

## CHAPTER 13

### Catalog of Monuments at Chocolá

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#### Introduction

This chapter represents an advanced submission of the thesis research conducted by the author, previous to opting for the Bachelor's Degree in Archaeology at the University of San Carlos de Guatemala. The background and justification for the research are presented, as well as the Catalog of Monuments at Chocolá with the information available at the moment. The research is in progress, and probably other monuments will be added in the months to come; therefore, in no way this chapter is to be seen as a completed task.

#### Miscellaneous data on Chocolá sculptures

Archaeological investigations in Chocolá were initiated in the 1920's by a British archaeologist at the University of Pennsylvania. Robert Burkitt's mission consisted in obtaining pieces for the collection of the University Museum in Philadelphia, for which purpose he decided to conduct excavations in at least three structures from that site. While his excavations failed to produce the results expected (he was trying to locate a tomb inside Mound 2, which he never found), instead, he revealed the absence of stone architecture in the filling or façades (Burkitt, 1930) and his stay allowed him to collect fragments of one monument that had been hit by sugar cane plowing (Monument 1, Chocolá). Monument 1 is today the only referent for the archaeological community of the significance of Chocolá in the development of Maya culture. The monument features an important lord ornamented with royal symbology in an early style known as "Miraflores", dated for the transition between the Late Pre-Classical and the Epiclassical periods. It has been considered, together with the "Arenal" style, as proto Maya (Parsons, 1986:8).

Burkitt published nothing about this monument, in spite of having written a report for the University of Pennsylvania Museum in regard to its acquisition. In a letter written in 1929 he requested to the Museum authorities the publication of a photograph of Monument 1 in the Museum Journal, where an article written by him about his investigations in Chocolá was to be published (in fact, the sole existing publication about his stay at the site, published in 1930). The final edition reproduces his excavations and a map with the mounds location, but omits any reference about the finding of the monument. Later, Burkitt would criticize this publication with the following words: "...The Museum Journal you are referring to is a disgrace... and far from wishing to send you or anybody else a copy, my wish was that no friend of mine, ever, would see it. The thing has been printed under my name, but in fact, it is not mine. It is a compilation of my old letters made by someone at the museum, but full of errors and forgeries. One of the main drawings is even a total forgery. The Museum was urged to come out with the Journal, and I guess they realized they had lost my drawing; so to avoid wasting time contacting me (I'm positive this is what

must have crossed their minds) they came up with a drawing of their own inspiration! You may imagine the state of the text"<sup>1</sup>. (Robert Burkitt to Miss McHugh, University of Pennsylvania Museum, March 27, 1931, pp. 1-2).

Franz Termer, a German geographer and archaeologist, visited the site a few years after Burkitt. There is correspondence between them dated by 1939 (Termer 1973:51), where Burkitt describes a zoo-anthropomorphic monument with the arms on the knees, to which he refers as a humanized bird from the nearby site of Palo Gordo. Termer conducted excavations at Palo Gordo, which at the time administratively belonged to the Chocolá Plantagen Gesselshaft in Hamburg, a company that owned numerous agricultural lands and had its seat in the central area of the Chocolá property. Apparently, Termer conducted several minor excavations at Chocolá (Carlos Navarrete, personal communication 2003), and during his surveys he came across the fragment of a bas-relief sculpture that would later be recorded by Edwin Shook (Shook Archive, Department of Archaeology, Universidad del Valle de Guatemala), referred by him as a part of the Nottebohm collection. With these three archaeologists, information regarding the sculptural art of Chocolá began to emerge. Edwin Shook visited the central area of the *finca* in 1943, and described the sculptures exhibited in the so-called park of the property, a *mirador* with a kiosk ornamented with flowers and pre-Hispanic sculptures. In 1978-79 Shook returned to the site to conduct minor excavations at the mound previously intervened by Burkitt, together with John Graham, an archaeologist from the University of Berkeley who was conducting investigations in the neighboring site of Tak'alik Ab'aj. Graham (personal communication 2003) points out that during his reconnaissance he located the fragment of an anthropomorphic sculpture lying at the edge of the sugar cane road, and that he took pictures of it. Graham donated these slides to PACH in 2003, in an added effort to rebuild a corpus of the site. In 1986, Christopher Jones, also from the University of Pennsylvania, published in Expedition magazine an article about Chocolá's Monument 1, describing the circumstances of the finding; he also lists, using Burkitt's confusing notes, nine additional monuments found at the same time that Monument 1 was found. Robert Sharer in *La civilización Maya*, published by the Fondo de Cultura Económica, reproduces the picture of a pot-bellied figure wrongly assigned to Chocolá. Sharer admits he had limited information on the photograph (Sharer, personal communication, 2004); besides, a thorough comparison with the pot-bellied figures from Monte Alto reveals this is Monument 4.

The above data summarizes the brief and scattered history of the discovery and the available references regarding the Chocolá monuments. This is the first time that someone attempts to gather the entire information to elaborate a proposal for both style and period of origin.

The significance of this proposal resides in being the first systematic effort to gather all the available information about the sculpture of Chocolá. The research achieves an archaeological character, as it works with cultural materials product of ancient societies, while it simultaneously handles documentary and archival information, without which it would be impossible to access a notion on the origin of the carved pieces, as much of the sculpture we shall refer to hereafter has been removed from their original contexts.

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<sup>1</sup> The underlining is Burkitt's.

This contribution adds information to an archaeological discussion brought forth several years ago regarding the cultural interactions in the southern strip of the Mayan area. The Guatemalan Boca Costa is a region that has witnessed the emergence of complex society. The ethnical interaction established between Mixe-Zoque groups and proto-Maya speakers in the region is an archaeological issue difficult to attest, but different attempts have been made to clarify such matter.

For instance, the proposal of ceramic spheres set forth in 1986 by Demarest and Sharer illuminated a perspective of comparative analysis regarding the materials from two of the largest sites of the Late Pre-Classic period, such as Chalchuapa and Kaminaljuyú (Demarest and Sharer, 1986:196). The Providencia and Miraflores ceramic spheres have been interpreted as evidence of cultural homogeneity through sites such as Chalchuapa, Atiquisaya, Santa Leticia in El Salvador, and Monte Alto, Bilbao and Kaminaljuyú in Guatemala, which represent within the coastal area a division roughly from the center of the region towards the east. However, when making a revision of sculptural motifs in these sites in an attempt to identify such "cultural homogeneity" in a ceramic and sculptural correlation, we see that the most outstanding and repeated form is the motif of the pot-bellied figures or the Monte Alto style (Parsons, 1986). However, the pot-bellies are not exclusive of this chain of sites. Even though Kaminaljuyú has a rather large corpus of these sculptures, it is in the department of Escuintla where they are mostly concentrated.

Resuming the discussion, this approach attempts to create a controversy around another possible sphere of relations, now towards the west, defined by a sculptural style also peculiarly denominated Miraflores (Parsons, 1986: 63-73) defined within the following framework: "The early phase of the Miraflores art is contemporary to the Verbena phase from Kaminaljuyú, though there are major Proto-Classic manifestations as well. Significantly, this style concentrates in the highlands, in Kaminaljuyú, with just a few remarkable examples present in Abaj Takalik, Chocolá and Bilbao, on the Pacific coast" (Parsons 1986:63).

Recently, Jonathan Kaplan (2000:39) discussed the political Miraflores sphere, as follows:

"... it may have consisted of a wide region that extended from Kaminaljuyú to the Arizona property, 100 km to the south (Shook' 1945; Kidder, Jennings and Shook, 1946:46), which may have included the territory around the sites of El Baúl and Bilbao, of the Terminal Pre-Classic period and the Proto-Classic period, respectively. This sphere may have extended to Chalchuapa in El Salvador, 110 km to the southeast, with 'unquestionable and strong ceramic links' (Sharer, 1978:126), as suggested by hieroglyphs (Anderson, 1978: 155, 168-9), though it might as well have included Chocolá, 90 km to the east (Parsons, 1986: 70, 95, cf. Burkitt, 1930) and El Portón, 60 km to the north (Sharer and Sedat, 1987:434). Based on historic and artistic similarities, it reached Abaj Takalik, 175 km away in the southwest coast of Guatemala (Miles, 1965: 240-8, 257-64; Parsons, 1986: 67-8, 95; Quirarte, 1973); but if we take into account V. Smith (1984: 36-43) we find strong historic artistic evidence of links with non-Maya sites (probably Zoque), like Izapa, 180 km away in the west-northwest of Mexico's Pacific coast (Miles, 1965: 240-64; Norman, 1976: 283, 289; Parsons 1986: 95; Quirarte, 1973; Kaplan, 1995, pp 191-192), and even with Chiapa de Corzo, 350 km north of the Isthmus of Tehuantepec (Agrinier, 1960:13; Parsons, 1986:70)."

It is our belief that the sculpture catalog of Chocolá will represent an added effort to establish a future correlation on ceramic spheres and sculptural spheres, possibly clarifying the validity or invalidity of political spheres within a context of probable Maya-Zoque connections, where the differentiation between both has not been fully resolved (Kaplan, 2000:41).

This work intends to provide a basic notion of the sculptural corpus of Chocolá and its adjacent region in a catalog format, to comply with the grant received by PACH from FAMSI in 2003. The major objective is to create a document that can be easily consulted, for which purpose we have invested time in high quality illustrations elaborated by Federico Paredes Umaña, who was assisted by Kristian de León and Antonio Portillo. We have opted for a catalog, as it is a consulting tool which enables readers to establish comparisons with the sculptural corpus of the Maya area, and more specifically, with the scarce documents of this type available for the Bocacosta and the southern coast.

As a reference, we have turned to the format used by Sergio Rodas in his catalog of Guatemalan pot-bellied figures (Utz'ib Vol. 1, N 5), with some slight modifications for our particular case. Like the author indicates, the model intends to gather general and specific information on each sculpture, organized in the following manner:

1. Name of the sculpture: name with which it is known, followed by its alphabetical or numeric order. If the piece has a local name, it must be written between brackets.
2. Dimensions: the dimensions of the piece expressed in centimeters. Height, Width, Thickness, Diameter.
3. Material: with what kind of rock was the sculpture made.
4. Original Location: given the fact that Chocolá features a scarce number of sculptural *in situ* examples, in this section we shall turn to Robert Burkitt's letters, where he refers to the original location of monuments 1 to 10. For the other cases, and whenever necessary, we shall refer to the PACH excavations conducted in 2003 and 2004,
5. Current Location: here we shall refer to pieces that are under PACH's custody, such as monuments that changed place within Chocolá or are now in private collections.
6. Description: the sculpture shall be described in a general manner and the details that could complement the visual information provided by illustrations will be outlined.
7. History: information on the date of discovery. Changes of location after the discovery, descriptions in previous archaeological reports, etc.
8. References: The oldest and more significant references, if available, shall be reproduced in this section in chronological order.
9. Preservation: the physical state of the monument.
10. Earlier illustrations and/or recent illustration: for some of the monuments only the sketches elaborated by R. Burkitt are available, which we are therefore forced to use.

The histories of the monuments and their references (sections 7 and 8 of the catalog) are currently in preparation, and have been possible through bibliographical consultations and personal interviews conducted by Federico Paredes Umaña. The most useful sources were: 1) Edwin Shook's field notes, consulted at the Shook

Archive in the UVG between 2003 and 2004, 2) The Palo Gordo excavations report by Franz Termer, published in German in 1973, together with previous articles from specialized magazines, and the Termer original manuscripts, provided by Carlos Welz, the administrator of the Palo Gordo plantation, 3) the most enriching material, though not too clear or accurate, are Robert Burkitt's letters to the University of Pennsylvania, the Burkitt letters, as well as copies of letters from the museum of the University of Pennsylvania written to him, have been obtained thanks to a trip made by Jonathan Kaplan to the museum, early in 2003, 4) finally, John Graham, former director of the Archaeology Department of the University of California Berkeley, has been of great help accepting personal interviews, corresponding with us, and providing slides with images of what Chocolá looked like at the end of the 1970's.

The study of the region adjacent to Chocolá poses the need to record the unknown monuments to gain a wider comprehension of the local sculptural styles. Progress in this objective resides in the localization of such monuments and photographing them, while the graphical record with drawings is still pending, as well as its inclusion into a regional catalog. This work has been accomplished by Juan Antonio Valdés and Federico Paredes Umaña.

The regional catalog has the same format, with the variant of having a correlative and universal number. The monuments to be included from the region adjacent to Chocolá include several neighboring locations. Most of them present archaeological sites previously reported, but without previous work of a monument record.

### **Department of Suchitepéquez**

1. Santo Tomás La Unión
2. San Francisco Zapotitlán
3. San José El Ídolo
4. Santo Domingo de Suchitepéquez
5. Palo Gordo
6. La Ceiba
7. San Antonio Suchitepéquez
8. Mazatenango

### **Department of Sololá**

1. Chuajij

### **Department of Retalhuleu**

1. El Asintal and the Departmental Museum of Retalhuleu

## CATALOG

1. **Monument 1, Chocolá** [Fig. 13-1a, b, c, d, e, f, g].
2. Height: 80 cm. Width: 60 cm. Thickness: 30 to 60 cm.
3. Undetermined, rock of a dark gray color, extremely hard.
4. According to Burkitt, roughly three hundred meters east of Mound "D", or Mound 11 (in PACH nomenclature).
5. University of Pennsylvania Museum.
6. Triumphant ruler with decapitated heads in both arms. "Miraflores" style, dating to the end of the Late Pre-Classic period.
- 7.
- 8.
9. As the piece was reassembled, cemented and restored, we ignore how much of its graphic content is a contribution of the restorer and how much corresponded to the original monument.
10. Previous drawings: on the left, drawing by Carl Beetz and photograph by Christopher Jones, outlining the limitations of an excessive restoration, and on the right, a drawing by J. Porter with hypothetical strokes regarding the acceptance of an arguable restoration.

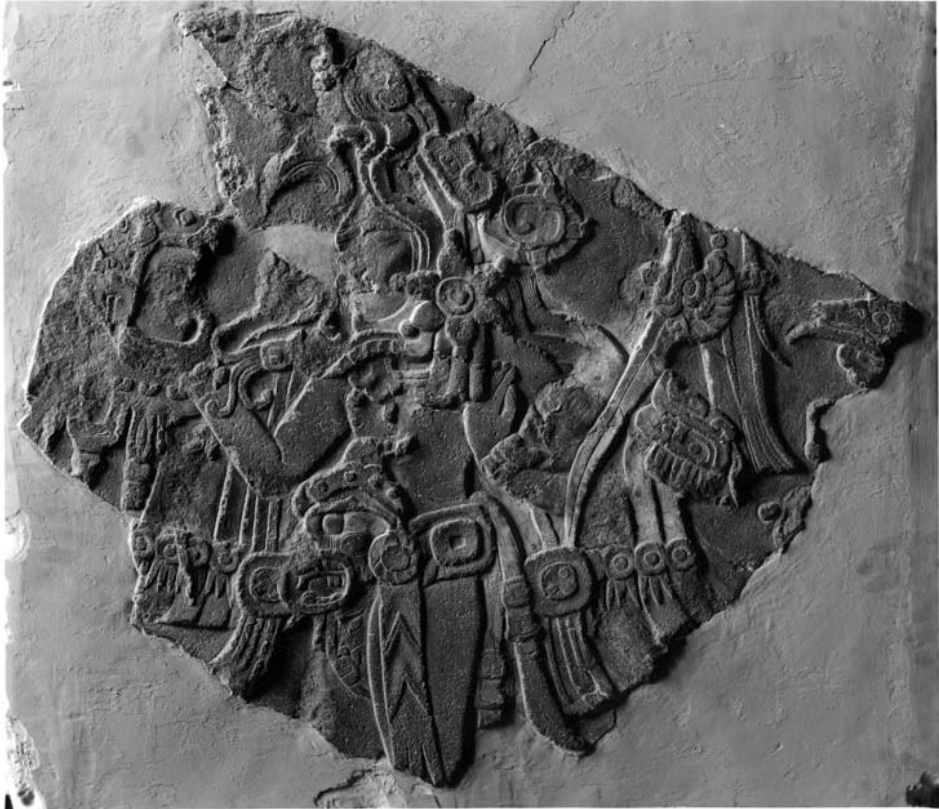


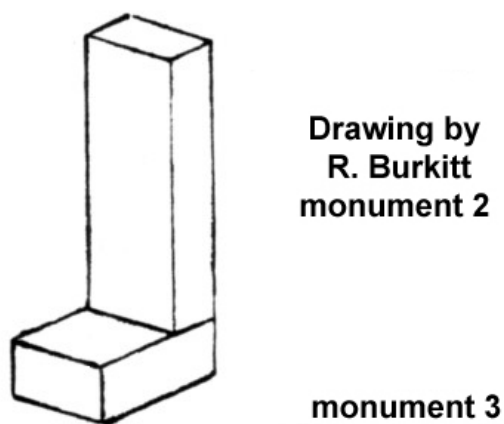




Fig. 13-1a, b, c, d, e, f, g: Monument 1; details.



1. **Monument 2, Chocolá** [Fig. 13-2].
2. Height: Aprox. 2 m. Width: 1 m (according to Burkitt's reports).
3. ?
4. At the southeast of Mound H (in Burkitt's nomenclature), or Mound 22 (in PACH nomenclature).
5. Destroyed by masons working at the property.
6. Plain block cut in a rectangular shape.
- 7.
- 8.
9. Destroyed monument.
- 10.



**Fig. 13-2: Monument 2 in relation to Monument 3, apparently as a stela (Drawing with no graphic scale).**

1. **Monument 3, Chocolá** (square altar with cupped depressions) [Fig. 13-3 a, b, c,].
2. Length: 110 cm. Width: 100 cm. Thickness: 50 cm.
3. Basalt.
4. At the northwest of Mound E (PACH 7?), or at the southeast of Monument H (PACH).
5. On the east band of the Football Field.
6. Ten or eleven cupped depressions in its upper face. The deepest is the one found at the center measuring approximately 25 cm, with a depth of 12 cm. This is the only one that presents straight vertical walls: the others are concave.
- 7.
- 8.
9. Good state of preservation, but probably endangered, as it is used as a bench for watching the football games.
10. Drawing of Monument 3, Chocolá, by Kristian de León; photograph of the Burkitt Archive published by Jones (1986) and PACH's.

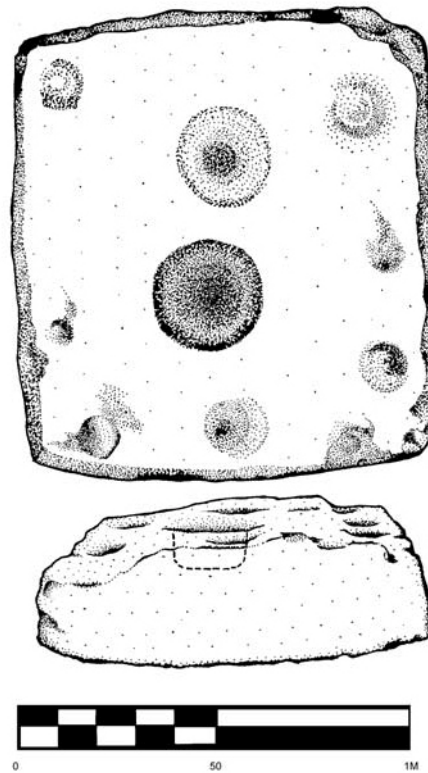


Figure  
 Chocolá Archeological Project  
 Monument 3 of Chocolá, named by Robert Burkitt  
 View: Plant and lateral  
 Location: Football field  
 Drawing: Kristian De Leon



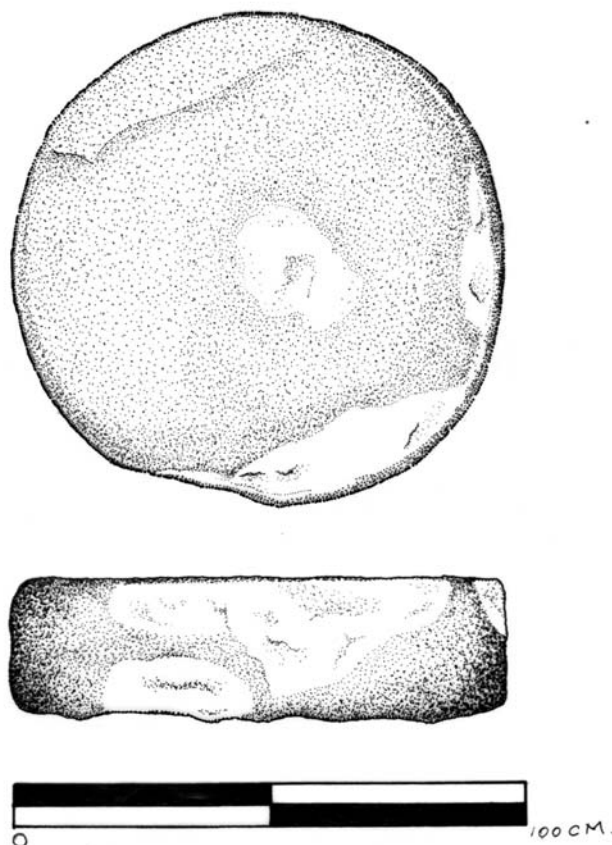
Fig. 13-3 a, b, c: Monument 3: (a) drawing; (b) old photograph; (c) *in situ*.

1. **Monument 4, Chicolá** (square-shaped altar with cupped depressions).
2. According to reports by Burkitt and Shook its dimensions were very similar to those of Monument 3.
3. Basalt?
4. East of Mound D (PACH Mound 11?)
5. Unknown.
6. Quadrangular altar and cupped depressions. The descriptions made by both Burkitt and Shook are simple. They just say that it resembles Monument 3, in dimensions and motifs.
- 7.
- 8.
9. Unknown.
10. There are no known photographs or drawings.

1. **Monument 5, Chicolá** (square-shaped altar without cupped depressions)
2. ?
3. Basalt?
4. At the east or northeast of Mound D (PACH Mound 11?).
5. Destroyed by the masons working at the property.
6. Quadrangular altar with dimensions similar to those of Monuments 3 and 4, but with no cupped depressions.
- 7.
- 8.
9. Destroyed monument.
10. There are no known drawings or photographs.

1. **Monument 6, Chicolá** (monolith)
2. Height: 250 cm. Width: approx. 150 cm
3. ?
4. At the south of –the very irregular- Mound E (PACH Mound 7?)
5. Destroyed monument.
6. The news about this monument came from Robert Burkitt.
- 7.
- 8.
9. Destroyed monument.
10. There are no known drawings or photographs.

1. **Monument 7, Chocolá** (circular altar) [Fig. 13-4a, b, c].
2. Diameter: 100 cm. Thickness: 25 cm.
3. Basalt.
4. At the east of Mound E (Mound 7).
5. East band of the Football Field.
6. Plain, circular basalt altar.
7. In his notes, Robert Burkitt describes two circular altars, and Edwin Shook reports two of them in the park's collection, in 1943. There is no way to make a distinction between them, as their features are practically identical. For reasons of order, we have assigned our own numbers to these circular altars (monuments 7 and 10).
- 8.
9. Good state of preservation, somewhat exfoliated. Being located in front of the football field, it risks being used as a bench.
10. On the right, a sketch of a sculptural arrangement with Monument 7 at the base. Sketch drawn by Burkitt according to information provided by a worker of the Chocolá property. On the right, Monument 7 drawn by Antonio Portillo and inked by Federico Paredes Umaña after re-excavation in 2004.



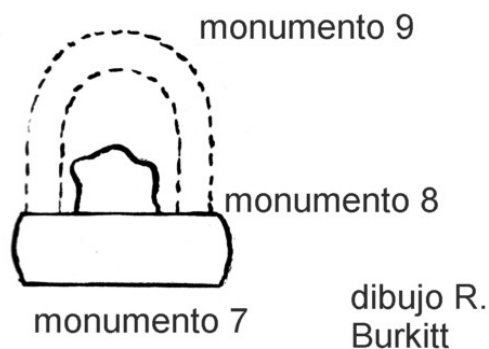


Fig. 13-4 a, b, c: (a) drawing of Monument 7; (b) *in situ*; (c) drawing probably in relation with Monuments 8 and 9.

1. **Monument 8, Chocolá** [Fig. 13-5].
2. Width: approx. 30 cm. Height: approx. 35 cm
3. ?
4. Located on top of Chocolá's Monument 7, it was a part of a rather unusual sculptural arrangement. This entire complex is, according to Burkitt's notes, located at the east of Mound 3 (PACH Mound 7).
5. Lost.
6. An amorphous conglomerate of uncut stone.
- 7.
- 8.
9. Unable to determine.
10. Drawing without a graphic scale.

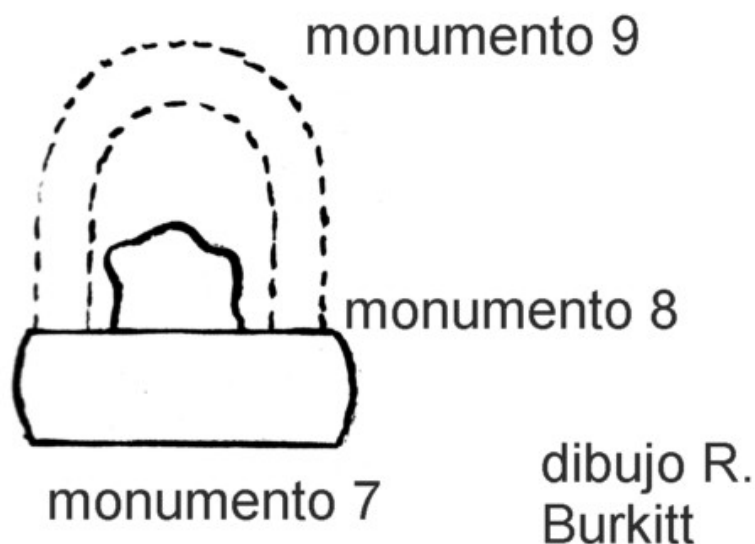


Fig. 13-5: Monument 8 in relation with Monuments 7 and 9.



1. **Monument 9, Chocolá** [Fig. 13-6].
2. Height: approx. 150 cm.
3. ?
4. Located on top of Chocolá's Monument 7, it was a part of a rather unusual sculptural arrangement. This entire complex was located, according to Burkitt's notes, at the east of Mound E (PACH Mound 7).
5. Destroyed.
6. An unusual stone arch that stood on a circular altar and framed an amorphous stone conglomerate.
- 7.
- 8.
9. Destroyed.
- 10.

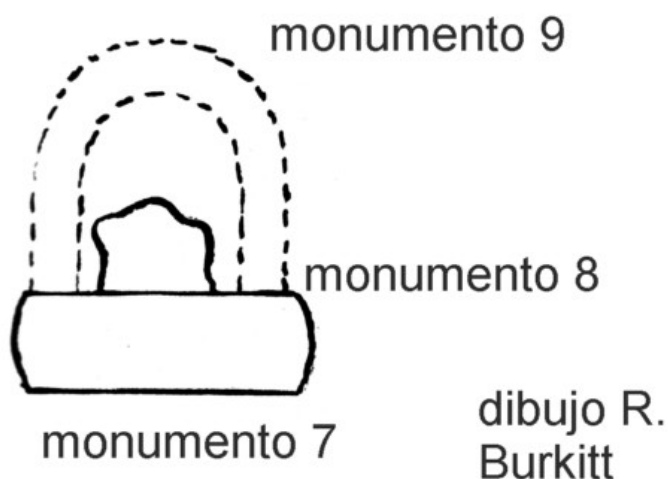
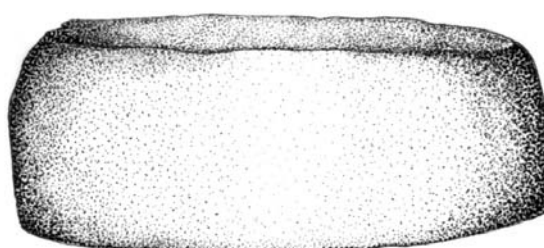
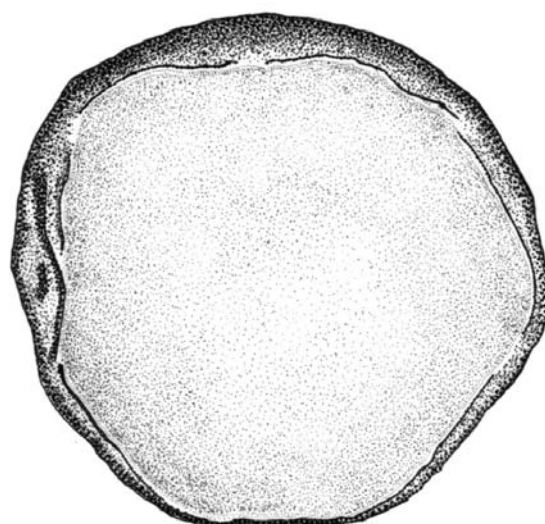


Figure 13-6: Monument 9 in relation with Monuments 7 and 8.

1. **Monument 10, Chocolá** (flat circular altar) [Fig. 13-7a, b].
2. Diameter: 100 cm. Thickness: 35 cm.
3. Basalt.
4. At the east of Mound D (PACH Mound 11?).
5. Presently located in the east band of the Football Field
6. Flat circular altar.
- 7.
- 8.
9. Good state of preservation in spite of being exposed to be used as a bench to watch the football games. It is painted with aerosol paint and a bit exfoliated.
10. Drawing of Monument 10 by Kristian de León. Inking by Federico Paredes Umaña.

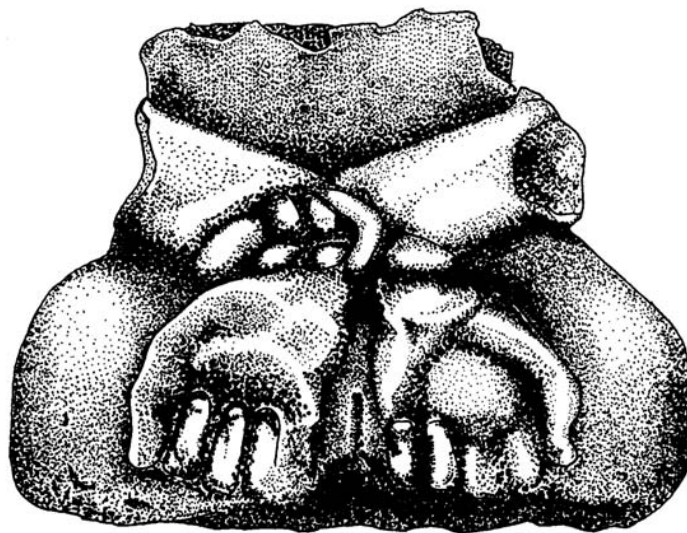


Chocolá Archaeological Project  
Monument #:  
Current location:  
Football Field  
UTM 669797E  
1616191N  
Drawing: Kristian de León  
Inking: Federico Paredes Umaña



Fig. 13-7a, b: Monument 10, drawing and *in situ* photograph.

1. **Monument 11** ("The Captive") [Fig. 13-8 a, b, c, d].
2. Height: 20 cm. Width: 30 cm. Thickness: 18 to 22 cm.
3. Stone of a volcanic origin.
4. Unknown origin.
5. Presently at the PACH deposit. Chicolá, Suchitepéquez.
6. Carved human statue of a captive with his arms tied at the back, at the hip level. His arms are crossed and bound by a strong knot. The carving is very naturalistic. The representation of the binding knot is very finely made. His torso is straight and slightly leaning backwards. It is fractured, from the elbows up. The places where the legs and the abdomen meet are concave and the carving is not too delicate, though the dimensions are normal. Between the legs the surface of the groin protrudes, but there is no representation of the genitals. The line that separates the gluteus is represented, and is located exactly between the hands that fall on the gluteus. The carving of the hands is of an evident anatomical perfection. Fragment recovered by Jonathan Kaplan and Juan Pablo Herrera in 2003.
- 7.
- 8.
9. In spite of being fractured, the piece is in a good state of preservation. Because it remained outdoors for many years, it now shows a layer of moss that breaks out anew whenever it is cleaned off.
10. Drawings and inking: Federico Paredes Umaña.



ESC. 1:25



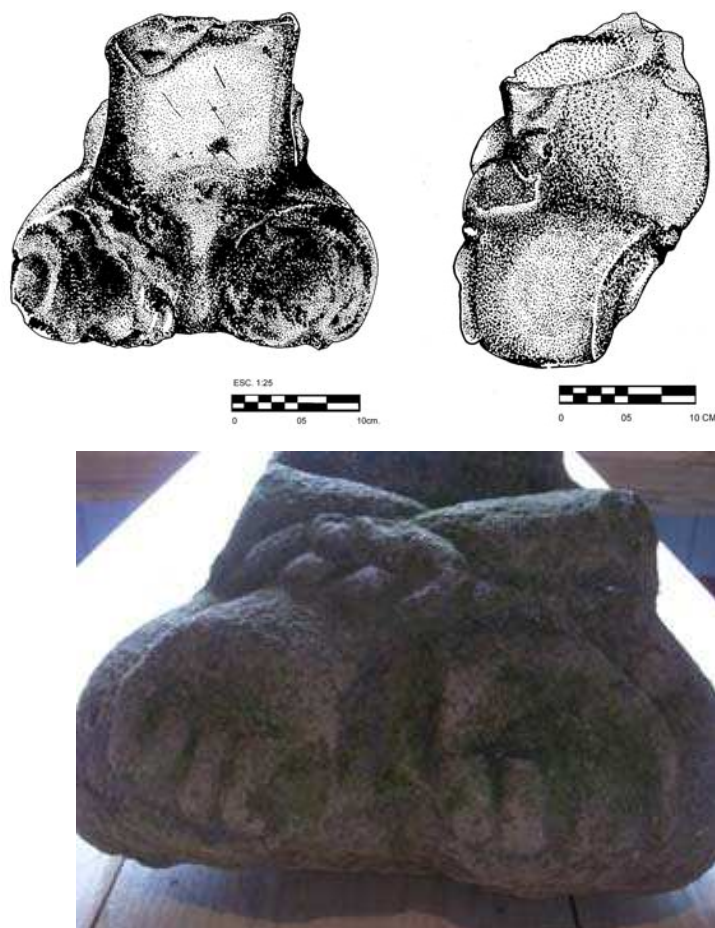


Fig. 13-8a, b, c, d: Monument 11.

1. **Monument 12, Chocolá** (“The Monkey”) [Fig. 13-9 a, b, c].
2. Height: 17 cm. Width: 15 cm. Thickness: 17 cm.
3. Basalt.
4. Its original localization is unknown.
5. Presently in the PACH deposit. Chocolá Suchitepéquez.
6. Portable cut zoomorphic in bulk seated on a bench with no legs. Its spinal cord is represented by a vertical groove from the hips up. It presents a tail and lower limbs in bas-relief, carved after the body lines. It presents as well a small plate placed at the front and under the belly, just between the legs and the beginning between the base and the figure. The information that this plate may have contained is eroded. Fragment donated in 2003.
- 7.
- 8.
9. It is fractured from the middle of the torso upwards, and is charred. It also presents microflora.
10. Drawings and inking: Kristian de León.

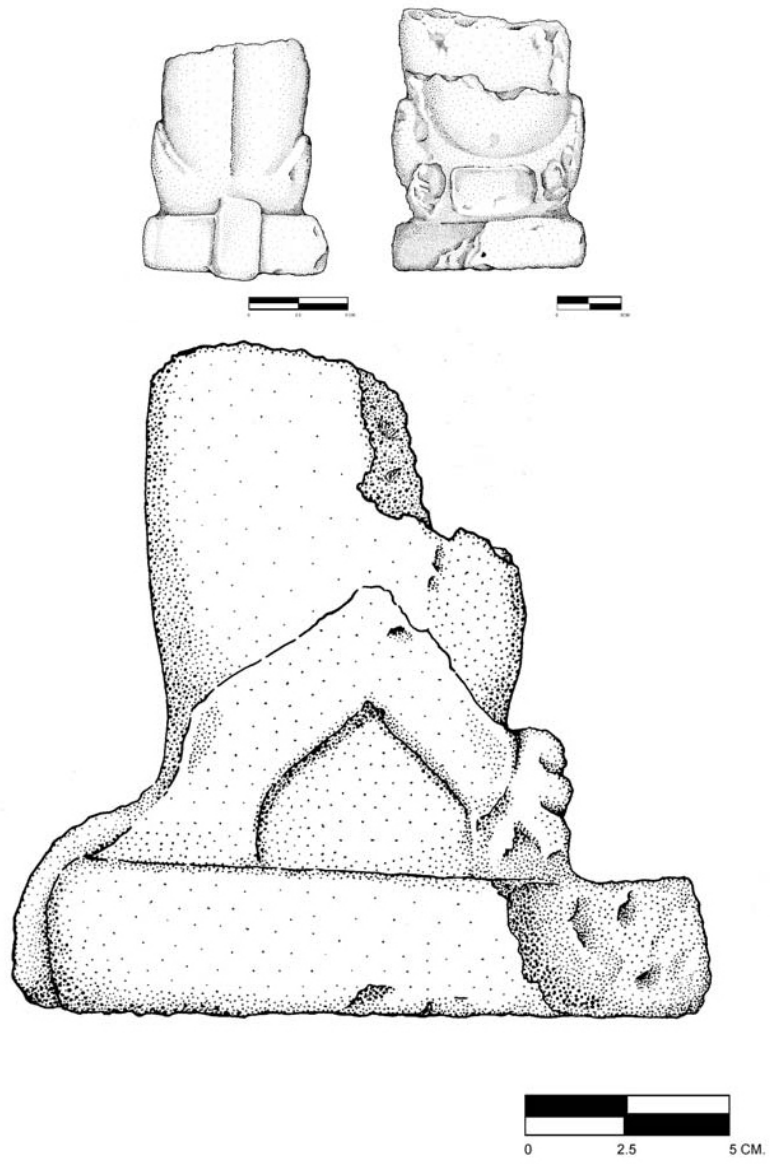
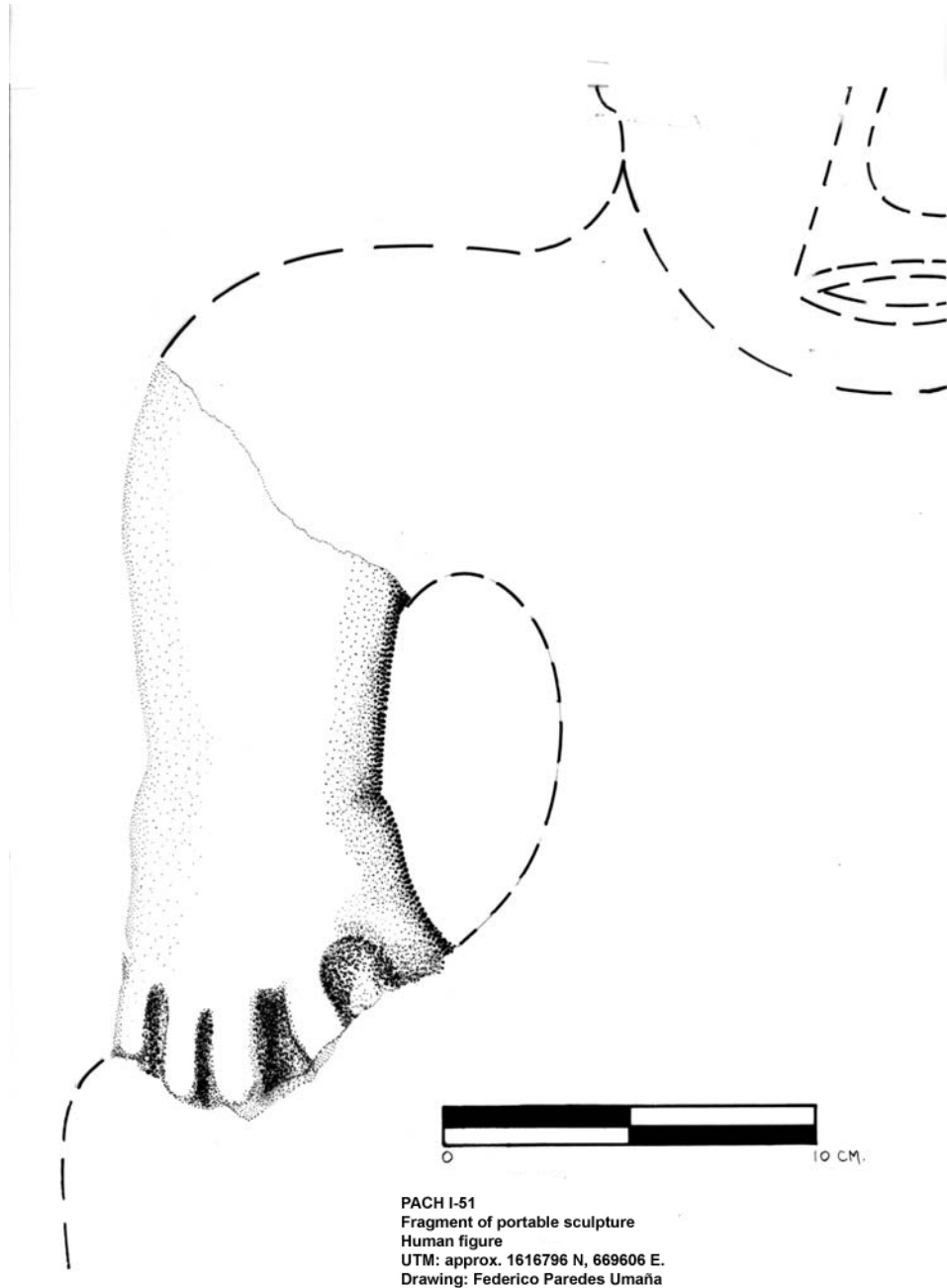


Fig. 13-9 a, b, c: Monument 12

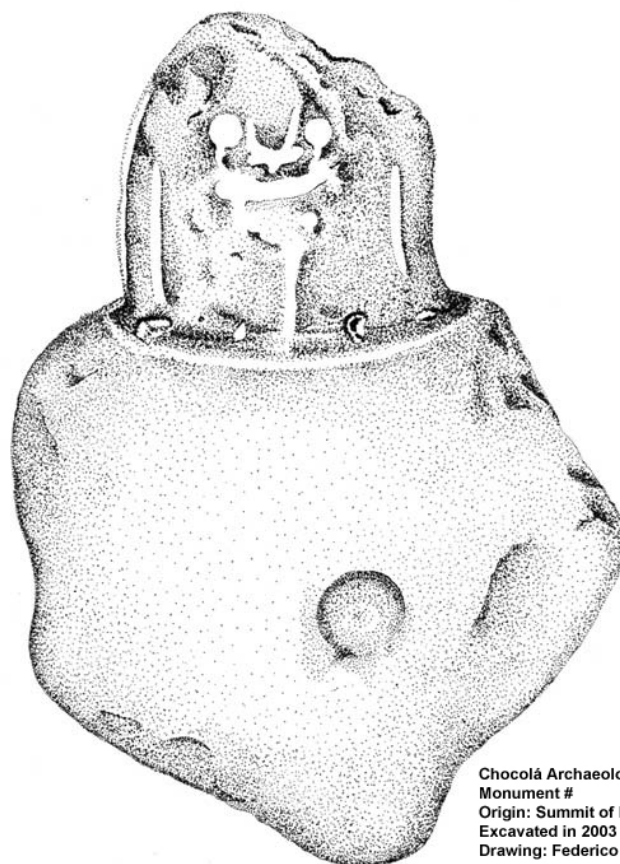


1. **Monument 13, Chocolá** (Fragment of portable anthropomorphic sculpture) [Fig. 13-10].
2. Height of the full piece: approx. 25-30 cm.
3. Basalt.
4. Approximate location, northwest of Mound 51. UTM: 1616796 N, 669606 E.
5. Presently in the PACH deposit. Chocolá Suchitepéquez.
6. Anthropomorphic arm featuring a hand with five stylized and chubby fingers. A careful examination of the piece reveals that it is a part of a known type of portable sculptures of human figures on benches, occasionally featuring mushroom-shaped heads. The characteristics this one reveals is the interior carving of the arm –the one that faces the body-, as it has been worn out with elliptical movements which create an irregular concavity by separating the arm of the original bulk. Fragment recovered thanks to Jonathan Kaplan's intervention in 2003.
- 7.
- 8.
9. In spite of being fractured, it is in a good state of preservation.
10. Drawing: Federico Paredes Umaña.



**Fig. 13-10: Monument 13.**

1. **Monument 14, Chocolá** (“María Ba’tz”) [Fig. 13-11]
2. Height: 110 cm. Width: 30 to 70 cm. Thickness: 32 cm.
3. Porous and soft sedimentary rock, of a cream color.
4. Summit of Mound 9.
5. In front of the “Hotel” (Chocolá’s communal house, PACH headquarters).
6. Bulk carving of an indefinite figure. It may have gone through different stages of use along its lifetime, as it presents the rudimentary carving of a face, as well as radial, vertical grooves in the upper section, with the widest ones in the lateral ends (4 to 7 cm in width). It presents as well irregular holes at the base of the upper section. At some different stage it may have been kept laid down, as it presents a not too deep cupped depression in its lower part. The rear face shows a rather accentuated depression in the entire lower surface. Excavated by Dr. Cristina Vidal in 2003 as a result of information submitted to PACH.
- 7.
- 8.
9. The state of preservation in regard to how it was discovered in 2003 has not greatly varied; it is protected by a perishable roof, though it keeps being hit by the rain.
10. Drawing: Federico Paredes Umaña.



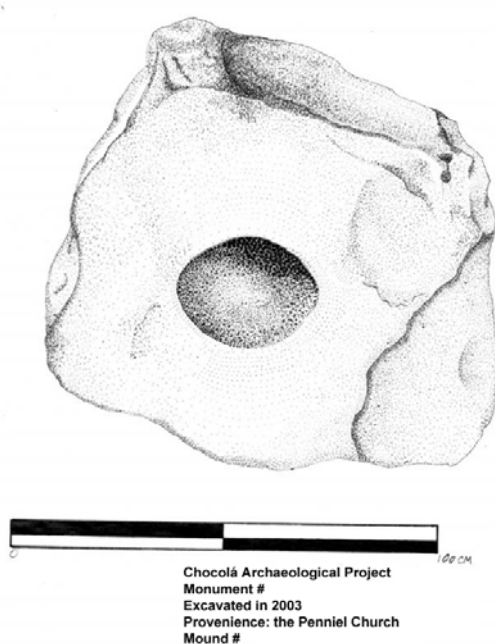
Chocolá Archaeological Project  
 Monument #  
 Origin: Summit of Mound 9  
 Excavated in 2003  
 Drawing: Federico Paredes Umaña



Fig. 13-11: Monument 14.

1. **Monument 15, Chocolá** [Fig. 13-12 a, b, c].
2. Height: 110 cm. Width 95-100 cm. Thickness: 35-60 cm.
3. Basalt.
4. Found during the construction works of the Penniel Evangelic Church, prior to 2003.
5. Today it is on the façade of the communal house, the “Hotel” that functions as PACH’s headquarters.
6. Massive rock with depressions in one of its faces, which is the only face worked. It shows a rather deep depression at the center, of 36 x 24 cm in diameter and a 20 cm depth; the depressions located above and below this one are almost imperceptible due to their short depth. The upper one measures 20 x 16 cm in diameter, and the lower one 18 x 18 cm. They are less than one centimeter deep.
- 7.
- 8.
9. Good state of preservation. A roof made of perishable materials was built, but it is still at risk since it is located in the play yard of a school located in the old German house.
10. Left: Drawing of Monument 15 when it was re-excavated by Jonathan Kaplan in 2003. Right: Photograph by Jonathan Kaplan of the 2003 excavation. Below: drawing of Monument 15 by Federico Paredes Umaña.





**Fig. 13-12 a, b, c: Monument 15.**

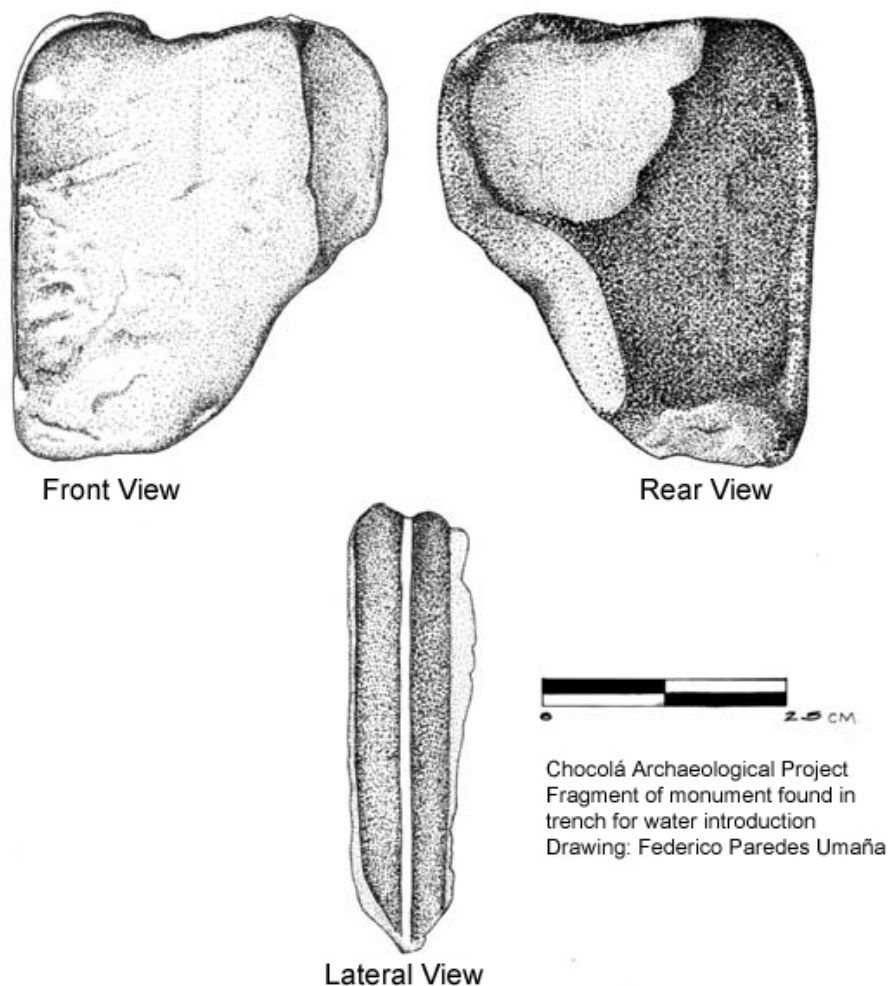
1. **Monument 16, Chocolá** [Fig. 13-13 a, b, c, d].
2. Height: 37 cm. Width: 65 cm.
3. Basalt or andesite.
4. North area of Chocolá.
5. Municipal park of Santo Tomás La Unión, Suchitepéquez.
6. Torso of human figure carved in stone, very realistically done with two bands of bracelets with an inscribed circle, and a pectoral or necklace with a scroll motif.
- 7.
- 8.
9. The monument has been located, therefore it is not probable that it will be lost again; however, it has been significantly altered, with the addition of a head and some retouching of the original details.
10. Above: photographs by John Graham in 1978. Below: photographs by Federico Paredes Umaña in Parque Santo Tomás La Unión, 2004.





Fig. 13-13a, b, c, d: (a) front view of the monument found by John Graham at Chocolá in 1978, (b) rear view, (c, d) altered in recent years by the local sculptor Saúl Solares, and relocated at the park of Santo Tomás La Unión.

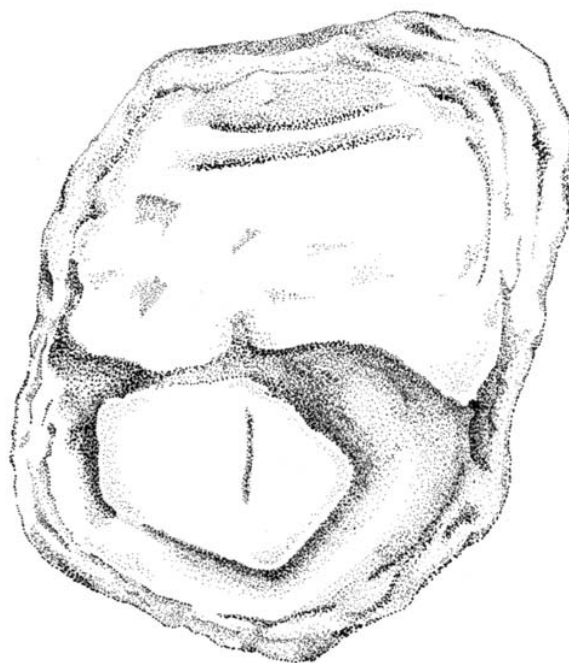
1. Monument 17, Chicolá (a stela?) [Fig. 13-14]-
2. Height: 50 cm. Width: 20-35 cm. Thickness: 12 cm.
3. Basalt.
4. Cemetery group (B) northern area of Chicolá.
5. Presently stored at the PACH deposit. Chicolá Suchitepéquez.
6. Basaltic rock with human work on one side; it exhibits bands approximately 4 cm thick. One of the sides drawn as a rear view was never found, on the contrary, the front view shows that efforts were made to flatten the surface, either for preparing the monument for carving, or for eliminating the carved surface.
- 7.
- 8.
9. The face probably carved has been destroyed. Its current state is good and it is adequately stored.
10. Drawing: Federico Paredes Umaña.



**Fig. 13-14: Monument 17.**



1. **Monument 18, Chocolá** [Fig. 13-15a, b, c].
2. Height: 145 cm. Width: 100 cm. Thickness: 30-34 cm.
3. Basalt.
4. Original location unknown.
5. Currently located at the east band of the Football Field.
6. It is a solid basalt block with human work. The motif is incomprehensible, but one end shows the carver's intention to separate a semi-quadrangular surface from the rest of the surface, using bas-relief techniques.
- 7.
- 8.
9. The state of preservation is good, though because of its location in the east band of the football field, it risks being used as a bench.
10. Drawing: Kristian de León. Inking: Federico Paredes Umaña.



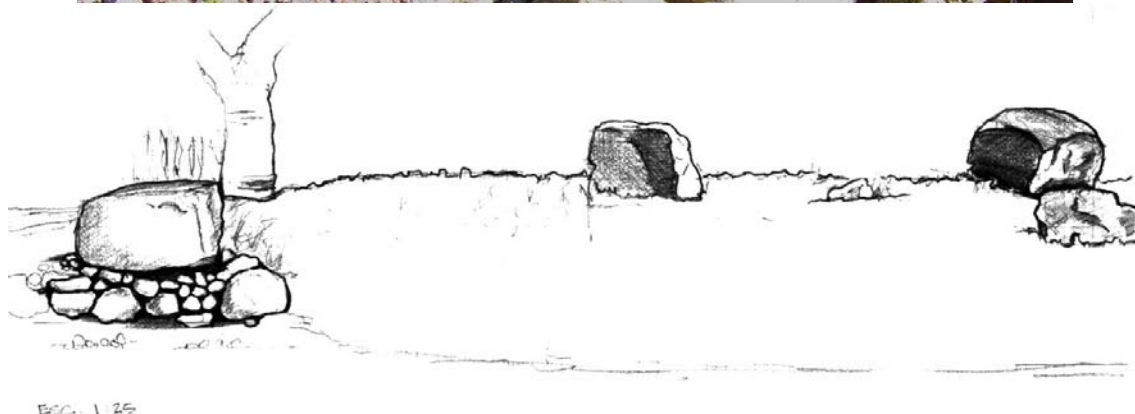
PLANTA



PROYECTO ARQUEOLÓGICO CHOCOLÁ  
 MONUMENTO #  
 UBICACION ACTUAL: CAMPO DE FOOTBALL  
 UTM: 061796 E, 1616195 N  
 DIBUJO: KRISTIAN DE LEÓN  
 ENTINTADO: FEDERICO PAREDES UMAÑA

**Fig. 13-15: Monument 18a, b, c: (a) *in situ* photograph; (b) in relation to Monument 3; (c) drawing.**

1. **Monument 19, 20 and 21, Chicolá** (Fragments of circular altars) [Fig. 13-16 a, b].
2. Variable dimensions.
3. Basalt.
4. Presumably originating in the central area of Chicolá.
5. They are located on an earthen incline that covers a drainage system built by the Germans. UTM location?
6. The drainage contains some fragments of cut stone, presumably pre-Hispanic monuments. The fragments seen in the illustration are fragments of massive circular altars, with dimensions that exceed those of Monument 10 or Monument 7 from Chicolá.
- 7.
- 8.
9. They are fragmented and were reused as supports or lids for a draining system, and are located outdoors.
10. Panoramic drawing of Monuments 19 and 20; Monument 21 is not shown in the drawing.



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**Fig. 13-16a, b: Monuments 19 and 20: (a) Monument 19; (b) drawing showing the association of the fragments.**

1. **Monument 22, Chocolá**
2. Height: approx. 35 cm. Width: approx. 20 cm.
3. ?
4. Found as a fragment in a road within the Chocolá property.
5. Nottebohm Collection.
6. Anthropomorphic profile with phytomorphic lip ornament and headdress. It shows parallel incisions in the face, crossing the profile horizontally; the eye is open.
- 7.
- 8.
9. State of preservation unknown.
10. Ink illustration, probably by Edwin Shook.



Fig. 13-17: Monument 22.



## MONUMENTS IN ADJACENT REGION



STO TOMÁS LA UNIÓN  
 PROCEDENCIA: MONTIQUILAS  
 EN COLONIA SAN FRANCISCO  
 UBICACION ACTUAL:  
 PARQUE MUNICIPAL,  
 TIBOLTE, MUNICIPIO PARAHUATLÁN.

**Fig. 13-18a, b: Monument 1, Santo Tomás La Unión (Balam Abaj). Found in the San Francisco neighborhood. Drawing: Federico Paredes Umaña.**





**Fig. 13-19a, b, c, d: B'alam Ab'aj of Chuajij.**



**Fig. 13-20a, b: B'alam Ab'aj of La Ceiba.**



Jaguar, vertical spike  
San Francisco Zapotitlan  
fotos: Federico Paredes Umaña  
Proyecto Arqueologico Chocolá.

Fig. 13-21a, b, c: Jaguar, vertical spike, San Francisco Zapotitlán.  
Photos by Federico Paredes Umaña



Fig. 13-22: Ab'aj T'akalik. Zoomorphic sculpture in vertical spike, on bench with scrolls.



Fig. 13-23: Monument 44, Abj'aj T'akalik. Captive carved in mass.





**Fig. 13-24: Captive carved in mass. Retalhuleu Regional Museum.**



**Fig. 13-25a, b: Figure of captive with hands tied at the back. Retalhuleu Regional Museum. Photos by Federico Paredes Umaña**



**Fig. 13-26: Round altar known as the "Shook Altar". Provenience is unknown. Shook and Heizer referred to this monument in 1986, but all they said about its origin was: "near San Antonio Suchitepéquez". Photo: Shook Archive, courtesy of the Department of Archaeology, UVG.**



**Fig. 13-27: Miniature pot-bellied figure carved in mass. Carlos Escobedo Collection. San Antonio Suchitepéquez.**