

**RITUAL USE OF THE HUMAN FORM:  
A CONTEXTUAL ANALYSIS OF THE “CHARLIE CHAPLIN” FIGURES  
OF THE MAYA LOWLANDS**

by

LISA M. LOMITOLA

B.A. University of Central Florida, 2008

A thesis in partial fulfillment of the requirements  
for the degree of Master of Arts  
in the Department of Anthropology  
in the College of Sciences  
at the University of Central Florida  
Orlando, Florida

Summer Term  
2012

©2012 Lisa M. Lomitola

## **ABSTRACT**

Small anthropomorphic figures, most often referred to as “Charlie Chaplins,” appear in ritual deposits throughout the ancient Maya sites of Belize during the late Preclassic and Early Classic Periods and later, throughout the Petén region of Guatemala. Often these figures appear within similar cache assemblages and are carved from “exotic” materials such as shell or jade. This thesis examines the contexts in which these figures appear and considers the wider implications for commonly held ritual practices throughout the Maya lowlands during the Classic Period and the similarities between “Charlie Chaplin” figures and anthropomorphic figures found in ritual contexts outside of the Maya area.

Dedicated to Corbin and Maya Lomitola

## **ACKNOWLEDGMENTS**

I would like to thank Drs. Arlen and Diane Chase for the many opportunities they have given me both in the field and within the University of Central Florida. Their encouragement and guidance made this research possible. My experiences at the site of Caracol, Belize have instilled a love for archaeology in me that will last a lifetime. Thank you Dr. Barber for the advice and continual positivity; your passion and joy of archaeology inspires me. In addition, James Crandall and Jorge Garcia, thank you for your feedback, patience, and support; your friendship and experience are invaluable. Lastly, thank you Lucas Martindale-Johnson. You have become a confidant and sounding board that I cannot do without.

## TABLE OF CONTENTS

LIST OF FIGURES .....	xi
CHAPTER ONE: INTRODUCTION.....	1
The Function of Caches: Current Understanding and Debates.....	2
Early Cache Analysis .....	3
Current Cache Analysis .....	4
Theory and Methodology in Use .....	6
The “Charlie Chaplin” Figure.....	7
Description of “Charlie Chaplin” Style Variability .....	8
Issues with the Name .....	9
CHAPTER TWO: “CHARLIE CHAPLINS” IN THE MAYA REGION: A HISTORICAL PERSPECTIVE.....	11
Copán, Honduras.....	13
Structure 4.....	13
Copán Summary.....	15
Chichén Itzá, Mexico .....	17
High Priest’s Grave.....	19
The Sacred Cenote .....	22
Chichén Itzá Summary.....	23
Uaxactun, Guatemala .....	24

Structure A-1.....	26
Temple B-VIII .....	28
Summary of Uaxactun .....	30
Thompson’s “Charlie Chaplins” .....	31
Cahal Pichik, Belize.....	34
Mound I.....	35
Hatzcap Ceel, Belize.....	36
Pyramid Q.....	37
Pyramid M .....	40
Pyramid F.....	41
Camp 6.....	43
Pyramid B .....	45
Pyramid A.....	46
Summary of Thompson’s Vaca Plateau Data .....	48
San Jose, Belize .....	49
Summary of San Jose, Belize.....	52
Piedras Negras .....	53
Structure J-1 .....	54
Structure O-13.....	56

Cache O-13-13 .....	57
O-13-23 .....	58
Cache O-13-48 .....	59
Problematical “Charlie Chaplins” .....	60
Summary of Piedras Negras.....	61
Tikal, Guatemala.....	61
Structure 5D-22.....	65
Structure 5D-26.....	70
Structure 5D-34.....	73
Tikal Summary.....	75
Lamanai, Belize .....	76
Structure N10-43.....	78
Lamanai Summary .....	80
K’axob, Belize .....	81
Structure 18.....	83
K’axob’s “Triadic Cache” .....	85
K’axob Summary .....	86
Las Ruinas de Arenal, Belize.....	87
Plaza Group A.....	89

North Offering .....	90
South Offering .....	91
Las Ruinas de Arenal Summary .....	92
Pacbitun, Belize .....	93
The Pacbitun Ballcourt .....	95
Pacbitun Summary .....	96
Chan, Belize .....	98
CHAPTER THREE: “CHARLIE CHAPLIN” FIGURES OF CARACOL, BELIZE .....	100
The A Group .....	104
Structure A6 .....	104
Structure A8 .....	109
Structure A2 .....	110
Structure A1 .....	113
Structure D2 .....	115
South Acropolis and Structure D7 .....	119
Structure D7 .....	121
Alta Vista and Structure F33 .....	123
Monterey .....	132
The Valentine Group .....	136

Summary of Caracol Data.....	138
CHAPTER FOUR: DISCUSSION AND CONCLUSIONS .....	141
Future Considerations .....	146
APPENDIX A: CONTEXT AND TREATMENT OF “CHARLIE CHAPLIN” FIGURES BY SITE .....	148
APPENDIX B: CONTENTS OF “CHARLIE CHAPLIN” CACHES .....	151
APPENDIX C: COPYRIGHT PERMISSION LETTER .....	155
APPENDIX D: COPYRIGHT PERMISSION LETTER .....	157
APPENDIX E: COPYRIGHT PERMISSION LETTER.....	161
APPENDIX F: COPYRIGHT PERMISSION LETTER .....	163
APPENDIX G: COPYRIGHT PERMISSION LETTER .....	165
APPENDIX H: COPYRIGHT PERMISSION .....	167
REFERENCES .....	169

## LIST OF FIGURES

Figure 1: "Charlie Chaplin" figures exhibiting a variety of features such as the "Olmecoid" nose, punch hole features, arms across shoulder and hands curled inwards .....	9
Figure 2: Map of Mesoamerica with all sites mentioned in the text.....	12
Figure 3: Copan's Principle Group with Structure 4 in the Great Plaza .....	14
Figure 4: Contents of cache within Copan's structure 4 .....	16
Figure 5: Map of Chichen Itza with High Priest's Grave on western side .....	18
Figure 6: Section of the "High Priest's Grave" with shaft and underlying natural sinkhole.....	20
Figure 7: "Charlie Chaplin" figure from burial 4 of "High Priest's Grave" .....	22
Figure 8: "Charlie Chaplin" figure from Cenote of Sacrifice .....	23
Figure 9: Map of Uaxactun with the A Group and B Group on the western side .....	25
Figure 10: Remains of 3 shell "Charlie Chaplin" figures recovered from a cache within Uaxactun's Structure A-1 .....	27
Figure 11: Stelae 4 and 5 in front of Temple B-VIII. The "x" below Stela 4 indicates location of the cache.....	29
Figure 12: Select objects from Uaxactun's Stela 4 cache including 3 "Charlie Chaplin" figures	30
Figure 13: Map of J.E.S. Thompson's expeditions in the Cayo District, with Camp 6 to the north and Cahal Pichik, Hatzcap Ceel, Tzimin Kax and Cahal Cunil towards the center .....	33
Figure 14: Cahal Pichik Site Plan with Mound I located alongside the ballcourt .....	34
Figure 15: "Charelie Chaplin" figures from Cahal Pichik's Votive Cache 7.....	35
Figure 16: Hatzcap Ceel Site Plan .....	37
Figure 17: Select objects from Hatzcap Ceel's "cache 1" .....	39
Figure 18: Hatzcap Ceel's "cache 2" .....	41

Figure 19: Hatzcap Ceel's E-Group .....	42
Figure 20: Camp 6 site plan .....	44
Figure 21: Select objects from Camp 6's "cache 8" .....	46
Figure 22: Contents of Camp 6's "cache 9" including 3 shell "Charlie Chaplin" figures. ....	47
Figure 23: San Jose site plan with Structure D1 located at the southern end .....	50
Figure 24: San Jose's D1 "face cache" vessel, heavily applied, and cache contents including "Charlie Chaplin" figures, drilled shells, shell "hooks", and bone .....	52
Figure 25: West and East Group Plazas of Piedras Negras including Structures J-1 and O-13 ...	54
Figure 26: Select objects from J1 stela cache including, 2 shell "Charlie Chaplin" figures with curled hands, 2 incised shell pieces and 1 jadeite piece .....	56
Figure 27: Select objects from O-13-13 cache including, a bowl, 6 eccentric obsidians and 2 shell "Charlie Chaplin" figures.....	58
Figure 28: Select objects from cache O-13-23 including 3 eccentric flints, 2 eccentric obsidians, 1 shell "Charlie Chaplin" figure and 1 incised shell disc.....	59
Figure 29: Select objects from O-13-48 cache including 2 eccentric flints and 1 jadeite "Charlie Chaplin" figure with hands curled inwards.....	60
Figure 30: "Problematical" jadeite "Charlie Chaplin" figures from structure O-13 cache, exact provenience unknown .....	60
Figure 31: "Charlie Chaplin" figures from Tikal exhibiting a range of styles including hands curled inward, arms crossed across the chest, "olmecoid" nose and featureless face.....	63
Figure 32: Map of Tikal's site center. Most of Tikal's "Charlie Chaplin" figures were found within the North Acropolis .....	64

Figure 33: Select objects from cache 143, Str. 5D-22-4th including 2 shell "Charlie Chaplin" figures, malachite pebbles, shell fragments and "hooks" .....	66
Figure 34: Select objects from cache 132, Tikal structure 5D-22-3rd, including 3 shell "Charlie Chaplin" figures worked stingray spines, a jadeite bead, spindle whorl and 8 chert cores .....	69
Figure 35: Select objects from Tikal Cache 135 from structure 5D-22-3rd, including 4 "Charlie Chaplin" figures and worked stingray spines .....	70
Figure 36: Select objects from Tikal's Burial 10 including obsidian eccentrics, shell "Charlie Chaplin" figures, a mosaic earflare, bone rod, a partial mirror and stingray spines, both worked and unworked.....	74
Figure 38: Lamanai Site Plan with Structure N10-43.....	77
Figure 39: Contents of cache N10-43/6 including a jadeite "Charlie Chaplin" figure and a bib-helmet figure and the drilled valve of a shell.....	78
Figure 40: Reconstruction of Lamanai's Structure N10-43 during the Preclassic Period .....	80
Figure 41: K'axob site plan with Structure 18 at the southern end.....	82
Figure 42: K'axob's "triadic cache" found in the southwest corner of structure 18. Contents were recovered from the lowest vessel.....	84
Figure 43: Contents of K'axob's "triadic cache" .....	86
Figure 44: Las Ruinas de Arenal site plan showing burial 91B-1 in Structure A-1 of the A Group .....	88
Figure 45: Las Ruinas de Arenal burial 91B-1 showing location of offerings.....	90
Figure 46: Las Ruinas de Arenal's burial 91B-1 north offering.....	91
Figure 47: Las Ruinas de Arenal's burial 91B-1 south offering .....	92

Figure 48: Pacbitun site map with ballcourt structures 14 and 15 on the western side .....	94
Figure 49: Cache 15-1 on the eastern side of Structure 15, the eastern structure of the ball court at Pacbitun.....	95
Figure 50: Select objects from Pacbitun's cache 15-1 including 6 "Charlie Chaplin" figures .....	97
Figure 51: Map of Caracol's epicenter and protruding causeways .....	103
Figure 52: Section of Structure A6 with caches placed along the axis. S.D. C8B-1 (far right) contained Charlie Chaplin figures .....	105
Figure 53: Select objects from S.D. C8B-1 in Structure A6 including plan of cache contents in upper right hand corner.....	107
Figure 54: Caracol E-Group's final version with central Structure A6 and Structure A8 to the far right.....	108
Figure 55: Contents of S.D. C70B-1 in Structure A8 including 19 Charlie Chaplin figures, shell, coral, seashells, beads and "hooks" (bottom left figure measures roughly 2cm. in height) .....	110
Figure 56: Contents in Structure A2 cache, both within and around the lidded vessel, including 5 shell "Charlie Chaplin" figures (the figure to the farthest left is roughly 2 cm in height).....	112
Figure 57: S.D.C141C-1 plan of cache contents including 21 shell "Charlie Chaplin" figures and 1 jadeite "Charlie Chaplin" figure.....	114
Figure 58: Behind Structure A1 showing stucco statue and lidded barrel.....	115
Figure 59: Section of Structure D2 with jaguar urn and stone ring at summit.....	117
Figure 60: Contents of cache S.D. C178C-2 including 26 drilled "Charlie Chaplin" figures .....	118
Figure 61: Plan of the South Acropolis with eastern structure D7 .....	120

Figure 62: Objects from D7 tomb including shell "Charlie Chaplin" figures, limestone bars, shell and jadeite .....	122
Figure 63: Alta Vista and Baja Vista plaza group showing Structure F33, the eastern structure of Alta Vista .....	124
Figure 64: S.D.C185B-15 Late Preclassic cache from Structure F33 .....	126
Figure 65: Section of Structure F33 showing two "Charlie Chaplin" caches and subsequent intruded burials and caches .....	128
Figure 66: Contents of Early Classic cache S.D.C185B-6 in Structure F33 .....	130
Figure 67: Section of Monterey eastern structure with location of caches .....	133
Figure 68: Monterey Group (Upper Left) and surrounding area with associated ballcourt .....	135
Figure 69: "Twin Charlie Chaplin" jadeite pendant found in the eastern structure of Caracol's "Valentine" Group outside of the epicenter .....	137
Figure 70: "Twin" figure from Monte Alban.....	138
Figure 71 "Camahuile" figures recovered from a Highland Guatemala cache.....	143
Figure 72: Greenstone figures recovered from Monte Alban's tomb 104 .....	144
Figure 73: "Mezcala Style" figures made of stone from Guerrero, Mexico.....	145

## CHAPTER ONE: INTRODUCTION

More than a century of excavations and explorations throughout the Maya area have revealed countless monumental structures, stone monuments, rich burials, and caches. All of these artifacts and features have inspired a number of scholarly debates and discussions centering on Maya ritual belief and practices. Intentionally placed offerings, or caches, were placed within the landscape in areas deemed sacred or significant by the Maya. The host of objects and materials found within these offerings have continually fascinated and challenged archaeologists. And, while we can only speculate on the intricate and highly variable nature of Maya ritual, the materials and the contexts of the caches provide insight into the changes and continuities of ancient social phenomena.

With this in mind, this thesis attempts to put into practice the contextual approach to the archaeology of ritual and religion, and in particular, to small anthropomorphic figures, known as “Charlie Chaplin” figures (Moholy-Nagy, 1985). These figures are found in ritual contexts throughout the Maya area during the late Preclassic through the Late Classic Periods. For the eastern lowlands, these figures are largely in use during the late Preclassic Period through the Early Classic Period. In the Petén region, these figures appear during the Early Classic Period and are continually used through the Late Classic Period. Begging the question, does this reflect a movement in ritual practice? And further, what are the circumstances surrounding their disappearance in the eastern lowlands?

A consideration of the entire cache assemblage in which “Charlie Chaplins” appear, in conjunction with their wider context, has proven indispensable when attempting to discuss past ritual behavior. The need for this contextual approach has been emphasized within the last two

decades by numerous scholars (Chase 1988, Chase and Chase and Chase 1998, 2010a, Joyce 1990, Kunen et. al. 2002, Osborne 2004). The initial discoveries of these small figures occurred at a time when archaeologists were not operating under this approach. This thesis will revisit the occurrences of these figures and present them within a wider context. For those early excavations that reported these small figures on a material basis and not within their entire assemblage, I will attempt to discuss more fully the nature of their deposition. The daunting task of recreating the entire assemblage and placing it within its original context can prove rewarding and may reveal patterns that aid in our understanding of the ritual significance of these small figures.

These figures, often called “Charlie Chaplins” in the lowland Maya area are made of materials such as jade, shell, obsidian, slate or sandstone and always appear in a ritual context (Thompson 1938, Maholy-Nagy 1985). They are small, crudely-shaped human forms lacking any real detail or gender. Often, these figures are part of a larger assemblage found within structural caches, stela caches, or, rarely, burials. While similarities in these figures across the Maya area has been briefly mentioned elsewhere (Thompson 1938, Coe 1959, Maholy-Nagy 1985), the extent and meaning of their distribution has not yet been addressed.

### **The Function of Caches: Current Understanding and Debates**

Before a consideration of Classic Period caching practices throughout the Maya area can occur, we must first discuss current views of the functions and social implications often assigned to caches. As has been previously argued, the terminology used in describing a cache can lead to confusion and misguided assumptions (Chase 1988, Chase and Chase 1998, Becker 1992, Kunen

et. al. 2002). With this in mind, we are encouraged to revisit the current terminology and debates surrounding our understanding of Maya caching practices.

### *Early Cache Analysis*

Early archaeology focused on the classification of materials and individual objects, and rarely of entire assemblages, making it difficult to derive ritual meaning from a cache. While the importance of recovery and material documentation is noted, avoiding a contextual approach to an entire cache assemblage in addition to larger regional comparisons does little in understanding Pre-Columbian Mesoamerican ritual behavior. Within the last few decades, contextual analysis has become a standard practice among archaeologists, making it necessary to revisit earlier analysis and situate it within this approach.

Earlier cache analysis most often grouped caches into either a dedicatory or non-dedicatory function (Thompson 1938, Smith 1950, Coe 1959). These assignments were based on location within the structure and the manner in which it was placed. If a cache was located along the central axis of the structure, and sealed beneath a floor, it was considered dedicatory. Any cache located beneath a stela was automatically considered dedicatory. If a cache was not located along the central axis of a structure or was intruded into a floor after use, it was non-dedicatory. A cache that fits the dedicatory criteria is thought to serve as an offering to the structure or stela itself. However, the functions of non-dedicatory caches were continually overlooked during early cache analysis. In his brief study of caches and burials (Coe 1959:77), Coe acknowledges the problems and limitations of such a simple typology. While he suggests the materials being cached and the numbers in which they appear may have been significant, cross comparisons of caches throughout Mesoamerica had not yet been undertaken to any degree

that would have facilitated further interpretation. Since then, there have been few attempts to conduct cross comparisons of caching activity on an intersite scale as a means to understand larger social conditions (see however, Chase 1988, Maxwell 1996, Chase and Chase 1998).

Discussing caches as a dedication to a structure does little in understanding the communities involved in both the deposition of the cache and the perpetuation of this practice over time. In an effort to move beyond the simple designation of dedicatory/non-dedicatory offering, many scholars argue for a more in depth look at variability and patterning of ritual behavior (Maxwell 1996, Chase and Chase 1998, 2010a, Kunen et. al. 2002, Osborne 2004, Marcus 2007).

### *Current Cache Analysis*

The increasing attention paid to caches and burials as reflections of past ritual behavior has drawn many scholars to revisit the significance of the archaeology of ritual and religion. The contributions made by these scholars have advanced the understanding of ancient Maya worldview and ritual practices (Joyce 1992, Becker 1993, McAnany 1995, Chase and Chase 1998, 2010a).

To date, there have been numerous interpretations of caches and their function. Underlying many of these interpretations are basic principles of the Maya worldview, recovered from archaeological data, iconographic data, ethnohistoric data as well as epigraphy. These basic principles may include, ancestor worship, the layering of the cosmos, quadripartite directional significance, termination or activation of sacred space (Joyce 1992, McAnany 1995, 2004, Chase and Chase 1998, Kunen et. al. 2002).

It has been argued that ritual deposits containing layered contents, often materials considered sacred or “exotic” such as shell, jade, obsidian, etc. and placed within the central axis of a monumental structure can be described as foundational caches, and were placed to activate sacred space (Joyce 1992:497). Similarly, these layered caches have also been argued to “center” an important ritual locus within the cosmos, formally establishing a ceremonial center at a given site (Chase and Chase 1998:7, Freidel et. al. 1993:234). By designating a space as sacred, it draws the attention of the supernatural and provides a space of communication between the living and the supernatural.

Items found burned or smashed are considered a termination offering, meant to terminate that sacred space (Joyce 1992:498, Walker 1998:85, Chase and Chase 1998:9). Rituals of termination often occur prior to the construction or modification of a new structure or at the conclusion of a structure’s use.

The term “votive” often implies a collection of items blessed with a vow or a prayer. While many caches throughout Mesoamerica have been called votive offerings, it has been more of a general assignment. While caches may have served a variety of functions, both in a communal or private setting, following Osborne (2004:2), I argue that caches can also be considered an exchange, not simply an offering. Caches are given with the expectation of a return, whether that return is a good harvest season, abundance of rain, health, or an increase in wealth or status or to maintain a reciprocal relationship with the supernatural. On a larger scale, the deposition of caches (seemingly part of an elaborate ritual event) would have served to reinforce social identity and group solidarity (Bell 1997:89, Chase and Chase 2010a:10).

Discussing caches as a material residue of ritual behavior is only made possible by a consideration of context, cache contents and larger regional comparisons. Cache analysis can provide a window into ritual and religion. In the case of these “Charlie Chaplin” cache assemblages, close examination of the entire collection of materials and their location within a given site, reveals a shared ritual practice throughout the Maya lowlands.

### **Theory and Methodology in Use**

Using these “Charlie Chaplins,” I will attempt to follow their appearance in the Maya region within their individual contexts to reveal patterns and variability that may indicate a shared ritual belief as well as site-specific ritual practices. Their appearance in similar contexts may indicate their role in similar ritual events or in accomplishing similar ritual functions.

The manner in which these “Charlie Chaplin” offerings were placed and the location within the structure will be recorded and compared (i.e. beneath doorway, along axis, intruded or within cist etc.) to consider how these caches fit into the established categories. In addition, it will be necessary to consider the space in which ritual materials are found to gain an understanding of the type of ritual enacted there and its function for the society at large (Bourdieu 1977:90). While these caches are most often found in large (presumably public) structures, the rooms in which they are placed are quite restrictive, permitting the participation of a select few. In contrast, those materials found beneath a monument, located in a large public plaza would have allowed a much larger audience. Participation and direct observation of the deposition of these caches may have been restricted, but the placement was important in maintaining a way of life for the Maya at large (Chase and Chase 2010a).

Due to the long span of time during which these figures have been recovered and published in random reports and papers, there are limitations in accurate contextual information from some sources – specifically, those recovered early in the 1900’s. Inaccurate dating, lost excavation reports, looting, and imprecise or ignored architectural contexts have all posed a problem in undertaking this type of analysis. However, using the meticulously recorded data from the Caracol Archaeological Project, along with the reanalysis of earlier work done by recent scholars, I feel a larger, comparative study can be undertaken (Chase and Chase 1987, 1994, Season reports at [www.caracol.org](http://www.caracol.org)). For those cases that may be speculative or the contextual information is not complete, I will make note.

### **The “Charlie Chaplin” Figure**

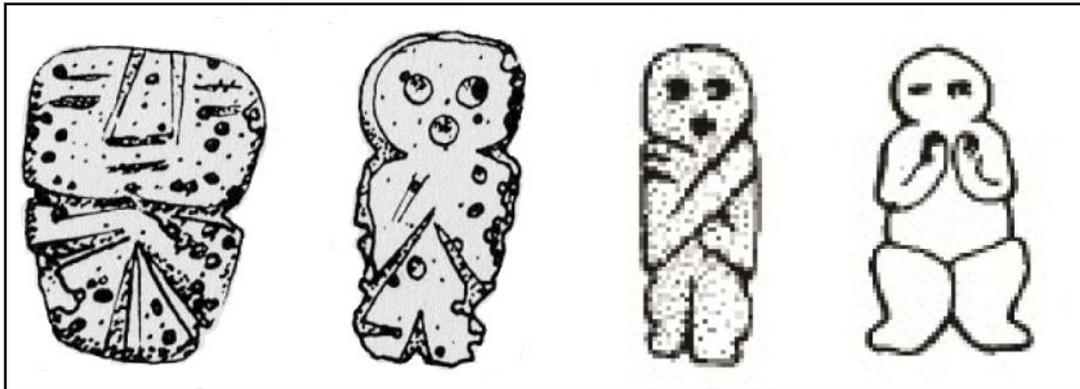
What’s in a name? The history of the “Charlie Chaplin” can be traced back to Thompson’s 1928 expeditions through the Cayo district of Belize (Thompson 1931). We can assume these small figures, with feet pointed out and hands across the chest may have resembled the then-famous silent film star, Charlie Chaplin. As more and more of these small figures surfaced throughout the Maya area, they were continually labeled “Charlie Chaplins” as a necessary label for reference (e.g. Moholy-Nagy 1985, Chase and Chase 2006).

However, this name may be misleading as it implies that these figures represent a male. When in fact, these figures lack gender and are human in the simplest form. Throughout the southern lowlands, their style and detail vary, but the figures designated as “Charlie Chaplins” possess a standard form and are typically made of shell, jade, obsidian, or, at times, sandstone or slate; their dimensions are generally the same. Often, the arms are across the chest, the legs together, and the feet are pointed out. The significance of these small figures is apparent in their

perpetual ritual context. They are found in structural caches, stela caches, or, in some instances, burials. This form is consistent throughout the Maya area with some variability in style and detail.

### *Description of “Charlie Chaplin” Style Variability*

While these figures remain consistent in size (generally 2-4 cm in height), and form (arms folded across the chest, feet pointed outward), artistic style can vary. At times, the figure’s face may be very crude, with two incised lines to represent eyes and no more. Another popular style is similar to what has been termed “Olmecoid” in that noses are made by a triangular incision. Punctured holes have been used as eyes as well (figure 1). At times, these figures have been drilled as if for suspension. Often “Charlie Chaplins” found together are of the same style, but there have been times when different style figures have been recovered from the same context. It may be possible that the difference in style may only be a reflection of individual crafting practices, in which case these figures may serve as an interesting case study of ritual craft specialization. For Coe and Maholy-Nagy (Maholy-Nagy 2003) in their study of Tikal’s figures, the difference in style was so important that these figures were catalogued that way, and not by individual contexts.



Images courtesy of University of Penn Museum and the University Museum

(Coe 1959: Figs. 5.1g, h, Maholy-Nagy 2003: Figs. 162b3,82h6)

**Figure 1: "Charlie Chaplin" figures exhibiting a variety of features such as the "Olmecoid" nose, punch hole features, arms across shoulder and hands curled inwards**

### *Issues with the Name*

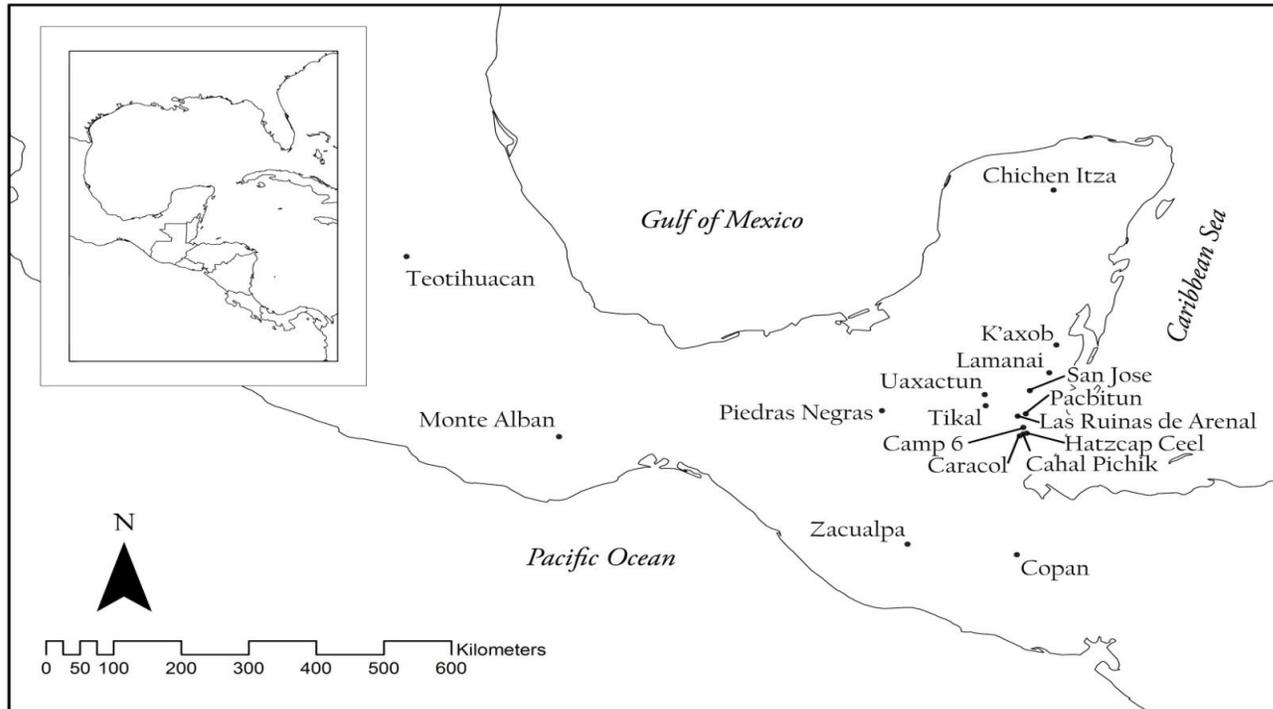
Giving an artifact a name like "Charlie Chaplin" creates issues in terms of recognition and intersite comparisons. Since Thompson's designation of the "Charlie Chaplin" these figures have also been referred to as figurines, ginger bread cut-outs, anthropomorphic figures and anthropomorphic cut-outs. Without consistency it is difficult to recognize the wide-spread distribution of these figures throughout the Maya area. Charlie Chaplin is no longer a well-known figure, as such, the use of this name in describing these figures risks overlooking the importance of their use throughout the Maya lowlands. Research surrounding this particular artifact was made difficult by the inconsistency of description. Often, excavators do not realize the extent of this particular artifact's distribution because of this naming issue. However, I will continue to refer to them as such in spite of this to remain consistent with existing archaeological typology.

The next chapter is a review of the occurrences of the “Charlie Chaplin” figures and their contexts throughout the Maya area. I will then move forward to consider the “Charlie Chaplin” figures recovered from the site of Caracol, Belize, and their relationship to the surrounding area. The contextual data recorded for Caracol’s “Charlie Chaplin” caches is thorough and thus provides a good comparable data set to discuss both diverse and equivalent uses of these artifacts. Similarly, small anthropomorphic figures of obsidian (or at times chert or other material) have been recovered outside of the Maya area, different in form and slightly larger in dimension, but identical in ritual context. The most well-known figures of this sort come from Teotihuacan. While these forms are different in that the arms are out and the legs are separated, I argue that closer examination to contextual similarities may indicate similarity in meaning. The final chapter will review the patterns and variability that arise after a complete consideration of all contexts is taken into account and finally a conclusion of what that may mean for ancient interaction in Mesoamerica.

## **CHAPTER TWO: “CHARLIE CHAPLINS” IN THE MAYA REGION: A HISTORICAL PERSPECTIVE**

The following pages will provide a brief overview of those sites throughout the Maya area that have recorded figures. The brevity of the information provided is not intended to downplay the importance of the site or the ritual activity that took place there.

The “Charlie Chaplin” occurrences are detailed in order of recovery. The earliest recoveries are listed first. Many cases do not describe these small figures as “Charlie Chaplins”; however due to their standard form, I have labeled them as such. It should also be of note that the most securely dated contexts in which “Charlie Chaplin” figures occur in the eastern Maya lowlands, fall within the Late Preclassic and Early Classic Periods. Investigations that took place early in the century most often assign these contexts to the Late Classic Period. Most carved stelae carried Late Classic dates and so structures associated with or near them were automatically assumed to be Late Classic. It is now understood that ancient Maya structures were often occupied for centuries. Early in Maya archaeology, the Preclassic Period was described as a “lull” before the florescence of ancient Maya culture. However, closer examination reveals monumental activity taking place during this time in many areas (Ringle 1999:185).



(Map created by Lucas Martindale-Johnson, used with permission)

**Figure 2: Map of Mesoamerica with all sites mentioned in the text**

## **Copán, Honduras**

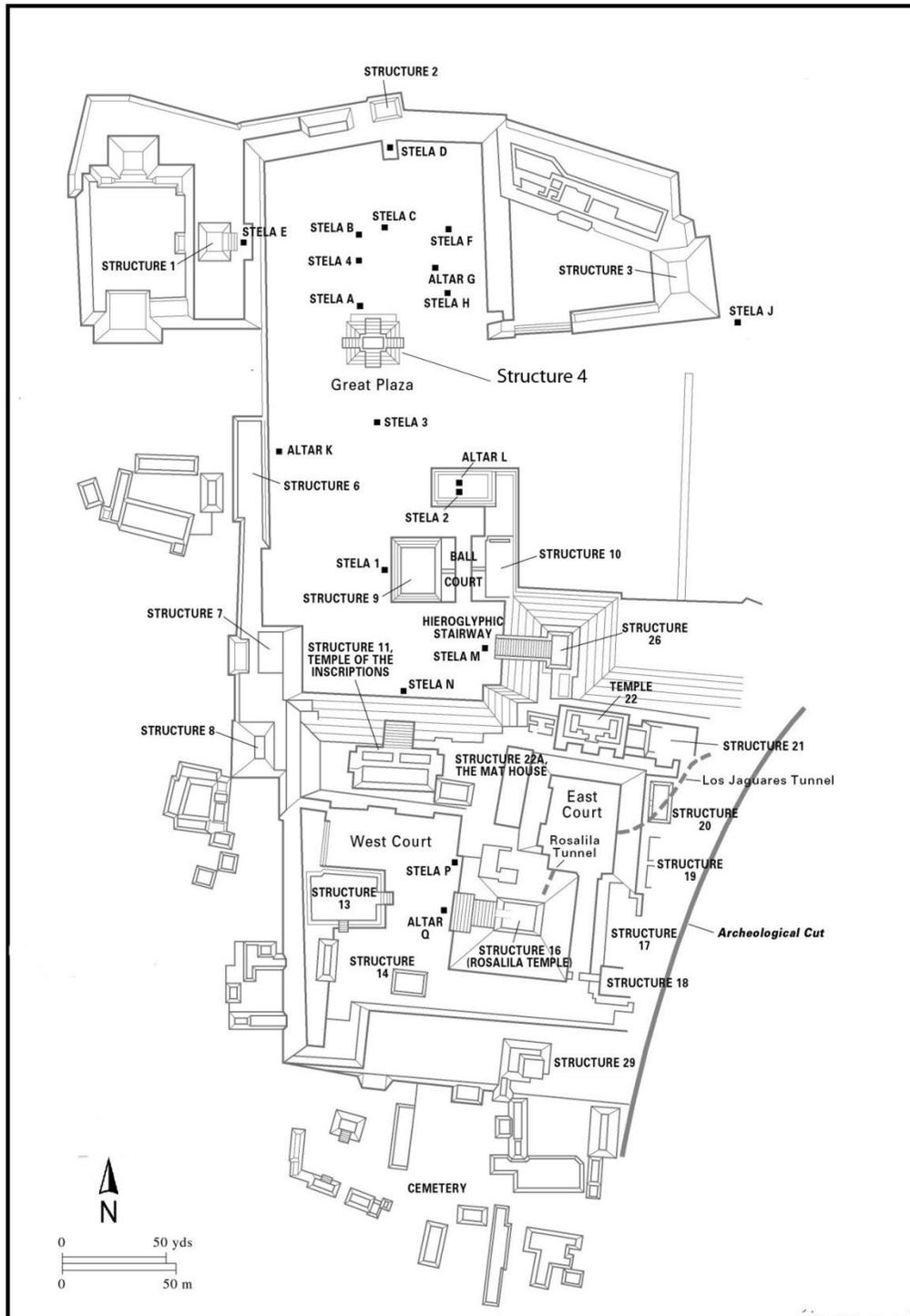
The site of Copán is located at the southern boundary of the Maya culture area and has been the subject of research since the late nineteenth century (Fash 2001). Nearly forty years after the famed Stephens and Catherwood expedition had visited the site, extensive archaeological work began under the direction of Sir Alfred Maudslay. Beginning in the late 1880's, Maudslay's project set to work on monument restoration, excavation, and general clearing of the site (Maudslay 1889-1902). During his excavations, a small collapsed mound produced the earliest recorded occurrence of small anthropomorphic figures, later called "Charlie Chaplins".

### ***Structure 4***

Located at the northern end of Copán's principle group in the center of the Great Plaza is a lone structure with stairways on all four sides. This structure, designated "mound 4", was in a terrible state of collapse (Maudslay 1889-1902:20). At the center of the structure within a matrix of hard-packed construction fill, was a lidded "face cache" vessel containing a collection of jade beads, 4 pearl "Charlie Chaplin" figures, "u" shaped pearl ornaments, and a jade "spindle whorl" resting on a layer of red cinnabar and liquid mercury<sup>1</sup>. Below this cache, at the lowest level of the structure, was evidence of burning above a jaguar skeleton with red painted teeth. While there were no discernible floor levels, Maudslay's description of the structure fill may indicate at least two building episodes (Maudslay 1889-1902:20).

---

<sup>1</sup> Described as "quicksilver" by Maudslay in the text.



(Abrams and Bolland 1999)

Figure 3: Copan's Principle Group with Structure 4 in the Great Plaza

### *Copán Summary*

Since the rediscovery of the ruins of Copán, countless monuments and sculptures have received the attention of many scholars. While a well-documented dynastic sequence spanning the Classic Period has been discussed at length, Copán's early occupation is patchy (Andrews and Fash 2005:400).

The recovered ceramics and stylistic uniqueness have led many to argue the Copán's early population was ethnically non-Maya or, at least, culturally different from the lowland Maya at the major centers such as Tikal and Uaxactun in Guatemala or Northern Belizean sites such as Cerros (Fash 2001:67). The style and forms of early ceramics were argued to be closer in comparison to major centers to the south. While it is difficult to discuss ethnicity through archaeological evidence, the presence of Mexican influenced iconography and ceramics during the Early Classic Period, in addition to Structure 4's "face cache," provide evidence of cultural adaptations and foreign influence very early in Copán's history.

Reanalysis of early development of Copán's site center determined that many of Copán's structures within the Acropolis and the Great Palace were initiated during the Early Classic Period with the first two rulers of the Copán dynasty (Bell et. al. 2004). Copán's initial ruler, Y'ax Kuk Mo was said to be a foreigner with close ties to the Petén region (Bell et. al. 2004) and perhaps coming from Caracol (Price et. al. 2010). Unfortunately, there were no attempts to date this structure at the time of excavation; however, the cache found within Structure 4 is similar to many other Petén caches during the Early Classic both in contents and placement. It is reasonable to assume this cache was placed relatively early in the development of Copán's site center. Structure 4's "Charlie Chaplin" cache was clearly placed during construction and was

not intrusively placed. Its central location within the structure may serve as evidence for a “centering” function to the cache. The importance of this structure for Copan’s early population may be reinforced by the stelae that surround it and the jaguar skeleton found within the earliest layers of the structure.



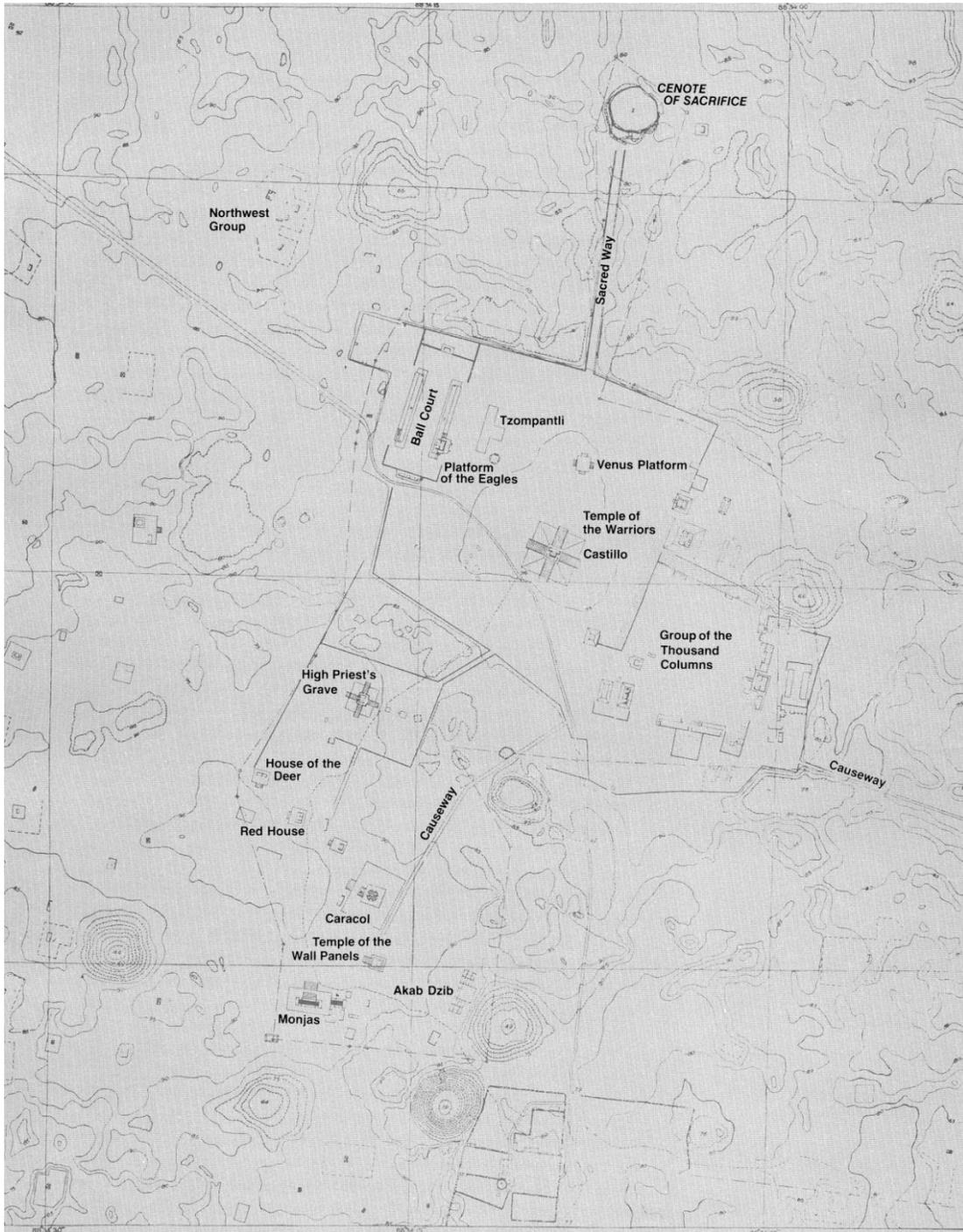
(Maudslay 1889-1902: plate 27)

**Figure 4: Contents of cache within Copan's structure 4**

## **Chichén Itzá, Mexico**

Located in the northern boundary of the Maya region, the site of Chichén Itzá was long thought to be far removed from other Maya sites of the Petén region that had thrived centuries before. The unique architectural styles, writing styles, and artifactual materials led many to argue that Chichén Itzá was heavily influenced by outsiders. And while many large Maya centers throughout the lowlands were on a decline, Chichén Itzá and their northern neighbors were believed to have experienced growth and prosperity (Sharer and Traxler 2006:44).

Initial excavations at the site were conducted during 1896 by Edward H. Thompson, the owner of the hacienda of Chichén Itzá and the United States Consul in Progreso, Yucatán, Mexico (Thompson 1938). While Thompson was not a trained archaeologist, he did attempt to record his work through drawings, notes, and photographs. Edward Thompson's notes and drawings were subsequently compiled and published by J. Eric Thompson (no relation) in 1938. Of the structures explored by E.H. Thompson, the "High Priest's Grave", or what is now most commonly known as the Osario, revealed a shaft layered with rich artifacts and human remains in a manner unseen anywhere else in the Maya region (Thompson 1938). Unsurprisingly, most artifacts dated to the Postclassic period; however, near the base of the shaft, a jade "Charlie Chaplin" figure was recovered.



Map courtesy of the Peabody Museum of Archaeology and Ethnology

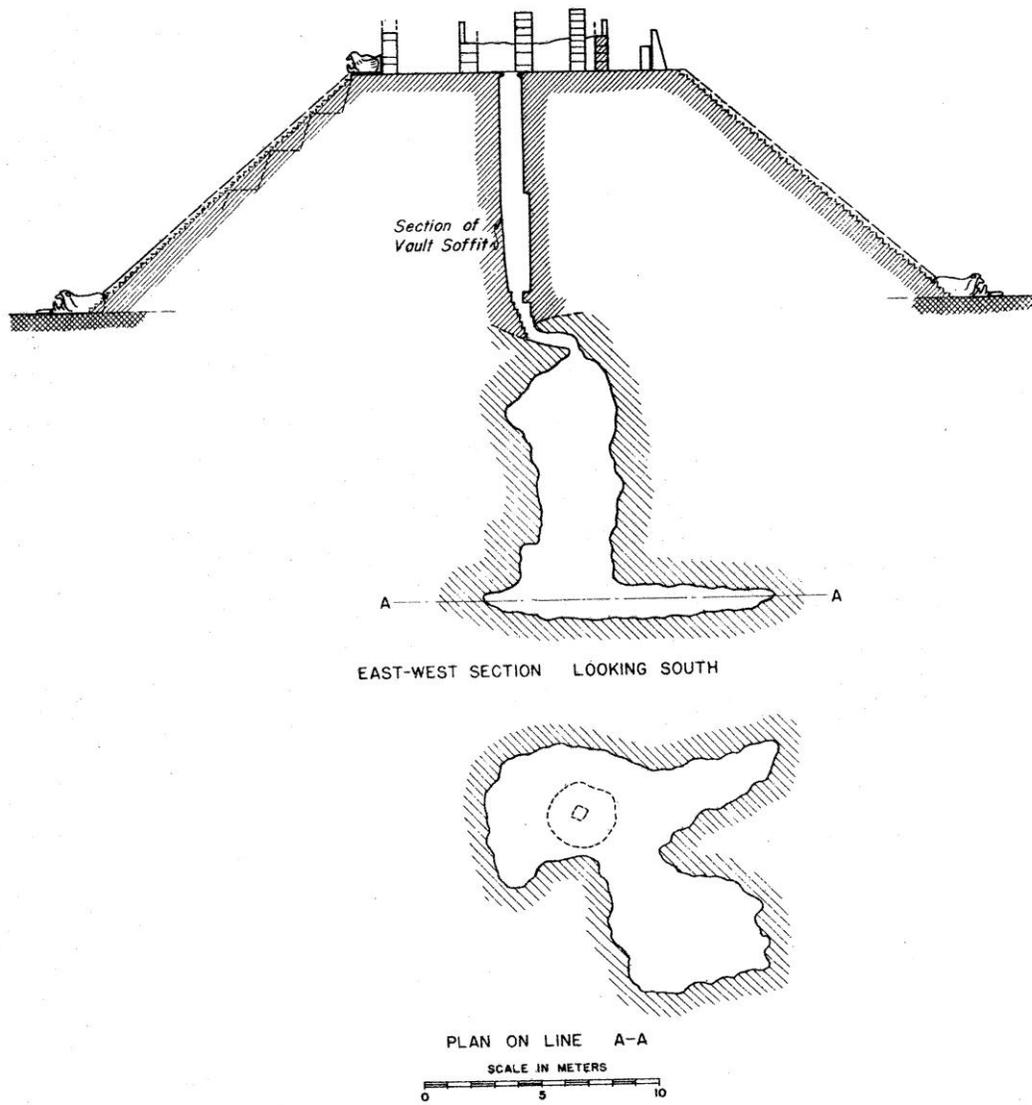
(Coggins and Shane 1984: Fig. 1)

**Figure 5: Map of Chichen Itza with High Priest's Grave on western side**

### *High Priest's Grave*

The High Priest's Grave, or Osario, is located within the city center and is identical in style and form to the famed "El Castillo" pyramid at the same site. It is a four sided pyramid, nearly 12 meters in height, with a single structure at the summit. Much like the larger, Castillo pyramid, the High Priest's Grave is adorned with serpent columns. The form and decoration of the structure convinced Thompson that this structure was of ritual importance and thus earned it the name of "High Priest's Grave." The removal of stone slabs, found at the summit of the structure, revealed a deep well-built shaft. This shaft was in-filled with cut stones (Thompson 1938:18).

Within the shaft were seven layered burial events. Most burials contained an array of ceramic vessels, copper bells, and jade beads – and were sealed by a layer of stone. Within the burial designated "Grave 4" (Thompson 1938:47), were ceramic sherds, jade pendants, 22 copper bells, crystal and jade beads, 3 small tripod bowls, red shell (spondylus) beads, and a "handsomely carved jade figure", identified by J.E.S. Thompson as a "Charlie Chaplin" figure similar to those found in Belize during his own expeditions in the Cayo District (Thompson 1938:47).

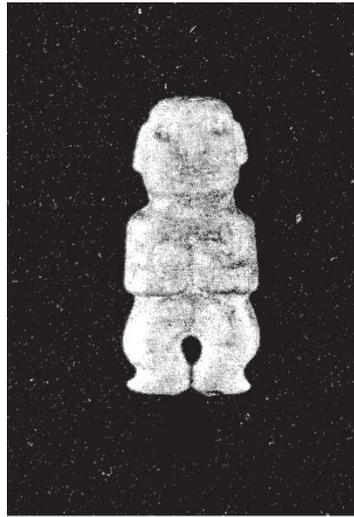


Courtesy of the Carnegie Institution of Washington (Thompson 1938:9)

**Figure 6: Section of the "High Priest's Grave" with shaft and underlying natural sinkhole**

Below this grave were three more layered burials, each containing similar grave goods and stone capping. The lowest stone capping was removed to reveal a deposit of ash, burnt human remains, jade and crystal beads, copper bells, and a burnt jade pendant (Thompson 1938:26). Still deeper, a natural cavern was found directly beneath the shaft. The mound of debris and artifactual material described in the cavern are of a different sort from those recovered within the shaft. Among the materials were a mixture of human bones, a “crescent shaped” flint (quite possibly similar to the lithic eccentrics from the Petén), and fragments of statues.

It seems no accident that the structure was built directly over a natural cavern. Natural landmarks such as cenotes and caverns have been important in Mesoamerican ritual throughout prehistory *and* have remained ritually important for contemporary Mesoamerican cultures (Brady and Ashmore 1999). The extensive ritual activity carried out at this locale attest to its ritual importance. The ceramic vessels recovered from the burials within the shaft were described by Thompson as unique in comparison to the bulk of ceramics recovered elsewhere in the site (Thompson 1938:24), perhaps setting this structure apart as ritually significant. The presence of copper bells throughout the layers of the shaft may indicate these burial events occurred during the Terminal to Postclassic Periods. However, the dates for the cavern deposits below are unclear. A later assessment of the shaft revealed two clear building episodes. The shaft penetrated the roof stones of an earlier structure (Thompson 1938:12). The position of the shaft through the center of the structure may indicate social memory of the cavern below.



Courtesy of the Carnegie Institution of Washington (Thompson 1938: 41)

**Figure 7: "Charlie Chaplin" figure from burial 4 of "High Priest's Grave"**

### *The Sacred Cenote*

While the site of Chiché Itzá has long been described as a predominantly Postclassic center, the “Cenote of Sacrifice,” or Sacred Cenote, located within the site center held a multitude of ritual artifacts, many dating to centuries earlier (Coggins and Shane 1984). Among other Preclassic items was a jadeite “Charlie Chaplin” figure. Unlike the “Charlie Chaplins” found throughout the southern lowlands, this figure possesses a “helmet,” similar to “bib-helmet” figures found elsewhere (Coggins and Shane 1984:134, Pendergast 1981, Garber 1983, Hammond 1985, Chase and Chase 2010b). As a well-known Preclassic artifact, these “bib-helmet” heads are also continually found in ritual contexts. While this “Charlie Chaplin” has a helmet, the dimensions and form are still consistent with other “Charlie Chaplin” figures.



Image courtesy of Peabody Museum of Archaeology and Ethnology

(Coggins and Shane 1984: 134)

**Figure 8: "Charlie Chaplin" figure from Cenote of Sacrifice**

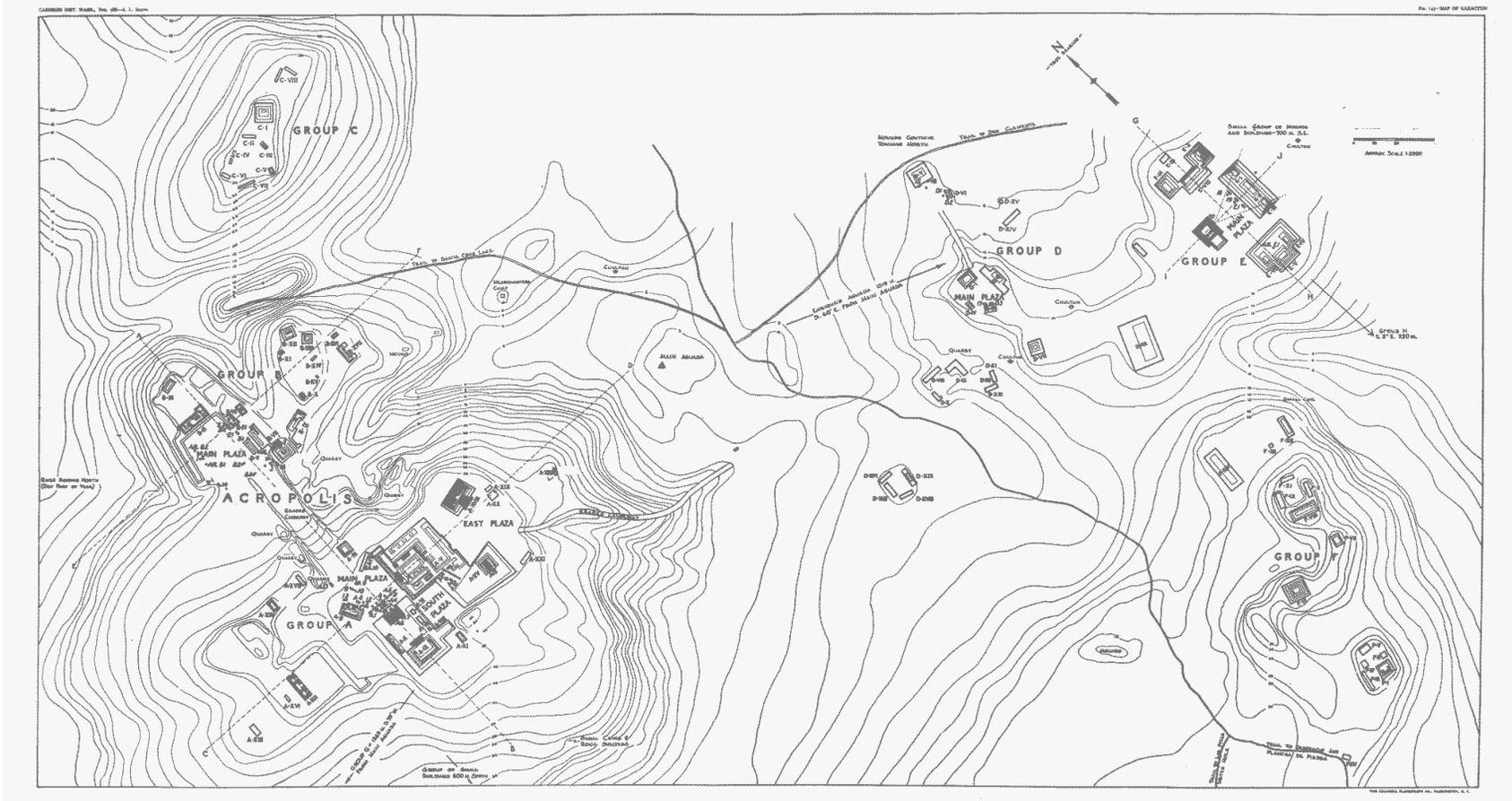
### *Chichén Itzá Summary*

The presence of “Charlie Chaplins” along with many other Preclassic jade ornaments in the cenote provides a good example of Maya “heirlooms” being ritually re-deposited in a place designated as sacred. The ritual deposition of heirlooms is not unheard of among the Maya and can be seen elsewhere in Mesoamerica (Joyce 2000:207). While the meaning of these figures may have changed by this time, their ritual importance remained, as is evident by their continued

ritual treatment centuries later. Within the “High Priest’s Grave” the “Charlie Chaplin” figure was found within a burial alongside copper bells, also an indication that this figure was held as an heirloom and deposited at a much later date.

### **Uaxactun, Guatemala**

The site of Uaxactun is located within the Petén region of Guatemala and just north of Tikal. Initial excavations of Uaxactun began during 1926 and continued through 1931 by the Carnegie Institution. Extensive trenching and clearing of the site revealed a large number of Early Classic remains and thus the site of Uaxactun was often used as the model for many subsequent Early Classic interpretations elsewhere in the Maya area (Ricketson and Ricketson 1937, Smith 1950). While this obviously presents a problem for other areas with Preclassic and Early Classic remains different from Uaxactun, it did bring recognition to the early development of Maya culture that had long since been overlooked (Smith 1950:6). Later investigations in the Maya area would use Uaxactun’s ceramic sequences and architectural styles as a baseline for Early Classic interpretations. The form of Uaxactun’s astronomical E-group complex was used as a classic hallmark of Early Classic florescence and can be found throughout the southern Maya lowlands during the late Preclassic and Early Classic transition (Chase and Chase 1995). Initially designated an astronomical observatory, based on the eastern platform’s alignment with the larger western pyramidal structure (Laporte and Fialko 1987), the functional label has since been largely contested as there is no clear evidence of an astronomical function (Aveni and Hartung 1986, Chase and Chase 1995).



Courtesy of the Carnegie Institution of Washington (Ricketson and Ricketson 1937)

**Figure 9: Map of Uaxactun with the A Group and B Group on the western side**

The site's center is made up of 6 principle plaza groups: A, B, C, D, E, and F. Groups A, B, and D are connected by causeways. Based on monument dates at the site, it was assumed that Groups B, D, and E were the principle groups during the early part of Uaxactun's history (Smith 1950:14). Set atop a large hill, Group A is located at the western boundary of the site's center. The earliest construction efforts in the group took place in the Protoclassic Period, while Uaxactun's E-group was already an established and primary focus for the site. By the Classic Period, primary focus apparently shifted from the E-Group to Groups A and B (Smith 1950:14). Many stelae and altars were placed within the plazas of the A Group, most dating to the ninth cycle or later.

The A Group is made up of multiple structures surrounding two plaza areas. Of these structures is Structure A-V, a large and impressive two story palace structure that would have dominated the A Group during the Early Classic as ritual focus shifted from the E Group (Smith 1950:14). Construction in the A Group began during the Late Preclassic and grew exponentially during the later portion of the Early Classic Period. Ritual focus remained on the A Group and the B Group until the final abandonment of the city (Smith 1950:14).

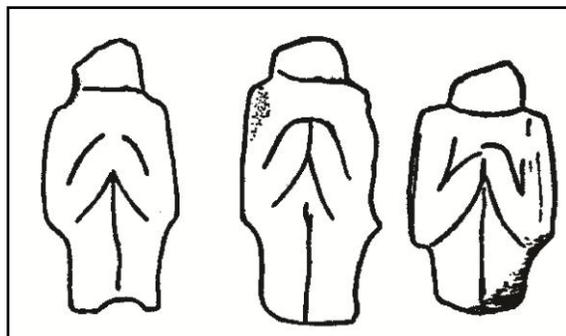
### *Structure A-1*

Centrally located within the A Group, Structure A-1 was a terraced structure initially made to face south onto the South Court and is just west of Uaxactun's imposing palace structure, Structure A-V. The earliest construction of pyramid A-1 took place during the Late Preclassic period with the first of 6 sequential construction efforts spanning into the Late Classic Period (Smith 1937). The continual construction and modification of Structure A-1 saw an increase in ritual activity through time. No ritual deposits were found in the first construction.

Burials were found in the next two constructions. Cached vessels were placed in and around the staircase of the third construction, with no clear pattern to location. During the construction of Pyramid E, the second to last construction, the structure's facing was shifted to face north, bounding the south side of the Main Plaza (Smith 1937: 209). It was also during this time that the location of ritual activity shifted from the base and the stairway of the structure to the summit.

Within the top platform at the summit of the structure were multiple burials and cached objects alongside them (Smith 1937:206). Capped by a red plastered floor were three crypt burials. Alongside, but separate from the crypt burials was a tetrapod cylindrical vessel with a lid (Smith 1937:209).

Within this vessel was a collection of pearls, conch shell discs, jadeite pieces, more than a 100 conch shell beads, jadeite beads, unworked shells, worked shell fragments, and 3 shell "Charlie Chaplin" figures (Smith 1937:209). The entire floor area beneath and surrounding the crypt burials and caches was heavily burnt.



Courtesy of the Carnegie Institution of Washington (Ricketson and Ricketson 1937: Fig. 128)

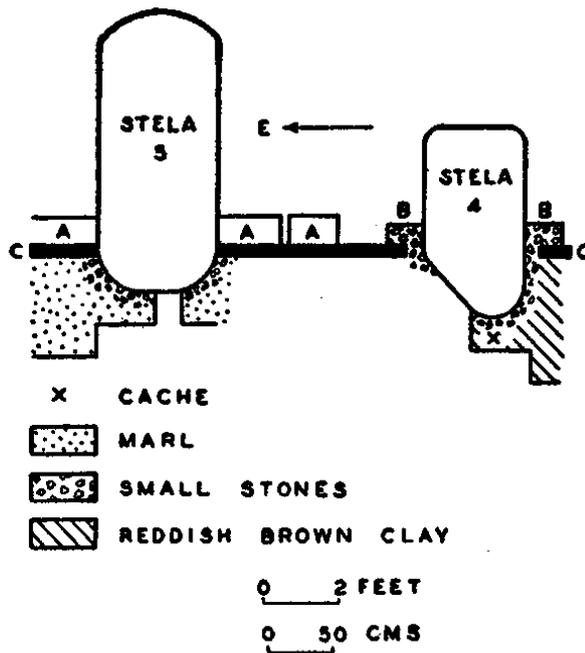
**Figure 10: Remains of 3 shell "Charlie Chaplin" figures recovered from a cache within Uaxactun's Structure A-1**

Of the stelae and altars that were associated with Structure A-1, few were datable; however, stela 7 bore a date of 9.19.0.0.0 or, A.D. 810. Investigations at the base of this stela revealed its intrusion into 3 floor levels, indicating this stela may be directly associated with Pyramid E. If this stela is associated with Pyramid E, it may confirm the late date of the “Charlie Chaplin” cache placed at the summit.

To the north, and downhill from Group A, lies Group B. Group B is made up of two plaza areas. The main plaza of the B Group is connected by a causeway to the main plaza of the A Group to the south. Bounded on three sides by multiple structures and a long low platform, the plaza also held stelae and altars.

#### ***Temple B-VIII***

Fronted by Altar 1 and Stelae 4 and 5, Temple B-VIII is situated between both plaza areas of Group B. The collapse found at the summit of the structure indicated a small building facing north, away from the A Group and the palace adjacent to it (Ricketson and Ricketson 1937:40).



Courtesy of the Carnegie Institution of Washington

(Ricketson and Ricketson 1937: Fig. 10)

**Figure 11: Stelae 4 and 5 in front of Temple B-VIII. The "x" below Stela 4 indicates location of the cache**

A cache was found below Stela 4, dated to 8.18.0.0.0 (or A.D. 396). Within this cache was a collection containing: 8 eccentric flints, 1 eccentric obsidian, 1 obsidian core, 2 small pyrite fragments, 2 small obsidian blades, 2 carved conch shell fragments, 1 jadeite bead, jadeite fragments, coral, 1 jadeite head pendant (possibly a crude bib-helmet figure), 2 shell “Charlie Chaplin” figures and 1 jadeite “Charlie Chaplin” figure (Ricketson and Ricketson 1937:159).



Courtesy of the Carnegie Institution of Washington (Ricketson and Ricketson 1937: Plate 67)

**Figure 12: Select objects from Uaxactun's Stela 4 cache including 3 "Charlie Chaplin" figures**

### *Summary of Uaxactun*

While the dating of Structure A-1's individual building sequences is unclear, the tetrapod cylinder holding the "Charlie Chaplin" cache assemblage is commonly used during the Late Classic Period (A. Chase Personal Comm. 2011). It is unclear how this cache relates to the surrounding burials, or if the burials and the separately buried ceramic vessels could all be considered a form of ritual offering. Whether the buried individuals can be considered an offering, or if they are a formal burial, their placement within a large monumental structure adorned with multiple stelae and altars confirms their importance.

. The cache beneath stela 4 contained both “Charlie Chaplin” figures *and* obsidian and flint eccentrics. The date of the stela was A.D. 396, most likely earlier than the A1 cache. These caches appear to be placed around the time that ritual focus was shifted from the E-Group to the A and B Groups.

### **Thompson’s “Charlie Chaplins”**

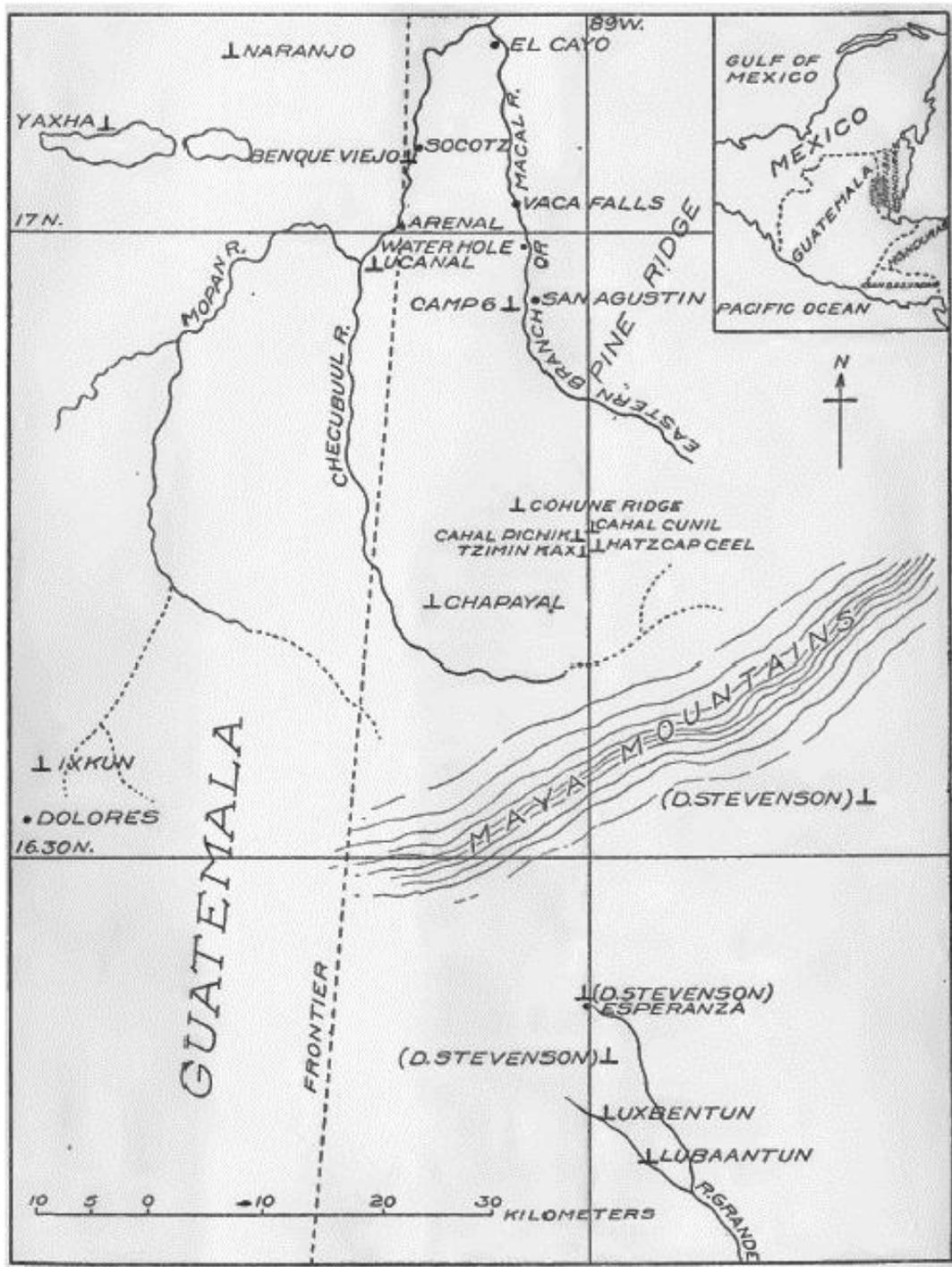
During his 1928-29 investigations of the Cayo district in Belize, J.Eric Thompson (1931) excavated the sites of Cahal Pichik, Hatzcap Ceel, Cahal Cunil, Tzimin Kax and Camp 6. Seven of the ten caches recovered from these sites contained small anthropomorphic figures he would later call “Charlie Chaplins.” Thompson would be the first to recognize these figures as an identifiable object found at other Maya sites. Thompson recognized these figures as being similar to those recovered earlier by Maudslay at Copán and later during his review of Edward H. Thompson’s excavations at Chichén Itzá.

Of the sites explored by Thompson, only three produced “Charlie Chaplin” caches. Both Tzimin Kax and Cahal Cunil were described by Thompson as “residential sites” (Thompson 1931:238) for the lack of administrative, ritual, and monumental structures that typically make up the site center. There were no “Charlie Chaplin” caches recovered from these two sites<sup>2</sup>. “Charlie Chaplin” caches were recovered from non-residential structures within the sites of Cahal Pichik, Hatzcap Ceel and Camp 6. While the “Charlie Chaplin” figure is now understood to have had a Preclassic origin, Thompson dates the entire Mountain Cow region from 810-835 A.D. based on the abundance of Holmul V period ceramics and dated monuments encountered

---

<sup>2</sup> Both Tzimin Kax and Cahal Cunil were described as clusters of residential plaza groups. Identifying them as separate sites is inappropriate based on Caracol’s proven extent (A. Chase et. al. 2011).

during his investigations (Thompson 1931:333; See Chase and Chase 1995 for re-dating of Mountain Cow deposits).



Map courtesy of the Field Museum, used with permission (Thompson 1931)

Figure 13: Map of J.E.S. Thompson's expeditions in the Cayo District, with Camp 6 to the north and Cahal Pichik, Hatzcap Ceel, Tzimin Kax and Cahal Cunil towards the center

### *Cahal Pichik, Belize*

The site of Cahal Pichik lies within the Maya Mountains in Western Belize. Work in the Mountain Cow area over the last few decades has confirmed that Cahal Pichik was eventually a Caracol terminus (Chase and Chase 2003a). Described as a “ceremonial center” by Thompson, Cahal Pichik is made up of large pyramidal structures, a ball court and stelae. During the time that the “Charlie Chaplin” caches would have been placed, Cahal Pichik was an independent site (Chase and Chase 2007 and Chase et. al. 2011).

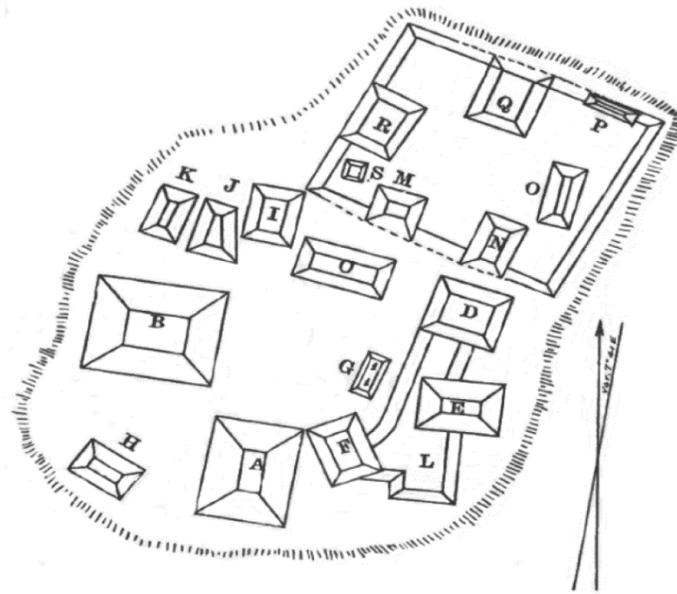


Image courtesy of the Field Museum, used with permission (Thompson 1931:240)

**Figure 14: Cahal Pichik Site Plan with Mound I located alongside the ballcourt**

### *Mound I*

Just north of Cahal Pichik's E-Group, and adjacent to the ball court lies Mound I. A relatively small structure, Mound I rose just 2.25 m above plaza level and had two rooms at the summit. "Votive Cache 7" was recovered just outside of the doorway, below the second floor level (Thompson 1931:244). This relatively simple cache was a lidded urn with one jadeite "Charlie Chaplin" and one slate "Charlie Chaplin". While Thompson did not provide any dates for this structure, based on this cache and its similarity to many other lidded urns found throughout the Cayo district, the initial construction of Mound I may have been completed by the Late Preclassic Period. Similar lidded pots were recovered in 1989 by the Caracol Archaeological Project from Cahal Pichik's Structure B and were dated to the Late Preclassic Period (Chase and Chase 2006:44).



Image Courtesy of the Field Museum, used with permission (Thompson 1931:177)

**Figure 15: "Charelie Chaplin" figures from Cahal Pichik's Votive Cache 7**

### *Hatzcap Ceel, Belize*

The site of Hatzcap Ceel is located just east of Cahal Pichik. Like Cahal Pichik, it too became a Caracol terminus (Chase and Chase 2007a). Two groups of structures were identified at Hatzcap Ceel by J.E.S Thompson and were assigned the names “Group I and “Group II”. Group I is larger of the two and is composed of twelve structures situated around a large plaza. Group II is a smaller group and lies roughly 120 meters southeast of Group I on a hill. This group consisted of 5 structures. The site’s complexes are located on a raised platform and are composed of residential, ritual, and administrative structures (Thompson 1931:249, Morris 2004:217). Later investigations of the site would indicate an initial occupation dating to the Middle Preclassic Period (Morris 2004). During the Late Preclassic Period, the population grew to include public ritual and administrative structures, with the site of Hatzcap Ceel serving as the main public ceremonial center in the Mountain Cow region. Based on the context and the assemblage of the caches described below, we can assume they were placed early during a time when Hatzcap Ceel was establishing its ceremonial center. Later, during the Classic Period, the entire Mountain Cow region was included in Caracol’s urban sprawl (Chase et. al. 2011). Two carved monuments found within Hatzcap Ceel’s E group record the dates of A.D. 810 and A.D. 835 and describe achievements of Caracol ruler, Lord Kan II (Grube 1994:109).

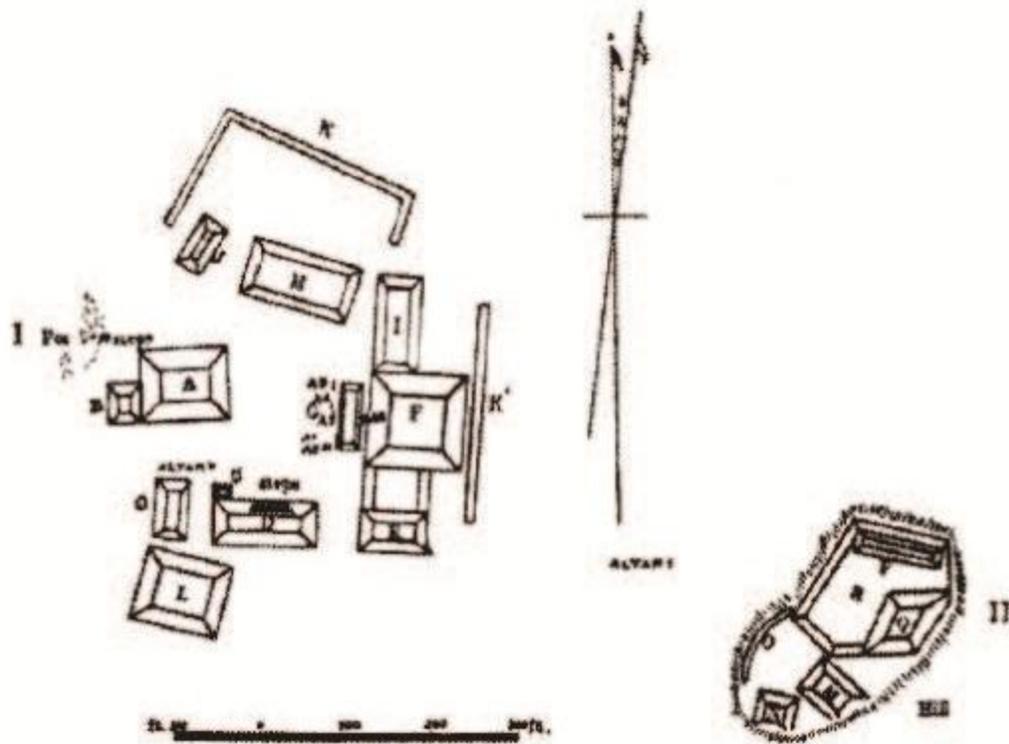


Image courtesy of the Field Museum, used with permission(Thompson 1931:250)

**Figure 16: Hatzcap Ceel Site Plan**

### *Pyramid Q*

At roughly 8 meters in height, Pyramid Q is the largest structure in the eastern group of “Group II.” Excavations revealed a total of 6 floor levels indicating the continual modification and use of this structure over time (Thompson 1931:258). Below five floors, during one of the earliest construction phases, a lidded urn was placed on what Thompson (1931:243) deemed a sort of “bench” before being covered with the next construction phase. As Thompson describes

it, this cache was not intruded into the floor. It was purposely and carefully placed against the back wall of the structure before the initiation of the next construction phase. Inside the lidded urn was a multitude of items, including three jadeite “Charlie Chaplin” figures, and nine shell “Charlie Chaplin” figures. In addition to the “Charlie Chaplin” figures were shell “hooks,” shell discs, shell pendants, a piece of coral, a slate mirror back, jade beads, two carved jade pendant heads, and a jade earplug – as well as the bones of animals, such as jaguar paws and fish. On top of all these items was an incised greenstone celt, broken into three pieces to fit into the urn. The celt was incised with hieroglyphs<sup>3</sup>, initially argued by Thompson (1931:271) to be of a Late Classic date. However, later analysis confirmed the Preclassic style of the hieroglyphic writing on this celt (Morris 2004:187). The text, while largely undecipherable, appears to be the description of the object’s owner and the ritualistic purpose of the object. The contents in the urn were covered with an incomplete earflare and the vessel’s lid was found set beside the urn.

“Votive Cache 1” is arguably the most elaborate cache found at the site of Hatzcap Ceel. The collection of figures, “hooks”, discs, and animal bones are typical for the lowland area during the Preclassic. Layered assemblages such as these have been argued to represent a cosmological worldview, serving to establish sacred space (Joyce 1992, Chase and Chase 1998).

---

<sup>3</sup> Described in more detail in Morris 2004:pp.186-188



Image courtesy of the Field Museum, used with permission (Thompson 1931)

**Figure 17: Select objects from Hatzcap Ceel's "cache 1"**

### *Pyramid M*

Located in Hatzcap Ceel's Group II, Pyramid M bounds the southeast corner of the southern plaza and is roughly 6 meters in height. The structure was poorly preserved and of little interest to Thompson. What remained of the building were remnants of a stairway on the northwest side and a single room on the summit with an entrance on its northwest side. Three incensarios were found smashed on the floor of the room. Based on their similarities to vessels found in a burial elsewhere, Thompson (1931:257) dated them to the Late Classic Period. A cache was found below the lowest floor level beneath the center of the back wall of the structure. There were a total of eight floors in Pyramid M, suggesting this structure was in use for a long period of time and underwent continual modification. The first structural phase stood at just 2 meters in height.

Votive cache 2 was a lidded urn similar to Pyramid Q's cache 1 (Thompson 1931:274). However, this urn was broken and the contents spilled out. Among the spilled contents were two jade "Charlie Chaplin" figures, 1 shell "Charlie Chaplin" figure, nine jade beads, one small jade earplug, two shell beads, unworked sea shells, and a piece of coral. The interior base of the vessel had been burnt. Much like Pyramid Q's cache, this vessel was not intruded into the floor, but was placed before laying the first floor below the back wall (Thompson 1931:274).



Image courtesy of the Field Museum, used with permission (Thompson 1931: Fig. 8)

**Figure 18: Hatzcap Ceel's "cache 2"**

### *Pyramid F*

Pyramid F is located in Group I and serves as the central structure on the eastern platform of Hatzcap Ceel's E group (Chase and Chase 1995). One of the tallest structures in Hatzcap Ceel's epicenter, Pyramid F stands 10 meters in height above the plaza. Excavation revealed a single room at the summit of the structure. Beneath the third floor level of the structure was a circular cist containing "votive cache 3" and capped with 3 flat limestone capstones (Thompson 1931:251). This cist was located beneath the center of the doorway. The cache contents were stored within a lidded urn. Around the top of the urn were eight holes, drilled either for suspension immediately below the rim or to tie the lid to the urn. Within this urn was another vessel with lid. All objects were found within this inner vessel. Among the cache contents were

three shell “Charlie Chaplins”, eight small shell beads, six small jade beads, four cephalopod shells (one of which was drilled for suspension) and a mirror. Based on the sherds found on the floor above the cache, Thompson (1931:276) inappropriately dated this cache to or just before the Holmul V Period or Late Classic.

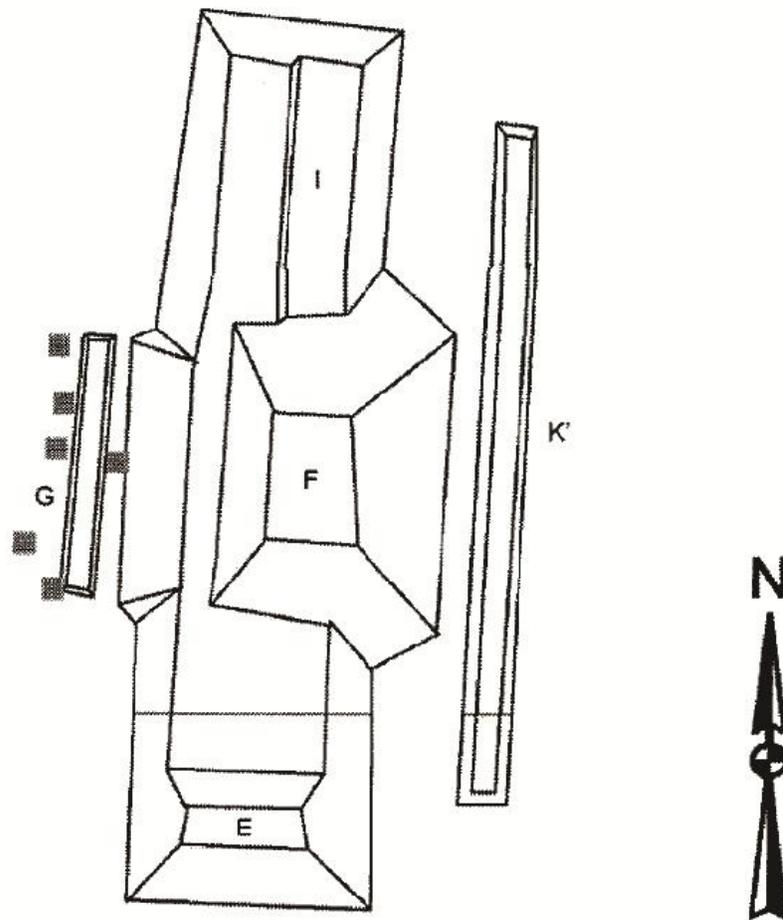


Image courtesy of the Field Museum, used with permission (Thompson 1931: Fig. 7)

**Figure 19: Hatzcap Ceel's E-Group**

### *Camp 6*

The site called “Camp 6” by Thompson was located roughly 20 km north-west of the Mountain Cow region. Eight structures were identified at this site, including two that appear to constitute a ball court. Two plaza groups make up the central area of the site. While there were no carved monuments or stelae at the site, Thompson still described it as a “type 4” site, similar to both Cahal Pichik and Hatzcap Ceel in importance (Thompson 1931:336). Due to the site’s location outside of the Petén, Thompson argued that the site would have been an integral communication link between the Petén and their neighbors to the north (Thompson 1931:228).

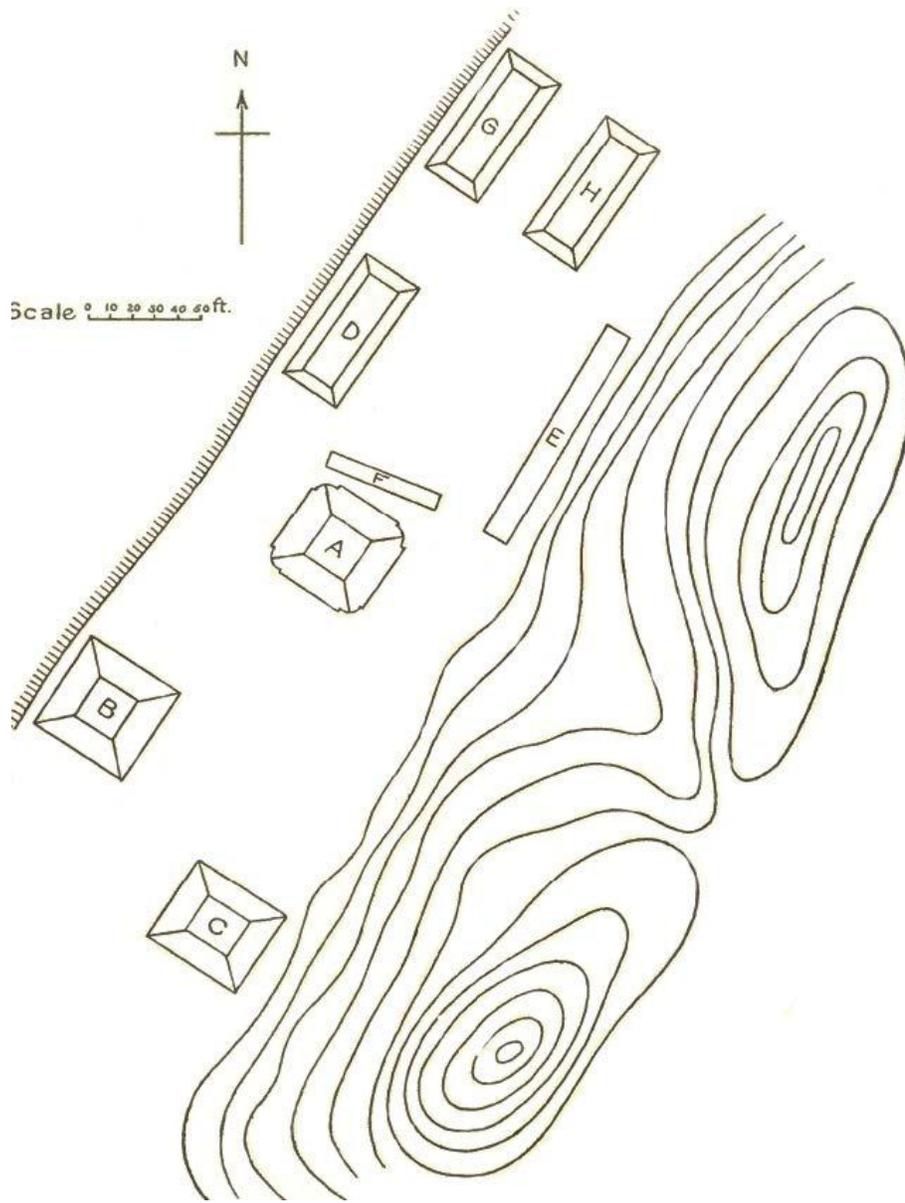


Image courtesy of the Field Museum, used with permission (Thompson 1931: Fig. 9)

**Figure 20: Camp 6 site plan**

### *Pyramid B*

Pyramid B is nearly 10 meters in height. There were no remnants of a structure found at its' summit; however, just 40 cm. below the surface at the summit of the structure a cache, designated as Cache 8, was found within the fill. While the structure itself did not appear to be significant, the cache was surrounded by an accumulation of "black earth," leading Thompson to believe the cache was accompanied by a perishable offering such as meat or maize (Thompson 1931:278). However, I would argue, a burning event is more likely based on ritual events found elsewhere in the Maya region (Chase and Chase 2007b:14). The vessel was described as having a "crude human face and two rosettes, one on each side." A flat-based bowl with everted lip served as a top to this vessel. On top of this vessel were two large oyster shells. Inside the vessel were one jadeite "Charlie Chaplin" with remnants of rubber (copal?) on the back of it. Also included was a jadeite mask described by Thompson (1931:278) as the "finest jade specimen found in all of the British Honduras." The eyes and nostrils of the mask had holes that possibly held inlays of shell or pyrite. The last object included in the cache was a jadeite earflare.



Image courtesy of the Field Museum, used with permission (Thompson 1931: Plate XXXVIII)

**Figure 21: Select objects from Camp 6's "cache 8"**

### *Pyramid A*

Pyramid A is slightly larger than Pyramid B and was considered the principle pyramid of Camp 6 based on its size and location (Thompson 1931:280). A single building capped the pyramid at its summit. Excavations revealed a total of five floor levels. Remains of an

incensario were found on the summit of the structure. Resting on the lowest floor level was found “votive cache 9” – a flat-based bowl with everted lip. Within the bowl were three shell “Charlie Chaplins,” two shell beads, and two jadeite beads.



Image courtesy of the Field Museum, used with permission (Thompson 1931: plate XXXIX)

**Figure 22: Contents of Camp 6's "cache 9" including 3 shell “Charlie Chaplin” figures.**

A small mound was found 1.5 km west of Camp 6’s main group and was not given an official designation. The mound itself was made of earth and contained a high volume of sherds. At the base of the mound was a smashed olla with a “slashed coffee bean” design incised on it.

The base of the olla revealed two slate “Charlie Chaplins” and one shell “Charlie Chaplin.” This cache was designated “votive cache 10” (Thompson 1931:281).

### ***Summary of Thompson’s Vaca Plateau Data***

Further investigations within the Mountain Cow area addressed important questions that were not recognized during the time of Thompson’s work in Belize. In 2004, archaeologists revisited Tzimin Kax, Cahal Cunil, Cahal Pichik and Hatzcap Ceel (Morris 2004). After further survey work, it became evident that these four sites were in fact all part of a larger complex, called by Morris (2004:137) the Mountain Cow site. While Thompson assumed that Tzimin Kax and Cahal Cunil were smaller, residential centers and that Hatzcap Ceel and Cahal Pichik served as ritual centers, investigations by the Caracol Archaeological Project (A. Chase and D. Chase 2003a) determined both Hatzcap Ceel and Cahal Pichik were ritual/administrative complexes connected by a causeway. Another causeway connected these complexes directly to the Caracol epicenter. Morris’s (2004) survey revealed several structures undetected by Thompson’s investigations in 1928-1929. These structures appeared to be residential, ritual, and administrative in nature. Investigations carried out in 2004 by Morris revealed that the entire Mountain Cow area was occupied during the Late Preclassic Period and continued to thrive throughout the Early Classic Period (Morris 2004:140). The nature of Caracol’s relationship to the Mountain Cow site during the Late Preclassic and Early Classic Period is unclear. The similarities in caching practices suggest a shared ritual belief. The close proximity of both sites makes it very likely that the inhabitants did in fact interact. The use of such elaborate caches within the monumental structures may signify that Mountain Cow was still an independent entity during the Late Preclassic Period. However, the later erection of a monument at Mountain Cow

praising the achievements of a Caracol ruler – in addition to the extensive causeways and settlement connecting the two sites imply these two sites were eventually part of one connected urban development centered at Caracol (A. Chase et. al. 2011).

### **San Jose, Belize**

The site of San Jose is located in western Belize, roughly 47 km north of the site of Xunantunich. Excavations were carried out at the site during 1931 and 1934 by J. Eric Thompson. Thompson identified and excavated four groups within the site (Thompson 1939). Described as a civic and ceremonial center, the four groups appear to make up the site's epicenter with long range structures, a ball court, and tall pyramidal structures. Group A, located in the site's central area, is the largest group, consisting of 7 structures bounding a large plaza containing the site's only identified stela<sup>4</sup>. The next largest group, C, consists of multiple structures built around two plazas side-by-side. Structures C4, C5, C6 and C7 were built with elaborate floor plans; each structure had multiple rooms. This complex of structures is located alongside an aguada, a water source for the site. A ball court exists just south of Group C. Group B is a smaller group located just north of Group A. Made up of four structures bounding a small plaza, excavations revealed multiple rooms within Group B's buildings, however, limited work was conducted here and the entire floor plan was not revealed. Group D is located at the southern extent of the site center. Group D is made up of one large pyramidal structure bounding the south side of an elevated platform and a smaller structure on the western side of the plaza.

---

<sup>4</sup> Only a portion of the stela was found in the ground. Remnants of stone were found nearby, but no carved hieroglyphs or images were visible (Thompson 1939:46).

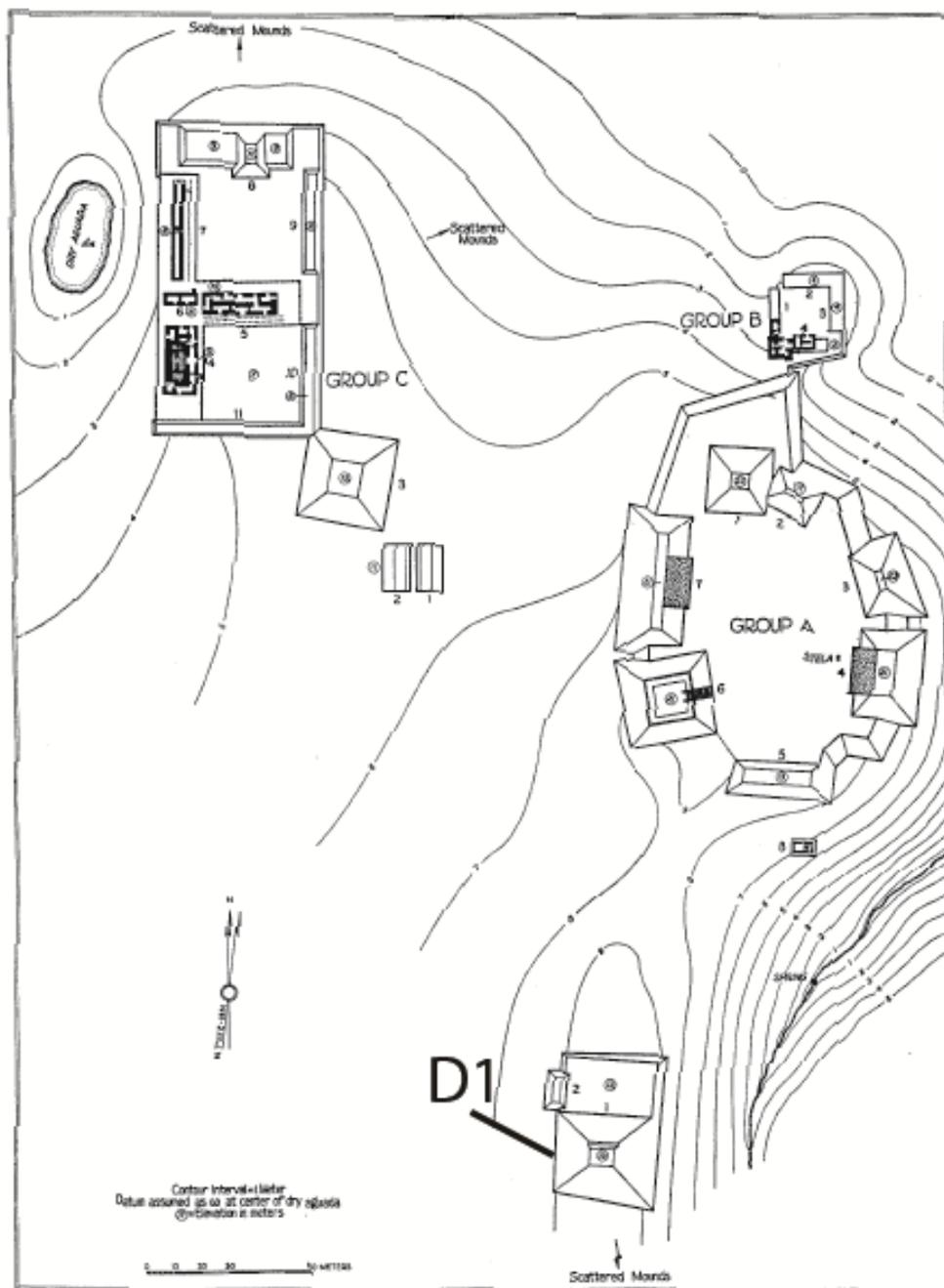


Image courtesy of Carnegie Institute of Washington, used with permission

(Thompson 1939: Fig. 1)

**Figure 23: San Jose site plan with Structure D1 located at the southern end**

The only known occurrence of “Charlie Chaplins” was found within Group D, specifically in Structure D1 (Thompson 1939:190). Approximately 7 meters in height, D1 was described by Thompson (1939:190) as a large pyramidal structure with terraced sides in a style reminiscent of early Uaxactun architecture. It is unclear how many construction phases there were in Structure D1; however, below the second floor level at the summit, a cache was found on a flat stone. Within a “face cache” vessel were one jadeite “Charlie Chaplin” figure, two shell “Charlie Chaplin” figures, shell hooks, shell discs, a small jade earplug, “wedge” shaped shells, and other fragments of shell. Based on the San Jose I and II sherds found in the fill surrounding this cache, Thompson dated this cache to the San Jose II phase, or the “Middle Classic” Period (Thompson 1939:192).

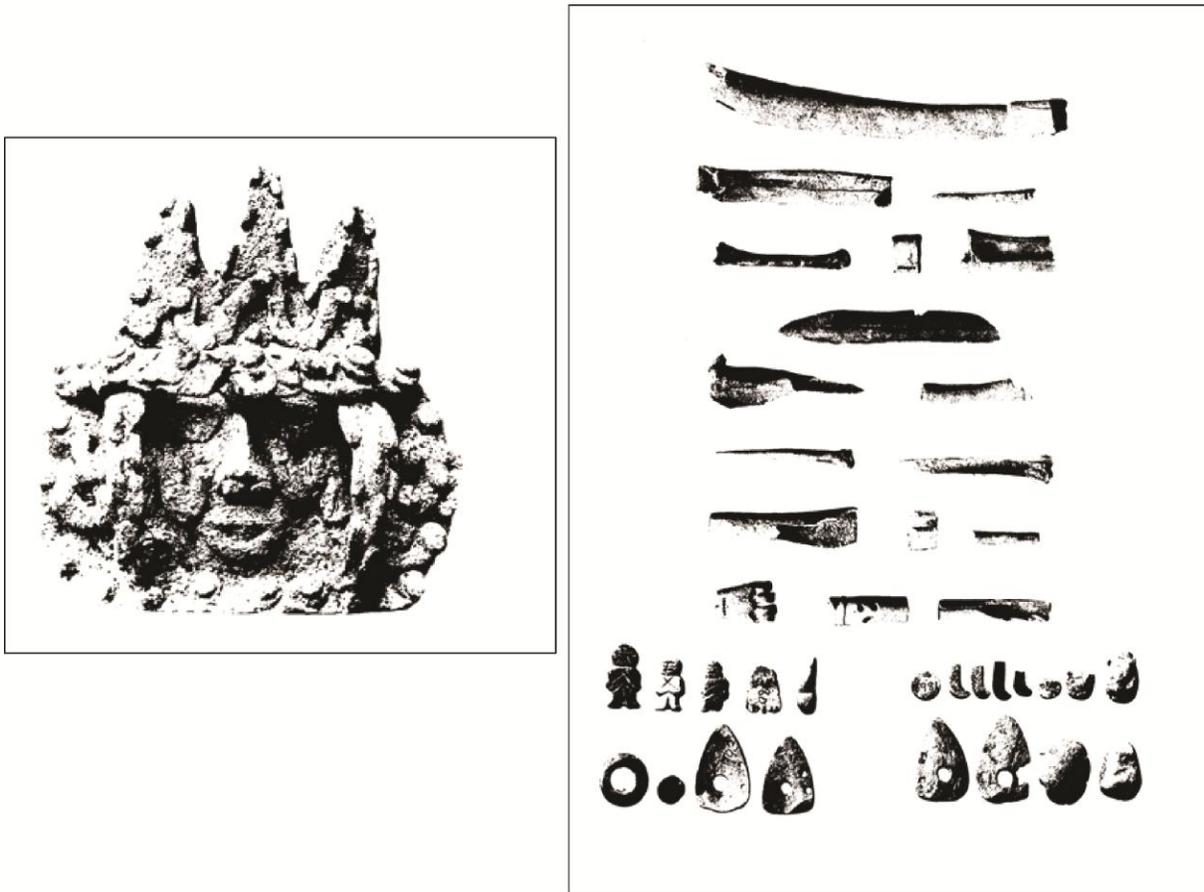


Image courtesy of the Carnegie Institution of Washington, used with permission

(Thompson 1939: plate 29)

**Figure 24: San Jose's D1 "face cache" vessel, heavily applied, and cache contents including "Charlie Chaplin" figures, drilled shells, shell "hooks", and bone**

### *Summary of San Jose, Belize*

The cache recovered from structure D1 included objects typically found in other caches recovered from other sites in Belize such as the shell “hooks” and discs along with the “Charlie Chaplin” figures. Thompson does not indicate whether the bone included in the cache was human or faunal. The dating of this cache is somewhat vague. Thompson describes this cache as dating to the “Middle Classic” period based on the surrounding sherds.

## **Piedras Negras**

Located in the Usumacinta region of northwestern Guatemala, the site of Piedras Negras initially underwent excavations in 1931 by the University Museum of Pennsylvania under the direction of J. Alden Mason and Linton Satterthwaite. While the bulk of excavations were focused on the removal of monuments for preservation, excavations undertaken during 1931-1939 produced few publications (Satterthwaite et. al. 2005) with problematical provenience and dating. Later analysis of the artifacts was conducted by William Coe in the 1950's and produced a descriptive monograph that included one of the first in-depth considerations of cache function(Coe 1959). Numerous caches were recovered at the site of Piedras Negras that contained both traditional lowland "Charlie Chaplin" figures and Teotihuacan-style anthropomorphic "eccentrics" (Sugiyama 1996). Unfortunately, a laboratory fire apparently occurred well after excavations had started and destroyed many excavation records, making an in-depth cache analysis difficult (Coe 1959:47). However, Coes's analysis in 1959 in conjunction with the preliminary papers outlining the excavations conducted during the 1930's make it possible to generate contextual descriptions for most caches recovered.

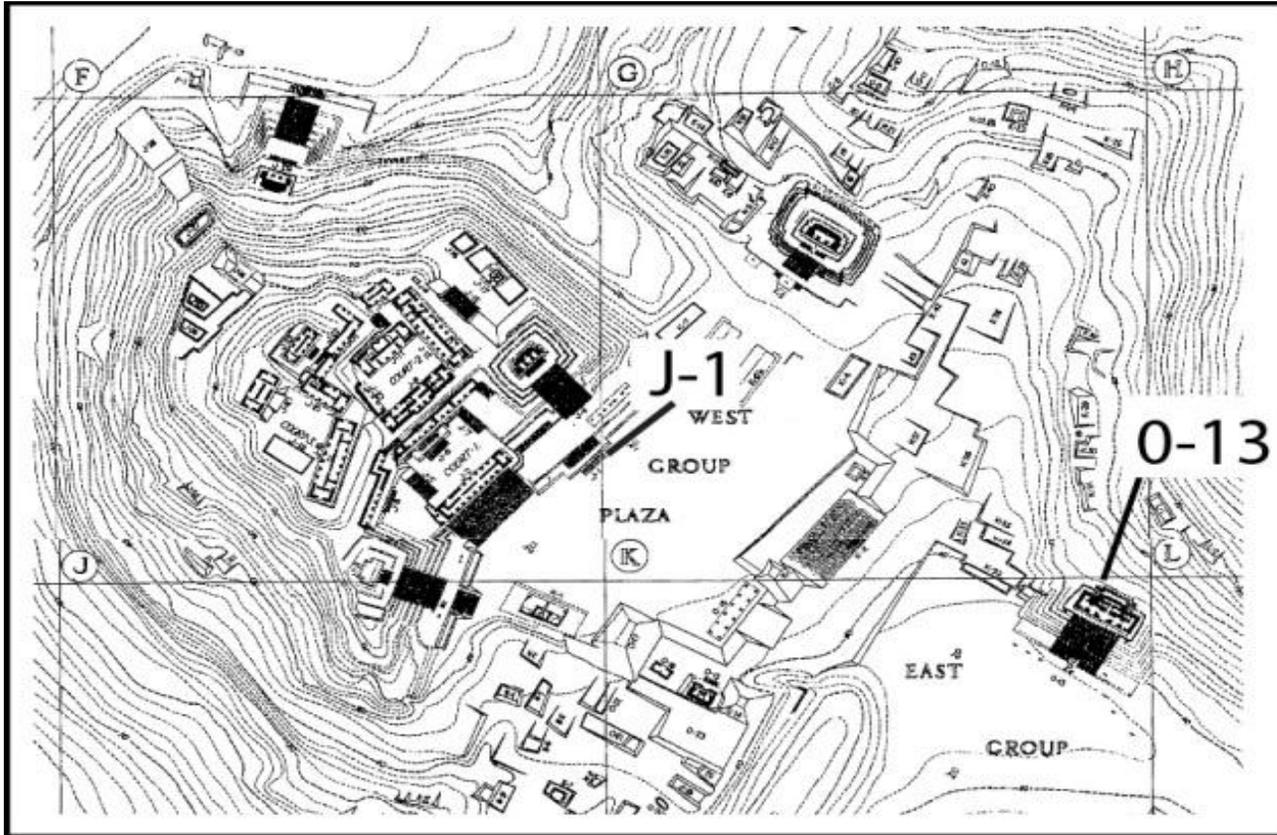


Image courtesy of University of Pennsylvania Museum of Archaeology and Anthropology

(Satterthwaite et. al. 2005: Fig. 1.1)

**Figure 25: West and East Group Plazas of Piedras Negras including Structures J-1 and O-13**

### *Structure J-1*

Structure J-1 is not a structure, but rather a basal platform located at the base of the Acropolis in the West Group of the site (Coe 1959:89). J-1 serves as an entrance to a complex maze of long range palace structures and courtyards<sup>5</sup>. Eight stelae were placed in a line along the front of the large pyramidal structure J-4 at the summit of J-1 and one altar was located in the plaza below J-1. Of the eight stelae, only two contained caches. Altar 1 contained a lidded bowl with 2 shell “Charlie Chaplins,” 1 incised shell fragment, 2 worked stingray spines, and 1 flint eccentric (Coe 1959:89). Based on the altar date of 9.13.0.0.0 (or A.D. 692), this cache is later than most other lowland “Charlie Chaplin” caches recovered from the Belize area. The small shell “Charlie Chaplins” contained within this cache were considerably more detailed than most— with hands posed in the typical manner of sculpted rulers (arms across the chest, hands face out).

---

<sup>5</sup> Initial description of Structure J-1 done by Satterthwaite associates this platform directly with the large pyramidal structure J-4 behind it, however, a closer look at the site map reveals this platform is off center and provides access to *both* structure J-4 *and* the rest of the acropolis.



Image courtesy of the University Museum, University of Pennsylvania

(Coe 1959: Figs.51d,e,I,s and 45e)

**Figure 26: Select objects from J1 stela cache including, 2 shell "Charlie Chaplin" figures with curled hands, 2 incised shell pieces and 1 jadeite piece**

### *Structure O-13*

Structure O-13 is located on the northern side of the East Group plaza. Initial excavations carried out in 1931-1932 by Mason recovered a large number of stelae, altars, lintels, and an astounding 56 caches placed within multiple construction phases of the structure (Coe 1959:79). Evidence of burning within the rear chamber reinforces the apparent ritual function of this structure. However, little provenience documentation is provided for these deposits. Most caches were described as coming from a rear chamber beneath a burnt floor (Satterthwaite et. al. 2005:23). Dating of the structure was based largely on the surrounding stelae dates, with an overall assumption that this structure was constructed during the Late

Classic Period. In his review of O-13 caches, Coe (1959:79) insists that the caches could not be any earlier than the last structural phase, O-13-1<sup>st</sup>-C, or A.D. 672.

***Cache O-13-13***

Located below the floor of the “central outer room,” Cache O-13-13 consisted of a bowl containing 2 shell “Charlie Chaplin” figures, a limestone disc, 9 obsidian eccentrics, 1 shell disc, 7 incised shell discs, 1 valve of a bivalve with traces of red cinnabar, and one worked stingray spine (Coe 1959:83).

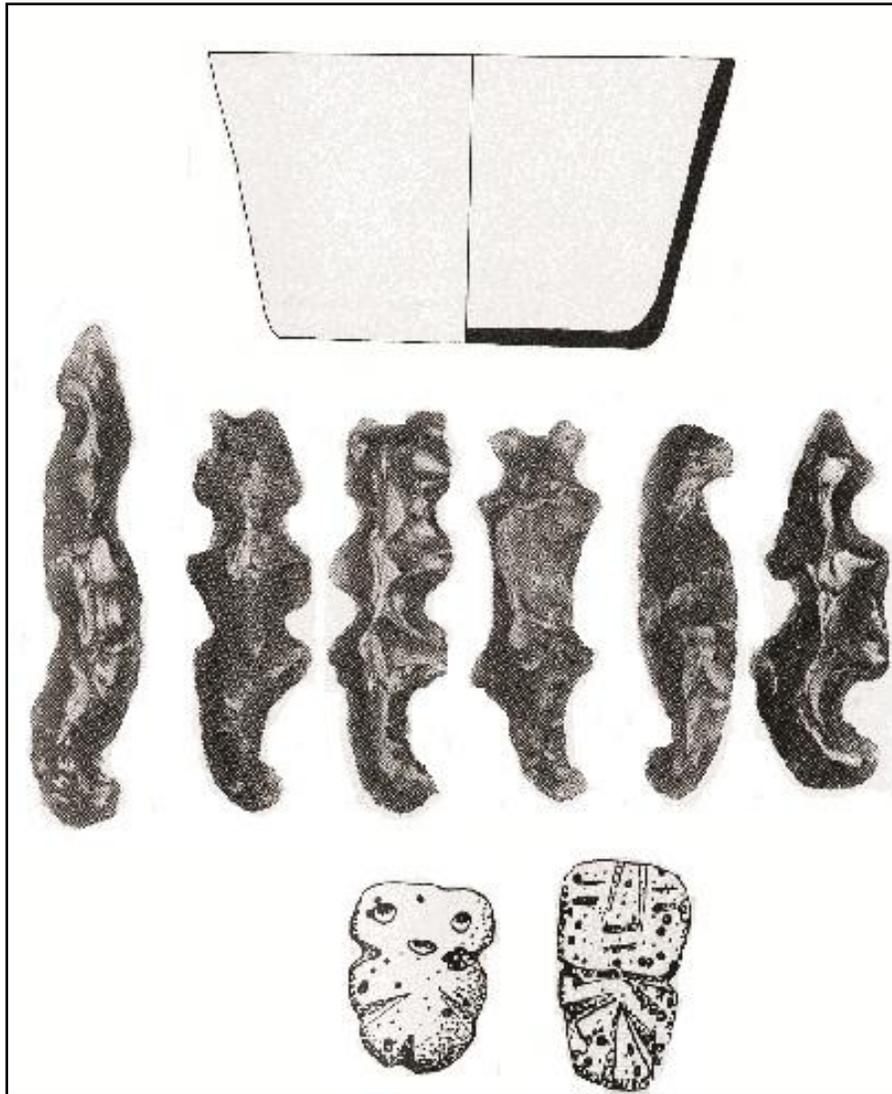


Image courtesy of the University Museum, University of Pennsylvania

(Coe 1959: Figs. 62b,23a-I,51f,g)

**Figure 27: Select objects from O-13-13 cache including, a bowl, 6 eccentric obsidians and 2 shell "Charlie Chaplin" figures**

### ***O-13-23***

No cache container was noted for this offering. Located under the floor of the rear room, were 1 shell "Charlie Chaplin," 3 flint eccentrics, 3 obsidian eccentrics, a pair of spondylus

valves, 3 spondylus fragments, 1 incised shell disc, and 2 stingray spine fragments (Coe 1959:85).



Image courtesy of the University Museum, University of Pennsylvania

(Coe 1959: Figs. 8d-f, 23 o-p, 51h,t)

**Figure 28: Select objects from cache O-13-23 including 3 eccentric flints, 2 eccentric obsidians, 1 shell "Charlie Chaplin" figure and 1 incised shell disc**

### ***Cache O-13-48***

This cache was apparently located beneath the floor of the rear room and consisted of 1 jadeite "Charlie Chaplin" figure, 2 flint eccentrics, and a jadeite pebble (Coe 1959:87).

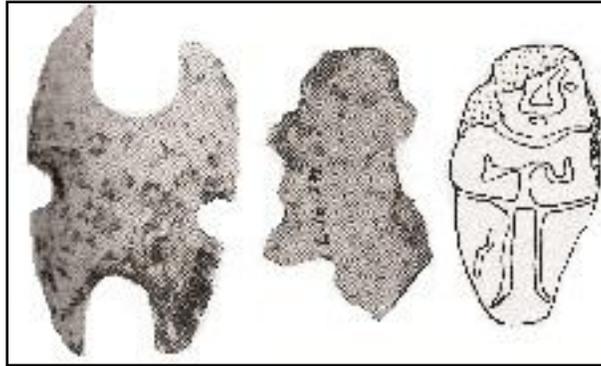


Image courtesy of the University Museum, University of Pennsylvania

(Coe 1959: Figs. 10r,s and 45l)

**Figure 29: Select objects from O-13-48 cache including 2 eccentric flints and 1 jadeite "Charlie Chaplin" figure with hands curled inwards**

***Problematical "Charlie Chaplins"***

There were 4 shell "Charlie Chaplin" figures with no clear provenience due to a camp fire that destroyed valuable data. Coe assumes these figures were recovered from an O-13 cache but could say no more (Coe 1959:82).

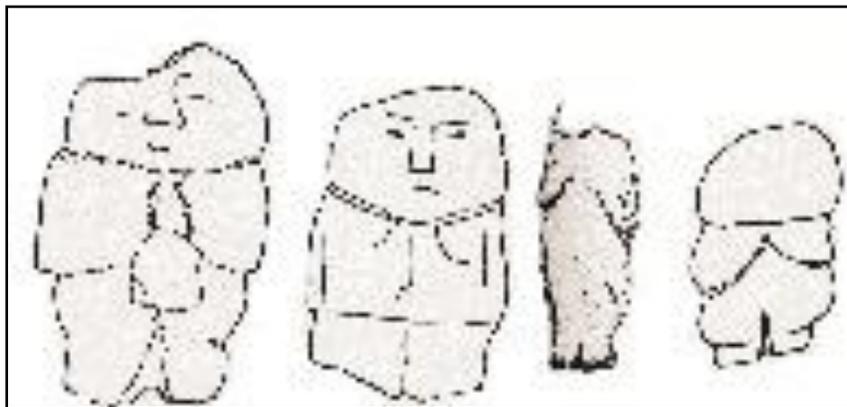


Image courtesy of the University Museum, University of Pennsylvania (Coe 1959: Figs. 45m-p)

**Figure 30: "Problematical" jadeite "Charlie Chaplin" figures from structure O-13 cache, exact provenience unknown**

### ***Summary of Piedras Negras***

Unlike the “Charlie Chaplin” assemblages recovered throughout the eastern lowlands, the caches at Piedras Negras contain both lithic “eccentrics” and “Charlie Chaplin” figures together. This is also the case at the nearby site of Uaxactun and Tikal. Unlike many other sites, both Teotihuacan-style obsidian figures *and* traditional lowland Maya “Charlie Chaplin” figures of shell and jadeite are found in the communal ritual structures of Piedras Negras’ epicenter. All of the caches reviewed by Coe (1959) that contained “Charlie Chaplin” figures were given a Late Classic date. While the campfire that occurred prior to Coe’s analysis resulted in the loss of detailed provenience information, the Late Classic dates given to the caches reviewed above is relatively reliable. The 6 stelae fronting structure O-13 provided dates ranging from A.D. 766 – A.D. 800. The caches recovered from structure O-13 were found within the last building phase (Coe 1959:79). In addition, the orange bowl included with Cache O-13-13 is of a Late Classic form (A.Chase personal comm. 2012).

### **Tikal, Guatemala**

Located in the heart of the Petén region, the site of Tikal has been the subject of archaeological investigations for more than a century (Maudslay 1889, Shook 1957, Sabloff 2003). Intensive investigation began with the University of Pennsylvania Tikal Project during the 1950’s (Shook 1957). Extensive survey, excavation and epigraphic research have revealed a large urban center supporting a population of roughly 40,000 or more (Coe 1999:112). The center of Tikal’s urban landscape is made up of numerous plaza groups including some of the largest known structures in the Maya lowlands. The North Acropolis, a massive complex with initial construction taking place as early as the second century B.C. represents the earliest

monumental architecture for the site of Tikal (Loten 2003:233). Just south of the North Acropolis is the Great Plaza, dominated by Temple I on the east and Temple II on the west rising more than 40 meters above plaza level (Sharer and Traxler 2006:303). The Central Acropolis is located south of the Great Plaza and consists of multi-room, multi-story structures arranged around multiple plazas (Harrison 2003:171). Farther south, are Temple IV and V, the two tallest temples at Tikal. Causeways connect many of these epicentral plaza groups, ballcourts, a marketplace and reservoirs (Sharer and Traxler 2006:304).

The largest number of “Charlie Chaplin” figures has been recovered from the site of Tikal. Of the 559 reported “Charlie Chaplin” figures, most have been recovered from the North Acropolis<sup>6</sup> (Coe and Moholy-Nagy 2008). Many of these figures are made of shell, with features incised and in some cases, painted. Few figures are made of jadeite. Tikal’s “Charlie Chaplin” figures include a range of styles with some figures possessing hands curled inward, similar to other Petén examples, and other figures with arms crossed, other figures include the “olmecoid” noses and some figures are very crude with little to no discernible features. There are no other known examples of painted features on “Charlie Chaplin” figures outside of Tikal.

---

<sup>6</sup> “Charlie Chaplin” figures were also reportedly found in Tikal’s Central Acropolis, however the report containing the details of this excavation was never published (TR15).

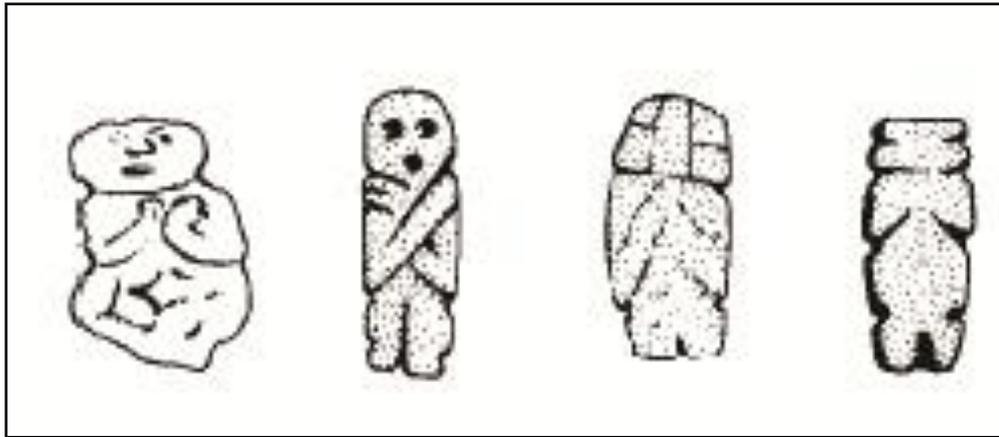


Image courtesy of the University Museum, University of Pennsylvania

(Coe and Moholy-Nagy 2008 Figs. 79.1,162b3,163q,164vl)

**Figure 31: "Charlie Chaplin" figures from Tikal exhibiting a range of styles including hands curled inward, arms crossed across the chest, "olmecoid" nose and featureless face**

The North Acropolis exhibited the longest span of ceremonial activity at the site of Tikal, with the earliest material recovered dating to 800 B.C. (Loten 2003:233). This locale retained its ritual importance, while undergoing continual modification and expansion over the next 300 years. By the Early Classic Period, the North Acropolis had already expanded to include a platform measuring 100 x 80 m supporting eight large structures (Sharer and Traxler 2006:302). The Early Classic Period produced a sharp increase in caching activity within the North Acropolis, including the appearance of "Charlie Chaplin" figures (Moholy-Nagy 1985:154)



### *Structure 5D-22*

Structure 5D-22 is located within Group 5D-2 of Tikal's North Acropolis. Through a series of architectural modifications and structural phases, six major building episodes were identified. A burial within the first structure produced a date of 50 B.C. – A.D. 120 (Coe 1990a: 337), attesting to the structure's Preclassic origins. Caching activity did not take place in this structure until the second building episode in the Early Classic (Coe 1990a:341). The earliest cache was intruded into a stair and consisted of a fairly simple arrangement of quartzite, limestone, sandstone, hematite, and quail bones without a ceramic vessel.

The third structural phase (5D-22-4<sup>th</sup>) would have made this building a primary focus for Group 5D-2 as both the scale and size of the structure increased (Coe 1990a:342). Caching activity also increased during the use of 5D-22-4<sup>th</sup> – and was seemingly more elaborate in contents. The first appearance of “Charlie Chaplin” figures in Structure 5D-22 occurred during this time and was placed on the axis of the structure during the Early Classic Period. This structure held a multitude of ritual deposits, problematical deposits, and burials, reinforcing the ritual importance of the edifice throughout the Classic Period.

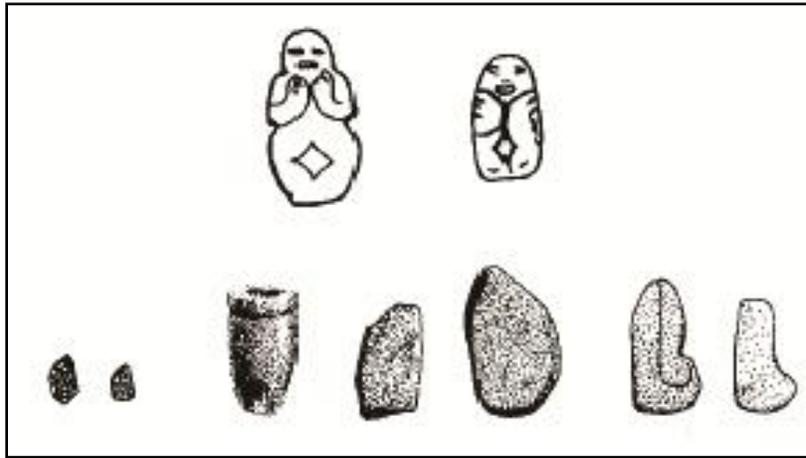


Image courtesy of the University Museum, University of Pennsylvania (Moholy-Nagy 2008)

**Figure 33: Select objects from cache 143, Str. 5D-22-4th including 2 shell "Charlie Chaplin" figures, malachite pebbles, shell fragments and "hooks"**

The increased presence of “Charlie Chaplin” figures becomes evident when all 5D-22 caches are considered. A lidded cylinder (Cache 143) containing a layered assemblage of jadeite, shell, hematite, coral, cinnabar, and 2 shell “Charlie Chaplin” figures was the first to be placed in 5D-22-4<sup>th</sup> (Coe 1990a:346). The next structural phase, 5D-22-3<sup>rd</sup> revealed a substantial increase in “Charlie Chaplin” cache assemblages. Four “Charlie Chaplin” caches were recovered, and all dated to the Early Classic Period; all were intrusively placed. Many of the cache assemblages remained consistent throughout the structure’s use. While the quantity of material appears to increase, their nature remains relatively the same – with the presence of jadeite, shell, lithics, faunal material, and marine materials.

Cache 65, was found within a repository cut into the base of the central stair. Within this pit was a large layered collection of: flint flakes, eccentric flints, jade and spondylus fragments, obsidian flake-blades, censer fragments, sherds, and a flint bi-face fragment. Within a miniature chamber to the side of this pit, blocked on one side by squared stones was a Quintal Unslipped

Straight sided cylindrical lidded vessel. Inside this vessel was a small jade chunk painted with glyphs and burnt copal stains on it, a jade bead, imitation stingray spine fragments, marine shells, coral, obsidian flake-blade fragments and 7 spondylus “Charlie Chaplin” figures. There was evidence of burning inside of the pot and on the jadeite chunk (Coe 1990:355).

Also within the stairway was Cache 132, intruded into the base of the stair during the Early Classic Period. Objects were found both inside and around 2 paired Quintal Unslipped flaring-sided vessels. Scattered around the vessels were flint objects, jade beads, shell beads, whole and fragmentary imitation stingray spines, marine shells, jade and spondylus fragments, and 4 shell “Charlie Chaplin” figures. Within the vessels were jade and shell fragments, a phalange of a human infant, Preclassic sherds and wood charcoal. Beneath the objects and ceramic vessels was an arrangement of small stones and a single jade bead and earflare (Coe 1990:356).

Cache 135, found within the stair and intrusively placed, consisted of articulated spondylus valves drilled for suspension, jadeite and spondylus fragments, whole and fragmentary bone imitation stingray spines and 18 shell “Charlie Chaplin” figures (Coe 1990:357).

The next cache, Cache 136, was a pit intrusively placed to hold a very large collection of 21 ceramic vessels, 11 lidded cylinder cache vessels and 10 flaring sided cache bowls. Jade beads, marine shells, hematite fragments, jadeite and shell mosaic pieces, spondylus beads, and pyrite were disbursed among the vessels, along with 7 shell and 3 jadeite “Charlie Chaplin” figures (most were single figures placed in each vessel). Scattered around the vessels was pyrite, jadeite and shell mosaic pieces, an obsidian blade fragment, shell fragments, flint flakes, a flint

core and random sherds. The entire collection of vessels and objects was then covered by a cloth (Coe 1990:358).

The next structural phase, 5D-22-2<sup>nd</sup>, marks a decline in the presence of “Charlie Chaplin” figures. Only two of the caches recovered contained “Charlie Chaplin” figures. Both caches were located at the front of the structure around the base of the stair (Coe 1990a:366). A large pit, designated Cache 140, held an impressive collection of ceramic vessels, obsidian and flint eccentrics, obsidian blade cores and flakes, faunal material (including 2 crocodiles, 1 turtle, 1 snake, 2 pygmy owls, 1 hummingbird, 1 large-billed finch and 1 oriole), partial and whole shells, coral, organic material, seeds, hematite mosaic fragments, a figurine head with mosaics of jadeite and shell (Coe 1990a:367). Among all of these items, only one shell “Charlie Chaplin” figure was recovered.

Cache 142 was an intrusive pit sealed by a floor. Within the pit was a collection of lidded cylinders, lip-to-lip bowls and a pedestal-based bowl. Most vessels held a collection of obsidian and flint eccentrics, jadeite pendants and beads, shell and jadeite fragments, faunal material, and 27 shell “Charlie Chaplin” figures (Coe 1990a:368).

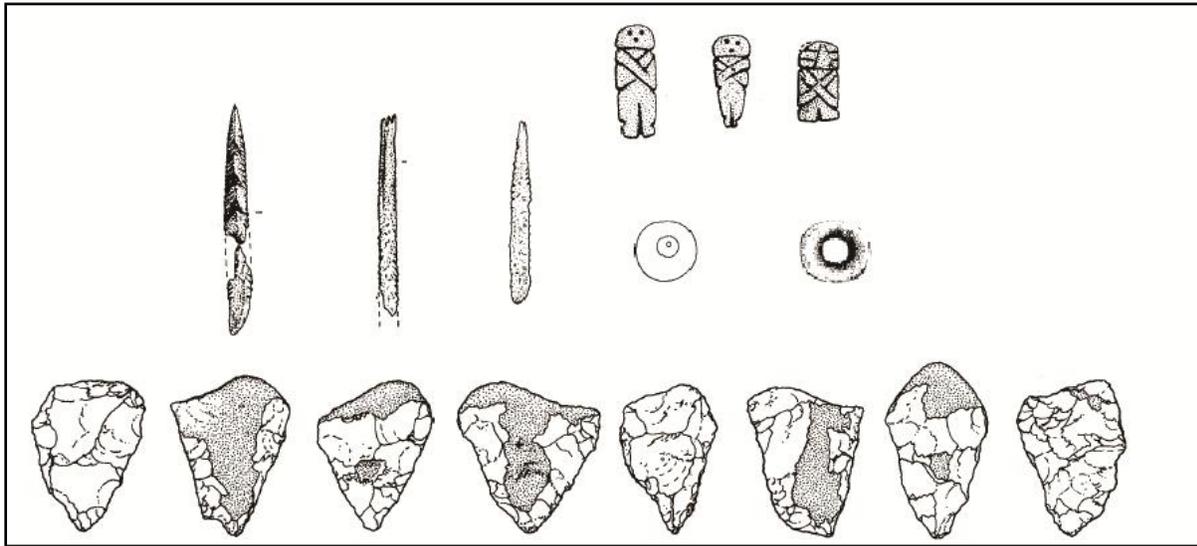


Image courtesy of the University Museum, University of Pennsylvania (Moholy-Nagy 2008)

**Figure 34: Select objects from cache 132, Tikal structure 5D-22-3rd, including 3 shell "Charlie Chaplin" figures worked stingray spines, a jadeite bead, spindle whorl and 8 chert cores**

The final structural phase, 5D-22-1<sup>st</sup>, would have dominated the Acropolis, both in elaboration and scale. Two “Charlie Chaplin” caches were recovered in this phase and would have dated to a transitional, late Early Classic Period (Coe 1990a:389). While earlier caches were concentrated along the axis of the structure, many of the caches within the final structural phase were found along the axis and within the rooms at the summit (Coe 1990a:383).

“Problematical Deposit” 150 was found within the floor of a room at the summit. The pit had been intruded into the floor. Among the contents within the pit was flint blade fragments, jadeite and shell mosaic pieces, modified stingray spine fragments, 1 imitation stingray spine fragment, a piece of copal, small mammal bones and 1 “Charlie Chaplin” figure (Coe 1990a:396). As described by Coe (1990a:396), an oval shaped pit had been cut into the floor, after which, all of the flooring material along with the above contents had been returned to the pit

and re-patched. The deposit was designated as “problematical” for the confusing nature of deposition.

Within the same room, was Cache 200, found beneath the floor and within structural fill (Coe 1990a:389). Cache 200 consisted of partial mosaic figurines of jadeite, shell, and hematite, whole and fragmentary imitation stingray spines, jadeite and shell fragments, traces of cinnabar, an obsidian blade fragment and 1 shell “Charlie Chaplin” figure (Coe 1990a:389).

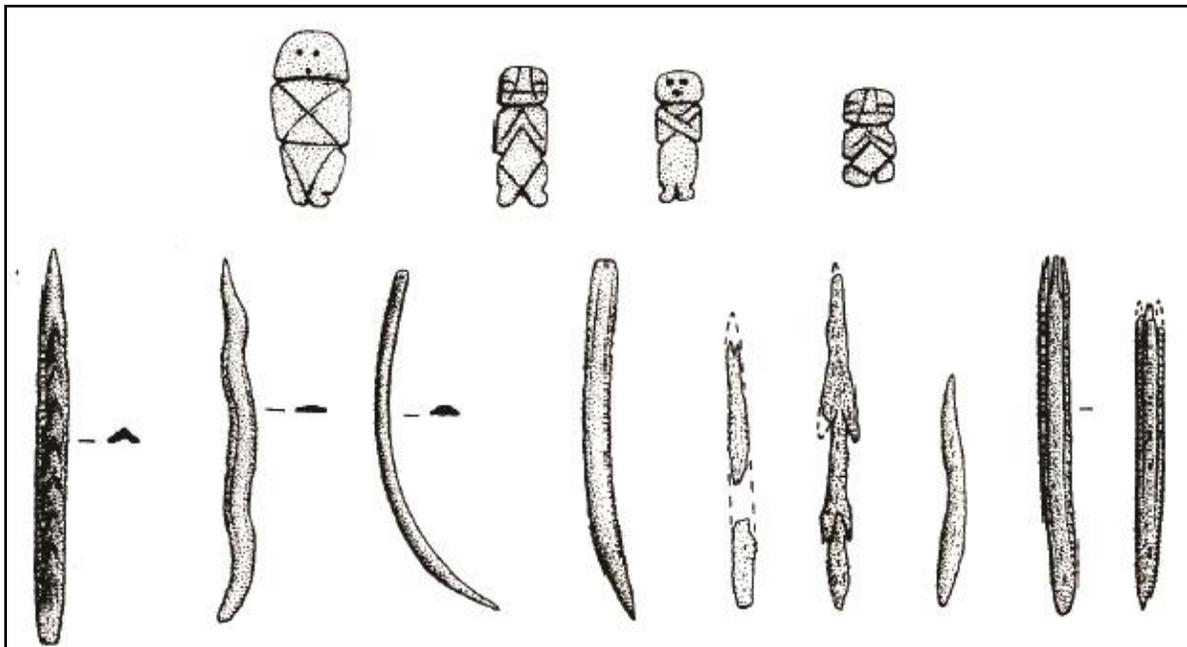


Image courtesy of the University Museum, University of Pennsylvania (Moholy-Nagy 2008)

**Figure 35: Select objects from Tikal Cache 135 from structure 5D-22-3rd, including 4 "Charlie Chaplin" figures and worked stingray spines**

### *Structure 5D-26*

Also located within the North Acropolis, Structure 5D-26 underwent five major building episodes (Coe 1990a:271). Initial construction took place during the Preclassic Period, with the

structure's final construction activity taking place during the Early Classic Period. However, Late Classic materials were found intrusively placed within the latest floors.

There were no ritual offerings placed within the first structure. Described as a grand gateway, painted red, yellow, and black, subsequent building efforts added a central building and changed the function of the space (Coe 1990a:275). While ritual burning activity appeared to take place throughout the structure's use, ritual deposits were not encountered until the final major building episode during the Early Classic Period, marking a shift in ritual practice at this time (Coe 1990a:299).

Many of the ritual deposits within the rooms of Structure 5D-26-1<sup>st</sup> were disturbed in antiquity making interpretation problematical (Coe 1990a:299). Of the disturbed objects spread throughout the structure's rooms, jadeite fragments, incised obsidians, shell, flint eccentrics, marine animal bones, and ceramic figurine fragments were most often encountered. Few deposits were found undisturbed. Within a pit cut into the platform in front of a mask was a large collection of items, designated Cache 93. Cache 93 included 3 lidded cylinder pots (each layered with jadeite and shell mosaic pieces), eccentric flints, and flint flakes. All of these contents were mixed with dirt within the vessel. Within one of the vessels, were 4 shell "Charlie Chaplin" figures, flint flakes, and unworked shells. Outside of these vessels and filling the pit was a collection of 100 "Charlie Chaplin" figures, jadeite earflares, jadeite and shell beads, unworked shells, coral pieces, eccentrics, and obsidian fragments (Coe 1990a:318). Dated to the late Early Classic Period, this deposit represents one of the largest within Structure 5D-26, and its position near the mask may have initiated special treatment. With over 100 "Charlie Chaplins" this cache contained the largest collection of recorded figures in one context. There

were two other caches within the structure that generally dated to the late Early Classic Period and contained similar collections of mosaic elements, obsidian, flint, and shell “Charlie Chaplin” figures, but on a much smaller scale.

Cache 88 was intrusively placed along the west stairway and then sealed with a plaster patch (Coe 1990a:317). The contents were placed within the pit without a ceramic vessel. Contents included shell, jadeite, and hematite mosaic pieces, jadeite and shell fragments, a flint flake, and an obsidian blade fragment. At the base of the pit within the lowest layer of materials were 8 shell “Charlie Chaplin” figures (Coe 1990a:318).

Cache 102 was intrusively placed into the platform of the north base and subsequently sealed with a plaster cap. Within the pit were 3 lidded cache vessels, all of which contained a collection of eccentric obsidians, flakes of obsidian and flint, hematite, shell and jadeite fragments. Only one vessel contained a single shell “Charlie Chaplin” figure (Coe 1990a:319).

Earlier ritual deposits were placed in the court in front of Structure 5D-26 containing “Charlie Chaplin” figures. Cache 77 was located in the plaza just west of Structure 5D-26’s axial line. This cache consisted of a simple pit containing 39 shell “Charlie Chaplin” figures, jadeite and shell fragments, and spondylus valves within a soft earth matrix containing charcoal and cinnabar (Coe 1990a: 320).

Also in the plaza in front of Structure 5D-26 was cache 78, a small pit containing jade and shell mosaic pieces, jadeite fragments and 8 shell “Charlie Chaplin” figures.

Cache 79 was placed within a pit directly in front of the structure in the plaza. A lidded cylinder ceramic vessel inside the pit contained 17 shell “Charlie Chaplin” figures, spondylus valves, stingray spine fragments, jadeite and shell mosaic pieces, 1 jadeite earflare, a jade bead

and jadeite fragments. Above this ceramic vessel was a layer of eccentric flints, eccentric obsidians and thousands of flint and obsidian flakes (Coe 1990a: 321).

Of the four “Charlie Chaplin” caches placed in the court, the largest and most elaborate deposit, Cache 119, was placed just west of the structure’s axial line. This deposit contained 10 lidded cylinder vessels, each containing patterned assemblages of beads, shell and jadeite “Charlie Chaplins,” coral, stingray spines, mosaic pieces, obsidian fragments, and faunal material (Coe 1990a:322). All deposits placed in the court were dated to the Early Classic Period. There were a total of 9 shell “Charlie Chaplin” figures and 3 jadeite figures found inside the vessels. There was 1 single “Charlie Chaplin” figure outside of the vessels along with shell mosaic fragments, bird bones, unworked marine shells and coral. There was some evidence that the entire collection may have been covered by a cloth (Coe 1990a: 323).

#### *Structure 5D-34*

Deep within the center of Structure 5D-34, a burial was intruded prior to the erection of a later platform. This relatively elaborate and complex burial has been dated to the Classic Period and contained a total of ten individuals (Coe 1990a:480). Nine sub-adults were positioned around and above a central adult male. Of the materials within the tomb, one bundle of objects is of some peculiarity. A collection of imitation stingray spines, a pearl pendant, and 8 shell “Charlie Chaplins” was but one “offering” placed around the central individual along with a multitude of ceramic vessels, crocodiles, turtles, owls, and whole and fragmentary shells. As a whole, this burial is of considerable interest. An obvious “nine” pattern emerges in terms of individuals, ceramic vessels, and spondylus valves (Coe 1990a:486). The importance of the

central individual within this burial is further indicated by the presence of Teotihuacan-style pottery, apparently evidence of this individual's access to valued distant resources.

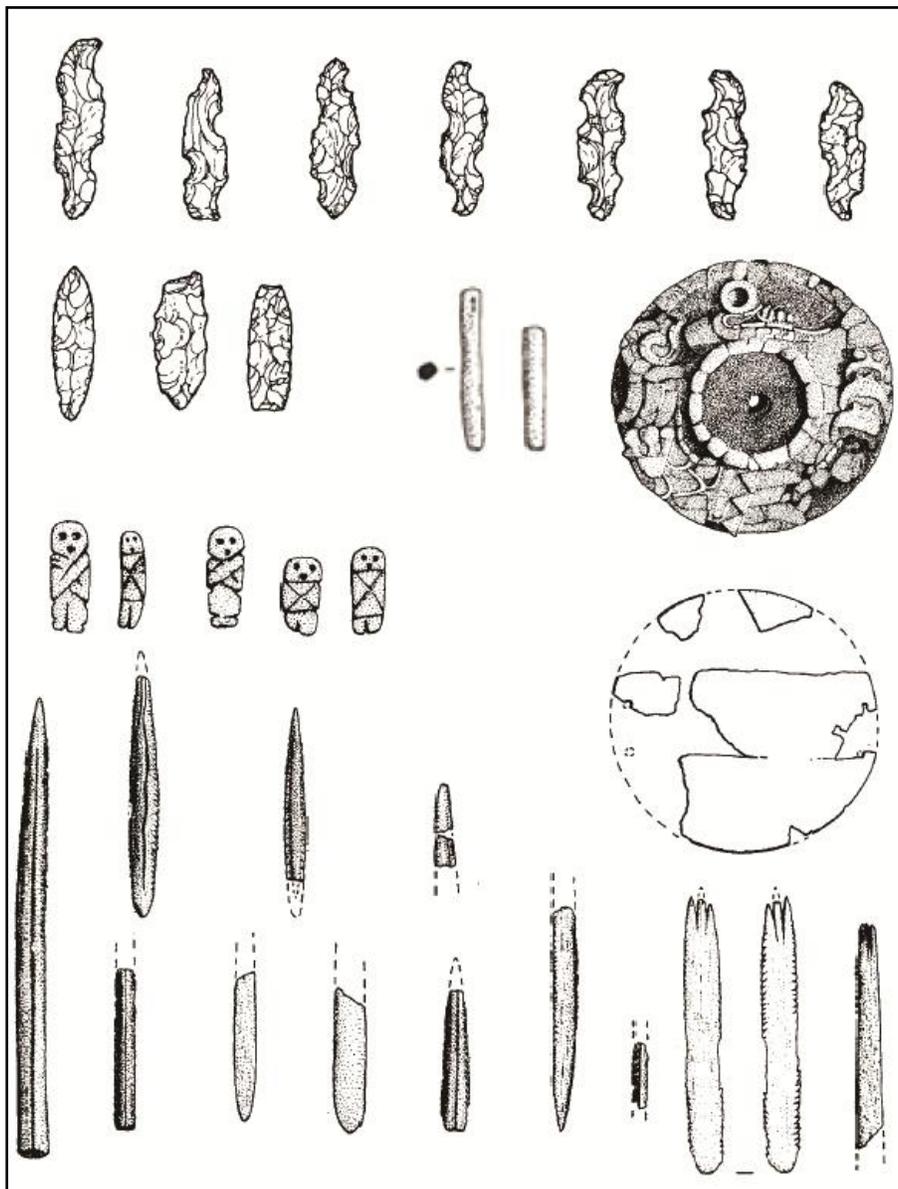


Image courtesy of the University Museum, University of Pennsylvania (Moholy-Nagy 2008)

**Figure 36: Select objects from Tikal's Burial 10 including obsidian eccentrics, shell "Charlie Chaplin" figures, a mosaic earflare, bone rod, a partial mirror and stingray spines, both worked and unworked**

While the shattered base of Stela P1, located in front of Structure 5D-34, is largely unimpressive, the elaborate collection of items placed beneath it is of particular interest. A collection of flint and obsidian eccentrics, obsidian core fragments, jadeite beads, jadeite fragments, spondylus fragments, snake vertebrae, 16 shell “Charlie Chaplin” figures, juvenile crania, adult molars and incisors, and a lidded cylinder containing 88 flint flakes as well as jadeite, shell and pyrite mosaic pieces were all placed in a deep pit beneath the base of the stela (Coe 1990b:738). This deposit has been assigned to the Early Classic Period.

There are two stelae at Tikal that held deposits containing “Charlie Chaplin” figures. The other stela, P9, lies in front of Structure 5D-32. An ancient disturbance left the stela broken, with only the base intact (Coe 1990b:770). Beneath the stela base, within a cut into the plaza floor, was Cache 41. Among the contents beneath Stela P9 were a collection of eccentric flints, flint flakes and chips, eccentric obsidians, thousands of obsidian flakes, fragments, blade cores, 9 shell “Charlie Chaplin” figures, 8 human teeth, 1 lidded cylinder vessel containing jadeite and shell mosaic pieces (Coe 1990b:772).

### *Tikal Summary*

“Charlie Chaplin” figures appear at Tikal during the Early Classic Period and are continually used until the Late Early Classic Period. They are mostly concentrated in the North Acropolis, the site’s earliest ceremonial complex. The figures found at Tikal were of varying styles and like other Petén examples, were found along with lithic eccentrics. The bulk of the “Charlie Chaplin” caches occurred during a period of extensive growth and prosperity for Tikal. The presence of caches increased dramatically during this time and become much more lavish with assemblages including marine materials and obsidian eccentrics. The majority of Tikal’s

“Charlie Chaplin” caches were intrusively placed within the stairways of the North Acropolis’ monumental structures. However, the number and lavishness of Tikal’s North Acropolis decrease by the Late Classic Period (Maxwell 1996:62), at which time; “Charlie Chaplin” figures disappear.

### **Lamanai, Belize**

Located in northern Belize, the site of Lamanai did not receive much attention until extensive archaeological work was carried out by the Royal Ontario Museum’s project in 1974 (Pendergast 1981). The initial interest in the site was that of the remains of one of the only 16<sup>th</sup> century Spanish churches still standing in the area. While the site did yield a dense pre-conquest occupation, further investigation revealed a rather lengthy occupation period with initial occupation extending to the Preclassic Period, indicating that the site of Lamanai enjoyed continual occupation for over 2000 years.

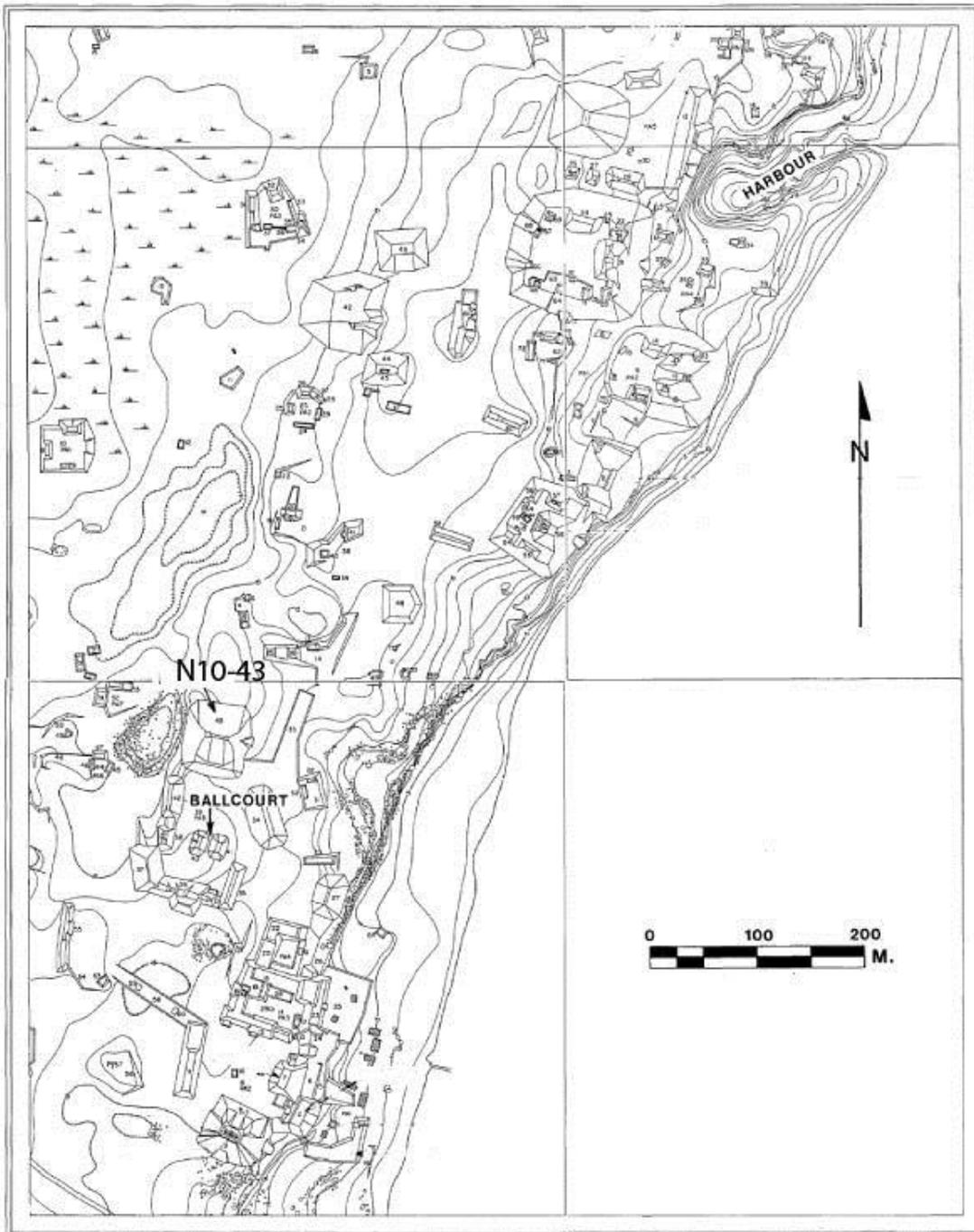


Image courtesy of David Pendergast, used with permission (Pendergast 1981:Fig.3)

**Figure 37: Lamanai Site Plan with Structure N10-43**

The bulk of the Preclassic remains recovered were concentrated in the southern portion of the site (Pendergast 1981). With a long strip like site plan along the shore of the New River Lagoon, there is no clear “center” to the site however, there are multiple large (and presumably public) plaza groups along the shore.

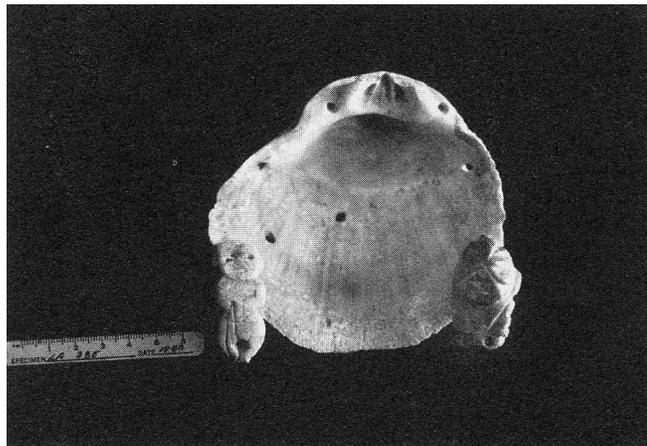


Image courtesy of David Pendergast, used with permission (Pendergast 1981:57)

**Figure 38: Contents of cache N10-43/6 including a jadeite "Charlie Chaplin" figure and a bib-helmet figure and the drilled valve of a shell**

### *Structure N10-43*

At a height of 33 meters, Structure N10-43 is one of the largest Preclassic structures ever recorded for this area (Pendergast 1981:1). The bulk of construction took place during the Preclassic Period with final modifications made in the Late Classic. Excavations revealed a very impressive terraced structure with three sets of stairs and masks flanking the upper stairs. During the structure’s third construction modification, an offering was placed in a pit cut into the plaza floor at the base of the original stair and then plastered over (Pendergast 1998:57). For the impressiveness of the structure, this offering is quite simple. A blackware urn with an additional

vessel as a lid contained a single jade “Charlie Chaplin,”<sup>7</sup> a jade bib-helmet pendant, and the valve of a shell with multiple drill holes (Pendergast 1998:57). The “bib-helmet” pendant is similar to those recovered at the sites of Cerros, Caracol, Chichén Itzá, and Nohmul (Garber 1983, Chase and Chase 2010, Coggins and Shane 1984, Hammond 1985) and has been dated to the Preclassic Period. While the “Charlie Chaplin” figure and the “bib-helmet” figure are both identifiable Preclassic ritual items, this is the only known case where they occur together in the same offering.

Four Preclassic vessels were recovered at the summit of N10-43 in addition to a Late Classic offering of a lidded dish containing spondylus shells, jadeite, and 1,024 obsidian cores, and 7,503 obsidian chips and blades (Pendergast 1981:41). Tunneling into the structure revealed another offering within one of the earliest construction phases – a dish containing the bones of multiple birds.

---

<sup>7</sup> While this “Charlie Chaplin” is described by Pendergast as a “bead,” the image clearly reveals a “Charlie Chaplin” figure of similar dimensions and form as those found elsewhere. The drilled hole through the legs is a unique style also seen elsewhere and may have been for suspension like a bead.

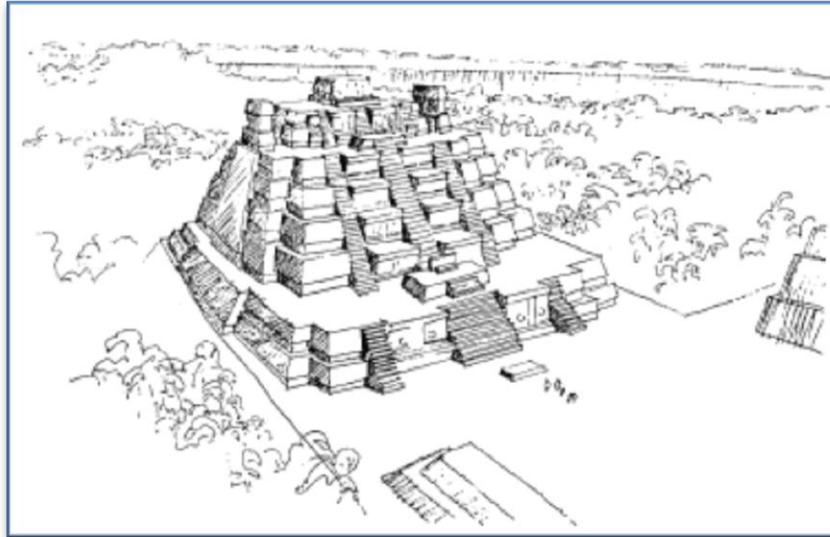


Image courtesy of David Pendergast, used with permission (Pendergast 1981: Fig. 12)

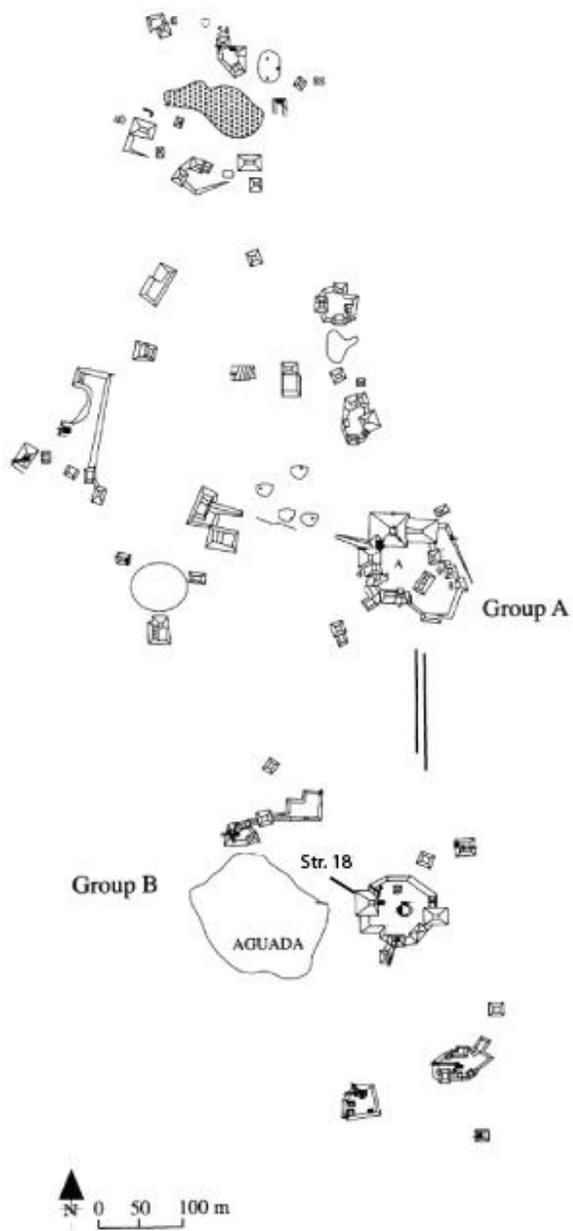
**Figure 39: Reconstruction of Lamanai's Structure N10-43 during the Preclassic Period**

### *Lamanai Summary*

While there were only a few recovered caches, the impressive size, location and architectural style of Structure N10-43 indicate this location was considered ritually important to Lamanai's Preclassic community. Of further interest is the structure's apparent residential function much earlier (Pendergast 1981:42). Upon excavating beneath the earliest construction phase, David Pendergast (1981) and his team found a low platform associated with hearths and use surfaces that had been used nearly a century before the location transformed into an important public ceremonial complex. While further investigations are made difficult by the sheer size and bulk of the construction, the presence of domestic features, later covered by a massive ritual structure, provides evidence for an ever growing ceremonial focus.

### **K'axob, Belize**

Located in northern Belize, the site of K'axob has been described as a "village" based on its modest size and wealth. Excavations carried out by the K'axob Project during 1990-1993 revealed a small but thriving community with an initial occupation during the Early Preclassic Period, or 800 B.C. The latest occupation at K'axob was dated to A.D. 1200 (McAnany 2004). Of the two largest plaza groups identified in the site's center, K'axob's Group B yielded evidence of continual growth and ritual activity. The size of the B Group's constructions, the ritual deposits recovered, and the site's only identified water source located right next to the group confirms the ceremonial and administrative importance of this plaza group.



Map courtesy of Patricia McAnany (McAnany 2004: Fig. 1)

**Figure 40: K'axob site plan with Structure 18 at the southern end**

### *Structure 18*

The largest building, Structure 18, bounds the western side of Group B. Initial construction of Structure 18 began during the Middle Preclassic Period (or roughly 700-800 B.C.) and was the focus of continual modification and expansion, with the final phase of construction completed sometime during the Early Classic Period (McAnany 2004:56). Evidence of an emerging hierarchy and class distinctions were found in a burial placed within the first construction of the structure. This individual was covered in shell beads and buried with two pottery vessels (McAnany 2004:27). An impressive display for the small center of K'axob during the Preclassic Period, this burial was unique compared to other interments at the site. "Domestic Features," a midden area, and the continual burial events within this group led the excavators to argue this group was an elite residence, with Structure 18 being called the "chief's house" (McAnany 2004:27). However, domestic refuse disappears in the Late Preclassic Period, or 200-100 B.C. and a quadripartite cache was set within an intrusive pit within the plaza (McAnany 2004:71). Four bowls, containing various faunal remains, placed in what is described as a "cross motif" may be a representation of directional significance within Maya cosmology. Chert microdebitage was scattered above this cache, a practice seen elsewhere within the site of K'axob and the Maya lowlands. The next construction phase included the addition of multiple burials and a particularly interesting cache placed within the southwest wall of the structure.

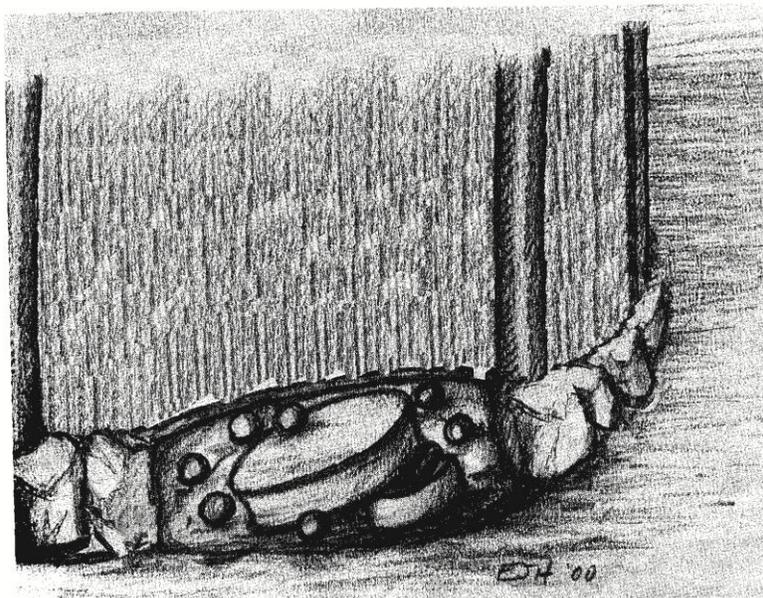
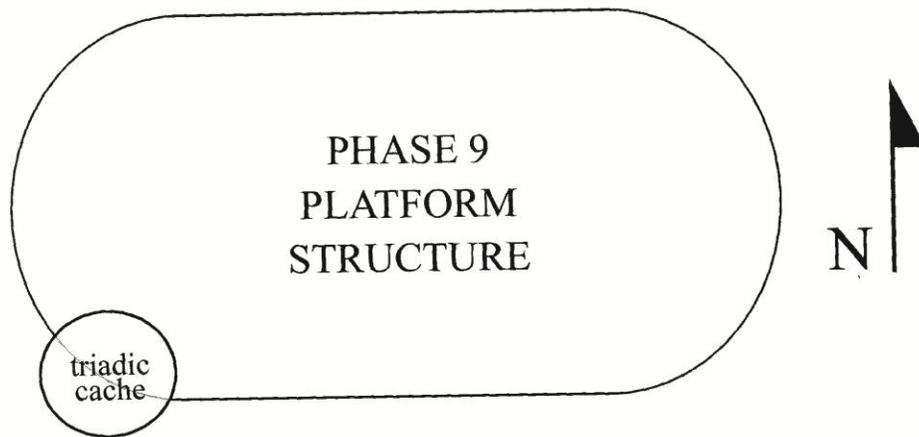


Image courtesy of Patricia McAnany, illustration by Eleanor Harrison-Buck (McAnany 2004:

Fig. 4.2)

**Figure 41: K'axob's "triadic cache" found in the southwest corner of structure 18. Contents were recovered from the lowest vessel**

### *K'axob's "Triadic Cache"*

Of the three vessels stacked on top of each other, the bottom vessel held materials that display a remarkable similarity to cache assemblages found elsewhere in the Maya lowlands. The number three seems to be of importance for this particular ritual deposit as the materials are found in sets of three. The assemblage consisted of a mother-of-pearl "Charlie Chaplin" figure drilled through the chest, two spondylus "Charlie Chaplin" figures and one jadeite "Charlie Chaplin" figure, a tubular jadeite bead, 2 shell beads, 1 jadeite bead, 2 shell discs, 1 jadeite disc, 2 shell "hooks", 1 jadeite "hook", three drilled "tinklers", 3 large drilled gastropods, 3 medium size drilled gastropods and 4 small drilled gastropods (McAnany 2004:74). Both the style and the dimensions of these "figurines", along with their contexts confirm that they are indeed "Charlie Chaplins" that are so frequently found in similar conditions during this time period elsewhere. The significance of number and material are discussed at length, with the author suggesting these figures may in fact reflect a gendered figure based on their form. However, their comparison to the many other figures found throughout the lowlands leads me to believe that what are described as *breasts* (McAnany 2004:74) on two of the figures, are instead crude renderings of the arms often placed across the chest. While there are slight stylistic differences in the face and detail, this may only indicate a difference in artistic rendering. The other items found along with these figures, commonly occur in cache assemblages elsewhere. Like many others, this cache has been interpreted as a material representation of the Maya worldview. The directional and numerical significance seem clear.

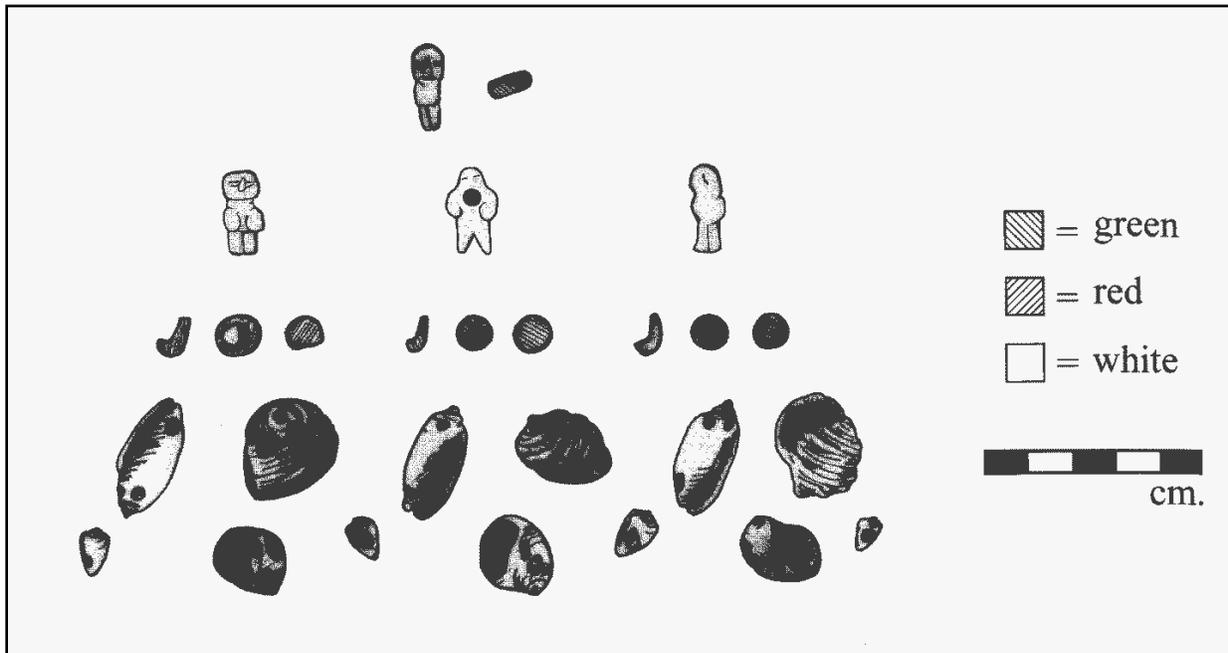


Image courtesy of Patricia McAnany, illustration by Eleanor Harrison-Buck

(McAnany 2004: Fig. 4.3)

**Figure 42: Contents of K'axob's "triadic cache"**

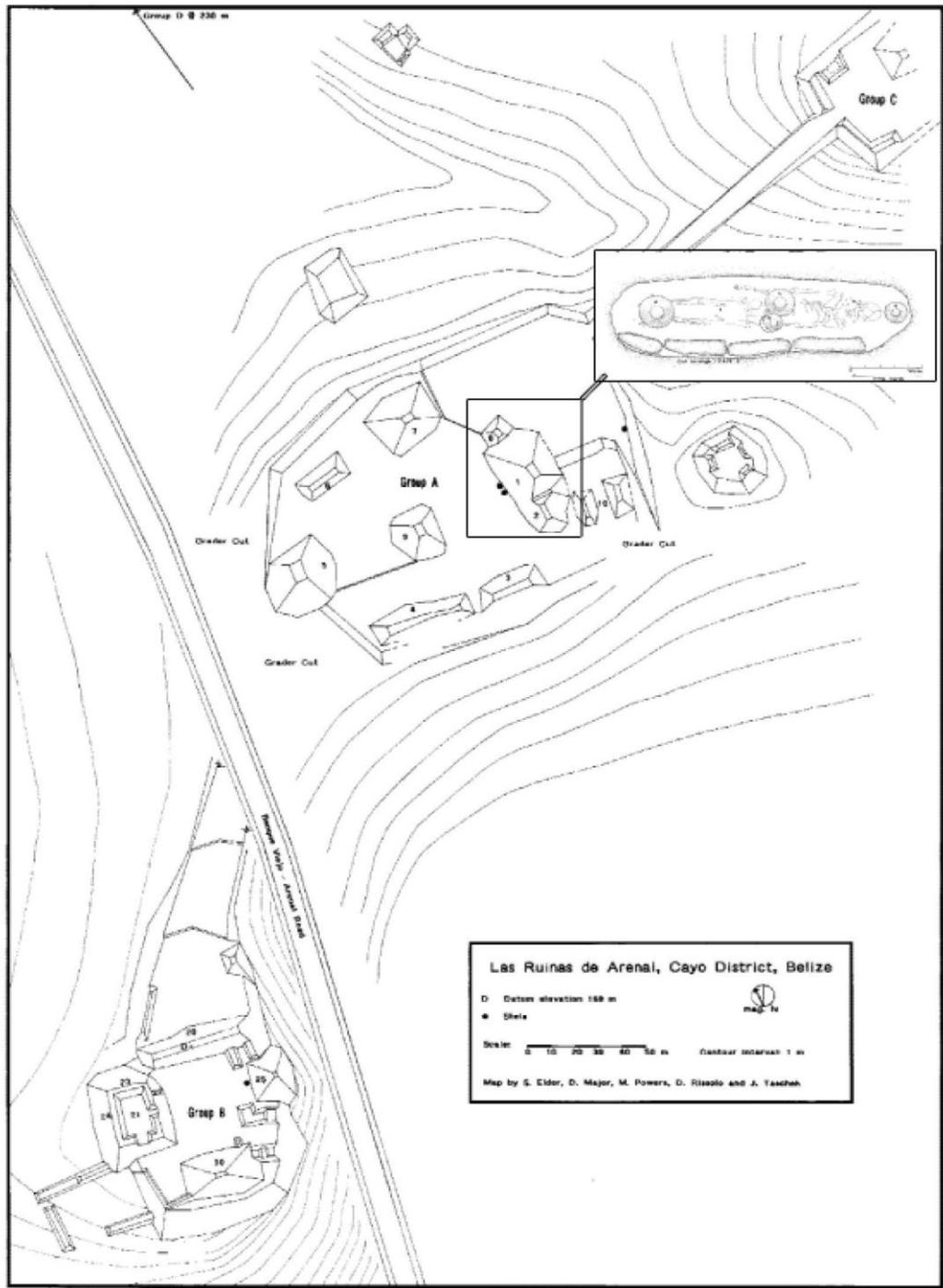
### *K'axob Summary*

Structure 18 within K'axob's B plaza appears to have changed in function during the Terminal Preclassic Period from a residential structure to one of ritual importance. This structure retained its ritual importance throughout the Classic and Late Postclassic Periods. While K'axob may have been a relatively modest locale, the inclusion of the triadic with an assemblage identical to many other ritual deposits found in major centers such as Caracol, Piedras Negras, Tikal, and other Belizean sites appears to be an effort to establish a city center and confirms K'axob's participation in the wider Maya lowland region. The extent of K'axob's

relationship to these major centers is unclear; however, other smaller sites nearby also revealed the use of these figures during this time.

### **Las Ruinas de Arenal, Belize**

Surrounded by the larger cities of Naranjo to the northwest, and Caracol to the south lies a small center known as Las Ruinas de Arenal. Four identified plaza groups make up the site's center, and were elite residential complexes, apparent administrative structures, and ceremonial groups (Taschek and Ball 1999). A relatively small center, Las Ruinas de Arenal still possessed a ball court and 4 uncarved, but painted, stelae to identify itself as a political unit (Taschek and Ball 1999:215). Initial construction of the site's major center took place during the Early Classic Period. Construction activity took place throughout the Classic Period, with the final phases ending in the Late Classic Period. While the site was victim to severe looting, excavations within the site's center still revealed a very active community that enacted similar ritual practices that can be seen elsewhere. Three of the largest plaza groups – A, B and C- are connected by a causeway (Taschek and Ball 1999:215).



Map courtesy of Joseph Ball (Taschek and Ball 1999: Fig. 2)

Figure 43: Las Ruinas de Arenal site plan showing burial 91B-1 in Structure A-1 of the A Group

### *Plaza Group A*

Occupation in the A Group began during the Middle Preclassic Period and remained a location of ritual importance until the Terminal Classic Period (Taschek and Ball 1999:218). While the looting encountered throughout the A complex may have destroyed any possibility for recreating a detailed and meaningful contextual approach to the ritual activity that apparently took place there, a few burials and caches did provide a hint of the ceremonial function of this location and of a shared ritual ideology with the wider lowland Maya region. Of particular interest (for the sake of this thesis) was the burial encountered within the stairs of Structure A-1 on the eastern side of the complex. A pit intruded into an earlier Preclassic structure contained the burial of a single adult, head to the south with hematite and shell earflares, two obsidian blood-letters, and four sets of vessels placed along the body from head to feet (Taschek and Ball 1999:220). Of the four sets of vessels, the southern vessel at the head and the northern vessel at the feet contained “Charlie Chaplin” cache assemblages. Three broken obsidian blood-letters, a flattened jadeite bead, and a cylindrical spondylus bead were found in the fill directly above the burial.

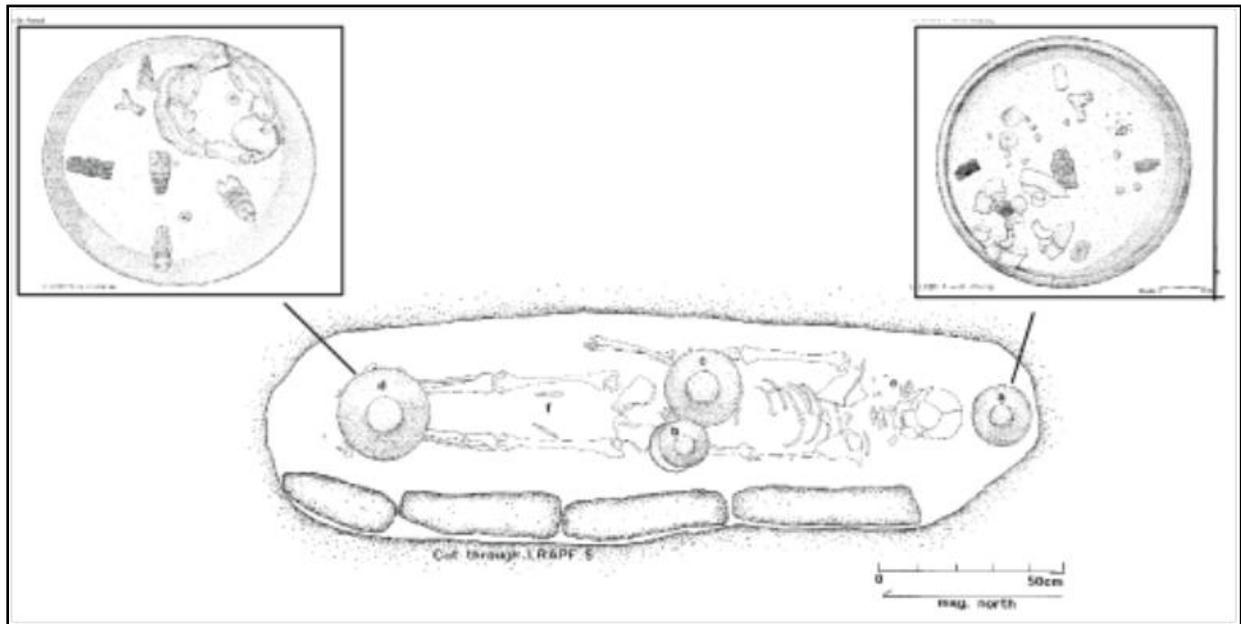


Image courtesy of Joseph Ball (Taschek and Ball 1999: Fig. 9)

**Figure 44: Las Ruinas de Arenal burial 91B-1 showing location of offerings**

### *North Offering*

Within the north offering were four Charlie Chaplin figures: 1 “cherty limestone” (red), 1 strombus shell (white), 1 slate (black) and 1 spondylus (yellow) situated around a central jadeite Charlie Chaplin figure (green)<sup>8</sup>. In addition, there was a piece of coral, one spondylus bead and a spondylus valve covering a single jadeite bead (Taschek and Ball 1999:221).

<sup>8</sup> The color assignments of the “Charlie Chaplin” figures are made by Taschek and Ball (1999:221).

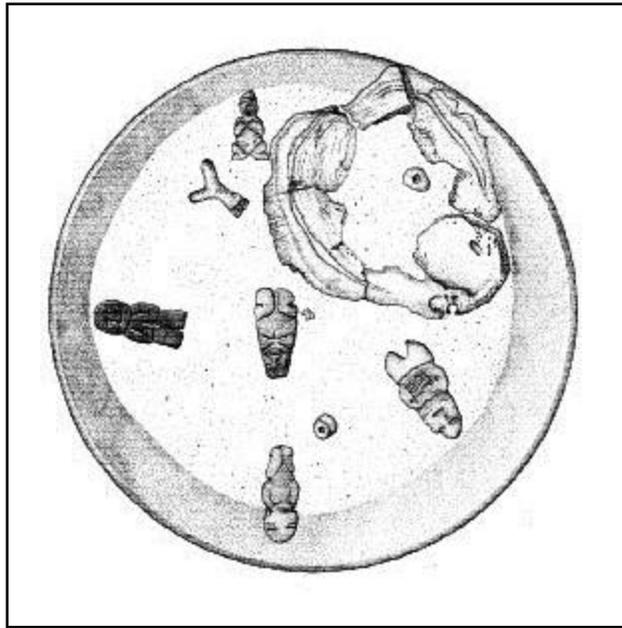


Image courtesy of Joseph Ball (Taschek and Ball 1999: Fig. 11a)

**Figure 45: Las Ruinas de Arenal's burial 91B-1 north offering**

### *South Offering*

Placed on a matrix of “cache dirt” consisting of beach sand, shell flakes, and jadeite chips were four Charlie Chaplin figures: 1 spondylus (red), 1 nacreous shell (white), 1 obsidian (black), and 1 spondylus (yellow) situated around a central jadeite Charlie Chaplin figure (green). Nine polished jadeite pebbles, a coral fragment, both valves of a small marine pelecypod, shell and obsidian “hooks”<sup>9</sup>, and a piece of charcoal completed the offering (Taschek and Ball 1999:221).

---

<sup>9</sup> Taschek and Ball described these “hooks” as remnants of a Tlaloc war emblem based on a discussion by Freiddel et. al. 1993. However, this is not a popular argument and has not been asserted anywhere else. As such, I continue to describe them in the very general term of “hooks” to avoid a symbolic interpretation that has not been proven.

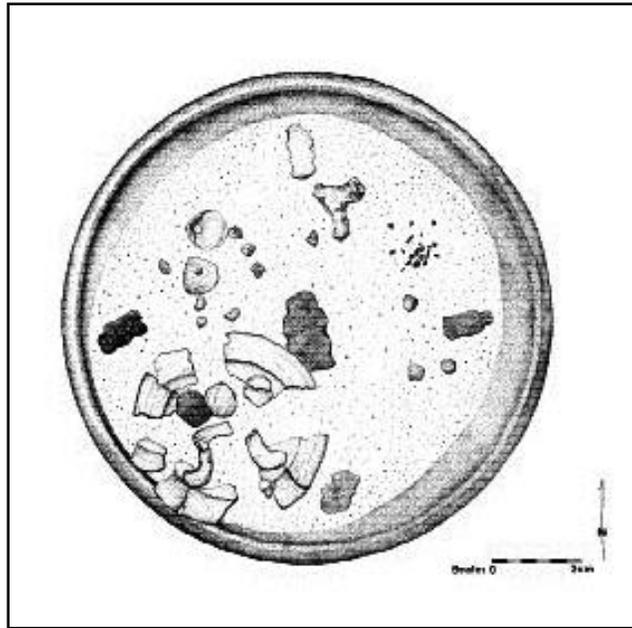


Image courtesy of Joseph Ball (Taschek and Ball 1999: Fig. 11b)

**Figure 46: Las Ruinas de Arenal's burial 91B-1 south offering**

### *Las Ruinas de Arenal Summary*

The “Charlie Chaplin” figures found in other sites were often recovered from structure caches and beneath stelae and were rarely associated with grave goods directly, making this particular ritual deposit of interest. Taschek and Ball (1999:220) recognized the unique assemblage as peculiar due to the similarities to cache deposits elsewhere<sup>10</sup>. This particular burial may in fact be an offering itself, in which case, we may treat the entire assemblage, body, and all four vessel pairs, as an offering to the ceremonial Structure of A-1 (Becker 1992). This, of course, is speculative due to the fragmentary archaeological record at the site. Nonetheless, the occurrence of Charlie Chaplins at the site of Las Ruinas de Arenal does represent a unique

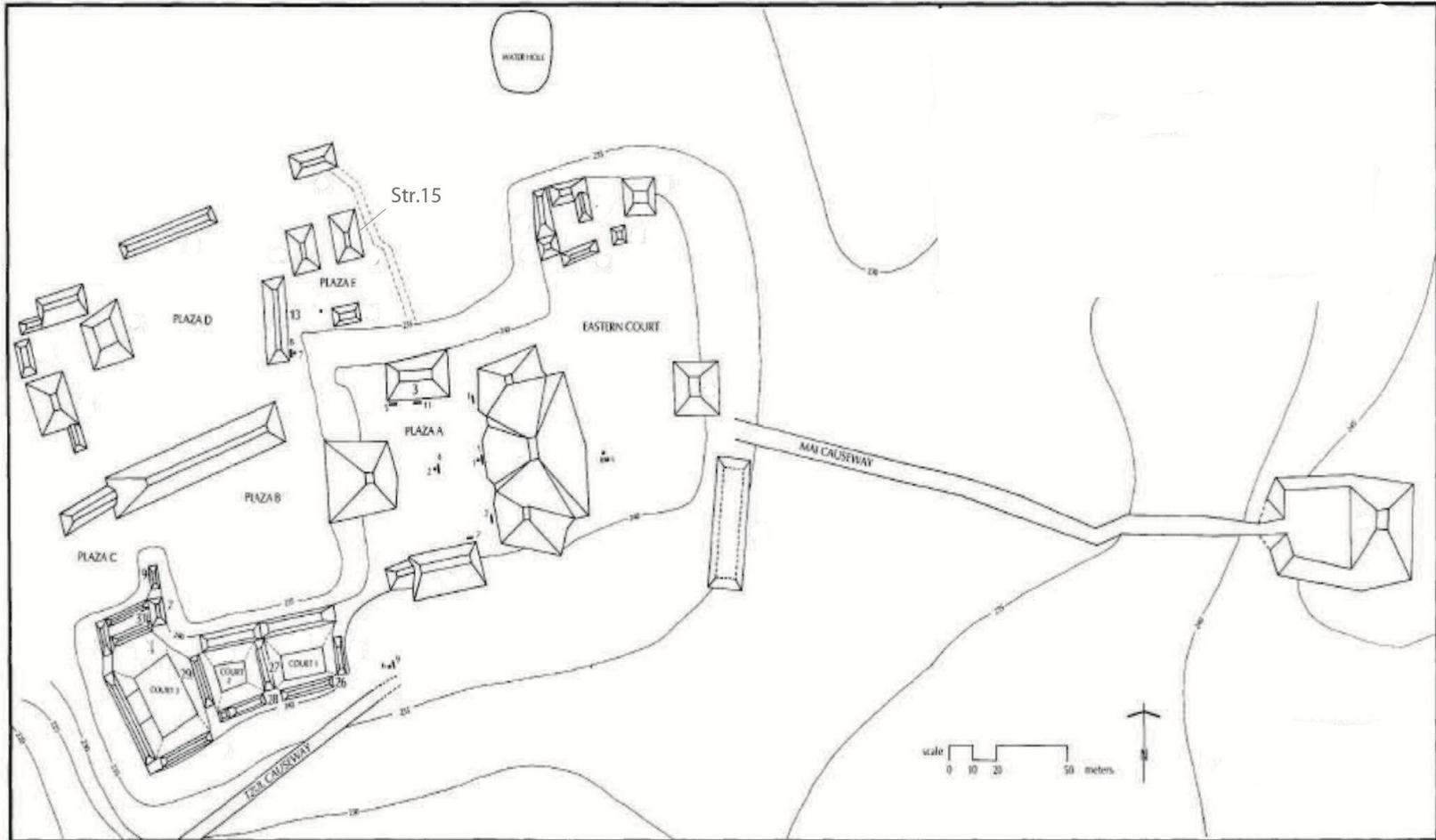
---

<sup>10</sup> Taschek and Ball compare these “Charlie Chaplins” to other figures found at the site of Buena Vista del Cayo, excavated by the authors. However, the reference provided does not include information on these figures.

deviation from the contextual patterns seen throughout the Maya lowlands. Had the site been left untouched by looters, there may have been additional clues to the extent of Las Ruinas' cultural uniqueness.

### **Pacbitun, Belize**

The site of Pacbitun is located in the Cayo district of Western Belize. Found in 1971, Pacbitun did not undergo any serious investigation until 1986. Excavations revealed an initial occupation of the site during the Middle Preclassic Period and ended during the Terminal Classic Period (Healy 1992). While the earliest occupation is described as a small farming village, by the Late Preclassic Period, Pacbitun had already established a city center with public structures and a ballcourt. By the Late Classic Period, Pacbitun had grown to include multiple monumental structures, carved monuments and two major causeways (Healy 1992:229). Excavations in and around the site's only ballcourt revealed a cache containing "Charlie Chaplins" intruded into the plaza on the backside of structure 15.



Map courtesy of Paul Healy (Healy 1992: Fig. 1)

Figure 47: Pacbitun site map with ballcourt structures 14 and 15 on the western side

### *The Pacbitun Ballcourt*

Located just north of Pacbitun's principal plaza group, Group A, the ballcourt was initially established during the Late Preclassic Period (Healy 1992). Two long range-like structures mark the boundary of the ball court. These structures have been designated Structure 14 and Structure 15. Investigations of Structure 14 revealed a collapsed mound with little evidence of floor levels or structural elements. Structure 15 appeared to be in better condition which revealed initial construction during the Late Preclassic and a major building modification during the Late Classic Period (Healy 1992:232). While no ball court markers were found, an offering was intrusively placed into the plaza at the base of Structure 15 on the eastern side (the backside of the ball court).

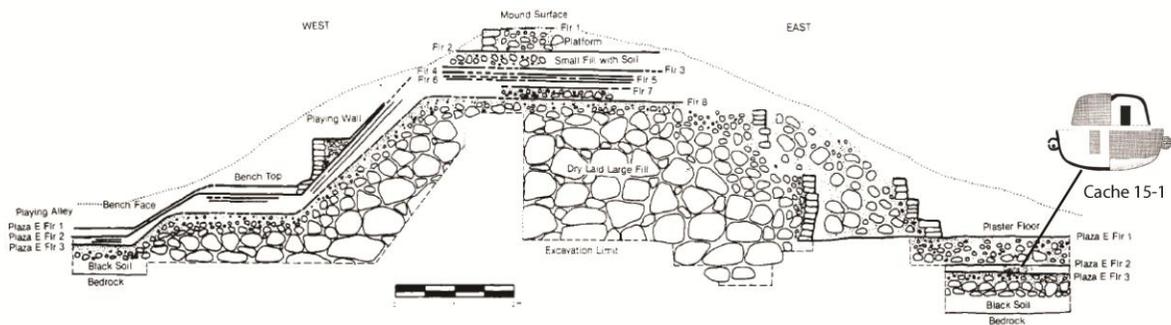


Image courtesy of Paul Healy (Healy 1992: Fig. 4)

**Figure 48: Cache 15-1 on the eastern side of Structure 15, the eastern structure of the ball court at Pacbitun**

Cache 15-1 was made up of two lip-to-lip vessels, with the smaller vessel serving as the lid. The unique base vessel had 3 rounded rattle handles. Within the cache were 184 fresh water snail shells, lithics, bone, shell objects, a small celt, a jadeite bead, a green obsidian knife, a chert point, a stingray spine, a pair of fitted spondylus valves, and 6 "Charlie Chaplin" figures (2

slate, 2 white shell, and 2 spondylus). The notched arms and legs are evident; however, facial details are lacking altogether.

### *Pacbitun Summary*

The location of cache 15-1 within the plaza on the backside of Structure 15 is indeed unusual. While Healy (1992) argues this cache is directly associated with the ball court, an alternative explanation may need to be considered. The presence of the cache just east of the ball court may instead be merely fortuitous. Most ball court caches are located within the ball court (in the central area) and not in the back (A. Chase personal communication 2011). The location is not the only unusual thing about this cache. The presence of lithics alongside “Charlie Chaplin” figures is unusual for Belize during the Late Preclassic.

What can be said, however, is that the ball court, and its close association with the site’s main Plaza A, would have been an important public locale, in which this cache would have been in a highly visible and known location. The ball game has been a subject of interest for many scholars as a possible ritual and political elements for Maya society. A ball court is often used as an identifier of a Maya city or political entity and is frequently found in close association with the largest and most visible structures in a site center. According to Healy (1992), Pacbitun’s ball court was initiated during the Late Preclassic, based on all other known Belizean “Charlie Chaplin” caches, we can assume the cache was placed during or not too long after the ball court was constructed. It seems no accident that this area was chosen for the placement of cache 15-1. The area surrounding Plaza A and the ball court of Pacbitun was clearly one of public use and importance, in which, cache 15-1 would have served as a ritual offering for this important locale.

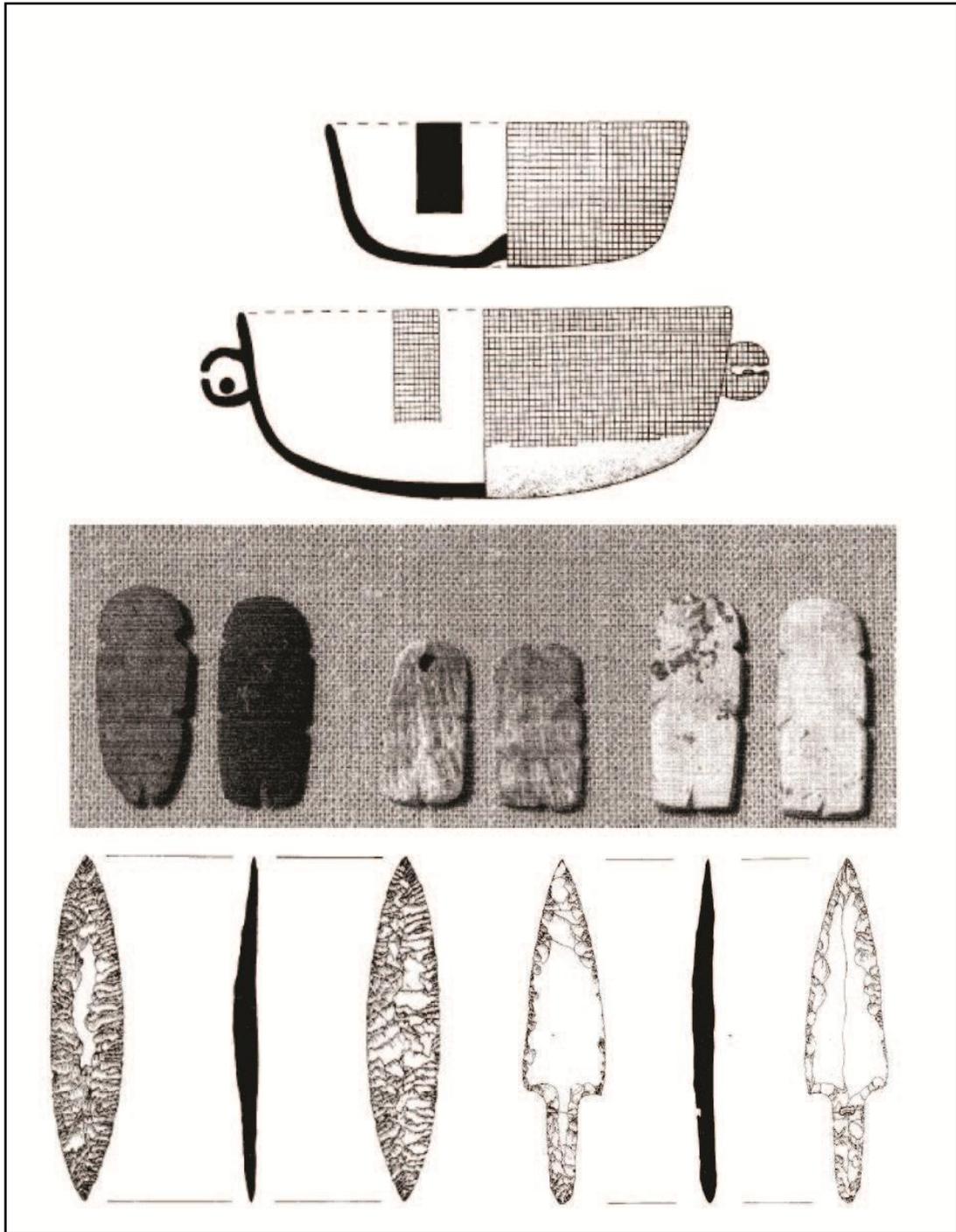


Image courtesy of Paul Healy (Healy 1992)

**Figure 49: Select objects from Pacbitun's cache 15-1 including 6 "Charlie Chaplin" figures**

## **Chan, Belize**

The site of Chan is located in west-central Belize, across the Mopan river from the site of Xunantunich. Based on the small size of the mounds and the numerous agricultural terraces surrounding them, this site is described as a farming community. Excavations revealed a continuous occupation from 800 B.C to A.D. 1200 (Robin 2008:1). The site of Chan has a small ritual/administrative center, including a typical E-Group complex common to the Petén and southern lowlands (Robin 2008).

Excavations in Chan's central group (E-Group complex) revealed a "Charlie Chaplin" cache assemblage intrusively dug into bedrock in front of the western structure (Keller 2012:261-263). Designated Cache 9, this deposit consisted of two ceramic vessels (Pucte Brown or Balanza Black basal flange bowls) containing 4 "Charlie Chaplin" figures placed in the cardinal directions, and described as color-coded. The four figures were made up of 1 yellow shell figure, 1 red spondylus figure, 1 green jadeite figure and 1 black slate figure (Keller 2012:261-263). Also within the cache was a collection of small worked jadeite and spondylus pieces and hematite fragments (possibly from a mirror). This cache was dated to the Terminal Preclassic – Early Classic Period.

The "Charlie Chaplin" figures included in this cache possess a unique style in that the faces are carved as a side-profile. However, the dimensions, material and placement are similar to most other known contexts in the surrounding Belizean area.

Chan is described as an independently thriving community early in its development, only to be included in the neighboring Xunantunich polity by the Late Classic Period (Robin 2008).

This “Charlie Chaplin” cache may have been placed in the site’s E-Group during a time when Chan’s inhabitants were establishing their ceremonial center as an independent community.

### **CHAPTER THREE: “CHARLIE CHAPLIN” FIGURES OF CARACOL, BELIZE**

The site of Caracol is located on the western edge of the Maya mountains and is the largest ancient Maya city in Belize. Far from any natural water source, the city of Caracol grew to include a population of more than 100,000 by the Late Classic Period (Chase et. al. 2011). The ever growing Caracol polity incorporated smaller surrounding sites such as Hatzcap Ceel and Cahal Pichik and became powerful enough to engage in warfare with major centers such as Tikal and Naranjo.

Initially discovered in 1937 by a logger, the site of Caracol subsequently underwent limited excavations by A.H. Anderson during 1938. Later work conducted by Linton Satterthwaite focused on recording and removing many of Caracol’s monuments (Chase and Chase 1987:4). Serious investigations of the site did not take place until 1985 by the Caracol Archaeological Project directed by Drs. Arlen and Diane Chase of the University of Central Florida. To date, the project has been actively exploring Caracol’s complex political and social development for almost 30 years.

Extensive mapping and research have revealed multiple causeways stemming from the epicentral area to surrounding “node” locales, extensive agricultural terracing and large monumental structures supported by a multi-tiered social hierarchy (Chase and Chase 1994:2). Epigraphic details (Houston 1987, Grube 1994) recovered from monuments, structures, tombs, and ceramics describe a prosperous city and a growing empire.

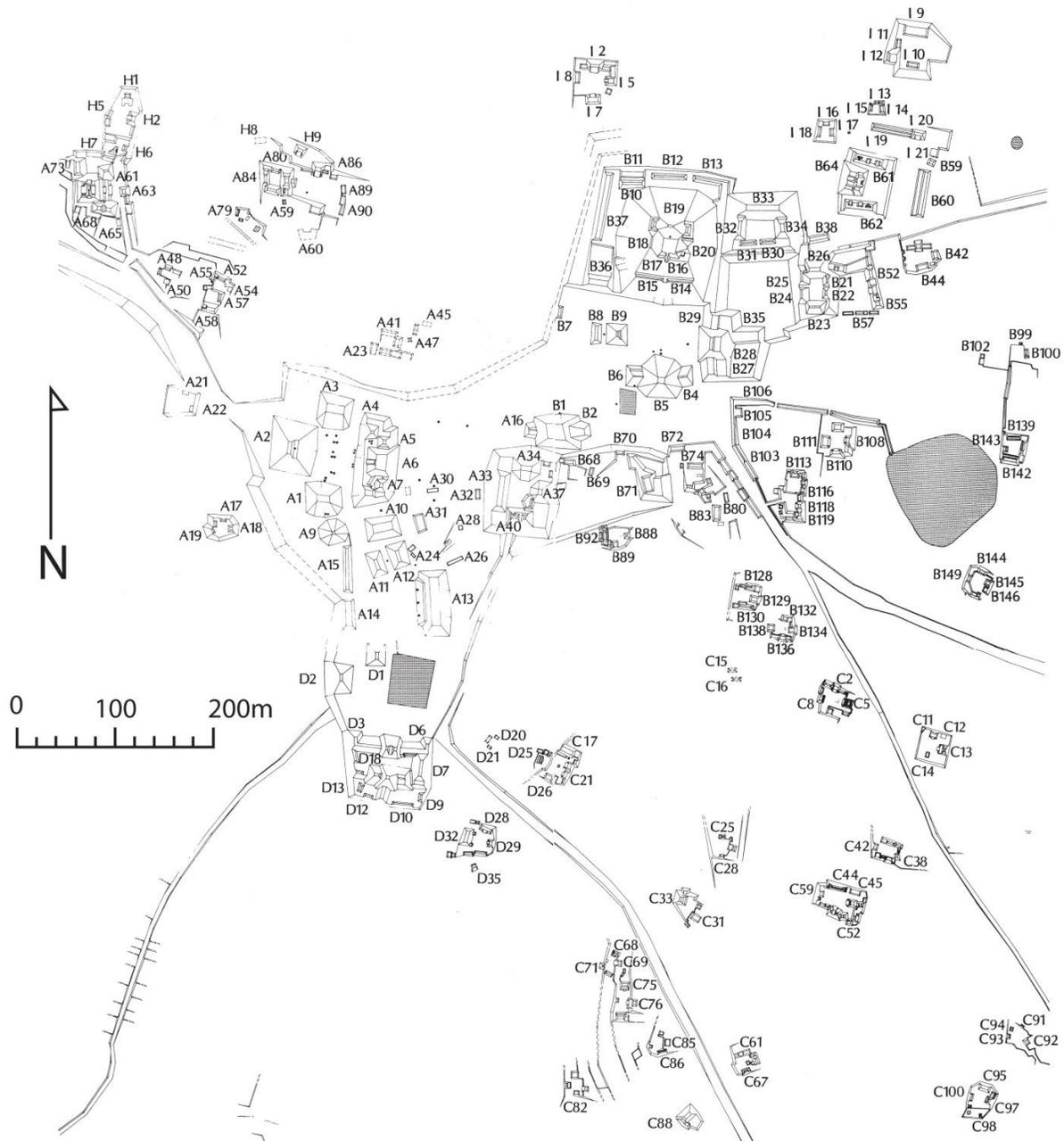
The city of Caracol includes the epicenter, in which the largest plaza groups are situated, with over 36 kilometers of causeways protruding out to non-residential “node” locales (Chase

and Chase 2001b). Continuous, dense settlement extends over six kilometers from the epicenter and all surrounded by stone walled agricultural terracing on the karst topography (Chase and Chase 1994). The largest epicentral plaza groups include the A Group, B Group, NE Acropolis, Barrio, Central Acropolis, and South Acropolis. The A Group has some of the earliest public architecture of Caracol and included the epicenter's E-group assemblage. The B group includes the massive structure known as Caana or, the Sky-Place, on the northern side of the plaza. Rising more than 43 meters in height, Caana is a two-tiered pyramid, lined with rooms containing benches at the base and topped with three additional smaller pyramids at the summit (Ballay 1994:40). Caana may have served as residence to the city's ruling family, in addition to an administrative and ritual center for the city. The NE acropolis, Barrio, Central Acropolis all appear to be lavish residential groups for the highest elite. South Acropolis may have also served as a residential group and is strategically situated next to the city's central water source. The location may also indicate an administrative function for this group (Chase and Chase 2007b).

Excavations revealed an initial occupation date for Caracol during the Middle Preclassic Period (Chase and Chase 2006). By the first century A.D. monumental construction was already initiated within the city's epicenter. A century later, the site's principle complex, Caana, was under construction. By the Late Classic, Caracol had grown to encompass more than 177 square kilometers with more than 36,000 structures (Chase and Chase 1994). Common markers of wealth such as stone architecture, tombs, and access to trade goods were enjoyed by a large portion of Caracol's population during the Late Classic Period (Chase and Chase 2007a).

Caracol's rich Late Classic prosperity can be largely attributed to its' vibrant Preclassic beginnings. While the Middle Preclassic Period is only represented in the outer residential areas, the epicenter was already underway by the Late Preclassic. Lavish burials, large public structures, and rich ritual deposits – often considered a Classic Period hallmark – were encountered during Caracol's Late Preclassic Period (Chase and Chase 2006).

Continual archaeological investigations have revealed the changes and continuities of Caracol's ritual activity. As early as the Late Preclassic Period, Caracol had access to marine materials from as far as the Pacific, jadeite, obsidian, and other seemingly "exotic" materials (Chase and Chase 2010a). The majority of Caracol's earliest ritual activity took place in the public sphere of the epicenter, later incorporated into the domestic lives of Caracol's citizens (Chase and Chase 2010a:4). However, the Preclassic-Early Classic caches containing "Charlie Chaplin" figures are rarely found in a domestic context. The majority of Caracol's "Charlie Chaplins" are found within the public structures of the epicenter. Ritual expression appeared to be more uniform throughout the site only after the disappearance of "Charlie Chaplin" figures (Chase and Chase 2010a).



Map courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 1987)

**Figure 50: Map of Caracol's epicenter and protruding causeways**

## **The A Group**

The A Group is located in the heart of Caracol's epicenter. A large plaza bounded by a Petén-style E-group assemblage on the eastern side and large pyramidal structures to the north, south, and west, the A Group served as a principle focus for Caracol's Preclassic-Early Classic population (Chase and Chase 2005:20). While attention shifted to the B Group during the Late Classic Period, the A Group remained ritually important throughout Caracol's occupational history. Terminal Classic remains recovered from the floors of the Temple of the Wooden Lintel (Structure A6) in the A Group indicate a continued interest in the group. The A Group served as a foundation for Caracol's later urban tradition (Chase and Chase 2007a:63). The earliest monuments from Caracol were associated with the A Group and several of the earliest elite were interred within the structures of this plaza group (Chase and Chase 2007a:63). As one of the largest plaza groups in Caracol's epicenter, the A Group produced the earliest securely dated caches containing "Charlie Chaplin" figures.

### ***Structure A6***

Caracol's E-Group was established around 300 B.C. and remained ritually important throughout the Early Classic Period. The central structure of this eastern platform, designated Structure A6 or the "Temple of the Wooden Lintel" (for the intact wooden lintel found in a side back room) is the largest structure of the assemblage and was initially established around A.D. 40 (Chase and Chase 2006). A6 was the longest enduring ritual structure in the A Group. This central structure underwent a minimum of four construction episodes during the Preclassic Period (Chase and Chase 1995:95). Four caches were recovered from the central axis of this structure and all were dated to the Late Preclassic Period. These offerings were placed during

the last two construction phases and were associated with the onset of the 8<sup>th</sup> Baktun (Chase and Chase 2006).

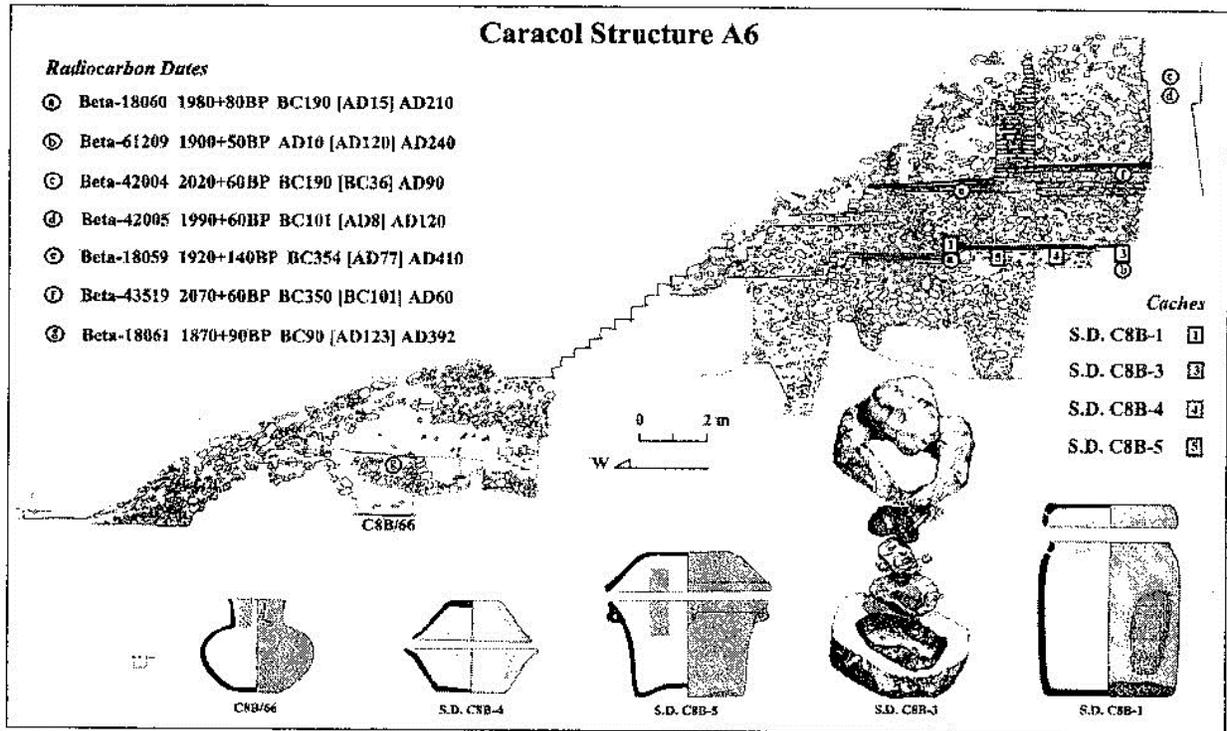


Image courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 2006: Fig. 6)

**Figure 51: Section of Structure A6 with caches placed along the axis. S.D. C8B-1 (far right) contained Charlie Chaplin figures**

The earliest caches were placed in A6-2<sup>nd</sup> and were subsequently sealed by the latest floor (Chase and Chase 1995:95). The first cache to be deposited was intrusively placed in a pit and consisted of a lidded barrel that revealed evidence of interior burning. The contents within the vessel included a large shell, a jadeite bead, a shell bead, animal bones, a stingray spine, and a piece of pyrite. The floor that sealed this offering was then cut into to place the second offering consisting of lip-to-lip vessels containing a shell bead and a jadeite bead. The vessels were resting on a layer of broken and crushed greenstone beads. This offering was again sealed

by a subsequent floor level. The latest version of A6, A6-1<sup>st</sup>, held the last two caches to be placed in this central structure. Intruded into the latest floor of A6-2<sup>nd</sup> was a hollowed geode bearing one of the most impressive collections of cache materials yet recovered from the site of Caracol. Resting on a pool of liquid mercury was a pair of spondylus valves wrapped around a jadeite mask pendant with one jadeite and one spondylus bead placed as earflares and a jadeite bead placed as a pendant. The mask and bead assemblage was covered with red cinnabar. Above the closed spondylus valves was a complete jadeite ear assemblage with a central jadeite tube and pearl end. Malachite pebbles covered the upper spondylus valve. Remnants of cloth indicate the entire collection was wrapped in cloth before being placed in the “geode” container. This cache appears to be the initial offering before the commencement of A6-1<sup>st</sup>’s construction. Following this cache, two meters of fill was placed, at which time the last offering was placed before the final floor was laid (Chase and Chase 2006).

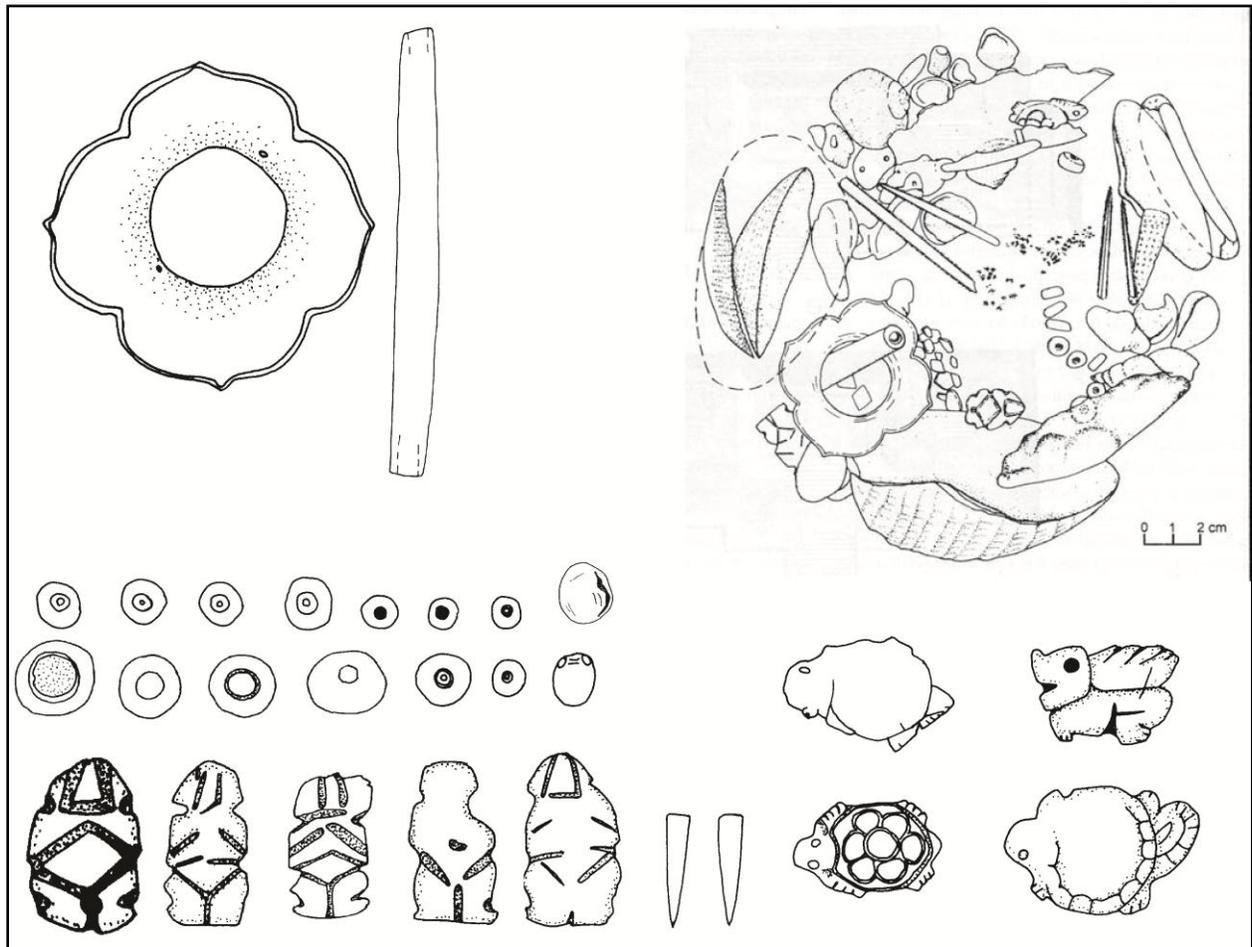


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2006 cache plan, C.A.P. Illustrations for artifacts)

**Figure 52: Select objects from S.D. C8B-1 in Structure A6 including plan of cache contents in upper right hand corner**

The latest offering, S.D. C8B-1, consisted of an urn placed in a pit and resting on a bed of land and sea snails; the urn was covered with capstones. Within this lidded barrel was a layering of materials including a bottom layer of malachite pebbles, pyrite mirror pieces, marine materials (stingray spines, stingray vertebrae, sharks teeth, seaweed, and coral). Above the watery underworld collection were the terrestrial materials such as faunal material, pine needles,

pumpkin seeds, unidentifiable seeds, and burnt wood. A central layer contained jadeite pendants, jadeite animal carvings, pearls. Shell inlays, carved shell inlays, a large jadeite earflare and tubular bead, 4 shell “Charlie Chaplin” figures, and unworked shells. The large shells appeared to be placed in the cardinal directions and possibly color-coded (Chase and Chase 2006:53). Above the entire collection was set a beehive. S.D. C8B-1 and its contents represent one of the most extravagant and the earliest “Charlie Chaplin” assemblages found at the site of Caracol. Carbon recovered in association with this offering was dated at roughly A.D. 15, the earliest securely dated “Charlie Chaplin” context in the Maya lowlands.

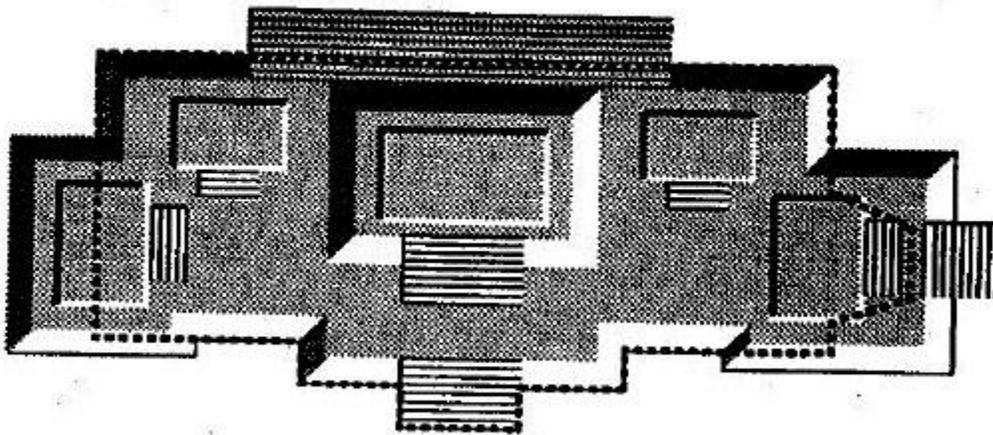


Image courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 1995:98)

**Figure 53: Caracol E-Group's final version with central Structure A6 and Structure A8 to the far right**

### *Structure A8*

Located at the southern end of the eastern platform of the A Group, structure A8 was a later addition and occurred after the construction of Structure A6. Excavations revealed multiple construction efforts. The latest construction of Structure A8 faced away from the plaza to the south. Terminal Classic Period sherds were recovered from the floor of this final version. However, deep within Structure A8 was an earlier construction facing west, onto the plaza. The earliest construction was dated to the Late Preclassic – Early Classic Period. Within these earlier fills, a cache was encountered and was dated to the Early Classic Period (Chase and Chase 1998). Within the cache, designated S.D. C70B-1, was a collection of items including: whole periwinkle shells, olivella shells, misc. shell fragments, shell discs, sea snails, coral, an oyster shell, jadeite fragments, 15 shell “Charlie Chaplin” figures and 4 jadeite “Charlie Chaplin” figures. The “Charlie Chaplin” figures included in this cache are of a typical Caracol style in that their eyes are simply two vertical slits. One figure appears to be made of a broken bead. Another figure is very crude and has a hole drilled through the groin, its facial features are barely discernible. It is possible this figure was carved from a broken or worn-out pendant. Both may be examples of “recycling”. Many of the shells within this cache are carved into a “hook” form that is commonly found in “Charlie Chaplin” cache assemblages.

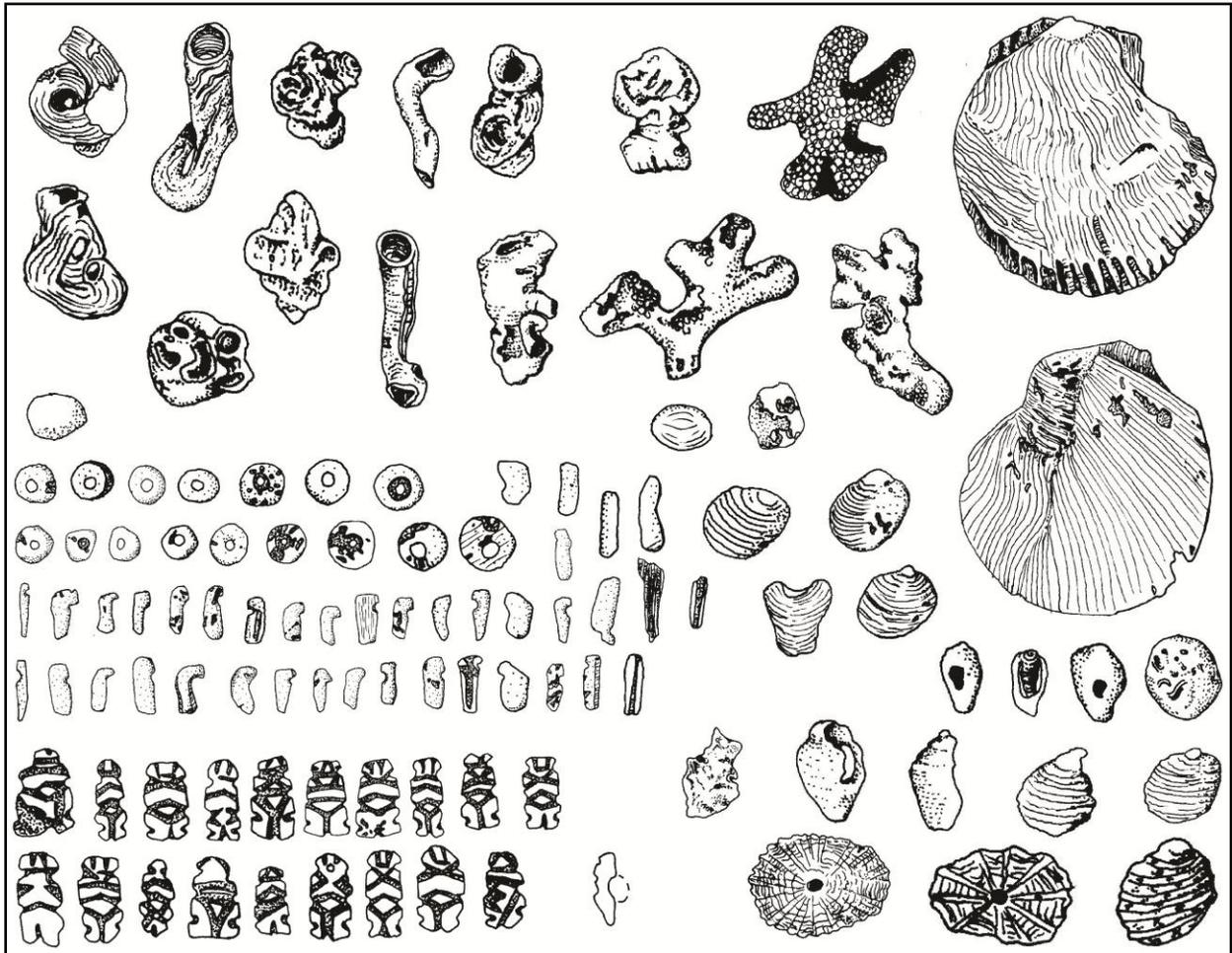


Illustration by the author

**Figure 54: Contents of S.D. C70B-1 in Structure A8 including 19 Charlie Chaplin figures, shell, coral, seashells, beads and "hooks" (bottom left figure measures roughly 2cm. in height)**

### *Structure A2*

Structure A2 is the western structure within the A Group. Rising 25 meters above plaza level, A2 was completed as one single construction effort during the Late Preclassic Period and is the second highest pyramid at Caracol (second to Caana). Monuments detailing Caracol's victory over the neighboring site of Naranjo were found at the summit of the structure (Grube 1994:92). These monuments would have been placed at the summit well after the structure had

been completed. Below the summit three caches were encountered, two of which were dated to the Early Classic Period, and the earliest cache was found deep within the structure in an open-air cist covered with capstones – similar to A6’s S.D.C8B-1 (Chase and Chase 2006:50). This early cache, designated S.D.C71E-6, contained a host of objects both within a tall lidded urn and outside of it. In addition, a pyrite bead, a shell ring and an unworked shell were found on top of the capstones (Chase and Chase 2006:50). The lidded urn contained a mixture of “cache dirt” and a number of artifacts including: unworked marine shells, shell fragments, a jadeite bead, jadeite chips, a stingray spine, a spondylus bead, a pearl bead, drilled shells, shell beads, shell inlays, remnants of seeds, faunal material, four shell “Charlie Chaplin” figures and one jadeite “Charlie Chaplin” figures. Scattered around the urn within the cist was one jadeite figurine, a jadeite earflare, coral, whole marine shells, drilled shells, stingray spine fragments, a rounded sherd, faunal material, and one shell “Charlie Chaplin” figure (Chase and Chase 2006:50).

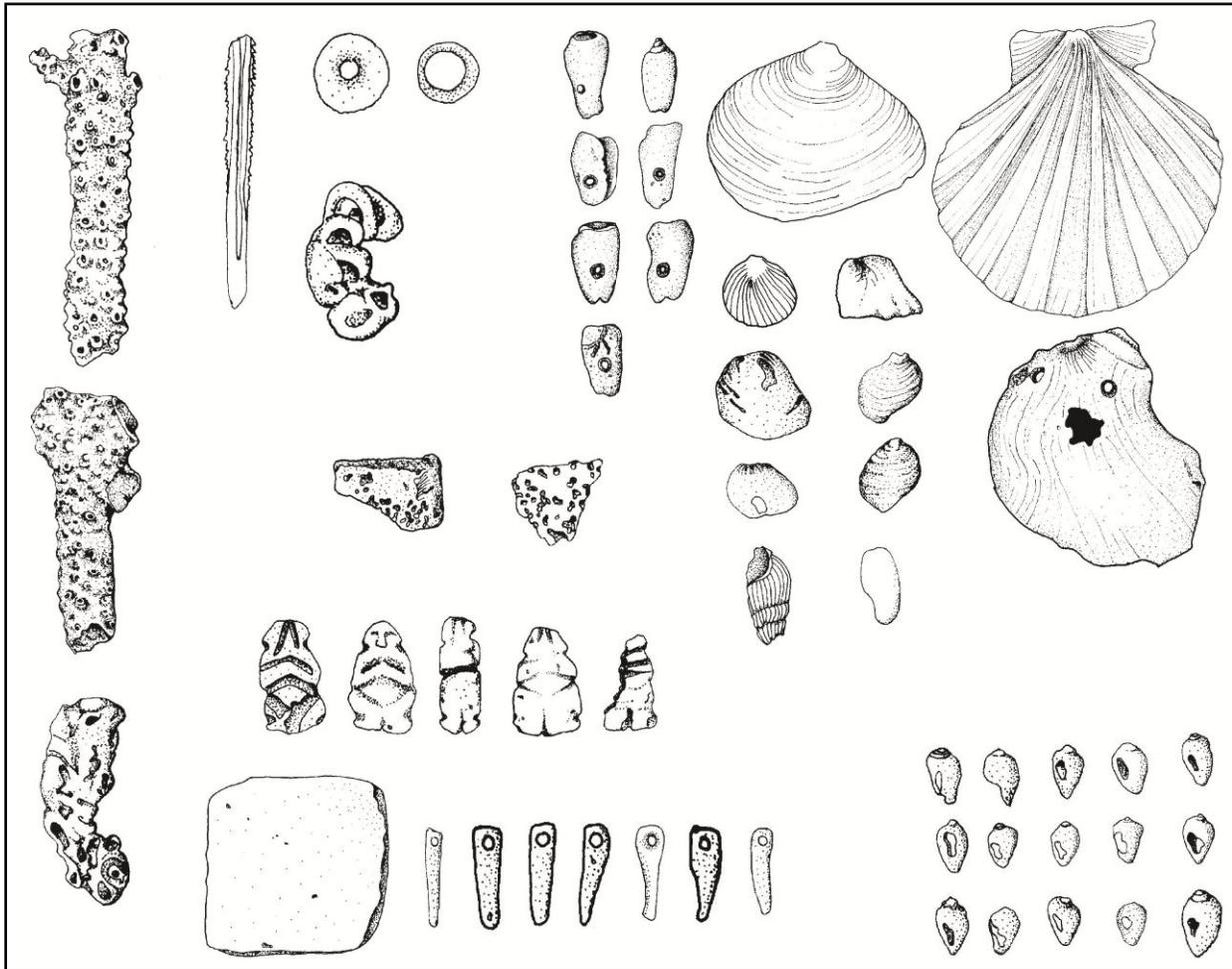


Illustration by the author

**Figure 55: Contents in Structure A2 cache, both within and around the lidded vessel, including 5 shell "Charlie Chaplin" figures (the figure to the farthest left is roughly 2 cm in height).**

The placement of materials inside and outside of the urn is unusual for Caracol caches, and led Drs. Chase to consider the possibility that this deposit was disturbed in antiquity (Chase and Chase 2006:50). While the distribution of Structure A2's ritual deposits may be unusual for Caracol, there are similar examples at the site of Tikal (see cache 93). S.D.C71E-6 was dated to the "Protoclassic" Period. The assemblage of marine materials, faunal material, seeds, jadeite,

and “Charlie Chaplin” figures within S.D.C71E-6 is very similar to the assemblage found within Structure A6 earlier during the Late Preclassic Period.

### *Structure A1*

During the Early Classic Period, much of the A Group was under construction and the existing E-Group complex was undergoing expansion and elaboration (Chase and Chase 2005:30). Structure A1 was an Early Classic addition to the A Group. Bounding the southern side of the A plaza, Structure A1 is a large terraced pyramidal structure. Excavations revealed a large stucco statue of an individual seated on a throne connected to a smaller structure protruding from the back of the main pyramidal structure (Chase and Chase 1999,2008). Both stela 1 and altar 1 were recovered earlier by Satterthwaite behind the structure in the vicinity of the stucco statue (Chase and Chase 1997).

Within this smaller structure was a lidded barrel, designated S.D. C141C-1, layered with objects (Chase and Chase 2005:30-31). Among the objects within the vessel were one jadeite “Charlie Chaplin” figure, 21 shell “Charlie Chaplin” figures, pearl beads, jadeite beads, shell beads, shell “hooks”, shell “wedges”, shell mosaics, jadeite fragments, shell fragments, unmodified shells, stingray spine fragments, and a mirror back. Below the collection was a small drop of liquid mercury. Capping the collection was one large jadeite figurine. The figure is seated with legs together and is wearing headwear similar to a helmet or cap and covered with red cinnabar. Remnants of cloth were found against the inside of the vessel suggest the entire collection could have been wrapped in cloth (CAP Catalogue Cards).

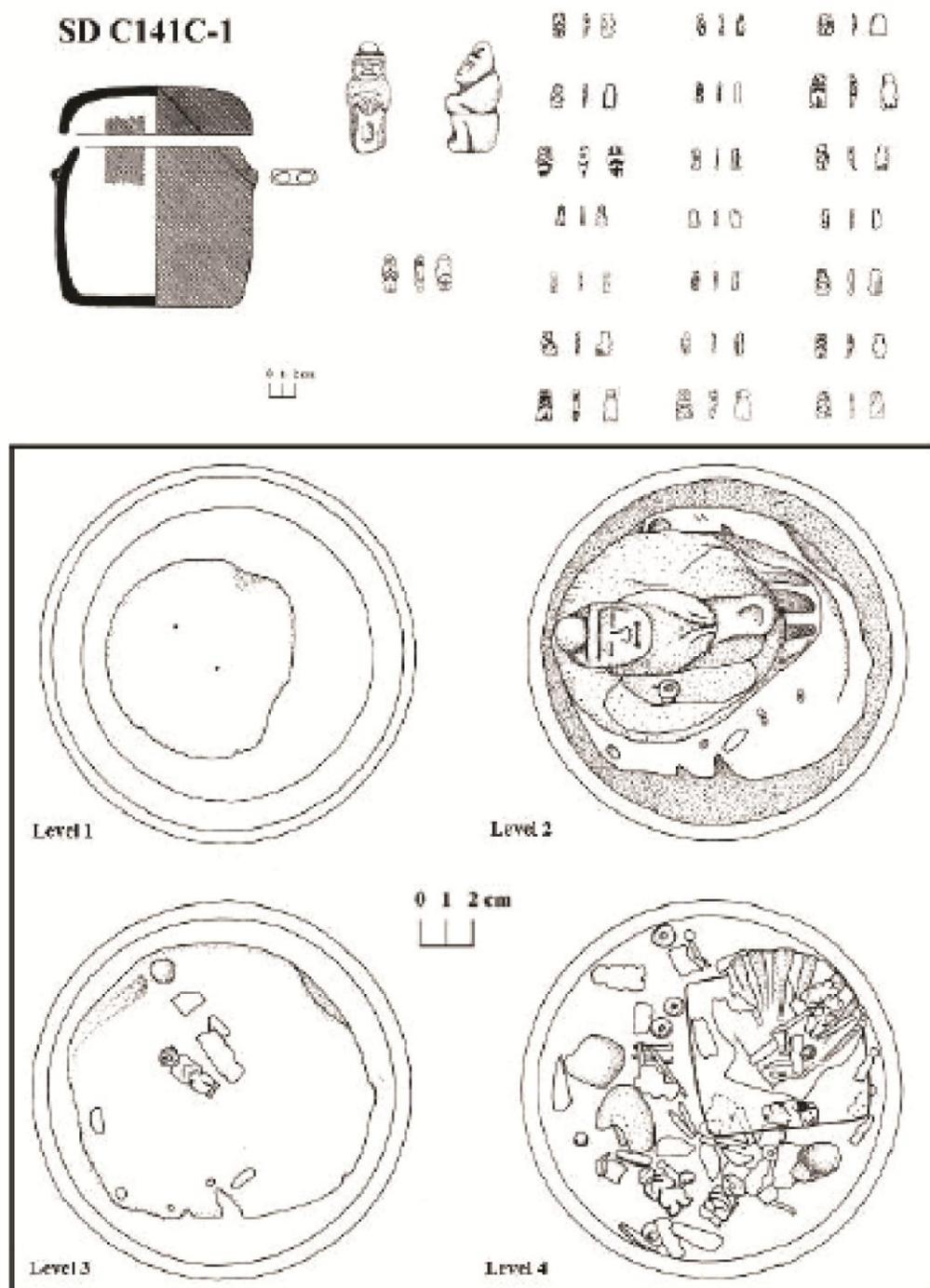


Image courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 2005: Fig. 7)

**Figure 56: S.D.C141C-1 plan of cache contents including 21 shell "Charlie Chaplin" figures and 1 jadeite "Charlie Chaplin" figure**

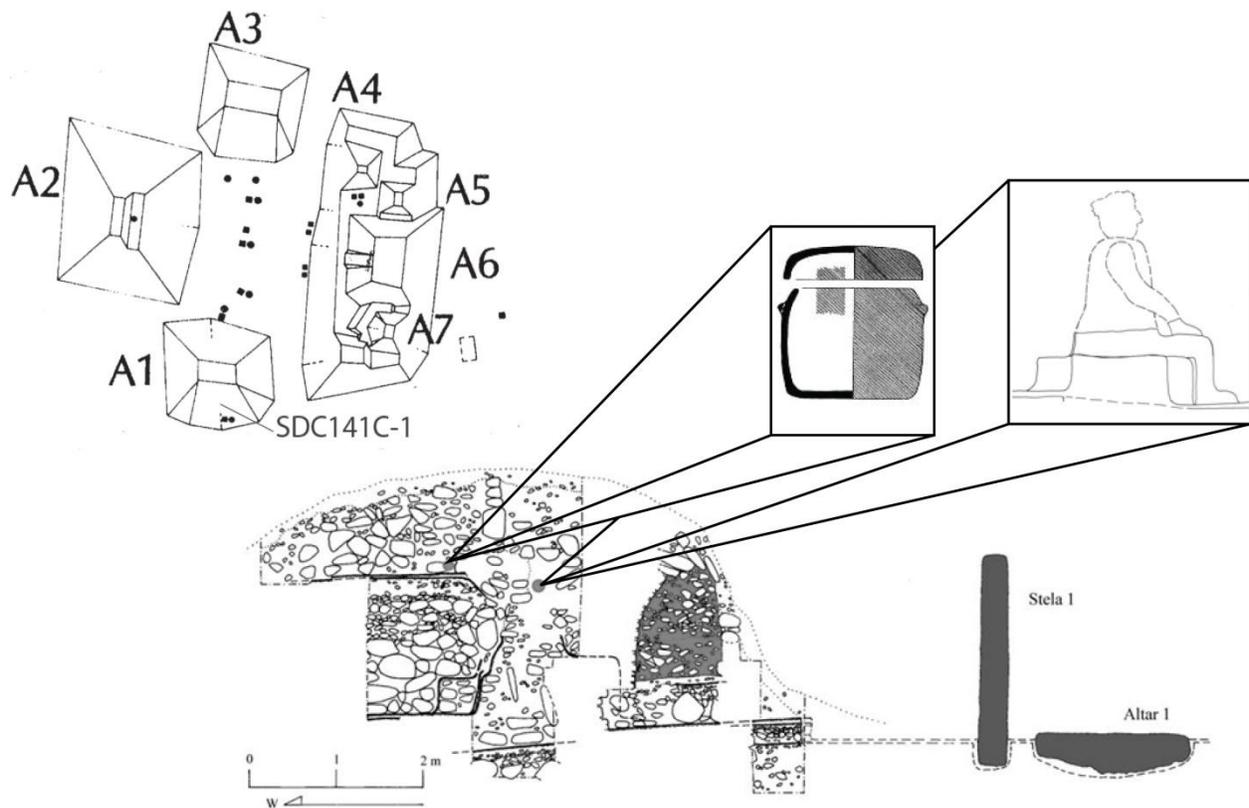


Image courtesy of A. Chase and D. Chase, used with permission

(taken and modified from Chase and Chase 2008: Fig. 6)

**Figure 57: Behind Structure A1 showing stucco statue and lidded barrel**

### Structure D2

Structure D2 is located immediately west of Caracol's main reservoir and between the A Group and the South Acropolis. It is the western structure within a partial plaza group. A fairly large pyramid, Structure D2 rises roughly 8 meters above the plaza floor. Excavations at the summit of the structure did not find a formal structure, but rather a simple platform (Chase and Chase 2007b). Placed within a niche in construction fill was a lidded urn, designated

S.D.C178C-2. Sometime after this urn was placed, a large stone-ringed area was constructed to house a large burning event directly above the fill. Within the burnt area was a large collection of limestone bars, 14 smashed ceramic vessels, objects of jadeite, obsidian blade fragments, obsidian eccentrics, and shell fragments. Many of the objects were intentionally broken. Both the lidded urn and the burning event took place sometime during towards the end of the Early Classic Period (Chase and Chase 2007b).

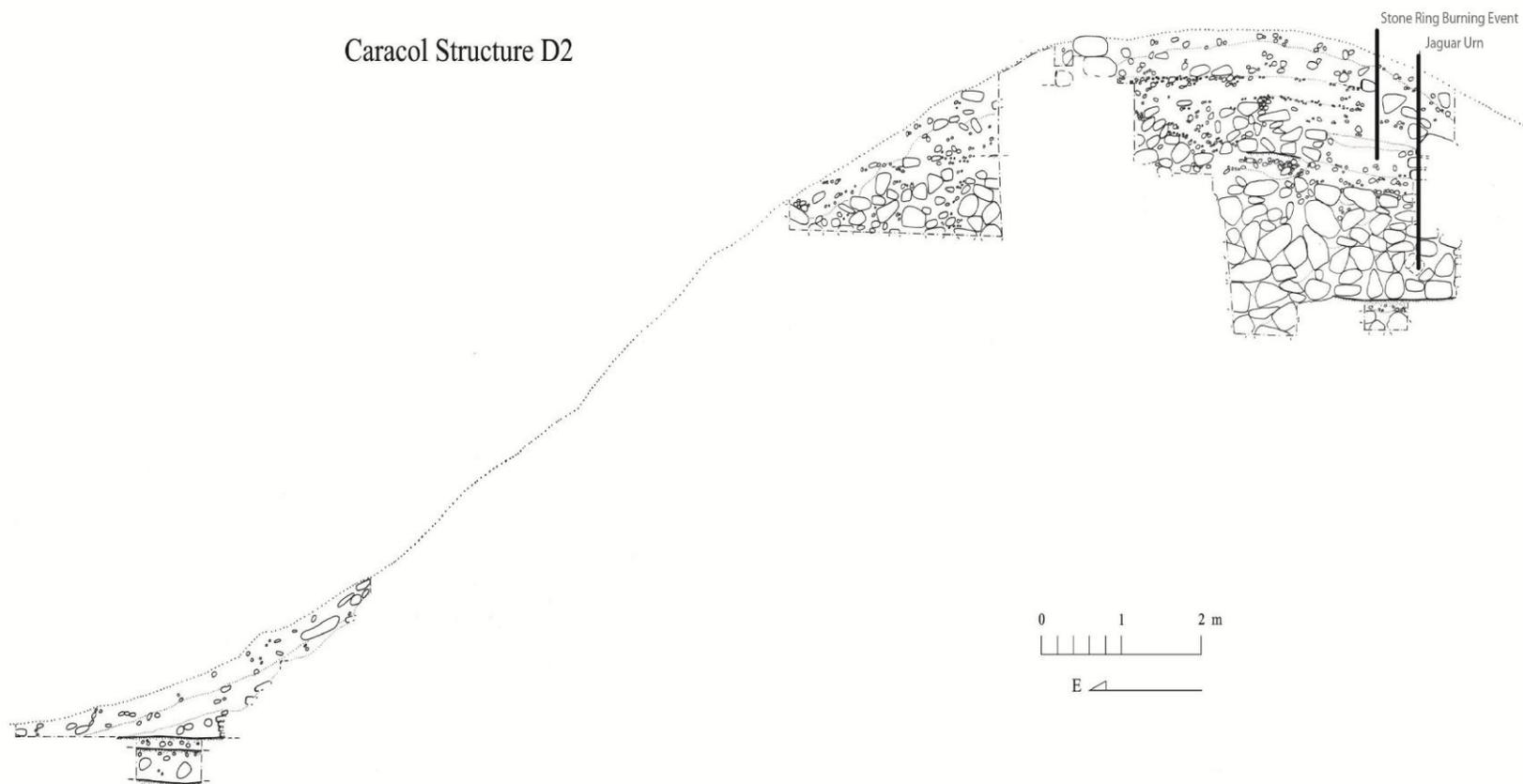


Image courtesy of A Chase and D. Chase, used with permission (Chase and Chase 2007: Fig. 76)

**Figure 58: Section of Structure D2 with jaguar urn and stone ring at summit**

The lid to the ceramic urn had a modeled jaguar handle (Chase and Chase 2007b). Within the urn was a collection of jadeite beads, shell beads, jadeite pendants, shell pendants, drilled shells, stingray spines, a pearl, unworked spondylus shells, unworked scallop shell, a mirror back with pyrite fragments, 5 jadeite “Charlie Chaplin” figures, and 21 shell “Charlie Chaplin” figures all drilled for suspension (Chase and Chase 2007b).

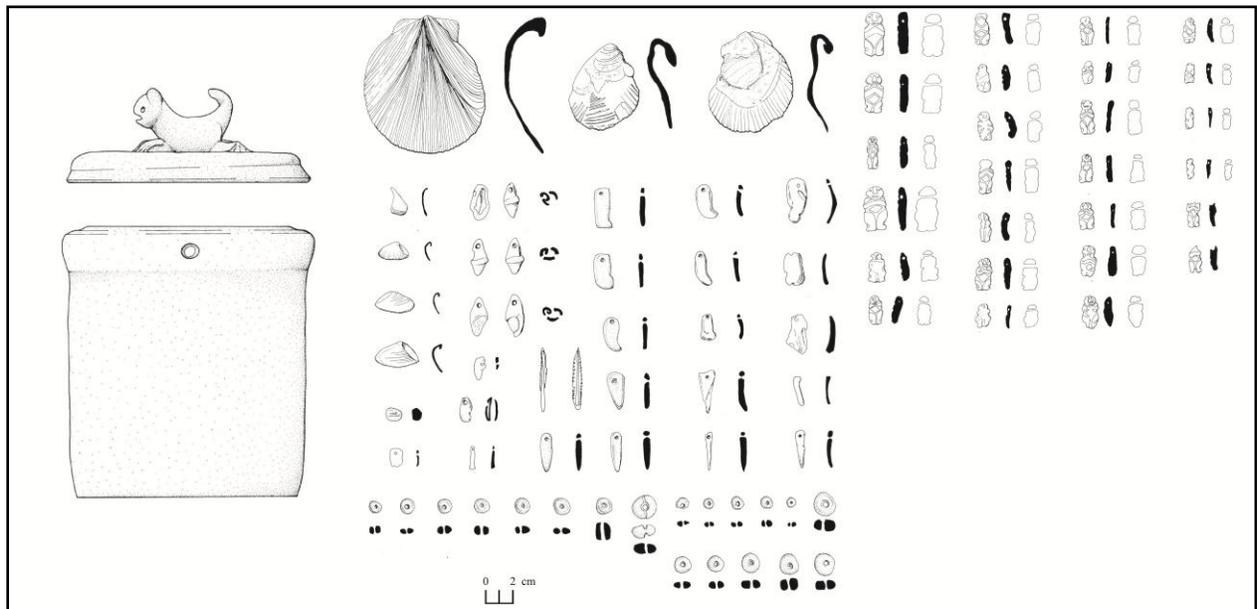


Image courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 2007: Fig. 84-88)

**Figure 59: Contents of cache S.D. C178C-2 including 26 drilled "Charlie Chaplin" figures**

### **South Acropolis and Structure D7**

At the southern end of the epicenter- and strategically located next to Caracol's main reservoir – lies the South Acropolis. The South Acropolis as a whole is made up of three plaza areas (Chase and Chase 2003b). The northern plaza is bounded on all sides by the largest structures. The work conducted within the structures of the northern plaza indicated a largely non-residential plaza group. Structures D3-D6 served as a formal entranceway. The height of these structures provided privacy to the interior northern plaza. Structure D7 bounds the eastern side of the main plaza. Structures D16, D17, and D18 make up the three structures on a raised platform that bound the southern side of the main plaza. Two plazas, substantially smaller in scale, are located to the south of the main plaza. Excavations in this area revealed an initial construction date during the Late Preclassic and an area that continued to be used through the end of the Terminal Classic Period. The recovery of multiple burials as well as serving and cooking vessels within the southern plaza areas may indicate a residential function. However, the relationship between these residential plaza groups and the larger main plaza to the north is unclear (Chase and Chase 2003b:7).

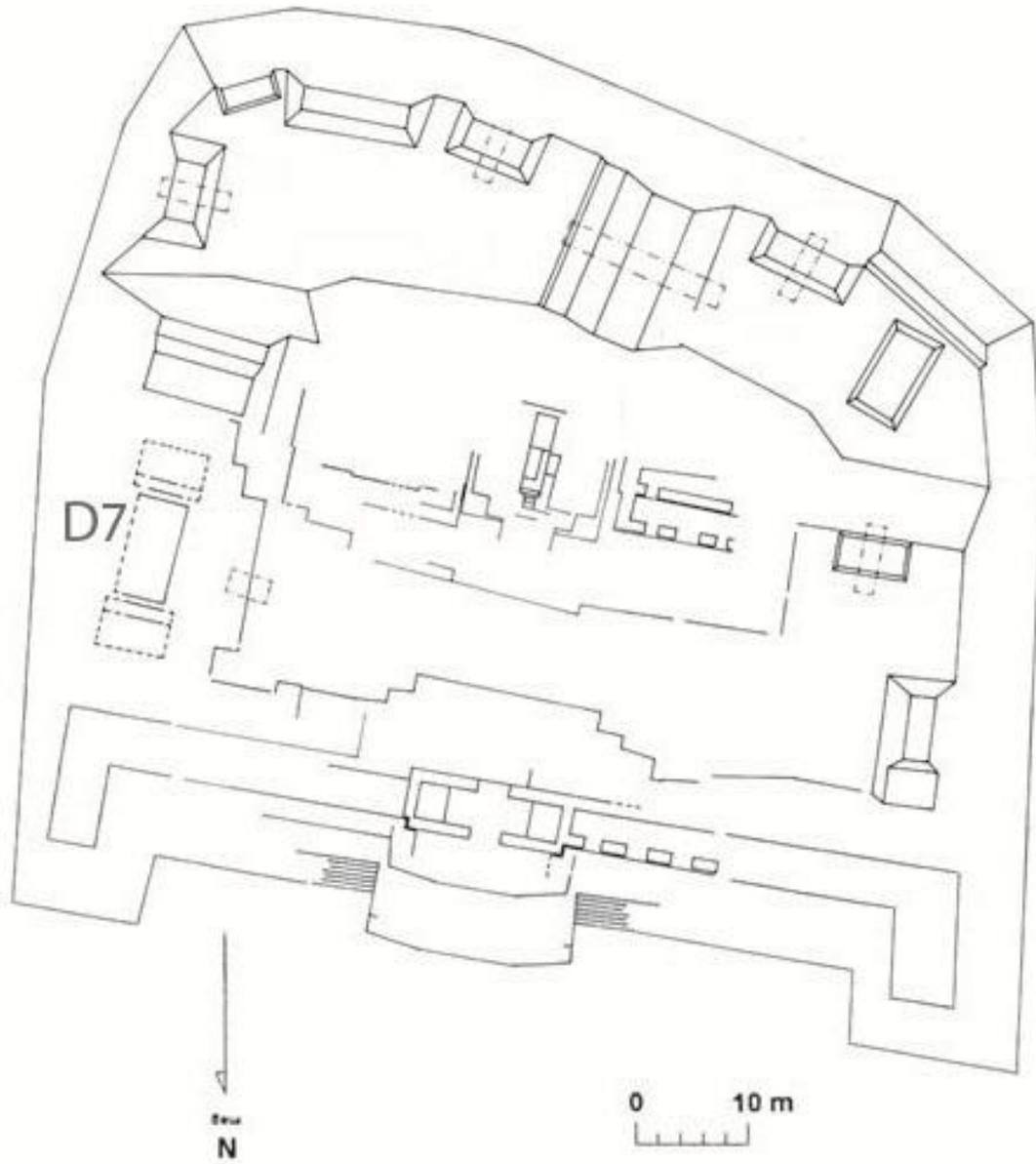


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2003b: Fig. 2)

**Figure 60: Plan of the South Acropolis with eastern structure D7**

### *Structure D7*

Structure D7 is located on the eastern side of the main plaza. A year prior to investigations by the Caracol Archaeological Project, the Tourism Development Project (TDP) had begun clearing and stabilizing the structure. During stabilization, 3 substructures were encountered at the summit of the structure in addition to two tombs. Both tombs appear to have been in use during the Early Classic Period. One tomb, S.D. CD20A-2, was found midway down the western slope. The tomb was filled with core material and was lacking capstones. The unusual state of the tomb, in addition to the nature of the objects found within, led investigators to believe it had been re-entered and disturbed in antiquity (Chase and Chase 2003b:10). Nine vessels were recovered from within the tomb; all dated to the Early Classic Period. Additional objects included 4 limestone bars, 2 shell “Charlie Chaplin” figures, worked shell fragments, and objects of jadeite.



Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2003b: Fig. 49)

**Figure 61: Objects from D7 tomb including shell "Charlie Chaplin" figures, limestone bars, shell and jadeite**

It is rare for “Charlie Chaplin” figures to occur in a tomb at the site of Caracol. These figures are generally seen as cache objects and are rarely associated with grave goods. Chase and Chase (2003b) consider the presence of traditional cache objects as evidence for accidental re-entry of the tomb. The objects may have been placed during a ritual to appease this action or they may have fallen in from above. Whether or not this is the case, what can be said is that the

Early Classic date of the vessels falls in line with the time period in which “Charlie Chaplin” figures were primarily in use. A full understanding of the function of the South Acropolis is made difficult by multiple excavators working there in addition to looting that took place in some of the structures. While the presence of these figures within a burial context is rare, it is not entirely unheard of (see burial 4 at Chichen Itza, burial 10 at Tikal and burial 91B-1 at Las Ruinas de Arenal).

### **Alta Vista and Structure F33**

Connected by a “*via*,” or small connected pathway, to Caracol’s epicenter lies a double plaza group called Alta Vista and Baja Vista (Chase and Chase 2010b). Investigations revealed a long occupational history beginning during the Late Preclassic and ending during the Terminal Classic Period (Chase and Chase 2010b: 16). “Baja Vista” is the eastern most group with two eastern structures, one larger “palace” structure to the north, and three low, long range platforms to the south. This typical elite residential plaza group had an eastern mausoleum with multiple burials and cache offerings. The structures in “Baja Vista” were primarily in use during the Late Classic and Terminal Classic Periods, a later addition to the “Alta Vista” group which was initially constructed during the Late Preclassic Period (Chase and Chase 2010b).

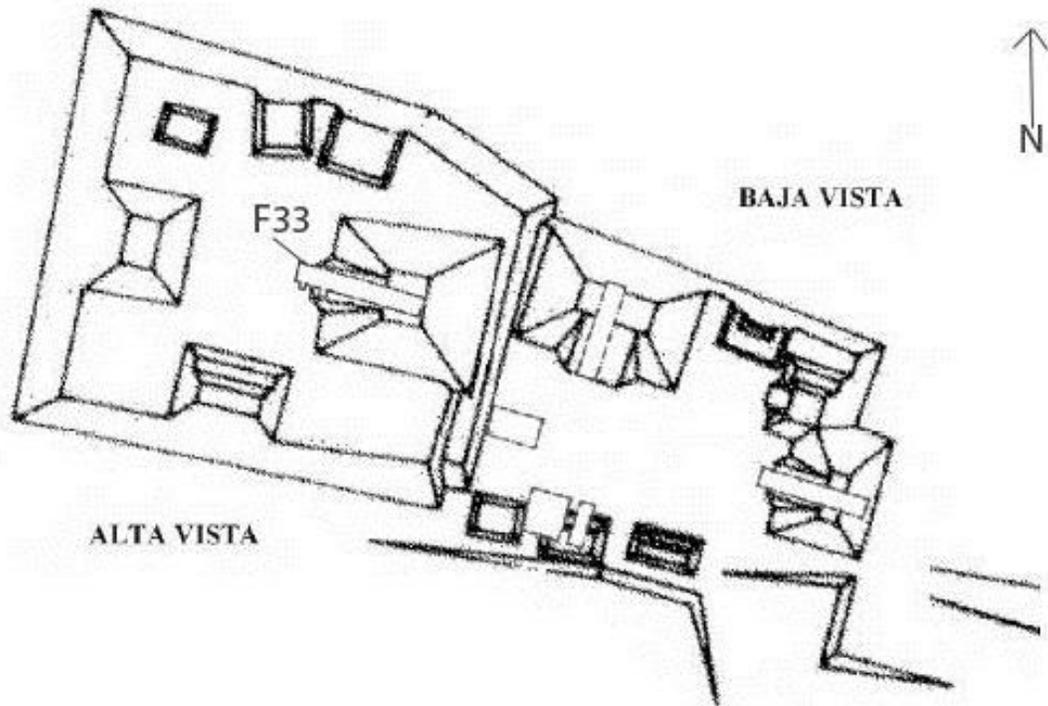


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2010b: Fig. 46)

**Figure 62: Alta Vista and Baja Vista plaza group showing Structure F33, the eastern structure of Alta Vista**

The “Alta Vista” Group is located west of “Baja Vista” with structures on all four sides of the plaza. The eastern and western structures are pyramidal in shape and dominate the group. Structures F33 and F35 on the eastern and western side of “Alta Vista” are the largest structures found in an apparent residential plaza group (Chase and Chase 2010b). While the western structure revealed little artifactual remains or structural remains at the summit, the eastern

structure held the largest number of ritual deposits yet found within one structure at the site of Caracol.

Structure F33 rises nearly 5 meters above the plaza floor and dominates the eastern side of “Alta Vista.” While there were no structural remains at the summit, numerous offerings and burials were placed along the pyramid’s axis. The earliest deposit recovered from Structure F33, S.D.C185B-15, was a lidded barrel vessel and was set directly into fill above the second floor level and subsequently sealed by a third floor. Within the vessel were 2 whole sea shells, 5 shell pendants, 2 jadeite pendants, 1 hematite fragment, 2 shell beads, 2 chert chips, and 4 shell “Charlie Chaplin” figures (Chase and Chase 2010b:29).

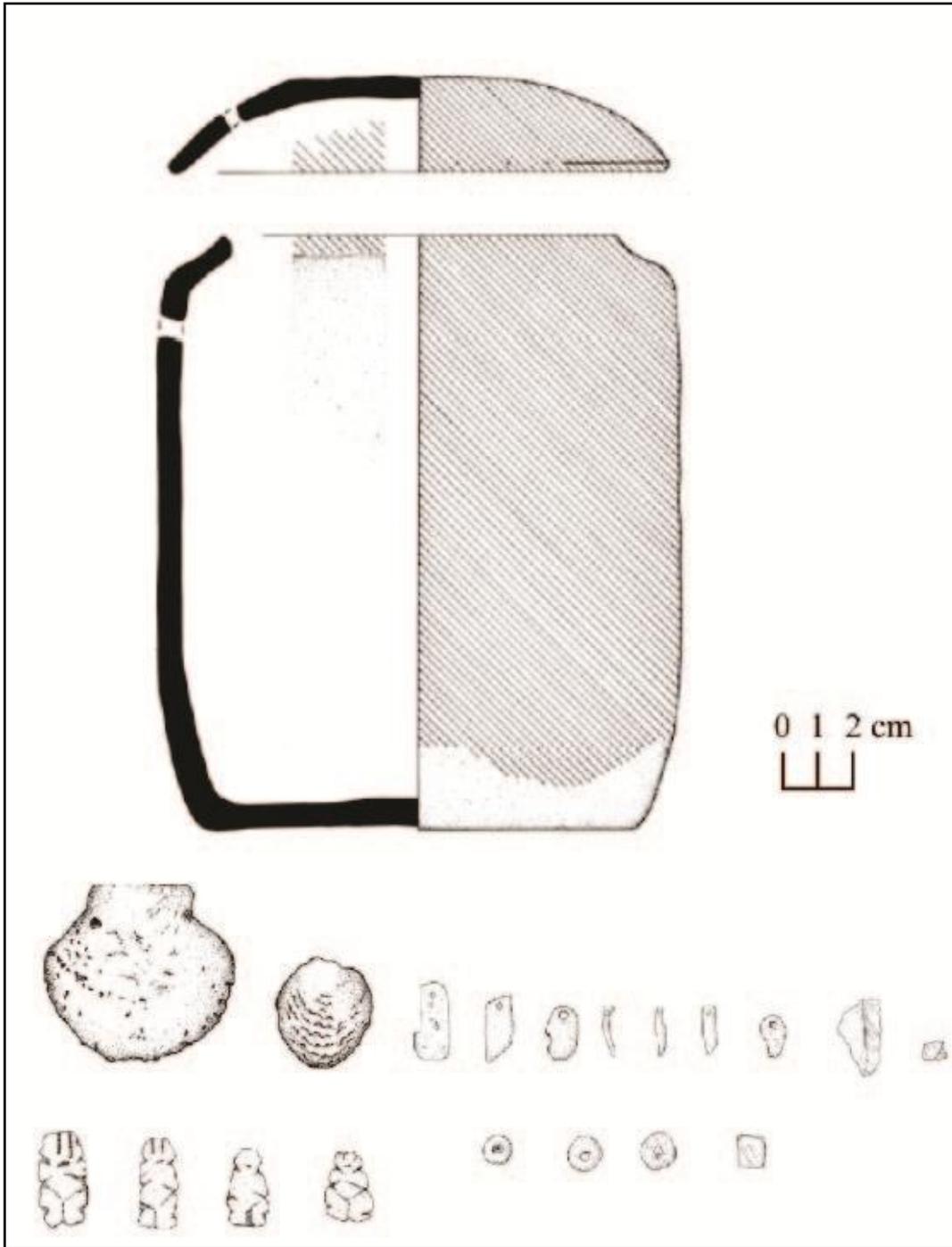


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2010b: Fig. 115,117)

**Figure 63: S.D.C185B-15 Late Preclassic cache from Structure F33**

The next cache to be placed, S.D.C185B-6, was a lidded urn placed within fill above the third floor and subsequently sealed by the last floor during the Early Classic Period. The lid, with a modeled jaguar body similar to the D2 cache vessel, was found just south of the earlier urn (Chase and Chase 2010b:26). The urn was placed on a layer of quartzite pebbles. Within the urn was 2 spondylus shells, 2 pomacea, 1 stingray spine, 6 shell discs, 4 shell beads, 2 hematite fragments, 2 jadeite beads, 1 jadeite ball, 1 jadeite pendant, 1 pearl, 6 shell pendants, 5 worked shell fragments, a 2-part composite shell disc, 5 jadeite chips, 2 fish vertebrae and 3 shell “Charlie Chaplin” figures. All contents were covered by a large scallop shell.

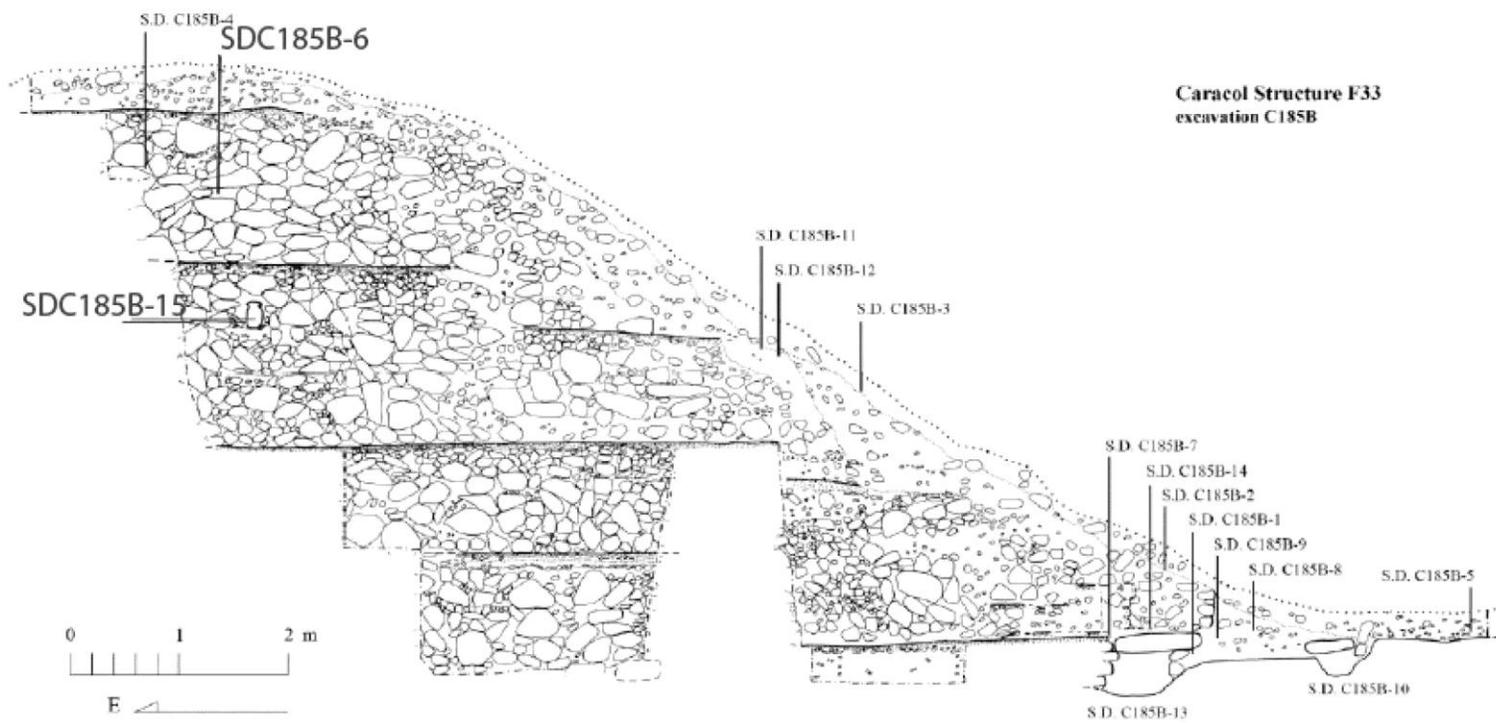


Image courtesy of A. Chase and D. Chase, used with permission (Chase and Chase 2010b: Fig. 101)

**Figure 64:** Section of Structure F33 showing two "Charlie Chaplin" caches and subsequent intruded burials and caches

By the early part of the Late Classic Period, Structure F33 appears to have changed in function. Those cache deposits that were so similar to the ritual deposits within the epicentral public structures were replaced by human interments and face caches, typical of Caracol's later residential mausoleums (Chase and Chase 2010a). The next event to take place, S.D.C185B-13, was that of a burial within a crypt that was intruded into the stair and capped by a series of capstones (two of which were slate, unusual for Caracol). The burial contained one central individual surrounded by three bundled individuals at the head and feet. After the burial was sealed, a finger cache was placed above it within the fill of the stair bulk. A face cache vessel was found midway up the slope and dated to the earlier part of the Late Classic Period. This offering may have been placed in association with those individuals buried around the same time or just prior to the face cache placement.

As the Late Classic Period progressed, additional burials, finger cache vessels, and face cache offerings were placed intrusively into the earlier structure bearing the "Charlie Chaplin" caches. The western structure across the plaza from Structure F33 was equally as imposing, but in contrast contained surprisingly little in the way of artifactual materials. Aside from the random human bone found on bedrock, there were no formal burials, ritual offerings, or domestic refuse. Ceramic sherds recovered from the western structure indicate that structure's use throughout the Late Preclassic into the Late Classic Period.

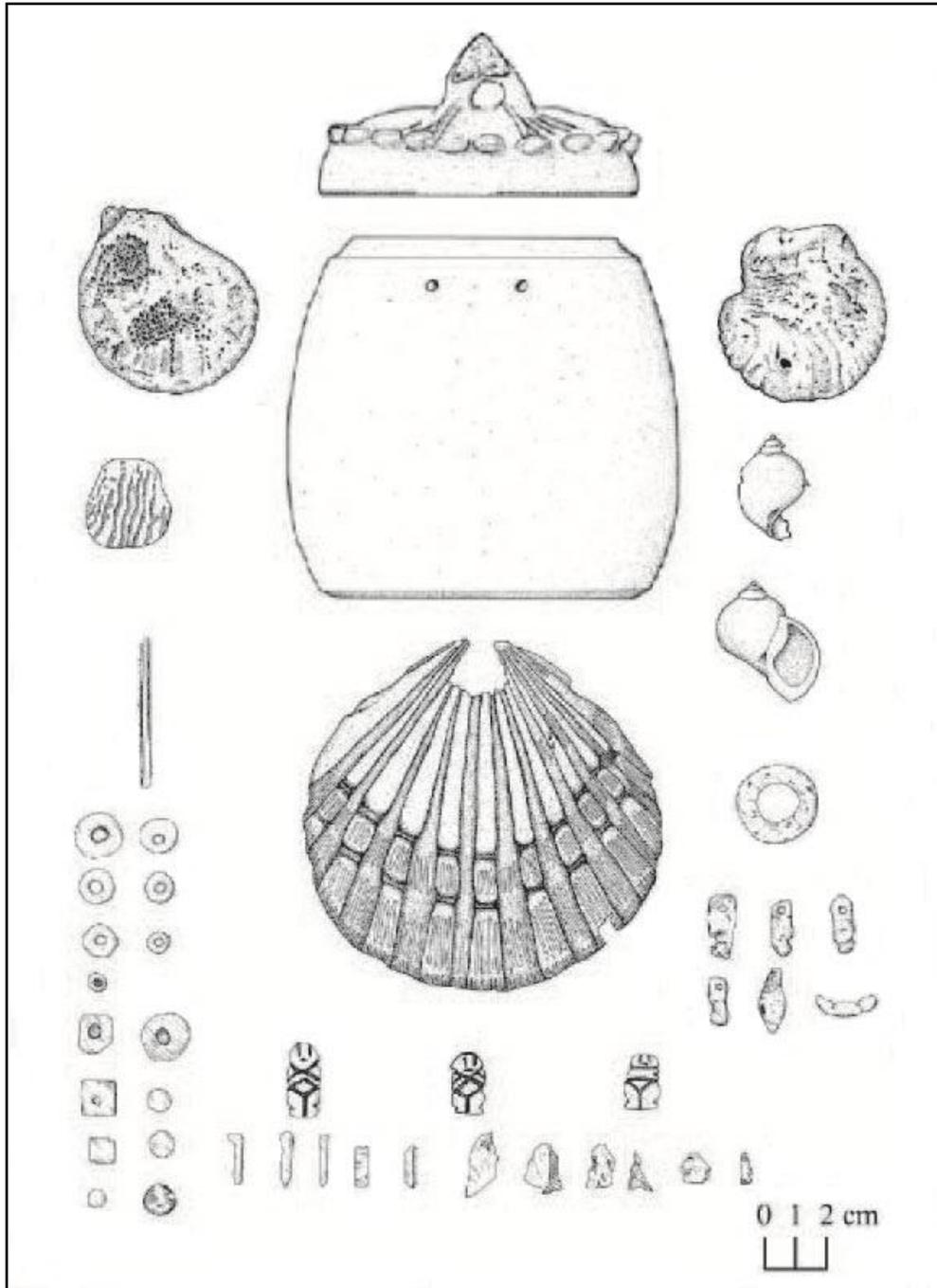


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2010: Fig. 119,121)

**Figure 65: Contents of Early Classic cache S.D.C185B-6 in Structure F33**

The appearance of “Charlie Chaplin” cache assemblages outside of the epicenter within a seemingly residential plaza group at “Alta Vista” is but one more factor that sets this group apart from most other surrounding residential plaza groups. The eastern structure, the western structure, and the southern structure all contained Late Preclassic remains, confirming their early date. The eastern structure of “Alta Vista” grew to become the largest structure within the group and contained a series of ritual deposits. Lidded cache vessels containing “Charlie Chaplin” figures were placed in fill during the initial construction of Structure F33. These offerings may have served to establish sacred space, similar to the foundation caches placed within the epicenter (Joyce 1992). The non-intrusive nature of placement indicates the cache’s role in reinforcing the ritual function of the structure.

The “Alta Vista” Group as a whole may have served as a semi-public ritual locus for surrounding community members during the Late Preclassic-Early Classic Period. The western pyramid of the Alta Vista Group may have served as a relatively visible performance area for ritual, with its imposing size, absence of a structure at the summit and artifactual materials. The A Group was already an established epicentral ritual focal point for the site of Caracol and the monumental structure of Caana already rose some 38 meters (Chase and Chase 2006) on its way to becoming the central place of rule for Caracol’s ruling elite. Extensive excavations throughout the site of Caracol have demonstrated the non-residential nature of Preclassic and Early Classic cache placement (Chase and Chase 2010a:7). By the Late Classic Period, Caracol was a unified city under centralized rule. An emerging Caracol identity was also reflected in commonly practiced ritual beliefs. Ritual activity spread to the residential areas and was no longer concentrated in monumental structures (Chase and Chase 2010a:7). It was during this

time that the nature of F33's ritual deposits change. By the Late Classic Period, burials and face caches were intrusively placed into the established structure. F33 was thus converted into an eastern shrine much like those found at many other residential groups throughout Caracol.

The "Baja Vista" group was constructed against "Alta Vista's" backside during the Late Classic Period (Chase and Chase 2010b). The eastern structure of this group was much smaller than F33 but held a surprising number of ritual deposits as well. Both groups revealed a large number of incensarios and cache vessels. Burials were mostly of older individuals, leading investigators to believe this double group may have been inhabited by ritual specialists during the Late Classic Period (Chase and Chase 2010b:30). While this is speculative, the extensive ritual activity that took place in "Alta Vista" and "Baja Vista" attest to the wealth of the individuals that lived within or around the area and the importance of religion in their lives.

### **Monterey**

Roughly 5 kilometers northeast of Caracol's epicenter is a small residential group nicknamed "Monterey". The Monterey Group is positioned between Cahal Pichik and Caracol's epicenter. Monterey can be described as a small plaza group surrounded on all sides by structures. Investigations of the eastern structure revealed continuous ritual activity with seven caches and four burials. The earliest cache was deposited during the Late Preclassic Period. Within a pit and sealed beneath the lowest floor level were three finger bowl caches set beside a lidded urn. The lidded urn contained 6 shell beads, 3 raw jadeite fragments, and a large limestone rock (Chase and Chase 2006:42). During the next building modification, additional fill and another floor was laid down.

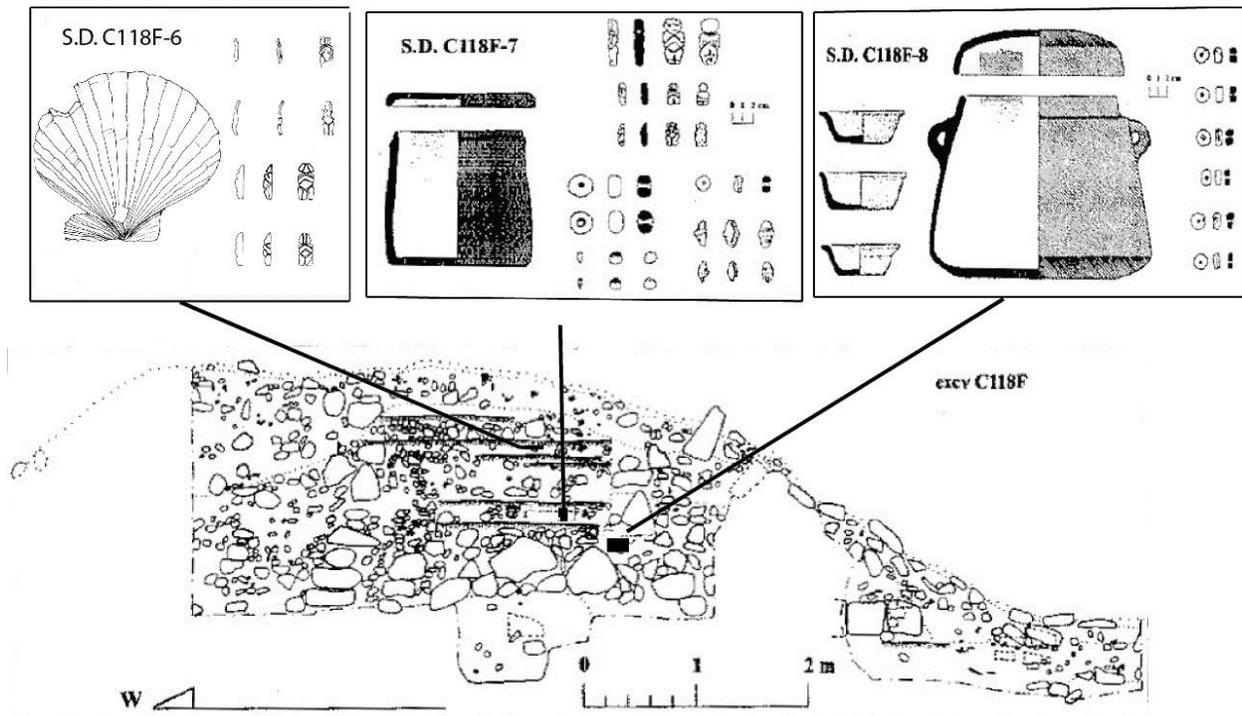


Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 2006: Fig. 2, C.A. P. Artifact Illustrations)

**Figure 66: Section of Menterey eastern structure with location of caches**

The next cache, S.D.C118F-7, was placed in a pit intruded into the floor and sealed by a single capstone. Within this urn were 3 “Charlie Chaplin” figures of obsidian, sandstone, and shell, as well as 1 jadeite bead, 1 shell bead, 1 quartzite bead, 2 “flamingo tongue” drilled shells, 2 drilled clam shells, and 2 shell fragments. Above the objects was a layer of limestone rocks.

Continued ritual activity during the Early Classic resulted in the next cache, S.D.C118F-6. This cache consisted of a large “lions paw” shell and 4 “Charlie Chaplin” figures (2 of soapstone, and 2 of shell) resting on the floor. There were no associated vessels (Chase and Chase 2006:46).

The Monterey Group is outside of the epicenter and may have been an early “node” location. While it is similar in architectural layout and size to many of Caracol’s elite residential groups, the nature of the caches found within the eastern structure are similar to many of the Early Classic caches found in the public structures of Caracol, Hatzcap Ceel, and Cahal Pichik, all exterior to and at least 3 km from the group. Monterey and the surrounding area may have been attempting to establish itself as a distinct political unit during the Late Preclassic Period, a contemporary to both Hatzcap Ceel and Cahal Pichik directly to the east (A. Chase Personal Comm. 2011). A ballcourt located in close proximity to the Monterey Group may serve as evidence for an early political entity. However, Monterey and the surrounding area were all consumed by Caracol’s Late Classic polity.



Map inked by author from C.A.P. Maps

**Figure 67: Monterey Group (Upper Left) and surrounding area with associated ballcourt**

### **The Valentine Group**

The “Valentine” Group is located roughly 250 meters north of the A Group and immediately north of a plaza containing a round stone altar. The group is dominated by a large pyramidal structure on the south side and bounded on all other sides by lower lying structures (Chase and Chase 1999). A full understanding of the relationship between the structures, or occupational activities within the group is unknown as only the eastern structure was investigated. However, what is known is that the plaza area was utilized during the end of the Early Classic Period and the eastern structure was built during a single construction episode during the early part of the Late Classic Period (Chase and Chase 1999).

The eastern structure of this group held a crypt burial and 2 caches. The structure itself was in a state of bad preservation; architectural features were difficult to discern. A crypt constructed of stone slabs and partially dug into bedrock was encountered at the base of the structure. Within the crypt was one central adult individual with an Early Classic basal flange bowl across the hips and remnants of a small child at the feet (Chase and Chase 1999). Dug into bedrock just south of this crypt was a lidded urn, designated S.D.C151B-3. Just outside of the urn was a large jadeite pendant. The pendant was incised with a “twin Charlie Chaplin” design. Two figures were etched side by side (Chase and Chase 1999).



Image courtesy of A. Chase and D. Chase, used with permission

(Chase and Chase 1999: Fig. 24)

**Figure 68: "Twin Charlie Chaplin" jadeite pendant found in the eastern structure of Caracol's "Valentine" Group outside of the epicenter**

This pendant is the only one of its kind found at the site of Caracol. The two figures are of different form, with one standing with hands across the chest, the other, appears to be in a sitting position with hands curled outwards. Interestingly, this “Charlie Chaplin” figure was placed well after all other figures at the site of Caracol and is of a new form and style. The figure remained an object of ritual significance, but the style had changed. The meaning of a “twin form” of the figure is unknown, but there is an intentional difference between this figure

and the smaller, simpler single forms found elsewhere. A similar figure was found at the distant site of Monte Alban, the form nearly identical and also dating to the early part of the Late Classic Period (Caso 1965:905).



(Caso 1965: Fig. 17)

**Figure 69: "Twin" figure from Monte Alban**

### *Summary of Caracol Data*

Caracol caches containing “Charlie Chaplin” figures appear as early as the Late Preclassic Period, or by A.D.40, and continue to be used throughout the Classic Period. The earliest appearance occurs in Caracol’s A Group, specifically the site’s E-Group complex and earliest public monumental architecture. This cache, S.D.C8B-1 (see Fig. 51) contained an elaborate assemblage incorporating all the elements representative of the Maya’s view of the cosmos. Similar assemblages found elsewhere have been argued to function as “foundation”

caches, or a means to “center” a ritually important space (Joyce 1992, Chase and Chase 2010a). These caches would have been placed during ritual events meant to establish a ceremonial center and may have occurred during calendric celebrations (Chase and Chase 1998). Other Late Preclassic Period “Charlie Chaplin” cache contexts occur in groups outside of Caracol’s epicenter, such as “Alta Vista” and “Monterey”. Both groups may have served as community ritual centers during this time until they were later incorporated into the centralized polity during the Late Classic Period. During the Early Classic Period, “Charlie Chaplin” caches were added to other structures within Caracol’s A Group and again in “Alta Vista” and “Monterey”. The continued use of these figures may have served to maintain sacred space. Towards the end of the Early Classic a jaguar lidded urn similar to that of “Alta Vista’s” Early Classic cache was placed in structure D2. At the dawn of the Late Classic Period, a large “Twin Charlie Chaplin” was placed in an eastern structure of the “Valentine” group, another outlying group. A unique form, in that there are two figures carved side by side. It appears the basic idea of the “Charlie Chaplin” style remained in memory, but was incorporated into a new form.

By the Late Classic Period, cache contents appear to change throughout Caracol. Obsidian “eccentrics” and face caches become part of a largely standardized ritual practice throughout residential areas as well as the large public structures in the site’s epicenter. It is unclear why the “Charlie Chaplin” figure disappears by this time. The change in ritual materials may represent changing social ties and an increase in dynastic control of ritual belief and practice.

The “Charlie Chaplin” cache in Structure A6 may be the earliest securely dated context yet known in the Maya area in which case, Caracol may have been setting a trend later shared by

surrounding sites. It may be no coincidence that the earliest “Charlie Chaplin” contexts all occur in Belize, immediately surrounding Caracol and spanning into North Belize.

## CHAPTER FOUR: DISCUSSION AND CONCLUSIONS

A closer look at the overall context of the caches in which “Charlie Chaplin” figures appear, suggest a practice of establishing a ceremonial space within a site’s center. For the large centers such as Tikal, Piedras Negras and Caracol, these caches were continually placed along the axis of ritual structures within the city center. Once the space was established and made sacred, it was maintained, and continually sanctified during specific calendric events.

These figures most often appear as part of a larger cache assemblage placed within a monumental structure of ritual importance. They are rarely found within a domestic context. Often, the assemblages in which these figures appear include other objects such as animal bones, jadeite, shell, marine materials, and personal adornments. When considered as a whole, the entire collection can be seen as a representation of those elements in life held sacred by the Maya. Often these objects were intentionally placed as a horizontal or vertical directional layout (see K’axob, Las Ruinas de Arenal caches) or placed in caches with distinct layering (see Caracol caches). The placement of objects in this manner replicates a Maya concept of space (Mathews and Garber 2004).

The “Charlie Chaplin” figures throughout the eastern lowlands are largely in use during the Late Preclassic through the Early Classic Period and rarely included with lithics. In contrast, “Charlie Chaplins” in the Petén area appear during the Early Classic Period and are in use through the Late Classic Period and are often found with lithics. They are both intrusively and non-intrusively placed within structures, stelae and plazas. The variability of placement calls into question the dedicatory/non-dedicatory typology. The manner of placement may not always reflect cache function, but rather, cache timing.

The use of the “Charlie Chaplin” figure was widespread. While it is difficult to discuss the symbolism or meaning behind this small anthropomorphic figure, it is clear this figure was part of a shared ritual belief throughout the Maya area. The variability in style, cache assemblages and manner of placement reflect individual appropriation of the practice by different Maya communities.

Small anthropomorphic figures represent pan-Mesoamerican phenomena. While styles and forms may vary in the different regions, their apparent ritual function and importance remains the same. The figures discussed in this thesis are consistent in form and style and are identifiable by their similarity. The human form is a common symbol among Amerindian groups and is symbolic of many things. In the case of the “Charlie Chaplins” placed among a collection of animal, earth, water, and sky elements – the inclusion of these figures could be seen as a final element, the human element.

During the same time period that the “Charlie Chaplin” figures appear throughout the Maya lowlands, anthropomorphic figures of obsidian are found in Teotihuacan’s Pyramid of the Moon (Popson, 2003). These figures are slightly larger than the lowland Maya versions, with legs apart. They are found alongside a jade figurine and earflares argued to be of Maya origin. Obsidian figures of this sort are found at Maya sites such as Altun Ha and Piedras Negras (Pendergast 2003, Coe 1959). In the case of Piedras Negras, these obsidian figures are sometimes found in the same offering as the traditional lowland “Charlie Chaplin” figures.

Likewise, similar figures known as “camahuiles” appear throughout the Highlands of Guatemala and are also found in similar ritual contexts. These figures are stylistically similar to the lowland “Charlie Chaplin” figures in that the arms are across the chest and the legs are

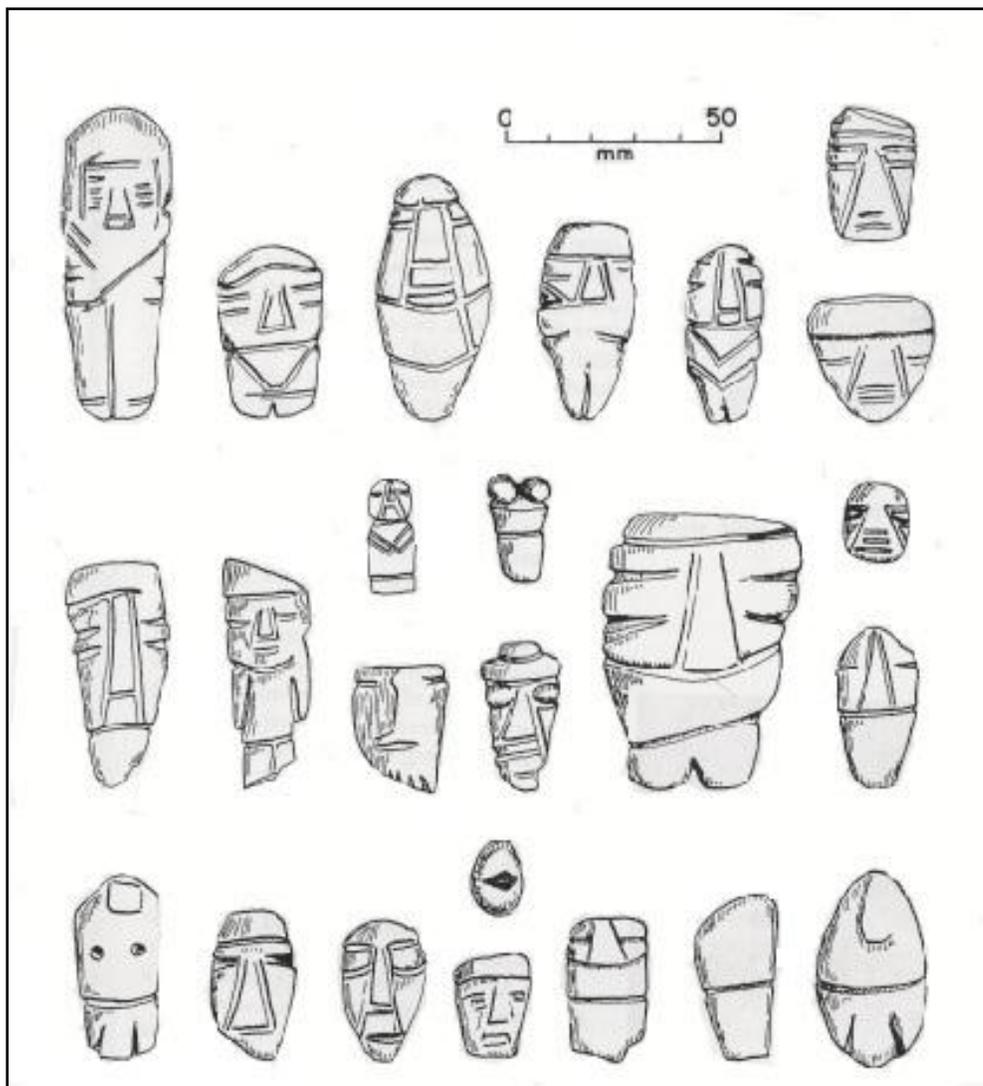
together, but they are slightly larger in form and more standard in style. Camahuiles have been in use as early as the "Proto" Classic Period (transitional period between the Preclassic and Early Classic) and continued in use through the Late Classic Period (Ichon and Arnauld 1985:45, Wauchope 1975).



(Wauchope 1975: Fig. 25)

**Figure 70 "Camahuile" figures recovered from a Highland Guatemala cache**

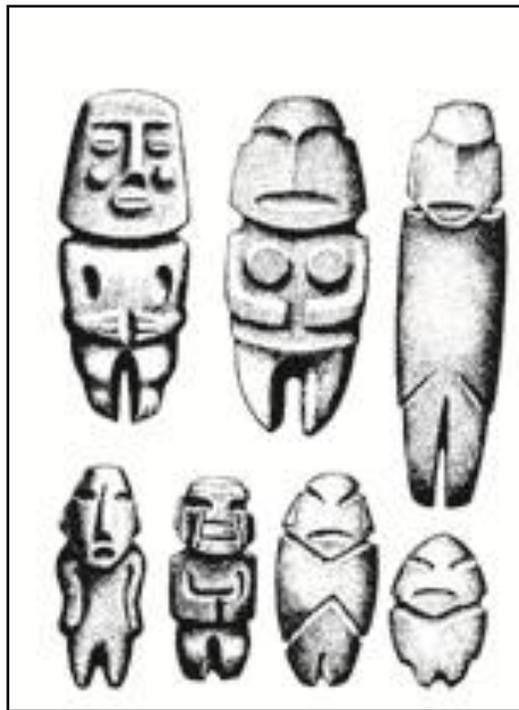
Small figures recovered from Tomb 104 at Monte Alban (Caso 1965:904) are also stylistically similar and, in a few cases, nearly identical to the “Charlie Chaplin” figures of the Maya lowlands. These figures are often called “penates” and were dated to the transitional period between the Early Classic and Late Classic Period. They were described by Caso (1965:905) as crudely shaped anthropomorphic figures of Teotihuacan influence.



(Caso 1965: Fig. 15)

**Figure 71: Greenstone figures recovered from Monte Alban's tomb 104**

Similar figures, described as “Mezcala Style” were recovered from Mexico and again, are very similar to the “Charlie Chaplin” figure in style and form. “Mezcala” figures are often described as Teotihuacan-influenced or similar to Olmecoid figures (Lister 1971: 624). These figures are largely from the Guerrero area. Many lack detail but often have arms across the chest similar to the lowland Maya “Charlie Chaplin” figures. While these figures are similar in form and style, it is difficult to compare contexts or to the date of these objects, as most of the “Mezcala Style” figures lack provenience data and often come from private collections.



(Lister 1971: Fig. 3)

**Figure 72: "Mezcala Style" figures made of stone from Guerrero, Mexico**

## **Future Considerations**

This thesis serves as a brief overview of a very small segment of early ritual practice throughout the Maya lowlands. While the contexts of this particular artifact have been reviewed, the symbolism and meaning of such an object can only be considered in conjunction with a wider study of Maya ritual as it developed throughout the Late Preclassic Period. Many of the visible splendors of Maya civilization (i.e. monumental structures, carved monuments, and urban development) date to the Late Classic Period; thus, traditionally, large scale investigations were focused on that time period. The difficulty of uncovering early Maya remains, lying so deep within the Late Classic constructions or hidden at ground level, have contributed to the dismissal of the importance of this time period for the emergence of a complex society. As archaeological investigations increase throughout the Maya area and excavation strategies change to accommodate the earliest occupation levels, the Preclassic era is becoming a subject of increased interest. As more data becomes available, ritual practice, as it fits within the development of a complex society, can be seen on a regional scale. Interestingly, many of the securely dated “Charlie Chaplin” caches fall within that time period – just before recorded dynasties are established. Further exploration of Preclassic ritual practice and the transitions that took place as ruling families tailored ritual practice to accomplish their own political interest may aid in the understanding of cache variation and consistency.

For the data already available, there are still questions left unanswered. This thesis has focused mainly on the location of these objects and how they relate to lowland Maya ritual practice, but on a smaller scale the materials from which these objects are made and the style in

which they are depicted provide insight into procurement, ritual craft specialization, and objectification of the body.

**APPENDIX A: CONTEXT AND TREATMENT OF “CHARLIE CHAPLIN”  
FIGURES BY SITE**

<i>SITE</i>	<i>DEPOSIT #</i>	<i>TYPE</i>	<i>CONTEXT</i>	<i>TREATMENT</i>	<i>REGION</i>	<i>DATE</i>	<i>COMMENTS</i>
COPAN	STR. 4	CACHE	CENTER OF STR.	IN FILL	S. MESO	UNKNOWN	
CHICHEN ITZA	SACRED CENOTE		CENOTE		N.MAYA REGION	UNKNOWN	
CHICHEN ITZA	HIGH PRIEST'S GRAVE	BURIAL	CENTRAL SHAFT	LAYERED BURIAL	N.MAYA REGION	POSTCLASSIC	
UAXACTUN	A-1	CACHE	OFF CENTER SUMMIT	UNCLEAR	PETEN	LATE CLASSIC	
UAXACTUN	STELA 4	CACHE	STELA	SUB-FLOOR	PETEN	A.D. 396	
CAHAL PICHIK	CACHE 7	CACHE	OUTSIDE DOORWAY	SUB-FLOOR	E. LOWLANDS	LATE PRECLASSIC	
HATZCAP CEEL	CACHE1	CACHE	BACK WALL	SUB-FLOOR	E. LOWLANDS	LATE PRECLASSIC	
HATZCAP CEEL	CACHE 2	CACHE	BACK WALL	SUB-FLOOR	E. LOWLANDS	UNKNOWN	
HATZCAP CEEL	CACHE 3	CACHE	IN DOORWAY	SUB-FLOOR	E. LOWLANDS	UNKNOWN	CIRCULAR CIST W/CAPSTONES
CAMP 6	CACHE 8	CACHE	CENTER OF STR.	SUB-FLOOR	E. LOWLANDS	UNKNOWN	IN FILL
CAMP 6	CACHE 9	CACHE	BELOW SUMMIT	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	
SAN JOSE	CACHE D1	CACHE	BELOW SUMMIT	SUB-FLOOR	E. LOWLANDS	UNKNOWN	
PIEDRAS NEGRAS	CACHE J-1-1	CACHE	ALTAR	SUB-FLOOR	PETEN	A.D. 692	
PIEDRAS NEGRAS	O-13-13	CACHE	CENTRAL OUTER ROOM	SUB-FLOOR	PETEN	LATE CLASSIC	
PIEDRAS NEGRAS	O-13-23	CACHE	REAR ROOM	SUB-FLOOR	PETEN	LATE CLASSIC	NO CERAMIC VESSEL
PIEDRAS NEGRAS	O-13-48	CACHE	REAR ROOM	SUB-FLOOR	PETEN	LATE CLASSIC	
PIEDRAS NEGRAS	PD	PD	STR. O-13	UNKNOWN	PETEN	UNKNOWN	
TIKAL	CACHE 143 STR. 5D-22	CACHE	WITHIN FILL IN CENTRAL STAIR	SUB-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 65 STR. 5D-22	CACHE	WITHIN STAIR	THRU-FLOOR	PETEN	EARLY CLASSIC	PIT W/ ADDITIONAL CHAMBER TO THE SIDE
TIKAL	CACHE 132 STR. 5D-22	CACHE	WITHIN STAIR	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 135 STR. 5D-22	CACHE	WITHIN STAIR	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 136 STR. 5D-22	CACHE	IN FRONT OF STAIR	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 140 STR. 5D-22	CACHE	BASE OF STAIR OFF CENTER	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 142 STR. 5D-22	CACHE	IN FRONT OF STAIR	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	PD 150 STR. 5D-22	PD	INSIDE ROOM	THRU-FLOOR	PETEN	UNKNOWN	INTRUSIVELY PLACED, POSSIBLY SUBSEQUENTLY DISTURBED
TIKAL	CACHE 200 STR. 5D-22	CACHE	INSIDE ROOM	SUB-FLOOR	PETEN	EARLY CLASSIC	WITHIN FILL

TIKAL	CACHE 93 STR. 5D-26	CACHE	IN FRONT OF MASK	THRU-FLOOR	PETEN	LATE EARLY CLASSIC	
TIKAL	CACHE 88 STR. 5D-26	CACHE	WITHIN STAIR	THRU-FLOOR	PETEN	LATE EARLY CLASSIC	NO CERAMIC VESSEL
<i><b>SITE</b></i>	<i><b>DEPOSIT #</b></i>	<i><b>TYPE</b></i>	<i><b>CONTEXT</b></i>	<i><b>TREATMENT</b></i>	<i><b>REGION</b></i>	<i><b>DATE</b></i>	<i><b>COMMENTS</b></i>
TIKAL	CACHE 102 STR. 5D-26	CACHE	WITHIN STAIR	THRU-FLOOR	PETEN	LATE EARLY CLASSIC	
TIKAL	CACHE 77	CACHE	PLAZA	THRU-FLOOR	PETEN	EARLY CLASSIC	NO CERAMIC VESSEL
TIKAL	CACHE 78	CACHE	PLAZA	UNKNOWN	PETEN	EARLY CLASSIC	NO CERAMIC VESSEL
TIKAL	CACHE 79	CACHE	PLAZA	THRU-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	CACHE 119	CACHE	PLAZA	UNKNOWN	PETEN	EARLY CLASSIC	
TIKAL	BURIAL 10	BURIAL	TOMB	N/A	PETEN	EARLY CLASSIC	
TIKAL	STELA P1	CACHE	STELA	SUB-FLOOR	PETEN	EARLY CLASSIC	
TIKAL	STELA P9	CACHE	STELA	SUB-FLOOR	PETEN	EARLY CLASSIC	
LAMANAI	N10-43/6	CACHE	PLAZA	THRU-FLOOR	E. LOWLANDS	LATE PRECLASSIC	
K'AXOB	TRIADIC CACHE	CACHE	BELOW BACK WALL	UNKNOWN	E. LOWLANDS	LATE PRECLASSIC	
LAS RUINAS DE ARENAL	91B-1	BURIAL	BASE OF STAIR	THRU-FLOOR	E. LOWLANDS	EARLY CLASSIC	IN CACHE VESSEL INCLUDED IN BURIAL
PACBITUN	15-1	CACHE	PLAZA	THRU-FLOOR	E. LOWLANDS	EARLY CLASSIC	BACKSIDE OF BALLCOURT
CHAN	CACHE 9	CACHE	PLAZA	THRU-FLOOR	E. LOWLANDS	TERMINAL PRECLASSIC	DUG INTO BEDROCK
CARACOL	SDC8B-1	CACHE	OUTSIDE DOORWAY ON AXIS	SUB-FLOOR	E. LOWLANDS	LATE PRECLASSIC	PIT W/ CAPSTONES
CARACOL	SDC70B-1	CACHE	ON AXIS	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	
CARACOL	SDC71E-6	CACHE	ON AXIS	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	CIST W/CAPSTONES
CARACOL	SDC141C-1	CACHE	BELOW SUMMIT	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	BEHIND STUCCO STATUE
CARACOL	SDC178C-2	CACHE	BELOW SUMMIT	SUB-FLOOR	E. LOWLANDS	LATE EARLY CLASSIC	NICHE IN CONSTRUCTION FILL
CARACOL	SDCD20A-2	BURIAL	TOMB	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	POSSIBLE DISTURBANCE
CARACOL	SDC185B-15	CACHE	ON AXIS	SUB-FLOOR	E. LOWLANDS	LATE PRECLASSIC	WITHIN FILL
CARACOL	SDC185B-6	CACHE	ON AXIS	SUB-FLOOR	E. LOWLANDS	EARLY CLASSIC	WITHIN FILL
CARACOL	SDC118F-7	CACHE	ON AXIS	THRU-FLOOR	E. LOWLANDS	LATE PRECLASSIC	PIT W/ CAPSTONES
CARACOL	SDC118F-6	CACHE	ON AXIS	ON FLOOR	E. LOWLANDS	EARLY CLASSIC	NO CERAMIC VESSEL
CARACOL	SDC151B-3	CACHE	OFF CENTER BASE OF STR.	THRU-FLOOR	E. LOWLANDS	EARLY CLASSIC	DUG INTO BEDROCK

## **APPENDIX B: CONTENTS OF “CHARLIE CHAPLIN” CACHES**

SITE	DEPOSIT #	SHELL CC	JADE CC	OTHER CC	WHOLE SHELL	SHELL BEAD/PENDANT	SHELL HOOK	SHELL MOSAIC	SHELL FRAG	SHELL OTHER	STINGRAY SPINE	CORAL	SEASNAIL	JADE BEAD/PENDANT	JADE HOOKS	JADE MOSAIC	JADE FRAG	JADE OTHER	PYRITE	HEMATITE	MIRROR	CINNABAR	OBSIDIAN ECCENTRIC	CHERT ECCENTRIC	FLINT ECCENTRIC	OBSIDIAN	CHERT	LITHIC OTHER	FAUNAL	HUMAN BONE	ORGANIC	CLOTH	MERCURY	VESSEL	NOTES	
COPAN	STR. 4	X							X					X				X															X	X		
CHICHEN ITZA	SACRED CENOTE		X																																	
CHICHEN ITZA	HIGH PRIEST'S GRAVE	X																																		
UAXACTUN	A-1	X			X	X			X					X			X																		X	
UAXACTUN	STELA 4	X	X					X			X			X			X	X	X				X		X	X										
CAHAL PICHIK	CACHE 7		X	X																															X	
HATZCAP CEEL	CACHE 1	X	X			X	X		X		X			X				X			X								X						X	CELT W/HIEROGLYPHS
HATZCAP CEEL	CACHE 2	X	X		X	X					X			X				X																	X	
HATZCAP CEEL	CACHE 3	X				X								X							X															
CAMP 6	CACHE 8		X		X													X																	X	
CAMP 6	CACHE 9	X				X								X																					X	
SAN JOSE	CACHE D1	X	X				X	X	X									X																	X	
PIEDRAS NEGRAS	J-1-1	X							X	X														X											X	
PIEDRAS NEGRAS	O-13-13	X			X				X	X												X	X					X							X	
PIEDRAS NEGRAS	O-13-23	X			X			X	X	X													X	X												
PIEDRAS NEGRAS	O-13-48		X															X						X												
TIKAL	CACHE 143	X						X			X						X					X													X	
TIKAL	CACHE 65	X			X			X	X	X				X			X								X	X		X							X	CENSER FRAGS./JADE W/HIEROGLYPS
TIKAL	CACHE 132	X			X	X		X	X					X			X	X										X		X					X	SHERDS/WOOD CHARCOAL
TIKAL	CACHE 135	X			X			X	X								X																			
TIKAL	CACHE 136	X	X		X	X	X	X	X					X		X	X	X			X				X								X		X	
TIKAL	CACHE 140	X			X						X									X		X		X	X			X	X					X	FIGURINE HEAD W/JADE&SHELL MOSAICS	

SITE	DEPOSIT #	SHELL CC	JADE CC	OTHER CC	WHOLE SHELL	SHELL BEAD/PENDANT	SHELL HOOK	SHELL MOSAIC	SHELL FRAG	SHELL OTHER	STINGRAY SPINE	CORAL	SEASNAIL	JADE BEAD/PENDANT	JADE HOOKS	JADE MOSAIC	JADE FRAG	JADE OTHER	PYRITE	HEMATITE	MIRROR	CINNABAR	OBSIDIAN ECCENTRIC	CHERT ECCENTRIC	FLINT ECCENTRIC	OBSIDIAN	CHERT	LITHIC OTHER	FAUNAL	HUMAN BONE	ORGANIC	CLOTH	MERCURY	VESSEL	NOTES		
TIKAL	CACHE 142	X						X						X		X							X		X									X			
TIKAL	PD 150	X					X			X						X									X		X	X								COPAL/SHERDS/WOOD CHARCOAL	
TIKAL	CACHE 200	X						X		X						X						X			X											200 WHOLE/FRAG. MOSAIC FIGURINES	
TIKAL	CACHE 93	X			X	X	X				X		X			X	X						X	X			X								X		
TIKAL	CACHE 88	X					X									X	X			X	X				X		X										
TIKAL	CACHE 102	X						X									X			X			X		X		X								X		
TIKAL	CACHE 77	X			X			X									X					X														CHARCOAL	
TIKAL	CACHE 78	X					X									X	X																				
TIKAL	CACHE 79	X			X		X			X			X			X	X	X					X		X		X									X	
TIKAL	CACHE 119	X	X		X	X	X			X	X		X			X	X	X		X		X			X				X		X					X	
TIKAL	BURIAL 10	X				X				X																											
TIKAL	STELA P1	X					X	X						X		X	X		X				X		X	X	X	X	X								
TIKAL	STELA P9	X					X									X							X		X	X	X	X								X	
LAMANAI	N10-43/6		X		X													X																		X	
K'AXOB	TRIADIC CACHE	X	X	X		X	X			X				X	X		X																			X	
LAS RUINAS DE ARENAL	91B-1	X	X	X	X	X	X	X			X		X			X									X											X	CHARCOAL
PACBITUN	CACHE 15-1	X		X	X					X				X														X		X						X	GREEN OBSIDIAN KNIFE
CHAN	CACHE 9	X	X	X				X								X				X																X	
CARACOL	SDC8B-1	X	X		X					X	X		X				X	X		X	X								X							X	SEAWEED/PINE NEEDLES/PUMPKIN SEEDS/BEEHIVE
CARACOL	SDC70B-1	X	X		X		X	X	X		X	X				X																				X	
CARACOL	SDC71E-6	X			X	X		X	X	X				X		X																				X	SEEDS/ROUNDED SHERD
CARACOL	SDC141C-1	X	X		X	X	X	X	X	X				X																						X	

SITE	DEPOSIT #	SHELL CC	JADE CC	OTHER CC	WHOLE SHELL	SHELL BEAD/PENDANT	SHELL HOOK	SHELL MOSAIC	SHELL FRAG	SHELL OTHER	STINGRAY SPINE	CORAL	SEASNAIL	JADE BEAD/PENDANT	JADE HOOKS	JADE MOSAIC	JADE FRAG	JADE OTHER	PYRITE	HEMATITE	MIRROR	CINNABAR	OBSIDIAN ECCENTRIC	CHERT ECCENTRIC	FLINT ECCENTRIC	OBSIDIAN	CHERT	LITHIC OTHER	FAUNAL	HUMAN BONE	ORGANIC	CLOTH	MERCURY	VESSEL	NOTES		
CARACOL	SDC178C-2	X	X		X	X					X			X							X														X		
CARACOL	SDCD20A-2	X						X									X																				LIMESTONE BARS
CARACOL	SDC185B-15	X			X	X								X					X							X									X		
CARACOL	SDC185B-6	X			X				X	X							X											X							X	QUARTZITE PEBBLES	
CARACOL	SDC118F-7	X		X	X									X																				X	LIMESTONE ROCKS		
CARACOL	SDC118F-6	X		X	X																																

## **APPENDIX C: COPYRIGHT PERMISSION LETTER**

March 24, 2012

Dear Dr. Healy:

I am completing a master's thesis at the University of Central Florida entitled "Ritual Use of the Human Form: A Contextual Analysis of the "Charlie Chaplin" Figure in the Maya Lowlands." I would like your permission to reprint in my thesis figures from the following:

**"Pacbitun (Belize) and ancient Maya use of slate".**

The figures to be reproduced are: **Fig 5 and 6.**

The requested permission extends to any future revisions and editions of my thesis, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own or your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your attention in this matter.

Sincerely,

Lisa Lomitola

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By: 

Date: 27 March 2012

*Good luck with the thesis, Lisa.*

## **APPENDIX D: COPYRIGHT PERMISSION LETTER**



PEABODY MUSEUM  
*of* ARCHAEOLOGY & ETHNOLOGY

Harvard University, 11 Divinity Avenue, Cambridge, Massachusetts, 02138-2019

**Contract for Permission to Use or Publish Photographs**

President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology (hereinafter, "Peabody Museum - Harvard") supplies an image in the requested format for one-time use only and for the purpose listed in the attached, "Statement of Intended Use Form." Any additional use, such as on an end paper or dust jacket on a book or as any other advertisement constitutes a separate use and must be applied for in writing. Additionally, any subsequent edition, reissue, translation, etc., in any medium constitutes reuse and must be applied for in writing. There is a reuse fee.

By signing below, the Requestor agrees to the following Terms and Conditions and Credit Guidelines:

**Terms and Conditions**

One complimentary copy of any published work, including CD-ROM products, in which the image appears, must be provided to the Imaging Services Department, Peabody Museum - Harvard.

Requester may not reproduce copies of the images nor grant other parties permission to create reproductions or facsimiles of the image, except that reproductions of the image may be made for on-line or paper course-pack materials containing all or a portion of Requester's work listed below, subject to Requestor's compliance with the other requirements of this contract.

Peabody Museum - Harvard does not grant Requester exclusive use through this contract and retains its rights to publish and/or grant permissions for others to do so.

Peabody Museum - Harvard reserves the right to limit the number of photographic copies; to restrict the use or reproduction of rare, valuable, or sensitive materials; to refuse permission for inappropriate uses; and to charge different fees from the ones published on its website.

Unless expressly approved in advance by Peabody Museum - Harvard, images must be reproduced unaltered and in their entirety; images may not be cropped, overprinted, printed on color stock, or bleed off the page. No Image used by Licensee will exceed 1 mega pixel dimension (1600 x 1200 pixels) for web use.

Requestor acknowledges that the images and original objects depicted in the images may be protected by copyrights and other rights (including but not limited to artists' rights of attribution or control and rights of privacy or publicity) not owned by Peabody Museum - Harvard or Harvard. Peabody Museum - Harvard does not represent or warrant that it or Harvard owns all applicable copyright or other rights in the images or objects depicted in the images. The Museum does not purport to grant any right or license with respect to third party rights. The Requestor is solely responsible to ascertain whether any license or permission is required from any third party, and to secure any and all required permissions from copyright owners and other third parties, and to pay any fees as such parties may require. Requestor assumes all responsibility for matters of copyright, right of publicity, and invasion of privacy that may arise in copying and use of the images. Requestor agrees that in all instances, it will hold the Peabody Museum - Harvard and President and Fellows of Harvard College ("Harvard"), its officers, members of governing

Invoice#12PA0157

 (please initial)

1

boards, agents and employees, harmless against any and all claims, costs (including attorneys' fees and court costs), liabilities, losses or damages of any nature arising or resulting from the use of the images, and shall indemnify such parties for any and all claims, costs (including attorneys' fees and court costs), liabilities, losses and damages arising or resulting from any such use.

Peabody Museum - Harvard disclaims all warranties of any kinds (express, implied or otherwise) regarding the images or this agreement, including but not limited to, any implied warranties of merchantability, fitness for a particular purpose, ownership and non-infringement.

Except in accordance with the credit guidelines below, Requestor shall not use or register the name "Peabody Museum - Harvard", "Harvard" (alone or as part of another name) or any logos, seals, insignia or other words, names, symbols or devices that identify Peabody Museum - Harvard, Harvard or any Harvard school, unit, division or affiliate ("Harvard Names") for any purpose except with the prior written approval of, and in accordance with restrictions required by, Harvard. Any usage by the requestor is not endorsed or sponsored by Harvard Names, nor shall the requestor imply that any usage is endorsed or sponsored by Harvard Names.

**Credit Guidelines**

The following standard credit format must be utilized for each image or further permissions will be denied. **Courtesy of the Peabody Museum of Archaeology and Ethnology, Harvard [Peabody ID#]. This number must also be followed by the individual image digital file number.** The Peabody Museum - Harvard reserves the right to require inclusion of additional credit information or copyright or other notices and to charge liquidated damages of \$1000 for failure to comply with agreement guidelines. We ask that you comply with these guidelines and conditions:

**Published Materials:** the credit line should appear on the same or facing page as the image or on a separate photo credits page. Each individual image used must be credited properly.

**Films, Filmstrips, and Video Presentations:** include the credit within the "Sources for Illustrations/Images" or "Credits" section of the production.

**Exhibitions:** the credit should appear in the exhibition area, preferably directly below or adjacent to the original copy.

**Web use:** the credit should appear either adjacent to the image or in a "Sources of Illustrations/Images" section. Digital images must include the full negative number with the name of the digital file. The Uniform Resource Locator to <http://www.peabody.harvard.edu/> (The Peabody Museum - Harvard's main web page) should also be included. No Image used by Licensee will exceed 1 mega pixel dimension (1600 x 1200 pixels) for web use.

**iPhone or Android Applications (Apps):** the credit should appear either adjacent to the image or in a "Sources of Illustrations/Images" section. Digital images must include the full negative number with the name of the digital file. No Image used by Licensee will exceed 1 mega pixel dimension (1600 x 1200 pixels).

**eBook:** the credit line should appear on the same or facing page as the image, or on a separate photo credits page. Each individual image used must be credited properly

**PowerPoint:** the credit line should appear on the same slide as the image, or on a separate photo credits slide. Each individual image used must be credited properly.

Invoice#12PA0157

 (please initial)

2

Peabody Museum of Archaeology and Ethnology, Harvard University - Statement of Intended Use of Materials

Please print this screen to submit orders by mail or via email to:

Imaging Services Department  
Peabody Museum of Archaeology and Ethnology  
Imaging Services Department  
Harvard University  
11 Divinity Avenue  
Cambridge, MA 02138  
pimages@fas.harvard.edu

Date 4/12/2012  
Requestor Name Lisa M. Lamotte  
Organization University of Central Florida  
Federal ID # (for Non-Profits)  
Address  
Country  
edu

MATERIAL REQUESTED

Peabody Museum - Harvard Image Number(s):  
Peabody ID# Title Digital File #  
10-56-20/C5976 Jade Pendant 6074257#9

USE TO BE MADE OF MATERIAL REQUESTED:

Book  CD-ROM  magazine/newspaper  scholarly journal  video/ DVD  eBook  
 Dissertation/thesis  non-broadcast documentary  promotion other (please specify) \_\_\_\_\_  
Television: Commercial  Public television \_\_\_\_\_  
Broadcast only  Broadcast & all media (excludes future media not yet invented) \_\_\_\_\_  
Brochure/ catalog: Image size 1/4 pg.  1/2 pg.  3/4 pg.  Full pg.  Cover \_\_\_\_\_  
Online/ web site: up to 1 year  1-5 years  5-10 years  \_\_\_\_\_  
iPhone or Android Application (app) \_\_\_\_\_  
Exhibition: Temporary  Traveling  Permanent  \_\_\_\_\_  
PowerPoint: Temporary  Traveling  Permanent  \_\_\_\_\_  
Calendar \_\_\_\_\_

Title/Description: "Ritual Use of the Human Form: A Contextual Analysis of the 'Charles Chaplin' Figure"  
Author/Producer: Lisa Lamotte  
Publisher/ Production Co. \_\_\_\_\_  
Publication/Broadcast/Opening Date: \_\_\_\_\_  
Image(s): B/W  Color   
Placement: Interior  Jacket/Cover: Full  Composite  Other \_\_\_\_\_  
Print Run/Circulation: \_\_\_\_\_ ISBN (if available) \_\_\_\_\_  
Territory: North America  Worldwide   
Languages: Single Language  Two or More Languages   
Editions: First use  Reuse

I hereby agree to the terms and conditions and credit guidelines set forth in the Peabody Museum - Harvard Contract for Permission to Use or Publish Photographs:

Requester signature Lisa Lamotte Date 4/10/12

X - [Signature] Date 4/12/2012  
Use Approved (Peabody Museum - Harvard authorized signature)

Note: Countersigned permission form and invoice for use fees will be sent to the attention of the person requesting permission unless otherwise noted. Permission for use is not authorized until form has been countersigned by Peabody Museum - Harvard. Permission is contingent upon payment of all fees.

Invoice#12PA0157

[Signature] (please initial)

## **APPENDIX E: COPYRIGHT PERMISSION LETTER**

March 24, 2012

Dear Dr. McAnany:

I am completing a master's thesis at the University of Central Florida entitled "Ritual Use of the Human Form: A Contextual Analysis of the "Charlie Chaplin" Figure of the Maya Lowlands." I would like your permission to reprint in my thesis figures from the following:  
"K'axob: Ritual, Work, and Family in an Ancient Maya Village".

The figures to be reproduced are: Fig. 4.2, The Triadic Cache and Fig. 4.3, Contents of the Triadic Cache and the site map in the beginning of the book.

The requested permission extends to any future revisions and editions of my thesis/dissertation, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own or your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your attention in this matter.

Sincerely,  
Lisa Lomitola

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By:   
Date: 27 March 2012

*I extend permission and request that permission also be requested from Eleana Harrison-Buck who created Fig. 4.2 & 4.3 & that she & the original source for the figures, <sup>(K'axob publication)</sup> be cited in your thesis & any publications that may follow.*

## **APPENDIX F: COPYRIGHT PERMISSION LETTER**

March 29, 2012

To the representatives of the University of Pennsylvania Museum:

. I am completing a Master's thesis at the University of Central Florida entitled "Ritual Use of the Human Form: A Contextual Analysis of the "Charlie Chaplin" Figure of the Maya Lowlands." I would like your permission to reprint in my thesis, figures from the following:

Tikal Report 27a: The Artifacts of Tikal – Ornamental and Ceremonial Artifacts and Unworked Material by Hattula Moholy-Nagy and William Coe.

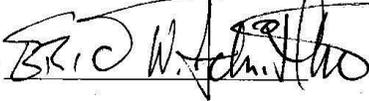
The figures to be reproduced are: Figs. 83b, 124b, 125b, 129f, 158i, 162g, 163c, 182c and 183d.

The requested permission extends to any future revisions and editions of my thesis/dissertation, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own or your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your attention in this matter.

Sincerely,  
Lisa Lomitola

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By: 

Date: 3.30.12

## **APPENDIX G: COPYRIGHT PERMISSION LETTER**

April 10, 2012

To the representative of the University Museum:

I am completing a Master's thesis at the University of Central Florida entitled "Ritual Use of the Human Form: A Contextual Analysis of the "Charlie Chaplin" Figure in the Maya Lowlands." I would like your permission to reprint in my thesis figures from the following:  
"Piedras Negras Archaeology, 1931-1939" by Linton Satterthwaite, Jr., Mary Butler, and J. Alden Mason. Published in 2005.

The figure to be reproduced is: Piedras Negras Map **Fig. 1.1.**

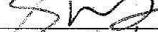
"Piedras Negras Archaeology: Artifacts, Caches, and Burials" by William R. Coe. Published in 1959.

The Figures to be reproduced are: **Figs. 8d-f, 10r-s, 23a-i, 23o-p, 45e<sup>1</sup>, 45l, 51d,e,i,s, 51f,g, 51h,t, 62b**

The requested permission extends to any future revisions and editions of my thesis, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own or your company owns the copyright to the above-described material. If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your attention in this matter.

Sincerely,  
Lisa Lomitola

~~PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:~~

By:  Typed name of addressee below signature line

Date: 4.11.12

## **APPENDIX H: COPYRIGHT PERMISSION**

Dear Dr. Ball:

I am completing a master's degree at the University of Central Florida entitled "Ritual Use of the Human Form: A Contextual Analysis of the "Charlie Chaplin" Figure of the Maya Lowlands." I would like your permission to reprint in my thesis images from the following:

"Las Ruinas de Arenal: Preliminary Report on a Subregional Major Center in the Western Belize Valley (1991-1992 Excavations)"

The images to be reproduced are:

Fig. 2 (map of the site)

Fig. 9 Burial 91B-1

Fig. 11 North and South Offering of 91B-1.

The requested permission extends to any future revisions and editions of my thesis/dissertation, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own or your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your attention in this matter.

Sincerely,

Lisa Lomitola

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By: Joseph W. Ball

Dr. Joseph W. Ball

Date: June 24, 2012

Joseph W. Ball, Ph.D.  
Distinguished Professor of Anthropology  
Department of Anthropology  
San Diego State University  
San Diego, CA92182

Office: AL-486  
Phone: 619-594-5658  
[jwball@mail.sdsu.edu](mailto:jwball@mail.sdsu.edu)

## REFERENCES

- Andrews, E. Wyllys and William Fash  
2005 *Copán: The History of an Ancient Maya Kingdom*. School of American Research Advanced Seminar Series. School of American Research Press, Sante Fe, New Mexico.
- Aveni, A. and H. Hartung  
1986 "Maya City Planning and the Calendar" in *Transactions of the American Philosophical Society*, Vol. 76, No. 7 pp. 1-87
- Ballay, Joseph M.  
1994 "Emergence of an Architectural Style on Caana" in Chase and Chase *Studies in the Archaeology of Caracol, Belize Monograph 7* Pre-Columbian Art Research Institute San Francisco, CA.
- Becker, Marshall J.  
1992 "Burials as Caches; Caches as Burials: a New Interpretation of the Meaning of Ritual Deposits among the Classic Period Lowland Maya", in E.C. Danien and R.J. Sharer, Eds., *New Theories in the Ancient Maya*, pp. 185-196. University Museum Monograph 77. University of Pennsylvania, Philadelphia.
- Bell, Ellen E., Marcello A. Canuto and Robert J. Sharer  
2004 *Understanding Early Classic Copán* University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, P.A.
- Bourdieu, Pierre  
1977 *Outline of a Theory of Practice* Cambridge University Press, Cambridge, New York.
- Brady, J.E. and Wendy Ashmore  
1999 "Mountains, Caves, Water: Ideational Landscapes of the Ancient Maya" in Wendy Ashmore Ed., *Archaeology of Landscape: Contemporary Perspectives*. Blackwell Publishers, Massachusetts.
- Caso, Alfonso  
1965 "Lapidary Work, Goldwork, and Copperwork from Oaxaca" in *Handbook of Middle American Indians: Archaeology of Southern Mesoamerica* part 2 EDS. Wachope and Willey, University of Texas Press, Austin.
- Chase, Arlen F., Diane Z. Chase, John F. Weishampel, Jason B. Drake, Ramesh L. Shrestha, K. Clint Slatton, Jaime J. Awe, William E. Carter  
2011 "Airborne LiDAR, Archaeology, and the Ancient Maya Landscape at Caracol, Belize" in *Journal of Archaeological Science* 38 pp. 387-398.

Chase, Arlen F. and Diane Z. Chase

- 1987 *Investigations at the Classic Maya City of Caracol, Belize: 1985-1987 Monograph 3* Pre-Columbian Art Research Institute San Francisco, CA.
- 1995 “External Impetus, Internal Synthesis, and Standardization: E Group Assemblages and the Crystallization of Classic Maya Society in the Southern Lowlands” in N. Grube, Ed., *The Emergence of Lowland Maya Civilization: The Transition from the Preclassic to the Early Classic* pp. 87-101 Acta Mesoamericana No. 8, Berlin.
- 1998 “Termini, Test-Pits, and Associated “Greenery:” Report of the 1998 Field Season at Caracol, Belize” *Caracol Archaeological Project Season Report*.
- 1999 *Heart and Soul: A Plaza and Settlement Research at Caracol, Belize: A Report of the 1999 Field Season*. A Report Submitted to the Belize Institute of Archaeology.
- 2001b “Ancient Maya Causeways and Site Organization at Caracol, Belize” in *Ancient Mesoamerica* 12 pp. 273-281.
- 2003a “Minor Centers, Complexity, and Scale in Lowland Maya Settlement Archaeology” in Gyles Iannone and Samuel V. Connell, Eds., *Perspectives on Ancient Maya Rural Complexity*, pp. 108-118, monograph 49, Cotsen Institute of Archeology at UCLA, Los Angeles.
- 2003b *At Home in the South: Investigations in the Vicinity of Caracol’s South Acropolis. 2003 Field Report of the Caracol Archaeological Project* a Report Submitted to the Belize Institute of Archaeology.
- 2005 “The Early Classic Period at Caracol, Belize: Transitions, Complexity, and Methodological Issues in Maya Archaeology” in *Research Reports in Belizean Archaeology* 2: pp. 17-65.
- 2006 “Before the Boom: Caracol’s Peclassic Era” in *Research Reports in Belizean Archaeology* 3 pp. 41-67.
- 2007a “Ancient Maya Urban Development: Insights from the Archaeology of Caracol, Belize” in *Belizean Studies* Vol. 29, No. 2 pp. 60-72.
- 2007b “Late Classic Ritual Variation in a Maya Community: Continued Investigation of Structures in and near Caracol’s Epicenter: 2007 Field Report of the Caracol Archaeological Project” a Report Submitted to the Belize Institute of Archaeology.

- 2010a “The Context of Ritual: Examining the Archaeological Record at Caracol, Belize”  
In *Research Reports in Belizean Archaeology*, Vol. 7, pp. 3-15 Institute of  
Archaeology, NICH, Belize.
- 2010b “Household Patterning, the “Collapse,” and LiDAR Ground-Checks: Continued  
Investigation in and near Caracol’s Epicenter: 2010 Field Report of the Caracol  
Archaeological Project” a Report Submitted to the Belize Institute of Archaeology
- Chase, Diane Z.  
1988 “Caches and Censerwares: Meaning from Maya Pottery”, in L.Lackey and  
C.Kolb, Eds., *A Pot for All Reasons: Ceramic Ecology Revisited*, pp. 81-104,  
Laboratory of Anthropology, Temple University, Philadelphia.
- Chase, Diane Z. and Arlen F. Chase  
1994 *Studies in the Archaeology of Caracol, Belize Monograph 7* Pre-Columbian Art  
Research Institute, San Francisco CA.
- 1998 “The Architectural Context of Caches, Burials, and Other Ritual Activities for the  
Classic Period Maya (as Reflected at Caracol, Belize)” in Stephen D. Houston,  
Ed., *Function and Meaning in Classic Maya Architecture*, pp. 299-332,  
Dumbarton Oaks, Washington D.C.
- 2008 “Que no nos Cuentan los Jeroglificos?: Arqueologia e Historia en Caracol,  
Belice,” in *Mayab*: 20:93-108.
- Coe, Michael D.  
1999 *The Maya* Thames & Hudson, New York, N.Y.
- Coe, William R.  
1959 *Piedras Negras Archaeology: Artifacts, Caches, and Burials* The University  
Museum, University of Pennsylvania, Philadelphia.
- 1990a *Tikal Report No.14, Vol.II: Excavations in the Great Plaza, North Terrace and  
North Acropolis of Tikal*. The University Museum, University of Pennsylvania,  
Philadelphia.
- 1990b *Tikal Report No. 14, Vol. III: Excavations in the Great Plaza, North Terrace and  
North Acropolis of Tikal*. The University Museum, University of Pennsylvania,  
Philadelphia.
- Coe, William R. and Moholy-Nagy, Hattula

- 2003 *Tikal Report No. 27A: The Artifacts of Tikal, Ornamental and Ceremonial Artifacts and Unworked Material*. The University Museum, University of Pennsylvania, Philadelphia.
- Fash, William  
 2001 *Scribes, Warriors and Kings: The City of Copán and the Ancient Maya*. Thames and Hudson, New York, N.Y.
- Freidel, David, Linda Schele and Joy Parker  
 1993 *Maya Cosmos Three Thousand Years on the Shaman's Path* William Morrow and Company, Inc. New York.
- Garber, James F.  
 1983 "Patterns of Jade Consumption and Disposal at Cerros, Northern Belize" in *American Antiquity* Vol. 48, No. 4 pp. 800-807.
- Grube, Nikolai  
 1994 "Epigraphic Research at Caracol, Belize", in *Studies in the Archaeology of Caracol, Belize*, edited by A. and D. Chase, 83-122, San Francisco: PARI.
- Hammond, Norman  
 1985 *Nohmul, a Prehistoric Maya Community in Belize: Excavations 1973-1983* B.A.R. International Series, University of Texas.
- Harrison, Peter D.  
 2003 "The Central Acropolis of Tikal" in Jeremy Sabloff Ed., *Tikal: Dynasties, Foreigners, & Affairs of the State Advancing Maya Archaeology* School or American Research Press Santa Fe/James Furrey, Oxford.
- Healy, Paul  
 1992 "The Ancient Maya Ballcourt at Pacbitun, Belize" in *Ancient Mesoamerica: 3* 229-239.
- Houston, Stephen D.  
 1987 "Notes on Caracol Epigraphy and Its Significance" Appendix in Chase and Chase *Investigations at the Classic Maya City of Caracol, Belize 1985-1987 Monograph 3* Pre-Columbian Art Research Institute, San Francisco CA.
- Ichon, Alain and Marie Charlotte Arnauld  
 1985 *Le Protoclassique a La Lagunita El Quiché, Guatemala* Centre National De La Recherche Scientifique Institute D'ethnologie, Paris.
- Joyce, Rosemary  
 1992 "Ideology in Action: Classic Maya Ritual Practice" in A. Sean Goldsmith Ed., *Ancient Images, Ancient Thought, The Archaeology of Ideology: proceedings of*

*the Twenty-third Annual Conference of the Archaeological Association of the University of Calgary* Calgary, Canada.

- 2000 "Heirlooms and Houses: Materiality and Social Memory" in Joyce R.A. and Susan Gillespie Eds., *Beyond Kinship: Social and Material Reproduction in House Societies* University of Pennsylvania Press, Philadelphia.

Keller, Angela H.

- 2012 "Creating Community with Shell" in Cynthia Robin Ed. *Chan: an Ancient Maya Farming Community* pp. 253-270. University Press of Florida, Gainesville.

Kunen, Julie L., Mary Jo Galindo, and Erin Chase

- 2002 "Pits and Bones: Identifying Maya Ritual Behavior in the Archaeological Record" in *Ancient Mesoamerica*, 13, pp. 197-211.

Loten, H. Stanley

- 2003 "The North Acropolis: Monumentality, Function, and Architectural Development" in Jeremy Sabloff Ed., *Tikal: Dynasties, Foreigners, & Affairs of the State Advancing Maya Archaeology* School of American Research Press Santa Fe/James Currey, Oxford.

Marcus, Joyce

- 2007 "Rethinking Ritual" in Evangelos Kyriakidis Ed., *The Archaeology of Ritual* Cotsen Institute of Archaeology. University of California Los Angeles.

Mathews, Jennifer P. and James F. Garber

- 2004 "Models of Cosmic Order: Physical Expression of Sacred Space Among the Ancient Maya" in *Ancient Mesoamerica* 15: 49-59

Maudslay, A.P.

- 1889-1902 *Biologia Centrali-Americana; or, Contributions to the Knowledge of the Fauna And Flora of Mexico and Central America: Archaeology* Vol.V. R.H. Porter, London.

Maxwell, David

- 1996 *An Analysis of Caches from Four Sites in the Maya Lowlands* Phd Dissertation UMI Ann Arbor, MI.

McAnany, Patricia

- 1995 *Living with the Ancestors: Kinship and Kingship in Ancient Maya Society* University of Texas Press, Austin.

- 2004 *K'axob: Ritual, Work, and Family in an Ancient Maya Village* Monumenta Archaeologica 22, Cotsen Institute of Archaeology at UCLA.

- Moholy-Nagy, Hattula  
 1985 "The Social and Ceremonial Uses of Marine Molluscs at Tikal" in M.Pohl, Ed., *Prehistoric Lowland Maya Environment and Subsistence*, pp. 145-158, Papers of the Peabody Museum of Archaeology and Ethnology Volume 77, Harvard University Press, Cambridge.
- Moholy-Nagy, Hattula and William R. Coe  
 2003 *Tikal Report No. 27A: The Artifacts of Tikal, Ornamental and Ceremonial Artifacts and Unworked Material*. The University Museum, University of Pennsylvania, Philadelphia.
- Morris, John  
 2004 *Archaeological Research at the Mountain Cow Sites: The Archaeology of Sociocultural Diversity, Ethnicity and Identity Formation*. PhD. Dissertation, University of California, Los Angeles. Ann Arbor: University Microfilms Intl.
- Osborne, Robin  
 2004 "Hoards, Votives, Offerings: the Archaeology of the Dedicated Object" in *World Archaeology* Vol. 36, pp. 1-10.
- Pendergast, David M.  
 1981 "Lamanai, Belize: Summary of Excavation Results, 1974-1980" in *Journal of Field Archaeology*. 8:29-53.  
 2003 "Teotihuacan at Altun Ha: Did it Make a Difference?" in *The Maya and Teotihuacan Reinterpreting Early Classic Interaction* Ed. Geoffrey Braswell, University of Texas Press, Austin.
- Popson, Colleen P.  
 2003 "Maya Goods in Teotihuacan Tomb" in *Archaeology* vol. 56: 1
- Price, T. Douglas, James H. Burton, Robert J. Sharer, Jane E. Buikstra, Lori E. Wright, Loa P. Traxler and Katherine A. Miller  
 2010 "Kings and Commoners at Copán: Isotopic Evidence for Origins and Movement in the Classic Maya Period" in *Journal of Anthropological Archaeology* 29:15-32
- Ricketson, Oliver G. and Edith B. Ricketson  
 1937 *Uaxactun, Guatemala: Group E 1926-1931* Carnegie Institution of Washington, Washington.
- Ringle, William M.  
 1999 "Pre-Classic Cityscapes: Ritual Politics Among the Early Lowland Maya" in David C. Grove and Rosemary A. Joyce, Eds., *Social Patterns in Pre-Classic*

*Mesoamerica*, pp. 183-224, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Robin, Cynthia

2008 *Chan: the 2000 Year History of an Ancient Farming Community in Belize* an On-line version of the 2008 Society for American Archaeology Session: March 30, 2008 Vancouver, Canada.

Sabloff, Jeremy A.

2003 *Tikal: Dynasties, Foreigners, & Affairs of the State: Advancing Maya Archaeology*. School of American Research Press, Santa Fe/James Currey, Oxford.

Satterthwaite, Linton, Mary Butler, and J. Alden Mason

2005 *Piedras Negras Archaeology, 1931-1939: Piedras Negras Preliminary Papers* University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, P.A.

Sharer, Robert J. and Loa P. Traxler

2006 *The Ancient Maya* sixth edition Stanford University Press Stanford, California

Shook, E.M.

1957 *The Tikal Project*. University Museum Bulletin 21 (3). Philadelphia: University Museum Publications, University of Pennsylvania.

Smith, A. Ledyard

1950 *Uaxactun, Guatemala: Excavations of 1931-1937* publication 588 Carnegie Institution of Washington, D.C.

Sugiyama, Saburo

1996 "Offerings at the Feathered Serpent Pyramid: Obsidian Figurines" in *Project Temple of Quetzalcoatl, Instituto Nacional de Antropología e Historia, Mexico/ASU*.

Taschek, Jennifer and Joseph Ball

1999 "Las Ruinas de Arenal: Preliminary Report on a Subregional Major Center in the Western Belize Valley (1991-1992 Excavations) in *Ancient Mesoamerica*: 10, pp. 215-235. Cambridge University Press, U.S.A.

Thompson, Edward H.

1938 *The High Priests Grave Chichen Itza, Yucatan, Mexico*. Carnegie Institution of Washington, Washington D.C.

Thompson, J.E.S.

1931 *Archaeological Investigations in the Southern Cayo District British Honduras*  
Field Museum of Natural History, Chicago.

Wauchope, Robert

1975 *Zacualpa, El Quiche, Guatemala: An Ancient Provincial Center of the Highland Maya*  
Middle American Research Institute publication 39 Tulane University, New Orleans.