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**Dieseldorff Collection: Ceramic Corpus of the Terminal Classic
Originating from Molds**

Translation of the Spanish by Kim Goldsmith



Research Year: 2004

Culture: Maya

Chronology: Terminal Classic

Location: Verapaces Region, Guatemala

Site: Department of Alta Verapaz and Baja Verapaz

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Abstract

The region of Las Verapaces, which includes the Departments of Alta Verapaz and Baja Verapaz, in Guatemala, shows evidence of its interaction with the Mayan lowlands and the Guatemalan plateau through the iconography observed in its ceramics. In spite of its strategic position, this region has not been studied in depth, and it is because of this that there are still questions regarding the local ceramic sequences and the iconographic patterns. Therefore, it is no wonder the first explorers of the zone were the German coffee growers, who, during the nineteenth century and the beginnings of the twentieth, made important findings on their farms, achieving invaluable archaeological collections as a result. Considering the richness of this material, the present project financed by FAMSI has, as its objective, the documentation of a sample of the ceramics from the Terminal Classic (830-900 A.D.) that were made by the use of molds and are part of the Erwin Paul Dieseldorff Collection, which is situated in the National Museum of Archeology and Ethnology in Guatemala.

Resumen

La región de las Verapaces, que comprende los departamentos de Alta Verapaz y Baja Verapaz, Guatemala, muestra a través de la iconografía observada en su cerámica, evidencia de interacción con las Tierras Bajas Mayas y el Altiplano guatemalteco. Pese a su posición estratégica, esta región aún no ha sido estudiada a profundidad, por lo que aún se presentan interrogantes en las secuencias cerámicas y los patrones iconográficos locales. Por tanto, no es de extrañar que los primeros exploradores de la zona fueran los cafetaleros alemanes, quienes durante el siglo XIX y principios del XX, realizaron importantes hallazgos dentro de sus fincas, logrando así conformar invaluable colecciones arqueológicas. Considerando la riqueza de este material, el presente proyecto financiado por FAMSI tiene como objetivo documentar una muestra de cerámica del Clásico Terminal (830-900 d.C.), proveniente de moldes, que es parte de la Colección del Sr. Erwin Paul Dieseldorff, la cual se alberga en el Museo Nacional de Arqueología y Etnología de Guatemala.



Figure 1. Map of Guatemala with the Verapaces Region.

Introduction

There are certain people in the history of Guatemalan archaeology who have been valuable for being pioneers in the investigation of the Maya culture, in spite of not having any formal education in the field. This is the case of the German coffee grower Erwin Paul Dieseldorff, who, with an adventurer's spirit, settled in the Verapaces region, which makes up the Departments of Alta Verapaz and Baja Verapaz, Guatemala ([Figure 1](#)). During the XIX and part of the XX centuries, he compiled an extensive collection of archaeological pieces, perhaps the most important in the region.

Various investigations have been carried out in the Verapaces zone ([Appendix 1](#)), which have provided a general panorama of its cultural interaction with the

Maya Lowlands and the Guatemalan Highlands, which must have influenced in its social organization, religion, and artistic manifestations in general (Castellanos et al., 2002). Judging from the known ceramic evidence spanning a period of continuous occupation from the Pre-Classic period until the moment of the conquest (Smith, 1952), these interactions must have taken place since very early times.

During the coffee growing explosion in Guatemala, some of the German landholders had the opportunity to create archaeological collections due to the disturbances of the land that the plantations caused (Nañez, 1962). This was the case of Mr. Erwin Paul Dieseldorff, whose enthusiasm regarding his finds dabbled in the practice of compiling these goods, forming his collection with pieces that he himself excavated, as well as others that he acquired over the years (Nañez, 2000). His collection was divided into at least two parts, since in 1890 Erwin P. Dieseldorff donated a portion to the Museum für Völkerkunde (Museum of Ethnology) in Berlin, and after his death in 1944, his son Willi turned over another lot to the Guatemalan Archeological Museum – currently known as the Museo Nacional de Arqueología y Etnología de Guatemala (MUNAE) (Nañez, 1970).

This collection is characterized as having a large variety of ceramic styles, in their majority representative of the Classic and Postclassic periods. Nonetheless, due to the size and complexity of the collection, it was decided for this study to concentrate on Cabinet 96. Cabinet 96 is important because it contains pieces which I denominated "Thrones", with at least 12 designs which were classified in 4 categories, depending on the theme represented by their iconography.

The preliminary results reinforce, without a doubt, the relationship that existed between the Verapaces region and the Lowland Maya area during the Terminal Classic period, and also indicate aspects relative to the mass production of non-utilitarian ceramic objects. By the description of the context in which some of the artifacts were found and the deterioration that they present, their function can be inferred; however, it is something that is still subject to future studies and discussion.

Erwin Paul Dieseldorff: His Contribution to Guatemalan Archaeology

Erwin Paul Dieseldorff was born in Hamburg on June 10th, 1868, son of Daniel Dieseldorff, pioneer in the opening of markets between Germany and countries such as Australia. Under the expansionist criteria of the family business, in 1888 Erwin became determined to reside in Guatemala with the objective of exploiting the cultivation of coffee, thus initiating his own business (Nañez, 2000).

His first experience as a coffee grower was in 1891, when he acquired the Seacté farm – presently known as part of the Secol farm. During this time he had

the opportunity to interact with the indigenous peoples of the region, which motivated his fascination for learning the language, religion and other aspects of the Keckchí Mayan society (Nañez, 1970).

His interest in archeology developed through several expeditions he carried out for the project led by Dr. Karl Sapper, a German geographer and cartographer whose priority was to draw a map of the Southwest of Cobán, Alta Verapaz. Inspired by the exotic surroundings, Dieseldorff explored caves and excavated sites such as Las Pacayas, Chajcar and Chamá (Nañez, 1970).

It is well known that he carried out investigations in the majority of his properties and that the results were published in a series of 36 articles and books (Nañez, 1970). In the same manner, it is possible to affirm that he maintained direct contact with important scientists in the field, such as Eduard Seler, Alfred P. Maudsley, Sylvanus G. Morley, Walter Lehmann, Alfred M. Tozzer, J. Eric Thompson, Frans Blom, William Gates, Thomas Gann, J. Alden Mason, Oliver Ricketson Jr., George C. Vaillant, A.V. Kidder, Karl Sapper, Hans Ludendorff, Ernst Föstermann and Paul Schellhas (Nañez, 1970). There are also documents in existence in the archive of the MUNAE that show that Dieseldorff had contact with the Minister of Public Education, who was the Regent of Patrimonial Affairs of Guatemala ([Appendix 2](#)).

During his stay in Guatemala, Dieseldorff spent the majority of his time among the coffee fields studying the culture of the Verapaces, as well as buying prehispanic artifacts in order to arrive at his own interpretations as to the function and meaning of such objects. In his archives there were also historic documents regarding the indigenous peoples of Alta Verapaz, and their compilation included manuscripts that narrated theatrical dances of the ancient Keckchíes. It is calculated that at the moment of his death, he possessed more than three thousand pieces in his personal collection (Nañez, 1970).

While still among the living, Mr. Dieseldorff bestowed part of his collection to the Museum für Völkerkunde in Berlin (Nañez, 1970), and in 1942 the remaining portion was donated by his son, William E. Dieseldorff, to the Museo Nacional de Arqueología y Etnología (MUNAE) – (Documents obtained from the MUNAE archive, Files No. 10410 Ref. S/R. RLP-fac. and No. 3477 Ref. U-32/912 01°).

The interpretations by Dieseldorff of themes related to the botany and archaeology of the Verapaces are exceptional for his time, he brought to light the properties of various indigenous plants and with finds like the Chamá vases, opened a wide field of investigation. His knowledge regarding the calendaric systems of the Maya won him the respect of the scientists of the time, and the quality of his drawings, as well as of his notes, made it possible to contextualize the artifacts found, allowing them to be reference sources even today.

The Collection

In this study, 1,798 ceramic artifacts from Cabinet 96 of the Dieseldorff collection were evaluated. The pieces had the particularity that they had been made using molds and were analyzed according to their iconographic and/or epigraphic characteristics ([Appendix 3](#)).

The process undertaken with these pieces consists in classifying them by theme or iconic traits, after having been washed, consolidated or restored ([Figure 2](#), [Figure 3](#), [Figure 4](#) and [Figure 5](#)), photographed, labeled, and lastly, stored. With the collaboration of Mr. Rodolfo Yaquián and Rosa María Godínez, B.A., a total of 8 pieces were restored and were treated for the following conditions: a) previous restorations that contributed to a poor state, b) newspaper stuck with shoemaker's type glue, c) breaks or fissures and, d) insect invasion.

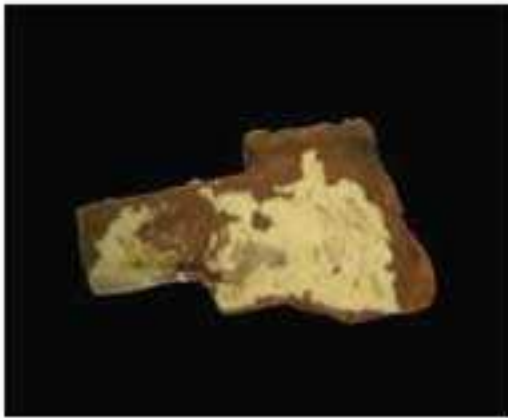


Figure 2. Piece before restoration.

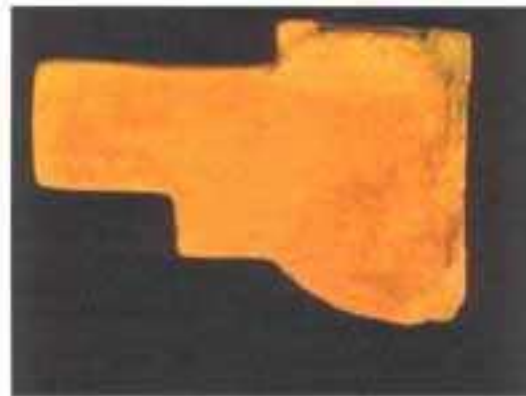


Figure 3. Piece after restoration.



Figure 4. Restoration of a sherd.



Figure 5. Restoration of a mold.

Presently the sample is housed in 11 drawers, for this reason I present below a very general table of those contents.

Drawer	Type of Objects
96-1	Part of headdresses, shields, cylinders, spheres, very simple figurines, ear spools and general paraphernalia (Figure 6).
96-2	"Tlaloc" type headdresses (Figure 7).
96-3	Parts of flat faces and serpent maxillae (Figure 8).
96-4	Marine motifs and "pop" designs (Figure 9).
96-5	Design in "x" form, possibly the "San Andrés Cross". Representations of corn and cocoa; associated figurines (Figure 10).
96-6	Geometric designs, parts of serpents and whistle mouthpieces (Figure 11).
96-7	Human faces with very well defined features, some with "Ik" tooth (Figure 12).
96-8	Type A Throne with associated characters (Figure 13).
96-9	Thrones: Type B through L. Associated character and Supports with glyphs (Figure 14).
96-10	Miscellaneous, headdress parts and incised sherds (Figure 15).
96-11	Molds (Figure 16 , Figure 17 , Figure 18 , and Figure 19).



Figure 6. 96-1 Figurine, body part.



Figure 7. 96-2 Tlaloc Headdress.

The case of [Figure 6](#) is very peculiar, since 58 pieces associated with these characters could be found, especially the lower extremities. The Tlaloc headdresses, represented as observed in [Figure 7](#), form part of the figurines that are situated seated on "thrones" and are presented in a variety of sizes.



Figure 8. 96-3 Flat Faces.



Figure 9. 96-4 Marine Motifs.



Figure 10. 96-5 Corn God Headdress.



Figure 11. 96-6 Volutes.



Figure 12. 96-7 Feminine face.



Figure 13. 96-8 "Throne A".

Erwin P. Dieseldorff makes reference to the "thrones" in his publications from the years 1926 and 1928, where he states the following: "...I have found a series of broken idols in the excavation in a pyramid in Chajcar, to the east of San Pedro Carchá, Alta Verapaz. Each idol is seated on a ceramic box in the form of a throne or altar and on the four sides there appear reliefs and hieroglyphs on the

feet, the ones on the left side referring to the end of an era and the ones on the right to the new era..." We will deal with the theme of these artifacts below.



Figure 14. Box 96-9 "Throne L, The Acrobat".



Figure 15. 96-10 Serpent Head.



Figure 16. 96-11 Mold.



Figure 17. Digital positive of the previous mold.



Figure 18. 96-11 Mold 2.



Figure 19. Digital positive of Mold 2.

The publicity company "Imagination" used a sophisticated graphic arts technique to reproduce positives from the molds in a digital format, as an alternative to the intrusive process of making reproductions with some sort of resin or plaster. I consider that the most important contribution, after the documentation of the sample, is having been able to combine graphic arts techniques so that with them we can preserve the cultural patrimony of the Guatemalans. The process, in general terms, can be explained in the following manner: the formats of the digital photographs that were taken of each mold were adjusted, and then a light inversion filter was applied to them, which as a result made it so that the parts that received less illumination during the exposure stood out upon making these contrasts with the filters, in this way producing a positive image. Once the image is ready another filter is applied, with which the color that the piece could have had at its final firing is reestablished. In this way we assure that we have a faithful copy of the mold, and we save ourselves the time the drying and smoothing process of the plaster takes.

In the theme of the epigraphy, with the collaboration of Dr. Stephen Houston, the definition of the reading of some of the throne supports was achieved. Below is a table presenting the results.

Support	Readings by Dr. Stephen Houston
Design 1	[4-na-?-?] Captive (Figure 20).
Design 2	[tz'i-ba] (Figure 21).
Design 3	[ZAK-wo-jo/ma-10] (Figure 22).
Design 4	I516 Patrón (Lord) of Cobán? o Cobah? (Figure 23), Looks like Xo 3 to me.
Design 5	[yi-ch'a-k'a-/HIX/?-ni] (Figure 24).
Design 6	[tza?/ya-na-bi-IL/ZAC-CHUVEEW] = name, its sculpture, white monkey (Figure 25).
Design 7	10 IMIX, 19 YAXKIN (Figure 26).
Design 8	AHAW-a-k'in-ju-di' = dedication (Figure 27).
Design 9	[i-?] (Figure 28).
Design 10	[8-B'AAH/K'AN-?/TE'?] (Figure 29).
Design 11	2[ma-xi] maax = spider monkey (Figure 30).
Design 12	3[AJAW-wa] ajaw = king (Figure 31).
Design 13	Primary Standard Sequence, dedication "His Sculpture" [yu-?] (Figure 32).



Figure 20. Design 1.



Figure 21. Design 2.



Figure 22. Design 3.



Figure 23. Design 4.



Figure 24. Design 5.



Figure 25. Design 6.



Figure 26. Design 7.



Figure 27. Design 8.



Figure 28. Design 9.



Figure 29. Design 10.



Figure 30. Design 11.



Figure 31. Design 12.



Figure 32. Design 13.

Preliminary Considerations

The fact that more pieces exist, that were made with the same mold used for the elaboration of the "thrones" in the Dieseldorff collection, could be verified through a visit made to the private collection of the Museo Príncipe Maya in Cobán, Alta Verapaz, ([Figure 33](#), [Figure 34](#), [Figure 35](#) and [Figure 36](#)).



Figure 33. Lateral Scene of "Throne A", Museo Príncipe Maya.



Figure 34. Lateral Scene of "Throne A", Dieseldorff Collection.



Figure 35. Right Support of "Throne A", Museo Príncipe Maya.



Figure 36. Right Support of "Throne A", Dieseldorff Collection.

Through personal communication with Gladis Gabriel de DeUlofeu, owner of the Museo Príncipe Maya, we found that the pieces associated with "Throne A" come from an excavation undertaken in a mound in the area of San Pedro Carchá, Alta Verapaz. She added that they were found in fragments and that due to the quantity of sherds that were found, they thought it was a midden. Upon inspection of the lot they selected 3 pieces of each type, because, as she assured us, the rest were the same. She also made reference to the molds that she has ([Figure 37](#) and [Figure 38](#)), which in their majority come from excavations associated with the north area of Alta Verapaz, from sites such as Chisec. The peculiar characteristic of these pieces is that they are made with a very clear, orange-colored clay, which has the quality of being very resistant due to its hardness.



Figure 37. Mold, Museo Príncipe Maya.



Figure 38. Digital positive of the mold, Museo Príncipe Maya.



Figure 39. Mold, Dieseldorff Collection.



Figure 40. Digital positive of mold, Dieseldorff Collection.

The information obtained from Mrs. DeUlofeu coincides with Dieseldorff regarding the manner in which the pieces were arranged. In the conclusion of the article "Religion and Art of the Mayas" (1929), Dieseldorff explains the following: *"...In Chajcar I found a series of twelve or more clay idols put in the middle of a pyramid in a vault which had collapsed, and was apparent due to a depression on the surface. ...Each one of these idols was placed on a clay box which had a mouthpiece in the back, and by blowing on it different sounds could be produced because the idol was hollow or had holes in it. The four sides of the seat of all the idols had the same drawings..."* ([Figure 41](#), [Figure 42](#), [Figure 43](#), [Figure 44](#), [Figure 45](#) and [Figure 46](#)).

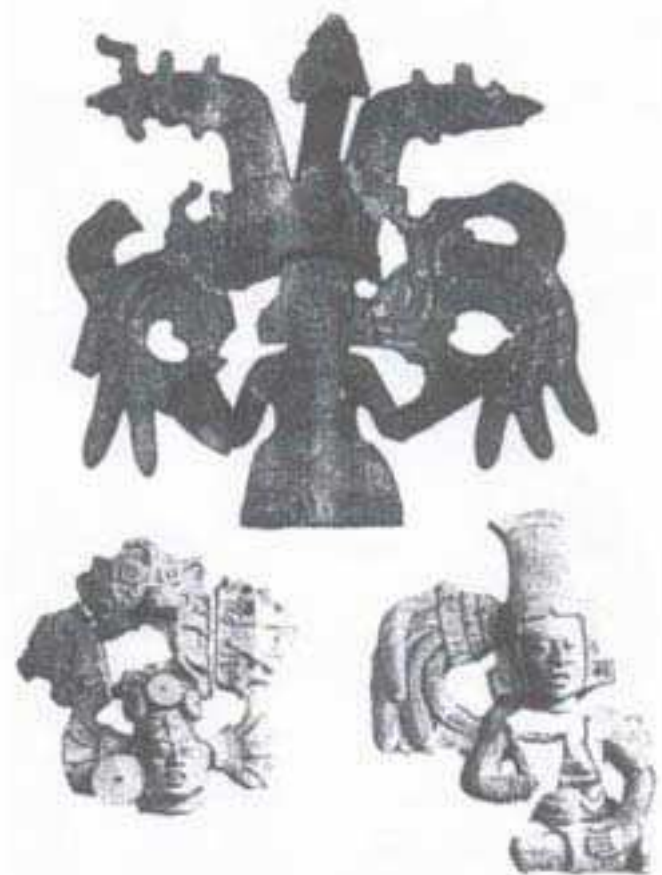


Figure 41. Characters associated with Thrones, Dieseldorff Collection, Museum für Völkerkunde.



Figure 42. Characters associated with Thrones, Dieseldorff Collection, MUNAE.



Figure 43. Characters associated with Thrones, Dieseldorff Collection, MUNAE.



Figure 44. "Thrones A", Dieseldorff Collection, Museum für Völkerkunde.



Figure 45. Character associated with Throne A, Dieseldorff Collection, MUNAE.



Figure 46. Bowl associated with Throne A, Dieseldorff Collection, MUNAE.

In general the thrones are grouped into five categories: 1) of enthronement ([Figure 13](#)), 2) of warriors ([Figure 47](#)), 3) speech or gift ([Figure 48](#)), 4) Acrobat Corn God ([Figure 14](#)), and 5) miscellaneous ([Figure 49](#)).



Figure 47. Warrior scene.



Figure 48. Scene of Discourse or Gift; the character holds a bleeding head in his hand.



Figure 49. Miscellaneous scene.

Conclusions

The invaluable contribution Erwin P. Dieseldorff made by documenting his excavations, as well as his interest in understanding the archaeology of the Verapaces region, make him, even today, a reference for investigation in the region and a pioneer in the field.

The collection consists, in its majority, of large-sized figurines, molds, whistles and "thrones", all with the iconography that is characteristic of the Maya

Lowlands, which is an indicator of the interaction that went on between these areas and the Verapaces region. Because of the iconic themes, the quantities and context in which the artifacts deemed "thrones" were found, as well as the present lack of evidence that they were elements distributed outside of San Pedro Carchá, I consider that they could have been part of a local tradition, possibly associated with some ritual that carried along with it the reproduction of sounds. We must also underline the fact that some of the samples from the MUNAE were burned, and that in general they were fragmented at their weakest junctures, which could have been caused naturally.

In spite of the fact that no formal study regarding the pastes was undertaken, we observe that there are differences between the molds and the ceramics derived from them. Therefore, there is a possibility that an imported primary material exists for the manufacture of the molds.

Upon the finalization of this first phase of investigation, more questions than answers have arisen. Nonetheless, I have made the corresponding contacts to be able to include in future studies, the culmination of the inventory of the Collection, and also to be able to make public a series of unpublished manuscripts, drawings and photographs, which are found in the archives of the Dieseldorff family.

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Appendix 2. Photocopies of original documents, obtained from the Archive of the National Museum of Archaeology and Ethnology of Guatemala



N.º Y. 1888228

INDIA
A-1116

Sr. Ministro de Educacion Publica.

Guatemala

Erwin P. Disseldorff, mayor de edad, viudo, aleman,
vecino de Coban y con cedula 016, 244 con todo

REG. N.º 1888333

QUINQUENIO
de 1933 a 1937

Handwritten notes:
6 papers
...
...

respeto manifiesto a Este Ministerio se ha dado licencia para verificar excavaciones arqueologicas, con la expresa condicion de entregar todos los hallazgos al Museo Nacional. Esta estipulacion se ha detenido para emprender algun trabajo, puesto que no es aceptable para mi, despues de tanto trabajo intelectual y personal y los gastos que se originen, deshacemas de todo, a que uno va adquiriendo carino. Ni es prudente exigir tales condiciones, porque, mientras el arqueologo honrado no puede cumplir con ellas, cualquiera persona, que no ha obtenido tal permiso, puede verificarlo escondidamente, ya que es imposible conocer y saber lo que sucede hasta en el ultimo rincón de la montaña. Creo que estas condiciones debian modificarse en interes de las ciencias, estableciendose que cada explorador, que merezca la confianza de este Ministerio, pueda obtener la licencia, bajo la precisa condicion de que sus trabajos son vigilados por un empleado del Gobierno y que los hallazgos sean repartidos equitativamente entre el explorador y el Museo Nacional, correspondiendo la mitad a cada parte y fijandose lo que a cada parte pertenece por medio de suerte, despues de haber dividido lo que se encuentra en dos partes iguales.



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233
11

Estoy seguro que muchas Instituciones científicas extranjeras llegarían a tomar a su cargo la exploración arqueológica de algún Departamento, con el resultado que en el Museo se establecería una sección para cada Departamento sin gasto alguno para el Museo.

Si el Sr. Ministro, atendiendo a la justicia y la conveniencia de adoptar el sistema propuesto, tuviera a bien enmendar la licencia que se me ha dado, propongo seguir unas exploraciones en la Alta Verapaz, para cuyo efecto suplicaría que se sirva ordenar al Jefe Político de dicho Departamento proporcionarme el apoyo necesario para obtener la licencia de los particulares en cuyo terreno se encuentren tales montículos o Cues, para poder proceder a las excavaciones.
Guatemala, 24 de Febrero de 1937.

E. J. Reinholdorff

SECRETARIA DE EDUCACION PUBLICA: Guatemala, 6 de abril de 1937.

Cigase al Director del Museo Arqueológico.



Ulman
mitgach

29 FEB 1937
FIC
Hora
Recibido

2/29

Guatemala, 14 de abril de 1937.-

Sr. Director del Museo Arqueológico,
Presente.-

Para su conocimiento y efectos, transcribo a Ud.
la nota que se recibió en esta Secretaría, que dice:

"Cobán, 8 de abril de 1937.-- Señor Secretario de Estado en el Despacho de Educación Pública, Guatemala.-- Señor Secretario: - Tengo el honor de referirme a su atento oficio de fecha 6 de los corrientes No. 2567, relativo a la vasija Maya policroma cuya compra por mí, tuve el gusto de comunicarle oportunamente.-- Me es grato tener a su disposición de Ud. dicha vasija, que podrá ser exhibida en el Museo Arqueológico, como se desea. Para este efecto, puedo llevarla personalmente en mi próximo viaje a esa capital, que será a principios del entrante mes de mayo, a fin de evitar que sufra deterioros en el transporte.-- No obstante, si Ud. la necesita antes, le estimaría indicarme el medio más seguro de remitirle la, aunque mi opinión es que cualquier medio en el que intervengan manos profanas, es peligroso para la conservación de la vasija.-- Quedo esperando las nuevas órdenes de Ud., dándome honroso repetirle su muy Atto. y S. S., (f) E. P. Dieseldorff.--"

Soy de U. Atto. y S. S.,

E. P. Dieseldorff
Subsecretario

aph.-

SECRETARIA DE
EDUCACION PUBLICA
REPUBLICA DE GUATEMALA
CENTRO AMERICA

FORM-204-36

NUN. 3098

REF:

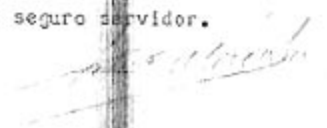
AL CONTIENDE, SI FUESE MENCIONAR EL NUMERO Y REFERENCIA DE ESTA NOTI

Guatemala, 27 de abril de 1937.

Sr. Inspector General de Arqueología,
Presente.

En calidad de préstamo y con el objeto de que se exhiba en el Museo de Arqueología a su cargo, remito a Ud. una olla de barro del tiempo de los Mayas, propiedad de don Erwind F. Diesel-dorf, de Cobán.

De Ud. atento seguro servidor.



E. P. DIESELDORFF,
COBAN,
REPUBLICA DE GUATEMALA
CABLE ADDRESS: "EQUIN" COBAN.
CODE A. S. C. 070. EXT. 1000.
LEARN'S FIVE LETTER.
BENTLEY CODE

Guatemala, 29 de Noviembre
1939.
Gran Hotel.

Sr. don Carlos Villacorta.

Presente.

Muy estimado Sr. Carlos,

Pongo a pedirle el permiso para que don Victor M. Lucas, que es buen dibujante, pueda copiar los altares que V^o trajo del Museo de Caminaljuyu, y que se encuentran en el Museo Nacional. Dichos altares tienen la cara del dios del sol y se asemejan en sus dibujos a varias pinturas de las Tumbas de Monte Albán. Desearía tener estas dibujas para incorporarlas en el libro de arqueología que estoy preparando.

Con la esperanza que V^o pueda favorosamente y dar el permiso que solicito, me es grato suscribirme,
de V^o muy atdo y afmo. S.
Erwin P. Disedorff

NUM. 10410
REF. S/R. RLP-fac.

AL CONTESTAR, SIEMPRE MENCIONAR EL NUMERO Y REFERENCIA DE ESTA NOTA

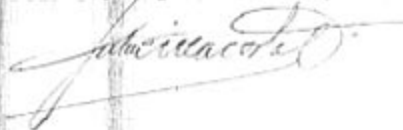
Guatemala, 2 de diciembre de 1941.

Señor Inspector de
Arqueología, Etnología e Historia,
Ciudad.

El señor W. E. Dieseldorff, vecino de Cobán,
está dispuesto ceder al Museo Arqueológico la colec-
ción formada por el extinto señor Erwin Pablo Die-
seldorff, la cual se servirá Ud. recoger personal-
mente en dicha ciudad.

La colección en referencia se conservará en
el Museo a su cargo, formando un solo grupo con el
nombre del señor Dieseldorff, que la reunió.

Soy de usted atento y seguro servidor,





MINISTERIO DE
EDUCACION PUBLICA

PALACIO NACIONAL

GUATEMALA, 15 de mayo de 1945

NO. 2773 EN L. 45

NUM.	3477
REP.	U-32/912 01º

AL COMENTAR, SIEMPRE MENCIONE EL NÚMERO
Y REFERENCIA DE ESTA HOJA

Señor Director del
Museo Arqueológico,
Ciudad.

Tengo el gusto de dirigirme a usted, rogándole se sir-
va informar a este Despacho, detalladamente, acerca de la
colección de piezas arqueológicas que donó al Estado el se-
ñor Erwin Diesselhorff en el año de 1942.

Soy de usted, con todo aprecio, muy atento y deferen-
te servidor,

COPIA

NUM.:	_____
REP.:	_____

Museo Nacional de Arqueología
La Aurora Mayo 17 de 1945.-

Sr. Director del Museo Nacional de Bellas Artes
Ciudad.

Del Ministerio de Educación Pública recibí el oficio
Número 3477 que literalmente dice así: Guatemala, 15 de Mayo
de 1945=Señor Director del Museo Arqueológico, Ciudad=Tengo el
gusto de dirigirme a usted, rogándole se sirva informar a es-
te Despacho, detalladamente, acerca de la colección de piezas
arqueológicas que donó al Estado el señor Erwin Diesseldorf
en el año de 1937 y de Usted, con todo aprecio, muy atento
y deferente servidor.=(f) M. Gilich.=

Como en el Archivo de este Museo solamente aparece
una copia de las piezas que fueron depositadas en el Museo
de su digna dirección, con este motivo y según la copia que
tengo el gusto de enviarle, manifiesto al Sr. Ministro que so-
lamente la dirección a su cargo podrá rendir el informe que
se pide, por carecer de otros datos más concretos sobre el
particular, informo que Usted se servirá disponer si, lo en-
via directamente al Ministerio de Educación, ó por conducto
de la Dirección a su cargo.

Aprovecho esta oportunidad para suscribirme de Ud,
con distinguido aprecio su muy atento seguro servidor.

Alvio Rodas N.

SECRETARIA DE
EDUCACION PUBLICA

REPUBLICA DE GUATEMALA
MUSEO NACIONAL
CENTRO AMERICA

Nº 410.

NO. 1875-06-44

COPIA

NUM. _____
REP. _____

Museo Nacional de Antropología y Etnología
La Aurora Mayo 17 de 1945.

Señor Ministro:

Refiriéndome a su atento oficio No.3477 de fecha 15 del pte, me tengo el honor de informarle que, no apreciando en el archivo de este Museo, sino solamente una copia de las piezas arqueológicas que el difunto Sr. Erwin Dieseldorf donó al Estado, y en cuya copia indica que el Museo de Bellas Artes se levantó una acta a este respecto, y al ser depositadas en dicho Museo las referidas piezas, y con el objeto de poder informar a Ud. sobre este particular, con esta misma fecha me he dirigido al Sr. Director del Museo Nacional de Bellas Artes para tenga la bondad de remitir este informe directamente a la Secretaría de su digno cargo, o por conducto de esta Dirección del Museo Arqueológico.

Con respetuosa consideración me suscribo del Sr. Ministro su muy Atto. S. S.

Flavio Rodas N.

Señor Secretario de Estado en el Despacho
de Educación Pública,
Palacio Nacional.

SECRETARIA DE
EDUCACION PUBLICA
REPUBLICA DE GUATEMALA
CENTRO-AMERICA

GIARD.M.730

NUM.:	18003
REF.:	s/c. 0.20.

AL CENTENAR, DARSE MENCIONAR EL NUMERO Y REFERENCIA DE ESTA HOJA

Guatemala, 10. de Diciembre de 1939.

Señor Director del Museo Arqueológico
del Parque Nacional "La Aurora",
Ciudad.

Para su conocimiento y efectos, comunico a Ud.
que esta Secretaría concede autorización al señor Vic-
tor M. Lucas para que saque dibujos de los Altares No.
4 de La Providencia, existentes en ese Museo, con el ob-
jeto de que don Erwin P. Diezeldorf los publique en el
cuarto libro que sobre arqueología está preparando en la
actualidad.

soy de Ud. muy atento servidor.



SECRETARIA DE
EDUCACION PUBLICA
REPUBLICA DE GUATEMALA
CENTRO-AMERICA

G1690-315-7-39

NUM.: 19357
REF.:

AL COMPLETAR, SIPLIAS MENCIONAR EL NUMERO Y REFERENCIA DE ESTA HOJA

Guatemala, 18 de diciembre de 1939.

Señor Director del Museo de Arqueología,
C i u d a d .

Remito a Ud. con destino a ese museo, dos piezas arqueológicas que fueron enviadas a esta Secretaría por el señor don Erwin P. Dieseldorf, residente en Cobán, Alta Verapaz.

Soy de Ud. atto. y S. S.,



Appendix 3. Inventory of Cabinet 96 of the Dieseldorff Collection

MUSEO NACIONAL DE ARQUEOLOGÍA Y ETNOLOGÍA					
Cabinet 96 of the Dieseldorff Collection, Materials from the Late Classic					
Box	Title 1	Title 2	Title 3	Pieces	Observations
96-1	Headdress Ornament	Headdress Ornament 1	1	9	
96-1	Headdress Ornament	Headdress Ornament 1	2	3	
96-1	Headdress Ornament	Headdress Ornament 1	3	14	
96-1	Headdress Ornament	Headdress Ornament 1	4	3	
96-1	Headdress Ornament	Headdress Ornament 1	5	6	
96-1	Headdress Ornament	Headdress Ornament 2	6	2	
96-1	Headdress Ornament	Headdress Ornament 2	7	1	
96-1	Headdress Ornament	Miscellaneous	ST	2	
96-1	Shield Bracelets?	Design	1	4	
96-1	Shield Bracelets?	Design	2	2	
96-1	Shield Bracelets?	Design	3	3	
96-1	Basket	Design	1	1	Important Design
96-1	Cylinders	Design	1	3	
96-1	Cylinders	Design	2	16	
96-1	Cylinders	Design	3	10	
96-1	Cylinders	Design	4	4	
96-1	Shields	Various	ST	18	
96-1	Shields	Design	1	3	
96-1	Spheres	Design	1	3	
96-1	Spheres	Design	2	6	

96-1	Spheres	Design	3	6	
96-1	Figurines	Miscellaneous	ST	6	
96-1	Figurines	Body Parts	1	4	They are the same
96-1	Figurines	Body Parts	2	3	They are the same
96-1	Figurines	Body Parts	3	3	They are the same
96-1	Figurines	Body Parts	4	14	They are the same
96-1	Figurines	Body Parts	5	5	They are the same
96-1	Figurines	Body Parts	6	8	They are the same
96-1	Figurines	Body Parts	7	1	They are the same
96-1	Figurines	Body Parts	8	2	
96-1	Figurines	Body Parts	9	4	
96-1	Figurines	Body Parts	10	2	
96-1	Figurines	Body Parts	11	7	
96-1	Figurines	Body Parts	12	1	
96-1	Figurines	Body Parts	13	2	
96-1	Figurines	Body Parts	14	2	
96-1	Miscellaneous	Associated with Shields	1	2	
96-1	Miscellaneous	Associated with Spheres	1	1	
96-1	Miscellaneous	Associated with Ear Spools	1	2	
96-1	Ear Spools	Design	1	5	
96-1	Ear Spools	Design	2	4	
96-1	Ear Spools	Design	3	4	
96-1	Ear Spools	Design	4	3	
96-1	Ear Spools	Design	5	2	
96-1	Ear Spools	Design	6	4	
96-1	Ear Spools	Design	7	4	

96-1	Ear Spools	Design	8	9	
96-1	Ear Spools	Design	9	1	
96-1	Ear Spools	Design	10	3	
96-1	Paraphernalia	Miscellaneous	ST	4	
96-1	Supports	Design	1	1	
			Pieces:	232	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-2	Headdress Band	Miscellaneous	ST	11	
96-2	Headdresses	Miscellaneous	ST	17	
96-2	Tlaloc Headdresses	Design	1	14	
96-2	Tlaloc Headdresses	Design	2	2	
96-2	Tlaloc Headdresses	Design	3	10	
96-2	Tlaloc Headdresses	Design	4	2	
96-2	Tlaloc Headdresses	Design	5	18	
96-2	Tlaloc Headdresses	Design	6	2	
96-2	Tlaloc Headdresses	Miscellaneous	7	7	
96-2	Various	Miscellaneous	ST	4	
			Pieces:	87	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-3	Heads	Design	1	4	
96-3	Heads	Design	2	9	
96-3	Heads	Design	3	2	
96-3	Heads	Design	4	2	
96-3	Heads	Various	1	8	
96-3	Heads	Various	2	8	
96-3	Scepter	Design	1	2	
96-3	Scepter	Design	2	2	
96-3	Serpent Maxillae?	Design	1	5	
96-3	Serpent Maxillae?	Design	2	5	
96-3	Serpent Maxillae?	Design	3	2	
96-3	Serpent Maxillae?	Tongues	ST	3	
96-3	Serpent Maxillae?	Miscellaneous	ST	8	

96-3	Eyes	Design	1	3	
96-3	Eyes	Design	2	4	
96-3	Eyes	Design	3	3	
96-3	Eyes	Design	4	5	
96-3	Eyes	Design	5	6	
96-3	Eyes	Design	6	3	
96-3	Eyes	Miscellaneous	ST	14	
96-3	Face with Mandible	Design	1	2	
96-3	Face with Mandible	Similar	1	3	
96-3	Face with Mandible	Similar	2	2	
96-3	Face with Mandible	Similar	3	6	
96-3	Faces	Design	1	2	
96-3	Faces	Design	2	3	
96-3	Faces	Design	3	3	
96-3	Faces	Design	4	2	
96-3	Serpents	Mandibles	ST	12	
96-3	Various	Miscellaneous	ST	6	
			Pieces:	139	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-4	Fins	Various	ST	8	Aquatic Motifs
96-4	Bands	Design	1	10	
96-4	Bands	Design	2	6	
96-4	Bands	Design	3	5	
96-4	Fish Tails	Design	1	4	
96-4	Fish Tails	Design	2	8	
96-4	Fish Tails	Design	3	4	
96-4	Flower	Various	ST	16	Aquatic Motifs
96-4	Marine Motifs	Design	1	5	Something comes out of the mouth
96-4	Marine Motifs	Design	2	8	Something comes out of the mouth
96-4	Marine Motifs	Design	3	3	Something

					comes out of the mouth
96-4	Marine Motifs	Design	4	2	Something comes out of the mouth
96-4	Marine Motifs	Various	ST	12	Something comes out of the mouth
96-4	Aquatic Motifs	Various	1	8	
96-4	Aquatic Motifs	Various	2	6	
96-4	Fish	Various	ST	10	Aquatic Motifs
96-4	Faces	Design	1	3	
			Pieces:	118	
Box	Title 1	Title 2	Title 3	Pieces	Observations
96-5	Applications	Design	1	5	
96-5	Applications	Design	2	3	
96-5	Band in the shape of a Cross	Distal End	ST	24	San Andrés Cross?
96-5	Band in the shape of a Cross	Distal End	Various	3	San Andrés Cross?
96-5	Band in the shape of a Cross	Middle Part	ST	40	San Andrés Cross?
96-5	Band in the shape of a Cross	Proximal End	ST	7	San Andrés Cross?
96-5	Band in the shape of a Cross	Tip	ST	12	San Andrés Cross?
96-5	Band in the shape of a Cross	Tip	Various	2	San Andrés Cross?
96-5	Cacao	Fruit	ST	4	
96-5	Corn	Figurines	ST	5	
96-5	Corn	Ears	ST	34	
96-5	Corn	Headdress	ST	4	
96-5	Mat	Band	Varios	8	
96-5	Mat	Headdress	ST	2	
96-5	Various	Special	ST	2	
96-5	Various	Various	ST	9	

				Pieces:	164	
Box	Title 1	Title 2	Title 3	Pieces	Observations	
96-6	Square Ornaments	Design	1	4		
96-6	Square Ornaments	Design	2	6		
96-6	Square Ornaments	Design	3	2		
96-6	Round Ornaments	Design	1	4		
96-6	Round Ornaments	Design	2	5		
96-6	Round Ornaments	Design	3	3		
96-6	Round Ornaments	Design	4	2		
96-6	Round Ornaments	Miscellaneous	ST	3		
96-6	Whistle Mouthpieces	Design	1	21		
96-6	Serpent Head	Design	1	21	Tongues	
96-6	Serpent Head	Design	2	1		
96-6	Serpent Head	Design	3	1		
96-6	Fish Tails	Design	1	2		
96-6	Decoration "Bricks"	Design	1	21		
96-6	Serpent Teeth	Design	1	9		
96-6	Serpent Teeth	Design	2	6		
96-6	Serpent Teeth	Design	3	5		
96-6	Serpent Teeth	Design	4	7		
96-6	Serpent Teeth	Design	5	7		
96-6	Serpent Teeth	Miscellaneous	ST	4		
96-6	Miscellaneous	Design	1	40		
96-6	Miscellaneous	Design	2	40		
96-6	Miscellaneous	Design	3	39		
96-6	Miscellaneous	Design	4	40		
96-6	Possible Heads	Design	1	2		
96-6	Possible Heads	Design	2	2		
96-6	Volutes	Design	1	7		
96-6	Volutes	Design	2	14		
96-6	Volutes	Design	3	2		
96-6	Volutes	Design	4	9		
96-6	Volutes	Design	5	5		

96-6	Volutes	Design	6	7	
96-6	Volutes	Design	7	9	
96-6	Volutes	Design	8	3	
96-6	Volutes	Design	9	2	
96-6	Volutes	Design	10	4	
96-6	Volutes	Design	11	3	
96-6	Volutes	Design	12	2	
96-6	Volutes	Design	13	2	
96-6	Volutes	Design	14	3	
96-6	Volutes	Design	15	2	
96-6	Volutes	Design	16	2	
96-6	Volutes	Design	17	3	
96-6	Volutes	Design	18	2	
96-6	Volutes	Design	19	3	
96-6	Volutes	Design	20	4	
96-6	Volutes	Miscellaneous	1	40	
96-6	Volutes	Miscellaneous	2	43	
			Pieces:	468	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-7	Heads	Mouth	ST	35	
96-7	Heads	Complete	1	4	
96-7	Heads	Complete	2	1	
96-7	Heads	Complete	Various	4	
96-7	Heads	With Ik Tooth	ST	12	
96-7	Heads	With Ear Spools	ST	8	
96-7	Heads	Foreheads	ST	12	
96-7	Heads	Nose	ST	11	
96-7	Heads	Eyes	ST	19	
96-7	Heads	Hair	ST	30	
96-7	Heads	Profile	ST	1	
			Pieces:	137	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-8	Throne A	Center	ST	33	
96-8	Throne A	Right	Scene	23	
96-8	Throne A	Right	Supports	26	
96-8	Throne A	Between Scene and Cover	ST	8	
96-8	Throne A	Corners	ST	12	
96-8	Throne A	Complete Front	A	1	
96-8	Throne A	Complete Front	B	1	
96-8	Throne A	Left	Scene	14	
96-8	Throne A	Left	Supports	34	
96-8	Throne A	Sides	ST	52	
96-8	Throne A	Characters	ST	2	
96-8	Throne A	Cover	ST	1	
			Pieces:	207	
Box	Title 1	Title 2	Title 3	Pieces	Observations
96-9	Hand Ornament	ST	ST	3	
96-9	Rims	Lower	ST	1	
96-9	Rims	Upper	ST	1	
96-9	Bodies	Design	Special	1	Very Important
96-9	Bodies	Various	ST	4	
96-9	Corners	Design	1	2	
96-9	Corners	Lower	Left	2	
96-9	Corners	Upper	Right	3	
96-9	Corners	Upper	Left	3	
96-9	Character	ST	ST	1	
96-9	Faces	Various	1	9	
96-9	Faces	Various	2	1	
96-9	Supports	Design	1	2	
96-9	Throne B	Center	ST	1	
96-9	Throne B	Right	ST	7	

96-9	Throne B	Left	ST	4	With Pseudo-glyphs
96-9	Throne C	Design	1	6	Holds God K
96-9	Throne D	Design	1	1	The same as C but with another mold
96-9	Throne E	Design	1	7	Decapitated
96-9	Throne E	Design	2	8	Decapitated
96-9	Throne F	Conversation?	1	4	
96-9	Throne G	Giving a gift?	1	2	
96-9	Throne H	Various	ST	3	Emerging?
96-9	Throne I	Giving a gift?	2	1	
96-9	Throne J	Conversation?	2	1	
96-9	Throne K	Design	1	2	
96-9	Throne L	Acrobat	ST	1	Very Important
96-9	Various	Design	1	4	
96-9	Various	Design	2	2	
			Pieces:	87	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-9	Supports with Glyphs	Design	1	1	[4-na-?-?] Captive
96-9	Supports with Glyphs	Design	2	1	[tz'i-ba]
96-9	Supports with Glyphs	Design	3	1	[ZAK-wo-jo/ma-10]
96-9	Supports with Glyphs	Design	4	1	I516 Lord of Cobán? or Cobah?
96-9	Supports with Glyphs	Design	5	2	[yi-ch'a-k'a-/HIX/?-nij]
96-9	Supports with Glyphs	Design	6	1	[tza?/ya-na-bi-IL/ZAC-CHUVEEW] = name, its sculptor, white monkey

96-9	Supports with Glyphs	Design	7	1	10 IMIX, 19 YAXKIN
96-9	Supports with Glyphs	Design	8	1	AHAW-a-k'in-ju-di' = dedication
96-9	Supports with Glyphs	Design	9	1	[i-?]
96-9	Supports with Glyphs	Design	10	1	[8-B'AAH/K'AN-?/TE'?)
96-9	Supports with Glyphs	Design	11	1	2[ma-xi] maax = spider monkey
96-9	Supports with Glyphs	Design	12	1	3[AJAW-wa] ajaw = king
96-9	Supports with Glyphs	Design	13	2	Standard Primary Sequence, dedication "His Sculpture" [yu-?]
96-9	Supports with Glyphs	Design	14	1	
96-9	Supports with Glyphs	Design	15	1	
96-9	Supports with Glyphs	Design	16	2	
96-9	Supports with Glyphs	Design	17	1	
96-9	Supports with Glyphs	Design	18	7	
96-9	Supports with Glyphs	Design	19	2	
96-9	Supports with Glyphs	Design	20	1	
96-9	Supports with Glyphs	Design	21	1	
96-9	Supports with Glyphs	Design	22	5	
96-9	Supports with Glyphs	Design	23	1	
96-9	Supports with Glyphs	Design	24	1	
96-9	Supports with Glyphs	Design	25	1	
96-9	Supports with Glyphs	Design	26	1	
96-9	Supports with Glyphs	Design	27	1	
96-9	Supports with Glyphs	Design	28	1	
				Pieces:	42

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-10	Rims	Miscellaneous	ST	3	
96-10	Incised	With Glyphs	ST	1	
96-10	Incised	Miscellaneous	ST	2	
96-10	Eyes in Profile	Design	1	10	
96-10	Eyes in Profile	Design	2	11	
96-10	Eyes in Profile	Design	3	3	
96-10	Ear Spool	Design	1	1	
96-10	Feathers and Headdresses	Miscellaneous	ST	21	
96-10	Various	Miscellaneous	1	36	
96-10	Various	Miscellaneous	2	42	
96-10	Various	Miscellaneous	3	17	
96-10	Various	Miscellaneous	4	2	
			Pieces:	149	

Box	Title 1	Title 2	Title 3	Pieces	Observations
96-11	Circular	Miscellaneous	ST	7	Molds
96-11	With Glyphs	Miscellaneous	ST	4	Molds
96-11	Extremities	Miscellaneous	1	6	Molds
96-11	Extremities	Miscellaneous	2	3	Molds
96-11	Feathers and Headdresses	Miscellaneous	1	11	Molds
96-11	Feathers and Headdresses	Miscellaneous	2	3	Molds
96-11	Faces and Heads	Miscellaneous	1	15	Molds, includes a modern reproduction of a positive
96-11	Faces and Heads	Miscellaneous	2	3	Molds
96-11	Various 1	Miscellaneous	1	4	Molds
96-11	Various 2	Miscellaneous	1	12	Molds
96-11	Various 2	Miscellaneous	2	24	Molds
96-11	Various 2	Miscellaneous	3	9	Molds

96-11	Various 2	Miscellaneous	4	2	Molds
96-11	Various 2	Miscellaneous	5	2	Molds
			Pieces:	105	
Grand Total of Pieces:					
				1798	