Figure 3.1- [A] Cemetery near Santo Domingo Tomaltepec (taken from Whalen 1981: 49); [B] possible cemetery in Terrace C at Yagul (the walls are later intrusions).
The mortality curve was generated following the formula

\[ M_x = \frac{D_x}{P_x} \]

where

- \( M_x \) = Mortality of individuals in age \( x \)
- \( D_x \) = Number of individuals dead at age \( x \)
- \( P_x \) = Average of the population in age \( x \)

Figure 3.2 - Mortality curve of the burials from Lambityeco (n= 88).
Figure 3.3- Variations in the configuration of domestic space among ancient Zapotecs.
Burial 1 with two adult individuals accompanied by 33 vessels, a jade trinket, and a mother of pearl object.

Decapitated head with first three cervical vertebrae and a knife. Offering under the room at the top of the building (photograph after Caso 1939: 172, fig. 11).

Figure 3.4- “Temple-Plaza-Adoratories” in Monte Albán and Mitla with burials of sacrificed individuals.

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First known temple (200 BCE-200 ACE)
Second temple (ca 300 ACE)
Third temple, with steps and entablature (ca 400 ACE)
Fourth temple (ca 500 ACE)
Fifth temple (ca 650 ACE)

Stratigraphic sequence of temples in Mound 1-bis (as derived from Bernal 1958: 24-32)

Two clay earplugs with mosaic inlays of polished hematite found with the burial in Mound 1-bis (after Saville 1922: 51)

Some of the green stone figurines, stone beads, and perforated shells found with the burial (after Bernal 1958: 33 and 34)

Figure 3.5- Consecrated burial of a child in the context of superimposed two-room temples in Mound 1-bis from Quicopecua.
Figure 3.6- Superimposed houses in the mound on terrace 18 at Monte Albán, and several tombs in different stratigraphic positions.

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Figure 3.7- Floor plan of the fourth house in mound 195 at Lambityeco with tomb 6 and the mausoleum built above the crypt (drawing based in a floor plan by Lind [1993 and 2001]) (the arrow in the entrance corridor indicates the point of view for the perspective shown in Figure 3.8).
Facade of tomb 6 with the stuccoed representations of a man named 1N (left) and a woman named 10J (right). (Photograph courtesy of Michael Lind)

Figure 3.8- Three-dimensional view of the mausoleum built above tomb 6 from Lambityeco (the point of view is indicated with an arrow on Figure 3.7).

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Offerings placed at the base of the entablature in the facade.

Offerings placed in front of the lintel.

Fragments of the same object.

Figure 3.9- Floor plan of Lambityeco tomb 6 showing the distribution of burials and offerings (based on drawings by Joseph R. Mogor).

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Figure 3.10- Profile view of Lambityeco tomb 6 showing the distribution of burials and offerings (based on drawings by Joseph R. Mogor).

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Figure 3.11- [A] Model of Zapotec mortuary practices according to Caso; [B] Alternative model of Zapotec mortuary practices.

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Secondary burial type B
(anatomically incomplete and disarticulated)

Secondary burial type A
(anatomically incomplete but articulated)

PRIMARY BURIALS
DISTURBED PRIMARY BURIALS
SECONDARY BURIALS
TYPE UNKNOWN

Figure 3.12- [A] Formation of secondary burials types A and B; and [B] relative proportion of interment types in the burial sample from Lambityeco. © Javier Urcid. All rights reserved.
Figure 3.13- Motifs painted with red pigment on the facade of several tombs at Lambityeco.

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Figure 3.14- Chi-square analysis comparing the observed and expected frequencies of bones in the skeleton based on the minimum number of individuals detected in the tombs from Lambityeco.

Chi-square = 36.03935
P < .001
$X^2_{13} \approx 34.$
Figure 3.15- Objects manufactured from skulls that could have been heirlooms removed from tombs (the scale of the objects is in relation to the size of an adult skull).

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Figure 3.16- Plan and profile drawings of tomb 28 in terrace F at Yagul, Oaxaca (400-600 ACE) (plan drawing based on Flannery 1958).

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Figure 3.17- [A] Model of social differentiation at Monte Albán according to Wilkinson and Norelli (1981); [B] alternative model of ancient Zapotec social differentiation.
Figure 3.18- [A] Ranking of burials from Lambityeco based on quantity and diversity of offerings arranged by household unit; [B] Frequencies of dogs and birds plotted against the ranking of tombs from the Xoo phase.
Interments with greater number of offerings buried outside the tomb in the residential unit.

Figure 3.19- Plan and profile drawings of the third out of at least five superimposed houses in mound 190 at Lambityeco, and location of higher-ranking interments buried outside Tomb 2.

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Figure 4.1 - Palace with three Patio Complexes, and tomb 104 from Monte Albán (the exact provenience of the offerings and of the effigy vessel is unknown).

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Figure 4.2- [A] Plan and profile drawings of tomb 104 from Monte Albán; [B] frontal view of the facade with the entrance sealed.
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Figure 4.3- Sequence of reuse of the carved slab that sealed the entrance to tomb 104 from Monte Albán.
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Unfolded drawing of the murals painted on the exterior and interior of the tomb

Jambs and recessed walls for fitting the sealing slab

South wall

West wall

North wall

Niches

Tableau of effigy vessels placed behind the entrance to the tomb

Carved surface of the slab that faced the interior of the crypt

Figure 4.4- The entire narrative program in tomb 104 from Monte Albán (arrows indicate glyphic repetitions between the different media).

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Figure 4.5- Direction of the texts and glossing of the inscription on the interior surface of the slab in tomb 104 from Monte Albán (the black dot marks the beginning of the inscription).

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Vucub Caquix being knocked down by the blowguns of Hunapu and Xbalanque (scene in half of a Late Classic Maya polychrome plate) (after Hellmuth 1987: 205, fig. 425)

Personage dressed as the “Principal Bird Deity”. The pedestal also sports the imagery of the deity. Back of pyrite mirror, Zacaleu, Guatemala (the drawing is partially reconstructed)

Effigy vessel with a personage wearing a loincloth incised with his calendrical name 3U. Attributed to Yogana, ex-Museo Frissell, Mitla (cat. no. 928; height 42 cm).

Effigy vessel of a jaguar wearing in the forehead profile and frontal renditions of glyph U, Unknown provenience, ex-Museo Frissell, Mitla (height 40 cm)

Effigy vessel with a personage wearing a mask with the imagery of glyph U. Dainzu, Museo de las Culturas de Oaxaca (height 35 cm).

Figure 4.6- Graphic versions and iconicity of Zapotec glyph U compared to the imagery of the Maya ‘Principal Bird Deity’.
Facade of the main chamber in tomb 5 from Cerro de la Campana

Facade of tomb 1 from Los Reyes Etla

Hypothetical facade of a tomb with composite jambs (stones 9269-9271, ex Museo Frissell, Mitla)

Figure 4.7- Differences in the elaboration and size of tomb facades that render instantiations of glyph U.

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Represented in the effigy vessel embedded in the facade of the tomb?

Speech scroll

Elder man with two boxes

† 10 X  
Apical ancestor (sex not specified)

† 10 Y = ‡ 2 M  [ Older couple]

Speech scroll

† 10 Gama = ‡ 10F  [Younger couple]

Young man dressed as a ‘Xican’ sacrificial victim

Represented in the effigy vessel at the center of the tableau placed behind the entrance of the tomb

Named in the slab in relation to the year 11 Earthquake; a box is associated with 1 N

† 1 N = ‡ 5 M

5 E is named in the slab in relation to the year 7 Deer; 9 E is named in an object from the tomb’s offering

† 5 E = ‡ 9 E

Name rendered next to that of the apical ancestor

Represented in the effigy vessel embedded in the facade of the tomb

† 6 Y  
Ego (sex not specified)

Named in the slab in relation to the year 7 Deer

† 6 Y

Figure 4.8- The genealogy in the mortuary program of tomb 104 from Monte Albán.

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Allusion to rubber in the paraphernalia of the ballplayers represented on the murals in tomb 5 from Cerro de la Campana, Suchilquitongo.

Incense pouch

The “Bag” glyph carved on the slab from tomb 104 compared to copal pouches painted in the murals on tomb 105 from Monte Albán.

Glyph “Pectoral”? 

The “Pectoral” glyph carved on the slab from tomb 104 compared to pectorals from three effigy vessels (drawings after Sellen 2003: fig. 10).

Glyphs painted on the jambs of tomb 104 compared to the “Blood” glyph carved on stone monuments.

Glyphs painted on the jambs of tomb 104 compared to examples of the glyph “Diagonal band with lateral reversed scrolls”.

Figure 4.10- The iconic origin of several signs in the epigraphy of tomb 104 from Monte Albán.

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Figure 4.11- Embedded quadripartite arrangements at the entrance of tomb 104 from Monte Albán.

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The pectoral signals the cornfield, with allusions to tender maize and a corncob upside down.

Figure 4.12- Effigy vessel in tomb 103 from Monte Albán with the personification of the Maize god.
Figure 4.13- Glossing of the imagery in the effigy vessel embedded in the façade of tomb 104 from Monte Albán.

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Figure 4.14- Objects in tomb 104 from Monte Albán published by Caso and his colleagues (drawings after Caso, Bernal and Acosta 1947; Caso and Bernal 1952; Caso 1965b; and Sellen 2002a).
Figure 4.15- Painted murals in tombs 112 (above) and 103 (below) from Monte Albán (note the quadripartite number of niches in both crypts, with the central one in the back of tomb 103 representing the center).

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Effigy vessel representing a woman, probably impersonating the consort of the Maize God.

Disturbed burial(s)

Effigy vessel representing a man wearing the flayed facial skin of a sacrificial victim, the decapitated head, and a staff with a rattle (after Caso and Bernal 1952: 252bis)

Effigy vessel representing a man impersonating the Maize God.

Figure 4.16- Plan of tomb 103 from Monte Albán and associated effigy vessels (drawing of the tomb’s floor plan after Sellen 2002a (II): 37, fig. 3.12).