

Temple of the Night Sun

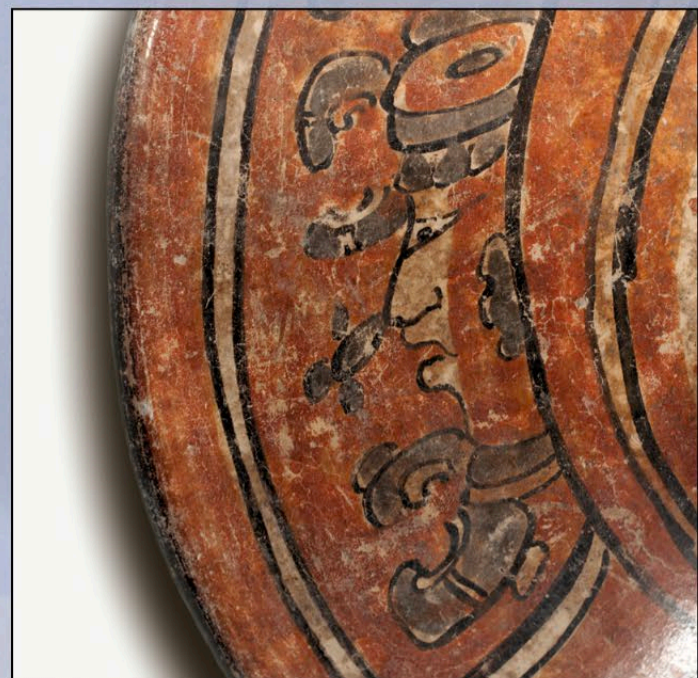
A Royal Tomb at El Diablo, Guatemala

Stephen Houston,
Sarah Newman,
Edwin Román,
and Thomas Garrison

With contributions by
Nicholas Carter, Alyce de Carteret, Andrew Scherer, and Karl Taube



Precolumbia Mesoweb Press
San Francisco



© 2015 Precolumbia Mesoweb Press

202 Edgewood Avenue

San Francisco, CA 94117

press@mesoweb.com

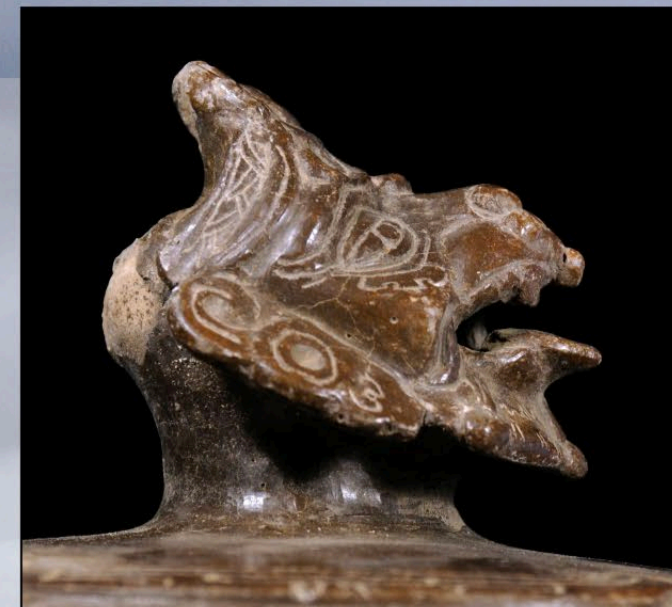
All rights reserved

Produced and designed by Joel Skidmore and Chip Breitwieser

Printed in China on acid-free paper

Library of Congress Control Number 2014959193

ISBN 978-0-9821333-9-2



For our own founders, with love...

Andrew Craig Houston (SH)

Kathleen Elizabeth Newman and Donald
Arthur Newman (SN)

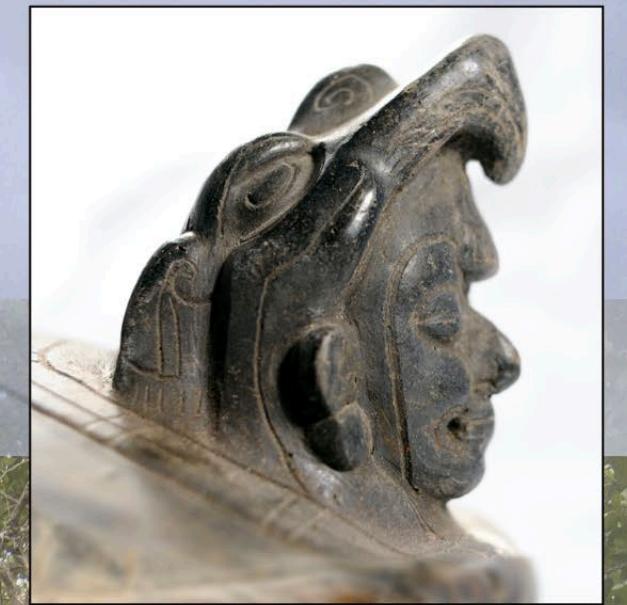
Julio René Román Girón and Rosa María
Ramírez Ovalle (ER)

Bink and Weezie Garrison (TG)

Contents

Acknowledgements

Chapter 1 A Tomb and Its Setting Stephen Houston, Sarah Newman, Thomas Garrison, and Edwin Román	12
Chapter 2 A Temple over Time Stephen Houston, Sarah Newman, Edwin Román, and Nicholas Carter	30
Chapter 3 Outfitting a Ruler Sarah Newman, Stephen Houston, Thomas Garrison, and Edwin Román	84
Chapter 4 Osteology of Burial 9 and Associated Caches Andrew Scherer	180
Chapter 5 The Temple Stuccos Karl Taube and Stephen Houston	208
Chapter 6 Death Comes to the King Stephen Houston, Sarah Newman, Edwin Román, and Thomas Garrison	230
Appendix I Lithics and Minerals Zachary Hruby	234
Appendix II Microwear Analysis of the Obsidian Macroblade Kazuo Aoyama	240
Appendix III Artifact Conservation Catherine E. Magee and Tessa de Alarcon	242
Appendix IV Materials Analysis Kristina A. Cheung, Nuoya Xie, Zhaoying Yao, Christian Fischer, Vanessa Muros, Sergey Prikhodko, and Ioanna Kakoulli	249
Appendix V Textiles Margaret T. Ordoñez	259
References	265
Index	285





Acknowledgements

When first found, Burial 9 prompted elation. Royal tombs offer a rare glimpse into the symbolic and tangible investments of past rulers. But a moment's thought led to another emotion: a candid concern that the discovery would tax our prior skills and available funds. By definition, finds like Burial 9 are rare. Much is at stake. Despite decades as an archaeologist, Houston had never dug a tomb like this. His younger colleagues might not dig one like it again. A vault whose floor was covered by artifacts and wall collapse—how was it to be entered? A deposit with fragile objects—how were they to be recorded, extracted, conserved, transported, stored, and analyzed? And a dig without security, in a remote area threatened by rains—how was the tomb to be excavated responsibly yet with relative dispatch? Burial 9 tested us to the limit. This book results from our attempt to grapple with its many logistical and interpretive challenges.

The experience was well worth it, an enormous privilege for all concerned. The Instituto de Antropología e Historia de Guatemala (IDAEH) showed great generosity in allowing our project to work in the Buenavista Valley, at El Zotz and its outlying palace of El Diablo. Dr. Héctor Escobedo Ayala, then Vice-Minister (and later Minister) of Culture and Sports, proved a steadfast friend to our work and to Maya archaeology in general. His office organized a press conference a few weeks after our departure from the field in 2010, allowing us to report on our findings to the widest audience. Dr. Escobedo was supported by: Jerónimo Lancerio (former Minister); Lic. Juan Carlos Pérez Calderón, at that time Director of the Patrimonio Cultural y Natural de Guatemala, a position later filled by our colleague Mtro. Eric Ponciano; Licda. Mónica Urquizú, Technical Sub-director of the Patrimonio; Licda. Griselda Pérez, then head of the Departamento de Monumentos Prehispánicos y Coloniales (DEMOPRE), as well as official Inspector of our project, along with Lic. Daniel Aquino and Pedro Pablo Burgos. More

recently, Licda. Ana Lucía Arroyave, current head of DEMOPRE, has given us her counsel and professional help. El Zotz lies within the Biotopo San Miguel la Palotada, which lent us their lower camp for our lab, kitchen, and residences. No research in the Peten takes place without those who do almost all the digging: the hardy, loyal, and tireless men of Cruce Dos Aguadas, Dolores, and Uaxactun. For the El Diablo find, Don Humberto Amador, Adonís Eliseo Alvarado, Donis Alvarado, José Toribio Alvarado, Ebelio Ovando, Rómulo Alvarado, and José Manuel Tiul Chub offered their talents as *tuneleros extraordinarios*. The El Diablo pyramid itself would not be known but for the early explorations of George Andrews, whose archive is now at the University of Texas, Austin, Ian Graham of the Peabody Museum at Harvard, and Martin Diedrich of Kéan Coffee. Martin allowed us to reproduce his photographs, taken in 1980, of the summit cut in the Diablo pyramid. Aoyama wishes to acknowledge a Grant-in-Aid for Scientific Research on Innovative Areas "Pan Pacific Environmental Changes and Civilizations" (No. 21101001 and No. 21101003, the Ministry of Education, Culture, Sports, Science and Technology, Japan) and the Japan Society for the Promotion of Science (Grants-in-Aid for Scientific Research No. 17401024 and No. 21402008). Prof. Kohzuma receives his thanks for examining residue on the blade. Scherer, author of Chapter 4, thanks the project directors, Stephen Houston, Edwin Román, and Thomas Garrison, for the invitation to study the human remains from El Diablo. Chelsea Garrett and Sarah Newman provided invaluable assistance for him during the 2010 and 2013 osteological laboratory seasons, respectively. Houston, Newman, and Garrison offered detailed comments and corrections on his text; personal travel funds to support this research were granted by Brown University and Baylor University.

Funding for the excavations at El Diablo came from a variety of sources: start-up funds for Houston from Brown University; the National

Endowment for the Humanities, awarded to Stephen Houston (Grant RZ-50680-07); the National Science Foundation, awarded to Stephen Houston and Thomas Garrison (BCS 0840930); the Paul Dupee Family Professorship held by Houston; funds from the Humanities Research initiative at Brown, the Waitt Foundation, awarded to Thomas Garrison for cartographic work—evidenced in the maps presented here—and the Casa Herrera of the University of Texas, Austin, whose director is Prof. David Stuart. Other pillars: Kenneth Woolley, Spencer Kirk, and Howard Barnet, Esq. The then-chair of the Department of Anthropology at Brown, Prof. Catherine Lutz, gave much aid when it was needed, as did former Dean of the Faculty Rajiv Vohra and current Dean Kevin McLaughlin. In the field we were assisted by three scholars who are not authors here but were kind with their time and expertise: Dr. Melanie Forné, Arquitecta Anabella Coronado, and Licda. (now Dra.) Laura Gámez. In the 2010 field season, Elizabeth Sibley was most helpful in cataloguing stuccoes from El Diablo. Yeny Gutiérrez served as an expert field assistant to Román in 2012 and 2013; Boris Beltrán sub-directed the El Diablo excavations in 2011; and Alejandro Guillot Vassaux (2008) and Caitlin Walker (2009) contributed their efforts to excavations behind and in front of the El Diablo pyramid. That same season David del Cid drew several profiles, a task taken up by Nicholas Carter in 2013. Nick also worked on El Diablo in 2009 and 2011, the first season as an excavator working closely with Román, the second as archaeological draftsman. The project co-director of the 2008 field season, Dr. Ernesto Arredondo Leiva set the stage for all later research at El Zotz and El Diablo. An earlier map, useful in orientation, was created by Dr. Zachary Nelson.

The tomb excavation could not have taken place without the technical advice of Rae Beaubien, who linked us to Catherine Magee,

without whom the tomb would have been yet more challenging to dig. Catherine's timely assistance made possible the full recovery of Burial 9 and its contents. Arturo Godoy and Alexa Rubinstein, project photographers, also deserve credit for their diligent work on the Diablo finds. Godoy was especially tireless during the actual excavation of the tomb. Jorge Pérez de Lara photographed the tomb finds in the Antigua lab in 2011. In the lab we also benefited from the conservation efforts of Flavio González and Edwin Pérez Robles.

In 2012 and 2013, additional data came from a new permit held by Thomas Garrison and Edwin Román, with separate grants from PACUNAM-Fundación Patrimonio Cultural y Natural Maya (as facilitated by Licda. Claudia Rosales y Rosales) and the National Geographic Society (awarded to Thomas Garrison). Garrison also received support from the University of Southern California in 2013. Newman received support during the preparation of this manuscript from a U.S. Department of State Fulbright Award to Guatemala and from the Casa Herrera's Residential Scholars program. The Center for Advanced Spatial Technologies (CAST) at the University of Arkansas did an effective job in tight spaces while imaging the stucco masks. Katie Simon and her team—Kevin Fisher (2011 season), Vance Green (2013), and Lauren Lippiello (2011)—more than made do in difficult working conditions. Prof. Fred Limp facilitated their participation. The CAST team switched on a centavo from a recalcitrant scanner to a novel and effective means of photogrammetry. Mary Clarke did fine drawings of the masks in the 2013 field season, while Kallista Angeloff spent many months creating equally strong renderings of some of the ceramics. Throughout the dig, Jose Luis Garrido was a mainstay of the project in all matters logistical and financial. The dedication of the book is to our own lineage founders, those beloved parents still alive.

