entertained the idea that all these pieces were of modern manufacture. But the Chocholá style vessels first appeared in the sixties, when modern copyists’ skills were not adequate to produce unassailable Maya glyphs and iconography. Additionally, the opinions of scholars familiar with Maya ceramics, including Michael Coe, and Peter Schmidt of INAH, are that the materials and techniques used to create

the vessels are pre-Columbian and their aged appearance is typical of ceramics unearthed from previously undisturbed burials. So while I accept the genuineness of the pieces that I am discussing in this paper, I must, like everyone, deplore that their archeological context has been destroyed. We will never know whether all the pots are from the same burial, or how they might have been positioned among several tombs. If the scenes on these pieces ever formed a narrative sequence, as suggested for the Codex-style vases published by Robicsek and Hales (1981), it is certainly lost.

So at present, there is simply no archeological or scientific data on this exceptional group of ceramics, and at best it will be possible to define the style, examine the iconography, and study the hieroglyphic texts to attempt to determine the relation of these pots to the corpus of Maya ceramics.

Towards an Identification of the Chocholá Style

Maya carved vessels were manufactured at various locations throughout the span of Maya civilization. Gouged or incised carving appears in the Aguila Orange and Balanza Black groups during the Early Classic Tzakol I-III phases in the Central Peten. A brown carved ware was created in the Late Classic Tepeu phase and a red mold-made ware during Tepeu III (Smith and Gifford 1964:507). Highly polished carved ceramics with glyphic texts and complex figural scenes are known from Alta Verapaz and the Guatemala highlands (see Coe 1973:130-135), but for the most part, the subjects portrayed on these wares do not coincide with the limited number of subjects that I will show are included in the Chocholá style. Puuc Slate Ware and Thin Slate Ware from Yucatán are incised or modelled wares belonging to the Cehpech ceramic complex, considered to be transitional Late Classic to Postclassic, but these ceramics are not executed in the fine modelled relief style typical of Chocholá (Smith 1971:165).

A potter working in the Chocholá tradition shaped the pot and let it dry to a leather hard state, carved out the background and heavier outlines, then modelled subtle areas of relief with a finely pointed stick or other tool. He (or she) frequently burnished the uncarved portions of the vessel. Specular hematite or cinnabar was rubbed into the incised areas of some vessels after firing. A few pieces show traces of post-fire painting.

The relief decoration of the vessels is not achieved simply through the use of incised lines. What sets the Chocholá style apart from other Yucatán carved ceramic traditions is the adept manipulation of modelled low relief, similar to the facial modelling seen on stone monuments from the Usumacinta region. In the finest examples of the Chocholá style, treatment of anatomical features and the use of various incised and gouged textures to represent hair, feathers, and some textiles is imaginatively controlled. Many of the figures are conceived in the dynamic, complex postures again characteristic of Usumacinta region monuments between 9.16.0.0 and 9.19.0.0.0. These features indicate that Chocholá wares

were manufactured in the Late Classic era.

Is it possible to define a Chocholá style? I examined photographs of published and unpublished carved pottery that seemed similar to the pieces Coe has called Chocholá. The pots were sorted according to size, decorative technique, iconography, and glyphic texts. From a collection of over 200 images I culled a group which shares all of the characteristics described below. I eliminated from this stylistic group some vessels Coe published as belonging to the Chocholá style, and added seventeen to the eighteen published vessels that I accept as Chocholá style. Many vessels similar to this style in technique and/or iconography exist, and all of them also lack archeological context. For the present purpose I prefer to limit the stylistic group rather than assume that all similar carved vessels were created in the same time and place.

This group of thirty-five pots share all of the following physical characteristics:

- 1) They are between 10 and 15 cm in height.
- 2) Three simple Late Classic vessel shapes are used: a restricted orifice bowl (9 examples), a cylinder (over 15 cm tall: 3 examples), and a beaker, an intermediate size vessel with slightly curving walls and an everted rim (13 examples).
- 3) None of the vessels have any type of supplementary foot.
- 4) They are generally unpainted, with the exception of a post-fire black on five pieces, so that the fired clay body is the color of the vessel. The color of the fired clay has been described as "chocolatey" by Coe (personal communication, 1983). The tones range from the pale yellow Peto beaker to the glossy, dark gray of the *Bound GI*, which was burnished, then reduced after firing.
- 5) They are carved in low relief, not simply incised.
- 6) Iconographic information is presented in a single scene, contained in a cartouche.
- 7) Feathers, plants, and body parts frequently break the edges of the cartouche to interact with the smooth, uncarved portion of the vessel.
- 8) When a hieroglyphic text is present, it most frequently forms a diagonal band on the opposite side of the vessel from the carved scene. A few pots whose vertical texts parallel the Chocholá sequence and otherwise follow these parameters have been included in the core group.

The Chocholá Hieroglyphic Sequence

The Chocholá sequence contains four to ten glyphs (see Figure 1). It generally begins with a Moon Sign (T13.682:18), and a winged quincunx (T61.77:585) acts as verb, probably referring to the journey of a deceased individual to the Maya Underworld (Coe 1973:22). The remaining glyphs are probably nominals of the individuals. Frequently, Spotted Kan (T507:196.99) and another Moon Sign (T25.682:178) are among the titles in the appellative. None of the names or emblem glyphs that appear are familiar to me from monumental inscriptions, but the monuments of Yucatán and Campeche, where the nominals might be expected to appear, are the least

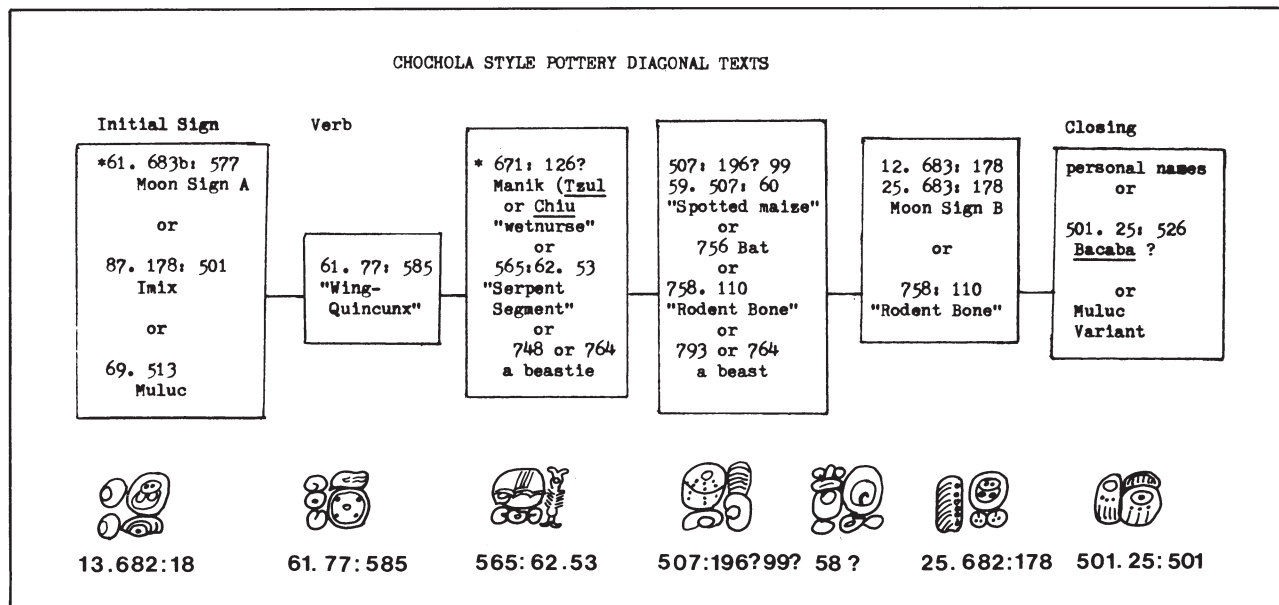


Fig. 1 Chocholá Hieroglyphic Sequence.

known to epigraphers.

Texts that appear in a horizontal band under the rim of the pot do not conform to this Chocholá sequence, but from another somewhat consistent group initiated by Cauac (T528) and Manik hand compounds. The horizontal texts and the post upon which they appear have been eliminated from the core Chocholá style group, but some are certainly related to the Chocholá style.

Not one of the Chocholá style ceramics contains any Long Count or Calendar Round date that would securely establish the temporal placement of the group. One pot, Grolier #65 (Coe 1973), has a carved 13 Ahau glyph cartouche. Coe has suggested that the most likely corresponding Long Count is 9.17.0.0.0, which is consistent with the Late Classic character of the style and iconography.

Major Iconographic Themes

I. *The Water Lily Complex.* The most frequently recurring visual symbols on Chocholá pots are related to the water lily complex. As defined by Linda Schele (1979b), the water lily complex includes images of fish, water birds, shells, water lily plants and flowers, fish nibbling at water lilies, and birds eating fish. Taking off from the work of Dennis Puleston, Schele described the origins of the complex of water lily-related symbols in the observable phenomena surrounding Maya intensive agricultural practices (Schele 1979b). Puleston had demonstrated experimentally that canals and reservoirs constructed for irrigation purposes quickly became choked with water lilies, which attracted fish from the rivers, which in turn attracted water birds. Puleston's reclamation of a pre-Columbian raised field took place south of San Antonio, Belize. Ray Matheny (1978) has discovered undeniable evidence of canal and reservoir-supported agriculture at

Edzná, a site with a long series of Classic style monuments near the Río Champotón in Campeche, closer to the reported origin of Chocholá pots, but in a different ecological zone. Apparently northern Yucatán is not suited to this form of agriculture, but water lily iconography nevertheless appears prominently on architecture in the Yucatán. A human figure grasping a water lily stem, accompanied by leaping fish appears on the entablature of one of the early temple constructions of the Temple of the Magicians at Uxmal (Foncerrada de Molina 1965: Lam. XLIV). Water lilies also appear on the East Facade of the Nunnery at Uxmal (ibid.: Lam. XVd). Water Lily Monster heads decorate Hall E of the Ball Court of Chichén Itzá, where they form a basal panel upon which a figure stands.

The most common form of water lily iconography on Chocholá pots is a profile human bust, sometimes adorned with a water lily jaguar headdress, grasping the water lily stems that form a cartouche around him. Water lily iconography and supernaturals are the only kinds of images appearing on the beaker-shaped vessels.

Grolier #63, a Heron in a Water Cartouche, also belongs to the water lily thematic group.

Water Lily Monster heads appear on three Chocholá vessels – two of them on restricted orifice bowls, in opposition to the image of a slayed fish monster, and one on a beaker (Parsons 1980: Fig. 314; see Figure 2 and 3). These disembodied Water Lily Monster heads must be supernatural characters of underworld lore. Robicsek and Hales' (1981) study of Codex-style ceramics includes many examples of the Water Lily Monster. One of the most beautiful and unusual Chocholá pots shows a Water Lily Monster head sprouting stems and a broad blossom. An achondroplastic dwarf rests belly down on the water



Fig. 2 *Speared Fish Monster.*

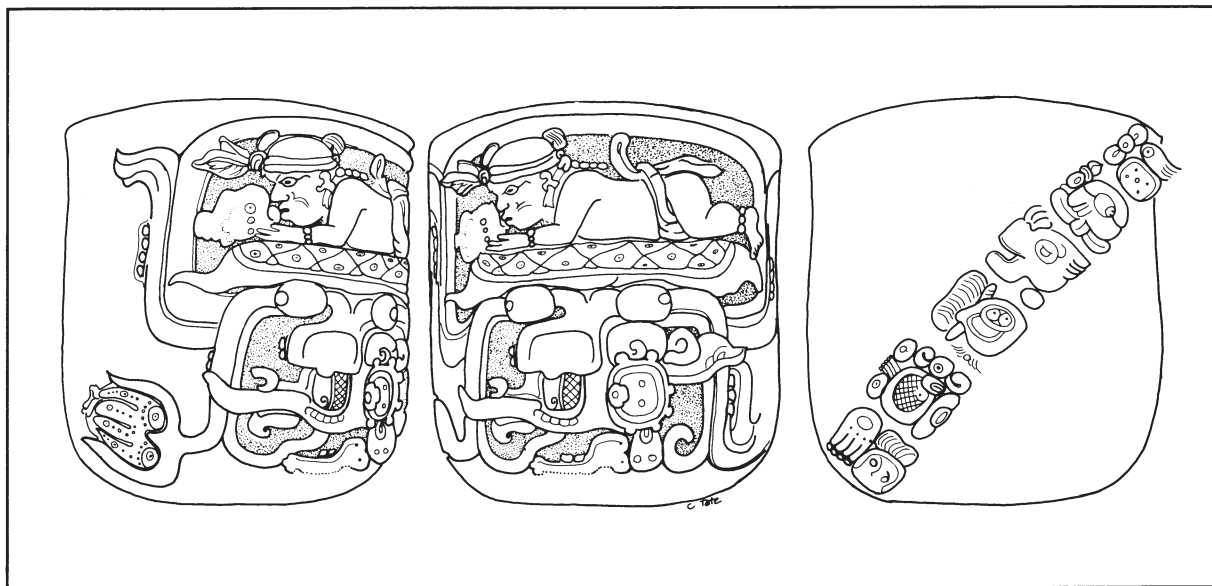


Fig. 3 *Music-Making Dwarf on a Water Lily Pad.*

lily pad, blowing on a conch shell trumpet. Music-making dwarves associated with water lilies and water birds are part of an iconographic complex which appears in monuments of the Pasión, Usumacita, and Peten areas. They can be seen on Bonampak Structure 1 murals and on the Tikal Structure 10 lintel.

II. *The Slayed Fish Monster Myth.* The intriguing Slayed Fish Monster makes two appearances on Chocholá pots. Linda Schele gathered a fish story that must be a fragment of a Chol myth that told the tale whose characters appear on the Tikal canoe scene bones (Burial 116), on Dumbarton Oaks Vase #7 (Coe 1975a), and on other pictorial polychromes from Northern Peten (see Robicsek and Hales 1981: Fig. 13). On the Dumbar-

ton Oaks pot, the Jaguar God of the Underworld, half submerged in water, spears the bleeding Fish Monster with a thrust from his upraised arm. Within the bloody water is the long-lipped head of the Water Lily Monster. The two restricted orifice Chocholá pots that show the Fish Monster portray him already slain on one side of the pot. Opposing him on the other side, the Water Lily Monster looks rather benignly upward (see Figure 2).

The Aged Stingray God is another character in this postulated fishing myth. On the carved Tikal canoe scene bones, he and the Old Jaguar God paddle the canoe that transports the deceased Ruler A through or into the Underworld. One and perhaps two depictions of the Aged Stingray God appear among Chocholá vessels. Figure 4 shows the bound Stingray God from the rear, his head

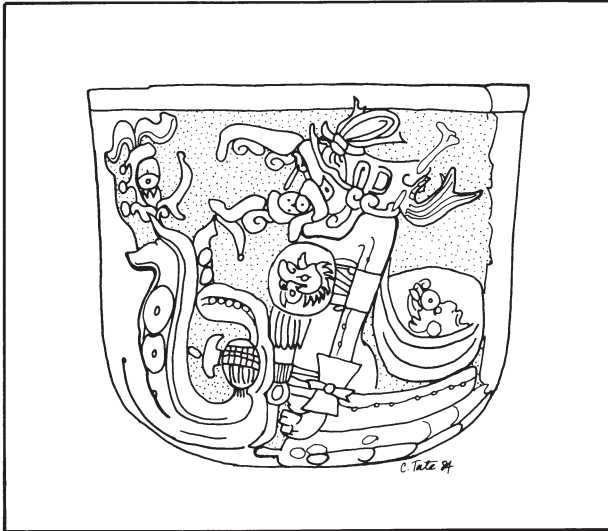


Fig. 4 Aged Stingray God.

thrown back as if in agony.* Glyphic names for the Aged Stingray God and the Old Jaguar God, known as the Paddlers, have been recently identified by David Stuart (Schele 1982:160). What could possibly be the Stingray God nominal glyph appears on a Chocholá piece, Dumbarton Oaks Vase #5 (Coe 1975a). This figure was previously identified by Coe as GI, and does have the shell earplug and carry the dangle element associated with GI as seen on Palenque's Temple of the Foliated Cross door jamb. The presence of the Aged Stingray God's nominal suggests a new identification for the figure on the Dumbarton Oaks vase.

GI of the Palenque Triad appears twice on the Chocholá pots, once in what may be a unique portrayal of him in tight bonds (Figure 5). Normally GI is an attacker when he is portrayed on pots, where he frequently brandishes an axe toward his brother, GIII, the Jaguar God of the Underworld, who reclines on a Cauac Monster. I include a drawing of a pot executed in a style related to Chocholá which shows GI with a smoking sacrificial basket (Figure 6).

III. *Underworld Resurrection and the Vision Serpent.* Sacrifice and rebirth of the sun as the Jaguar God of the Underworld, or a ruler identified with the sun is implied by the depiction of the Cauac Monster on several vessels. This theme is common on Codex-style vessels (Robicsek and Hales 1981: Vessels 19-27). There, GI or God A of the codices threatens the infant Jaguar God of the Underworld (JGU) with a hafted axe while the Cauac Monster serves as a pedestal or location for the sacrifice. On Chocholá style vessels the scene is less explicit. The

* Peter Mathews has recorded the distribution of the Aged Stingray God on monuments from 9.2.10.0.0 at Tikal on an incised pot to 10.2.10.0.0 on a stela at Jimbal (1977).



Fig. 5 GI Bound.

Cauac Monster is simply shown on different sides of the same pot with the Water Lily Monster. The appearance of the Cauac Monster on a portion of a monument or pot implies that the scene is set in the Underworld. The Cauac Monster is contextually linked with royal or supernatural sacrifice in virtually all of its occurrences (Tate 1980).

Two of the most beautiful pots depict lords in cartouches which may be bones. A possible meaning for this representation is recorded in the *Popul Vuh*, when the Hero Twins, realizing that the underworld Lords of Death are planning to burn them up, arrange to have their ashes thrown into a shallow river, where they are magically reconstituted. Five days later, the reborn Twins emerge from the river as fish men. (See Figures 8 and 9.)

A related theme of emergence is demonstrated by two Chocholá style vessels which portray a youthful figure or a supernatural emerging from the maw of a bearded dragon or serpent (Figure 7). The serpent of Figure 7 has a bound hank of hair over his forehead like the anthropomorphic representations of GI or GIII. The vision serpent of Yaxchilán Lintel 15 has a similar beard and long hair appearing from its supraorbital plate. I think that the bearded serpent with emerging supernaturals can safely be equated with this vision serpent, which is apparently an indicator of the transport of supernaturals or those of divine lineage from one cosmic realm to another.

Other bearded dragons with bound hair appear on Codex-style vessels (Robicsek and Hales 1981: Vessels 5, 9, and 12). On these pots an aged God L or N appears

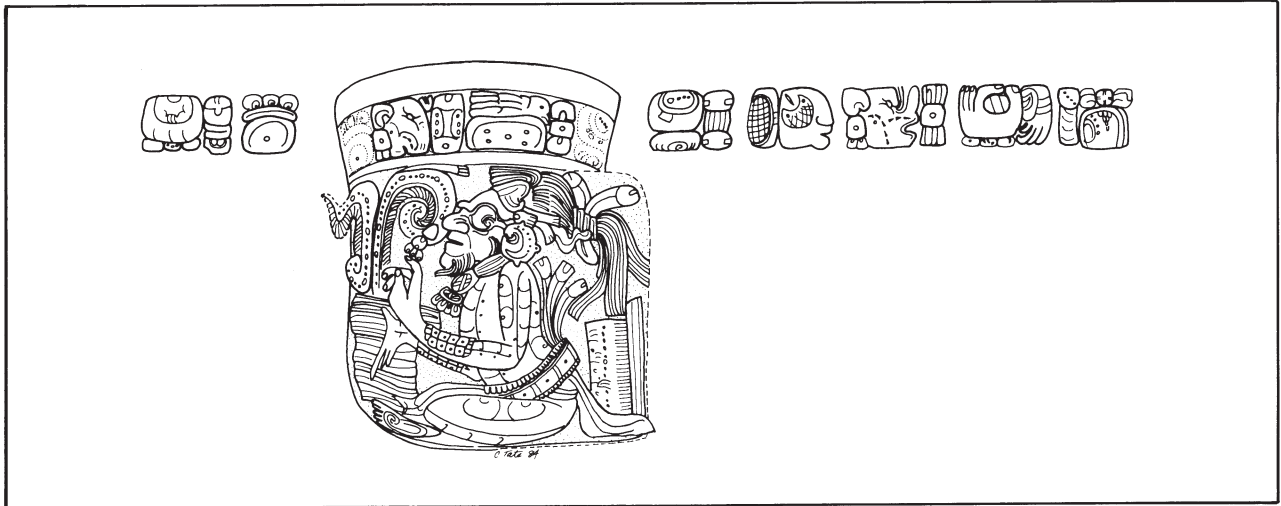


Fig. 6 GI and Sacrificial Basket. Horizontal Text. Not in Core Group.

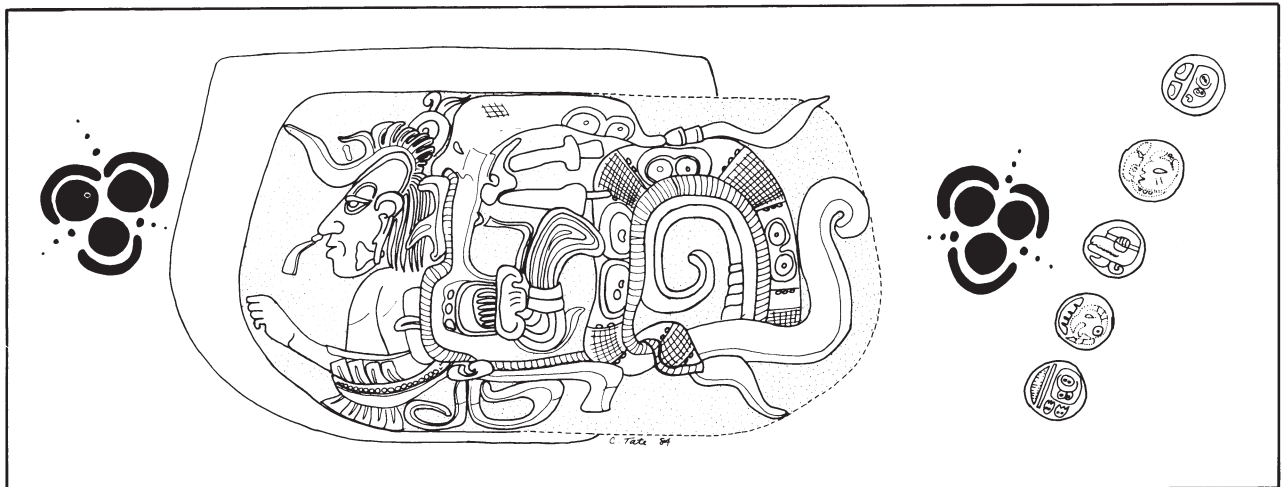


Fig. 7 Young Lord Emerging from a Serpent.

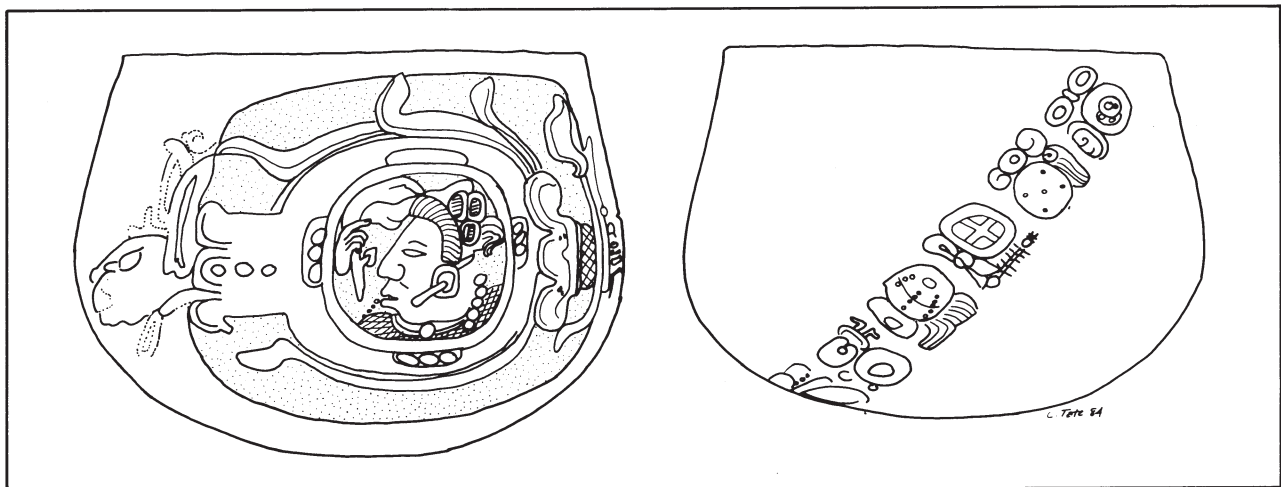


Fig. 8 Lord in Bone Cartouche I.

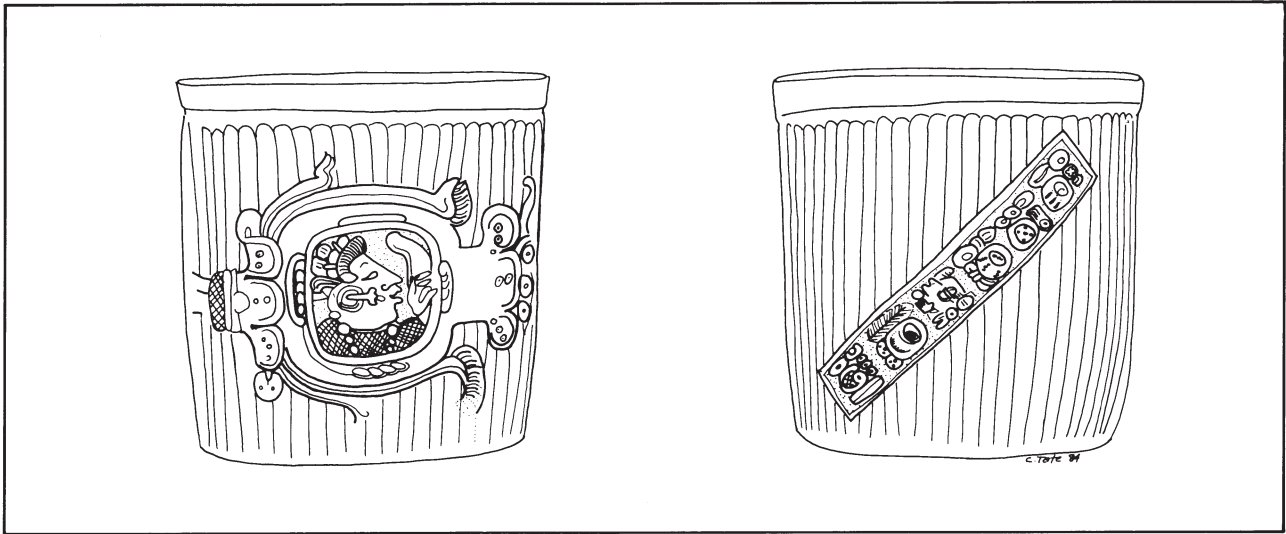


Fig. 9 Lord in Bone Cartouche II.

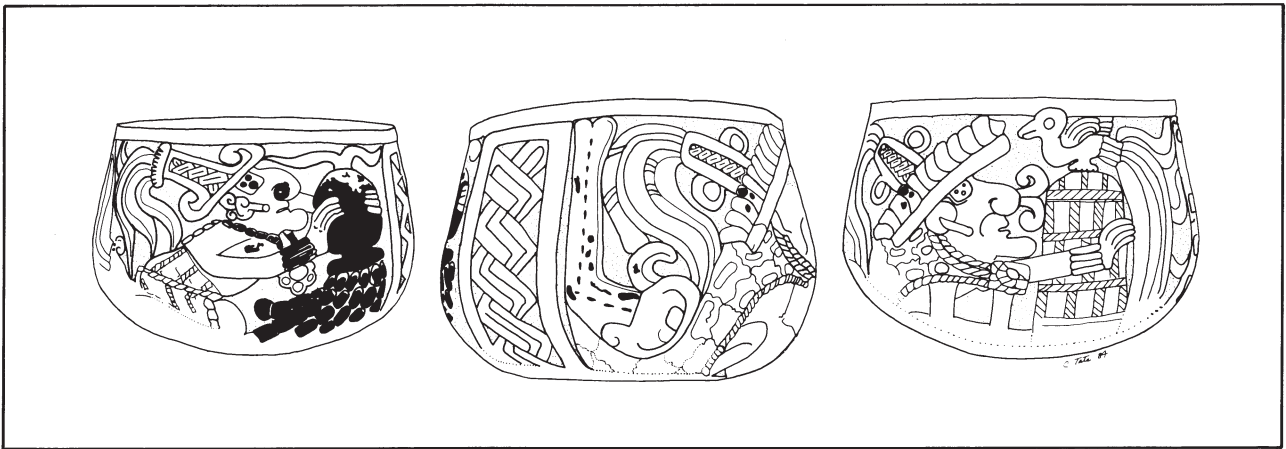


Fig. 10 God L, Bird and the Enema Vase.

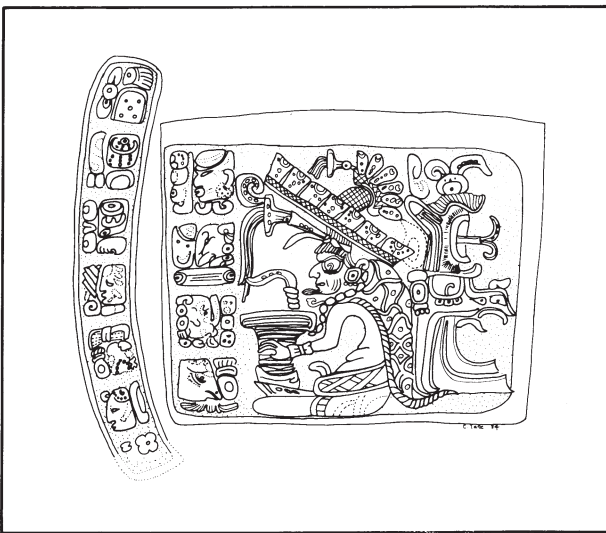


Fig.11 God L and a Sacrificial Basket.

from the monster's maw. Vessel 5 contains a scene in which the bearded dragon or vision serpent, God K of lineage blood, an Old God (undifferentiated God L or N), and a Cauac monster appear together. Each of these characters appear in combination with one or more of the others in Chocholá style vessels, indicating that, as Robicsek and Hales suggest, these characters all play a specific role in a long-lost Maya myth.

IV. *God L with God K on His Back.* Depictions of God L are remarkably consistent on the seven Chocholá pots upon which they appear. He is shown as aged by a toothless mouth and flaccid skin. He wears a cape of jaguar skin, or one of a texture which functions polyvalently as water lily pad and turtle shell. On four pots he is shown with a rope around his neck; the other three depictions show his neck ornament as a heavy bead necklace and pendant (Coe 1973: Figure 56; Robicsek 1978: Figure 189; Sotheby Parke Bernet Sale Catalog #4306: Figure 243). (See Figures 10 and 11.)

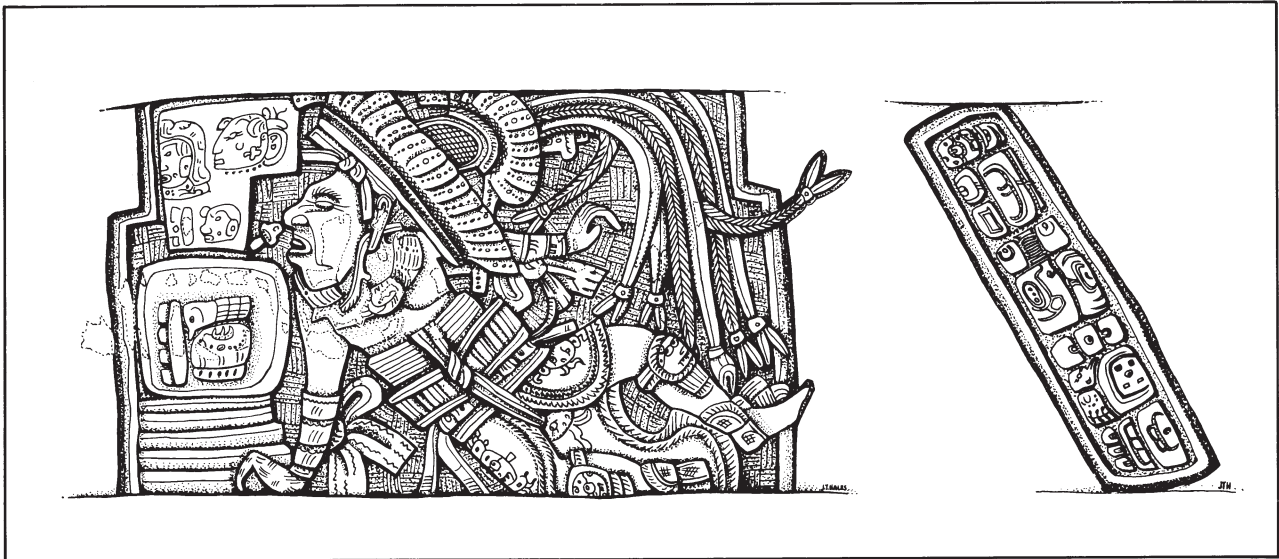


Fig. 12 *Ballplayer I*. Drawing Courtesy J.T. Hales.

The disembodied head of God K appears on the hunched back of God L on four of the pots (see Figure 16). The most interesting of this group is a bowl showing God L in two panels separated by mat symbols. In one panel, God L, marked with an *Ix* eye, reaches for the tailfeathers of a bird perched on a bound bundle. On the opposite side of the vessel, God L has removed the muan feather brim for his tall, curved crown headdress and is spilling a black, pellet-like substance from a smoking black jar. This post-fire black paint is commonly associated with the God L series of pots.

God L's appearance on Chocholá vessels is very similar to his portrayals on monuments, such as the Palenque Temple of the Cross sanctuary doorjamb and a carved column from Campeche, now in the Regional Museum of that state.

V. Ballplayers. The three cylinders included in the Chocholá core group all bear ball-player scenes, have diagonal hieroglyphic texts, and are very similar in stylistic treatment. On each, the ballplayer is shown touching the ground with his hand and knee while his opposite hand and foot are raised. A depiction of the stepped wall of the ballcourt is included on the edge of each scene. On each vase, the negative space within the scene is textured in a specific pattern of squares composed of incised parallel lines or is crosshatched. One of the ballplayers wears a broad brim of feathers over a netted crown head covering (similar to God L's hat). The other two players wear bird heads with long beaks as their headdresses. (See Figures 13, 14, and 15.)

Carved Vessels Related to the Chocholá Style

Some of the pots called "Chocholá style" by Coe actually differ from the definitive group sufficiently to consider them related to or sharing influences with the Chocholá style. As I examined the large group of ceramic images I had collected, I found some pots that for various



Fig. 13 *Ballplayer II*.

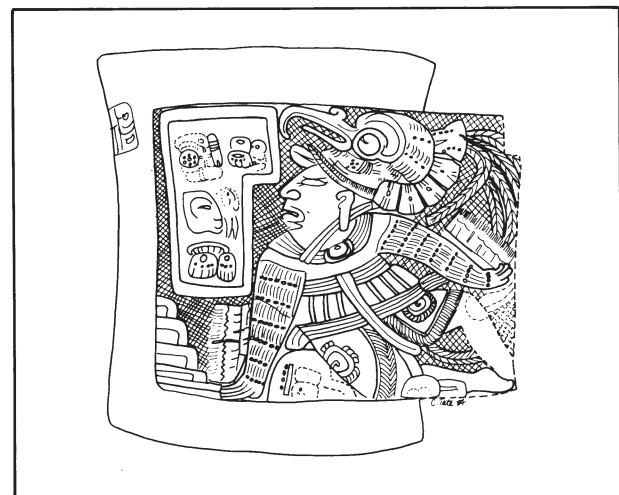


Fig. 14 *Ballplayer III*.

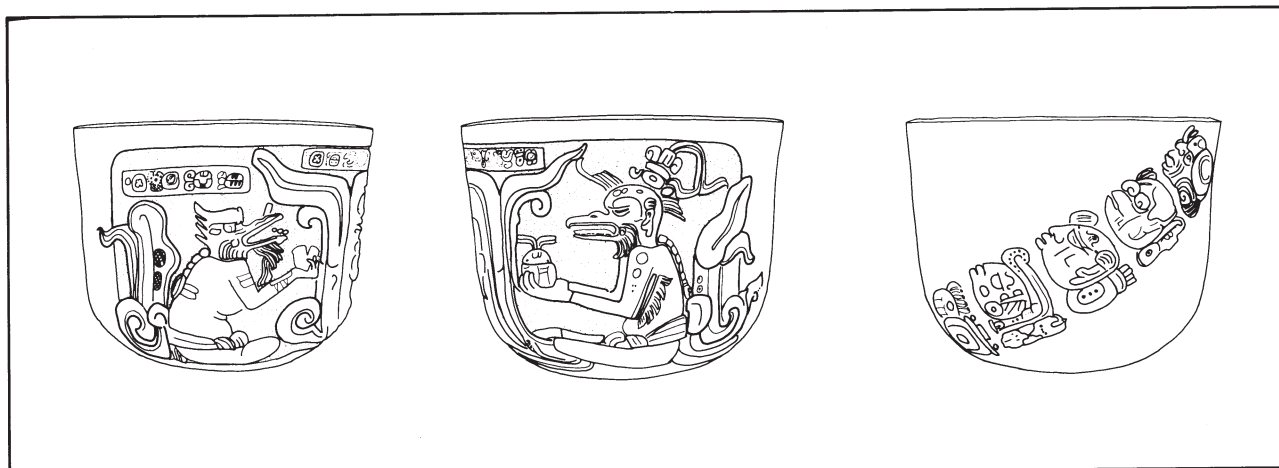


Fig. 15 Harpy Eagles.



Fig. 16 God L Carrying God K on His Back.

reasons were congruent stylistically to the deleted pieces. In other words, additional examples of these styles have been found which tend to form distinct stylistic groups, and it is best to consider them as having separate origins from Chocholá pots.

A. *Monkey Supernaturals*. Two vessels in carved and modeled relief similar to the Chocholá style depict dual scenes of deer-eared monkey supernaturals holding codices and ink pots, forming an interesting iconographic group. Neither piece bears the Chocholá glyphic sequence. On both, the two scenes are bounded by simple shapes of unbroken line. (See Robicsek and Hales 1981: Figure 20a and b; Coe 1982: #16.) The theme of monkey scribes appears in sixteen Codex-style vases and a pictorial polychrome from the Usumacinta region which is now at Duke University (Robicsek and Hales 1981:128).

B. *Enthroned Young Males with Sky Band Glyphs*. Grolier #54 is carved in a somewhat clumsy plano-relief rather than being carved and modeled. The piece has straight sides and is tall for a Chocholá vessel, measuring

20.6 cm. The pot is decorated with two vertical rectangular panels containing images of enthroned figures wearing the absolute minimum for a Maya – a loincloth and simple ear dangles. Two glyphic panels divide the figural scenes. Some of the glyphs represent planetary bodies or stars, a type of sky band.

A vase in Chicago also contains the image of a seated figure with bound hair, and is carved with a series of squared glyphs, several of which are identical to Grolier #54. On the opposite side of the vessel from the seated figure is a long-haired, open-mouthed serpent from whose mouth GIII of the Palenque Triad emerges. It is similarly executed in plano-relief and is taller than the Chocholá group at 17.5 cm.

C. *Deer Supernaturals*. Two beautiful beakers, Grolier #66 and Dumbarton Oaks #6 (Coe 1975a) resemble each other so strongly that they may have been produced by the same hand. Each is organized with two narrative scenes separated by two vertical panels containing over-size glyphs. On both vessels, crosshatching and other varieties of incised texturing are utilized extensively to

depict textiles, fur, and value. On both pots appears a deer wearing a blanket that protects him from his strapped-on burden. The glyphs are large and fluid in line, with extensive use of crosshatching in the interior.

D. A group of craved pieces united by their iconography share certain traits with the Chocholá style but differ in technique. They are Grolier #53, Dumbarton Oaks #4 (Coe 1975a), and Robicsek 1978: Plates 190-192. The fourth piece I include is an example of Puuc Slate Ware from the collection of the Dallas Museum of Fine Arts. These four cylinders all portray young lords with frontal bodies and heads in profile. Sacrificial paraphernalia appears in all scenes. The vessel published by Robicsek is light buff polished clay incised with a frenzied drawing of a smoking-face supernatural dancing before an enthroned lord who sprouts water lilies. This pot is also in the Dallas Museum of Fine Arts. The *fleur de lis* that sometimes appears on Chocholá pots showing God L iconography is present on Dumbarton Oaks #4, but rendered in a resist technique. Around the upper rim of this pot is a band of blue paint, a feature that never appears in the definitive Chocholá group. This vase also shows a seated personage shown frontally. He wears a nose mask and beaded helmet similar to the bloodletting costume shown on many monuments from the Petexbatun region (Martin Diedrich, "The Bloodletting Iconography of Shield God K of Dos Pilas," a paper presented at this conference). Like Chocholá pots, this piece has a diagonally oriented text of five glyphs, but unlike Chocholá pieces, these are simply repeated Muluc variants rather than a syntactic sequence. These three vases are probably Puuc Thin Slate Ware with Chocholá influences, as are many vessels of the Postclassic in Yucatán.

The last piece I wish to include in this discussion is the magnificent modelled cylinder in the Kimbell Museum in Fort Worth (Grolier #53). The scene shown is similar to the previous three vases – a lord seated on a throne is accompanied by a figure holding a basket reminiscent of the sacrificial baskets on the Yaxchilán lintels. Details of the palace frame the scene, and include a swag curtain and a strange semi-quatrefoil cartouche through which can be seen a hand holding a fiber bag. The lord wears an elaborate bird headdress which is pierced through the nostril with a sharp spine. The posture of the lord is impossibly awkward; he twists completely backward to face his attendant. The style of this piece is nowhere near the crude plano-relief of the Puuc Slateware or Thin Slate vessels, nor is it as assured in the treatment of the figures as are the Chocholá style vessels.

Ritual Use of the Vessels

An interesting correlation between vessel form and iconography appeared during the course of this study. The restricted orifice vessels are the only ones that show the Slayed Fish Monster. Five of the six representations of God L are also on restricted orifice bowls. Ballplayers appear only on cylinders. It is primarily the beakers which carry the Lord in Water Lily Cartouche imagery. Single

scene compositions with images of supernaturals such as GI, the Aged Stingray God or God L are confined to beakers. This suggests a specific ritual function for each vessel.

Conclusions

It is remarkable that not one carved-modelled vessel with the five categories of Late Classic iconography discussed above has appeared in an archeological excavation. Furthermore, according to ceramists at Instituto Nacional de Antropología e Historia in Mérida, no sherds resembling Chocholá ware appear in their extensive collection. In fact, these experts were unaware of the existence of the style. These facts suggest that Chocholá type ceramics were not manufactured at Chichen Itza, Uxmal, Kabah, Jaina, nor along coastal areas where excavations have been performed. Apparently Chocholá ceramics were not traded either, since they have not turned up in surface collections from the Yucatán peninsula. I suspect that they originated in tombs of a single small site, now looted. But still unexplained is their skillful rendering and their iconographic links with the central Maya area. If Chocholá type vessels were made by a single school of potters, how did this group come to be cognizant of Peten ceramic iconography and figural style? If exposure of the artists to trade wares from the Peten were responsible for the similarities, then we should expect to find much more evidence of stylistic influence from the Central area appearing in Yucatán.

But at present, our knowledge of the Classic period inscriptions and history in the Yucatán is not well developed. The long series of Classic monuments from Edzná, Oxkintok and other northern sites have not been thoroughly studied, and could provide some explanation for the interaction between the northern and central areas during the Classic era. Stylistically, the carving on monuments from these sites is stiff in conception and lacks modulation of depth. Nevertheless, the area from Maxcanú to Edzná is a likely source for Chocholá type ceramics, since many sites are known to have been heavily looted.

Chocholá pots have the authoritative attention to detail and subtle handling that are characteristic of Jaina figurines. These two extraordinary Late Classic ceramic types are the qualitative exceptions to known archeological ceramics from Yucatán, but demonstrate that the Classic Maya world view and aesthetic sensibility was flourishing in Late Classic Yucatán.

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A Note About the Illustrations

The line drawings accompanying the text were done by the author, except as noted. Because I worked from standard photographs and in most cases have not seen the actual pots, the drawings are not meant

to be read as rollouts. Rather, they are done after the photographs, complete with all the edge distortion inherent in photographing a cylindrical object. Indications of depth of carving were eliminated after some trial drawings, because they tend to make the imagery confused. In these drawings I opted for clarity of imagery rather than a faithful reproduction of the surface of the pot.

Published Vessels in the Chocholá Core Group

By Vessel Shape and Theme

Restricted Orifice

A. Speared Fish Monster and Water Lily Monster

1. Parsons 1980: Figure 314

B. Gods L and K

2. Robicsek 1978: Figure 189, Plates 215-6
3. Sotheby Parke Bernet Sale Catalog 4306. November 10, 1979. #243

Beaker

A. Young Lord in Water Lily Cartouche

4. Stephens 1843: Figure 12
5. Coe 1973: Figure 59
6. : Figure 60

7. : Figure 61

8. : Figure 62

Robicsek 1978: Plate 154

9. Spinden 1913: Figure 185

Brainerd 1958: Figure 61d

B. Seated Lord in Water Cartouche

10. Sotheby Parke Bernet Sale Catalog 3792. October 10-11, 1975 #504

11. Coe 1973: Figure 55

12. : Figure 58

Young Lord in Ahau Date Cartouche

13. Coe 1973: Figure 65

D. Heron in Water Cartouche

14. Coe 1973: Figure 63

E. Seated Lord Holding Water Lily

15. Coe 1973: Figure 57

F. Supernaturals

16. Coe 1975a: Figure 5. The Aged Stingray God

17. Coe 1973: Figure 64. God N and the Mosquito

18. Coe 1973: Figure 56. God L

Robicsek 1978: Plate 154. God L

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