
Preface

DAVID C. GROVE

This book and the project it documents represent a decade of efforts by a great many people. Some will receive recognition through the chapters they have authored; the efforts of others will go unsung. It must be pointed out here, though, that the people most deserving of recognition are the villagers of Chalcatzingo, who worked side by side with us, with enthusiasm and skill.

The Chalcatzingo Project was initiated as a cooperative investigation by the Instituto Nacional de Antropología e Historia (INAH) in Mexico and the University of Illinois. INAH was represented in 1972 by Jorge Angulo, and in 1973–1974 by Raul Arana, while I represented the University of Illinois for all of the field seasons and lab work. Both Mexican and U.S. students and professionals participated in the joint investigation. All basic laboratory analyses were carried out in Morelos, and, when possible, specialized analyses (ceramic thin sections, fauna, etc.) were also conducted in the host country. In consultation with Angulo, then director of the Morelos-Guerrero Regional Center of INAH, important ceramics and other artifacts were placed in storage in INAH facilities in Morelos, and some archaeological material was placed on permanent display in the Palacio de Cortez museum in Cuernavaca.

The major funding for the Chalcatzingo Project came from the National Science Foundation (Grant Nos. BNS 7103773 and BNS 8013770). Supplementary funds, including those which enabled us to map the site through photogrammetry, were provided in 1972 and 1973 by the National Geographic Society. INAH likewise supplied funds, most of which went for the exploration and reconstruction of Classic and Post-classic architecture at Chalcatzingo. The Research Board of the University of Illinois provided computer time and helped

support our ceramic analyses, pollen analyses, and preparation of the book manuscript with research assistantships. The National Science Foundation also granted funds (BNS 8013770) to assist in the final stages of the research and book. In addition to our gratitude to those agencies and institutions mentioned for the support they provided the project, I also want to thank Landon Clay for the funds he provided to assist us in the jade, obsidian, and iron ore analyses.

Permits for the project were granted by the Departamento de Monumentos Prehispánicos of INAH, and their support and cooperation are gratefully acknowledged. Thanks should also go to the various students from the *escuela* at INAH who frequently visited us at Chalcatzingo and ended up helping in the excavations.

A great number of scholars provided invaluable assistance to the project. B. J. Evans of the University of Michigan carried out the analysis of the iron ores. Neutron activation of the obsidian was done at the University of Illinois by Philip Hopke. Obsidian source samples were graciously provided by Thomas Charlton of the University of Iowa and by Robert Zeitlin of Brandeis University. Ceramic thin section analysis was greatly assisted by Fernando Ortega G. of the National University of Mexico (UNAM). INAH facilities in Cuernavaca were made available by Jorge Angulo, and Jaime Litvak made lab facilities at UNAM available to us as well. The Chalcatzingo faunal material was studied by Ticul Alvarez of INAH. Anthony Aveni of Colgate University provided valuable comments on site alignments, and John Carlson of the University of Maryland called my attention to the stone labeled in Chapter 11 as MCR-19 and provided the photos of that stone used in this book. Michael Coe allowed us to look at his San Lorenzo ceramics at Yale University,

and Clifford Evans permitted access to the La Venta and Tres Zapotes material stored at the Smithsonian Institution. R. Barry Lewis of the University of Illinois made valuable suggestions and criticisms on the statistical and computer applications used in various chapters. Juan DuBernard of Cuernavaca was always ready to help the project in any way possible, and among the many who encouraged this research were Matt and Marian Stirling.

I felt that in a project of this magnitude, with so many diverse topics needing to be adequately covered in print, the principal publication—this book—should be written primarily by the project participants. In addition to contributions from a number of the other participants, I wrote and coauthored several chapters. I also edited every chapter submitted in order to maintain a continuity of presentation and to avoid unnecessary repetition. My editing may, at times, have seemed heavy-handed to many of the authors. It was done with the final product in mind, and I can only hope that the end justifies the means.

Among the editorial changes was my decision to renumber all burials into a sequential system, for in the field they had been separately numbered by order of discovery for every individual excavation area. I was also dissatisfied with the numbering system of the monuments and revised those as well (compare Grove 1981b to Chapter 9 in this book). Chapter 14, dealing with the figurines, was trimmed because one section of the chapter had been published in similar form elsewhere (Harlan 1979). In that instance we did, however, recognize the value of publishing the figurine attributes as an appendix (Appendix E). Also, although I had originally planned to abstract Margaret J. Schoeninger's (1979a, 1979b) work on bone chemistry for the book, I made a last-minute decision, due

to space requirements, to simply refer the reader to those publications.

During the final preparation of the book I was aided by several research assistants. Susan D. Gillespie edited, typed manuscripts, wrote chapter summaries, did illustrations, brought organization to my chaotic efforts, and still found time to write Chapter 15. Lynette Norr did much of the drafting, assisted in editing, and did translations. In addition she undertook the analysis of the Tetla house artifacts and wrote Chapter 25. Cynthia Heath also assisted with the manuscript and the faunal data.

In the field and in the lab, the project's illustrator was Betsy James, who is responsible for many of the artifact illustrations in this book. Lowell Greenberg and Alex Apostolides each served one field season as photographer, and their work constitutes the majority of the photographs from 1972 and 1973. Various other project members are responsible for the other photos.

Nearly every person involved with the project deserves recognition. However, special thanks go to Susan Gillespie, Marcia Merry de Morales, and Lynette Norr for continuing to devote time and effort to the analyses and publication of these data long after funds had been depleted. Finally, if any other project member has put heart and soul into this research as much as I have, it has been Ann Cyphers Guillén, who is still as excited about these data as I am and who continues to work long hours on behalf of this research. Her contributions to our understanding of Chalcatzingo will certainly not end with this book.

FIELD PARTICIPANTS

Alex Apostolides (1973, 1976); John Bakewell (1972); Robbilee Brown (1974); David Bugé (1972, 1973); Robert Burton (1973, 1974); Susan Burton (1974); David Crampton (1973, 1974); Roberta Delevie (1972); Dan Dorsey (1974); Pat Essenspreis (1972); William Fash, Jr. (1974, 1976); Manuel Gandara (1974); Patricia Garbe (1973); Lowell Greenberg (1972); Ursula Greenberg (1972); Ann Cyphers Guillén (1972, 1973, 1976); Mark Harlan (1973); Kenneth Hirth (1972, 1973); Paullette Landis (1974); Roberta Little (1973, 1974); Teresita Majewski (1973, 1974); Floyd Mansberger (1976); Marcia Merry de Morales (1972, 1973); Miguel Morayta (1974); David Posegate (1973, 1974); Mary Prindiville (1974); Phillip Sabol (1973); Deborah Thompson (1973); Anita Warner (1973); James Wilde (1973); Kees Van Dam (1972).

LAB PARTICIPANTS

Susan Burton (1973, 1974); Rebecca Carlson (1974, 1975); Gail Celmer (1974); Ann Cyphers Guillén (Director, 1972–1975); Mark Harlan (1974); Carol Jacobson (1974); Teresita Majewski (1975); Marcia Merry de Morales (1974, 1975); Lynette Norr (1974, 1975); Paula Petry (1974, 1975); Susan Scofield (1974, 1975); Virginia Snee (1973); Teddi White (1974, 1975).

OTHERS

Raul Deal (cave art, 1976); Carolyn Doyle (ethnography, 1973); Susan Gillespie (editing, illustrations, 1979–1981); Ann Cyphers Guillén (ceramic analyses, editing, figurines, 1976–1985); Cindy Heath (editing, 1980); Betsy James (illustrations, 1973–1975); Lewis Krevolin (ceramicist, 1973); Lynette Norr (editing, illustrations, 1979, 1980); Margaret Schoeninger (bone chemistry, 1976).