

**THE SIGNIFICANCE OF CLASSIC MAYA CERAMIC VESSELS IN
FEASTING**

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ABSTRACT:

Within the past few years, many Maya archaeologists have addressed the significance of feasting in ancient Maya society and the way in which this ritual can be identified through the use of special ceramic vessels. The use of these special ceramic vessels can be best seen throughout the Classic Period (A.D. 250-900) at suspected elite feasting sites. The use of these ceramic vessels and feasting practices can be traced through specific vessel types and codex (hieroglyphic) inscriptions written on special polychrome drinking vessels. Research on the existing literature initiates a series of ideas and hypotheses that can be assembled to document the societal and archaeological significance of Classic Maya ceramic vessels in feasting.

INTRODUCTION:

The first developments and the uses of ceramic vessels date back between 10,000 and 12,000 years ago, in the Old World, and some of the oldest ceramic objects in the world are 30,000 years old (Sutton and Arkush 1998:109). Not until between 3,000 and 2,500 B.C. were ceramics made and used in several different places and cultures in the New World (Sutton and Arkush 1998:109). Many ceramic vessels have been found in Mesoamerica or Central America today. One such Mesoamerican culture that made ceramic vessels is the Maya.

Formal feasting events, marked by archaeologically recognizable ceramics and other artifacts, in Mesoamerica date back to the Olmec and were also characteristic of the Mixtec, Zapotec, Aztec, and other ancient Mesoamerican societies (Reents-Budet 2006). Mesoamerica feasts and banquets are usually celebrations of the many aspects of life and include special foods and drinks (Hendon 2003; LeCount 2001; Reents-Budet 2006). The ancient Maya also participated in feasting (Brumfiel 2004; Foster 2002; Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006; Sharer 1996).

A series of questions are addressed in this paper: What kind of pottery did the Maya make? What did Maya feasting entail? Who participated in feasting? What ceramic vessels were used in feasting? Such questions are important to further an understanding of state level societies and how specific rituals can enhance a society's ritual and political beliefs, which can be seen in specific objects in the archaeological and anthropological record. This paper entails a brief background about the Maya, a basic overview on the types of pottery they made in different time periods, a background on Maya feasting, a description of the types of ceramic vessels that were used in Maya feasting, and a review of analyzed feasting sites that have evidence of Classic Maya feasting ceramic vessels.

BACKGROUND:

Maya Civilization:

The ancient Maya civilization is dated from about 2000 B.C. to 1530 A.D (Coe 1987). The region they lived in is now eastern and southern Mexico, Guatemala, Belize, El Salvador, and Western Honduras (Coe 1999; McKillop 2004). The Maya occupied three separate areas or realms: Southern, Central, and Northern. The Southern area included the highlands of Guatemala, the western half of El Salvador, and Western Honduras (Coe 1987:21). The Central area included the lowlands of Southern Mexico, Belize, "...the Rio Motagua of Guatemala, and a narrow portion of the westernmost Honduras" (Coe 1999:31). The Northern area included the lowlands of eastern and parts of southern Mexico (Coe 1999). See Figure 1 (de la Cova 2009).



Figure 1 (de la Cova 2009)

The climate of the Maya highlands (Southern area) consisted of cool temperatures and had both dense forests and desert-like environments. The climate of the Maya lowlands (Central and Northern areas) consisted of hot tropical temperatures and conditions. These areas also had both dense forests and desert-like environments (Sharer 1996).

The Maya ate many different types of foods including fish, shellfish, mollusks, spiny lobsters, shrimp, wild seeds, tropical fruits, breadnut, cacao, small game, and domesticated squash, avocados, papayas, sweetsops, guavas, chile peppers, maize (corn), beans, and more. Some important and favorable dishes made from these foods included chocolate drinks, tamales, corn bread, and maize gruel (Coe 1999; Foster 2002; Hendon 2003; Reents-Budet 2006, 1994).

The Maya built huge pyramids, temples, sculptures; they made jewelry and ceramics; developed a writing system using pictures called hieroglyphics; and had an advanced understanding of mathematics and astronomy. They also developed a very extensive agriculture system that they depended heavily upon (Coe 1999; McKillop 2004; Phillips 2004).

Many archeologists believe that the Maya had a highly stratified, state level society. This is indicated by their high level of social organization, agriculture, large structural buildings/complexes, complex religion, writing system, and various other cultural and technological aspects (Coe 1999; McKillop 2004; Phillips 2004).

The Maya stratified community/hierarchy separated people of great importance who were called the elites, from the commoners or villagers and the slaves. The hierarchy is usually displayed as a pyramid by archaeologists; the king at the top, then the royal family and priests, warriors, scribes in the middle, and then the commoners and slaves at the bottom (Phillips 2004:113).

The Maya also had a very extensive legal system and a religion that was polytheistic,

meaning they worshipped many different gods. Religious acts included ritual bloodletting, blood sacrifices, god and ancestor worship, feasting, and more (Coe 1999; McKillop 2004; Phillips 2004).

Archaeologists have divided up the Maya timeframe into different periods which break up into further division within those main periods. They do this by looking at how art, architecture, religion, legal ideas, leaders, and so on, had changed over time. Not all books agree with the same exact years for the time periods. The time periods used in this paper are broken down below (Coe 1987:10):

- The Preclassic Period: 2000 B.C.-A.D. 250
 - Early Preclassic: 2000-800 B.C.
 - Middle Preclassic: 800-300 B.C.
 - Late Preclassic: 300 B.C.-A.D. 250
- The Classic Period: A.D. 250-900
 - Early Classic: A.D. 250-600
 - Late Classic: A.D. 600-900
- The Postclassic Period: A.D. 900-1530
 - Early Postclassic: A.D. 900-1200
 - Late Postclassic: A.D. 1200-1530

Many archaeologists argue the best period with the highest development for the Maya people was the Classic Period (Coe 1999; McKillop 2004; Phillips 2004). During this period, Maya towns were growing, new cities were founded, populations grew and combined due to social and political intensification, and larger sites extended their political and economic influence over increasing distances (Reents-Budet 1994). Also, lineage-based power structures brought about these developments, “with the subordinate seats of power in the surrounding towns being held by members of the ruling family from the dominant site or by local elites allied to the dominant site’s rulers” (Reents-Budet 1994:2).

The decline of the Maya state started even before the Europeans came to the New World and they fully declined when the Europeans invaded and conquered the Maya land in the early to mid-1500s (Coe 1999; McKillop 2004).

Maya Ceramics:

Pottery was handcrafted and potters created a wide range of shapes and designs. Hand techniques that were used are the coiling method and the slab method (Miller 1999). Some specialists believe that the Maya may have even mass-produced mold-made vessels (Sharer 1996). The first vessels were very practical. They were made to hold and prepare food and water: drinking vessels, pots, plates, and so on. They were usually undecorated or simply painted.

Archaeological research suggests that the Maya area had centers for pottery production as early as 2000 B.C. (de la Garza 1999). Two of these centers are Barra-Ocos on the Pacific Coast and Swasey-Bladen in northern Belize and central Yucatan (de la Garza 1999; Sharer 1996). In general “[p]ottery was produced all over the Maya area, but most important sites were Kaminaljuyu, Chama, Ratinlixul, Palenque, Teapa, and Tapijulapa” (de la Garza 1999:79).

The Preclassic Period consisted of simple pots and simple decorations. Ceramics at this time had a “waxy” surface finish that burned out in firing (Miller 1999:193; Sharer 1996). Slip (a liquefied suspension of clay particles in water that is panted onto pottery) most characteristic of this time was red (McKillop 2004). Ceramic shapes include jars marked in sections like a squash, composite-profile vessels, dishes with flat bases, goblets with ring bases, and jars with simple spouts (McKillop 2004; Miller 1999:193; Sharer 1996).

In the Early Classic Period decoration was incised or painted on the pottery, either before or after firing (de la Garza 1999). Most common colors used on ceramics are red and black on

orange, though other colors were used, including some pastel shades (de la Garza 1999; Sharer 1996). These vessels usually have monochrome and polychrome slip paint on them (Miller 1999; Sharer 1996). Decoration consisted of impressions of cloth, incisions, carving, and other methods before they were fired. Some vessel forms consist of bowls, dishes, and plates. The designs were stylized or geometric (de la Garza 1999; Sharer 1996). The earliest polychromes provide evidence of the same Maya gods who appear on early monumental stucco facades and stone sculpture in Maya sites (Miller 1999; Reents-Budet 1994). See Figure 2 (Phillips 2004:143). The polychrome vessels also “...record a variety of court events, including visits among the elites of different polities; presentations of tribute, gifts, or captives; marriage negotiations; a myriad of rituals (including bloodletting, divination using mirrors, dances); court feasts or receptions...” and so on (Foias 2004:149; Reents-Budet 1994).

Mammiform pots were very popular and characteristic of the Classic period. Pots classified as mammiform are vessels that have mammiform legs which are characteristic of large round tripod supports (Miller 1999; Sharer 1996). See Figure 3 for an example of a mammiform vessel (Miller 1999:191). Vases were also very popular and many depict ceremonies, hunts, scenes of war, and other subjects (Reents-Budet 1994). Some of the animals in general that are portrayed on Maya ceramics are jaguars, bats, monkeys, deer, dogs, frogs, turtles, fish, snails, snakes, deer, and mythical creatures (Covarrubias 1957). See Figure 4 (Phillips 2004:147).



Figure 2 (Phillips 2004:143)

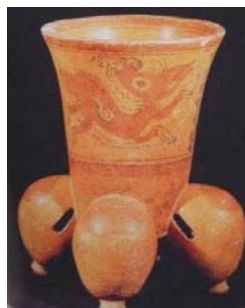


Figure 3 (Miller 1999:191)

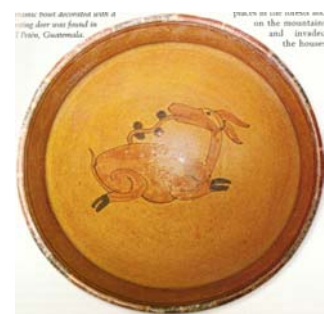


Figure 4 (Phillips 2004:147)

In the Late Classic period “...pottery was rich and varied, and techniques were perfected” (de la Garza 1999:77). Vessel types that have been found are jugs, plates, vessels with handles, bowls, tall and cylindrical vessels, incense burners, and urns. Decorations used include incising, impressing, carving, painting, and slipping. More colors were also used such as blues, purples, yellows, browns, and tans (Sharer 1996). Designs were geometric motifs, glyphs, animals, various plants, and human figures (de la Garza 1999). Some also included scenes of rituals and various ceremonies (de la Garza 1999). During this period “...the art of polychrome pottery reached its peak, with skillfully and delicately rendered painted scenes. Motifs include both naturalistic and geometric designs, glyphic texts, and portraits of gods, kings, and their entourages” (Sharer 1996:203). See Figure 5 and Figure 6 (Justin Kerr, K0717).



Figure 5
(Photograph © Justin Kerr, K0717)



Figure 6
(Photograph © Justin Kerr, K0717 roll-out)

In the Early Postclassic period there was influence from the Gulf of Mexico and the Central Plateau (de la Garza 1999). Pottery known as fine orange ware were made in the form of cylindrical vessels with bases, plates, bowls, and tripod pots, decorated in black with geometric and animal designs, or with modeled human or animal heads (de la Garza 1999; Sharer 1996).

In the Late Postclassic period there was a decline in both the technique and style of pottery. Coarse clay and bad firing techniques have been seen in pottery of this time period. Although the Maya did still make many varied shapes designs such as tall cylindrical vessels, jugs with handles, vessels on pedestals, vessels with handles in the shape of animals, plates and bowls with supports in human or animal shapes, braziers on bell-shaped bases, with human figures, hollow human statues, incense burners, effigy vessels (with human or animal masks) and large urns sculpted in the round representing the priests of the different gods, or gods themselves (de la Garza 1999). Decoration is either in monochrome or polychrome (de la Garza 1999; Sharer 1996).

Ceremonial Vessels and Who Made Them:

Men may have made ceremonial vessels such as incense burners, figurines of gods, and vessels showing religious activities because it is believed that women did not participate actively in religious life (de la Garza 1999). However, other scholars believe the females may have made the pottery and the males may have painted their surfaces (Foias 2004:159). These ceremonial/ritual vessels were better made and extremely decorated (de la Garza 1999:68).

Some archaeologists believe that special artisans made pottery for the elites including the king (Reents-Budet 1994). “Artisans attached to royal courts in Maya cities made some of the most highly crafted pots, stone tools, and ritual clothing” (McKillop 2004:126). It is also believed that some of these artisans were sponsored by Maya royalty and they made many of the items found in elite burials (Reents-Budet 1994). Furthermore, “[s]ome vessels were attributable to individual artists with a few vessels even being signed by the painter” (McKillop 2004:126). “Some painters of elite-painted-pottery even depicted themselves in scenes with Maya royalty, attesting to the importance and high rank of these artisans in Late Classic Maya society”

(McKillop 2004:126).

Primary Standard Sequence:

Highly prized and decorated Maya ceramic vessels usually include hieroglyphic text around the rim or base of the vessel. These Maya hieroglyphics were first deciphered by a young Soviet scholar named Yuri Knorosov in 1952 (Foster 2002). Knorosov's ideas and work on reading Maya hieroglyphics was later translated into English by Michael and Sophie Coe in 1956 and labeled the Primary Standard Sequence (PSS) (Foster 2002). Understanding how to read Maya hieroglyphics was a huge breakthrough in Maya archaeology. Archaeologists and other scholars could now read the text on Maya monuments, ceramics, and so forth.

On ceramic vessels, the PSS usually states who the vessel belongs to, who made the vessel, what kind of vessel it was, and what kind of food or drink should be put into and consumed from the vessel (Reents-Budet 1994, 2006; Coe 1992; Montgomery 2002; Foster 2002). See Figure 7 for an example of the PSS glyphs on a polychrome ceramic vase which are outlined with a box (adapted from (Kerr, K2784 roll-out)). Understanding this, archaeologists have knowledge of the status of individuals who owned these vessels, the kinds of foods the Maya consumed, and the relationship such food played in Maya society.



Figure 7 (adapted from (Kerr, K2784 roll-out))

Maya Feasting:

One of the most recent focuses on Maya ceramic studies has been examining the role of Maya serving vessels in "...elite alliance and exchange networks, and feasting associated with many elite rituals" (Foias 2004:151). Many cultures have and do participate in feasting. LeCount states that "[f]easting integrates and differentiates group members by providing the public backdrop for construction and reproduction of social relations. Sponsoring a feast can benefit a host by creating obligations for future payments in kind, often with interest" (LeCount 2001:935). Therefore, feasting is reciprocal in nature where a guest at one feast will later be the host at another (Hendon 2003; Reents-Budet 2006). These feasts can be public or private and done by the wealthy or the common (LeCount 2001). Feasts done by commoners were probably less elaborate and not thought of as highly as elite feasting (Reents-Budet 2006).

There are many reasons for feasting which include but are not limited to festivals, religious ceremonies, birth, death, marriage, pregnancy, ancestor worship, tribute, and so on (Brumfiel 2004; Foster 2002; Hendon 2003; Reents-Budet 2006). Also, feasting was held on special calendrical dates and political ceremonies (LeCount 2001). At many feasts, offerings were given to deities to ensure a good year of rains, a good harvest, and so on (LeCount 2001). Some Maya elites may have focused their feasting rituals around ancestor worship, "...legitimiz[ing] [their] status and rights to lands and property through repetitive social performances and oral history" (LeCount 2001:944).

J. Eric S. Thompson, the leading Maya archaeologist from 1930 to 1960, states the basics of feasting in a fairly simple way:

Frequent banquets were the occasion for friendly rivalry in ostentation and hospitality. The guests had at some future date to return the compliment, unless it happened to be a family affair. Should a guest die before he had reciprocated the hospitality shown him, that duty developed on his heirs (Thompson 1953:73).

At the end of the feast “[e]ach guest was presented a cloak, a small tool, and a beautiful cup” (Thompson 1953:73). I am not sure if there is much evidence for elite guests getting a cloak and a small tool but many archaeologists have found evidence for the gifting of food, cloth, and pottery (Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006).

Status, Prestige, and Power:

LeCount believes that “Maya feasts are partitioned into two, often overlapping components: the private religious aspect that is centered around family, gods, and ancestors and the public festival aspect that is more political in nature. This distinction is recognizable in the archaeological record through specific vessels forms that were used to serve sacred festival foods” (LeCount 2001:936). Maya feasting has been characterized as diacritical, in which feasting is used as a symbolic device for naturalizing concepts of ranked differences in social status and in exclusionary events, these feasts are hosted by the wealthy and powerful members of society (the elite), and company is limited to those who command social and economic attention (LeCount 2001). Maya feasting usually involved ritual acts, consuming of sacred or festive foods, such as tamales, maize gruel, and cacao (chocolate), on or in special serving dishes, possibly music and dance, and then the exchange of prestige goods, like elaborate pottery vessels and clothing (Hendon 2003; LeCount 2001; Reents-Budet 2006). So, the involvement in feasting, the use of high quality ceramics, and the exchange of ceramics and other goods, allowed the Maya “...to establish networks of alliances, to maintain power relationships, and to compete for and increase one’s prestige, status, and power” (Foias 2004:151; LeCount 2001; Reents-Budet 2006).

METHODOLOGY:

I researched my project by doing a literature review on specific topics. First I looked at

literature on the ancient Maya Civilization in general, in order to better understand who the Maya were. This general information includes where the Maya lived, the timeframe in which they lived, and the extent of their state. Second, I investigated Maya ceramics in order to understand the types of ceramics they made and techniques they employed. Thirdly, I studied Maya rituals with a great emphasis on Maya feasting, looking for what feasting entailed and why feasting was important to the Maya people, especially for the elite. Lastly, I have examined reports on two sites that Maya archeologists have argued show evidence of Classic Maya feasting based on stone structure types and ceramic vessels.

In addition to my literature review, I have examined specific Maya ceramic vessels that, I believe, show and record feasting events. I also have translated, to the best of my ability, hieroglyphics that mention food or drink on specific ceramic vessels from two catalogues to show that specific drinks or foods were suppose to be contained in certain ceramic vessels (Coe 1978, 1982).

From all the literature and evidence above, I have written a report discussing ancient Maya feasting and the use of special feasting ceramic vessels. I have then developed evidence for independent interpretations on these topics in a discussion. This discussion includes why the research of Maya feasting and its connection with special ceramic vessels is important to the advancement and understanding of Maya archaeology.

RESULTS:

Two Feasting Sites:

Feasting has been illustrated at many sites. I have chosen to look at two sites; one in Copan Valley, Honduras, dated A.D. 650-1000 and the second in Xunantunich, Belize dating to the Late Classic (A.D. 600-900) (Hendon 2003; LeCount 2001). The site in Copan Valley,

Honduras has been analyzed by Julia Hendon and the site in Xunantunich, Belize has been analyzed by Lisa LeCount (Hendon 2003; LeCount 2001).

Hendon found that ceramic forms found in Copan can be merged into three functional groups: 1) food preparation, 2) ritual, food serving, eating, and feasting and 3) long-term or large-scale storage, see Table 1 (Hendon 2003:216-217). The ritual, food serving and eating group includes “...elaborately decorated vessels used to serve and consume food and drink, such as fancy cylinders, plates, bowls, and dishes, all of which were important in the context of feasting (Figure 8).” (Hendon 2003:218-219). See also Figures 9-11 for examples of a fancy plate, two fancy bowls, and a fancy cylinder (Kerr, www.mayavase.com).

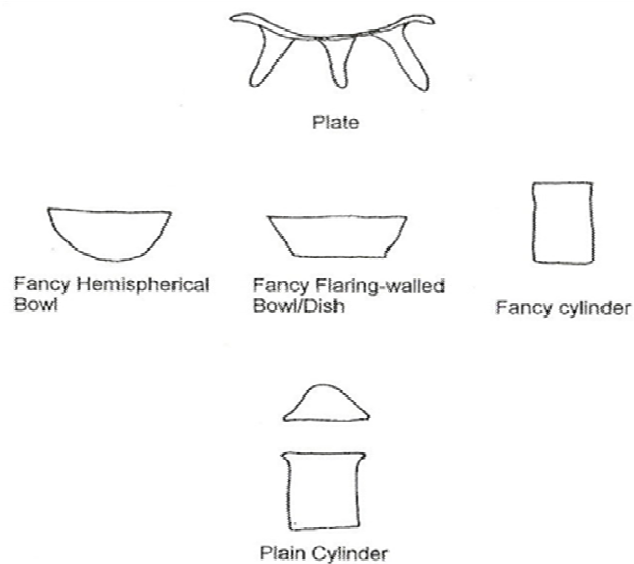


Figure 8 (adapted from (Hendon 2003:219))



Figure 9 (Kerr, K5458)



Figure 10 (Kerr, K5075)



Figure 11 (Kerr, K1209)

Table 1 (adapted from (Hendon 2003:217 Tables 8.1 and 8.2))**Functions of the Copan Vessel Forms on the Basis of Formal Properties and Ethnographic Analogy.**

Function	Forms	Other evidence
Cooking	Comal Caldero Three-pronged brazier	Signs of heat exposure, association with manos and metates
Food preparing	Caldero Plate (plain) Hemispherical bowl (plain)	
Food serving and eating	Plate tripod (fancy) Bowl/dish (plain and fancy) Straight-walled dish (plain and fancy) Hemispherical bowl (fancy) Flaring-walled bowl/dish (plain and fancy) Cylinder (fancy)	Scenes painted on vessels or murals showing Maya nobles eating and drinking from similar vessels
Ritual	Cylinder (plain) Cylindrical censer and lid Ladle censer	Evidence of exposure to heat: presence of plain cylinders and cylindrical censers in caches at and the elite residential area
Long-term storage	Jar (large, medium, and narrow-necked) Jar straight-necked	Presence of lime in some jars
Short-term storage	Restricted neck jar	
Water transport	Jar narrow-necked Jar straight-necked	

Composition of the Three Functional Groupings of Copan Vessel Types.

Functional grouping	Ceramic vessels	Other artifacts
1. Cooking, maize grinding, food preparation, and short-term storage	comal, 3-prong brazier, caldero, plain bowls and dishes (hemispherical, flaring-walled, straight-walled)	mano, metate
2. Ritual; food serving and eating	<i>Ritual</i> : plain cylinder, ladle censer, cylindrical censer <i>Food serving</i> : fancy cylinder, bowls and dishes (hemispherical, flaring-walled, and straight-walled), plate	figurine, whistle, candelero
3. Long-term or large-scale storage	narrow-, medium-, large-, and straight-necked jars	

LeCount identifies primary formal categories of vessels the Maya have used in feasting.

These are plates, dishes, bowls, vases, and jars.

Plates and dishes are lumped into a single category called platters because the ancient Maya appear not to have distinguished functionally between the two etically derived forms. Bowls are divided secondarily into large (mean rim diameter = 30 centimeters) and small forms (mean diameter = 18 centimeters), for the Maya used them, unlike plates and dishes, for distinctly different purposes (LeCount 2001:945).

LeCount expresses the difference between commoner family feasting ceramics and elite feasting ceramics. LeCount illustrates these differences by looking at the ceramic site assemblages of El Castillo, in Xunantunich, and its surrounding structures Group A, D, *Plazuelas*, and Mount Clusters. LeCount argues that El Castillo, Group A, and Group D were elite structures that may be also associated with ritual and ceremonialism (LeCount 1991). *Plazuelas* and Mount Clusters are then argued to have been occupied by commoners (LeCount 1991). See Table 2, a chi square of platters, vases, small bowls, large bowls, and jars rims at each of the structures, and Figure 12 for the percentages of vessels rims found in LeCount's site work and comparisons (LeCount 2001:947).

Table 2 (adapted from (LeCount 2001:947 Table 3))

Relative frequency of forms within ritual and household ceramic assemblages.

	El Castillo		Group A		Group D		<i>Plazuelas</i>		Mount Clusters	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Platters	18	6.64	50	5.57	16	6.84	5	3.94	0	0.00
Vases	37	13.65	39	4.34	2	0.85	1	0.79	1	1.33
Small bowls	13	4.80	76	8.46	15	6.41	1	0.79	2	2.67
Large bowls	90	33.21	324	36.08	139	59.40	58	45.67	44	58.67
Jars	113	41.70	409	45.55	62	26.50	62	48.82	28	37.33
Total rims	271		898		234		127		75	

Note: Derived from rims recovered from occupation contexts of the Hats' Chaak and early facet of the Tsak' phases.

$\chi^2 = 129.376$, $df = 16$, $p = .001$.

As seen in Table 2, the frequency of small bowls was higher in structures El Castillo- 4.8%, Group A- 8.46%, and Group D- 6.41% then in *Plazuelas*- 0.79% and Mount Clusters- 2.67% (LeCount 2001). LeCount proposes that small bowls were used in many elite assemblages, El Castillo, Group A, and Group D, because they were considered individual food containers and represented status and wealth. Large bowls and jars may have been used to bring

out food and then the food was placed in or on these smaller containers/vessels. Small, commoner family assemblages, *Plazuelas* and Mount Clusters, did not have many small bowls but only the most basic sets of cooking and serving ware (LeCount 1991).

LeCount argues that these small bowls were used in rituals and for ritual/sacred foods (LeCount 1991). She argues that because of the lack of small bowls in commoner homes, commoners may not have had many sacramental rituals in their households (LeCount 1991). I believe that the lack of many small bowls in commoner households was not due to them participating in fewer rituals in their households but it may mean that the elite were the only people who could afford their own elaborate, expensive, personal bowls and in doing so, delineated status.

Vases are also of a higher frequency in the elite structures, El Castillo- 13.65%, Group A- 4.34%, then the commoner structures, *Plazuelas*- 0.79% and Mount Clusters- 1.33%, except for the elite structure Group D- 0.85%. Though when looking at the number of rims found and not the percentages, Group D had two and the *Plazuelas* and Mount Clusters only had one each. It is highly believed that the Maya elite drank cacao (chocolate) beverages in elaborate polychrome vases quite often when feasting (Foster 2002; Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006; Sharer 1996). The elite were also the most wealthy, connected, and powerful so they could afford or obtain more vases than commoners (Foster 2002; Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006; Sharer 1996). Therefore, these two reasons may help explain why vases were of a higher frequency in the elite structures.

LeCount also argues that plates and dishes or platters, were consistent across assemblages, "...whether contexts are public or private, elite or common" (LeCount 2001:946). Looking at the frequency of platters in each structure, El Castillo- 6.64%, Group A- 5.57%,

Group D- 6.84%, *Plazuelas*- 3.94%, and Mount Clusters 0.00%, I believe there is a difference.

The elite structures, El Castillo, Group A, and Group D, are very close in their frequency percentages and the commoner structures, *Plazuelas* and Mount Clusters are substantially smaller when compared to the elite structures, especially the Mount Clusters that have 0.00% of platters found. This may be because, again, commoners did not have the funds or connections to obtain many platters or more likely, they ate certain foods that did not fit well or could not be contained on platters.

Perhaps instead, commoners seem to be more likely to use large bowls, as seen in Table 2. The frequency percentages of elite structures, El Castillo- 33.21% and Group A- 36.08%, were smaller than the commoner structures, *Plazuelas*- 45.67% and Mount Clusters- 58.67%, except for the elite structure Group D- 59.40%. This may be because commoners made more foods that needed to be contained in large bowls, could not afford smaller individual bowls, had more communal feasts where everyone eats out of the same bowls, and/or large bowls were cheaper, easy make, or obtain.

The frequency of jar rims, El Castillo- 41.70%, Group A- 45.55%, Group D- 26.50%, *Plazuelas*- 48.82%, and Mount Clusters- 37.33%, seem to be somewhat similar in all the structures. This may be because jars were a more common type of container that did not delineate status or wealth or perhaps were commonly used to contain and store foods.

The elite structures had highest total of rims, El Castillo- 271, Group A- 234, and Group D- 234, and the commoner structures had the smallest total of rims, *Plazuelas*- 127 and Mount Clusters- 75. LeCount believes that some small, commoner families may not have needed a large assemblage of serving vessels until their obligations increased because such serving wares were costly (LeCount 2001). I also would argue this and believe that elites may have had more

frequent feasts, could afford to have and go to more feasts, and prided themselves on the amount of elaborate ceramic vessels one had to show their status, power, and prestige. See Figure 12 below to better illustrate the percentages of each vessel type at each of the structures.

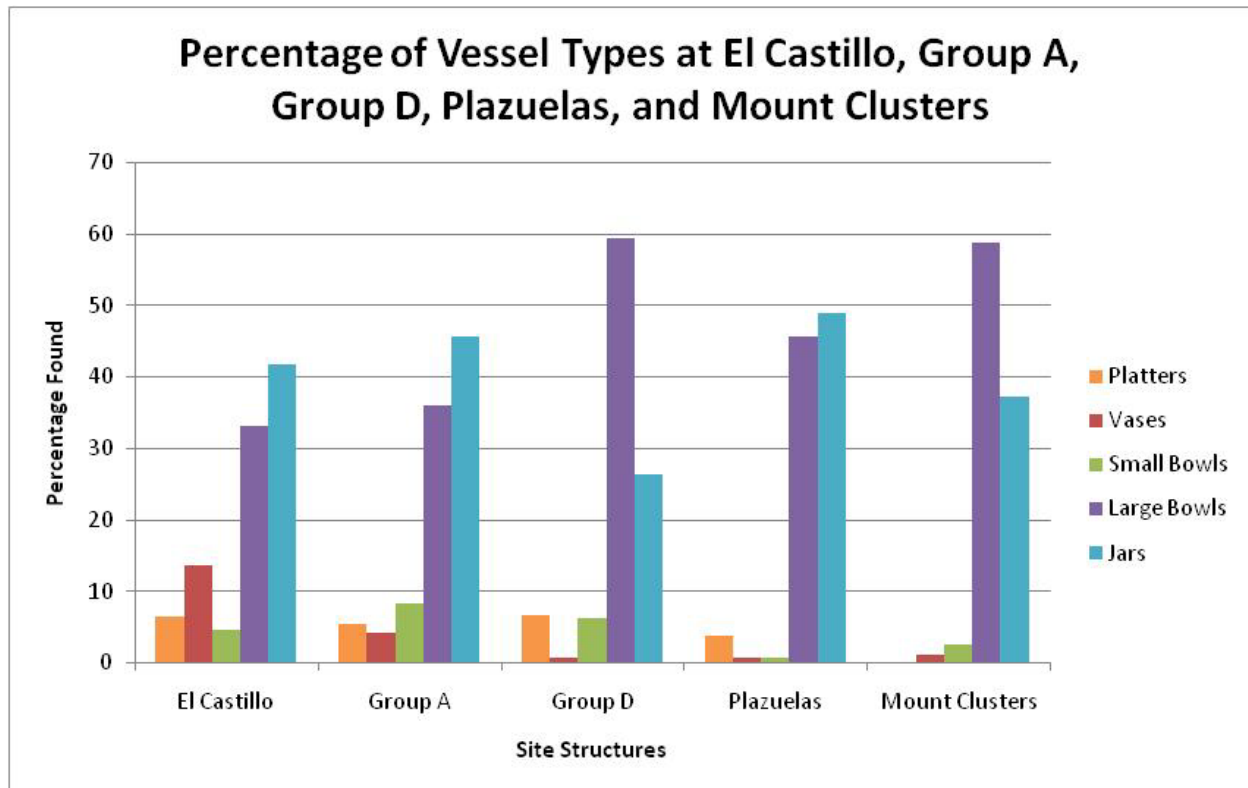


Figure 12 (based on Table 2 (LeCount 2001:947))
Elite Structures: El Castillo, Group A, and Group D
Commoner Structures: *Plazuelas* and *Mount Clusters*

Translation of Two Catalogues:

In Classic Maya times, cacao (chocolate) was used as a form of currency and high status luxury good (Foster 2002; McAnany and Murata 2007; Reents-Budet 2006; Sharer 1996). In elite Maya feasting, cacao was consumed from highly decorated vases (Brumfiel 2004; Foster 2002; Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006; Sharer 1996). In doing this, it is argued that these acts displayed a host's wealth and power by being able to afford such ceramic vessels and the ability to drink their currency (Hendon 2003; LeCount 2001; Reents-Budet 1994, 2006). Archaeologists know that some of these vessels contained cacao through cacao residue

left in ceramic vessels found in burials and the codex or primary standard sequence glyphs/writing found on many ceramic vases (McAnany and Murata 2007; Reents-Budet 2006).

To illustrate the significance of cacao drinking and the presence of such writing, I have translated, to the best of my ability, the drinking and food glyphs on a series of Classic Maya ceramic vessels from two catalogues by Michael Coe (Coe 1987, 1982). See Appendix A, Table 5 and Appendix B, Table 6.

Appendix A, Table 5 and Appendix B, Table 6 are collections of Maya vases, bowls, and plates that have been put together in two separate catalogues (Coe 1987, 1982). These catalogues exhibit different vases from different regions in the Maya state. Appendix A, Table 5 shows Maya ceramics from Calakmul area, southern Campeche; northern Petén; Chama region, Chixoy River, Guatemala; Naranjo, Guatemala; and Nebaj, Guatemala highlands (Coe 1987). Appendix B, Table 6 shows Maya ceramics from Petén, Guatemala; Chama region, Alta Verapaz, Guatemala; northern Petén; Yucatan, Mexico; and Tiquisate area, south coastal Guatemala (Coe 1982). These regions could then exhibit differences in ideas on what to inscribe on their ceramics, but more research, translations, and ceramic wares would need to be done and examined to come to any specific conclusions.

Looking at Appendix A, Table 5 and Appendix B, Table 6, the glyphs for “drinking vessel”, “tree fresh cacao”, and “cacao” are prevalent on many of these vases, especially in Appendix A. Out of 20 vessels, 11 or 55% of the vessels, in Appendix A, Table 5, have the glyphs for drinking “cacao”. However, Appendix B, Table 6 had only 10 out of 62 or 16.13%, of glyphs designating what should be contained in the vessel. Those numbers show that the Maya illustrate what should be consumed from some of their vessels, which was usually cacao, a chocolate drink, in vases.

Illustrations of Feasting:

To further express the evidence of feasting, I have gathered together a collection of Classic Maya polychrome vases that I believe illustrate the Maya elites in the act of feasting. I have a list and descriptions of this collection in Table 4. Pictures of each of the roll-outs of these vases are seen in Appendix C, Figures 16-30 (Photographs © Justin Kerr, www.mayavase.com).

There are many similarities in the ceramics that I believe show feasting. First of all, they are considered Classic period polychrome vases. Secondly, 13 out of 15 or 86.67% of these vases are considered a court scene and have at least one person sitting on a throne. Thirdly, they all contain at least one figure wearing a headdress with one or more other people present. Fourthly and most importantly, they all show types of vessels and/or foods and/or drinks being used, given, or consumed. See Table 3 for a list of these characteristics and what vessels had them (collection illustrated by (Kerr, www.mayavase.com)).

Below are a few examples of these illustrations, Figures 13-15 and Table 4 (Photographs © Justin Kerr, www.mayavase.com). Circles have been placed around the depictions of ceramic polychrome drinking vases, plates or bowls that are holding tamales, headdresses, and thrones.



Figure 13 (adapted from (Kerr, K0504))

Table 3 (collection illustrated by (Kerr, www.mayavase.com))

[illegible]

Table 4 (collection illustrated by (Kerr, www.mayavase.com))

Maya Vessels that Illustrate Feasting: Partial Translations by Jaclyn Skinner					
Kerr Number	Vase Type	Height (cm)	Site	Food and Drink Glyphs	Scene
K0504	Polychrome	23.5	Not listed	"drinking vessel for tree fresh substance" probably cacao; other glyphs going vertically: "drinking vessel for self, image, or being"	Court scene with one man on larger throne with women and another man on smaller throne; food (tamales on a plate) and two drinking vessels
K1092	Polychrome	19	Not listed	"drinking vessel" possible glyph for "cacao"	Multiple male figures drinking and holding drinking vessels; drinking scene (alcohol)
K1453	Polychrome	24	IK	Main glyphs: "fresh frothy cacao or a type of alcohol" and other glyphs on vessel: "fresh cacao"	Court scene with seven male figures; one is enthroned wearing a headdress; two dwarfs; one dwarf drinking from a bowl; five other ceramic vessels present; musical instruments are being played; drinking party
K1599	Polychrome	18.2	Dos Pilas	Glyphs are hard to see, possible glyphs for "cacao" on vessels being depicted in the scene	Court scene with three men; one enthroned with headdress; other two men also wearing headdresses; two drinking vessels present along with a plate of tamales
K1728	Polychrome	17.1	IK	"drinking vessel for tree fresh cacao"	Court scene with six male figures; one enthroned; one smoking; one playing music; a plate and a covered vessel are present
K2784	Polychrome	20.2	Dos Pilas	"drinking vessel"	Court scene with six male figures; one is enthroned; all are wearing headdresses; the men are conversing with each other; one man is presenting a plate/vessel of food to the man who is enthroned
K2800	Polychrome	17	Not listed	No food glyphs	Double court scene; first scene a man enthroned wearing a headdress is conversing with a woman; second scene a man enthroned wearing a headdress is being offered a drinking vase by another man wearing a headdress; also present is a covered vessel
K5353	Polychrome	27.5	Not listed	No food glyphs	Court scene with three men wearing headdresses; one man enthroned; tamales or another food on a plate and a drinking vessel are present
K6059	Polychrome	21.1	Not listed	"drinking vessel"	Court scene with two men and one woman; both men on a throne-one lower than the other; men are conversing; woman is holding a drinking vessel; tamales on a plate are present
K6418	Polychrome	20.5	Not listed	"drinking vessel for fresh tree cacao"	Court scene with three men; one is enthroned; all men wearing headdresses; present are tamales on a tripod vessel and a drinking vase containing what looks like frothy cacao
K6610	Polychrome	18	Not listed	Possible glyphs for "drinking vessel" and "cacao"	Court scene with two men conversing; one man enthroned; both men are wearing headdresses; covered vessel present
K7797	Polychrome	23	Not listed	"drinking vessel for cacao"	Court scene with three men; one is enthroned wearing a headdress; other two men wearing headdresses; two drinking vessels present; one man presenting the enthroned man a vessel
K8001	Polychrome	27.6	Tikal	Glyphs are hard to see; possible glyph for "cacao"	Two panel court scene; man enthroned wearing a headdress in each panel; a drinking vessel is present in each panel; a plate of tamales are present in second panel; another vessel is present in first panel
K8006	Polychrome	21.7	Tikal	No glyphs	Court scene with two men; one man is enthroned; both men wearing headdresses; tamales on a plate present
K9131	Polychrome	12	Not listed	Glyphs are hard to see	Three men wearing headdresses are drinking (perhaps chocolate or alcohol)
Total Number of Vases	15				

DISCUSSION AND CONCLUSIONS:

Feasting was very important to the Maya elite because it celebrated special events and allowed for the establishment of alliances and exchange networks along with showing ones social status and power while gaining prestige (LeCount 2001). Certain ceramic vessels were specially used during feasting rituals and such feasting ceramic vessels consisted of elaborately decorated bowls, plates, vases, ladles, and jars (Hendon 2003). Food that was eaten in these vessels consisted of corn/maize gruel, tamales, and cacao (chocolate drinks) (LeCount 2001; Hendon 2003).

Maya commoners also participated in feasting, as seen in LeCount's analysis of the site at Xunantunich, Belize (LeCount 2001). Such feasting was less elaborate then the elites and was possibly more family oriented. Ceramic vessels used in commoner feasting were less in number but still substantial and evident. This class may not have had the means to buy or make many elaborate polychrome wares and/or may not have needed to maintain as many powerful relationships as the elites, suggesting that lots of feasting wares may not have been specifically needed. However, I do believe that commoners did have many of the same celebrations like marriage, birth, death, and so on, as did the elites.

Looking specifically at Classic polychrome drinking vessels, hieroglyphics on many of the drinking vessels state the name of the owner of the vessel, who painted it, and what the vessel was suppose to contain. Many of these elaborately painted polychrome vases state that they are drinking vessels for "fresh tree cacao", which is further demonstrated within this paper through translations and photographic representations (Reents-Budet 1994, 2006). Therefore, these vessels could have been used in feasting rituals.

Other archaeological evidence for feasting can be seen in various sites like Copan Valley, Honduras and Xunantunich, Belize, and Classic trash deposits, including those found in middens outside palaces (Hendon 2003; LeCount 2001; Reents-Budet 1994).

It must be mentioned that elaborate polychrome wares were also made for funerary offerings and were not always for feasting or rituals (Reents-Budet 1994). Cacao residue has been found on such funerary wares, suggesting that food and drink offerings were offered to the dead (Reents-Budet 1994, 2006). Such functions, "...may be confirmed by the decipherment of the hieroglyphic texts painted on many Codex-style pots, whose owners frequently are referred to by the name of one of the death gods rather than by their personal names" (Reents-Budet 1994). However, I argue that some of these funerary wares have wear patterns on them that are consistent with damage used in food services, and were once used for feasting or the consumption of foods and drink (Reents-Budet 1994).

The significance of feasting, seen through the archaeological and anthropological record, can be seen through specific ceramic vessels. These vessels show the importance of a highly stylized craft that was seen in its highest respects through elaborately painted scenes. These scenes give archaeologists insight into Maya rituals, myths, beliefs, status, artistic ability, technology, religion, political ideals, what they ate and drank, who they held in highest respects, and more. These vessels also give insight to how the Maya elites gained status, power, and prestige through maintaining powerful relationships, gaining new ones, and showing their wealth through feasting.

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APPENDIX A:
Table 5 (based on Coe 1987)

<i>Lords of the Underworld: Masterpieces of Classic Maya Ceramics</i> By Michael D. Coe, 1978					
Partial Translations by Jaclyn Skinner					
Vase # in Catalogue	Height (cm) for vases and Diameter (cm) for bowls	Name Used in Catalogue	Provenance	Food and Drink Glyphs	Scene
1	21.5	Vase in codex style/palace scene with beheading	Calakmul area, southern Campeche	"drinking vessel for fresh tree cacao"	Court scene with many men; one man enthroned wearing a headdress and women pouring drinks; one man is about to be beheaded; also present is rabbit writing a codex
2	12.3	Vase in codex style/throne scene	Calakmul area, southern Campeche	Could not see any food glyphs, badly worn	Court scene with five men wearing headdresses; one man is enthroned; the men are making gestures towards each other with their hands
3	14	Vase in codex style/procession	Calakmul, southern Campeche	"drinking vessel for fresh tree cacao"	Scene with three large animal gods; the first one is a toad holding a plate, the second one is a jaguar, and the third one is a serpent or dragon
4	14	Vase in codex style/Underworld ritual	Calakmul area, southern Campeche	Possible glyph for "cacao"	Underworld scene with four male figures and a dog; perhaps one of the figures is going to be sacrificed
5	13.8	Vase in codex style/god blowing conch	Calakmul area, southern Campeche	Could not see any food glyphs, badly worn	Man wearing a headdress is blowing conch shell
*6	28	Vase in codex style/three gods	said to be Uaxactun, northern Petén	"drinking vessel for fresh tree cacao"	Three male figures; one man is enthroned wearing a headdress; two other men are holding weapons; a bird or crow is also depicted on the throne
7	23	Polychrome vase/three gods enthroned	unknown, perhaps northern Petén	"drinking vessel for tree fresh substance" probably cacao; other glyphs going vertically "drinking vessel for self, image, or being"	Court scene with one man on larger throne with women and another man on smaller throne; food and drink is present; perhaps paying tribute.
8	17.7	Polychrome vase/ten gods	northern Petén	"drinking vessel for" perhaps "com substance" or for "unknown glyph" tree 'unknown glyph' cacao	Eight or more figures; many of them animal like; two men wearing headdresses: one of these men is sitting and the other is blowing or smoking a pipe
9	23.5	The Chama Vase	Chama region, Chixoy River, Guatemala	No food glyphs	Seven men wearing headdresses; one of the men is kneeling before another, one man is holding a weapon and greatly adorned
10	14.5	Chama polychrome vase/Young Lord and God N	Chama region, Chixoy River, Guatemala	"drinking vessel for fresh or new substance"	Two men wearing headdresses; one coming out of a shell and the other with a knife
11	24	Polychrome vase/four God Ns and enema ritual	southern Campeche or northern Petén	"his drinking vessel for hot or fresh from the tree or pod cacao"	Many men and women; one man enthroned wearing a headdress; drinking vessels present
12	22	Polychrome vase/underwater sacrifice	northern Petén or southern Campeche	"drinking vessel fresh tree cacao"	Six male figures; some with weapons; one coming out of a dragon or serpent's mouth wearing a headdress
13	12.7	Chama vase/Quadrupartite Badge Gods	Chama region, upper Chixoy River, Guatemala	No food glyphs	Two panels with same pattern
14	24	Red-painted vase/Young Lords dancing with dwarfs	probably Naranjo, Guatemala	"drinking vessel for fruited fresh tree cacao"	Four panels with same pattern; a man wearing a headdress with a dwarf
15	24	Red-painted vase/Young Lords dancing with dwarfs	Naranjo Guatemala	No food glyphs	Two panels with same pattern, man wearing a headdress with a dwarf
16	28	Polychrome vase/enthroned gods	northern Petén or southern Campeche	Glyphs are hard to see	Many men and women; some enthroned at different levels; some animals and vegetation
*17	22.9	Polychrome vase/dancing animal deities	northern Petén or southern Campeche	If there were glyphs, they are now worn off	Three dancing animals deities; they look like monkeys
18	11	Carved bowl/Principal Bird God	northern Petén or southern Campeche	No glyphs	Carved bowl with "Principal Bird God" pictured
19	16.3	Polychrome vase in Nebaj style	Nebaj, Guatemala highlands	"drinking vessel for fresh tree cacao"	Court scene with five men; one enthroned wearing a headdress and one kneeling paying tribute with cloth
20	19	Polychrome vase/jaguar- and bird-monster impersonators	northern Peté, possibly Motul de San Jose	Glyphs hard to see	Four men in animal costumes
Number of Vases	19				
Number of Bowls	1		Vessel numbers with * are shown in both catalogues		
Total Number of All Vessels	20				

APPENDIX B:
Table 6 (based on Coe 1982)

<i>Old Gods and Young Heroes: The Pearlman Collection of Maya Ceramics</i> by Michael D. Coe, 1982					
Partial Translations by Jachyn Skinner					
Vase # in Catalogue	Height (cm) for vases and Diameter (cm) for bowls	Name Used in Catalogue	Provenance	Food and Drink Glyphs	Scene
1	23.6	Polychrome vase, court scene with musicians	probably northern Petén	Glyphs are hard to see, one looks like the glyph for "cacao".	Two men playing large flutes or trumpets; two other men wearing headdresses, one holding a vessel
2	22.5	Stuccoed vase, sacrificial scene	Petén, Guatemala	No food or drink glyphs	One jaguar and five human figures; one figure wearing a headdress and knife, another figure has been sacrificed
3	17.5	Polychrome vase, court scene	Petén, Guatemala	No glyphs	Five human figures; two men wearing headdresses, both enthroned; three other men holding cloth and food; one of the men wearing a headdress is most likely giving tribute to the other
4	21	Polychrome vase, court scene	Petén, Guatemala	Glyphs are hard to see	Four men are presenting themselves in front of another man, possibly their lord or ruler; all are wearing some sort of headdress
5	15	Polychrome vase, warrior procession	said to be Yucatan, Mexico	No glyphs	Four warrior figures adorned differently
6	17.5	Polychrome vase, procession of gods and animals	probably Yucatan, Mexico	Badly worn, no glyphs visible	Two human figures wearing headdresses and many animal figures
7	19.4	Polychrome vase, Water-lily Monster	Petén, Guatemala	Glyphs repeat, not primary standard sequence, no food glyphs that I know of	Repeating pattern of waterlily and monster that's head is human looking, abstract
*8	22.9	Polychrome vase, dancing animal deities	northern Petén, Guatemala, or southern Campeche, Mexico	No glyphs	Three dancing animal deities; they look like monkeys
9	14	Polychrome vase, court scene	Petén, Guatemala	Glyphs hard to see	Five human figures; three seated on a platform, two standing subordinates
10	19	Polychrome vase, ball-court scene	Petén, Guatemala	Possible glyphs for "his food cacao"	Five human figures and multiple bird figures; two of the men are holding a ball
11	21	Polychrome vase, ballgame	Petén, Guatemala	Repeating glyphs, no food glyphs	Two human figures wearing headdresses playing with a ball
12	14.5	Polychrome vase, Underworld conversations and rituals	Petén, Guatemala	Possible glyph for "cacao"	Multiple human and animal figures conversing
13	14.2	Polychrome vase, two gods with smoking tubes	said to be Petén, Guatemala	No food glyphs	Two human figures that look animal-like folding smoking tubes
14	21	Polychrome vase, two Jaguar Gods of the Underworld	Petén, Guatemala	No food glyphs	Two human figures that look jaguar-like, each holding a jar
15	16.5	Polychrome vase, Underworld deities	Petén, Guatemala	"for fruited cacao"	Two figures, one a bird and the other is a god's head
16	15.5	Polychrome vase, Torch-dog God	Petén, Guatemala	No food glyphs	Dog figure with torch
17	14.5	Polychrome vase, two Water-lily Jaguars	Petén, Guatemala	No food glyphs	Two jaguar figures with vegetation
18	22	Polychrome vase, Disembodied Heads	Petén, Guatemala	No glyphs	Two head figures wearing headdresses
19	17	Polychrome vase, palace with two God K's	Petén, Guatemala	No glyphs	Two seated human figures wearing headdresses
20	15.5	Chama vase, two figures with offerings	Chama region, Alta Verapaz, Guatemala	No food glyphs	Two human figures wearing headdresses on their hands and knees facing each other with offerings between them
21	25	Polychrome vase, Young Lord and God K	Chama region, Alta Verapaz, Guatemala	No glyphs	One human figure wearing a headdress and one human-animal-like figure wearing a headdress facing each other
22	14	Chama vase, Killer bats	Chama region, Alta Verapaz, Guatemala	No food glyphs	Two figures of bats
23	15.5	Polychrome vase, two God K's	said to be Petén, Guatemala	No food glyphs	Two human-animal-like figures
24	15	Appliqué cylinder with cover	Petén, Guatemala	No glyphs	A ceramic cylinder vessel with a cover. A face of a human figure/god and his headdress
25	7.5	Cylindrical tripod, cycle monster	northern Petén, Guatemala?	No food glyphs	A ceramic cylinder with three pierced, slab feet; bird figure holding onto the cylinder on one side
26	28	Orange-ware cylindrical tripod	northern Petén, Guatemala	No glyphs	A ceramic cylinder with three slab feet and lid; lid handle is a figure head
27	21	Tripod bowl with cover	northern Petén, Guatemala	No glyphs	Squat bowl with tree hollow legs and a cover; cover handle is of a figure head
28	16	Excised cylindrical tripod	northern Petén, Guatemala	No glyphs	A ceramic cylinder vessels with three slab feet; depicts a seated human figure wearing a headdress looking up and a bird; also depicts something that looks like coffee beans or perhaps cacao seeds/pods
29	15	Fluted vase, Monkey-man Scribes	Chochola region, Yucatan, Mexico	"drinking vessel for fruited tree cacao" possible glyphs for "drinking vessel for cacao"	Deep fluted vase/cylinder depicting two human-monkey-like figures
30	10.5	Chochola style bowl with carved glyphs	Chochola region, Yucatan, Mexico probably Chochola region, Yucatan, Mexico	No food glyphs	Ceramic deep cylindrical bowl with glyph carvings on the sides
31	20	Carved vase in Chochola style		No food glyphs	Depiction of a human figure wearing a headdress and sitting cross-legged
32	20.5	Shallow bowl with carved glyph band	northern Petén, Guatemala	No food glyphs	Shallow bowl with glyphs carved in a band around the bowl
33	13.5	Effigy vessel, God N in shell	Petén, Guatemala	No food glyphs	Bowl that looks like a shell with a god figure emerging from the side, also has many inscriptions
34	11	Polychrome bowl with Teotihuacan motifs	northern Petén, Guatemala	No glyphs	Alternating motifs of the Teotihuacan goddess Obsidian Butterfly and multiple horizontal bands above and below the bowl

35	25	Carved cylindrical tripod vase with lid	Petén, Guatemala	No glyphs	Teotihuacan cylindrical vase with lid but made by Maya artist, lid has a bird as the handle and engravings on both the lid and the base
36	14.5	Polychrome effigy vase, "diving god"	said to be from the Pasión-Usumacinta area, Guatemala	No glyphs but displays a cacao pod	Effigy vase that displays a human-god figure holding a cacao pod
37	37	Polychrome plate, warrior god	Yucatan, Mexico	No food glyphs	Plate depicting a warrior god wearing a headdress and jaguar pelt and holding a spear
38	43.5	Polychrome dish, standing ruler	Tikal area, northern Petén, Guatemala	Glyphs for "plate"	Plate with glyphs around inside rim and warrior god figure wearing a headdress and holding a staff
39	34	Polychrome plate, Water-lily Jaguar	Petén, Guatemala	No food glyphs	Depictions of a jaguar
40	31.5	Polychrome plate, seated ruler	Yucatan, Mexico	No food glyphs	Depiction of a ruler sitting on a platform wearing a headdress
41	34	Polychrome plate, deer	Yucatan, Mexico	No food glyphs	Depiction of a deer ready to leap
42	34.5	Polychrome plate, Bearded Dragon	Petén, Guatemala	No glyphs	Depiction of a bearded dragon
43	32	Polychrome plate, God N	Yucatan, Mexico	No food glyphs	Tripod plate depiction a god figure wearing a headdress, also has a depiction of vegetation in the background of the god figure
44	30.5	Polychrome dish, dancing Young Lord	Petén, Guatemala	No food glyphs, rim worn so glyphs are hard to see	Depicts a human male dancing while wearing a headdress
45	26	Polychrome plate, deity head	Petén, Guatemala	No glyphs	Painted motif of a deity head
46	32.5	Polychrome dish, deities and Bearded Dragon	Petén, Guatemala	No food glyphs	Plate with glyphs around inside rim and figure head of a deity and a dragon in center of the plate
47	29.5	Polychrome plate, birds and Disembodied Head	Petén, Guatemala	No glyphs	Depicts a human figure head with teeth and smoke
48	37	Polychrome plate, Disembodied Head	Yucatan, Mexico	No glyphs	Depiction of a lord's or deity's head with headdress
49	31	Polychrome plate, woman grinding maize	Yucatan, Mexico	No food glyphs	Women using a mano and metate and a man smoking a cigar
50	29	Polychrome plate, personage with vegetation	said to be Yucatan, Mexico	No glyphs	Human figure wearing a headdress and holding vegetation
51	30	Polychrome plate, Tlaloc head	Petén, Guatemala	No food glyphs	Depiction of god figure head wearing a headdress
52	19	Bowl, deity heads	said to be Yucatan, Mexico	No glyphs	Bowl with deity heads depicted around the outside of the bowl
53	20	Red-on-white bowl, head of deity	said to be Yucatan, Mexico	No glyphs	Bowl with deity head wearing ear spools depicted around the outside of the bowl
54	23	Polychrome bowl, hunters with deer	Yucatan, Mexico	No food glyphs	Bowl with hunters holding a deer their backs
55	17.5	Polychrome bowl, crane-cormorants	Yucatan, Mexico	No glyphs	Bowl depicting a crane/bird
56	17.5	Polychrome bowl, Muan-bird head	Yucatan, Mexico	No glyphs	Bowl depicting a birds head
57	14	Codex-style vase, 6 Ahau	northern Petén, Guatemala	No food glyphs	Two large glyphs painted on vase; one glyph is of the day 6 Ahau and the other is the head and shoulders of a god
58	24.2	Codex style vase, Underworld scene	northern Petén, Guatemala	"drinking vessel" other possible food glyphs worn off	Multiple skeletal figures and animals
*59	30	Vase in codex style, three gods	said to be Uaxactun area, Petén, Guatemala	"drinking vessel for fresh tree cacao"	Three male figures; one man is enthroned wearing a headdress; two other men are holding weapons; a bird or crow is also depicted on the throne
60	30.5	Polychrome vase, fourteen Underworld gods	probably Naranjo area, Petén, Guatemala	"drinking vessel for fruited cacao"	Twelve animal and two human like figures
61	25	Moldmade vase, Tiquisate ware	Tiquisate area, south coastal Guatemala	No glyphs	Geometric design with two animal deities
62	17.5	Moldmade vase, ritual scenes	northern Petén Guatemala	No glyphs	Two ritual scenes with multiple male figures interacting
Number of Vases	37				
Number of Bowls	10				
Number of Plates	15				
Total of All Vessels	62				

Vessel numbers with * are shown in both catalogues

APPENDIX C:

Roll-outs of ceramic vases that illustrate feasting (from (Kerr, www.mayavase.com)).



Figure 16 (Kerr, K0504)



Figure 17 (Kerr, K1092)

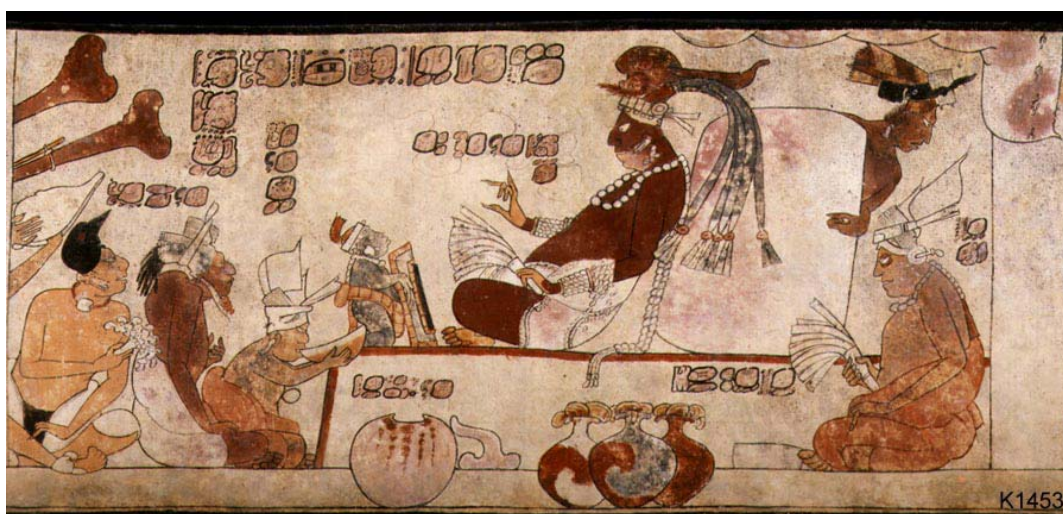


Figure 18 (Kerr, K1453)



Figure 19 (Kerr, K1599)



Figure 20 (Kerr, K1728)



Figure 21 (Kerr, K2784)



Figure 22 (Kerr, K2800)



Figure 23 (Kerr, K5353)



Figure 24 (Kerr, K6059)

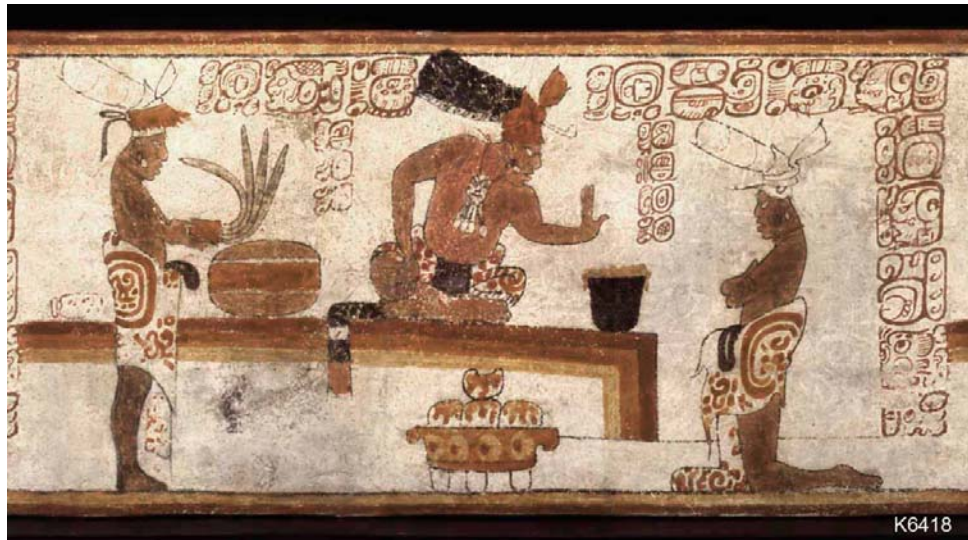


Figure 25 (Kerr, K6418)



Figure 26 (Kerr, K6610)



Figure 27 (Kerr, K7797)



Figure 28 (Kerr, K8001)



Figure 29 (Kerr, K8006)



Figure 30 (Kerr, K9131)

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