

**RUINS OF SEMETABAJ, DEPT. SOLOLA, GUATEMALA**

by

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**In memory of**

**Peter H. Mack, M. D.**

**Founder of the John Lloyd Stephens Foundation**

The following archaeological report results from financial support provided by the John Lloyd Stephens Foundation. The funds allocated by this Foundation permitted the authors to spend three weeks in the field studying the ancient ruins of Semetabaj, its immediate environs, and to excavate nine test pits strategically located throughout the site. A further nine weeks of laboratory studies were required to wash, catalogue, photograph, draw, and analyze the archaeological material recovered from the controlled stratitests and from the uncontrolled collections. The latter include surface finds from the site of Semetabaj and miscellaneous material accidentally discovered in the environs during modern agricultural or construction activities.

The research at Semetabaj was due solely to the interest and stimulus of the land owner, John E. Mack of Pasadena, California on whose property, Finca Santa Marta (recently named Lomas del Lago Atitlan), are located the majority of the archaeological mounds of Semetabaj. Official permission for the archaeological investigations at Semetabaj was granted by Dr. Luis Lujan Muñoz, Director del Instituto de Antropología e Historia de Guatemala. We are deeply indebted to Mrs. Henry Lee Whitbeck and her daughter Lucy Sturgill of Finca San Rafael, Guatemala City for their many kindnesses and for providing us with a fully furnished, beautiful and comfortable house in the Colonia Santa Marta which served as base camp and field laboratory during our three weeks stay at Semetabaj. We also wish to thank Carolyn Hatch, Virginia B. Shook, Clive Carruthers, and Father Carleton Sage for performing some of the indispensable but less exciting and dirty chores associated with archaeological fieldwork. Sr. Otto Krings, the administrator of the Colonia Santa Marta, gave us his full cooperation and his helpful advice was invaluable in our dealings with the people of San Andres Semetabaj.

Note: Since this report was written, Sr. Otto Krings' workmen accidentally discovered a major Preclassic tomb 65 m. opposite and in a straight line from Str. 4 and our Pit 2 (Fig. 1). The tomb is a subterranean chamber, cut into the natural talpetate and underlying white pumice, having a tunnel entrance facing toward Str. 4. Reportedly there are 27 whole vessels, skeletons of four individuals, placed on a red painted floor. This important find, evidently the oldest completely preserved chambered tomb yet discovered in the Western Hemisphere, has been resealed awaiting excavations and study by the authors in November 1978. A separate report will be published on the tomb and its furniture.

To our knowledge the first published reference to the ruins of Semetabaj is a brief statement by Lothrop (1933: 103, 104) who says: "This small town (San Andres Semetabaj), the first encountered on the road from Panajachel to Godinez, stands perhaps 1000 ft. above the lake (Atitlan). On the southern edge of the town is the Finca Santa Marta, property of don Eduardo Diaz. Immediately west of the main road where it crosses this land there is a group of a dozen or more mounds, the largest (Str. 4) of which is about 30 feet high.

"Semetabaj mounds belong to a well-recognized type found in the highlands of Guatemala, distinguished by the fact that they are constructed almost entirely of earth.

Agua Escondida, Chirijuyu and Chiche have similar structures. In each case the mounds at these sites have been devoted to agriculture, with the result that the outlines have been lost and today they are simply domes of earth." Lothrop also astutely observed that surface potsherds indicated that Semetabaj was settled fully as early as the Chukumuk I period, the oldest occupation he encountered at Chukumuk across Lake Atitlan from Semetabaj.

After Lothrop's publication in 1933 there have been brief visits to Semetabaj by other archaeologists, including A. V. Kidder and E. M. Shook, during which time surface pottery samples were collected (Lot E-10, deposited in the Museo Nacional de Arqueologia, Guatemala), photographs taken, and a rough sketch map drawn (Shook, 1945, Field Book #287, p. 3). The information gathered by Shook at the site and his study of the pottery confirmed Lothrop's early dating of Semetabaj.

The presence of Sacatepequez White Paste White, Utatlan, Glossy Black-Brown Wares and zone punctated decoration on jars indicated at least a Middle Preclassic occupation. The material also showed that habitation continued in the Late Preclassic and into the Classic period. Whether the Classic was Early, Late or both could not be determined. The collections contained no ceramics of the Post-Classic period. The majority of the archaeological material collected by Shook between 1942 and 1946 (Lot E-10) came from a flat area just south and southeast of Str. 4 (Fig. 1). There the soil and clay was being dug for use in manufacturing adobes, bricks, and roof tiles to supply the local needs of the town of San Andres Semetabaj. As ancient potsherds, obsidian, and other stone artifacts interfered with the puddling of the soil and clay, the workmen would throw these objects to one side. Among these objects, other than potsherds, were miniature vessels, one almost complete tripod bowl (Fig. 15e) and stone artifacts. The latter included obsidian flake blades, spherical jade beads, manos and metates, perforated "doughnut" stones, a "mushroom" stone and a small vessel or cup (Fig. 5f).

Semetabaj, located in the Dept. of Solola on the high north rim of Lake Atitlan, east of Panajachel, rests on an open tongue or bench of land sloping southwesterly from a range of mountains that hem the northern horizon. The land drops off rapidly on the west side of the bench from the 1970 m. elevation of the site, to the deep trough of the Rio Panajachel 400 m. below. The east side of the bench is less sharply defined, sloping gently to the drainage of the Rio Pachib which with other tributaries entering from the east swings around the south end of the Semetabaj bench. Here the stream, now called the Rio Tzala, becomes sharply entrenched before it cascades into the Rio Panajachel valley. The site location, 400 m. above Lake Atitlan, commands a spectacular view to the south over the magnificent lake towards the volcanos Cerro de Oro, Toliman, Atitlan, and San Pedro. To the north looms the rugged range of mountains forming the continental divide. The elevation and the average mean temperature places Semetabaj in what locally is called "tierra fria" or cold land. It has, as much of the Guatemala Highlands, a distinct dry and rainy season, each lasting approximately six months. The dry season extends from November through April, the remainder of the year being the wet season. However, even during the dry months, heavy moisture-laden clouds and fog often roll

over Semetabaj from the south across Lake Atitlan. The site, being open and exposed, is subject to frequent strong winds, occasionally approaching hurricane force. Also seismic disturbances are not uncommon. Many homes, public buildings, and the recently built church of San Andres Semetabaj were destroyed in the February 1976 earthquakes. Previous ones, possibly the severe earthquakes of 1773, left the Spanish colonial church a ruined shell of masonry.

The modern town of San Andres Semetabaj lies on the eastern periphery of the ancient site with the town cemetery actually situated within the central archaeological zone (Fig. 1, 13c). The modern community of approximately 1,500 inhabitants are largely Cakchiquel Indians with the minority ladinos. The Maya language, Cakchiquel, is the preferred tongue with Spanish spoken as a second language. Spanish is taught in the local schools and is understood and spoken by most of the inhabitants. The largest number of the people and those of the surrounding hamlets (aldeas) within the municipality of San Andres Semetabaj are farmers with small land holdings. The principal crops are corn, black beans, and wheat with minor plantings of fruits and vegetables. The town is noted for corn, beans, and wheat which are produced in sufficient quantities to permit a surplus to be sold as a cash crop. It appears quite probable that the availability of adequate soil for the production of corn and beans, plus the ready supply of water were the basic conditions for the ancient settlement of Semetabaj. Also, its position suggests that ancient trade routes may have been another important asset. Trade routes during the Spanish Colonial Period passed through San Andres Semetabaj, as do modern ones, and these are important economically to the town.

Observable are fifteen archaeological mounds in Semetabaj (Fig. 1). All bear evidence of disturbance to a greater or lesser degree from centuries of cultivation by hoe or plow (Fig. 13b, c), cutting away for building material, excavations by treasure hunters, or for access to the modern cemetery. Some mounds surely have disappeared entirely because of these activities. The fifteen remaining mounds range from 1 m. (Str. 15) to 9 m. in height (Str. 4). They are constructed essentially of earth with only an occasional use of stone. The structure arrangement approximately depicted in the rough sketch map (Fig. 1) does not conform to a standard or recognizable pattern. The normal plaza or formal court arrangement appears to be absent. The larger structures, 4, 7, 11 and 12 are dispersed irregularly with smaller units scattered around and between them. There is no evidence or suggestion of a ballcourt at the site of Semetabaj. It should be re-stated that the map is simply a sketch, to show the approximate disposition of the structures, and that until an accurate topographic plan is made of Semetabaj, the correct positioning of the units cannot be ascertained. The site is compact and oriented generally on the axis of the natural bench of the land about Mag. N. 40° East.

The natural stratigraphy of Semetabaj consists of a thin 20-40 cm. surface layer of dark brown soil, directly overlying a thicker bed, 50-100 cm. of hard, semi-solidified yellowish-brown earth locally called talpetate. Below the talpetate occurs a deep stratum of fine white volcanic pumiceous ash which is stained yellow or rust color at the contact with the talpetate. This pumice or ash is known locally as tierra blanca or arena blanca (white earth or sand).

Natural stone of volcanic origin occurs at a considerable depth below the talpetate and white ash deposits. It is exposed by erosion of the overburden in the deep ravines nearby and especially on the precipitous slope to the Río Panajachel west of the site.

There are no human cultural remains found in the talpetate or the volcanic ash. Pottery and stone artifacts are confined to the thin layer of surface soil unless man at some time has quarried or dug intrusive pits into the talpetate and ash.

Our test pits and observations of the Semetabaj structures proved that the builders had performed an incredible amount of earth moving. They cut down the natural material, talpetate and white ash, to various depths over a considerable extent of the site. The north-south slope of the natural terrain was cut at several intervals in terraces stepping downward toward toward the south. Also, platforms of the sterile natural material were left standing in relief. These served as foundation cores for individual structures. In some examples the cores were built up vertically with additional material, while in others, the cores were leveled, terraced and finished exteriorly as complete structure units. Fig. 2a, b illustrate the construction technique utilized by the builders of Semetabaj. The drawing is fairly accurate for the surface outline and position of the natural central cores of Strs. 4 and 5. We have no information on architectural details such as the stairways, terraces, and exterior finish of the structures. The ancient technique of artificially lowering the surrounding terrain leaving elevated platforms of sterile natural material in planned positions as foundation cores for individual platforms and pyramids occurs frequently in the Maya area. One dramatic example, demonstrating this technique, is the great Southwest Group at Kaminaljuyu (Shook, 1941, Bk. 285, p. 15-17). There, in Preclassic times, two contiguous plazas, orientated north-south, and the surrounding areas were excavated by the Maya to at least four meters depth. They left in relief eleven platforms of natural talpetate and white volcanic pumice in formal positions around the two plazas. These platforms served as interior cores for the finished substructures which supported buildings and temples made of perishable material.

The same principal was utilized by the Maya in many sites in the northern lowlands; Palenque, Piedras Negras, Yaxchilan, Uaxactun, Tikal, etc., where the surface limestone or bedrock was cut down in a similar manner as the natural talpetate and volcanic ash at Semetabaj and Kaminaljuyu.

The test pits excavated by us were confined to the lands pertaining to Finca Santa Marta which fortunately include most of the ruins of Semetabaj. Structures not on land of the finca are Nos. 2, 3, 5, 6, 11 and the area of the modern cemetery. Surface inspections and collections, however, could be made throughout the site. One greatly destroyed mound, Str. 6, provided the largest sample from its fill and surface of the earliest material, Middle and Late Preclassic, recovered at Semetabaj. The location of our controlled 2 x 2 m. stratitests are shown in Fig. 1. All, except Pit 9, produced deep stratigraphy and some structural data. Pit 9, nearest to the modern town, proved to be in an area recently disturbed for adobe-making, a fact not apparent from the appearance of the surface before excavations.

Pits 1, 2, 3, dug at the center base of the south, west, and north sides of Str. 4, passed through the surface accumulation of eroded soil washed off Str. 4 after its abandonment. Below this in Pits 1 and 2, (Fig. 3a, b), was encountered fill of a Preclassic construction added to the exterior base of Str. 4. This fill had deeply buried the lowest and earliest plaza floors surrounding Str. 4.

Pit 3 did not conform to the building sequence found in Pits 1 and 2. Instead, after penetrating the surface deposit of eroded material from the north face of Str. 4, we encountered an irregular level of dark brown soil (Fig. 3c). This level probably represents the remnants of the latest plaza floor. Below it was fill, containing Early Classic sherds, which extended to the natural sterile white volcanic ash. Even assuming the original Preclassic plaza floor or floors on the north side had been completely removed by Early Classic activities, the level of the natural ash is still 1 to 1.5 mts. higher than the artificially built plaza floors on the west and south sides. Therefore, some means of access would have been required to reach from the higher level on the north to the lower floors on the west and south sides. We believe this was accomplished by a terrace wall extending east and west from the N.E. and N.W. corners of Str. 4. The Preclassic construction fill observed in Pits 1 and 2 appears to be the addition which raised the general level around the base of Str. 4 to that of the north side.

The location of Pit 4, in the open area north of the modern cemetery and just east of a road and water pipeline, was selected because workmen in digging the trench for the pipeline recently had encountered an unusual amount of broken pottery and stone artifacts. This evidence suggested the possibility of our finding a deposit of well-stratified remains. The stratitest produced an abundance of potsherds, stone artifacts and charcoal for a depth of just over 2 m., even though vertical stratigraphy was imperfect. This condition was due to several intrusive and overlapping ancient pits, each with rubbish between an upper and lower strata of black soil which appeared to have been old plaza surfaces (fig. 3d). Below the lower plaza floor stratum, the dark, medium to light brown soil overlying white ash produced no pottery, charcoal, or stone artifacts.

Pit 5 was sunk through the top center of Str. 9, a low sprawling mound considerably cut down and spread by modern hoe and plow cultivation. Here, once the churned surface 20 cm. layer had been removed, the entire test to 3 m. depth was through sherd-bearing strata (Fig. 4a). Again, a layer of homogeneous black soil, suggesting an old ground surface, was encountered 1.90 m. below the top of Str. 9. The stratum is comparable to the two similar layers in Pit 4 but its level is 1.40 m. higher than the upper one in that pit. Below the black soil in Pit 5, sherds continue in a decreasing amount for another meter in depth.

Pit 6, the most northerly area of Semetabaj tested, was excavated on the central axis and at the south base of Str. 13. The principal features consisted of an upper 1.8 m. of artificially laid plaza fill covering a well-tamped, level, and smoothed plaza floor of dark brown soil (Fig. 4b). Below the plaza floor the fill lacked pottery but contained scattered tiny lumps of charcoal for another 60 cms., then sterile soil.

Str. 11, a fairly long, steep-sided substructure (Fig. 1) suggests, by its size and position in the assemblage of Semetabaj structures, that it may have been of considerable importance. The former owner of Finca Santa Marta, Sr. Eduardo Díaz, had workmen dig a narrow longitudinal trench from west to east into the heart of Str. 11. This trench, dug sometime between 1937 and 1942, was made in search of treasure. Today, the sides of the trench have partly caved in and large pine trees grow in and around the trench edges. We removed the scrub growth, leaving the full grown trees, searched the back dirt and collapsed fill for ceramics and artifacts, and cleaned a section of the side walls to observe the type of construction fill. A variety of fill had been used including tough brown clay, talpetate and white ash. Also, remnants of several earth floors indicated that Str. 11 had two or more building phases.

Pit 7, on the north-south axis and at the south base of Str. 11, first penetrated the shallow surface talus from the mound (Fig. 4c). Below the churned 20 cm. surface stratum was a deep, over 2.2 m., mixed fill representing a major building stage of raising the court or plaza level south of Str. 11. This thick fill overlay an earlier plaza floor of dark brown earth which sealed another thick deposit of hard-packed brown and light brown soil containing cultural material for at least 1.8 m. below the brown earth floor. Sterile yellowish soil finally was reached at a total of 4.0 m. depth below the present surface.

Pit 8 was dug from the top center of the small, low, plowed-down Str. 8 located in approximately the north-south center of the site (Fig. 4d). The top surface 20 cm. of earth, extensively churned by hoe cultivation, represented the latest building stage of Str. 8. Once removed, we discovered a flagstone paving which served as a base for an earth floor covering the platform top of an earlier phase of Str. 8. The stone paving effectively capped and sealed a contemporaneous, 1.7 m. thick fill. Below this lay buried two earlier structures, one superimposed over the other representing the oldest building units exposed in Pit 8. Both of these early platforms had been built of an adobe, puddled and thickly mixed with grass, applied wet and solidly tamped. Once dry the fill became exceedingly tough and hard. The grass admixture eventually rotted, leaving clear, rust-colored casts of the grass blades and stems. Each platform had at one time supported a perishable building, perhaps a shrine or temple, its thatch roof supported by large wood posts. Both buildings eventually had burned, accidentally or purposely fired, leaving evidence of this by the quantity of clean charcoal and burned adobe within the post holes and the fired brick consistency of the adobe floor around the post holes. Sometime during the use of the second or later platform, a large pit had been dug into the southeast portion of the platform. We encountered the intrusive pit in the edge of the test cut and cleared as much of the old pit as could be reached. The pit had been re-filled with many heavily burned stones from fist to brick-size, burned lumps of adobe, charcoal, ashes and soft brown earth. Our expectations of discovering the first human burial or cache of pottery and jades at Semetabaj received a brutal jolt when after careful excavation our efforts were rewarded by only a few potsherds. Disappointed over the lack of a cache or burial, we then entertained the thought that the evidence might indicate a Preclassic sweat-bath, that the pole and thatch building which had burned down may have served as a

ceremonial sweat-house. It remains a possibility that the heavily burned stone and adobe lumps, the ashes and the charcoal in the pit may be the discarded debris from fires used in heating a sweatbath.

Pit 9, as earlier mentioned, turned out to be a dud. The location (Fig. 1), in an open level area half-way between Strs. 6 and 7, was selected as the only testing on the eastern periphery of the site and nearest to the modern town. The top meter of soil in the pit overlay natural talpetate and had been churned and disturbed recently by the villagers making adobe blocks for house construction.

In summary, the nine pits and the examination of Str. 11 and other partly destroyed mounds of Semetabaj provided ceramic stratigraphy, a repertoire of stone artifacts, data on architectural practices and importantly the time span of the principal occupation of the archaeological site.

Working backward in time, today and during the past 450 years since the Spanish Conquest and for an uncertain number of centuries prior to the Conquest, the area and environs of Semetabaj have been occupied by the Cakchiquel speaking Maya. With this historical knowledge, it is difficult to understand why we found no archaeological evidence of this Cakchiquel occupation, particularly material of the Late Post-Classic period dating approximately from 1200 to 1525 A.D. Material of the proto-historic time span has characteristic and easily recognized ceramic types which are widely distributed throughout the Southern Highlands of Guatemala. Yet our reconnaissance of Semetabaj produced no Late Post-Classic ceramics. We believe nevertheless, that a more intensive archaeological study of the region of San Andres Semetabaj would uncover evidence of the proto-historic Cakchiquel occupation.

We did record a few scattered finds in the area dating from the Early Post-Classic Period (900-1200 A.D.). Also, a single sherd of Tohil plumbate pottery came from the surface level in Pit 1, Lot S-11 and another plumbate sherd from the disturbed soil in Pit 9. These few Early Post-Classic ceramic specimens suggest that the Semetabaj region sustained a thinly distributed population, perhaps only farmers, with virtually no use of the archaeological site.

Equally incomprehensible is the total absence of any evidence of habitation at Semetabaj or the immediate surroundings during the Late Classic Period from 550 to 900 A.D. Elsewhere in Guatemala and neighboring regions, the Maya were enjoying their greatest cultural attainments in science, art, architecture, as well as in political and social organization. Population, particularly in the adjacent South Coast area, reached a density in the Late Classic unequalled before or in later Pre-Conquest times. Yet, Semetabaj with its cool climate, productive soil, excellent water supply, and its spectacular natural setting overlooking Lake Atitlan, according to present evidence, was void of human population during the Late Classic Period.

This seemingly unique condition also existed during the upper half of the Early



Classic Period from approximately 400 to 550 A.D. We found no remains of that time span which is termed the Esperanza Phase in Kaminaljuyu when that great center received such a wealth of cultural traits from distant Teotihuacan in the Valley of Mexico.

The archaeological evidence gathered by our excavations and reconnaissance of Semetabaj clearly demonstrates that the ancient city was abandoned as a functioning entity around 400 A.D. From that date forward the city fell into a ruined state of eroded earth mounds and remained basically the same in appearance as it does today.

The early half of the Early Classic Period, from 200 to 400 A.D., witnesses a vigorous community living and functioning in Semetabaj. Remains of this habitation occurred in the upper levels of all the test pits and on the site surface. The ceramics, obsidian, and other stone artifacts demonstrate that trade flourished with selective regional and distant places. The area of trade extended to the Quezaltenango-Salcaja Valley to the west; to the far northwest state of Hidalgo, north of Mexico City, for green obsidian; to central Quiche and Peten Lowlands on the north; and to Kaminaljuyu in the Valley of Guatemala on the east. Indications were rather sparse of trade with the very near region of the Pacific Coastal Plain. Why so little trade by the people of Semetabaj with their thriving neighbors on the South Coast? Did warfare, feuds, or some political or ethnic animosity exist between the people of Semetabaj and those of the South Coast during 200-400 A.D. period? As our evidence and interpretations are based largely on the presence and absence of recognizable ceramic wares, another interpretation may be advanced that the Semetabaj people were fully self-sufficient and satisfied with their own pottery and ceramics produced by other nearby Highland centers, that trade with the South Coast consisted of perishable tropical food products, salt, dried fish, cotton, etc. rather than in hard goods. It might be noted that in Monte Alto on the South Coast certain Highland products were found such as specific ceramic types, obsidian, jade, etc. which dated within the same time range of the Early Classic.

Proceeding backward in time, archaeological material dating from the Proto-classic or a late phase of the Late Preclassic Period about 100 to 200 A.D. was discovered near a water source called Xecotoj, 500 m. north of Semetabaj (Fig. 1). The material came from the surface soil to 1 m. depth in an uncontrolled excavation by local workmen while extracting clay for brick-making. The ancient material included an adult human skeleton with a pair of jade earplugs, stone artifacts, sherds and restorable pottery vessels. Among the stone artifacts there were fragments of metates and manos, a "doughnut" stone, and obsidian flake blades. The ceramics consisted of types not encountered or recognized in the stratitests at Semetabaj. However, the proximity of Xecotoj indicates that a settled population existed in the general area, if not on the site of Semetabaj, during the Late Preclassic Period. The time range represented is approximately that of the Santa Clara Phase at Kaminaljuyu.

Also noticeably slim was evidence at Semetabaj and the immediate environs of ceramics equivalent to the important Late Preclassic Arenal Phase of Kaminaljuyu which may date as late as 100 B.C. to 100 A.D. The Arenal phase represented a time

of widespread trade and perhaps the cultural peak of the Preclassic at the major site of Kaminaljuyu. The very small amount of material representing this time span in Semetabaj as well as in the general Lake Atitlan region strikingly emphasises the woeful state of our knowledge of Maya cultural history not only of this important lake region but of most of the Southern Highlands of Guatemala.

The presence of Late Preclassic Miraflores Phase ceramics, questionably dated from 300 to 100 B. C., and ample evidence of Middle Preclassic pottery permit us to interpret more firmly the story of Semetabaj. Toward the end of the Middle Preclassic Period, estimated to date from 500 to 300 B. C., presumably a Maya speaking people moved into the area and established Semetabaj as the largest ancient city known today in the region of Lake Atitlan. Perhaps the favorable environs with permanent water sources and good soil for the production of corn, beans, avocados and other high altitude food crops led to the development of such a center. It is certain that these culturally advanced people had a highly developed social organization with the manpower to undertake a huge public operation of earth moving and the building of major substructures. They selected the sloping bench of land overlooking the spectacular Lake Atitlan, laid out a city, terraced the land for courts and plazas, and erected platforms and pyramids to support temples, palaces and public buildings made of wood, mud and thatch. The remains of these earth substructures of the ancient city essentially are the same in plan and size as seen today, Fig. 4. We assume that the majority of the populace lived close in and around the public edifices in houses built of wood posts, walls of poles daubed with mud or adobe, and roofed with grass thatch. This type of wattle and daub construction, examples of which were recovered in our excavations, served admirably as protection against destructive earthquakes as well as from the cold temperatures and occasional wind storms of the Highlands.

Semetabaj as a flourishing community in Middle Preclassic times carried on trade with the surrounding regions in the Southern Highlands and South Coast of Guatemala. Some imports found in Semetabaj were jade, obsidian and pottery. The latter included Glossy Black and Glossy Orange wares from the west and northwest, Utatlan Ware from Central Quiche to the north, Sacatepequez White Paste White Ware from the east and Usulután pottery from the South. From Middle Preclassic trade material present in Semetabaj, one might postulate peaceful relations with surrounding communities and the general well-being and prosperity of the local inhabitants. These conditions for unknown reasons apparently changed after about 200 B. C. and only returned once again in the life span of Semetabaj during the brief 200 to 400 A. D. period of the Early Classic.

Prior to the influx of the vigorous Middle Preclassic people around 500 B. C. only occasional ceramic evidence was found in Semetabaj of an earlier population. This evidence consisted of a few sherds identified as Ocos types of Early Preclassic times. The pottery indicates at least an occupation of the area perhaps as early as 1000 B. C. even though we do not accredit these early pioneers as the builders of Semetabaj.

Archaeological material recovered:

Artifacts:

1. Perishable material:

a. Avocado seeds. Carbonized seeds of avocado (*Persea Americana*) came from the Preclassic fill below the plaza floor in Pit 7, Lot S-171. Burned avocado seeds previously have been discovered in Middle Preclassic rubbish-filled pits at Kaminaljuyu in the Guatemala Valley and Zacat in the Dept. of Sacatepequez (Shook 1948: 65a).

b. Grass. Casts of decomposed grass blades and stems were common in the adobe fill of two Preclassic structures in Pit 8 (Fig. 14a, 20s).

c. Wood. Carbon from burned wooden main posts of two buildings was recovered from the post holes in Preclassic levels of Pit 8. The wood posts, 25 and 28 cm. in diameter, had been sunk 68 cm. into the adobe supporting platforms. Often casts of small, 2-3 cm. diameter, wood poles preserved in burned adobe fragments appeared in the fill of the test pits. These indicate that wattle and daub wall construction was common in Semetabaj. Wood charcoal also occurred in concentrated batches or in scattered fragments in all test pits. Samples were obtained from Pits 2, 4, 5, 6, 7 and 8.

2. Stone:

a. Sculpture. One fragment of a pedestal-based sculpture (Fig. 14b), was recovered from Level i, in Pit 4. The fragment bore traces of an all-over red pigment. These normally pertain to Middle and Late Preclassic Periods in the Southern Highlands and South Coast of Guatemala (Shook 1970: 73-74).

b. Jade.

1. Beads, pendants and earplug flares. We recovered no jade ornaments in our excavations. However, our local workmen assured us that ear flares, small pendants and beads, particularly spherical ones, were found frequently during cultivation of the soil. We were shown several jade earplug flares and plain, spherical beads. One workman, Carlos Garcia, discovered a burial with a pair of jade earplug flares at a Late Preclassic habitation site of Xecotoj, on the north fringe of Semetabaj. The human bones were carefully collected in a box and re-buried in the modern cemetery. The jade flares were sold in Panajachel.

2. Celts. One fragment came from the surface (Lot E-10) (Fig. 14c) and we were shown several complete jade and greenstone celts by the local people. They invariably associate celts with thunder and lightning, believing that celts and obsidian flake blades were hurled to earth by bolts of lightning.

c. Obsidian.

1. Flake blades and cores (Fig. 14d, e). These unaltered, primary flake-blades were the most prevalent artifacts in all test pits, and on the surface at Semetabaj. Few were complete. Those and fragments of flake-blades totaled 609 from

all excavations. Most were short and rather wide in proportion to their length (range 7 to 9 cm. length, 1.7 to 3.4 cm. width) often broadening toward the butt or striking platform. The presence of obsidian cores in Semetabaj indicates that blade-flaking was done locally. One expended core measured 4.7 cm. and another 9 cm. in length. 91% of the obsidian appears to be of the same dark veined type which has a characteristic pebbled, rippled, or grained surface. This grainy surface does not have the high, mirror-like reflection of other obsidians. It has the characteristic color and surface of obsidian from the San Martin Jilotepeque source in the Dept. of Chimaltenango. Geographically, San Martin Jilotepeque is the closest known obsidian source to Semetabaj. Other flake blades, 7.5% of the total, are slender, thinner and more delicate (Fig. 14h) of light smokey black obsidian with a clean, glassy surface. Among the 609 fragments there were 46 of this type obsidian whose source might be Chayal, just N. E. of Guatemala City. No cores of this type of obsidian were recovered in our Semetabaj excavations. Most surprising to us were 9 fragments (1.5% of the total) of dark green obsidian (Fig. 14g) which were imports evidently from as far off as Cerro de Navajas, Hidalgo, just north of the Valley of Mexico. All nine fragments of the green obsidian came from the upper levels in Pits 3, 5, 7 and 8 or the beginning of the Early Classic in Semetabaj.

2. Scrapers. Among the numerous unaltered chips of obsidian which may be the wastage from local flake-blade manufacture, were some surely used as scraping tools. A few scrapers have re-touched edges (Fig. 14f). These were of the predominant grainy type of obsidian. All specimens recovered in our excavations may be dated from Middle Preclassic to the early half of Early Classic, although they could not be separated typologically within that time span.

d. Metates and Manos. A few fragments of metates and manos came from the test pits, and others from the surface and immediate environs of Semetabaj. Two types of metate were present. One, a simple, elongated trough-type without supports, shows a minimum pecking of the original volcanic lava stone. A small, short, slightly round-ended rectangular mano which wears a lengthwise groove in the grinding stone probably belongs to the trough metate. This type of metate is typical of those found associated with Preclassic remains throughout the Southern Highlands and South Coast of Guatemala. The second metate type shows somewhat more shaping into a rectangular thick slab of lava stone and bears two low, flattish rounded legs at one end (Fig. 14i). The two-legged metate may be a local innovation toward the end of the Preclassic or a new type introduced in the first half of the Early Classic Period. One example of the two-legged metate was discovered with an Early Classic burial in the Tiquisate area of the South Coast (Shook 1965: Fig. 20). No recognizable examples of three-legged metates were found in Semetabaj comparable to those of the Early Classic Esperanza Phase in Kaminaljuyu (Kidder, Jennings, and Shook 1946: Fig. 158). The stone grinder or mano was common at Semetabaj. Most were small, short, ovoid in section, with blunt rounded ends suitable for the trough type metates. Another was a rounded loaf-shaped stone (Figs. 5b, 14j) which may have been used for grinding or as an anvil stone.

e. Mortars and Pestles. A thin stone slab and a re-used metate showing a worn circular depression on the grinding surface was found in Pit 7 (Fig. 14k).

Another mortar came from the Late Preclassic deposit at Xecotoj and shows depressions on the upper and lower surfaces (Fig. 5c, 14j), resulting from grinding with a pestle or small round stone. One round, flattish, loaf-shaped stone (Fig. 14m), may have served in some way as a pestle, mano, or grinder. These few examples of mortars and pestles likely served to grind paint pigments and certain foods.

f. Perforated "doughnut" stones. These artifacts, common in the Southern Highlands and South Coast (Shook 1940: 14, 2021), apparently make their first appearance in the Santa Clara Phase (Late Preclassic) in Kaminaljuyu, and reach their greatest popularity during the Classic Period. The present consensus of opinion favors the use of these stones as weights for the planting or digging stick exactly as they are used on digging sticks in modern agriculture in Eastern Africa from Abyssinia to South Africa (Clarke 1944). In that area, the shape, weight, and size of the perforated stones are the same as the archaeological "doughnut" stones of Southern Mesoamerica. Also, the latter stones differ basically in size and weight, being larger and heavier, from the smaller artistically wrought and finely finished mace or war-club heads of Costa Rica, Panama, Colombia, and the Andean area of South America. We also eliminate from consideration because of their form, design, and symmetry, the oft-repeated opinion that the perforated "doughnut" stones of Southern Mesoamerica were used as door hinges. Typically they are not conically, but biconically perforated, subspherical in shape, and when decorated the design most frequently continues from top to bottom (Fig. 5d, e; 15a-d). Weights in pounds of seven complete perforated stones taken at random from the Guatemala Highlands and South Coast gave 3.5, 3.5, 3.5, 3.5, 3.5, 5.0, 5.5 demonstrating very consistent weights. Maximum diameters range from 10 to 16 cm. The Semetabaj specimens came mostly from the uncontrolled surface collections but fragments of two were found in our excavations, one in Level k of Pit 5 and the second in Level 1 of Pit 7. Both of these were associated with levels which divided the Preclassic from Early Classic deposits. We believe these two examples and the surface specimens pertain to the latest occupation of the Preclassic or Protoclassic and the first part of the Early Classic Period.

g. "Mushroom" stones. One plain, tripod mushroom stone was collected (Lot E-10) from the brick-yard diggings south of Md. 4. The re-shaped and re-used head of a second "mushroom" stone (Fig. 5a) was found on the surface at the east base of Str. 4. Both of these, Lot E-10, are unassignable chronologically.

h. Miscellaneous. One small heavy-walled vessel or cup (Lot E-10, Fig. 5f) was cut from a fine-grained laminated light cream-white stone. The date is probably Preclassic.

3. Mica: Thin sheets of mica lay scattered among charcoal bits and obsidian flake blades on the earth floor of Pit 6, Level i. Other small mica pieces occurred in the Preclassic fill of Pit 2.

4. Paints: In Pit 7, Level b, were a number of fragments of an adobe floor or terrace facing. All of these fragments had one smoothed surface painted a dark red,

suggesting that a structure, terrace wall, or a plaza floor had been solidly painted red. Also, the pedestal sculpture (Fig. 14b) from Pit 4 had been painted red.

5. Bone: Several examples of animal and bird bone were found in random fill of Pits 3, 5, and 7. No human bones were recovered. The bones from Pit 3 were those of a large, complete rodent lying in an animal burrow and could be of a recent date. The few bones scattered through and contemporaneous with the fill of Pits 5 and 7 were bird bones.

#### 6. Pottery:

##### Introduction

A total of 5697 pottery sherds was recovered from the excavations at Semetabaj in the 1978 field season and were sorted and analyzed in the Shook Laboratory, Antigua, Guatemala. Of these, 1366 sherds are recognized as Preclassic wares, the rest being almost entirely Early Classic (Fig. 5g). The Late Classic period is not represented in the sample. There are two Postclassic Tohil Plumbate sherds, and a few Colonial or modern examples, these coming from the surface and upper levels of the excavations.

The Preclassic ceramics include some Early Preclassic sherds, but the greatest amount can be assigned to the Sacatepequez (and of Middle Preclassic) and Miraflores (beginning of Late Preclassic) phases, indicating a substantial occupation and construction activity during this time. There is a scant amount of material from the latter part of the Late Preclassic. The beginning of the Early Classic (Aurora phase) is accompanied by a change in ceramic wares and an immense new building operation which was superimposed on the Preclassic floor levels. The site was apparently abandoned after the Aurora phase.

It is not yet clear to us whether the earliest major construction at Semetabaj is associated with the Sacatepequez or with the Miraflores phase, although we suspect it is the former. This uncertainty is due to our lack of control over the two major Preclassic wares at the site, Semetabaj Brown Ware and Glossy Orange Ware. Semetabaj Brown is a local ware, probably manufactured locally or in a nearby area. It is not a recognized trade ware in the Guatemala Highlands and therefore its stylistic development relative to that of better known wares is not established. Glossy Orange, on the other hand, is a very familiar Preclassic trade ware in the department of Quiche and Quezaltenango, probably beginning in Middle Preclassic times and continuing through the Late Preclassic. However, a definitive study of this ware in the Guatemala Highlands has not yet been done, so that we do not know the evolution of the forms and decoration which are specific to the earlier or later parts of the sequence. At Semetabaj good Sacatepequez phase diagnostic types occur in association with Semetabaj Brown and Glossy Orange, such as Sacatepequez White Paste White Ware and Utatlan Ware. A good Miraflores diagnostic, Kaminaljuyu Fine-Incised Black-Brown Ware, is also present. However, all this cultural material occurs above the floor levels (which rest on sterile soil), implying a date later than the

floor itself, but how much later cannot be determined at the present time.

It is certain that the major Preclassic construction is no later than the Miraflores phase because the Arenal and Santa Clara phases are barely represented in the material from the excavations. For instance, a major Arenal diagnostic at Kaminaljuyu, a coarse-incised Buff "flowerpot", is absent in the Semetabaj sample. Protoclassic forms, such as tetrapods with large swollen mammiform vessel supports, are represented by a few sherds only. The Santa Clara (Protoclassic) phase is best represented by a collection of vessels and sherds from a burial at nearby Xecotoj along the fringe area of the site (500 mts. distant), indicating that there was some occupation in the vicinity during that time.

The lack of a well-developed Arenal phase at Semetabaj makes it impossible to specify what relationships there may be, if any, between the Preclassic and Early Classic occupations. The absence of any sterile deposit between the two major construction periods suggests that no hiatus occurred in the occupation sequence. The most common Early Classic Ware at the site (Fig. 5g) is Santa Marta Brown Ware, a utilitarian pottery probably manufactured locally or in the vicinity. We suspect that Santa Marta Brown jars may be derived from Semetabaj Brown jars because both share lip to shoulder strap handles and punctate decoration; however, this may be no more than a shared tradition. Without being able to follow the development of Semetabaj Brown Ware through the Arenal phase there is no way to identify a generic relationship between the two. Second in frequency at the site during the Early Classic is Esperanza Flesh Ware, probably imported from the department of Chimaltenango. It is accompanied in popularity by Streaky Brown Ware, a local product already present in Protoclassic times, but which apparently began to imitate Esperanza Flesh Ware when this ware was introduced into the area.

The Early Classic period at Semetabaj witnesses a new vigour in construction activity, a sudden increase in sherd quantity, and a ceramic inventory which reflects an abrupt shift in trade orientation. Whether this is due to a new population at the site, or to a new social order bringing in altered trade relationships is not known. During the Preclassic phases the major imported wares are Glossy Orange and Glossy Black, both probably from the department of Quiche to the north, and Quezaltenango to the west. A minor quantity of Miraflores Black-Brown Fine-Incised Ware undoubtedly came in from Kaminaljuyu, and White Paste White Ware from the department of Sacatepequez. The major trade orientation in ceramics during Preclassic times was thus to the north and west, with less to the east of the site. In contrast, during Early Classic times, the abundance of Esperanza Flesh Ware imported from the department of Chimaltenango shows a trade orientation primarily to the east. The fact that this pottery style is imitated in Streaky Brown Ware suggests that the import had some intrinsic value or prestigious quality for the inhabitants. There is a weaker trade relationship to the north. Possibly Mahogany Brown Ware has northern ties as it appears to be related to styles common in Late Classic times in the department of Quiche.

The Protoclassic burial Xecotoj lot may express an interim set of trade relationships. In some respects it contrasts with, and in others it ties together the ceramics

of the Preclassic and Early Classic periods. Included in the collection are a number of Glossy Orange tetrapods, a ware lingering from the Preclassic but exhibiting new forms; the ware does not survive after the Protoclassic. Also represented is Streaky Brown Ware, not seen in earlier phases but common during the Early Classic. Other unrelated vessels in the lot show style affinities with wares familiar at the site of Monte Alto, department of Escuintla on the South Coast of Guatemala. The collection may possibly reflect a period of reorganization and realignments, but it is risky at this time to draw conclusions on the basis of the one burial lot.

Semetabaj was abandoned at the beginning of the Esperanza Phase of the Early Classic period. There appears to be no major occupation after that time, although the modern town of San Andres Semetabaj undoubtedly carries on an occupation that was in existence during the Conquest. At the present time San Andres Semetabaj serves as a redistribution center for dried fish and vegetables coming up from Lake Atitlan in exchange for maize and beans from the Tecpan-Chimaltenango valleys. The town and site of Semetabaj are in an excellent location for this exchange of produce between the two contrasting ecological zones, and the economic base may be an ancient one. It is interesting that the distribution of modern Cakchiquel speakers is similar to the trade bond reflected ceramically in Early Classic times between Semetabaj and the department of Chimaltenango. Why Semetabaj ceased to function as a central place, what the generic ties are to earlier and later sites, and what brought about the changes reflected in the ceramic sequence are problems for future research.

Apparently the same range of pottery that we found at Semetabaj has also been recovered from the surface of the ruins of Aguas Escondidas. This site is located east of Lake Atitlan in an elevated plain comparable to Semetabaj (Lothrop 1933: 105).

#### Preclassic Ceramic Wares

Early Preclassic  
 Semetabaj Brown  
 Glossy Orange  
 Glossy Black  
 Polished Black-Brown Fine  
 Utatlan  
 Fine Red  
 Purple on Fine Red  
 Sacatepequez White Paste White  
 Sacatepequez-Providencia Red  
 Sacatepequez Red on Unpolished Buff  
 Orange Slipped  
 Preclassic Red Paste  
 Scored Censor Covers



### Early Preclassic Wares

Total: 15 sherds

% of Preclassic Total: 1.0%

% of Site Total: .26%

**Discussion:** A few sherds from the Semetabaj excavations are recognized as Early Preclassic wares known from other sites of the Highlands and South Coast of Guatemala, and undoubtedly came into the site as trade wares. These examples came from all levels, apparently being mixed with later types in the construction activity.

**Paste:** In most cases the texture is medium-fine and is hard-fired; color is light brown at the edges with a thick light gray core. In others the paste is medium textured with sandy inclusions, and the color is yellowish-brown to pinkish-brown.

A. **Vessel Form:** Curved wall bowls with direct rounded rim. The bowl has an all-over burnish cream slip with a band of red paint from the edge of the rim down 1.5 cm. on the exterior, and there is evidence of red painted decoration on the wall below (Fig. 17m). (Cuadros or Jocotal Phase?)

Total: 1 rim, 1 body

B. **Vessel Form:** Curved wall bowls with "club head" rim. The rim on these bowls spreads out to a wider diameter than the wall thickness. The flat surface of the rim slopes downward slightly from the rounded exterior lip to the sharp interior lip; it bears a deep, narrow, encircling groove. The outer lip is decorated with continuous tool-indentations. (Ocos Phase?)

Total: 1 rim

C. **Vessel Form:** Tecomates. From the globular body the wall thickens towards a direct flat rim with sharp upper and lower lip. The exterior bears an all-over (?) thin orange slip, and a finely incised line encircles the wall 1 cm. below the orifice. (Early Preclassic)

Total: 1 rim

D. **Vessel Form:** Thin-walled tecomates (Fig. 17l). The wall thickness ranges from .5 to .8 cm.; the body is globular to a direct sharp rim which is beveled on the lower surface. There is a burnished red slip from the lower edge of the rim over the wall exterior. A finely incised line encircles the exterior .5 cm. below the orifice and there is a second line 2.5 cm. below it. (Ocos Phase)

Total: 1 rim, 1 body

**E. Vessel Form:** Low-necked jars. From a globular body the wall curves upward on the exterior to a short neck (1.5 cm. in height) with direct flattish rim. On the interior the neck is vertical to a sharp junction with the body. There is a burnished whitish slip from the neck interior over all (?) the exterior. At the base of the neck on the exterior there is a row of closely spaced tool-indentations. (Cuadros or Jocotal Phase)

Total: 1 rim

**Body sherds:** Several body sherds are from vertical or flaring-wall bowls, probably with flat base. One of these is of a gray paste, unslipped, with a rasped or intentionally roughened exterior surface over which was applied coarse-incised criss-crossed lines. Another is slipped black-brown, is well-polished, and shows three coarse-incised slant lines with a parallel line of triangular punctates. One body sherd of a curved wall bowl or jar shows an applied crescent-shaped fillet on a background of gash-incised criss-crossed lines (Fig. 17k). On the fillet there is polished red paint. (Cuadros or Jocotal Phase)

Total: 8 bodies

#### Semetabaj Brown Ware

Total: 582 sherds

% of Preclassic Total: 42%

% of Site Total: 10.2%

**Discussion:** This is the most common pottery at Semetabaj during the Preclassic occupation, and may represent a locally produced ware. In paste, form, and decoration it shows strong similarities to El Balsamo Brown Ware (Shook and Hatch, in press) known from the site of El Balsamo, department of Escuintla, during the period equivalent to the Sacatepequez phase in the Guatemala Highlands. It is noteworthy that the bolstered rim jars (Vessel Form E) are very similar in form to those of Polished Red on Unpolished Buff Ware of the Sacatepequez phase in the Guatemala Highlands (Shook and Hatch, ms. in prep.). The lower levels of the excavations at Semetabaj produced sherds of Semetabaj Brown Ware together with Sacatepequez phase diagnostics, but it is certain that the ware continues into the Late Preclassic. Its Early Classic counterpart, Santa Marta Brown Ware, may have developed directly from Semetabaj Brown Ware jars.

**Paste:** Medium-fine textured, compact, and hard-fired. Color ranges from dark chocolate brown to reddish-brown to light brown, frequently with a thick gray core. Under a hand lens can be seen numerous very tiny black particles and rounded glassy inclusions which glisten in the light.

**Surface finish:** Vessels are all-over slipped (jars on the exterior only) the same color as the paste and are low- to well-burnished. Sometimes there is the addition

of a red or specular hematite red paint. Typically there is punctate decoration, occasionally incising or modeling.

A. Vessel Form: Comales and curved wall bowls. Some of the comales are quite flat, the wall thickness varying from .7 to 1 cm., with slightly upcurving flattened rim. Other examples, including both comales and bowls, have a curved wall with direct flat or thinned rim, or rim with rounded outer lip and sharp inner lip (Fig. 6c). The comales are better smoothed on the interior than the exterior, while the bowls are well-smoothed and burnished on both surfaces. The following variations occur:

1. Exteriorly thickened rim with sharp inner lip and rounded outer lip bearing indentations 2.5 cm. apart around the edge (Fig. 16a).

2. Polished red paint from the outer lip of the direct flattish rim down 3.7 cm. on the interior with two parallel crescent lines incised through the red paint (Fig. 6a).

3. Red paint from the interior of the rounded rim down 2 to 2.5 cm. on the exterior. Below the red band there are traces of incised decoration. These bowls are similar in style to the restricted orifice bowls with red rim band found in El Balsamo Brown Ware.

4. One body sherd of a curved wall bowl shows on the upper wall exterior a red band which terminates at an encircling low ridge above the shoulder. Below the ridge are incised vertical lines.

Total: 18 rims, 9 bodies

B. Vessel Form: Vertical to flaring-wall bowls with direct rounded or flat thickened rim or flaring rim with rounded lip. This form includes both thin and thick-walled bowls. The following variations occur:

1. An incised line encircles the flaring wall on exterior 1 cm. below the thick, flattened rim; there is polished red paint on the flat rim surface and again below the incised line on exterior (Fig. 6b, 16e).

2. A low ridge encircles the flaring wall on exterior 1 cm. below the direct rounded rim; specular hematite red paint extends from the edge of the rim over all interior.

3. Wall exterior bears two or more encircling rows of punctates.

4. Wall is thin, flaring, with direct flat rim bearing low tabs on the exterior lip; vessel is all-over slipped red and polished.

5. Wall is thin, vertical (rim form is uncertain), all-over slipped red and polished, and bears incised decoration on the exterior.

6. Wall is thick, vertical, with rounded wall-base junction to a flat base (rim form uncertain). On the wall exterior are two parallel incised stepped lines which delineate zoned areas of polished red paint.

Total: 7 rims, 3 bodies

C. Vessel Form: Composite silhouette bowls. The upper wall is outflaring or outcurving to a direct rounded or flat rim. From the junction with the lower wall (which in some cases forms a low shoulder) the body curves to a rounded base. Some bowls are unpainted (Fig. 6h), but commonly they have polished red or specular hematite red paint from the outer lip or just below the rim on exterior over all the interior. The following variations occur:

1. Two or more parallel encircling rows of punctates just above the shoulder or curving lower wall (Fig. 16g).

2. A single row of punctates at the junction with the curving lower wall, and vertical parallel incised lines below it.

3. A row of punctates on the curved lower wall.

4. Two encircling rows of punctates just above the shoulder and spaced low vertical ridges extending from the shoulder to the base; one has broad shallow flutes instead of ridges (Fig. 16k).

5. A pronounced ridge at the shoulder bearing spaced finger-indentations; polished specular hematite red paint covers from the wall above the shoulder to 1 cm. below the ridge.

6. Fingernail indentations on the curved lower wall.

Total: 10 rims, 5 bodies

D. Vessel Form: Restricted orifice bowls and neckless jars (tecomates). These range from small, thin-walled vessels (Fig. 6e) to very large, thick-walled ones. The body is globular to a direct rounded or thinned or flattened rim. One example may have had red paint on the flattened surface of the rim, and another shows a portion of a small boss on the wall exterior.

One very large restorable tecomate (diameter at rim is 34 cm.) (Fig. 16o) came from an intrusive pit exposed in the wall of Pit #4. It may have been re-deposited in Early Classic times.

Total: 12 rims, 72 bodies

**E. Vessel Form:** Necked jars (Fig. 6f, g, i-l; 16b-d, f, h-j, l). The neck varies from 2 to 6 cm. in height, and is straight-flaring to a direct rounded, thinned, or flattened rim, or the rim may have a sharp inner lip and a low flat 1 to 1.5 cm. wide bolster on the exterior. From the base of the neck the body rounds directly to a globular form. Typically there are two opposite lip to shoulder strap handles. Some of the direct rim examples are undecorated. Most, however, have variations as follows:

1. Polished red paint from the exterior of the rim or lower edge of the bolster over all the neck interior.
2. A row of punctates below the rim or rim bolster and another one or two rows at or above the neck-body junction.
3. The neck is plain but there are punctates or zoned punctates on the jar body.
4. The strap handles are undecorated except for two examples which bear multiple narrow vertical grooves (Fig. 16b).

A variation is included which may be a later development or degeneration of this rather standardized jar form. Instead of having the row of punctates there is a crude tool-indented fillet just below the direct rounded rim (Fig. 16d). The examples are not numerous, but they may prove to be a critical time marker for the Late Preclassic. We have observed that there is possibly a time gap at Semetabaj between the latter part of the Late Preclassic and the Early Classic. During the Early Classic the Santa Marta Brown Ware jars have an everted rim and punctates on the wide strap handle rather than on the jar neck or body. The vertically grooved lip to shoulder strap handle is also found in the Santa Marta Brown jars, but the grooves are finger-wide and separate from each other, very casually applied, contrasting with the neat multiple narrow grooves seen on the Semetabaj Brown examples.

Total: 61 rims, 15 bodies

**F. Vessel Form:** Everted rim jars and miscellaneous jars. This category includes jar forms which do not qualify under Vessel Form E. The everted rim examples have a globular body which terminates abruptly in a flat everted rim with rounded lip. (This may be the prototype for the "tear-drop" jar form present in Early Classic Red Paste Ware). The following variations are present:

1. Polished red paint on the upper surface of the rim and a tool-impressed narrow fillet extending vertically from the lower lip of the rim down to the jar body.

2. The jar form is similar to Vessel Form E except that the handle is attached at the middle of the neck rather than at the rim and there are multiple rows of small punctates on the neck.

3. The jar has a convex or bulbous neck with flaring rim; the neck bears punctates, sometimes with a modeled face (Fig. 16n).

Two miniature jars are included in this category. One (Fig. 6m, 16m) is a collared tecomate or jar with lip to shoulder strap handle; the collar is painted red and the body has rectangular panels of tiny punctates. The other miniature jar has a low neck to direct rounded rim. The globular body is covered with large coarse punctates, and there is polished red paint over all the interior to just below the rim on exterior.

Total: 6 rims, 6 bodies.

Jar body sherds indicate that some had horizontal or vertical ridges as found among the composite silhouette bowls, while a few had encircling plain or tool-indented fillets. There are several examples of modeling with fillets. One body sherd has multiple encircling incised lines, and one shows lightly incised crossed lines. Another has adjacent vertical finger-pressed grooves, and one bears "pseudo-rocker stamping" of elongated zig-zag lines.

Total: 283 bodies

G. Vessel Form: Incensario (Fig. 6d). One sherd was recovered which is possibly an incensario cover like those described by Borhegyi (1951: Fig. 4c').

Total: 1 sherd

Total Semetabaj Brown Ware body sherds, form not identified: 103 bodies.

#### Glossy Orange Ware

Total: 258 sherds

% of Preclassic Total: 18.8%

% of Site Total: 4.5%

Discussion: This is a common pottery in the Guatemala Highlands beginning possibly as early as the Middle Preclassic (Brockington 1967: 10-12; Ichon, personal communication), and continuing well into the Late Preclassic. At Semetabaj this ware is second only to Semetabaj Brown Ware in sherd frequency within the Preclassic levels of the excavations.

The variation in paste within Glossy Orange Ware suggests that more than one

ware is involved; we hope at a later date to secure the technological assistance necessary for more accurate analysis of the paste composition.

Paste: Medium to medium-fine textured. Color ranges from brown to reddish-brown to light brown to pinkish, occasionally with a gray core. Most examples have abundant and conspicuous white pumice particles throughout, and one has a very micaceous paste.

Surface finish: All-over slipped orange to brownish-orange and polished to a high gloss. Characteristically there are gray to black firing clouds. Decoration, when present, usually consists of pre-slip and pre-polish grooving or (rarely) incising; many examples show Usulután resist decoration.

A. Vessel Form: Open bowls with vertical, straight-flaring, curved, or outcurving wall to direct rim (Fig. 6 p-s; 16p, q, s, v, w). The rim may be rounded, thinned rounded, flat, or exteriorly thickened and rounded. On the vertical wall bowls the lower portion of the wall curves to what is probably a rounded or flattish base. Most of these have one or more encircling grooves just below the rim on the exterior; one has a low ridge encircling the wall exterior 1.5 cm. below the rim with multiple encircling grooves below it (Fig. 6p, 16p).

The bowls with straight-flaring to outcurving wall (Fig. 6s, 16q) have a rounded to sharp wall-base junction with slightly sagging or flattish base. A number of these bowls have one or more encircling incised lines or grooves on the rim interior (Fig. 6r). Others have no decoration on the interior, but on the wall exterior there are encircling grooves (Fig. 16v), ridges, and/or sets of parallel slant lines or bent lines (Fig. 16w).

Total: 62 rims

B. Vessel Form: Open bowls with straight-flaring to outcurving wall; rim is beveled, or offset slightly from the wall interior, or everted. The straight-flaring wall bowls probably have a flat base, while the outcurving wall bowls have a rounded wall-base junction to a sagging base. Most of the examples show Usulután resist decoration either in multiple parallel lines or clouds. Variations occur as follows:

1. One or more encircling grooves on the face of the rim bevel (Fig. 6t, u; 16r, t).
2. Everted rim with a deep finger-wide encircling groove on the upper surface.
3. Everted rim with an encircling narrow groove just above the junction with the wall interior; from the encircling groove to the rim edge are spaced slant lines.

4. Wide flat everted rim with grooved beveled lip and an encircling groove at the junction with the wall interior.

5. Outcurving wall with rim offset from the wall on interior; on the exterior the rim has a 2.5 cm. wide rounded bolster (Fig. 6v; 16x).

Total: 23 rims, 2 bodies

C. Vessel Form: Open bowls with "hooked-in" rim. These have a shallow curved or outflaring wall which sharply angles or flares inward 1 to 1.5 cm. below the direct rounded rim, giving the effect of a "hooked-in" rim (Fig. 6o). Two of the examples have an encircling groove on the upper wall exterior just below the rim.

Total: 3 rims

D. Vessel Form: Composite silhouette bowls and cuspidors. The cuspidor example has a vertical upper wall to a direct rounded rim; the lower wall is rounded to the base (Fig. 6w). There is an encircling line .5 cm. below the rim and another at the junction with the lower wall; on the lower wall there are spaced vertical lines. The composite silhouette bowls have a flaring to outcurving upper wall to a direct rounded or beveled rim while the lower wall is offset or rounded to the base. The offset example has a beveled rim with two encircling grooves on the face of the bevel (Fig. 6n; 16u).

Total: 4 rims

E. Vessel Form: Restricted orifice bowls and jars. Variations occur as follows:

1. Globular body with direct rounded rim; there are at least two encircling grooves below the rim on exterior.

2. Straight insloping neck to direct thinned rounded rim; the body is probably globular. The wall tends to be thin (.5 to .6 cm.) and has at least one encircling groove just below the rim on exterior and another at the neck-shoulder junction.

3. Small jars with vertical neck to a direct rounded rim. One example has two encircling grooved lines below the rim on exterior.

4. Jars with low, vertical neck to a direct flat rim (Fig. 6x). From the base of the neck the body rounds directly to a globular form; around the body exterior are broad shallow vertical flutes.

Total: 10 rims

Body sherds: One flat base sherd indicates that the floor of the vessel had grooved parallel lines. Another flat base sherd has a low solid nubbin foot. No other



vessel support in this ware was recovered from the excavations.

Total: 164 bodies

### Glossy Black Ware

Total: 65 sherds

% of Preclassic Total: 4.7%

% of Site Total: 1.1%

**Discussion:** This ware resembles Glossy Orange Ware in surface finish, but the slip color is dark brown to jet black. It is a common pottery especially in the Quezaltenango area, probably starting in the Middle Preclassic and continuing at least through the Late Preclassic.

**Paste:** Texture varies from fine to medium-coarse; color is light to medium brown, to gray, to black. Most examples show fine white (pumice?) and shiny particles distributed throughout.

**Surface finish:** All vessels have an all-over thick dark brown to jet black slip which is polished to a high gloss. In some cases the shiny particles in the paste show through onto the surface and glisten in the light. Decoration, when present, is usually by pre-slip and pre-polish grooving and incising.

A. **Vessel Form:** Open bowls, wall curving evenly from a rounded or flattish base to a direct rounded or flat rim (Fig. 6y; 17h). One example with a rounded base has an encircling groove 1.5 cm. below the rim on exterior (Fig. 6aa; 17d). The rest are undecorated.

Total: 3 rims, 1 body

B. **Vessel Form:** Open bowls, wall straight-flaring to slightly outcurving to a direct rounded, thinned, or flattened rim, or an everted rim. Base is probably flat. Included is one rim with a low labial ridge 1.5 cm. below the thinned rim. Vessels may be undecorated or there may be one or more encircling grooves on the wall exterior (Fig. 17a). One has on the upper surface of the everted rim two parallel grooves interrupted by a groove-outlined boss.

Total: 5 rims, 1 body

C. **Vessel Form:** Composite silhouette bowls and cuspidors. This is the most common form of this ware recovered from Semetabaj. The upper wall is vertical or outcurving to a direct rounded or thinned rim; the lower wall rounds to a sagging or flat base (Fig. 6bb, 6 cc; 17f). Some vessels are undecorated but most have an encircling

line or groove just below the rim on exterior, and another at the junction with the lower wall. The area between these two lines may be plain, or there may be an encircling line at the center, or there may be two parallel undulating lines (Fig. 6ee; 17b), or opposed sets of slant lines (Fig. 6z; 17i). Some have a row of punctates just below the rim or at the junction with the lower wall. Several examples have spaced or continuous gashes on the curving lower wall (Fig. 17e).

Total: 9 rims, 4 bodies

**D. Vessel Form:** Restricted orifice bowls and jars. On the restricted orifice bowls the wall curves from the base to a direct rounded or thinned rim. Some of these (Fig. 6 dd; 17j) have just below the rim on the exterior two or three encircling grooves interrupted by one or more bosses. One example has at least three deep encircling grooves between low ridges starting 2 cm. below the rim on exterior (Fig. 17g). The one jar sherd has an insloping neck to a direct rounded rim (Fig. 17c). From the neck base the body is probably globular. There is a shallow grooved encircling line .5 cm. below the rim on exterior.

Total: 5 rims, 2 bodies

**Body sherds:** Among the body sherds is a flat base sherd with a low solid nubbin foot. Another sherd is unusual in having post-slip incised triangles filled with cross-hatching.

Total: 38 bodies

#### Polished Black-Brown Fine Wares (Preclassic)

Total: 169 sherds

% of Preclassic Total: 12.3%

% of Site Total: 2.9%

**Discussion:** This category includes more than one ware, only one of which is recognized with certainty (Type I). The rest comprise a small lot of miscellaneous Black-Brown slipped and polished vessels and are held together in Type II until more accurate identification is possible.

#### I. Type: Kaminaljuyu Fine-Incised Black-Brown Ware

**Discussion:** This is the same ware as described by Shook and Kidder (1952: 68) at Kaminaljuyu, and undoubtedly was imported into Semetabaj from that region. The ware is also described under Pumiceous Black-Brown Ware, Type II, in the Monte Alto Report (Shook and Hatch, ms. in prep.). This pottery serves as a hallmark of the Miraflores and Arenal phases of the Guatemala Highlands.

Paste: Fine to medium-fine in texture. Color is usually reddish-brown but ranges to light brown to gray due to firing. The paste characteristically has very fine white pumice particles generously distributed throughout, and there are occasional tiny flecks of mica.

Surface finish: All-over slipped dark reddish-brown to brown to black, and well-polished to a "velvety" glossy finish. Decoration consists of fine incising of hairline thickness, probably accomplished by a needle point after firing. Body portions without decoration have undoubtedly been included among the body sherds of Type II.

A. Vessel Form: Open bowls with straight, slightly flaring low wall to a flat everted grooved rim. The lower wall is probably slightly curved to a small flat or recurved base. Only one small rim of this form is represented in the Semetabaj sample.

Total: 1 rim

B. Vessel Form: Cylinders. Wall is vertical to a direct rounded or thinned rounded rim. Base is probably flat. This form at Semetabaj is represented by two rims. Both have a shallow encircling pre-slip groove .8 to 1.2 cm. below the rim on exterior, and parallel to it a fine-incised encircling line. One body sherd (Fig. 7c) shows on the exterior an encircling pre-slip grooved line and below it there is fine-incised decoration of scroll bands as described by Shook and Kidder (op. cit.: Fig. 17d).

Total: 2 rims, 1 body

C. Vessel Form: Composite silhouette bowls with direct rounded rim (Fig. 7a). The wall curves outward from a shallow rounded lower wall. The curve of the lower wall forms a low ridge at the wall-base junction from which the base is sagging or rounded. A fine-incised line encircles the wall exterior just below the rim and there are two more at the junction of the outcurving upper wall with the rounded lower wall. Below the upper encircling line is a line of continuous fine-incised arcs or scallops. This form and decoration is present in the Miraflores phase tombs at Kaminaljuyu (Ibid.: Fig. 19c).

Total: 1 rim

Body sherds: A number of the bowl body sherds show fine-incised scroll patterns on the vessel floor (Fig. 7b).

Total: 7 bodies

D. Vessel Form: Jars. One jar body sherd (Fig. 7d) came from the intrusive pit deep within Pit #8. The wall exterior bears two parallel fine-incised curvilinear lines suggesting the arm or leg of a monkey design similar to that illustrated in Shook and Kidder (op. cit.: Fig. 18g). It cannot be determined at this time whether this particular sherd pertains to the Miraflores or Arenal phase.

Total: 1 body

## II. Type: Miscellaneous Preclassic Black-Brown Wares

Discussion: This category contains the remaining sample of the polished black-brown fine wares recovered from Semetabaj which are considered to be Preclassic in date. Classification in some cases is based on provenience, in others on form and decoration. Clearly several wares are represented, but with such a small sample it seems unwise at this time to define precise boundaries. Many of the sherds probably qualify as Pumiceous Black-Brown Ware, Types I and III, as described for Monte Alto (Shook and Hatch, ms. in prep.).

Paste: Generally fine, but occasionally ranging to medium in texture. Color varies from brown to reddish-brown to black, usually with fine white particles lightly distributed throughout.

Surface finish: Vessels are all-over (jars on exterior only) slipped black-brown and are well burnished. Slip color ranges from jet black to dark brown to reddish-brown.

A. Vessel Form: Open bowls, wall flaring or outcurving to a direct rounded or thinned rim, or rim with sharp inner lip and rounded outer lip. Body sherds indicate that the base is flat to slightly sagging. One body sherd has a labial or medial flange. Some examples (Fig. 7e) have two parallel incised lines encircling the wall exterior .8 cm. below the rim. One of these (Fig. 7f; 17o) has white paint rubbed into the lines, and another has criss-crossed lines on the wall below the encircling lines. One has coarse-incised slant lines. One unusual example is a small light brown slipped bowl with the wall strongly outcurved to a direct thinned rim. The base is flat with probably three small solid nubbins (Fig. 17n). On the floor of the bowl there are very lightly incised crescent lines pendant from the wall junction.

Total: 6 rims, 2 bodies

B. Vessel Form: Cylinders. These have a vertical or slightly outcurving wall and a flat base. One example has a thick vertical wall which outcurves at the top to a flat rim with sharp interior and exterior lip. One body sherd has a thick vertical wall with broad vertical shallow flutes continuous around the exterior, and another has incised vertical panels filled with cross-hatching. One thin-walled body sherd has two pre-slip encircling narrow grooves below the rim on exterior, with two parallel post-slip incised lines below the grooves.

Total: 1 rim, 3 bodies

C. Vessel Form: Restricted orifice bowls. This form is represented by two rims, both direct rounded. The more complete example (Fig. 7g; 17p) has a straight

insloping wall from a sharp shoulder; the lower wall is rounded towards the base. Both have an encircling pre-slip groove on the wall exterior 1 cm. below the rim, and the large example has another just above the sharp shoulder.

Total: 2 rims

D. Vessel Form: Jars. The single rim represented is from a small low-necked jar, the neck flaring outward to a direct flat rim; there is no decoration. Among the body sherds is a small jar with very sharp shoulder, the lower body curving towards the base. The jar is low-polished on the exterior, and just above the shoulder is a row of deep horizontal gashes. A second example (Fig. 7h; 17q) is similar in form and in having the row of gashes, but the shoulder is not as sharp; the lower wall is highly polished on the exterior and bears criss-crossed finely incised lines. One globular body sherd is well polished on the exterior and has pre-slip multiple parallel encircling grooves 2 to 2.5 cm. apart.

Total: 1 rim, 31 bodies

Type II Bowl Body Sherds: 39 bodies

Miscellaneous Body Sherds, All Vessel Forms: 63 bodies

#### Utatlan Ware

Total: 19 sherds

% of Preclassic Total: 1.1%

% of Site Total: .28%

Discussion: This pottery was named and described by Lothrop (1933: 112). It is most common in the area of the department of Quiche and may be confined to the Middle Preclassic.

Paste: Medium-fine texture, light to dark brown at the edges with thick gray core. Fine white particles are distributed throughout the paste. The ware is typically hard-fired.

Surface finish: The bowl interior and base exterior are unslipped but well-smoothed and polished, the color ranging from light to dark brown according to the paste. Wall exterior is decorated with red or specular hematite red paint alternating with areas of graphite paint in geometric patterns.

Vessel Form: Most examples are from open bowls with straight-flaring wall to a direct flat rim; base is flat (Fig. 7i, j; 17s). Polished red paint extends from the inner lip down to an encircling incised line 1 to 1.3 cm. below the rim on exterior. Below this there are alternating zones of red and graphite paint outlined by incised lines.

Included is a rim of a square bowl with vertical wall to direct flattish rim, and probably a flat base. The corners of the bowl are sharp rounded. Specular hematite paint extends from 1 cm. down on interior over all the exterior.

Total: 14 rims, 5 bodies

#### Fine Red Ware

Total: 17 sherds

% of Preclassic Total: 1.2%

% of Site Total: .29%

**Discussion:** This is the same ware as that identified at Kaminaljuyu and described by Shook and Kidder (1952: 90). It was considered to be an import at that site. Apparently the ware has its beginnings in the Sacatepequez phase and continues through the Miraflores and Arenal phases. Only a few sherds of Fine Red Ware were recovered from Semetabaj.

**Paste:** Fine textured, charcoal gray in color with abundant very fine white particles.

**Surface finish:** Vessels bear an all-over thick reddish-orange slip which is well burnished. Some have Usulután resist decoration.

A. **Vessel Form:** Curved wall bowls and/or "sapo" bowls. These are shallow bowls with the wall curving evenly to a direct rounded or flattish rim. The outline of the rim suggests that it was a toad effigy or "sapo" bowl (*Ibid.*: 91).

Total: 1 rim, 1 body

B. **Vessel Form:** Open bowl with straight-flaring wall to direct rounded rim. Base is probably flat. There is no decoration.

Total: 3 rims, 6 bodies

C. **Vessel Form:** Open bowl with wall outcurving to an everted rim with sharp lip (Fig. 7k). Vessel has a faceted wall-base junction and slightly sagging base. One example recovered has two pre-slip encircling grooves on the upper surface of the rim, and on the wall interior there is Usulután decoration in multiple parallel lines.

Total: 2 rims, 3 bodies

D. **Vessel Form:** Restricted orifice bowls. The one rim recovered comes from a deep bowl with wall curving evenly to a direct rounded rim (Fig. 7l). One body

sherd is of similar form, but possibly comes from a necked vessel. Both examples are slipped and well polished on interior and exterior.

Total: 1 rim, 1 body

Purple on Fine Red Ware

Total: 1 sherd

% of Preclassic Total: .07%

% of Site Total: .01%

Discussion: Only one dubious example of this ware was recovered from the excavations at Semetabaj. The ware is confined to the Sacatepequez phase in the Guatemala Highlands, and is similar in paste to Fine Red Ware but differs in having purple or graphite painted decoration.

Paste: Fine textured, pinkish-brown with abundant fine white particles.

Surface finish: Vessel bears an all-over thick reddish-orange slip over which was applied purple painted decoration. Surface was then well-burnished.

Vessel Form: The single example is of an open bowl with flaring wall to an interiorly beveled rim. A shallow groove encircles the wall on the exterior 1 cm. below the rim. The groove bears purple paint, and there is another purple band on the wall interior just below the junction with the rim bevel. On the face of the bevel there are crescent grooved lines filled with purple paint.

Total: 1 rim

Sacatepequez White Paste White Ware

Total: 20 sherds

% of Preclassic Total: 1.4%

% of Site Total: .35%

Discussion: This pottery at Semetabaj was undoubtedly imported directly or indirectly from the department of Sacatepequez where it was manufactured (Shook 1951: 97). The ware is a diagnostic of the Sacatepequez-Providencia phase of the Guatemala Highlands.

Paste: Medium fine textured, white, often with a light gray core. Tiny flakes of gold mica are sparsely distributed through the paste.

Surface finish: Vessels are unslipped, the same color as the paste, but usually well smoothed and burnished with occasional gold mica flakes showing on the surface. When red painted decoration is added, the red is also polished.

A. Vessel Form: Curved wall bowls. This form is represented by body sherds only. Two examples show pre-polish grooved decoration on the wall exterior.

Total: 2 bodies

B. Vessel Form: Open bowls with vertical, straight-flaring, or outcurving wall to direct rounded or thinned rim, or everted rim. One vertical wall example has an encircling shallow groove .8 cm. below the rim on exterior and a narrow red band on the top surface of the rim. One flaring wall example has red paint from the rim down at least 1.5 cm. on exterior; another example (Fig. 7m) has an everted rim with a red rim band from the outer lip down 1.5 cm. on interior.

Total: 4 rims

C. Vessel Form: Open bowls with flaring to outcurving wall and labial or medial ridge. Rim is direct rounded. The medial ridge example has an outcurving upper wall and traces of a red rim band. The lower wall is curving toward the base. Both the medial and labial ridge examples have sets of at least two gashes on the upper surface of the ridge.

Total: 1 rim, 2 bodies

D. Vessel Form: Composite silhouette or cuspidor. This form is represented by one body sherd. The upper wall is outcurving while the lower wall rounds to the base. Grooved decoration is present on the exterior of the lower wall.

Total: 1 body

E. Vessel Form: Jars. This form is represented by body sherds only. These show a globular body; one example has an encircling 2 cm. wide red band on the shoulder.

Total: 6 bodies

Miscellaneous Body Sherds of Sacatepequez White Paste White Ware: 4 bodies

#### Sacatepequez-Providencia Red Ware

Total: 1 sherd

% of Preclassic Total: .07%

% of Site Total: .01%

Discussion: The recognition of this ware at Semetabaj is based on a single example which was classified as such with some hesitation, as indicated below.



The ware apparently has its origins in the Guatemala Highlands where it is confined to the Sacatepequez and Miraflores phases (Shook, ms. in prep.).

Paste: Fine textured, reddish-brown throughout with occasional tiny white particles.

Surface finish: All-over slipped red to dark red, well polished.

Vessel Form: Restricted orifice bowl with sharp shoulder (Fig. 7n). From the sharp shoulder the wall flares inward for 1 cm. to a direct rounded rim. The lower wall curves toward the base. The example from Semetabaj has an encircling pre-slip groove .5 cm. below the rim on exterior. This decoration is not known elsewhere in association with these bowls; otherwise the sherd is typical of the ware.

Total: 1 rim

#### Sacatepequez Red on Unpolished Buff Ware

Total: 4 sherds

% of Preclassic Total: .29%

% of Site Total: .07%

Discussion: This is a common ware in the department of Sacatepequez, Chimaltenango, and Guatemala during the Sacatepequez phase (Shook, ms. in prep.), and was apparently imported into Semetabaj.

Paste: Medium textured, reddish-brown, with abundant small white pumice temper and occasional ferruginous inclusions.

Surface finish: See under Form.

Vessel Form: All sherds recovered of this ware at Semetabaj are from jars. One, at least, has a short vertical neck to a direct rounded rim (Fig. 7o; 17r); from the base of the neck the body rounds to a globular form. On the neck interior and over all exterior the vessel bears a very light orange to buff unpolished thin slip. Over the buff slip there is red paint from the top of the rim to the base of the neck on exterior, and below this are finger-wide red lines running down the shoulder. The red paint is cursively burnished, the polishing strokes sometimes extending onto the buff areas.

Total: 1 rim, 3 bodies

## Orange Slipped Wares

Total: 116 sherds  
 % of Preclassic Total: 8.4%  
 % of Site Total: 2.0%

**Discussion:** This category includes all orange slipped wares recovered from Semetabaj other than Glossy Orange Ware. A few of these have Usulután resist decoration (Type I). Another group has a fairly glossy slip which is highly micaceous (Type II). Most of the material is probably of Preclassic date, although undoubtedly some mixing with Early Classic types has occurred.

### I. Type: Orange slipped with Usulután resist decoration.

**Paste:** Medium to fine texture with fine white particles distributed throughout. Color ranges from reddish to light brown to light tan, often with a thick gray core.

**Surface finish:** Vessels are all-over slipped dark to light orange and are well burnished. Usulután resist decoration is present usually in multiple parallel straight or wavy lines; less frequently there are clouds or blotches.

A. **Vessel Form:** Curved wall bowls. The wall curves upward from a rounded base to a high rounded shoulder which terminates in a direct rounded rim. One example has two encircling pre-slip grooves just below the rim on exterior.

Total: 2 rims

B. **Vessel Form:** Flaring-wall bowls, base probably slightly sagging. On one example the wall is straight-flaring to a direct rounded rim. On the wall exterior there are two encircling incised lines, and below this there are parallel curved lines. Another example has a flaring wall to an interiorly beveled rim. There is an encircling pre-slip groove just above the junction of the rim bevel with the wall interior.

Total: 2 rims, 1 body

C. **Vessel Form:** Composite silhouette bowl with triangular rim. From the sharp lip the rim slopes downward on the exterior, then turns inward abruptly to meet the wall. This lower edge of the rim bears shallow notches. On the interior the wall is straight to the sharp lip of the rim. The wall-base junction is sharp rounded; base is flattish.

Total: 1 rim

D. **Vessel Form:** Small jar. The single example has a low neck which is outcurving to a direct rounded rim. Body is probably globular.

Total: 1 rim, 1 body

Body sherds: One body sherd, probably of a flaring wall bowl, has a medial or labial ridge. There is one example of a small solid nubbin vessel support and another showing what may be part of a ring base or the attachment of a large hollow mammiform support.

Total: 4 bodies

## II. Type: Micaceous Orange Slipped

Discussion: This type is probably related to Protoclassic Glossy Orange Ware, which is slightly micaceous. It is definitely associated with Preclassic levels in the excavations at Semetabaj, although it probably continues into the Early Classic. Some examples are quite glossy and but for the presence of the micaceous slip would have been classified as Glossy Orange Ware.

Paste: Medium to medium-fine texture. Color ranges from medium brown to reddish-brown to pinkish-tan, usually with abundant small white particles of sand or quartz. Some examples also have a large amount of mica in the paste.

Surface finish: Vessels bear an all-over (jars on exterior only) well polished thick orange slip which is very micaceous.

Vessel Forms: All examples come from bowls with flaring wall and probably a flat or slightly sagging base. Variations occur as follows:

1. Direct rounded rim with an encircling pre-slip groove .5 cm. below the rim on exterior. One body has a similar groove just above the sharp wall-base junction.
2. Direct flat rim with red paint extending from the outer lip of the rim down 1 cm. on the interior. The wall exterior shows evidence of negative painting.
3. Interiorly beveled rim with an encircling pre-slip groove on the face of the bevel.
4. Everted rim, the upper surface being slightly convex to a rounded lip. On the surface of the rim near the junction with the wall interior there is an incised encircling line, and from it are evenly spaced short lines extending toward the outer lip.
5. One bowl sherd has a 1.5 cm. wide medial flange.

Body sherds: There are two hollow cylindrical vessel supports, and a

number of jar body sherds.

Total for Type II: 7 rims, 20 bodies

### III. Type: Miscellaneous Orange Slipped

Discussion: This category includes all orange slipped examples that do not fit other classifications of Preclassic and Early Classic types.

Paste: Texture ranges from fine to medium coarse, the latter having conspicuous white particles of pumice or quartz. Color ranges from reddish-brown to light brown to light pinkish-tan.

Surface finish: Vessels bear an all-over (jars on exterior only) orange slip which is moderately to well polished. One body sherd shows negative painting (?), with dark orange streaks against the lighter mottled orange background.

Vessel Forms: These include the following:

1. Flaring-wall bowl with direct rounded rim. The paste of this bowl is quite coarse with large white inclusions.
2. Flaring-wall bowls with beveled or everted rim, some of these with an encircling finger-wide pre-slip shallow groove on the face of the bevel or upper surface of the rim. Two examples without a rim groove have pre-slip notching on the outer lip and post-slip incised decoration on the wall exterior; this example is highly polished.
3. Bowl with very thin (.4 cm.) flaring wall to a direct sharp rim; base is probably rounded. A very shallow finger-pressed pre-slip groove encircles the wall exterior 1 cm. below the rim.
4. Bowl with wall which is slightly curved on the exterior, straight on the interior to a direct rounded rim.
5. Small, low-necked jars. One of these has a direct flat rim. The rim form on the other example is uncertain, but there is a wide lip to shoulder strap handle. One small jar body sherd has a modeled elongated boss on the exterior.
6. One example is possibly a vessel lid. The side is very thin (.4 cm.) tapering to a direct flat rim; there is a sharp junction with the flat top of the lid.

Body sherds: Among the bowl body sherds is one solid tapering foot, and one hollow cylindrical mammiform vessel support with small rounded terminal. There are

several thick-walled jar body sherds, one with multiple encircling pre-slip grooves, and another with an encircling tool-indented fillet.

Total for Type III: 14 rims, 63 bodies

#### Preclassic Red Paste Ware

Total: 15 sherds

% of Preclassic Total: 1.0%

% of Site Total: .26%

Discussion: A few jar body sherds and one rim of Red Paste Ware were recovered from the Preclassic levels of the Semetabaj excavations; the sample is insufficient to determine what relationship there is, if any, to the Protoclassic and Early Classic Red Paste Wares.

Paste: Medium to medium-coarse texture. Color ranges from brick red to brown, most examples having conspicuous white particles.

Surface finish: In some cases the jar surface is smoothed only and left unslipped and unburnished. Others bear on the exterior a red or reddish-brown slip which is burnished.

Vessel Forms: All examples are from jars. The one rim recovered is from a wide-mouthed jar; the body is probably globular to a flaring rim with flattish lip. The upper surface of the rim bears polished red paint.

Total: 1 rim, 14 bodies

#### Scored Censor Covers

Total: 5 sherds

% of Preclassic Total: .36%

% of Site Total: .08%

Discussion: Scored censor covers are common in the Guatemala Highlands during the Sacatepequez phase, probably continuing into the Late Preclassic.

Paste: Medium-coarse textured. Color is ruddy or reddish-brown, thickly sown with fine to medium quartz particles which glisten in the light.

Surface finish: Surfaces are all-over smoothed but left unslipped and unpolished. After smoothing, coarse gash-incised line decoration was applied as described below.

**Vessel Form:** This type of cover typically has the form of a bowl with flaring wall to a direct rim; base is strongly recurved. Coarse incising occurs on the wall exterior and underside of the recurved base. One example shows gash-incised parallel lines, another has criss-crossed lines, and a third has the lines at right angles to each other.

Total: 2 rims, 3 bodies

#### Protoclassic Ceramic Wares

Glossy Orange  
 Streaky Brown  
 Red Paste  
 Red on Buff  
 Orange Slipped (Usulután)

The Protoclassic period at Semetabaj is very lightly represented, if at all, in the material from the excavations. It is known primarily from Lot #23, a ceramic collection purchased from a local worker, Carlos Garcia, who reported that it came from a burial exposed when he was digging a barro pit in the vicinity of "Xecotoj" on Finca La Vega, about 500 meters north of the site. The lot consists of several partially restorable vessels and large sherds of others.

Some mixing with earlier and later material is evident in Lot #23, this material being as follows:

1. One rim sherd of a Preclassic Semetabaj Brown jar with lip to shoulder strap handle showing multiple parallel tool-impressed grooves.
2. One loop handle of an Early Classic Santa Marta Brown Ware comal; the handle bears finger indentations.
3. Four fragments of trough-handled ladle censurs; one is of Early Classic Mahogany Brown Ware, and the others of a coarse brown ware of uncertain identity.
4. Two fragments of hollow-handled ladle censurs, one being of either Early Classic Esperanza Flesh Ware or Late Classic Amatle Hard Ware. The other is Postclassic, ware unidentified; it has a modeled face at the end of the handle.

An unrecognized ware is present, being of fine paste, light brown in color. Vessels are thin-walled (.4 cm.), all-over well smoothed, and bearing a thin lightly burnished orange-brown slip. Vessel forms include a plain simple silhouette bowl and an outcurving wall bowl with rounded base; both have a direct rounded rim. There is one

long hollow cylindrical vessel support with traces of applied decoration. The chronological placement of this ware is not known, possibly it is Early Classic.

#### Protoclassic Glossy Orange Ware

Total: 14 sherds

Discussion: These vessels appear to be a later development of Preclassic Glossy Orange Ware, showing similarities in surface treatment but striking differences in vessel form. The ware does not seem to continue into the Early Classic at Semetabaj.

Paste: Medium to medium-coarse texture. The color is gray-brown to reddish-brown throughout, with numerous fine to coarse white particles and occasional ferruginous inclusions. Many examples have abundant tiny mica flakes in the paste, which are only occasionally visible on the slipped surface.

Surface finish: All vessels bear a thick reddish-orange slip which is polished to a gloss. On some examples the slip is crazed.

Vessel Forms: The following variations occur:

1. Shallow bowls with straight-flaring to outcurving wall; base is rounded and there is a very low basal ridge (Fig. 17z, aa). The rim may be direct rounded or flat grooved, or everted to a rounded lip with two pre-slip encircling grooves on the upper surface. One very shallow example (Fig. 7p; 17x) has a short, widely flaring wall to a direct rounded rim; the rounded base has four long hollow cylindrical vessel supports. This tetrapod vessel is similar to one from the Salcaja-Momostenango area illustrated by Lothrop (1936: Fig. 91b), and one from Nebaj (Smith and Kidder 1951: Fig. 75k).

2. Open bowls with straight-flaring wall to direct, slightly sharpened rim. There is no decoration (Fig. 17y).

3. Open bowl with flaring wall to an everted rim with rounded or flat lip (Fig. 17bb). One small fragment has on the wall exterior a modeled face with "coffee bean" eye; the face is outlined by a punctated fillet.

Total: 12 rims, 2 bodies

#### Protoclassic Streaky Brown Ware

Total: 22 sherds

Discussion: At Semetabaj Streaky Brown Ware apparently begins in Protoclassic times and continues into the Early Classic. The paste and surface finish is consistent

but the forms differ slightly in the later times.

Paste: Medium texture with sporadic small to large white inclusions, probably quartz and pumice. Paste color is dark to medium reddish-brown.

Surface finish: Vessels are all-over slipped orange-brown and burnished. The slip color is uneven and patchy, in some areas being bright reddish-orange but grading into medium to dark brown. The burnishing causes some streaking of the slip, but this is not as pronounced as it is in Early Classic times.

A. Vessel Form: Curved wall bowls. The one example is from a deep bowl with the wall curving evenly from the rounded base to the direct, slightly thinned rim. Incised decoration is present on the wall exterior, consisting of two encircling lines below the rim and another on the curve of the lower wall towards the base. Between these framing lines are opposed sets of slant lines (Fig. 7s; 17dd).

Total: 1 rim, 1 body

B. Vessel Form: Deep bowls. The wall is vertical, then flares outward to a direct flattish rim with rounded inner lip and sharp exterior lip (Fig. 17cc). The base is flat. Most base sherds are without vessel supports, but one has a solid nubbin foot (Fig. 17ff).

Total: 2 rims, 4 bodies

C. Vessel Form: Wide-mouthed jars. These have a deep globular body which curves inward to a short outcurving neck with everted rim to a rounded or slightly sharpened outer lip. In some cases the neck on the interior curves evenly to the everted rim, and in other cases there is a sharp junction to a flat everted rim (Fig. 7q; 17ee).

Total: 6 rims, 3 bodies

Body sherds: Among the body sherds are several forms of vessel supports, in addition to the solid flat nubbin foot mentioned above. There is one long hollow cylindrical foot with flat base (Fig. 17hh), one large hollow bulbous support with circular vent (Fig. 17gg), and one small hollow bulbous support like those of Vessel Form B in Early Classic Streaky Brown Ware. There is one solid and one hollow conical foot.

Total: 5 bodies



## Protoclassic Red Paste Ware

Total: 10 sherds

Discussion: Two types can be distinguished in this ware, Type I being of a non-pumiceous paste and hard-fired, and Type II being conspicuously pumiceous. The same differences are noted for the Early Classic Red Paste Wares. Red Paste Wares are present in very small quantity in the Preclassic levels at Semetabaj and become well-developed in the Protoclassic and Early Classic Times.

### I. Type: Non-pumiceous Red Paste

Discussion: This type is represented by three sherds only; two being of a comal form that is typical of Early Classic Mahogany Brown Ware.

Paste: Medium fine texture, dense, without conspicuous inclusions. Color is characteristically brick red but ranges to dark brown from firing.

Surface finish: The surface is cursively to well smoothed but not burnished. Two of the examples bear an all-over fugitive white to silvery slip.

Vessel Forms: One example is a portion of a tall pedestal base from a large bowl with gently rounded base. The other two examples are a rim and base sherd of a comal, the wall curving to a direct flattened rim. On the wall exterior is an encircling deep narrow groove. The base sherd is flat and on the floor there are finger-pressed grooves in a swirling pattern similar to the comales of Early Classic Mahogany Brown Ware.

Type I Total: 1 rim, 2 bodies

### II. Type: Pumiceous Red Paste

Discussion: This pottery resembles a type from the Pacific Coast of Guatemala. It is found at Monte Alto, department of Escuintla, where it is classified as Molina Red Paste Ware, Fuego Bright Micaceous Type. It is found in abundance at the site of Bilbao (Parsons 1967: 106) where it is termed Baul Reddish-Brown Paste Ware, Fuego Ceramic Group, Fuego Bright-Micaceous: Fuego Variety.

Paste: Coarse textured, dull brick red in color with abundant large and conspicuous particles of white pumice and quartz.

Surface finish: One example is very roughly smoothed and left unslipped and unburnished. The other has an all-over thin unburnished micaceous orange slip, over which there is red painted decoration.

Vessel Forms: All sherds come from two jars. One has a tall, vertical neck (13 cm. high) with direct, slightly thickened rim (Fig. 17 ll). A wide strap handle projects horizontally from the rim, then curves directly downward to its lower attachment at the base of the neck where the body slopes downward to a globular form. The other example is from a large thick-walled jar with wide flaring rim to a flat, grooved lip (Fig. 7t). On the neck there is a modeled fillet which outlines a circular area containing an upper and lower row of widely spaced appliqued flat buttons. Between the rows of buttons is a line of closely spaced reed impressions. The jar bears an all-over orange micaceous thin slip or wash; there is a purplish-red painted band on the flat grooved lip of the rim, and the same paint covers the circular area outlined by the fillet. Body sherds show red paint in broad line designs. The jar is unburnished.

Type II Total: 3 rims, 4 bodies

#### Protoclassic Red on Buff Ware

Total: 32 sherds

Discussion: This ware at Semetabaj is similar to Monte Alto Red on Buff Ware which is common at the site of Monte Alto during the Late Preclassic Arenal phase. In a careful study of this ware at Monte Alto (Shook and Hatch, ms. in prep.) it was observed that the pottery starts there as a local copy of Sacatepequez Polished Red on Unpolished Buff Ware imported from the Guatemala Highlands during the Sacatepequez phase, and continues to develop as a popular type in Late Preclassic times. The ware at Semetabaj is very close in style of surface finish and decoration, but shows a slightly different form inventory although in both areas the ware is primarily associated with the jar form. It cannot yet be determined how closely the ware at Semetabaj is related to that at Monte Alto, but it is noteworthy that in the Protoclassic Lot #23, of the four major wares recovered, two (Red Paste and Red on Buff) are also familiar pottery styles on the South Coast of Guatemala during approximately the same time span or slightly earlier.

Paste: Medium to medium-coarse texture. Color ranges from buff to pinkish to reddish-brown, with small to large (in the coarser texture) inclusions of white pumice and quartz, and very tiny black crystals and mica flakes which occasionally show on the surface and glisten in the light. Frequently there are large gray firing clouds.

Surface finish: Vessels are well smoothed on the exterior, cursively smoothed on the interior. The exterior bears a thin white or pinkish-cream to buff wash which usually is moderately burnished, occasionally left unburnished. Over this slip there is unpolished red painted decoration.

A. Vessel Form: Deep bowls (Fig. 8a; 17ii). The body is ovoid, with probably a rounded base and slightly restricted at the top where the body meets the short flaring rim with rounded lip. The form is intermediate between the burial urn form and

the "tear-drop" shaped jar seen in the Early Classic. Unpolished red paint extends from .5 cm. down on the rim interior over the exterior to the junction with the body. There is red painted decoration on the body exterior in vertical panels of broad lines and solid triangles.

Total: 3 rims, 2 bodies

B. Vessel Form: Jars. Two forms are represented. One form has a short neck with two opposite wide, flat, lip to shoulder strap handles, similar to the Santa Marta Brown jars of the Early Classic. The other form has a tall (up to 12 cm. in height) flaring or outcurving neck to an everted rim with flat or rounded lip (Fig. 7r). Some of these jars have a strap handle which is attached to the neck 2 cm. below the rim, extending to the shoulder (Fig. 17jj). Others have the strap handle on the globular body (Fig. 17kk), and one has a lip to shoulder handle. Most have red paint on the upper surface of the rim and handle, with broad lines or solid dots of red paint on the body; one has red paint over all the neck exterior and other has red paint on the body only.

Total: 7 rims, 20 bodies

#### Protoclassic Orange Slipped Ware

Total: 1 sherd

Discussion: One body sherd of an orange slipped bowl with cloudy Usulután decoration was recovered in the Protoclassic Lot #23. Usulután decorated wares do not continue into the Early Classic at Semetabaj.

Paste: Medium texture, dark brown to black from firing, with conspicuous white particles and scattered ferruginous lumps.

Surface finish: All-over slipped and polished light orange, with pale blotches caused by resist painting. The bowl interior is fire-blackened.

Vessel Form: The bowl has a vertical wall with a low ridge with finger-indentations at the wall-base junction. The base is slightly sagging and at the outer edge there is evidence of a hollow bulbous vessel support.

### Early Classic Wares

Santa Marta Brown  
 Esperanza Flesh  
 Streaky Brown  
 Mahogany Brown Slipped  
 Red Paste  
 Red on Buff  
 Coarse Pink  
 Creamy Brown Slipped  
 Early Classic Polished Black-Brown  
 Graphite on Red  
 Peten Polychrome  
 Early Classic Fine Paste  
 Micaceous Slipped  
 Red Painted

### Santa Marta Brown Ware

Total: 1261 sherds

% of Early Classic Total: 29.6%

% of Site Total: 22.1%

**Discussion:** In total number of sherds recovered, Santa Marta Brown Ware exceeds all other wares at Semetabaj (Fig. 5g). It was probably manufactured locally and appears to be a strictly utilitarian ware, being represented by jars and comales only. It is possible that the ware has its origins in Preclassic Semetabaj Brown Ware, although further comparative ceramic study is needed before a definite statement can be made. Both wares are associated with wide lip to shoulder strap handles and punctate decoration. The evidence suggests that the paste of Semetabaj Brown Ware becomes coarser through time, less hard-fired, and lighter in color, and that the neck gradually acquires a more everted rim until it results in the flat everted rim in Early Classic Santa Marta Brown Ware. However, this development can only be surmised at the present time because the Arenal phase, so critical for following this sequence, is only weakly represented at Semetabaj.

Santa Marta Brown Ware may also be related to Streaky Brown Ware which it sometimes resembles in surface finish. Both of these and Semetabaj Brown Ware were probably locally produced and, if not related generically, may have been subject to the same style influences.

**Paste:** Medium to medium-coarse, with abundant quartz, white pumice, and black particles. Paste color ranges from light reddish-brown to medium chocolate brown, rarely with a darker core.

**Surface finish:** Comales are better smoothed on interior than exterior, and are left unslipped. Jars are smoothed over all exterior and on interior to base of the neck. Some jars are unslipped, but characteristically there is a thin orange-brown slip or wash applied cursively on the neck interior, over the rim and neck, and on the horizontal section of the wide strap handle. This slipped area is very casually and streakily burnished, the strokes leaving darker brown lines and giving an appearance similar to Streaky Brown Ware.

A. **Vessel Form:** Comales (Fig. 8e). One form of comal in this ware is a shallow simple silhouette bowl with the wall curving evenly to a direct rounded rim. From the rim project two opposite loop handles with a row of closely spaced finger indentations on the outer edge. This comal is similar in form to one of the forms described under Vessel Form A of Mahogany Brown Slipped Ware.

A second form in this category is a very shallow flat bowl with low wall strongly curving inward to a direct rim with sharp interior lip. There is no evidence of handles.

Total: 8 rims

B. **Vessel Form:** Wide-mouthed jars (Fig. 8b, c; 18e, h). The body is globular, curving to a short neck (2 to 3 cm. high) which ends abruptly in a flat everted rim with rounded lip. There are two opposite, wide, lip to shoulder strap handles. The handle extends horizontally from the lip, then curves down to a right angle to meet the jar body. This handle is a flat wide strap, being widest at its junction with the rim, then tapering slightly. About 50% bear coarse punctates on the upper surface of the horizontal part of the handle (Fig. 8d; 18d). One example has the punctated area outlined by a coarse-incised line (Fig. 18a). Several have finger-impressed grooves on the horizontal section rather than punctates (Fig. 18g). There is no other decoration on these jars except for one example that has an encircling row of closely spaced punctates at the neck-body junction.

Total: 73 rims, 1120 bodies

C. **Vessel Form:** Neckless jars (Fig. 8f). This category is represented by three rim sherds only. They are of tecomate form with a globular body to a direct rounded or thinned rim. One has an encircling fillet 1.5 cm. below the rim on exterior.

Total: 3 rims

#### Esperanza Flesh Ware

Total: 807 sherds

% of Early Classic Total: 18.9%

% of Site Total: 14%

**Discussion:** Esperanza Flesh Ware is a well-known diagnostic for the beginning of the early Classic period in the Highlands of Guatemala, and was found to be one of the most abundant of the finer paste wares (as opposed to coarse paste wares) at Kaminaljuyu during the Esperanza phase (Kidder, Jennings and Shook 1946: 174). The ware has been found in greatest concentration in the department of Chimaltenango where it eventually develops into Late Classic Amatlé Hard Ware. It seems probable that the manufacturing center was near the area of the modern town of Chimaltenango. However, the greatest frequency of this pottery at Semetabaj (Fig. 5g) raises the possibility of a nearby source there or, perhaps more likely, that there was a strong trade orientation toward the Tecpan-Chimaltenango region. At the present time San Andrés Semetabaj functions as a center for redistribution of dried fish and vegetables coming up from Lake Atitlán which are exchanged for maize and beans of the surrounding region and the Chimaltenango-Tecpan valleys. In other words, it operates as a center which connects contrasting ecological zones occupied by Cakchiquel speakers, and as such may reflect an ancient pattern.

**Paste:** Color is pinkish-orange to ruddy to brown, to gray from firing. Texture ranges from medium-fine to medium-coarse, the coarser paste typically showing numerous fine white pumice particles. The ware is generally hard-fired and rings when struck or thumped.

**Surface finish:** Most vessels are all-over slipped and burnished (necked jars on exterior only). The slip is characteristically a bright pinkish-orange or "flesh" color, often with flushes of blue-gray or silvery-gray from firing. The burnishing tends to be streaky, with the strokes appearing blue-gray against the normal pink surface. Decoration is not common, but when present it consists of modeling and/or punctates, and grooving.

A. **Vessel Form:** Open bowls with direct rim, the wall shallow curved or straight-flaring from a rounded base (Fig. 8h; 18w, aa), some probably with ring base support. The rim is usually rounded or thinned but in some cases is sharp on the exterior, rounded on the interior, approaching an interiorly beveled rim. A few examples have a slightly thickened rounded rim with an encircling finger-pressed groove 1 to 2 cm. below the rim on exterior. Several examples have a modeled boss on the exterior just below the rim, and one has applied fillets with a "coffee-bean" eye to represent a human face (Fig. 8i; 18t).

Total: 51 rims, 3 bodies  
Bodies of Ring Bases: 19

B. **Vessel Form:** Tripod bowl with flaring or outcurved wall; rim may be direct rounded but more commonly is outcurving to a rounded or thinned lip, or flaring with interior bevel (Fig. 8k; 18bb). Two base forms are represented. One has a flattish base with a rounded to sharp wall-base junction where there are attached three evenly spaced hollow hump-back rattle feet (Fig. 8j; 18y). The other form has a flat to slightly sagging base with sharp basal ridge and three evenly spaced hollow bulbous rattle feet attached at

the outer edge of the ridge (Fig. 8l; 18u). The rim form of the latter is uncertain as all base sherds lack the upper wall and rim, but presumably the bowl is similar to an Early Classic vessel from Nebaj, illustrated by Smith and Kidder (1951: Ifg. 72i). One body sherd shows an encircling molding with upper and lower ridges framing a row of buttons, as shown on the vessel from Nebaj. Several examples have a low encircling ridge on the wall exterior just below the flaring rim.

Total: 65 rims, 3 bodies  
Hump-back Feet: 14 bodies

C. Vessel Form: Deep bowls with direct or flaring rim. These tend to be large bowls with rounded or flattish base, the wall flaring to a direct rounded rim, or the wall may curve to a flaring rim with rounded lip or rim with interior bevel (Fig. 8g, m, n; 18 v, z). There is no decoration nor any evidence of vessel supports.

Total: 44 rims, 2 bodies  
Bowl Body Sherds, Vessel Forms A-C: 243 bodies

D. Vessel Form: Wide-mouthed jars (Fig. 8o, p; 18cc). The body of these jars is globular, similar to some of the bowls in Vessel Form C except that the orifice is more restricted. The rim is flaring to a rounded lip, or is flat everted. One example with flat everted rim has a wide lip to shoulder strap handle.

Total: 21 rims, 3 bodies

E. Vessel Form: Necked jars (Fig. 18x). The neck on these jars is vertical, averaging 5 cm. in height, terminating in a slightly flaring to wide-flaring to everted rim with rounded lip. Body sherds indicate a globular body. Most of the neck sherds have one or two parallel horizontal rows of punctates (Fig. 8q); one has evidence of a modeled face (?) outlined in punctates. One example has a low encircling ridge 1 cm. below the rim on exterior, and some of the others have one or more encircling ridges on the neck or at the neck-body junction.

Total: 6 rims, 12 bodies

Jar Body Sherds, Vessel Forms D and E: 293 bodies  
Hollow Bulbous Feet: 16 bodies

## Streaky Brown Ware

Total: 515 sherds

% of Early Classic Total: 12.1%

% of Site Total: 9.0%

**Discussion:** This is a common pottery at Semetabaj, probably having a nearby source of manufacture as it is not a familiar trade ware in the Guatemala Highlands. It is so closely related to Esperanza Flesh Ware in certain forms and in surface treatment that in small sherds the two are almost indistinguishable. Streaky Brown, however, apparently antedates Esperanza Flesh is not, and it exhibits earlier form modes such as large swollen hollow mammiform vessel supports.

In certain cases Streaky Brown Ware also shows an affinity with Preclassic Glossy Orange Ware, raising the very tentative possibility of a generic link between the two. If true, it suggests that Streaky Brown Ware may have originated to the north of Semetabaj (with Glossy Orange Ware), and was already in existence when Esperanza Flesh Ware was introduced from the east. After this introduction it may have begun to imitate the imported ware in forms and surface finish. Further study should resolve these questions and clarify the relationship between the wares.

**Paste:** Medium fine to medium coarse, with the coarser paste showing conspicuous quartz and pumice particles. Color is reddish-brown to yellowish-brown. The paste is not as hard-fired as Esperanza Flesh Ware.

**Surface finish:** Vessels are all-over (jars on exterior only) slipped and burnished. The burnishing strokes tend to leave slight depressions which can be felt with the fingers, although on some examples the burnishing is very smooth, with the surface attaining a very high polish. Slip color is basically reddish-brown, but is characteristically streaky and variegated, ranging from dark chocolate brown to red to orange to pinkish on the same vessel. At times the burnishing strokes show up as darker streaks on the reddish-orange surface.

**A. Vessel Form:** Open bowls with wall shallow curved or straight-flaring from a rounded base to a direct rounded or flat rim, the form resembling Esperanza Flesh Ware Vessel Form A. Several examples have a shallow finger-pressed groove on exterior 1.5 cm. below the rim (Fig. 9a). Among the body sherds are several examples of ring bases.

Total: 15 rims, 4 bodies of ring stands

**B. Vessel Form:** Tripod bowls with flaring or outcurving wall: rim is direct rounded (Fig. 9b) or beveled on the interior, or slightly everted (Fig. 19a) to a rounded or thinned lip; at least one of the latter has an encircling shallow rim groove (Fig. 19d).



As in Esperanza Flesh Ware Vessel Form B, there are two distinct base forms. The more common form has a flat base with sharp basal ridge with three evenly spaced hollow bulbous rattle feet attached at the edge of the ridge (Fig. 9c; 19b). One of these has a basal molding consisting of an upper and lower ridge; between the ridges is a row of closely spaced horizontally gashed flat "buttons" or "coffee-bean" eyes (Fig. 9e; 19c), a decoration also found in Esperanza Flesh Ware. The less common form has a sagging base with a sharp-rounded wall-base junction where there are attached three evenly spaced hollow hump-back rattle feet (Fig. 19f). One example of this form has a modeled "coffee-bean" eye on the wall exterior.

Included in this category is one large hollow mammiform foot (Fig. 19e) which may have been from a tetrapod, probably Protoclassic.

It should be noted that in Streaky Brown Ware, the hollow bulbous vessel support on the flat base is much more common than the hump-back foot on the sharp-rounded wall-base junction. In Esperanza Flesh Ware it is just the reverse, the hump-back footed vessel being the more popular.

Total: 61 rims, 17 bodies  
 Plain and Modeled Body Sherds of Vessel Form B, with  
 Hollow Bulbous Rattle Feet: 47  
 Hump-back Feet: 4 bodies  
 Conical Feet: 2 bodies

C. Vessel Form: Deep bowls (Fig. 9d; 19g-i, k). The wall is vertical or slightly curving from a flat or rounded base. Rim is direct rounded or strongly outflaring to a rounded lip. These are typically large bowls with thick walls, of coarser paste than the other forms. The slip color is very uneven and the burnishing is streaky. There is no decoration.

Total: 47 rims, 52 bodies

Body Sherds of Bowls, Vessel Forms A-C: 240

D. Vessel Form: Necked jars. These have a vertical to outcurving neck, from 2 to 5 cm. in height, to a direct rounded or flaring or everted rim with rounded lip. One example with neck 5 cm. in height has two encircling ridges about 2 cm. apart, and an encircling punctated fillet at the neck-shoulder junction (Fig. 9f; 19j); the form of the body is not known, probably is globular.

Total: 8 rims, 36 bodies, including 6 handles

## Mahogany Brown Slipped Ware

Total: 410 sherds

% of Early Classic Total: 9.6%

% of Site Total: 7.1%

**Discussion:** This ware may be related to certain red-brown slipped vessels that became popular in the department of Quiche (particularly at the site of Zacualpa) during the Early Classic and Early to Late Classic Transition, and in the department of Quezaltenango and Chimaltenango during the Late Classic; the appropriate references are given in the description of vessel forms. Mahogany Brown Slipped Ware does not appear to be derived from any of the earlier wares known from Semetabaj, and, like Esperanza Flesh Ware, is a good diagnostic for the Early Classic at this site.

**Paste:** Medium-fine texture with very fine quartz and black particles (easily visible with a hand lens) evenly distributed throughout the section. Characteristically it does not have conspicuous white pumice particles. Paste color is light pinkish-tan.

**Surface finish:** Vessels bear a thin reddish-brown slip, about the color of mahogany wood stain, which contrasts with the lighter color of the paste. Typically there are jet black firing clouds. Burnishing varies from very cursive with a matte finish, to a good polish. The slip tends to flake off in weathering.

**A. Vessel Form:** There are several forms of comales in this ware, the most common having two opposite loop handles projecting vertically from the rim of a large simple silhouette bowl (Fig. 9g; 18i). The base of the bowl is flat, the wall curving upward evenly to a direct rim with rounded outer lip and sharp inner lip. The comal bears an all-over slip which is more highly burnished on the interior than the exterior. The floor of the comal has pre-slip finger-pressed shallow grooves in a swirling pattern (Fig. 18b, f), and there are spaced finger indentations on the outer edge of the loop handles. This comal may be related to those at Zacualpa (Wauchope 1975: Fig. 61e) described as having a reddish-brown matte slip on both surfaces, but apparently lacking the finger-grooving on the floor and indentations on the loop handle. Wauchope assigns these to Early Classic Balam 2, but the form apparently continues into the Early to Late Classic Balam-Pokom Transition at that site (Ibid.: Fig. 90c).

A second comal form is recognized by the presence of several portions of "bail" or "market basket" handles. This type of handle is attached to the rim at two opposite sides of the comal, forming an arc over the comal in basket-fashion. The incomplete handles recovered are solid, rounded on the upper surface, flat on the underside, the ends flattening and spreading out where they join the rim. One bears a section of a slant-gashed fillet on the upper surface 6 cm. from the rim junction (Fig. 18c). The comal body sherds suggest that the form of this comal is similar to that with the opposite loop handles described above. This comal form is present at Zacualpa (Ibid.: Fig. 69j) in Early Classic Balam 2 and continues or reappears in Early to Late Classic Balam-Pokom Transition (Ibid.: Fig. 90a).

A third comal form represented by one body sherd is a shallow simple silhouette bowl with probably a direct rounded rim and lug handle with circular perforation at the center. Other shallow comales have flattened clay buttons pressed onto the rim, either continuous or in sets.

Total: 21 rims, 24 plain bodies, 25 bodies with finger-impressed shallow grooves

B. Vessel Form: Deep bowls. The upper wall curves outward very slightly to a thickened direct rounded rim or rim with sharp inner lip, or flaring rim with interior bevel. On at least one example the lower part of the wall curves from a low ridge or thickening to meet the flat base. The wall is thick and on the exterior there is typically coarse-incised decoration in patterns of rectilinear (Fig. 9k; 18n, q) or zig-zag or slant lines (Fig. 18j) applied before adding the mahogany brown slip. Several examples have multiple finger-wide encircling grooves on the wall exterior, and some have decoration on the rim bevel consisting of an encircling line of incised continuous crescents or zig-zag lines. All of these bowls are very lightly to moderately burnished on interior and exterior. On some the interior was left unslipped but the burnishing strokes picked up some of the reddish-brown slip from the exterior, leaving streaky horizontal patches of color.

Total: 8 rims, 32 bodies

C. Vessel Form: Jars. There are at least two jar forms. One form has a globular or "tear-drop" shaped body which terminates abruptly in a flat everted rim. These may be small and thin-walled jars (Fig. 9p) or large and thick-walled. One thin-walled example has two encircling grooves on the upper surface of the rim (Fig. 9o). One thick-walled example has three or more encircling grooves on the body just below the everted rim (Fig. 9n; 18k); another has a thick rounded collar rather than an everted rim.

A second jar form has a vertical to outcurving neck 5 cm. or more in height. The wall is of medium thickness (.8 cm.) and there is an encircling sharp ridge at or just above the neck-body junction (Fig. 9i; 18m). None of the neck sherds has the rim attached; the one rim sherd present is of a flaring wedge-shaped rim (Fig. 9m).

Jar body sherds indicate that the exterior was slipped and cursively burnished at least to the base. The neck interior was burnished with the characteristic streaking of the slip as seen on the interior of deep bowls. All handles appear to be vertical strap attached probably at two opposite sides of the jar body. One handle is modeled of two strips of clay joined at the ends where the handle meets the body, and another shows a twisted rope design as described below.

Many body sherds (Fig. 18s) indicate an encircling ridge just above the maximum diameter of the jar. There are two cases of an encircling finger-indented fillet on the jar shoulder, and above or below this is an undulating line (Fig. 18l) suggestive of the "squiggle" associated with Late Classic Amatlé Hard Ware (Rands and Smith 1965 (2): 134) from the department of Chimaltenango. Another example has the undulating line with a

fillet; attached above and below the squiggle, straddling it, is a strap handle which has along the center a modeled twisted rope design (Fig. 9j; 18p). There is one example of a wide flat strap handle with the squiggle above it; between the handle and the squiggle are multiple shallow punctates.

Two body sherds have dentate-stamp decoration (Fig. 18o, r) very similar to a Late Classic jar collected by Shook from Finca Arabia, department of Quezaltenango (Kidder 1954: Fig. 5e). The Finca Arabia jar has an encircling ridge at the middle of the neck, is slipped a color resembling mahogany brown, and may possibly represent a later development of this ware.

Total: 6 rims, 280 bodies including 8 handles

D. Vessel Form: Ladle incensarios (Fig. 9l). These have a shallow oval bowl with direct rounded rim. The handle is of the open trough form with a finger-wide channel running the length of it.

Total: 6 rims, 8 bodies

#### Red Paste Ware

Total: 495 sherds

% of Early Classic Total: 11.6%

% of Site Total: 8.6%

Discussion: This ware at Semetabaj has been divided into three types. Types I and II are similar in paste, but differ in form and surface treatment, probably reflecting utilitarian versus ceremonial purposes. Type III differs in having conspicuous and abundant coarse pumice in the paste. We do not yet understand the precise relationship between the types, and until they can be accurately identified it seems best to keep them in one generalized ware category but distinguished from each other within it.

A few examples of Types I and III were recovered from Preclassic levels at Semetabaj but as small sherds only from which the vessel forms cannot be determined. Type II is apparently most popular during the Protoclassic at Semetabaj (Lot #23).

#### I. Type:

Discussion: This type seems confined to utilitarian use as there are only two forms present, comales and jars.

Paste: Medium to medium-coarse with irregular quartz particles and occasional mica flecks. Color is brick red to reddish-brown.

Surface finish: See under Vessel Form.

A. Vessel Form: Walled comales (Fig. 10a). These have a flat base, the wall curving or flaring from a rounded to sharp-rounded wall-base junction to a direct rounded rim. The wall is noticeably thicker than the base. The comal is better smoothed on the interior than the exterior, and some bear a thin light orange micaceous wash. The floor of the comal may be smoothed like the wall interior, or it may be coarsely striated. At least some of these comales bore handles. There is one example of a circular lug handle projecting from the rim; it has a small round perforation through the center of it and deep gashes around the outer edge. Another has a triangular lug handle with a large circular perforation through the center. Among the body sherds there is a section of a "bail" or "market basket" style handle which has a rounded upper surface while the underside is flat.

The flaring-wall comales seem to have a long life in the Highlands of Guatemala. The form is common in a red paste ware comal at the site of Amatitlan during the Late Classic (Shook Laboratory sample).

Total: 54 rims, 27 plain bodies, 15 striated bodies,  
1 lug handle, 1 bail handle

B. Vessel Form: Short-necked jars with globular body and lip to shoulder strap handles. The more common jar form has an everted rim with rounded lip (Fig. 10b) from which a wide flat strap handle projects horizontally, then makes a right angle to meet the jar body. The form is similar to Santa Marta Brown jars. One example, instead of an everted rim has a sub-labial ridge just below the rim; the wide strap handle projects directly from the ridge in the manner just described. The second form has a short neck with direct rounded rim (Fig. 10c). On the exterior the neck-body junction is evenly curved, while on the interior the neck curves to a sharp neck-body junction. The strap handle springs from the rim and curves to its point of attachment above the jar shoulder.

Some of these jars are unslipped. Others have a sloppily applied white slip on the neck interior and again on the exterior starting from the lower edge of the everted rim and extending over the jar body. The white slip may be low-burnished and is often very micaceous. The upper surface of the rim and handle is left unslipped and unburnished or it may have a thin red slip which is low-burnished.

Body sherds indicate that some of these white-slipped jars have one or two encircling ridges on the body exterior. One example has below the two ridges a red-painted dot over the white slip.

Total: 24 rims, 186 bodies, including handles

## II. Type:

Discussion: This type differs from Type I in forms and is generally thicker walled and of coarser paste.

Paste: Medium to medium-coarse with many light colored volcanic ash (?) and quartz inclusions, some of these ranging up to 1 cm. in diameter. Color is brick red to reddish-brown.

Surface finish: Surface is roughly smoothed only and is typically left unslipped and unburnished. Color is the same as the paste, often with large black firing clouds. The surface of jars (Vessel Form C) appears to be intentionally roughened or striated. Occasionally on the spiked vessels of Vessel Form D there is a thin fugitive white slip.

A. Vessel Form: Shallow bowls and comales. The comales are flat, either slightly upcurving at the rim or with flaring wall to a direct rounded rim. The wall-base junction is rounded with the wall slightly thicker than the base (Fig. 10d). The shallow bowls are similar to the comales in form but are smaller in diameter. The base is thick with rounded wall-base junction, the wall thinning noticeably toward the direct rounded rim, giving the appearance of a saucer (Fig. 10e). Both the comales and small shallow bowls are better smoothed on the interior than the exterior.

Total: 19 rims, 3 bodies

B. Vessel Form: Open bowls with wall curving to a beveled or everted rim with flattish or thinned lip. One very thick-walled example has a rounded base and evidence of a solid tripod support (Fig. 10f). Vessels are roughly smoothed on interior and exterior.

Total: 2 rims, 3 bodies

C. Vessel Form: Jars. These apparently have an elongated "tear-drop" shaped body which terminates in a flat everted rim with rounded lip. The base is probably flattish, according to the body sherds recovered. The interior of the jar is left very rough. The exterior has a striated surface achieved by scraping it with a rough-edged tool.

Included is one rim which came from the surface of Pit #6. It is similar to the wide-flaring rim jars as described for Protohistoric Red Paste Ware. It bears an all-over thin light orange micaceous slip.

Total: 8 rims, 26 bodies

D. Vessel Form: Spiked vessels, censurs, etc. One of these is a large cylindrical vessel (censor?) with basal ridge and flat, slightly sagging base. The rim form is uncertain. The vessel is crudely modeled and left very rough on the interior.

The spiked vessels have finger-pinched daubs of clay on the exterior (Fig. 10g). One example has a flaring wall to direct rounded rim, and bears an all-over thin red unburnished slip. Another has a slightly curving wall to a direct rim with finger-pressed tabs of clay continuous around the exterior. The vessel bears a thin fugitive white slip on the exterior.

Total: 109 sherds (rims and bodies)

### III. Type:

Discussion: This category consists of a few sherds only which do not appear to belong to Types I and II. They resemble most closely the Red Paste Ware of the Protoclassic, and may be related to it.

Paste: Coarse textured with abundant and conspicuous pumice particles throughout. Color is brick red to reddish-brown.

Surface finish: Most are smoothed but left unslipped and unburnished. Several have a thin unburnished orange slip, and one jar sherd is slipped red on the exterior and cursively burnished.

Vessel Form: Most sherds come from jar bodies with strap handles. One jar rim is present; this jar has a short neck which terminates abruptly in a flat everted rim.

Total: 1 rim, 6 bodies

### Red on Buff Ware

Total: 29 sherds

% of Early Classic Total: .68%

% of Site Total: .50%

Discussion: This pottery is probably the same as or a slightly later development of Protoclassic Red on Buff Ware. It is a very minor category of the Early Classic wares.

Paste: Coarse textured, the color ranging from pinkish to tan, with abundant large conspicuous pumice and sand particles.

Surface finish: The jars are smoothed on the exterior and in some cases there is a thin burnished whitish slip on the neck and body exterior, and interior of rim and neck. Some have unpolished red paint on the upper surface of the rim and handle, and red painted broad line decoration on the exterior at and below the neck-body junction.

**Vessel Forms:** All examples seem to come from large, medium to thick-walled jars with vertical to flaring or outcurving neck. The rim is beveled on the interior to a flat lip, or flaring or everted with a rounded lip. From the neck base the body is probably globular; among the body sherds is a thick strap handle.

Total: 6 rims, 36 bodies

#### Coarse Pink Ware

Total: 172 sherds

% of Early Classic Total: 4.0%

% of Site Total: 3.0%

**Discussion:** At Semetabaj Coarse Pink Ware is confined to the Early Classic levels of the excavations. Its friable nature and lack of care in manufacture suggests it was a local ware which was produced, at least in part, for ceremonial use.

**Paste:** Medium to coarse texture, the coarser paste showing abundant pumice and sand particles. Some examples also have numerous large and conspicuous red ferruginous inclusions. Paste color is pinkish tan to light pink to gray.

**Surface finish:** The majority of vessels are all-over smoothed but left unslipped and unburnished. Others are slipped the same color as the paste and moderately burnished. Some of the vessels bear a thin fugitive white unburnished slip.

A. **Vessel Form:** Open bowls with curved to flaring wall from a flat base. Rim may be direct rounded or flat, or beveled on the interior, or slightly everted. One restorable example (Fig. 10n) recovered from Pit #3 has a beveled rim to a thinned lip, sharp basal ridge, and three solid tapering feet. It was undoubtedly deposited as an offering along with other large sherds of a similar vessel (Fig. 10m) without the basal ridge and tripod supports. Some of the direct rim examples have spaced pointed tabs projecting vertically from the rim, while others have finger-pressed daubs of clay continuous around the rim exterior or overlapping both sides of the rim (Fig. 10j). One example has a finger-indented "pie-crust" rim and traces of fugitive white paint on the interior and exterior. Among the body sherds is a ring stand base from a large bowl with basal ridge.

Total: 50 rims

B. **Vessel Form:** Curved wall bowls with flat everted rim; the base is probably rounded. The wall curves on the interior to a sharp junction with the flat everted rim with rounded or sharp outer lip (Fig. 10h). One body sherd suggests that these bowls may have had loop handles on the wall exterior. There is no slip or painted decoration.



Total: 3 rims, 5 bodies, including 3 ring stand bases

C. Vessel Form: Other bowls. These tend to be thick-walled, rather coarsely fashioned bowls. The wall is vertical (Fig. 10l), curved (Fig. 10k), or flaring (Fig. 10i) to a beveled or everted rim with a rounded lip. Wall-base junction is rounded to a flattish base. Vessels are smoothed on the interior and exterior, and some bear an all-over burnished slip which is whitish or the same color as the paste. One has a fugitive white slip on the interior and is unburnished.

Total: 16 rims, 7 bodies

D. Vessel Form: Neckless jars. These tend to have a thinner wall than the deep bowls. The body is globular or sub-globular, the upper wall making a smooth curve to a direct or slightly upturned rim. The rim may be rounded (Fig. 10p) but more commonly is thinned sharpened (Fig. 10o), rounding on the interior to make a smooth junction with the wall.

Total: 4 rims

Bowl Body Sherds: 74 bodies

Creamy Brown Slipped Ware

Total: 72 sherds

% of Early Classic Total: 1.6%

% of Site Total: 1.2%

Discussion: This ware is found in small quantity at Semetabaj but it comprises a distinct category in the Early Classic levels. In surface treatment and a few forms it shares the style of an Early Classic streaky brown slipped ware from the area of Tiquisate, department of Escuintla, but in certain other forms and in paste the two are very different.

Paste: Medium to medium-fine in texture. Color ranges from brick red to light pink, with tan to gray to dark gray central core. All examples have varying amounts of fine to medium white pumice and quartz particles. Some also have numerous small to large conspicuous red ferruginous inclusions.

Surface finish: Vessels characteristically have an all-over brown to black well-polished slip which appears patchy and streaky, the darker tones grading into lighter cream-colored ones, giving a "creamy" or "milky" effect. The slip often contains small gold mica flakes which glisten on the polished surface.

A. Vessel Form: Curved wall bowls. Some of these are simple silhouette bowls with the wall curving evenly to a direct thinned rounded rim (Fig. 10t; 19m). Others are similar in form except the wall is more flaring from the rounded base and there is

an encircling finger-wide groove on the exterior just below the direct rounded rim (Fig. 10v; 19n). Apparently some of the bowls had a ring base (Fig. 19p). A number of the examples have conspicuous ferruginous particles throughout the paste.

Total: 13 rims, 20 bodies including 3 ring bases

B. Vessel Form: Open bowl with flat base; from a sharp wall-base junction the wall is outcurving to a direct flat rim (Fig. 10s). The single vessel represented is thick-walled and one base sherd shows evidence of a hollow cylindrical support. Paste is pumiceous with some mica flakes, and there is also mica in the mottled creamy-brown slip. The base sherd has at least one pre-slip deep coarse-incised encircling line on the wall exterior .5 cm. above the junction with the base.

Total: 2 rims, 1 body

C. Vessel Form: Deep bowls with basal ridge or flange. These are generally large cylindrical or slightly flaring-walled vessels with flat or sagging base. At the wall-base junction there is a pronounced encircling ridge or flange, and most examples bear evidence of hollow (tripod?) supports. The one rim recovered and the majority of body fragments come from a single vessel (Fig. 10q; 19l). This rim is direct thinned rounded, and 4.3 cm. below it on the interior is an encircling pre-slip groove. There is no decoration on the wall exterior other than an encircling narrow ridge on the upper surface of the basal flange. Probably belonging to this vessel is an elongated tapering hollow foot with flattish terminal and two opposite vertical slot vents at the sides. Another example from a similar vessel has an encircling sharp ridge 2 cm. above the basal flange. A third example has incised decoration on the wall exterior consisting of an encircling line 1 cm. above the basal flange and extending from it are parallel vertical lines (Fig. 19o).

Possibly associated with these bowls is a fragment of what may have been a cover or lid with thick, flat, 1 cm. wide molding at the wall junction; the molding is decorated with spaced deep slanted gashes (Fig. 17w).

Total: 4 rims, 32 bodies

#### Early Classic Polished Black-Brown Wares

Total: 337 sherds

% of Early Classic: 7.9%

% of Site Total: 5.9%

Discussion: This category includes all the polished black-brown slipped wares recovered from the Early Classic levels of the excavations at Semetabaj which are not recognized as Preclassic types. Certainly more than one ware is represented and

undoubtedly some mixing with Preclassic wares has occurred, especially among the body sherds. Further study is necessary before accurate ware distinctions can be made.

Paste: Medium to fine texture. The color ranges from reddish to brown to black from firing. The finer paste has very tiny pumice particles scattered throughout with occasional ferruginous inclusions. The coarser paste has conspicuous medium-sized particles of pumice and sand.

Surface finish: Vessels bear an all-over (jars on exterior only) polished reddish-brown to dark brown to black slip. The darker slip sometimes contains numerous mica flecks.

A. Vessel Form: Curved wall bowls. These are simple silhouette bowls, the wall curving evenly from the base to a direct rounded rim. The wall is thin (.5 cm.). The slip on these bowls is reddish-brown, and there are conspicuous red ferruginous particles in the paste. There is no decoration.

Total: 3 rims, 1 body

B. Vessel Form: Open bowls with wall flaring to an everted rim. One example has on the upper surface of the rim incised multiple zig-zag lines bearing red paint. The slip on these bowls varies from medium brown to jet black.

Total: 3 rims

C. Vessel Form: Vertical wall bowls and cylinders (Fig. 10r). The vertical wall bowls are wider in diameter than the cylinders. Other than jars, this is the most common form in Early Classic polished black-brown wares. The wall is vertical or very slightly outcurving to a direct rounded or thinned rim; the base is probably flat. One vertical wall bowl has shallow parallel vertical finger-wide pre-slip grooves around the wall exterior. One of the cylinders has a pre-slip incised decoration of opposed slant lines on the wall exterior below the rim. Another has post-slip and post-polish incised decoration consisting of a band of hatched triangles below the rim on exterior and .5 cm. below these is an encircling line (Fig. 17t). The wall below the encircling line has decoration of cross-hatched panels alternating with parallel slant lines.

Total: 7 rims, 1 body

Bowl Body Sherds: 31 bodies

D. Vessel Form: Restricted orifice bowls and jars. The restricted orifice bowls are represented by body sherds only. One of these has a sharp shoulder with a straight upper wall sloping inward to the rim. The wall below the shoulder is rounded towards the base. Above the sharp shoulder is a row of flat buttons with horizontal slit through the center (Fig. 17u). Another body sherd shows the upper wall curving inward from the shoulder, then becoming vertical toward the rim. There is an encircling sharp

ridge above the shoulder and at least two rows of the horizontally slit "buttons". A third example has a sharp-rounded shoulder with an incised zig-zag line above it.

There is one example of a neckless jar with globular body which terminates in an exteriorly bolstered rim with flattened lip. The bolster is 2.5 cm. wide. One jar has an everted rim which is flat on the upper surface, rounded on the underside. A polished black micaceous slip extends from the neck interior over the flat everted rim surface, the lower side of the rim being left unslipped. This vessel apparently had two opposite 4.5 cm. wide strap handles on the globular jar body. Another jar rim is similar in form but the outer edge is notched; a polished reddish-brown slip covers the rim surface but the underside is left unslipped. This jar may have had a sharp shoulder.

Among the jar body sherds are a number with sharp or sharp-rounded shoulder; one of these shows evidence of red-painted decoration. Others have a globular body, occasionally with incised encircling or curvilinear lines.

Total: 5 rims, 299 bodies

#### Graphite on Red Ware

Total: 8 sherds

% of Early Classic Total: .18%

% of Site Total: .14%

Discussion: We suspect that this pottery is a later development from Preclassic Utatlan Ware.

Paste: Medium fine texture. Color is brick red with a grayish brown core. Visible throughout the section are very tiny white (quartz?) and mica particles.

Surface finish: All vessels bear a polished dark red slip over which is applied graphite painted decoration (see under Vessel Form).

A. Vessel Form: Basal ridge bowls (Fig. 9h; 17v). The form is similar to the Peten Polychrome basal ridge bowls of the Tzakol phase. The wall is straight-flaring to a direct rounded or flattish rounded rim. On one example there is a shallow encircling groove on the interior 1 cm. below the rim; on another the rim interior is offset from the wall for a distance of 1.2 cm. A sharp basal ridge encircles the bowl exterior at the wall-base junction. The base is rounded, but whether the vessel was supported by tripod feet or ring base is not evident. The bowl interior and wall exterior as far as the upper surface of the basal ridge is slipped a dark red or specular hematite red and is highly polished. The base exterior and lower surface of the ridge is left unslipped but cursively polished, the burnishing strokes leaving dark brown streaks on the reddish-brown surface. Graphite paint fills the interior rim groove or offset portion, and on the wall exterior there is graphite painted decoration in rectilinear designs.

Total: 7 rims, 1 body

B. Vessel Form: Jar or restricted orifice bowls. This form is represented by one body sherd only. It suggests a globular jar body which is unslipped and unpolished on the interior. The exterior is slipped dark red and is low-burnished, with graphite painted decoration in vertical lines 1.5 cm. apart.

Total: 1 body

#### Peten Polychrome Ware

Total: 7 sherds

% of Early Classic Total: .16%

% of Site Total: .12%

Discussion: The few sherds recovered are typical of Polychrome basal-ridge bowls from the Peten during the Tzakol Phase, and undoubtedly represent a direct import from that area into the Highlands.

Paste: Medium fine to fine texture; color varies from pinkish-orange to ruddy to light pinkish-tan, to an occasional light gray core.

Surface: All vessels are slipped on interior and exterior with a light creamy underslip, over which is applied a bright orange slip. Wall exterior has red and black painted decoration. All surfaces are highly burnished except for a fragment of a base with a ring stand which is slipped and polished on the vessel floor only.

Vessel Form: All sherds are apparently from basal-ridge bowls. The wall is straight-flaring to slightly outcurving to a direct rounded rim or a rim which is very slightly beveled on the interior. From the sharp ridge at the junction with the wall the base curves to (probably) a low ring-stand. Two examples have a red painted rim band with the paint extending from the outer edge of the rim, over the edge, and down .5 cm. on the interior; one example has the red paint extending .5 cm. down on interior and exterior. The other example is too severely weathered to see the rim band. One sherd shows an encircling .5 cm. wide black band on the wall interior below the red rim band. All have a thin black line encircling the wall exterior either at the lower edge of the red rim band or 1 cm. below it. One example has a 1 cm. wide black band encircling the wall exterior just above the basal ridge, and the other example has black paint covering the upper surface of the basal ridge. There are red and black painted designs on the wall exterior, but all examples are too weathered or fragmentary to discern more than faint outlines or small traces of the pattern.

Total: 3 rims, 4 bodies

### Early Classic Fine Paste Ware

Total: 10 sherds

% of Early Classic Total: .23%

% of Site Total: .17%

**Discussion:** This is a very small ceramic category at Semetabaj, but is distinguished by being of very fine paste.

**Paste:** Very fine in texture, some examples bearing no obvious temper and others having fine white or black particles seen best with a hand lens. Color ranges from light pinkish-tan to light gray.

**Surface finish:** Some examples bear an all-over highly polished light gray slip. Others are unslipped but well-smoothed, and a few bear traces of thin micaceous white slip which weathers readily.

**Vessel Forms:** One example with polished gray slip has a flat, slightly recurved base and curved wall; the rim is not present. Another has a very flat base. The unslipped examples come from curved wall bowls with rounded base. One example with traces of white slip has a straight-flaring wall to direct rounded rim, and another is from a necked jar.

Total: 2 rims, 8 bodies

### Micaceous Slipped Wares

Total: 21 sherds

% of Early Classic Total: .49%

% of Site Total: .36%

**Discussion:** This is a very small category of pottery (probably all Early Classic) which is characterized by having a very micaceous slip.

**Paste:** Medium texture, dark brown to light brown in color with conspicuous small to medium sized white particles throughout. Some examples have mica flakes in the paste.

**Surface finish:** Vessels bear an all-over thin micaceous slip which ranges in color from pinkish-cream to gray to black. Some have, in addition, decoration in thin red paint.

**Vessel Forms:** One rim sherd is of a simple silhouette bowl, the wall curving slightly to a direct rounded rim. There is an all-over micaceous slip; the interior is well smoothed, of pinkish-tan color, while the outside is less well smoothed and is fire-blackened. There is a band of thin red paint from the top of the rim down .7 cm. on the interior. Another rim is from a globular jar with low outcurving neck to a flat everted rim with rounded lip. The jar bears an all-over highly micaceous black slip. Among the body sherds is one from a jar with encircling low sharp ridge on the exterior. The jar bore an all-over pinkish-cream micaceous slip and there is a thin red paint over the ridge. Another has a similar ridge but lacks the red paint.

Total: 2 rims, 19 bodies

### Red Painted Wares

Total: 60 sherds

% of Early Classic Total: 1.4%

% of Site Total: 1.0%

**Discussion:** This is a miscellaneous category of ceramics which do not qualify within the other classifications, and are distinctive in bearing red painted decoration on the unslipped or slipped vessel surface. Most appear to be certainly Early Classic.

#### I. Type: Red on Brown (Unslipped)

**Paste:** Ranges from fine, non-pumiceous, to medium-coarse with conspicuous white particles. Color is medium to dark brown, often with a gray core.

**Surface finish:** Vessels are all-over smoothed and burnished but left unslipped, the surface color being the same as that of the paste. All have decoration of burnished orange-red to red paint.

A. **Vessel Form:** Open bowls with flaring wall to everted rim. Two rims have a flat lip on exterior; the other two have a wavy rim edge with rounded lip. One of the latter has a coarse-incised crescent line on the upper rim surface. All bear orange-red burnished paint on the upper rim surface to the edge of the lip.

Total: 4 rims

B. **Vessel Form:** Cylinders. The single example is 11 cm. in diameter; the wall is vertical to a slightly flaring rim which is rounded on the interior, sharp on the exterior. Below the rim on the exterior are two encircling incised lines 1 cm. apart, with the area between them filled with red paint; vessel is all-over well polished. On one side, at least, there is a circular perforation through the vessel wall near the upper edge of the red band.

Total: 1 rim

C. Vessel Form: Jars. Most examples come from jars with tall outcurving neck (up to 10 cm. in height). On one example the neck terminates in a direct flat rim; polished red paint covers the neck exterior to the rim. On others the neck terminates in a wide-flaring rim. The neck exterior on these makes a smooth curve to the rim, and there is a wide (5 cm.) polished red band encircling the base of the neck. On the interior there is a sharp rim-neck junction, and polished red paint on the upper surface of the rim. One body sherd is of a small thin-walled jar with sharp shoulder and rounded lower wall to the base. Above the shoulder there is a band of polished orange-red paint with concentric crescents incised through the paint.

Total: 8 rims, 8 bodies

Type I body sherds, vessel form not identified: 13 bodies

## II. Type: Red on Orange Slipped

Paste: Medium to fine texture, color is light reddish-brown to light tan, some with a gray core.

Surface finish: All vessels bear a cream to bright orange slip. This slip ranges from thick to very thin, is polished, and in one case is slightly micaceous. Over the orange slip there is red painted decoration.

A. Vessel Form: Curved wall bowls. Two examples have a direct rounded or flat rim; one of these has red paint on the rim, and the other has red paint from the outer lip of the flattish rim down 1.3 cm. on the exterior. Another example has a curved wall to everted rim with sharp outer lip; on the exterior below the rim is an encircling finger-depressed groove. In the groove are two encircling incised lines; red paint covers from the interior of the rim, over it and down 2 cm. on the exterior to just below the groove.

Total: 3 rims

B. Vessel Form: Flaring wall bowls. Several of these have a straight-flaring wall to a direct rounded or flat rim. Decoration occurs as follows:

1. A red painted band from the rim edge down .5 cm. on exterior.
2. Wall is thick (1.5 cm.) with a red painted band on the flattish rim surface.
3. Wall is thin (.5 to .7 cm.) and bears a light micaceous wash on the exterior above and below two encircling incised lines 1.7 cm. apart. Red paint covers the flat rim surface and the area between the encircling lines.



One example has a straight-flaring wall to an interiorly beveled rim with a pre-slip encircling groove on the bevel surface. Red paint covers from .5 cm. below the bevel, over the rim, and down 1 cm. on the exterior. One body sherd is from a flaring wall bowl with sharp wall-base junction and sagging base; a 1 cm. wide red band encircles the bowl at the wall-base junction.

Total: 6 rims, 5 bodies

### III. Type: Red on White Slipped

Paste: Medium fine to fine texture; color ranges from light pinkish-tan to brown to gray. Some examples have fine white particles scattered throughout the section.

Surface finish: Vessels bear a thick white to grayish-white burnished slip over which there is decoration in polished red paint.

Vessel Forms: This is a very small category. The one rim is of a vertical wall bowl with direct rounded rim; on the exterior there is an encircling pre-slip groove 1 cm. below the rim. Polished red paint fills the groove and there is red painted decoration on the wall below it. All body sherds are from curved or flaring wall bowls, most with encircling bands of red paint; one has an encircling ridge covered with red paint. One example is of a curved wall bowl with vertical fluting on the exterior; red paint covers the wall exterior.

Total: 1 rim, 6 bodies

### Postclassic, Colonial, and Modern Pottery

Total: 71 sherds

Discussion: This category consists of a very small quantity of sherds found at or just below the surface level of the excavations, and one restorable jar which is probably intrusive into Pit #3.

#### Postclassic Tohil Plumbate Ware

The Postclassic is represented by one rim and body sherd (not from the same vessel) of Tohil Plumbate Ware. The paste is very fine in texture, hard-fired, and medium gray in color. There is an over-all lustrous slip which grades in color from orange to gray. The rim is from a small jar with slightly outcurving neck to direct thinned rim. The body sherd is also from a jar and shows pre-slip curvilinear grooving.

Total: 1 rim, 1 body

## Colonial and Modern Pottery

There are several examples of glazed (Totonican?) pottery, and one jar neck sherd which may be of modern Chinautla white ware.

Total: 3 rims, 6 bodies

One restorable jar (Fig. 11b) probably represents an intrusive cache or offering in Pit #3, interred in comparatively recent times. The paste is medium-coarse, soft and friable, and very sandy in consistency. The paste color is light pinkish-brown to brown. The surface is unslipped and unpolished, the same color as the paste, with large black firing clouds. The jar has a globular body, very thin-walled, with very low flaring neck to direct flattish rim. Placed just above the jar shoulder are two opposite vertical loop handles.

Total: 6 rims, 54 bodies

## Unidentified Wares

Total: 9 sherds

A few sherds remain unidentified, either on the basis of paste and surface finish or by being unusual in vessel form. All examples come from the Early Classic levels of the excavations, but of course may be of earlier date.

There are two rim sherds of a medium-coarse, light reddish-brown paste. One is unslipped, while the other has an all-over burnished slip the same color as the paste. Both are from deep bowls with thick vertical or flaring wall. One has a direct rounded rim with deep encircling groove on the interior 1.5 cm. below the rim. On the other the rim on the interior rounds to the top directly from the wall; on the exterior the rim curves outward from the wall to terminate in a thinned, sharp, exaggerated outer lip.

Two rims are of medium to coarse sandy pinkish paste, and were either unslipped or have lost the slip through weathering. Both examples are from shallow bowls with very widely flaring rim to a thinned lip, or rounded upper lip and sharp lower lip.

There are a few small body sherds of fine gray to black paste, or medium texture brownish paste; these are all-over slipped white to grayish and are well-polished.

Total: 4 rims, 5 bodies

## Pottery Artifacts

Total: 31 sherds

The pottery artifacts from the excavations consist of fragments of human figurines, animal figures, whistles and flutes, cut sherds, and flat rectangular slabs.

### I. Human Figurines.

1. One fragment of a small solid human figurine head (Fig. 20c). Paste is medium textured, hard-fired, reddish-brown; the surface is well smoothed, unslipped, and unpolished. The eye is fashioned by two opposite horizontal jabs, the displaced clay leaving a raised "pupil" at the center. There is a small finger-pinched nose and the hair is represented by a smooth finger-pinched edge around the head. This fragment was recovered from the Preclassic level of the excavations.

2. Two solid body fragments, probably representing the shoulder and upper arm (Fig. 20a, b). Paste is medium textured, hard-fired, brown with black firing clouds. The surface is well smoothed but left unslipped and unpolished. Preclassic.

3. One fragment of a solid torso, flat at the back and rounded over the front (Fig. 20d). Paste is medium textured, hard-fired, brown at the edges with thick light gray core. Surface is slipped specular hematite red and burnished. Preclassic.

4. Hand and arm fragments from a hollow figure. Paste is medium textured, hard-fired, dull orange in color. Surface is well smoothed but unslipped and unpolished. The arm is short, thick and stubby, with three modeled fingers suggesting a hand or paw with a modeled wrist band (Fig. 20g). Preclassic?

### II. Animal Figures.

1. Solid animal effigy head (Fig. 20f). Paste is medium textured, hard-fired, pinkish-orange at the edges with a thick light bluish-gray core. The surface is smoothed and shows traces of fugitive white paint. The head is crudely modeled to show an elongated animal head with wide, flat upturned snout. The ears are pointed, formed by a V-shaped cut at the top of the head. The eyes are two appliqued flat disks. Early Classic.

2. Thick cylindrical solid column suggesting an animal foot (Fig. 20h). The column is slightly curving from a flat base. Paste is medium coarse, sandy, pinkish at the edges with a thick gray core. There is no slip or polish. Early Classic.

### III. Pottery whistles, flutes, etc.

1. Mouthpiece of a double-chambered whistle (Fig. 20m). The paste is medium fine, hard-fired, light pinkish-brown throughout. The surface is smoothed, the

same color as the paste with dark gray firing clouds, and with traces of thick white paint. The mouthpiece is tubular, 6 cm. in length, the tube expanding slightly to its division into two adjacent hollow bulbous resonating chambers. At the top of the whistle, at the junction of the two hollow chambers, is a bird-head effigy. These double whistles are known from the Las Charcas phase at Kaminaljuyu (Shook, field notes). Although recovered from the upper levels of the excavations (undoubtedly occurring in mixed fill of the construction), the fragment is certainly of Preclassic date.

2. Five fragments of flutes (Fig. 20i-l, n). Paste is medium to fine textured, hard-fired, pinkish at the edges with a light gray core. The surface is smoothed, the same color as the paste except for two fragments which show traces of white paint. The flute is tubular, consisting of a linear series of segmented resonating chambers similar to one reported by Shook from the department of Quezaltenango (Boggs 1974: Fig. 4). One mouthpiece section shows a rudimentary applied bird head on the first bulbous chamber. The "coffee bean" eye of the bird is an oval strip of clay with horizontal slit through the center. The beak, now broken, protruded between the eyes, and just below it is a small applied round clay pellet. Early Classic or later.

3. One tubular mouthpiece from a whistle. Paste is medium textured, hard-fired, dark brown; the surface is unslipped and unpolished. Chronology uncertain.

4. One fragment of a round clay pellet, probably from a rattle. The paste is fine, hard-fired, brown. There is no slip or polish. Early Classic or earlier.

#### IV. Cut sherds.

1. One cut sherd is from the body of a thick-walled jar (Fig. 20o). The paste is medium-textured, pinkish-orange, with fine sand temper. The surface on the interior is cursively smoothed, the exterior smoothed but unslipped and unpolished. The shape is roughly oval and reflects the curvature of the globular jar body. No later than Early Classic.

2. Three cut sherd disks from thin-walled vessels (Fig. 20p-r). All are circular, from 3 to 4 cm. in diameter. One is of fine brown paste and is from a jar which was slipped dark brown on exterior and polished. One is of fine light pink paste with light gray core, and is from a bowl slipped white and polished on interior and exterior. The third is from an Esperanza Flesh Ware jar. The paste is medium textured, pinkish to gray, with abundant pumice particles. Surface color is gray. This sherd is certainly Early Classic; the date of the other two is uncertain but no later than Early Classic.

#### V. Rectangular clay slabs.

Two fragments are of very flat, thin (.6 to .8 cm.) clay rectangular slabs; one has a width of 5 cm. (Fig. 20u), the other is broken. One is of medium-coarse

sandy brown paste, unslipped, and cursively smoothed. Possibly these are portions of bases which supported modeled clay animal figures as Shook noted at Kaminaljuyu. Chronology uncertain.

#### VI. Unidentified fragments.

There are seven miscellaneous fragments which come from unrecognized clay artifacts or vessels (Fig. 20e, t, v).

#### Miscellaneous Ceramics Recovered from the Site Area

The first lot of vessels and sherds described below were recovered by workers while digging for construction purposes on Finca Santa Marta, San Andres Semetabaj, and were donated or loaned to the Project for study. The samples ranged from Late Preclassic to Early Classic in date. The second lot came from a refuse pit discovered by workers on Finca Santa Marta after the Project excavations were completed. The contents of the pit were removed and from it a selected sample was loaned to the Project for comparison with the wares from the excavations. The pit clearly is Preclassic in date but it is evident that some mixing has occurred (probably from surface scatter), and that only the larger, better preserved, and more interesting specimens were saved. As such, the refuse pit is of reduced value for chronological association.

Not included is Lot #23 which is held apart as a special sample, being described under the section on Protoclassic Ceramic Wares.

#### I. Whole vessels and selected sherds from the site area.

1. Small tecomate (Fig. 11e). The body is globular with direct, slightly thinned, rounded rim. Paste is of medium texture, gray-brown to dark gray, with abundant white particles. Vessel is slipped dark brown on the exterior and low burnished. The exterior has red painted broad-line zoned curvilinear designs, the red lines outlined by incising. The red painted areas are more highly polished than the unpainted areas. This vessel was found about 500 mts. west of Str. 4, next to a small spring-fed brook. Preclassic.

2. Small flaring-wall bowl with direct rounded rim (Fig. 11c). The base is flat with three small solid nubbin feet around the edge. The paste is fine textured, medium brown. The vessel is all-over slipped black and well polished. The exterior, though somewhat weathered, shows lighter patches or clouds of orange-brown color, suggesting negative resist painting. Found in association with the small tecomate described above. Preclassic.

3. One large body sherd similar to (2) except the vessel is larger, the wall thinner, and there is no evidence of vessel supports. There is an all-over well-polished

black slip with patches and clouds of white, suggesting negative painting. Found in association with the small tecomate described above. Preclassic.

4. One body sherd of a scored censor cover. The scored underside is concave, while the top is flat; at the top edge there apparently was a strap handle which arched over the censor cover. Preclassic.

5. Deep bowl with thick, flaring wall to direct rounded rim (Fig. 11f). The base is flat from a rounded wall-base junction. The paste is very coarse, pinkish at the edges with thick gray core, showing abundant and conspicuous white particles and large (up to .7 cm. in diameter) ferruginous inclusions. Vessel bears an all-over thin, dull red slip which is only cursively burnished, and which weathers easily. This vessel was found as a cache with obsidian blades, rotted bones, a very large body sherd of Esperanza Flesh Ware, and a small red-slipped jar body sherd similar to the ware of the bowl. Early Classic.

6. Three rim sherds of deep bowls similar to (5), the wall being straight-flaring to an interiorly beveled rim. The paste is coarse, light brown to gray from firing, with abundant coarse sandy particles. One example has a finger depressed encircling groove on the rim bevel; another has an all-over dull red slip which is cursively burnished. End of Late Preclassic or beginning of Early Classic.

7. One rim of a vessel similar in paste to (6). The wall is outcurving at the top to a direct rounded rim. A wide shallow groove encircles the wall interior 1 cm. below the rim. End of Late Preclassic or beginning of Early Classic.

8. One large rim sherd of a small simple silhouette bowl (12 cm. in diameter) of paste similar to (6). The wall curves from the rounded base to a direct thinned rim. The bowl is crudely fashioned, unslipped and unpolished, the exterior showing uneven finger-pressed manufacture. Early Classic (?)

9. Three body sherds similar in paste to (6). One is from a curved wall bowl or jar; on the exterior there is evidence of a wide encircling applied band of raised clay disks bearing a circular impression (perhaps reed-punched) at the center. The second body sherd has a dull orange-red lightly burnished slip on the exterior. The third example is a portion of a curved strap handle, probably from a jar. Probably Early Classic.

10. Jar or deep globular bowl with flaring rim (Fig. 11d). The rim flares directly from the rounded body to a sharp lip. The paste is medium coarse. Paste color is pinkish brown to a gray core, with abundant small conspicuous white particles and occasional ferruginous inclusions. Vessel is all-over very casually smoothed but left unslipped and unburnished. Found about 200 mts. west of Str. 4. End of Preclassic or beginning of Early Classic.

11. Large sherds of a bowl similar in form to (10) but not as deep. The wall curves to a flaring rim with a "pie crust" edge; a very shallow groove encircles the rim on the interior. The paste grades from pinkish-tan to gray, with abundant tiny particles and occasional small ferruginous inclusions. The vessel is well smoothed on interior and exterior, and there are traces of an all-over thin orange burnished slip. End of Preclassic?

12. One sherd of a Tiquisate Ware simple silhouette bowl (Fig. 10w). The wall is very slightly curving to a direct rounded rim. The paste is medium textured, or ruddy color with numerous small ferruginous inclusions. There is an all-over burnished cream-colored slip with traces of orange flushes. Early Classic.

13. Large sherd of a Peten Polychrome basal flange bowl, Tzakol phase (Fig. 10u). From the flange the wall is straight-flaring to a direct rounded rim. Below the flange the base is rounded, probably with a ring-stand support. The paste is medium-fine, dull orange in color. There are traces of an all-over light orange underslip with a polished orange secondary slip. The upper surface of the flange is painted black, and there is decoration in red and black on the wall exterior, but the sherd is too weathered to discern more than faint traces of color. Early Classic.

14. Five large sherds of a deep cylindrical bowl with wide-flaring rim. The wall is thick (1.2 cm.), vertical to a sharp junction with the flaring rim. The rim edge is missing. Paste is medium in texture, brick red with fine sand and large ferruginous particles. The exterior bears a thin cream-colored slip which is low burnished; the interior is unslipped and unburnished. Around the wall on the exterior are shallow finger-wide pre-slip vertical grooves about 4.5 cm. apart which terminate at an encircling thick, rounded ridge at the junction with the flaring rim. Found just west of Str. 12. End of Preclassic?

15. Fragmentary pottery censor of unique form and construction (Fig. 12a, b; 19q-t). It consists of a base portion that is virtually square in plan, having a depth of about 5.5 cm., like an open tray. The exterior is made up of a rectangular basal molding, a sunken zone, and an upper rectangular molding. Within the tray in each corner is a hollow circular tube or column rising from the floor to join the base of another tray-like square, each column bearing a seated human figure facing outward. The legs of the figure rest on the rim of the lower tray, the hands on his chest. The face shows an open mouth with teeth and there is a curl on each cheek suggesting the curled ends of a handlebar moustache. There are two large ear plugs and a scroll-like element on either side of the face. The face suggests that it was mold-made, the other elements being modeled and appliqued. At the center of the lower tray, surrounded by the four columns, is a human bust with arms and head. This figure (or god?) has its hands fingertips to fingertips, in praying position. The face is broken off and missing.

The upper tray is of the same form as the lower one but is slightly deeper (7 cm. in depth). It also has a rectangular basal molding, a sunken panel, and upper rectangular molding. Each corner of the tray carries a seated monkey, its tail curled

up to the sunken panel on the side of the tray, the hands on either side of the head as if suffering from a headache, or in "hear no evil" position. The head projects 3 cm. above the top of the tray. The interior of the upper tray is heavily smoke blackened from burning in presumed service as a censor.

The paste is coarse, pinkish-red, containing ferruginous, quartz-like and pumice particles, and probably some mica. The exterior is unslipped, cursively smoothed but unpolished. All the exterior of the lower and upper trays and interior of the upper tray bore fugitive white paint. The human and monkey effigies bear traces of fugitive red and yellow paint over the white.

These fragments were a casual find near a spring about 2 kms. southeast of Semetabaj on the Rio Chicasanrres. With the lot came a fragment of a simple silhouette bowl with pedestal base, apparently of the same ware as the censor. Although the chronological placement of the lot is uncertain, it may be towards the end of the Late Classic, or even later, perhaps on the Tohil Plumbate horizon of the Early Postclassic.

16. In the same general area as the above, workmen also found what was apparently a burial containing two red ware tripod jars of Tohil Plumbate form, with jade beads. We were able to record one of the jars (Fig. 15f). This jar has three hollow "cascabel" feet with rattles and a single slot vent on the outer face. All the exterior has a low polished orange slip. Early Postclassic.

17. Red ware tripod bowl (Fig. 15e). Each foot is a hollow open-bottomed cylinder bearing a modeled human effigy face. The bowl has a lightly sagging base and a straight-flaring wall to an outflaring rim. There is a sharp basal molding, and another molding just below the rim. An encircling band of circular disks or buttons occurs just above the basal molding and between the upper molding and the rim. Total height: 13.5 cm. Diameter at rim: 22 cm. Found just south of Str. 4. Early Classic.

18. A small, solid cylindrical stamp, purchased from one of the workmen at Semetabaj (Fig. 20w). Probably Preclassic.

## II. Refuse pit.

The majority of these sherds falls into wares familiar from the excavations, the greatest number being of Glossy Orange Ware. All examples described below are of Preclassic date unless noted otherwise.

A. Glossy Orange Ware. A large number of the sherds of this ware are from restorable, nearly complete vessels. Total sherds in the sample: 36 rims, 14 bodies.

1. Open bowl with wall outcurving to a direct, slightly thickened, flattish rim. The base is flat from a sharp-rounded wall-base junction with an encircling groove just above it on the exterior (Fig. 11h). The bowl shows cloudy Usulután resist decoration.



2. Open bowl with flaring wall to a direct flattish rim which is slightly thickened on the exterior. The wall-base junction is rounded to a flat base. On the exterior there is an encircling groove just below the thickened rim, and below this are sets of three to four bent lines (Fig. 11a). Cloudy Usulután resist decoration is present.

3. Open bowl with wall outcurving to a direct rounded rim. The wall-base junction is sharp-rounded to a flat base. The wall exterior bears encircling multiple grooves (Fig. 11j), with black clouds of Usulután resist decoration on the orange surface.

4. One rim sherd of a bowl with straight-flaring wall thickening towards the top to a direct flat rim. The base is probably flat. There is no decoration.

5. There are several examples of flat everted rims from at least four vessels. The wall portion is not present, but was probably flaring. Variations are as follows:

a. Rim is 4 cm. wide; the lower edge is beveled. On the upper surface there is a shallow encircling groove just before the outer edge of the rim, and there is another just before the sharp-rounded junction with the wall interior.

b. Rim is 4 cm. wide and has four encircling shallow grooves on the upper surface.

c. Rim is 5 cm. wide, with four encircling grooves on the upper surface.

d. Rim is 5 cm. wide and has three encircling grooves on the upper surface.

#### B. Semetabaj Brown Ware. Total: 3 rims, 20 bodies

1. Three rims and one neck sherd come from jars with flaring neck and lip to shoulder strap handles. One has an exteriorly bolstered rim with a row of punctates below the bolster, and has red paint on the neck interior. The others are plain.

2. One body sherd is from a jar with strap handle from the middle of the neck to the shoulder; the neck interior is painted red.

3. One very large strap handle (11 cm. wide) may be from a Semetabaj Brown Ware jar.

C. Other wares.

1. There is one example of a coarse brown ware bowl with flaring wall to direct thinned rim with sharp inner lip. The vessel is unslipped and unpolished. On the wall exterior are deep vertical gouges, .8 to 1 cm. in width, applied in the wet clay after smoothing. This ware is not recognized.
2. One Sacatepequez White Paste White Ware body sherd of a curved wall bowl.
3. One polished black-brown body sherd from a jar with globular body.
4. One jar rim and one comal rim, probably Postclassic or later.
5. One incomplete cylinder stamp (Fig. 11i).
6. One complete stemmed stamp, monkey design (Fig. 11g).
7. Five miscellaneous body sherds, unidentified.

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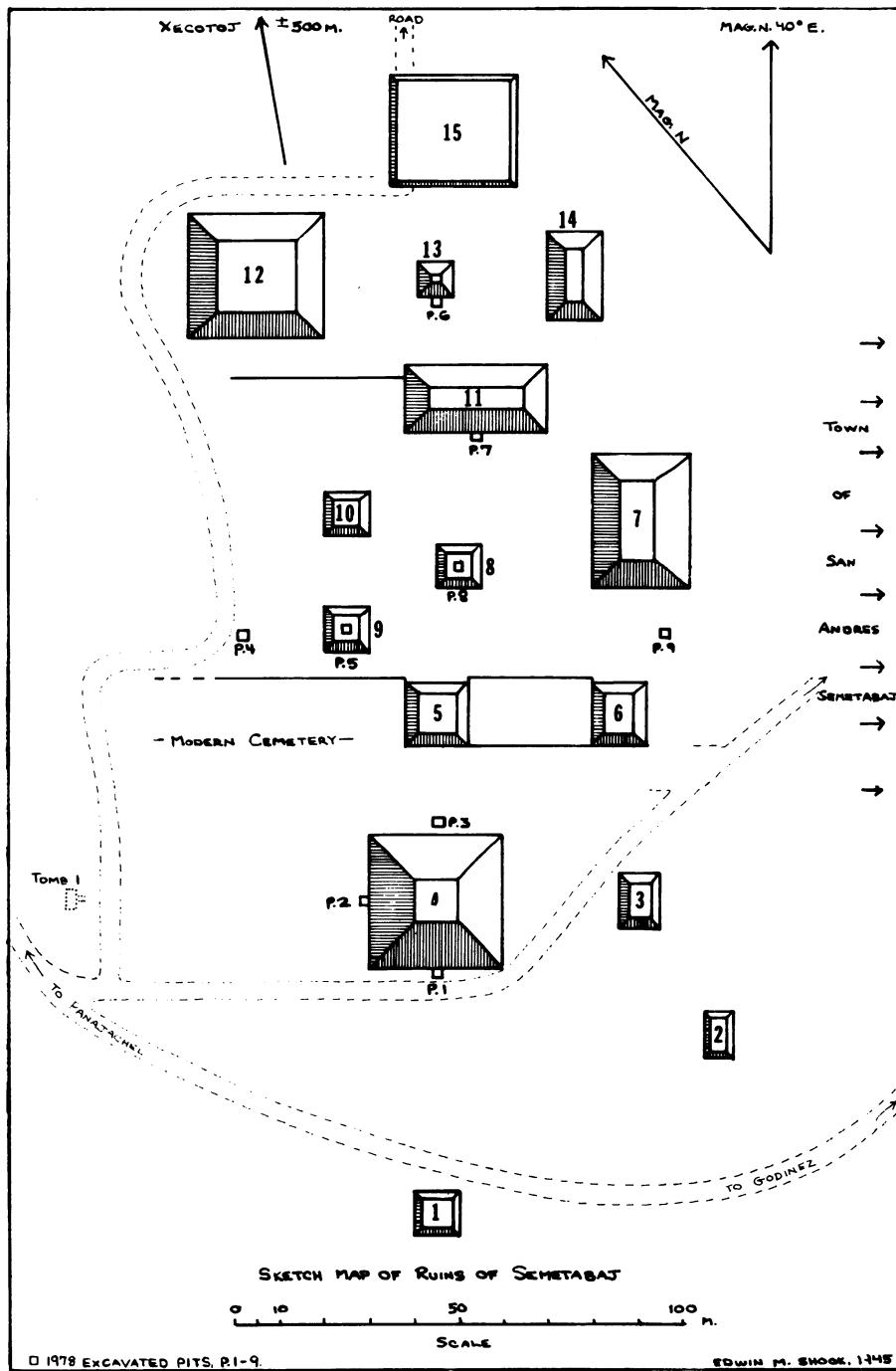


FIGURE 1

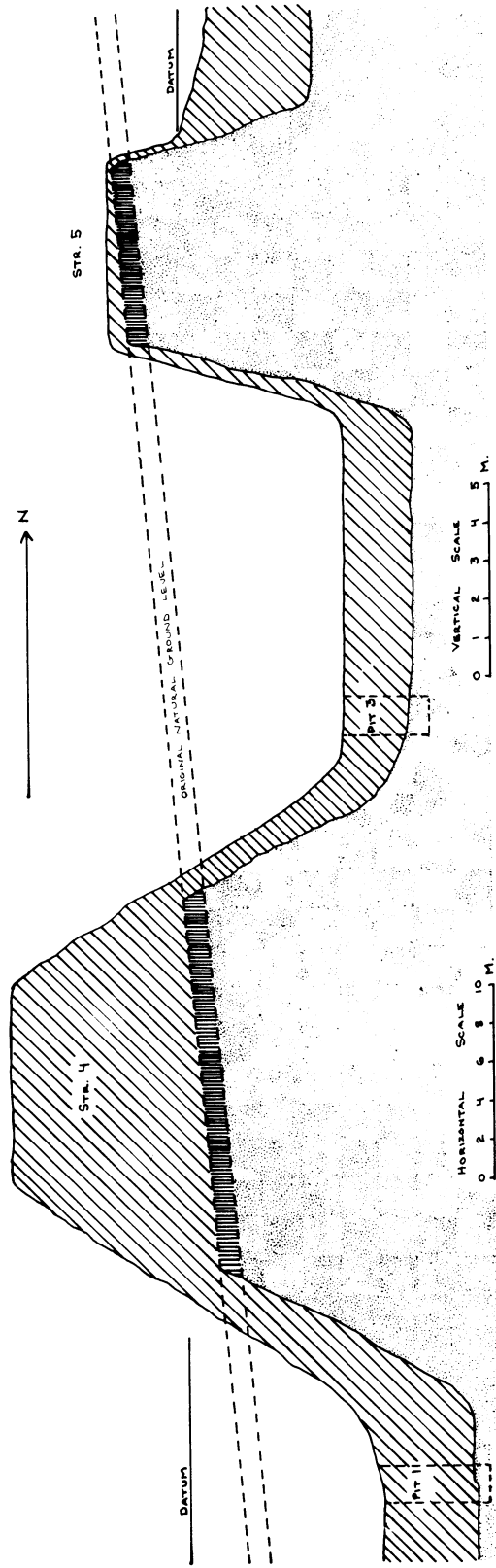
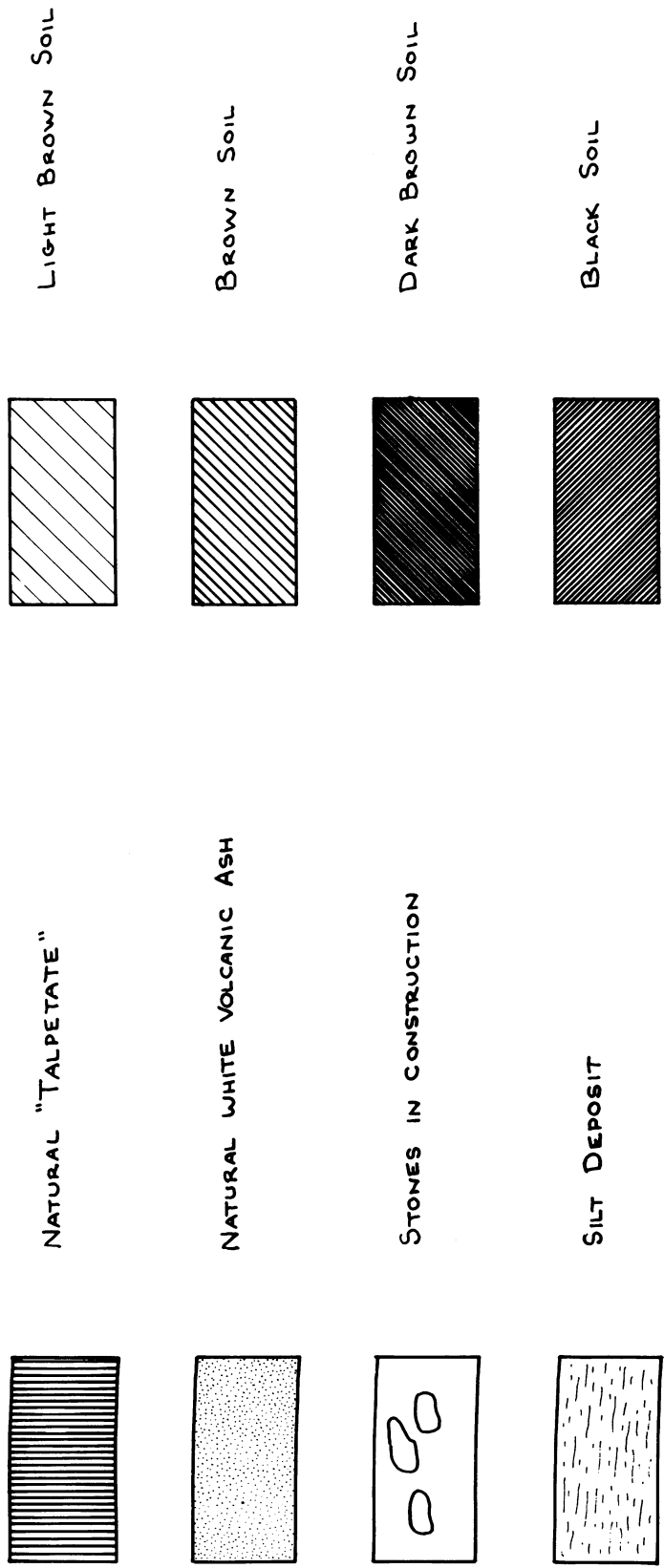


Figure 2

a. Reconstruction section through Strs. 4 and 5 showing natural talpetate and volcanic ash cut in ancient times, leaving elevated stubs of the natural material to serve as foundation cores for finished structures.



⊗ SOIL SAMPLE FOR ANALYSIS

Figure 2

b. Key symbols used in cross-sections of excavated pits.

PIT 1

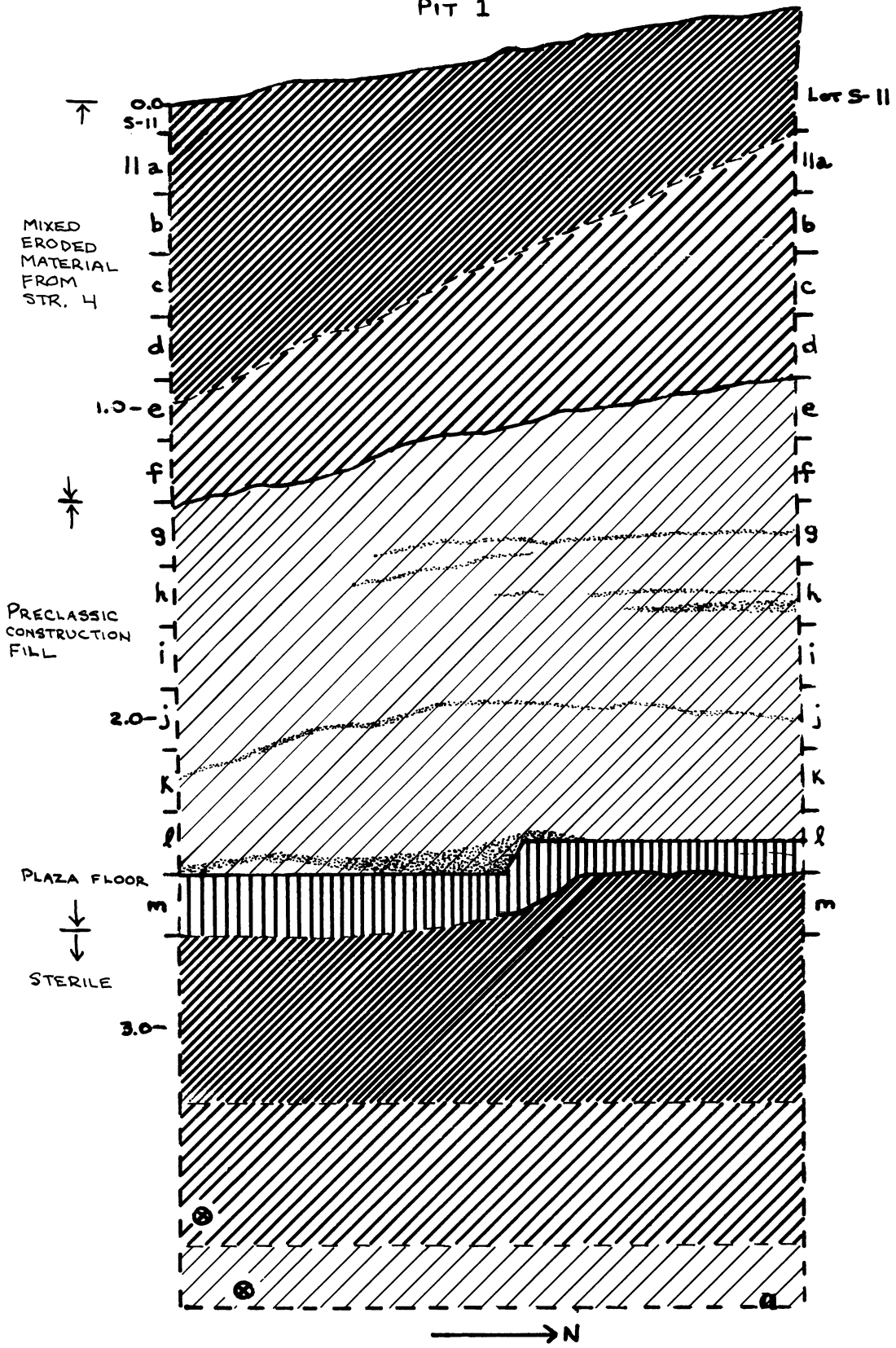


Figure 3a

Cross-section of stratitest 1.



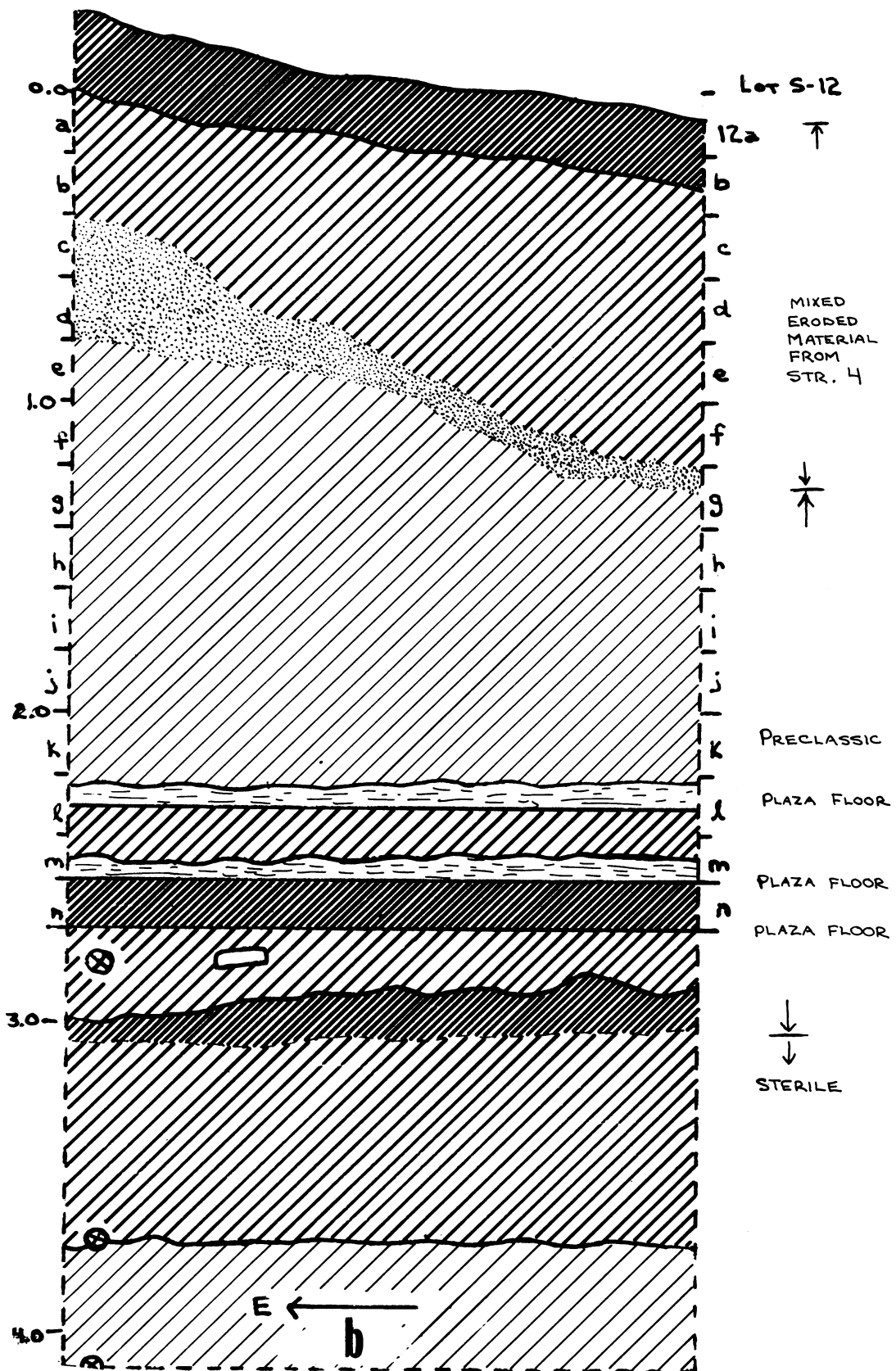


Figure 3b  
Cross-section of stratitest 2.

PIT 3

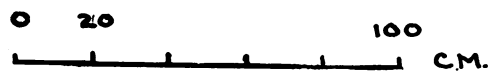
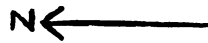
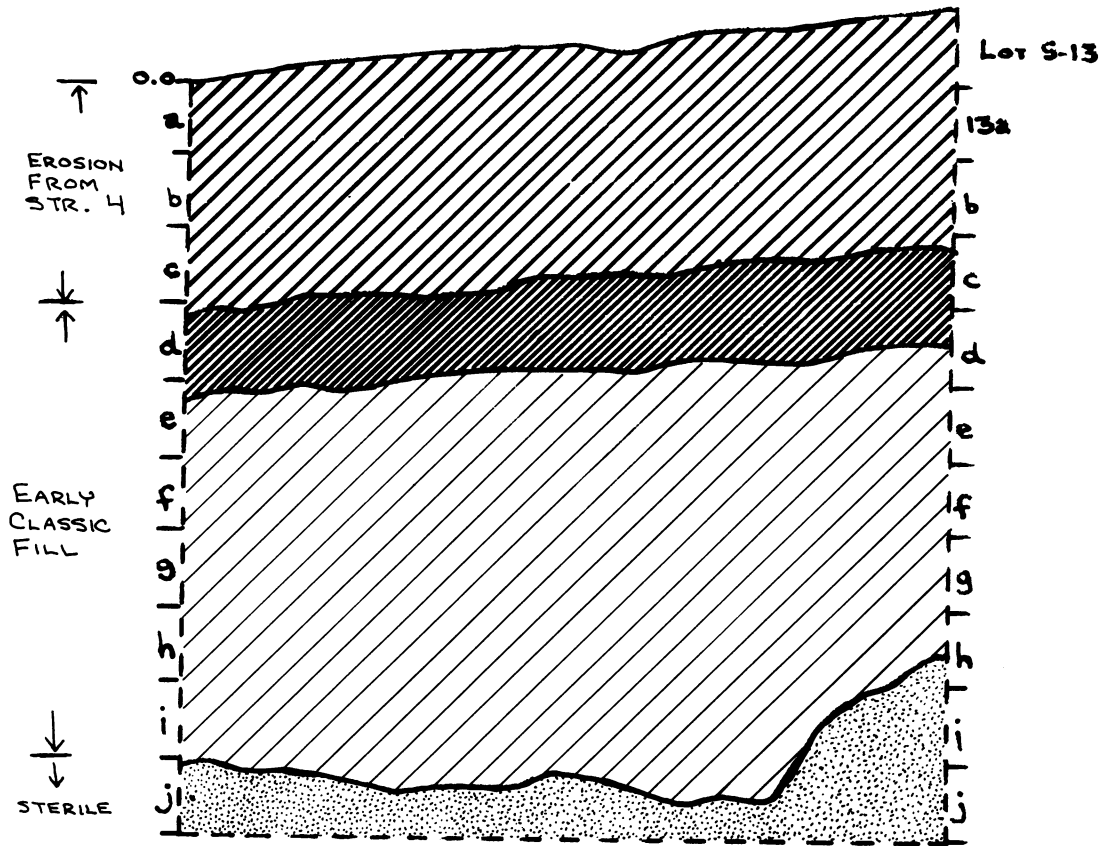


Figure 3c  
Cross-section of stratitest 3.

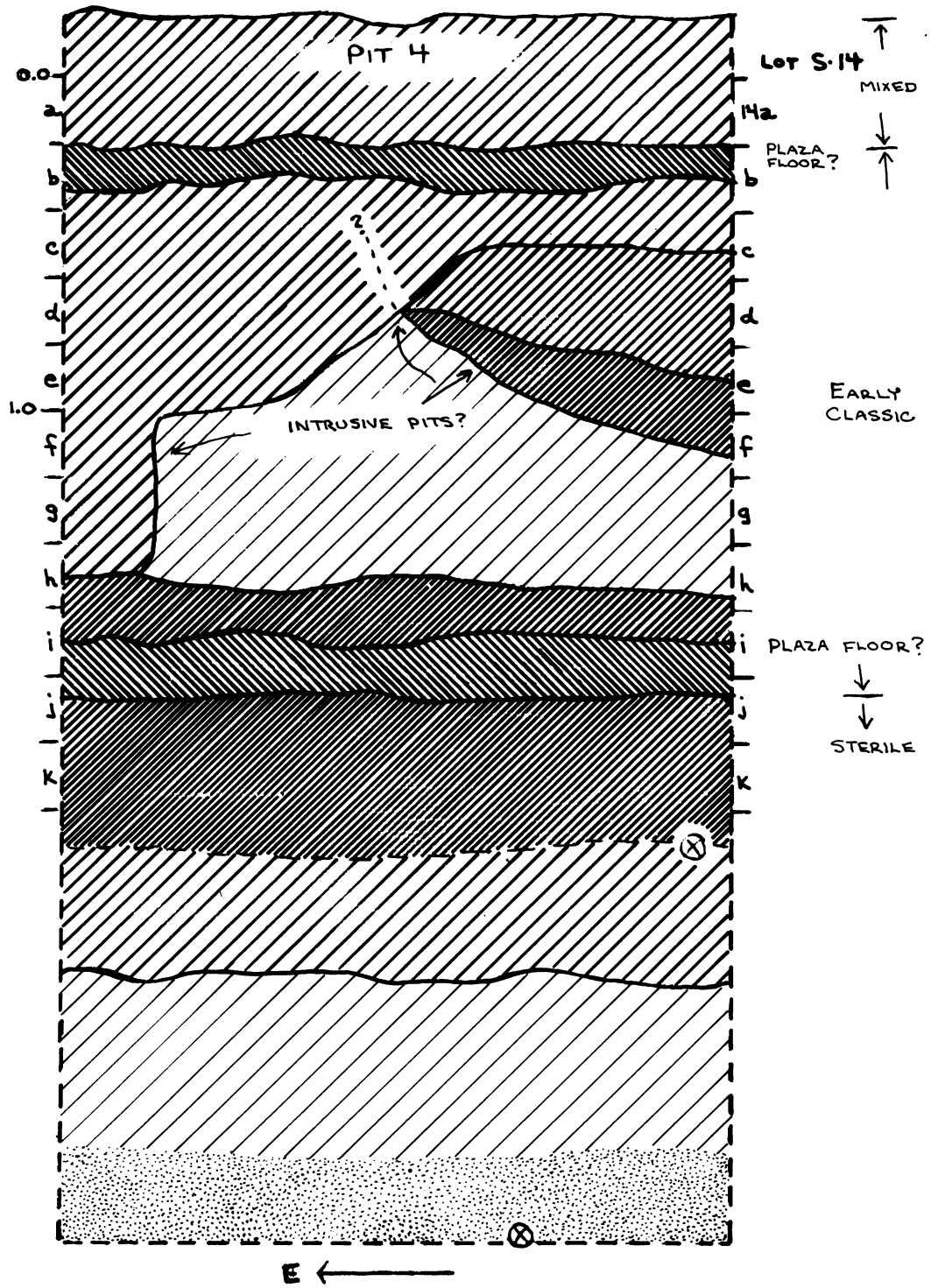


Figure 3d  
Cross-section of stratitest 4.

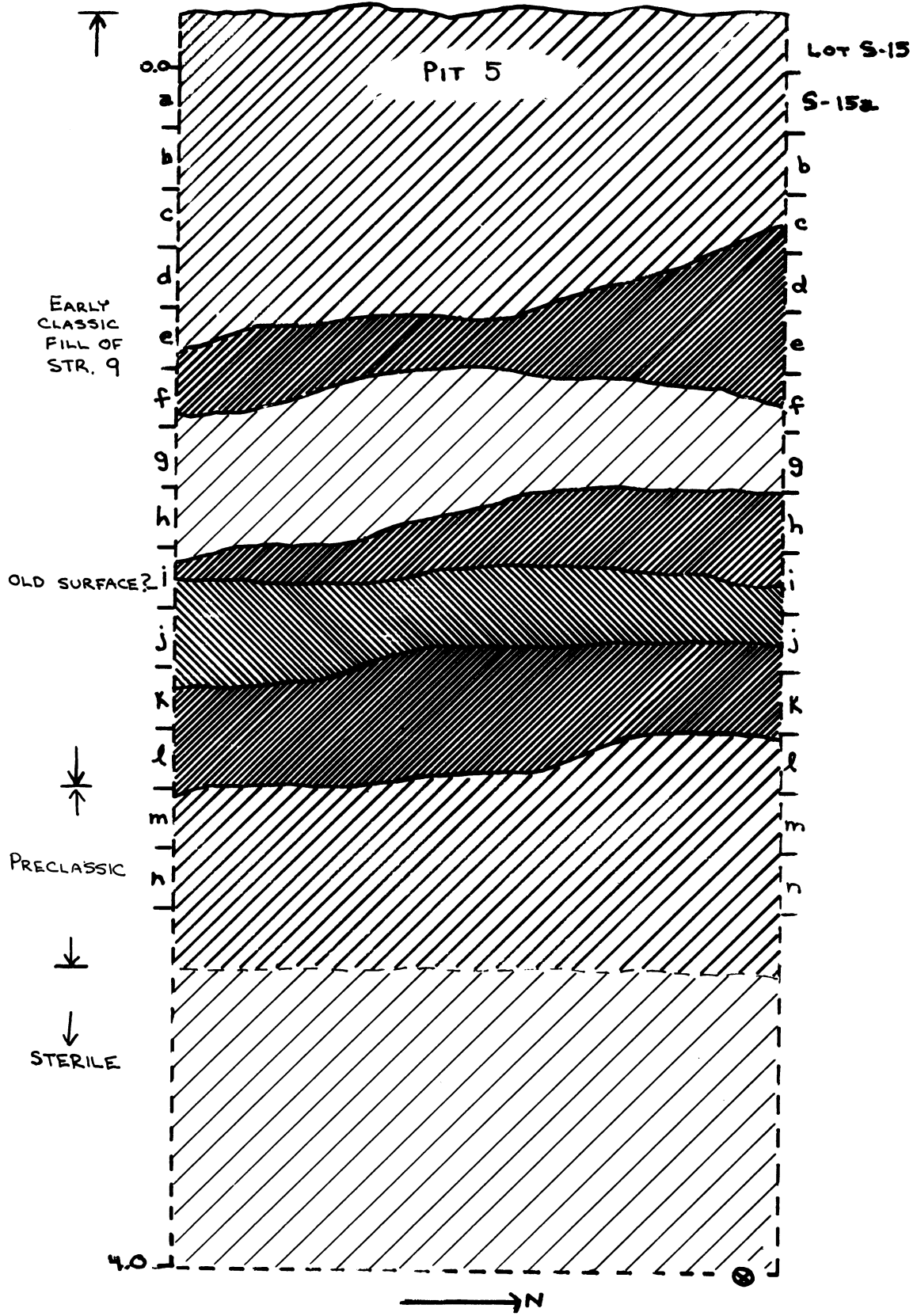


Figure 4a  
Cross-section of stratitest 5.

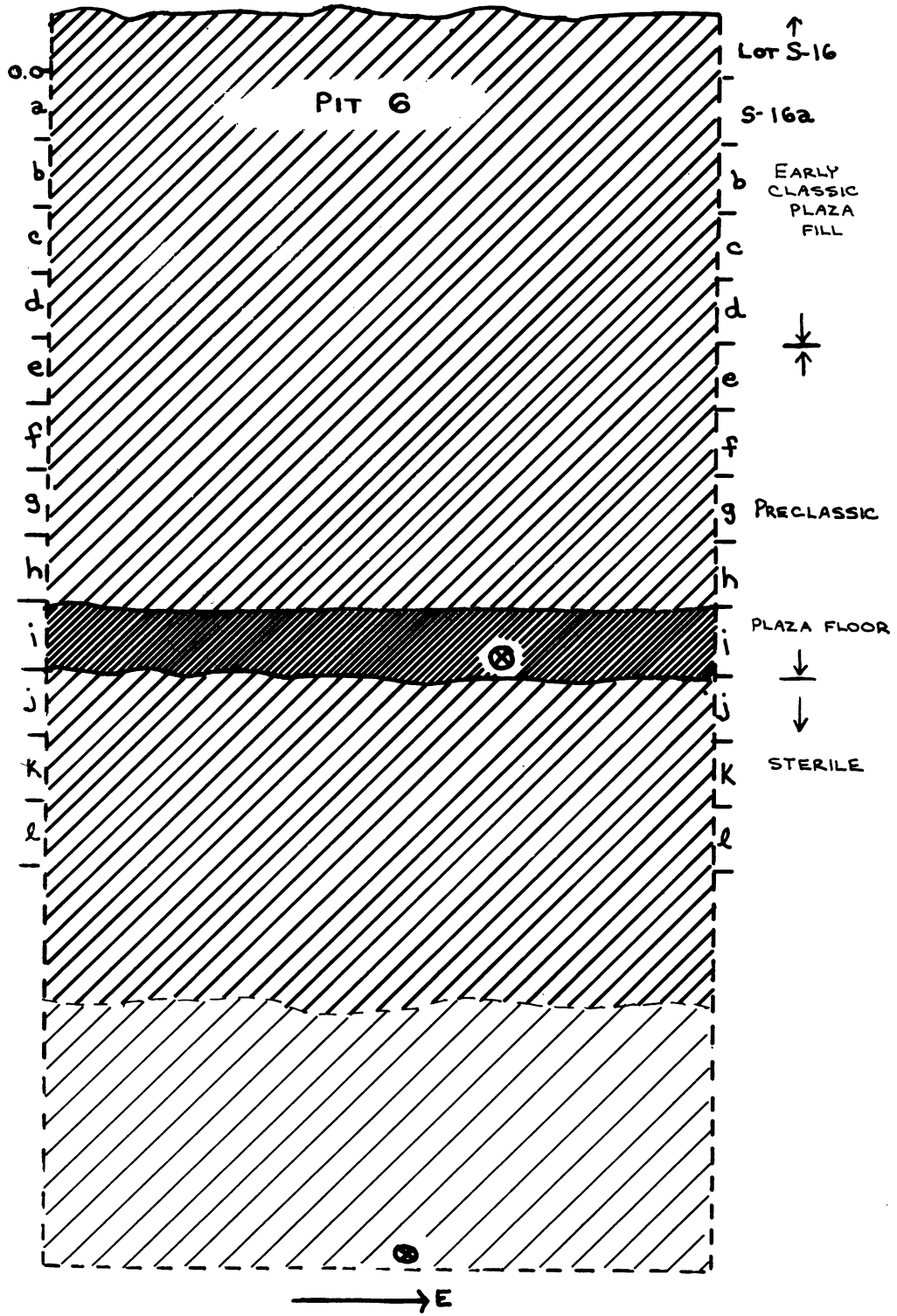


Figure 4b  
Cross-section of stratitest 6.

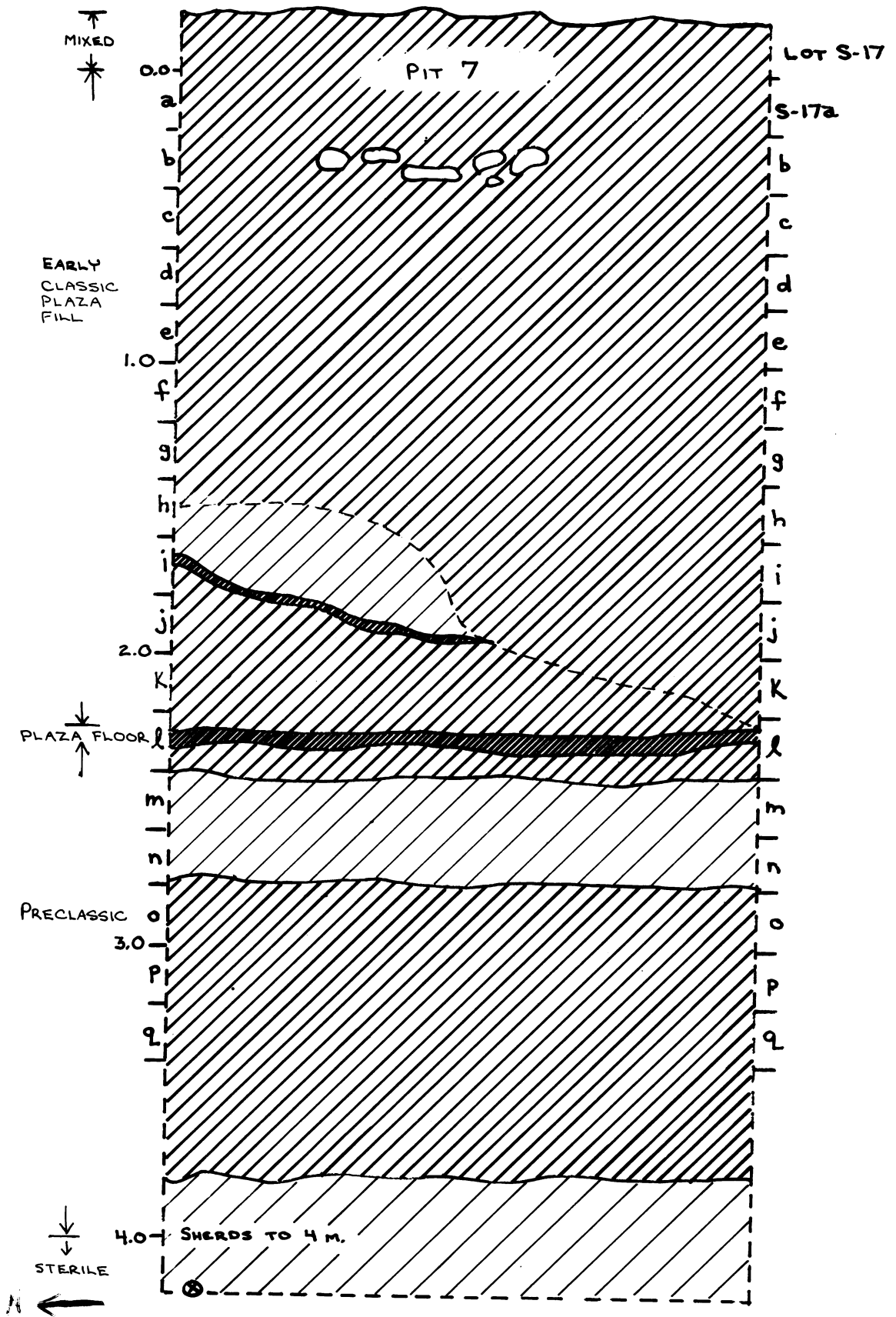


Figure 4c  
Cross-section of stratitest 7.

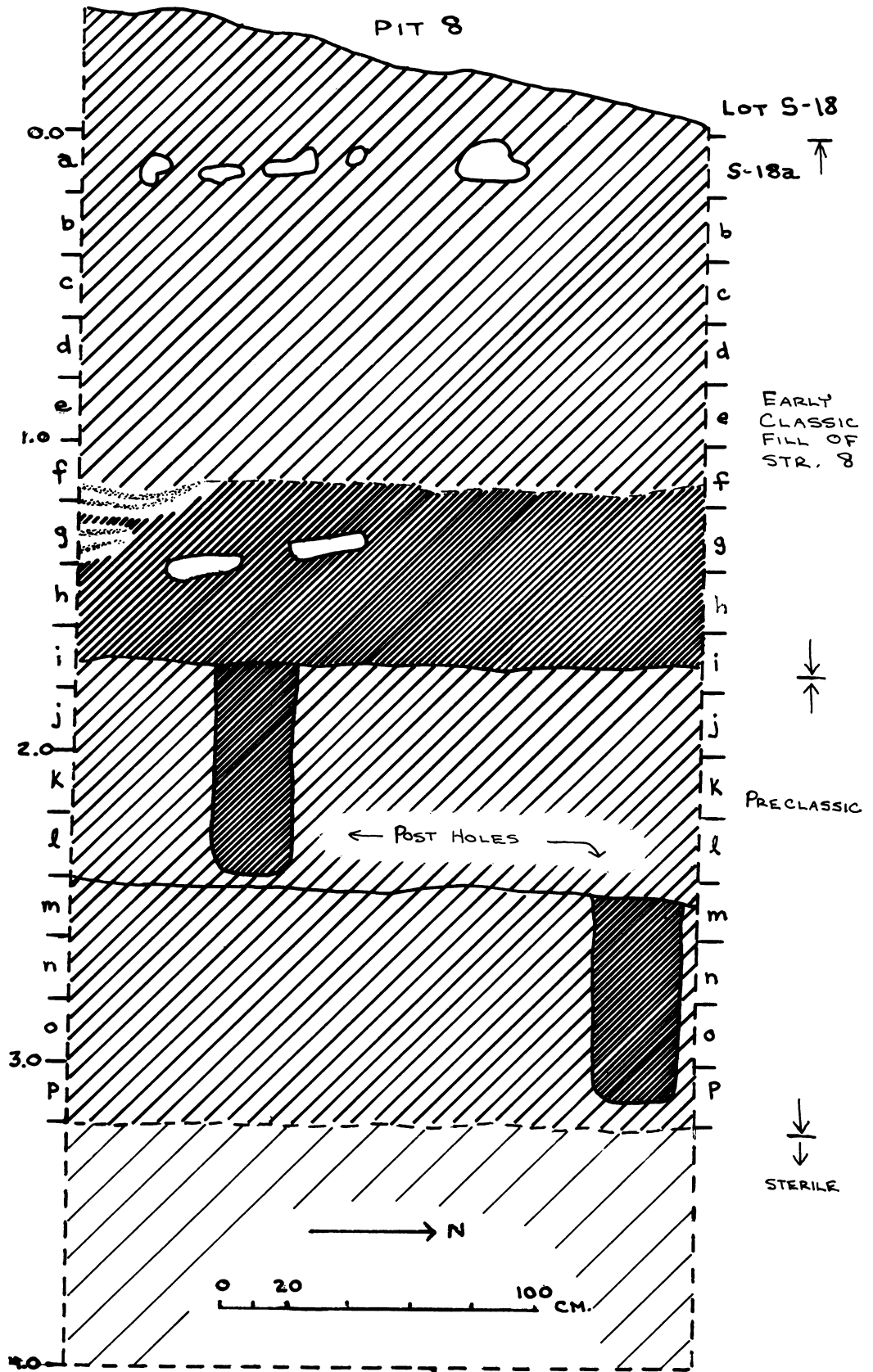


Figure 4d  
Cross-section of stratit 8.

Figure 5

a-f: Stone artifacts. Scale: 1/3

- a. Head of "mushroom" stone, re-used as grinder, hammer or anvil stone.  
 Lot. E-10.
- b. Plain circular grinder or anvil stone. Lot. E-10.
- c. Plain circular mortar. Lot. S-23.
- d, e. Carved "doughnut" or digging stick weights. Lots. E-10 and S-23.
- f. Plain stone cup or vessel with small circular depression in center of base.  
 Lot. E-10.

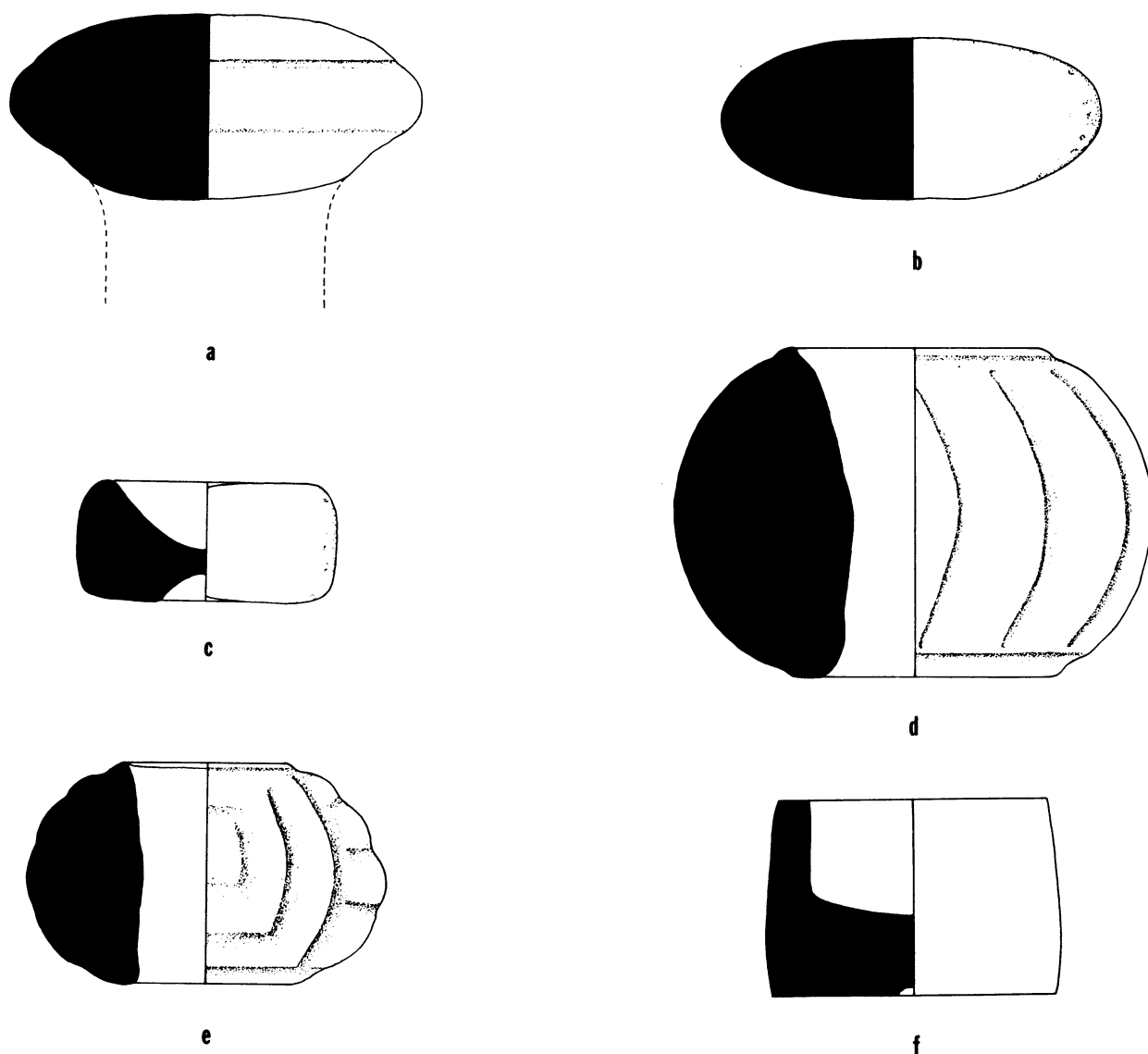
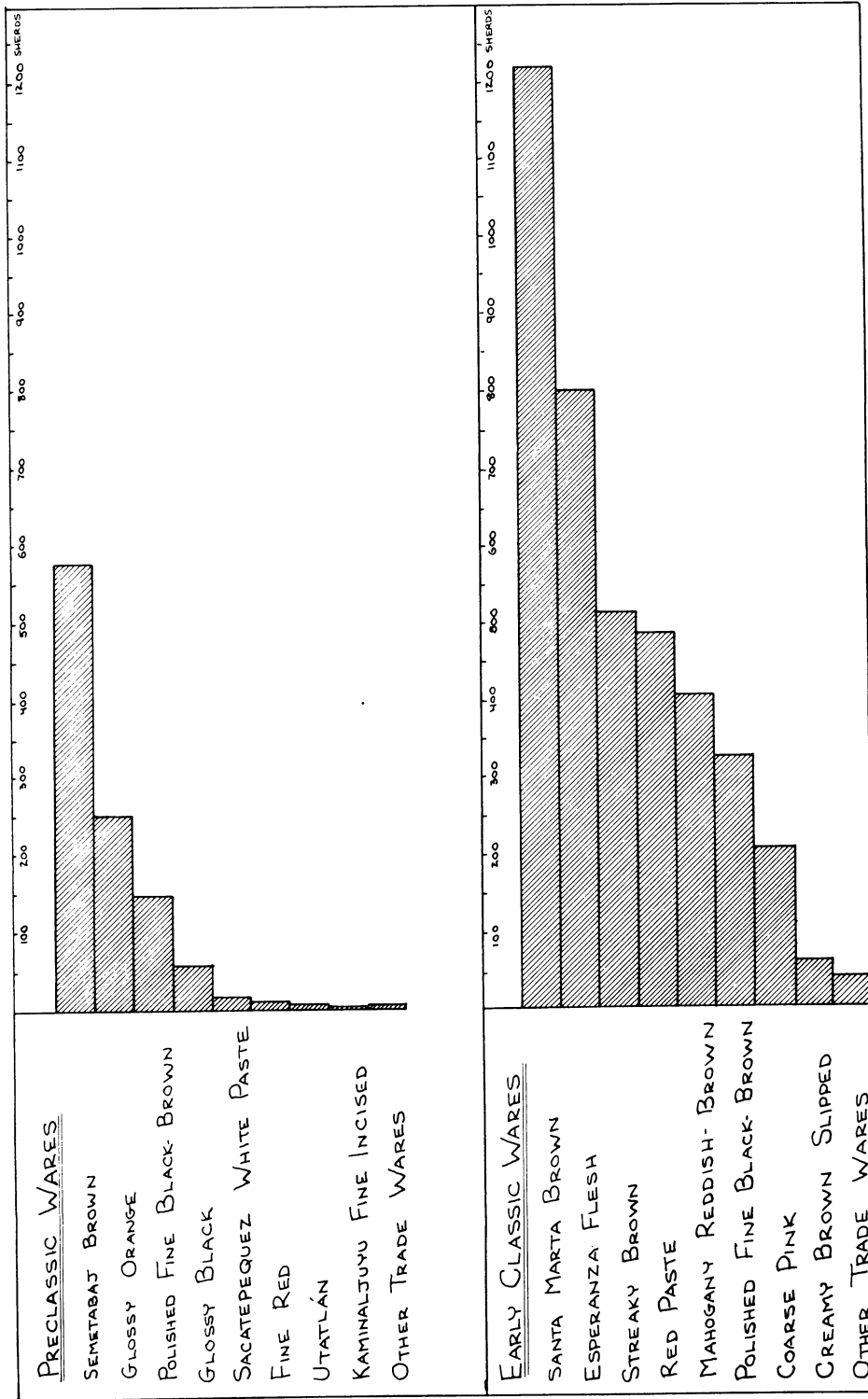


FIGURE 5





Frequencies of pottery wares from stratitests 1-9.

FIGURE 5g

- a. Semetabaj Brown-A
- b. Semetabaj Brown-B
- c. Semetabaj Brown-A
- d. Semetabaj Brown-G
- e. Semetabaj Brown-D
- - - - -
- g. Semetabaj Brown-E
- h. Semetabaj Brown-C
- i. Semetabaj Brown-E
- j. Semetabaj Brown-E
- k. Semetabaj Brown-E
- l. Semetabaj Brown-E
- m. Semetabaj Brown-F
- n. Glossy Orange-D
- o. Glossy Orange-C
- p. Glossy Orange-A
- q. Glossy Orange-A
- r. Glossy Orange-A

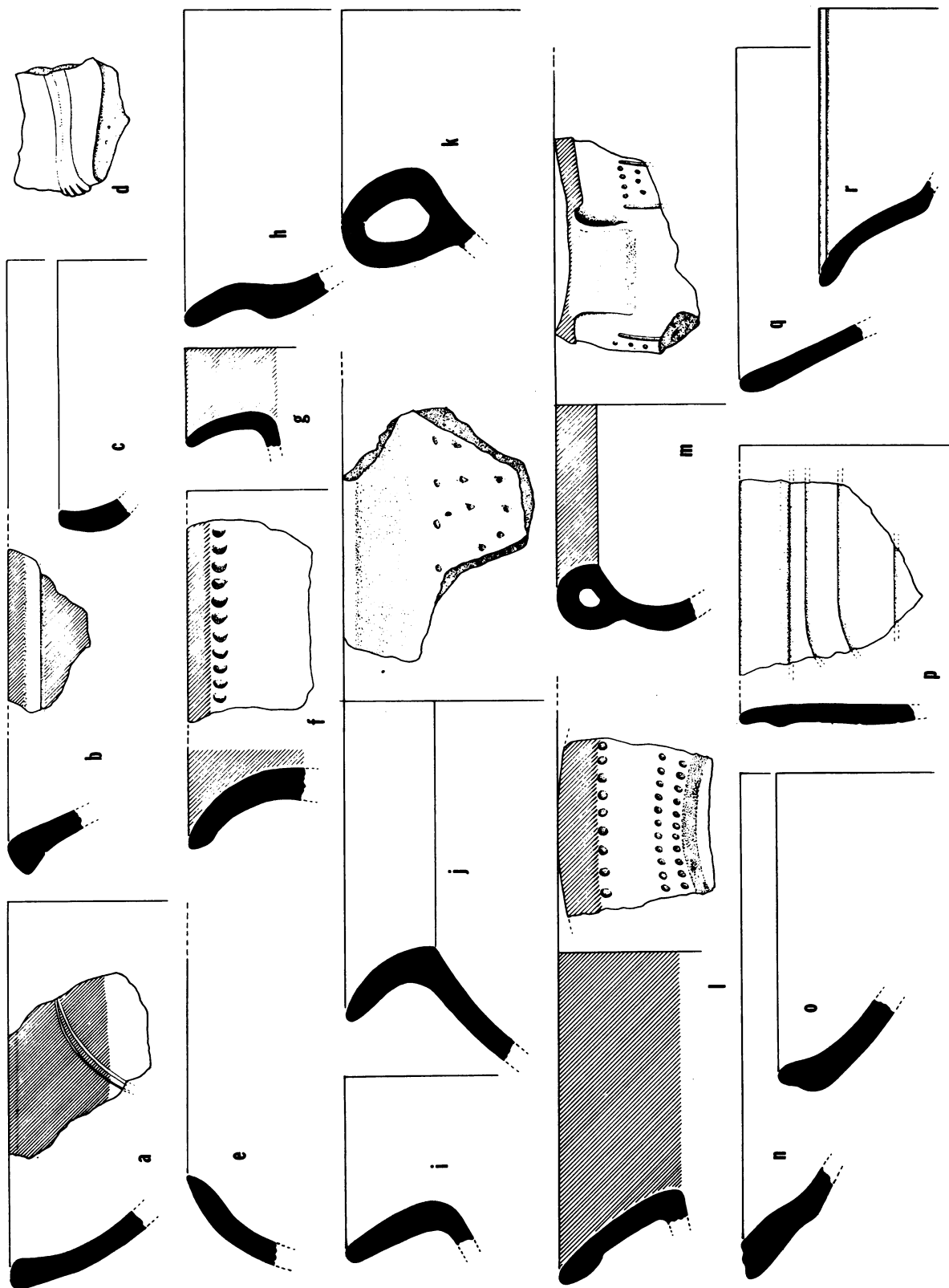


FIGURE 6

Figure 6

- a. Semetabaj Brown-A
- b. Semetabaj Brown-B
- c. Semetabaj Brown-A
- d. Semetabaj Brown-G
- e. Semetabaj Brown-D
- f. Semetabaj Brown-E
- g. Semetabaj Brown-E
- h. Semetabaj Brown-C
- i. Semetabaj Brown-E
- j. Semetabaj Brown-E
- k. Semetabaj Brown-E
- l. Semetabaj Brown-E
- m. Semetabaj Brown-F
- n. Glossy Orange-D
- o. Glossy Orange-C
- p. Glossy Orange-A
- q. Glossy Orange-A
- r. Glossy Orange-A

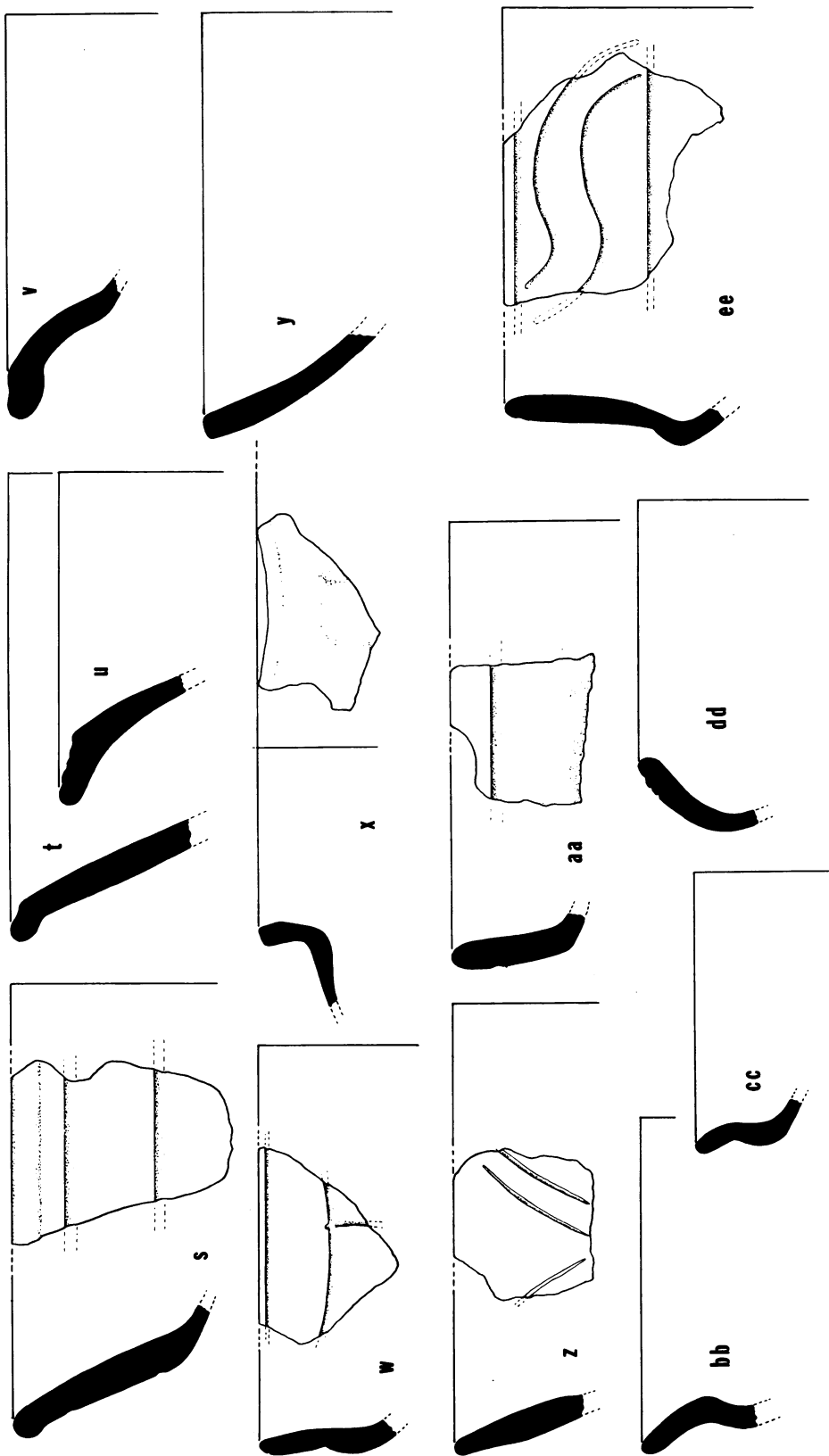


FIGURE 6 continued

Figure 7

- a. Kaminaljuyu Fine-Incised Black-Brown-C
- b. Kaminaljuyu Fine-Incised Black-Brown-bowl body sherd
- c. Kaminaljuyu Fine-Incised Black-Brown-B
- d. Kaminaljuyu Fine-Incised Black-Brown-D
- e. Fine Black-Brown-A
- f. Fine Black-Brown-A
- g. Fine Black-Brown-C
- h. Fine Black-Brown-D
- i. Utatlan Ware bowl
- j. Utatlan Ware bowl
- k. Fine Red-C
- l. Fine Red-D
- m. Sacatepequez White Paste White-B
- n. Sacatepequez-Providencia Red Ware bowl
- o. Sacatepequez Polished Red on Unpolished Buff Ware jar

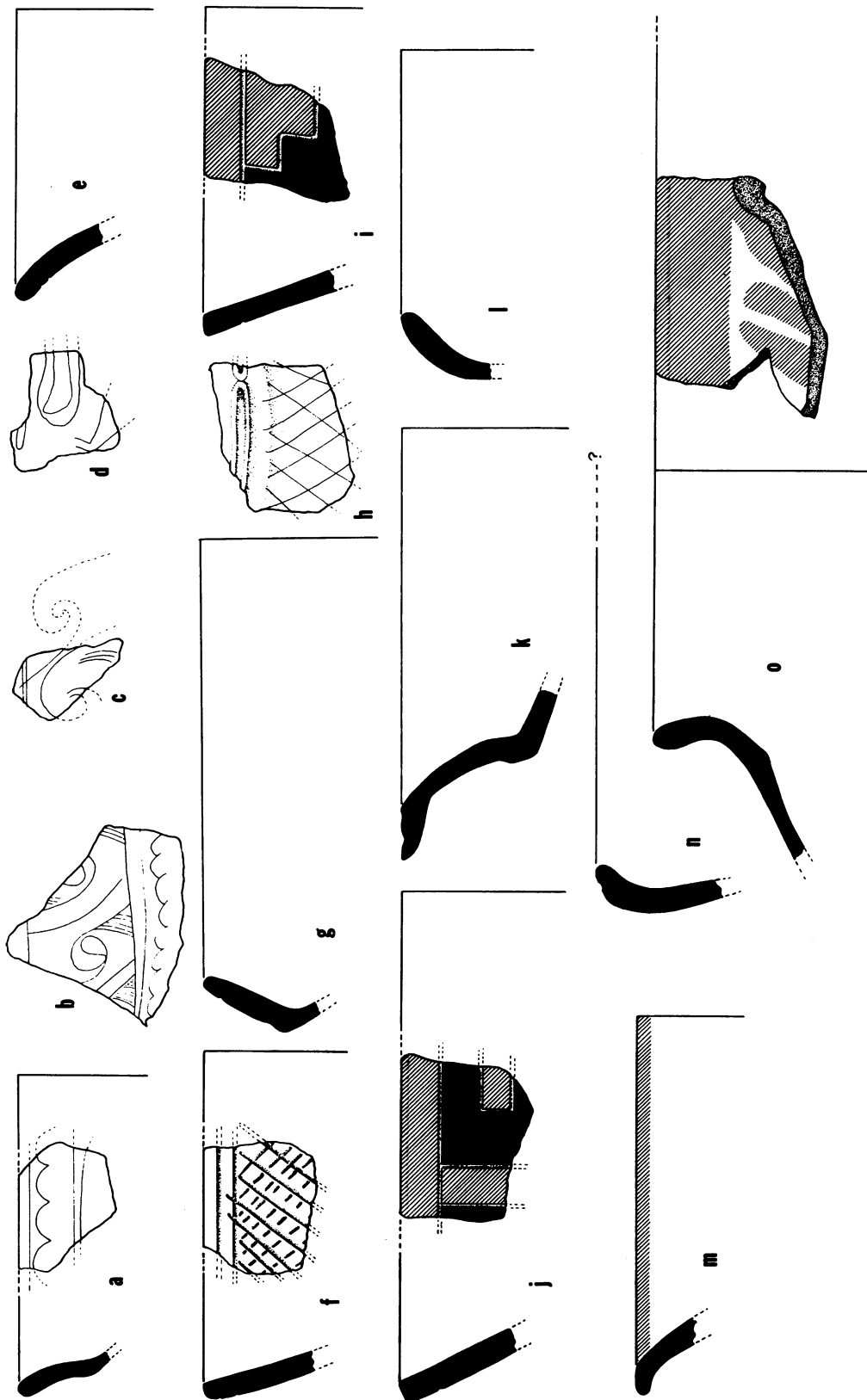


FIGURE 7

- p. Protoclassic Glossy Orange tetrapod
- q. Protoclassic Streaky Brown-C
- r. Protoclassic Red on Buff-B
- s. Protoclassic Streaky Brown-A
- t. Protoclassic Pumiceous Red Paste jar

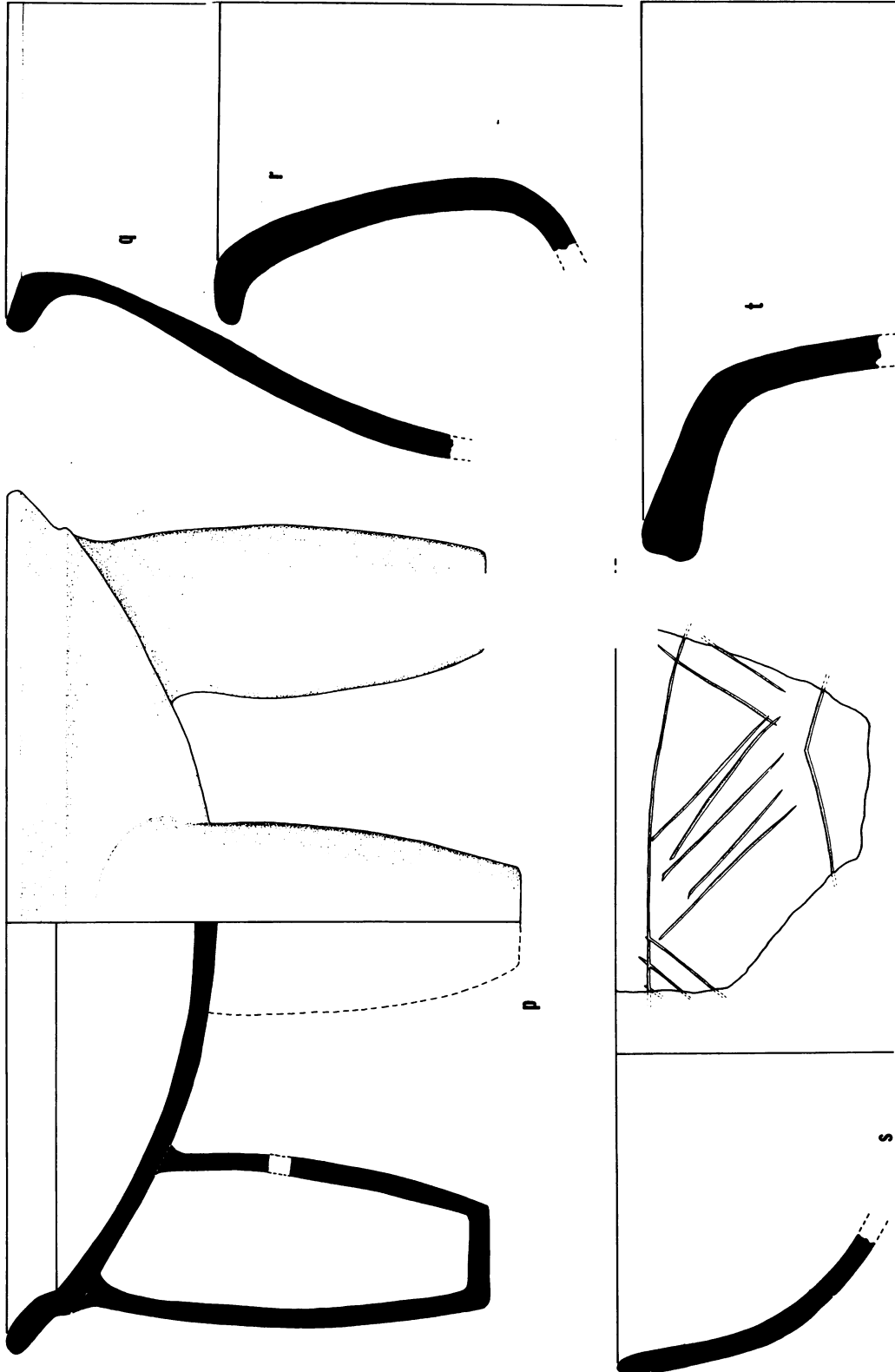


FIGURE 7 continued

Figure 8

- a. Protoclassic Red on Buff-A
- b. Santa Marta Brown-B
- c. Santa Marta Brown-B
- d. Santa Marta Brown-B

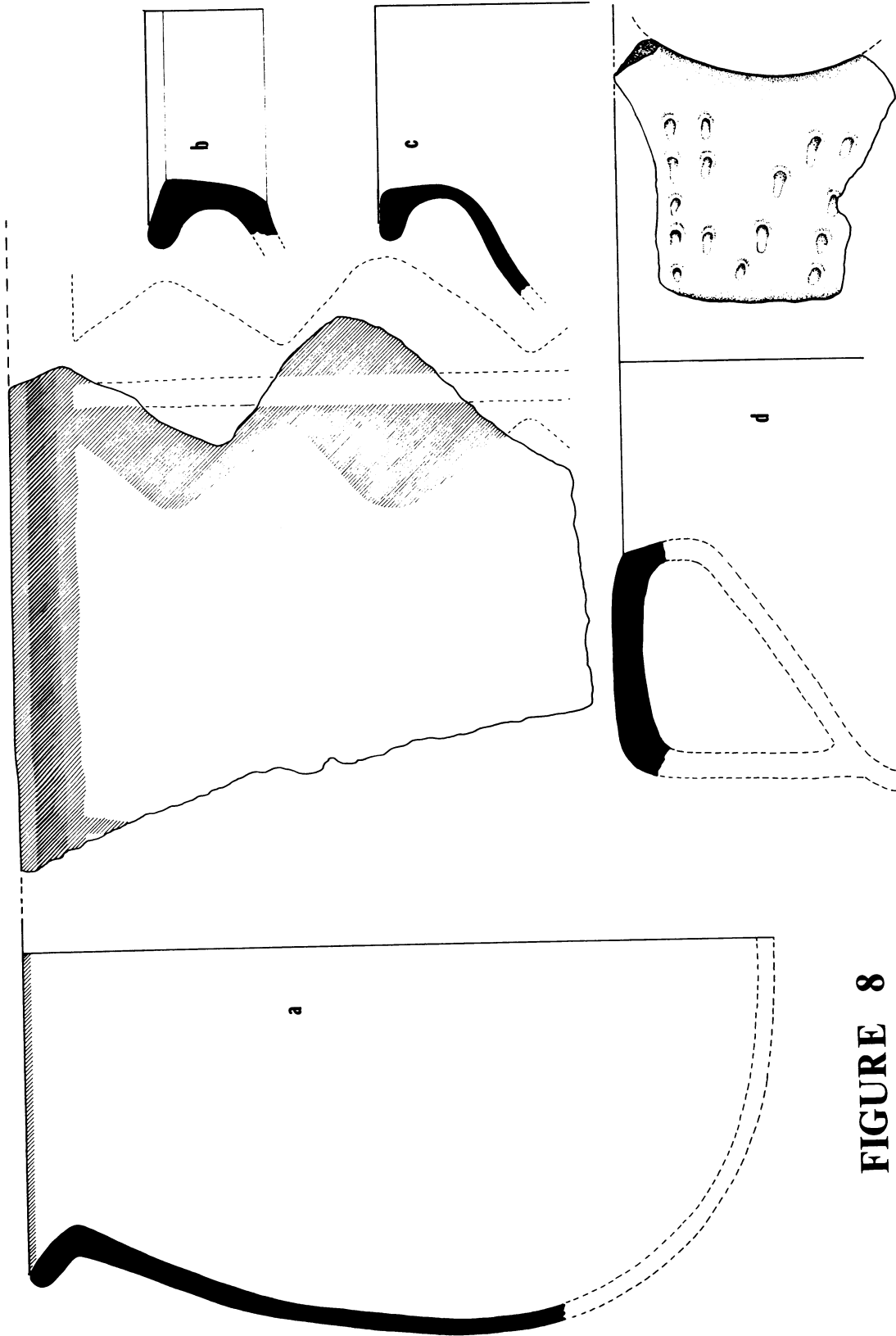


FIGURE 8

- e. Santa Marta Brown-A
- f. Santa Marta Brown-C
- g. Esperanza Flesh-C
- h. Esperanza Flesh-A
- i. Esperanza Flesh-A
- j. Esperanza Flesh-B
- k. Esperanza Flesh-B
- l. Esperanza Flesh-B bulbous foot
- m. Esperanza Flesh-C
- n. Esperanza Flesh-C
- o. Esperanza Flesh-D
- p. Esperanza Flesh-D
- q. Esperanza Flesh-E

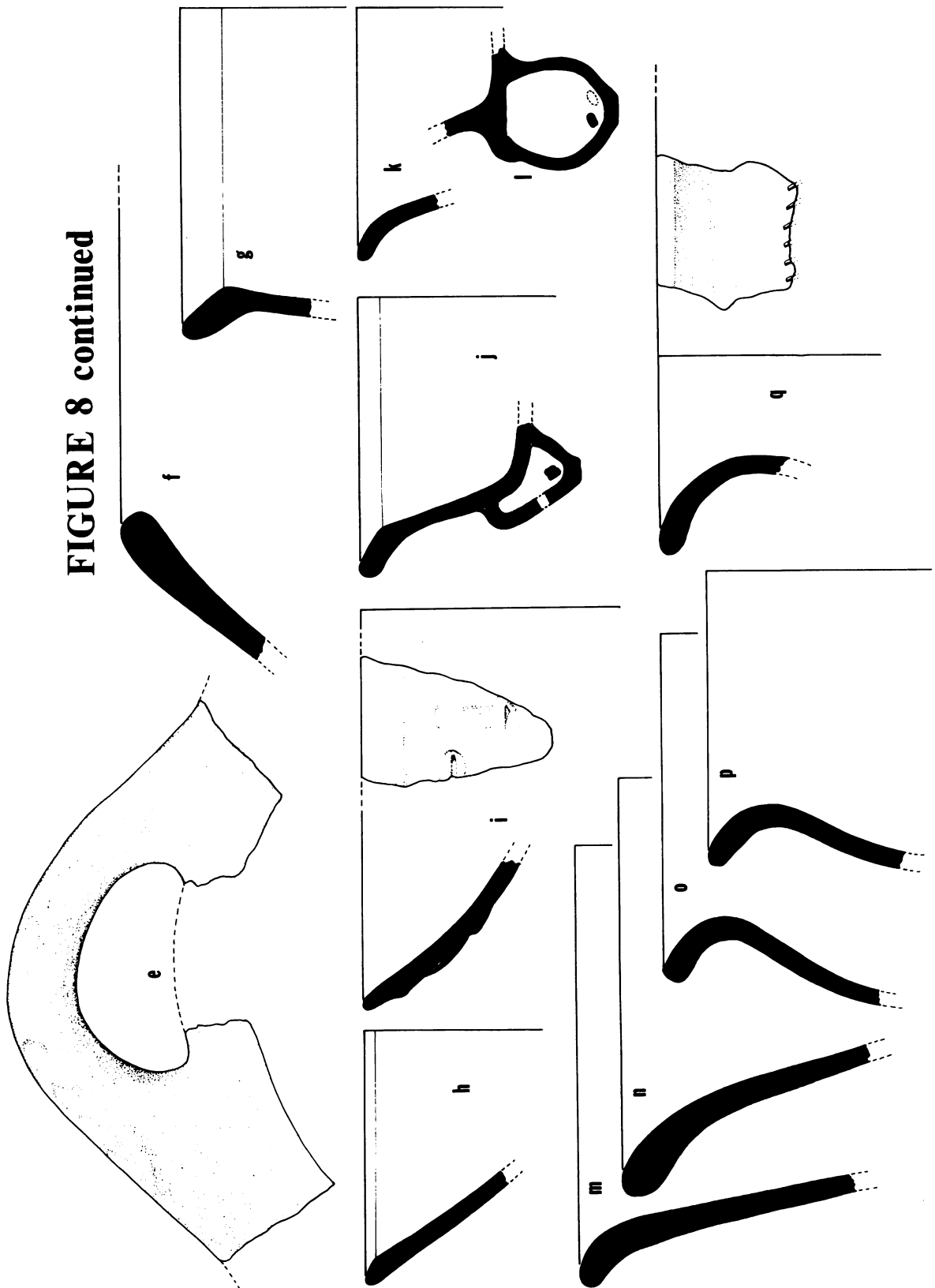


Figure 9

- a. Streaky Brown-A
- b. Streaky Brown-B
- c. Streaky Brown-B bulbous foot
- d. Streaky Brown-C
- e. Streaky Brown-B
- f. Streaky Brown-D
- g. Mahogany Brown-A
- h. Graphite on Red-A
- i. Mahogany Brown-C
- j. Mahogany Brown-C

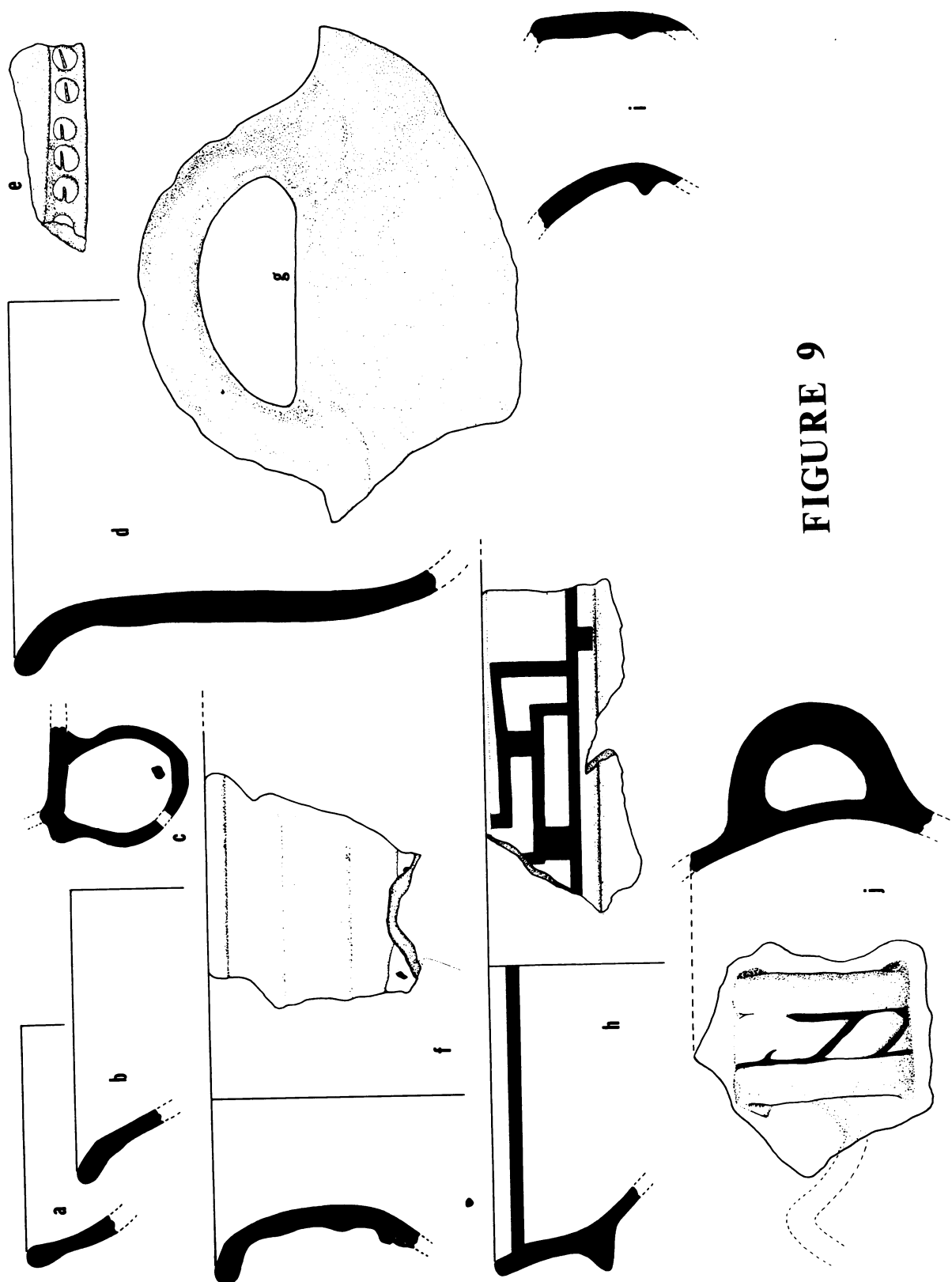


FIGURE 9



Figure 9 (continued)

- k. Mahogany Brown-B
- l. Mahogany Brown-D
- m. Mahogany Brown-C
- n. Mahogany Brown-C
- o. Mahogany Brown-C
- p. Mahogany Brown-C

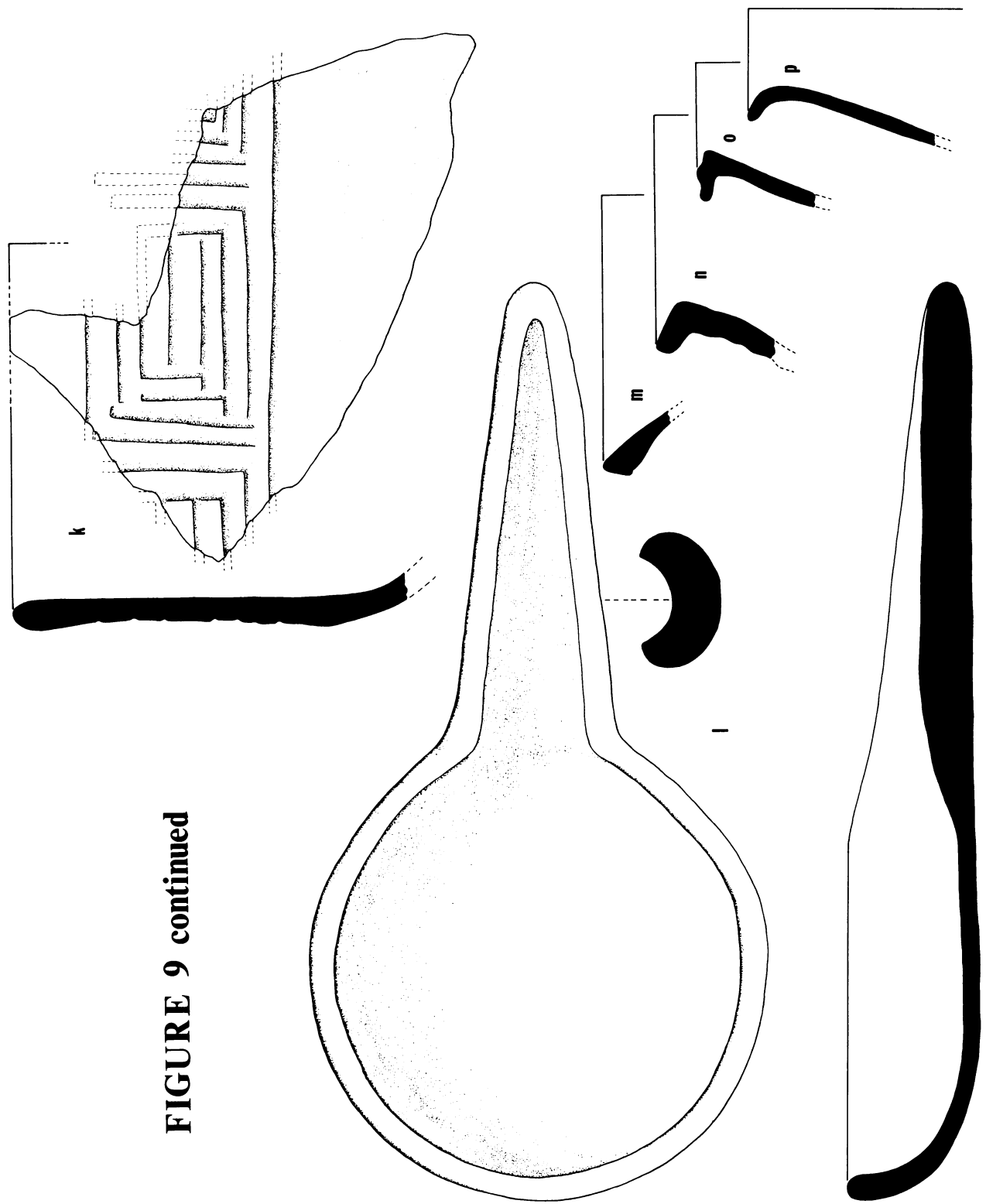


FIGURE 9 continued

Figure 10

- a. Red Paste, Type I-A
- b. Red Paste, Type I-B
- c. Red Paste, Type I-B
- d. Red Paste, Type II-A
- e. Red Paste, Type II-A
- f. Red Paste, Type II-B
- g. Red Paste, Type II-D
- h. Coarse Pink-B
- i. Coarse Pink-C
- j. Coarse Pink-A
- k. Coarse Pink-C
- l. Coarse Pink-C
- m. Coarse Pink-A
- n. Coarse Pink-A
- o. Coarse Pink-D
- p. Coarse Pink-D

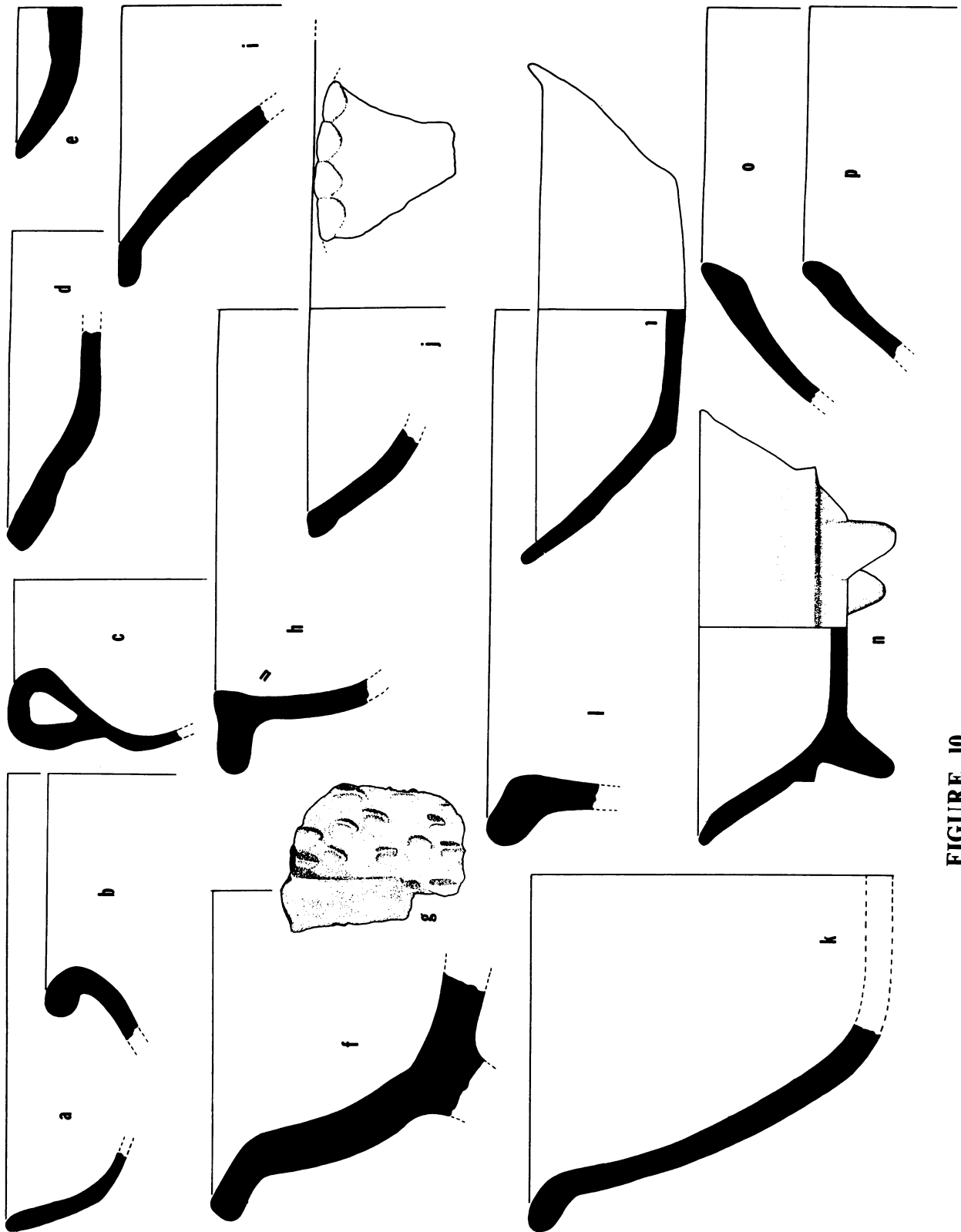


FIGURE 10

Figure 10 (continued)

- q. Creamy Brown Slipped-C
- r. Polished Black-Brown-C
- s. Creamy Brown Slipped-B
- t. Creamy Brown Slipped-A
- u. Peten Polychrome bowl (Lot S-24)
- v. Creamy Brown Slipped-A
- w. Tiquisate Ware bowl (Lot S-24)

FIGURE 10 continued

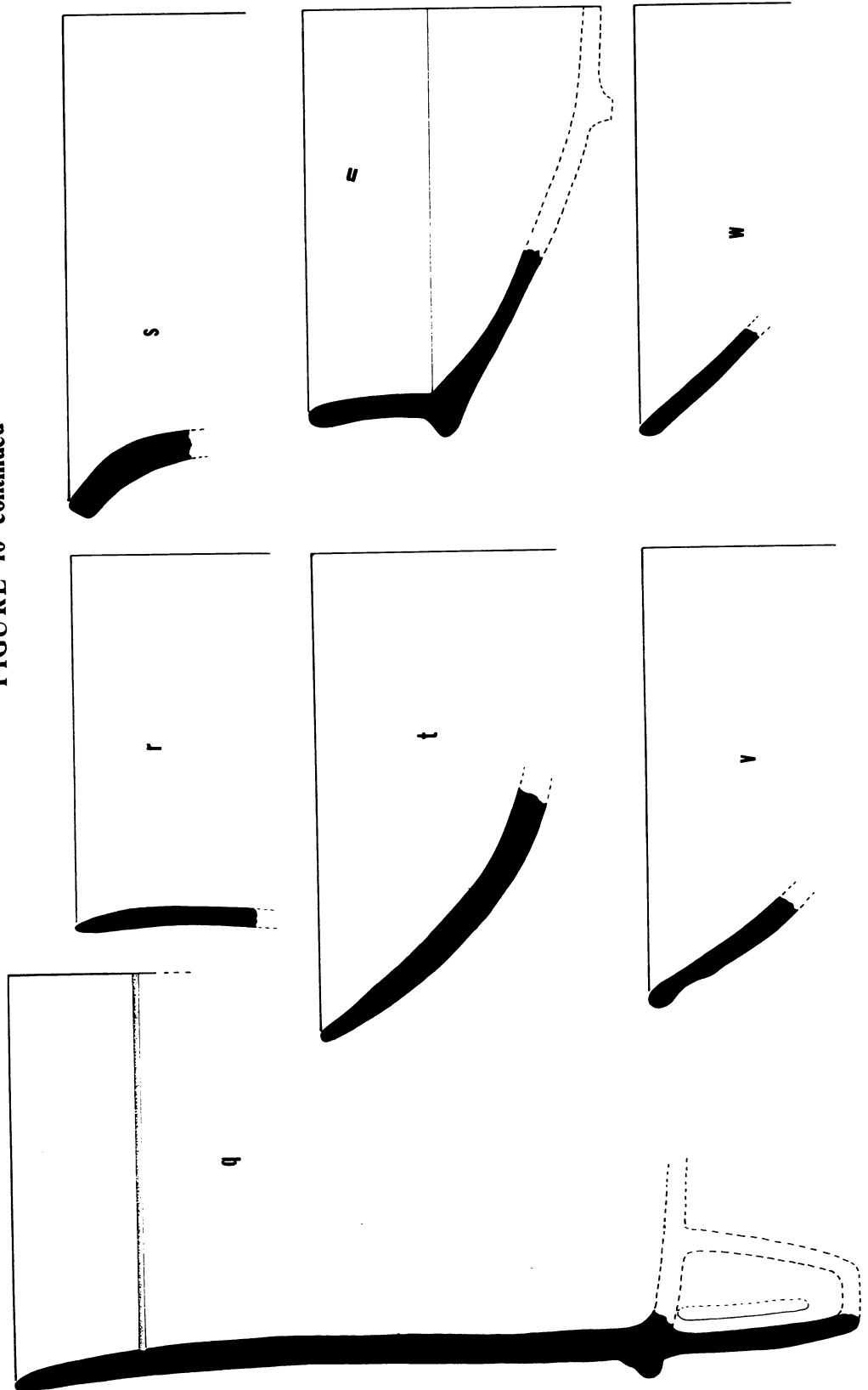


Figure 11

- a. Glossy Orange Ware bowl sherds from refuse pit
- b. Colonial or modern jar
- c. Miscellaneous, black ware bowl (Lot E-10)
- d. Miscellaneous, jar or deep bowl (Lot S-24)
- e. Miscellaneous, small tecomate (Lot E-10)

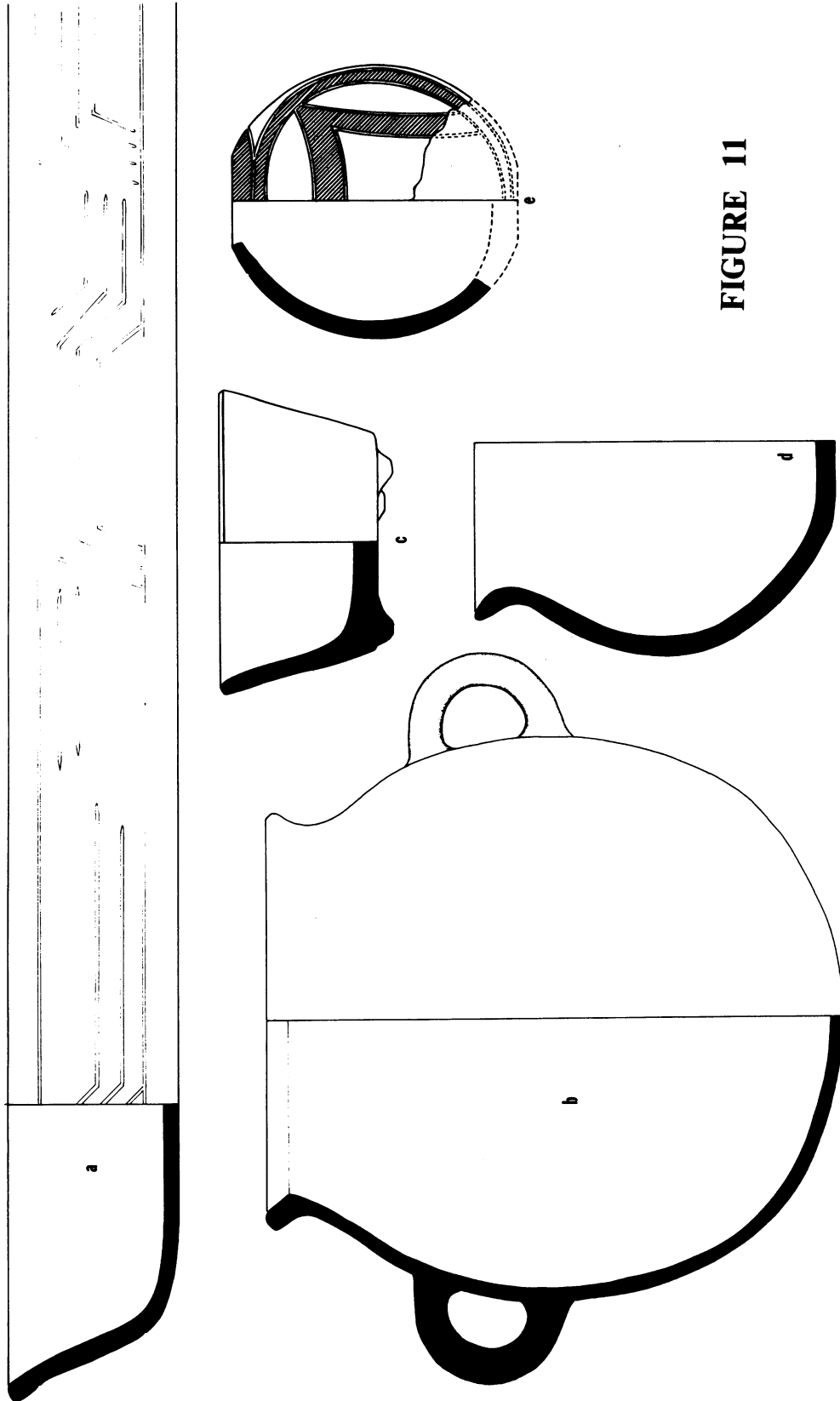


FIGURE 11

Figure 11 (continued)

- f. Miscellaneous, coarse ware bowl (Lot S-24a)
- g. Monkey stamp from refuse pit
- h. Glossy Orange Ware bowl sherds from refuse pit
- i. Cylindrical stamp from refuse pit
- j. Glossy Orange Ware bowl sherds from refuse pit

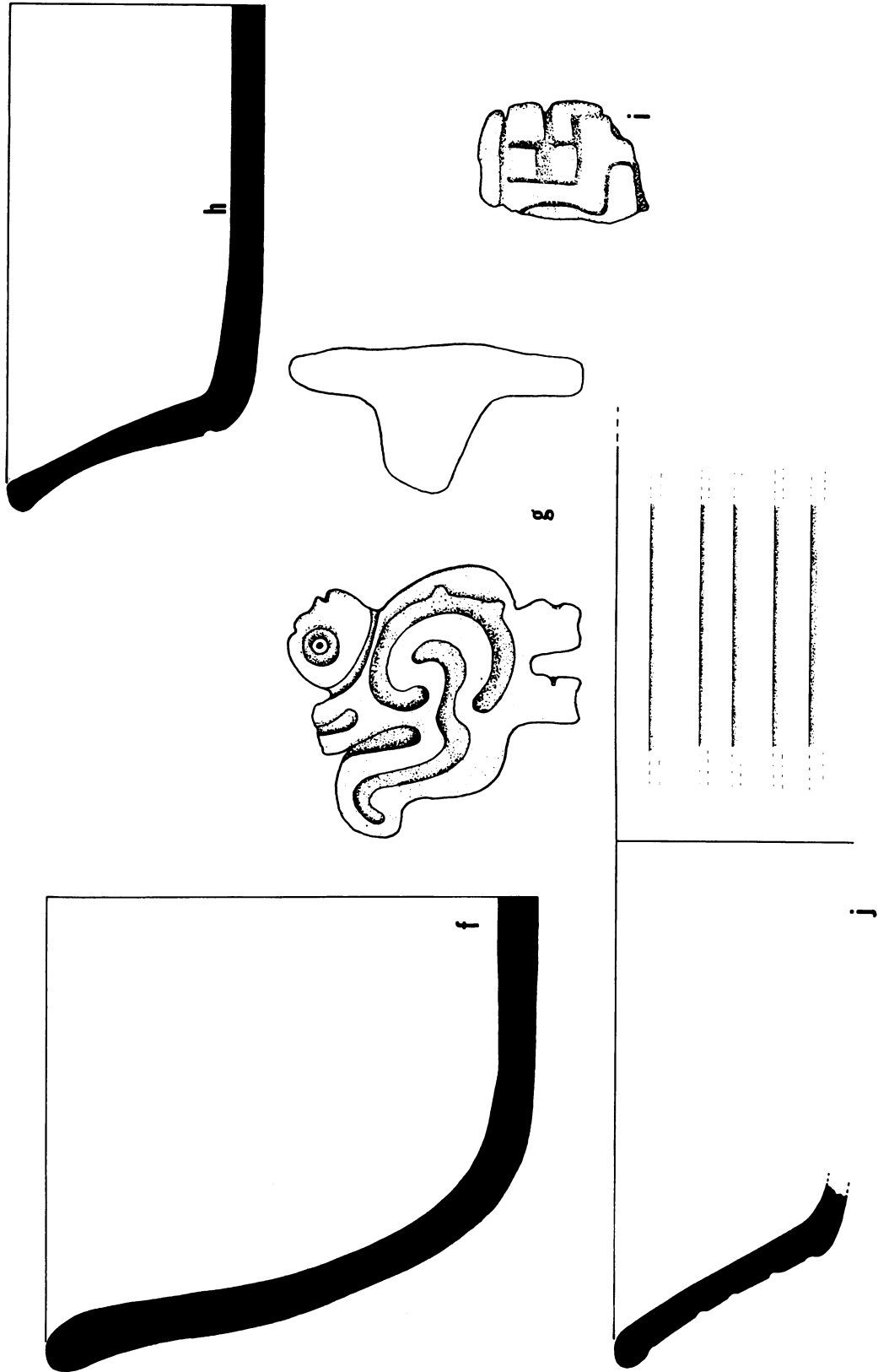
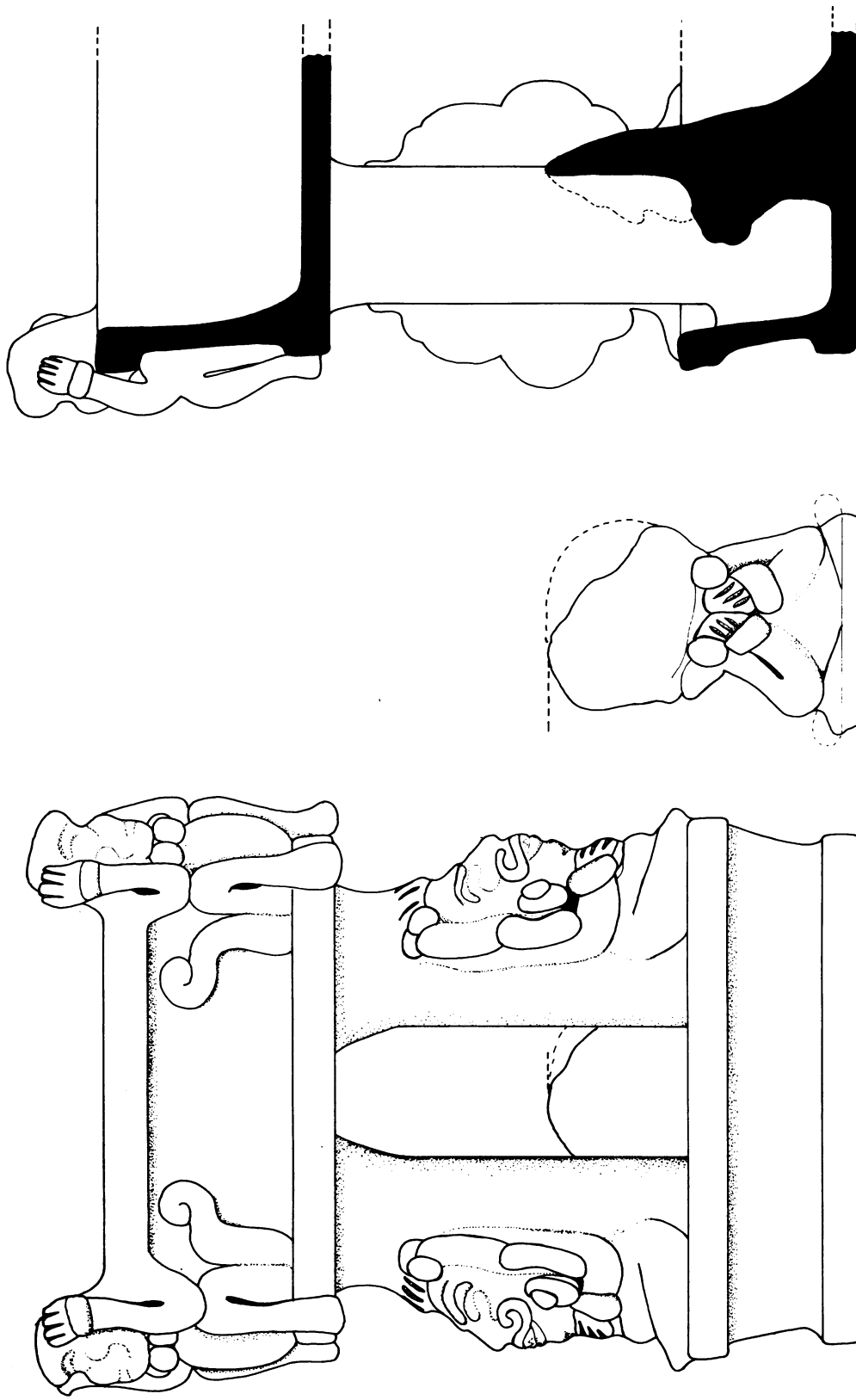


FIGURE 11 continued



b. Same, profile

a. Miscellaneous, pottery censor (Lot S-24a)

FIGURE 12

Figure 13

a. Looking northwest from town of San Andres Semetabaj to archaeological mound, Str. 7, in background. Photo courtesy of Frank June, 1942.

b. Archaeological site of Semetabaj. Photo taken in 1937 from Str. 12, looking south, showing from left to right the west end of Str. 11, the large mound Str. 7, with the modern town behind, Strs. 6, 8 and edge of Str. 10. Note modern contour cultivation done by hand using wide hoe, extending to the very top of the ancient mounds.

c. View from the same position as b, looking south southwest over Str. 10 in foreground, and Strs. 8 and 6 at left. The small Str. 9 lies between Str. 10 and the modern cemetery, while Str. 5 is partly cut away at the east end of the cemetery, and the largest mound, Str. 4, rises under the dense cluster of cypress and pine trees beyond the cemetery.

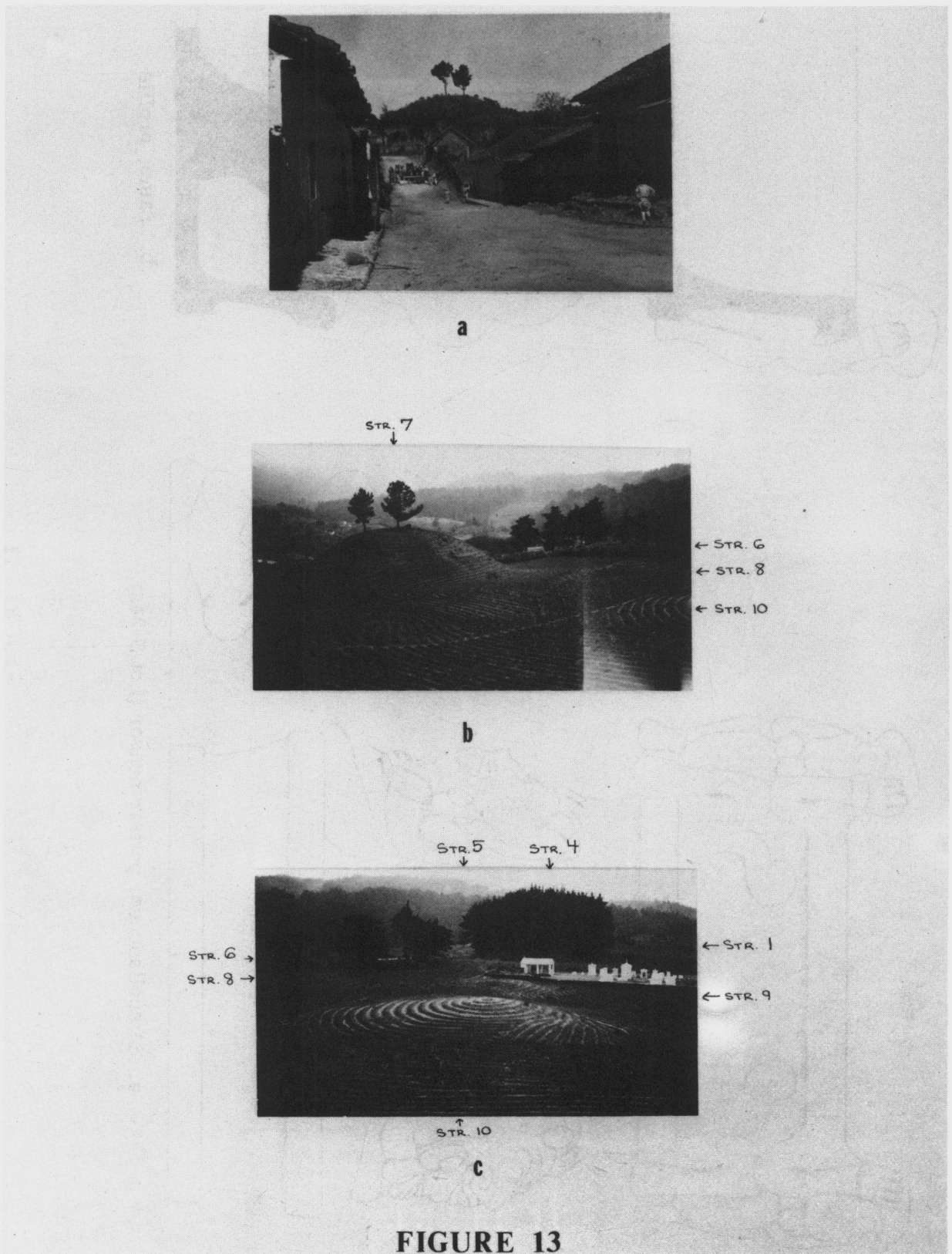


FIGURE 13

Figure 14

a. Fragment of burned adobe showing impressions of grass, corn leaves (?), and wood stems. Max. width 9 cm. Lot S-21.

b. Fragment of pedestal base sculpture, of coarse, light-colored volcanic stone. Horizontal band represents platform above which sat the figure. Stone bore all-over red paint. Max. width 20 cm. Lot S-14.

c. Fragment of mottled greenstone celt. Max. height 6 cm. Lot E-10.

d. Obsidian flake blades, grainy texture. See text for sizes. Provenience: various.

e. Obsidian cores, grainy texture. See text for sizes. Provenience: various.

f. Obsidian scrapers, grainy texture. Lower specimen, 5.5 cm. height. Lots S-20, S-23.

g. Obsidian flake blades, dark green type. All from Early Classic deposits. Lots S-14, 14b, 14d, 15c, 17a.

h. Obsidian flake blades, clear glassy texture. Lots S-19d, S-12a.

i. Legless metate, coarse gray volcanic stone. Width 21 cm., thickness 7 cm. Lot S-14.

j. Small mortar, coarse gray volcanic stone. Max. diameter 8.8 cm. Lot-S-23. Same as Figure 5c.

k. Metate, re-used as mortar. Coarse gray volcanic stone. Max. width 18 cm. Lot S-17c.

l. Plain, circular grinder or anvil stone, coarse gray volcanic stone. Diameter 12.6 cm. Lot E-10. Same as Figure 5b.

m. Small grindstone. Lot S-19c.

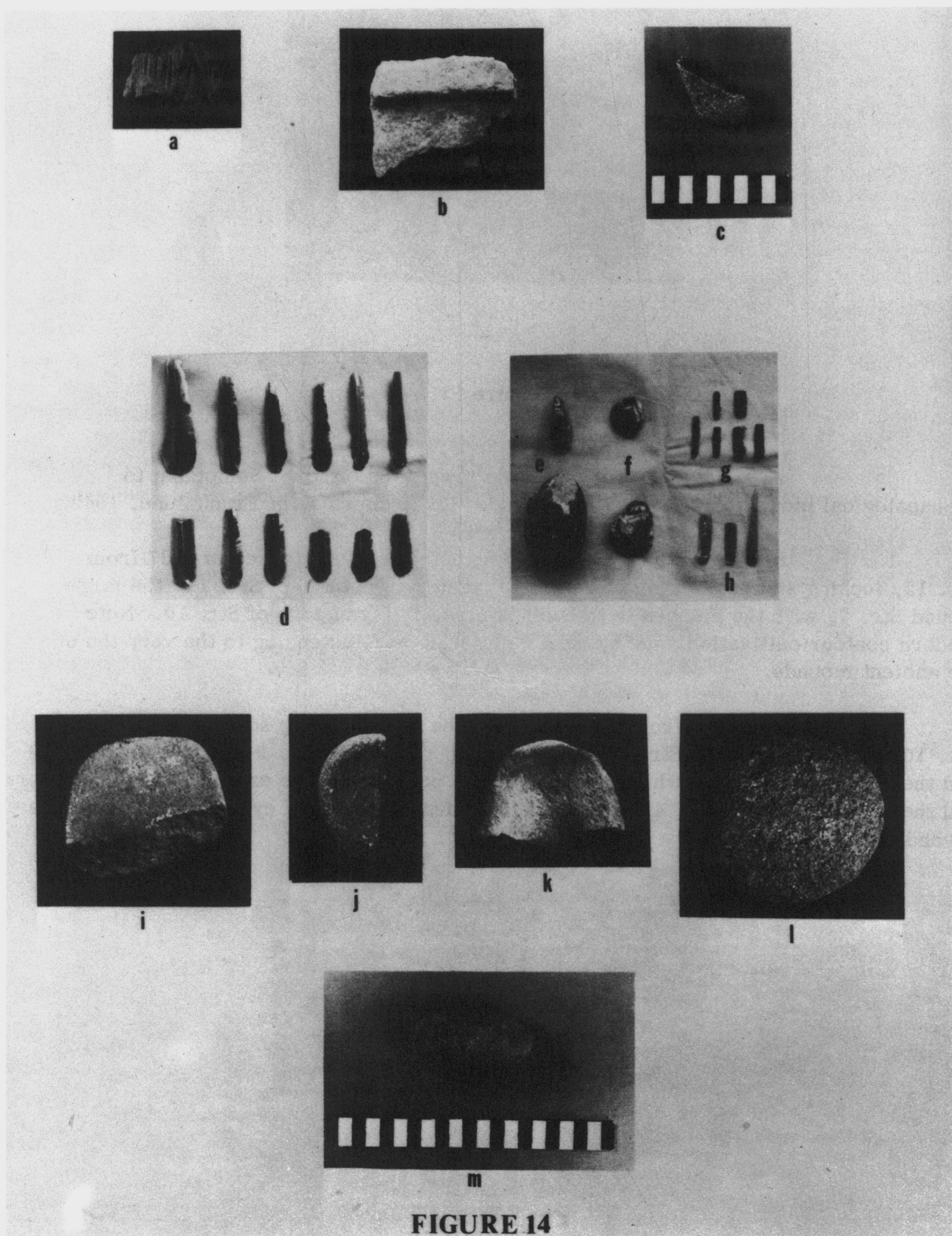




Figure 15

a-d. Perforated "doughnut" stones or digging stick weights.

a. Carved exterior. Coarse gray volcanic stone. Same as Figure 5e  
Lot S-23.

b. Plain, complete "doughnut" stone. Light gray pumiceous volcanic  
stone. Max. diameter 14.0 cm., height 11.0 cm. Lot S-23.

c, d. Carved exterior and biconically perforated interior. Coarse,  
gray volcanic stone. Same as Figure 5d. Lot E-10.

e. Redware tripod bowl with hollow open effigy feet. Height 13.5 cm.  
Diameter at orifice 22 cm. Lot E-10.

f. Early Post Classic tripod jar with hollow bulbous rattle feet.  
Diameter at orifice 9 cm., diameter at shoulder 15 cm., height to shoulder 7.5 cm.,  
to neck 11.5 cm., to rim 15.0 cm.

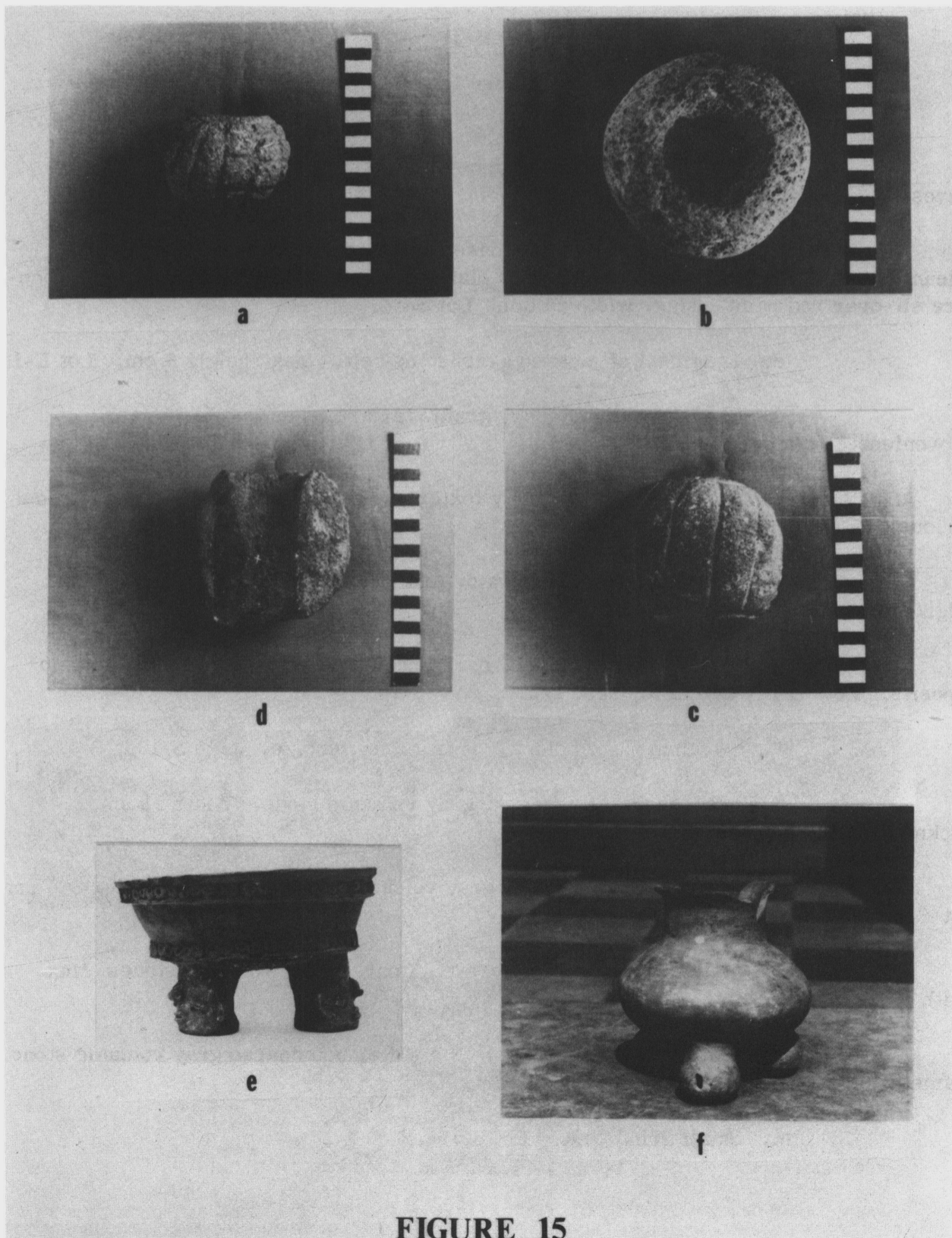


FIGURE 15

Figure 16

- |                      |                      |
|----------------------|----------------------|
| a. Semetabaj Brown-A | m. Semetabaj Brown-F |
| b. Semetabaj Brown-E | n. Semetabaj Brown-F |
| c. Semetabaj Brown-E | o. Semetabaj Brown-D |
| d. Semetabaj Brown-E | p. Glossy Orange-A   |
| e. Semetabaj Brown-B | q. Glossy Orange-A   |
| f. Semetabaj Brown-E | r. Glossy Orange-B   |
| g. Semetabaj Brown-C | s. Glossy Orange-A   |
| h. Semetabaj Brown-E | t. Glossy Orange-B   |
| i. Semetabaj Brown-E | u. Glossy Orange-D   |
| j. Semetabaj Brown-E | v. Glossy Orange-A   |
| k. Semetabaj Brown-C | w. Glossy Orange-A   |
| l. Semetabaj Brown-E | x. Glossy Orange-B   |

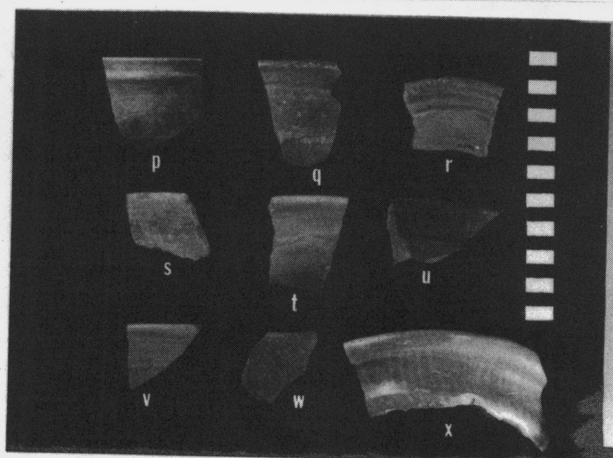
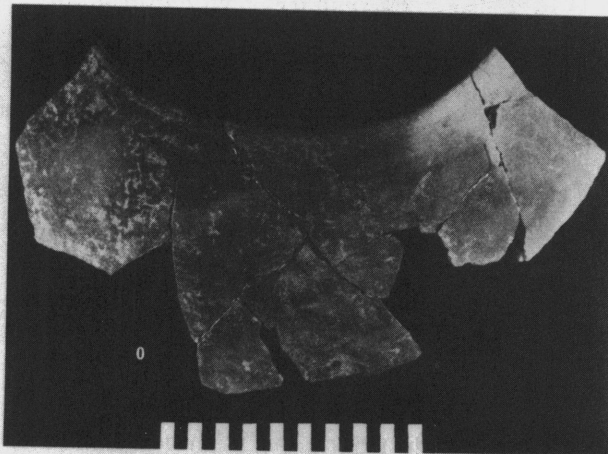
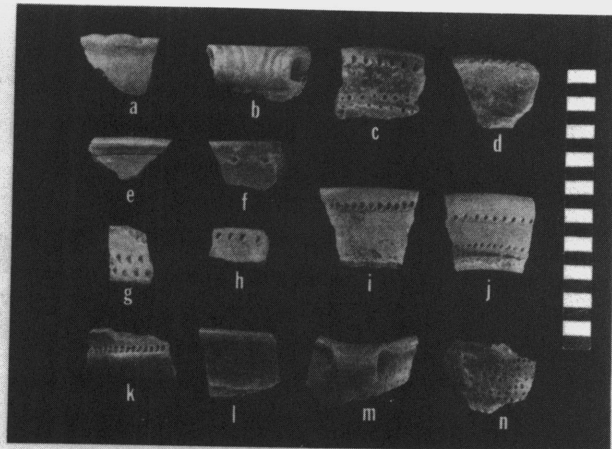


FIGURE 16

Figure 17

- a. Glossy Black-B
- b. Glossy Black-C
- c. Glossy Black-D
- d. Glossy Black-A
- e. Glossy Black-C
- f. Glossy Black-C
- g. Glossy Black-D
- h. Glossy Black-A
- i. Glossy Black-C
- j. Glossy Black-D
- k. Early Preclassic jar body sherd (Cuadros or Jocotal Phase)
- l. Early Preclassic thin-walled tecomate (Ocos Phase?)
- m. Early Preclassic curved wall bowl (Cuadros or Jocotal Phase?)
- n. Miscellaneous Preclassic Black-Brown Wares-A
- o. Miscellaneous Preclassic Black-Brown Wares-A
- p. Miscellaneous Preclassic Black-Brown Wares-C
- q. Miscellaneous Preclassic Black-Brown Wares-D
- r. Sacatepequez Polished Red on Unpolished Buff Ware jar sherd
- s. Utatlan Ware bowl
- t. Early Classic Polished Black-Brown-C
- u. Early Classic Polished Black-Brown-D
- v. Early Classic Graphite on Red-A
- w. Creamy Brown Slipped Ware (cover?)
- x. Protoclassic Glossy Orange tetrapod
- y. Protoclassic Glossy Orange bowl
- z. Protoclassic Glossy Orange (tetrapod?)
- aa. Protoclassic Glossy Orange (tetrapod?)
- bb. Protoclassic Glossy Orange bowl
- cc. Protoclassic Streaky Brown-B
- dd. Protoclassic Streaky Brown-A
- ee. Protoclassic Streaky Brown-C
- ff. Protoclassic Streaky Brown-B
- gg. Protoclassic Streaky Brown-vessel support
- hh. Protoclassic Streaky Brown-vessel support
- ii. Protoclassic Red on Buff-A
- jj. Protoclassic Red on Buff-B
- kk. Protoclassic Red on Buff-B
- ll. Protoclassic Pumiceous Red Paste Ware jar

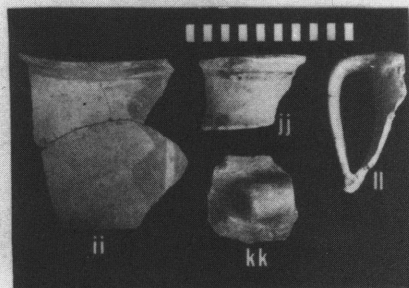
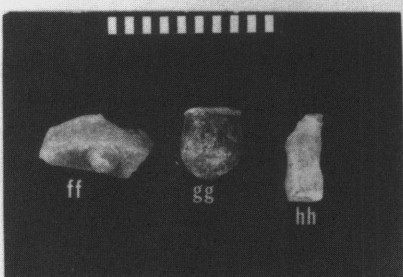
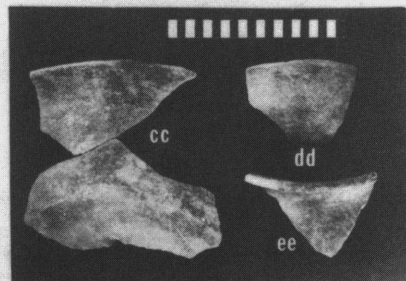
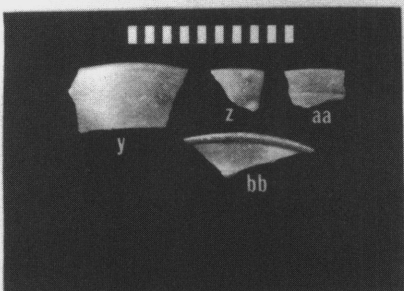
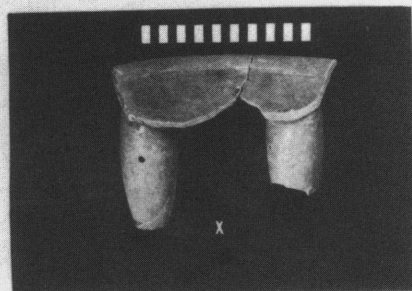
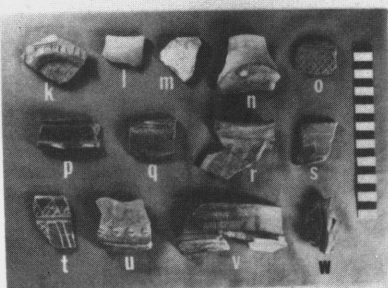


FIGURE 17

Figure 18

- a. Santa Marta Brown-B
- b. Mahogany Brown-A
- c. Mahogany Brown-A
- d. Santa Marta Brown-B
- e. Santa Marta Brown-B
- f. Mahogany Brown-A
- g. Santa Marta Brown-B
- h. Santa Marta Brown-B
- i. Mahogany Brown-A
- j. Mahogany Brown-B
- k. Mahogany Brown-C
- l. Mahogany Brown-C
- m. Mahogany Brown-C (sherd position inverted)
- n. Mahogany Brown-B
- o. Mahogany Brown-C
- p. Mahogany Brown-C
- q. Mahogany Brown-B
- r. Mahogany Brown-C
- s. Mahogany Brown-C
- t. Esperanza Flesh-A
- u. Esperanza Flesh-B
- v. Esperanza Flesh-C
- w. Esperanza Flesh-A
- x. Esperanza Flesh-E
- y. Esperanza Flesh-B
- z. Esperanza Flesh-C
- aa. Esperanza Flesh-A
- bb. Esperanza Flesh-B
- cc. Esperanza Flesh-D

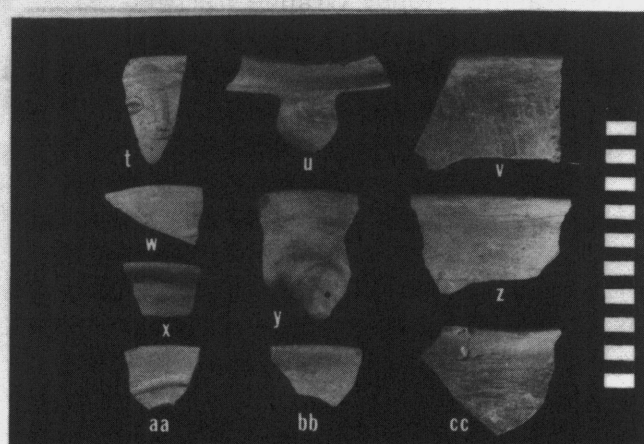
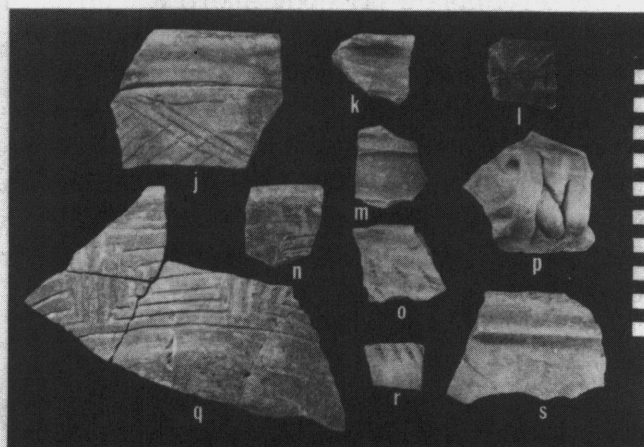
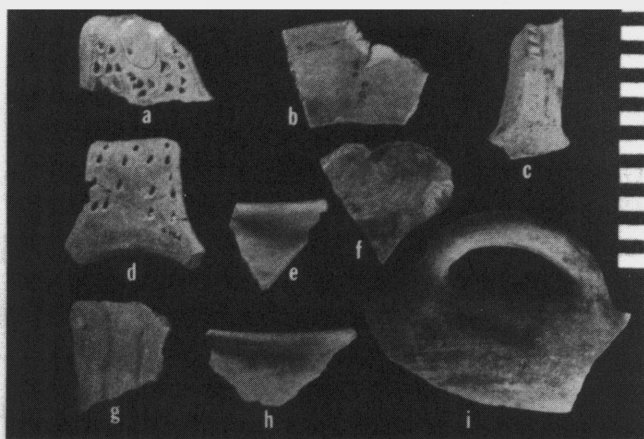


FIGURE 18

Figure 19

- a. Streaky Brown-B
- b. Streaky Brown-B
- c. Streaky Brown-B
- d. Streaky Brown-B
- e. Streaky Brown-B
- f. Streaky Brown-B
- g. Streaky Brown-C
- h. Streaky Brown-C
- i. Streaky Brown-C
- j. Streaky Brown-D
- k. Streaky Brown-C
- l. Creamy Brown Slipped-C
- m. Creamy Brown Slipped-A
- n. Creamy Brown Slipped-A
- o. Creamy Brown Slipped-C
- p. Creamy Brown Slipped-A
- q-t. Miscellaneous pottery censor from site area

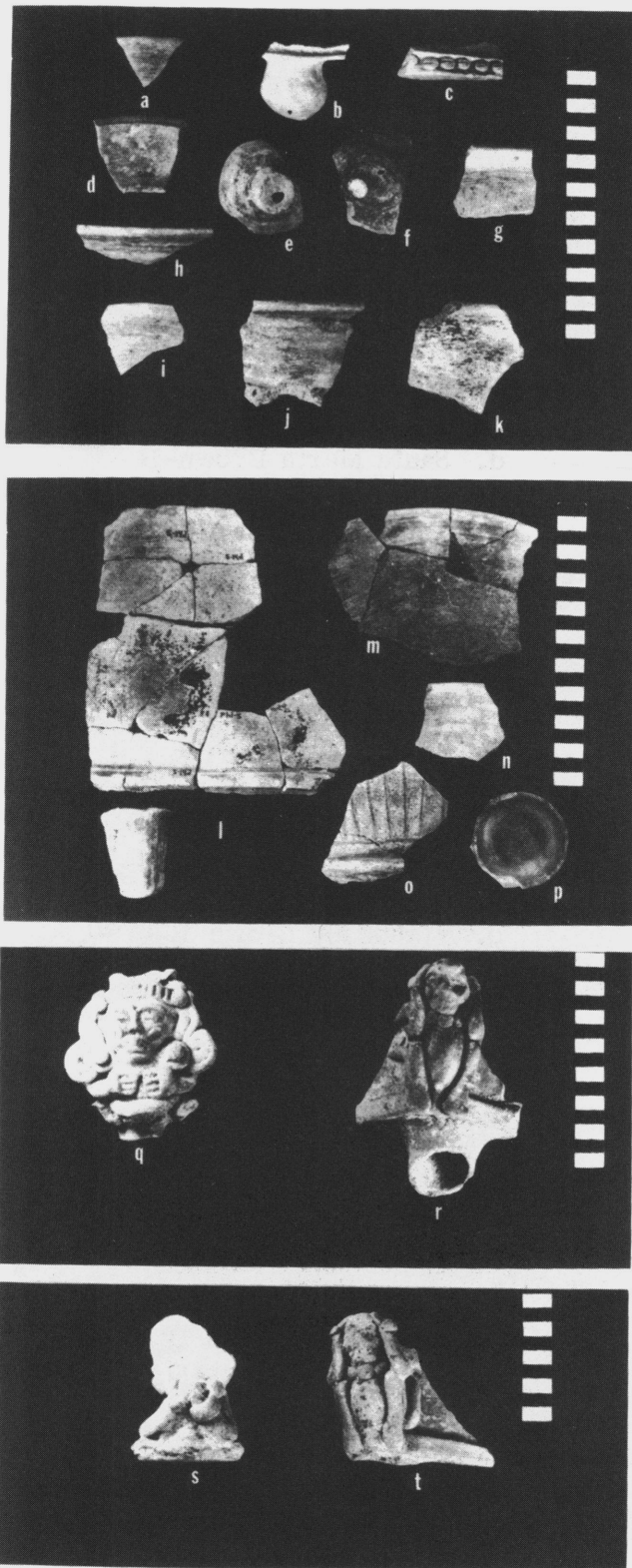


FIGURE 19

Pottery artifacts

- a. Human figurine body fragment
- b. Human figurine body fragment
- c. Human figurine head
- d. Human figurine torso
- e. Miscellaneous pottery artifact
- f. Animal effigy head
- g. Figurine hand or paw
- h. Solid column (animal foot?)
- i. Fragment of flute
- j. Fragment of flute
- k. Fragment of flute
- l. Fragment of flute
- m. Mouthpiece of a double-chambered whistle
- n. Fragment of flute
- o. Cut sherd
- p. Cut sherd
- q. Cut sherd
- r. Cut sherd
- s. Burned adobe with stem impressions
- t. Miscellaneous, clay fragment
- u. Rectangular clay slab
- v. Miscellaneous, clay fragment
- w. Miscellaneous, solid cylindrical stamp

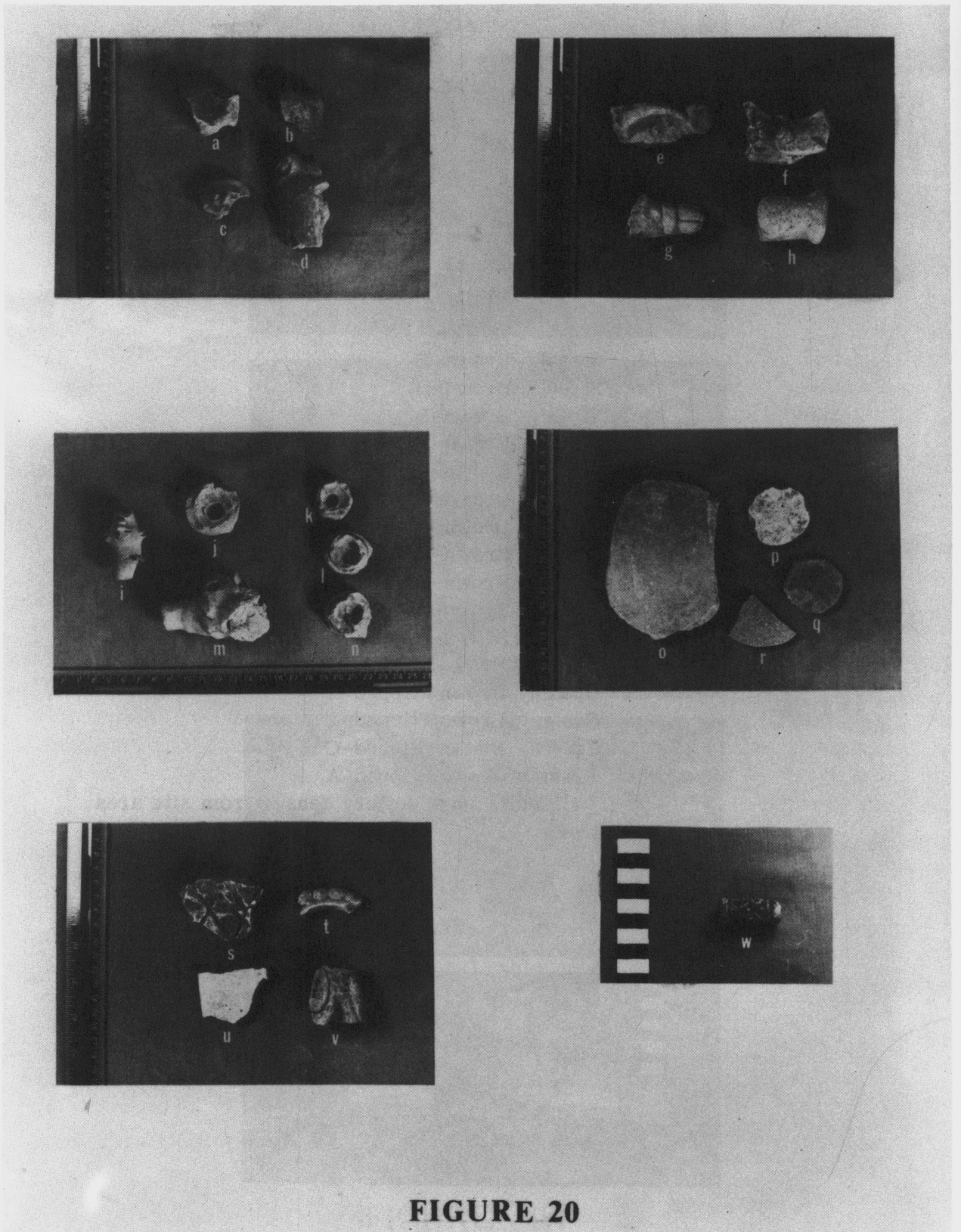


FIGURE 20

## Addendum

## Semetabaj Radiocarbon Age Determinations

Five charcoal samples from the Semetabaj excavations were submitted for C-14 Analysis in September 1978 to: Krueger Enterprises, Inc., Geochron Laboratories, 24 Blackstone St., Cambridge, MA 02139. The following results received April 1979 were not known to the authors during the compilation of the Semetabaj report in July 1978. However, the C-14 dates appear to conform well with the proposed dating of the site's occupation.

1. Sample No. GX-5856, wood charcoal from a burned main post in the lower of two adobe constructed platforms, Fig. 4, Pit 8. Reserve sample of charcoal held in Shook Laboratory, Antigua, Guatemala.

Age:  $1840 \pm 120$  C-14 years B. P. 110 A. D.  $\pm 120$   
(Late Pre-Classic)

2. Sample No. GX-5857, wood charcoal from a burned main post in the upper of two adobe constructed platforms, Fig. 4, Pit 8. Reserve sample held in Shook Laboratory, Antigua, Guatemala.

Age:  $1865 \pm 130$  C-14 years B. P. 85 A. D.  $\pm 130$   
(Late Pre-Classic)

3. Sample No. GX-5858, charred avocado seeds (Persea americana) from plaza fill in Pit 7, Level S-171, Fig. 4.

Age:  $1960 \pm 135$  C-14 years B. P. 10 B. C.  $\pm 135$   
(Late Pre-Classic)

4. Sample No. GX-5859, charcoal fragment from the plaza fill in Pit 2, Level S-12i-k, Fig. 3.

Age:  $2660 \pm 175$  C-14 years B. P. 710 B. C.  $\pm 175$   
(Middle Pre-Classic)

5. Sample No. GX-5860, wood charcoal fragments from heavily burned area in intrusive ancient pit and around large, broken pottery tecomate, Fig. 3, Pit 4, Level S-14e.

Age:  $1485 \pm 140$  C-14 years B. P. 465 A. D.  $\pm 140$   
(Early Classic)