

PLATE 1: After 20 years, the anthropologist came back to Ixcoy. The author, Eike H., is donating a copy of the book “Mistrust leads to death” (in German and Q’anjob’al) to the Public Library of San Juan Ixcoy. The *Alcalde Rezador* (religious mayor, with a red belt as sign of authority), Miguel Paíz, is acting as a substitute of the political mayor (*Alcalde Municipal*). Town hall. (2006).



PLATE 2: The *Alcalde Rezador* (religious mayor, with red belt) speaks, the anthropologist listens. (2006).



PLATE 3a: A glimpse of San Juan Ixcoy. *Right: The Catholic church.* (1981).



PLATE 3b: View from the town hall (*Alcaldía*). *Foreground: The Parque.*  
*Left background: The church. Right: The market.* (1981).



PLATE 4a: House above the valley of San Juan Ixcuy. (1981).



PLATE 4b: Countryside in the township of San Juan Ixcuy.  
House with harvested and dried-up maize field. (1981).



PLATE 5: View over San Juan Ixcoy from Yajaucu. Road to Huehuetenango winding up the mountain. (1981).



PLATE 6: View from the Catholic church to the Great Cross in Ixcoy. *Front:* Scenes of the *Baile del Toro* (Dance of the Bull). *Back:* Town hall. (1981).



PLATE 7: People from the village are watching the *Baile del Toro* (Dance of the Bull). Note the “bearded” dancer in the foreground. (1981).



PLATE 8:





PLATE 9: The entrance to the house of the religious mayor (*Alcalde Rezador*) is decorated with flowers (*hortensia*). Young dancers of the *Baile del Toro* (Dance of the Bull) are joking. (1981).



PLATE 10: Some *Principales* (dignitaries) of San Juan Ixcoy are leaving the house of the religious mayor (*Alcalde Rezador*). The young man with the red belt is the *Principal de la Fiesta del 24 de Junio*, Patron's day of San Juan Ixcoy. (1981).



PLATE 11: A Mam-speaking couple in the costume of Todos Santos praying and burning candles in the church of San Juan Ixcoy. *At the entrance:* Members of the *cofradía* (traditional brotherhood). *Right (background):* Two women and a man from Ixcoy praying and burning candles. (1981).

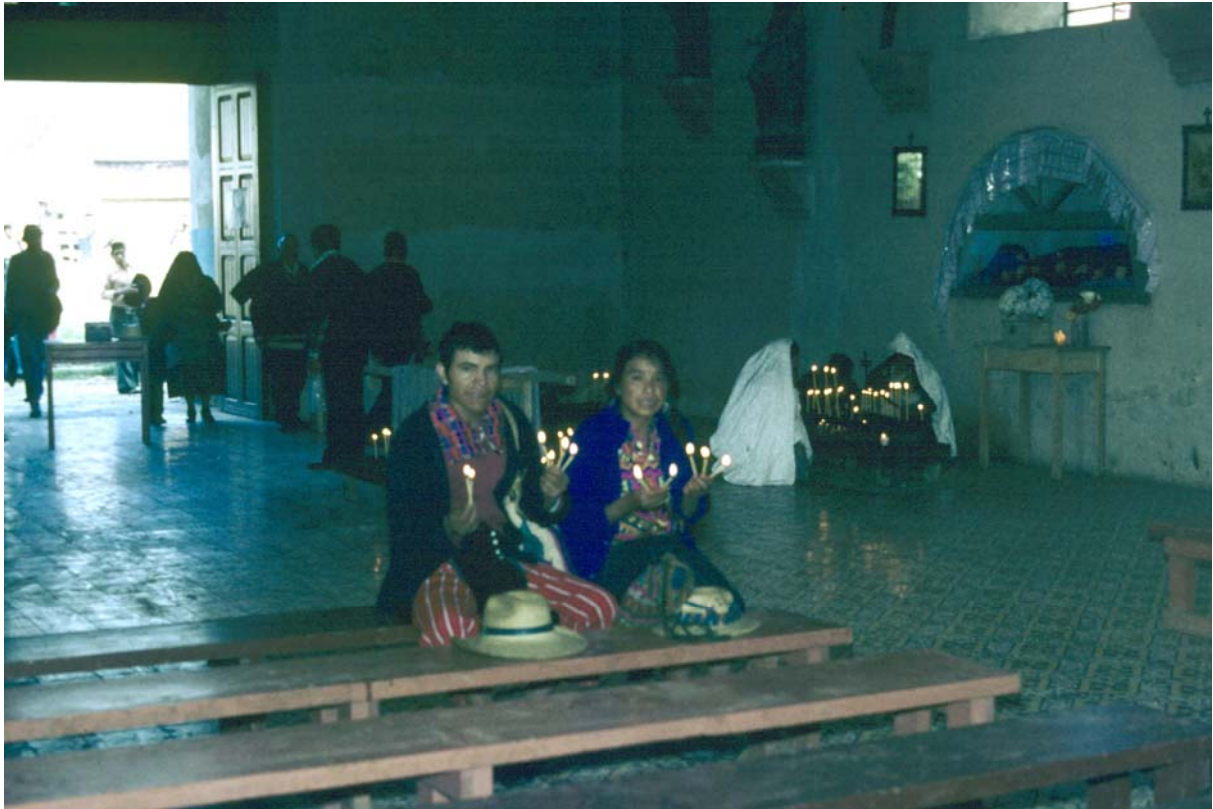


PLATE 12: A *Costumbrista* (traditionalist), a close relative of the diviner, is praying in one of the *oyeb' konob'*. These are five special roofed places of prayer in the township of San Juan Ixcoy. (1986). See Ch. E.10.



PLATE 13: Shrine with several ancestral crosses and incense burners in the diviner's house in San Juan Ixcoy. The background cover is made from plastic (1983).



PLATE 14:



PLATE 15: Unwrapping the Holy Bundle (*Ordenanza*). Several covers opened and unfolded are visible. *Left*: Note the hands of a second dignitary flattening one of the covers. *Left foreground*: An incense burner filled. (1981).



PLATE 16: See Plate 17 and Ch. E.4 (Excerpt). *Left:* The Holy Bundle (*Ordenanza*), with candles. *Right:* The wooden panel (*tablo*). *In front:* A closed bundle, probably an almanac. (1981).





PLATE 17: *Left*: The unwrapped *Ordenanza*, with five candles leaning against it. *Right*: The *tablo* (wooden panel). *In front*: A closed bundle (probably an almanac). Several covers of the *Ordenanza* are visible. Note the (outer) cover with v-shaped motives. (1981).



PLATE 18: Mateo Raymundo Velásquez, the diviner and counselor (*Maestro de Costumbre*) of the religious mayor (*Alcalde Rezador*) of 1981, fills up small bowls with resin (*pom*) during the ceremony for the Holy Bundle (*Ordenanza*). Note the wife of the religious mayor in the background (as well as the hardly visible religious mayor). (1981).

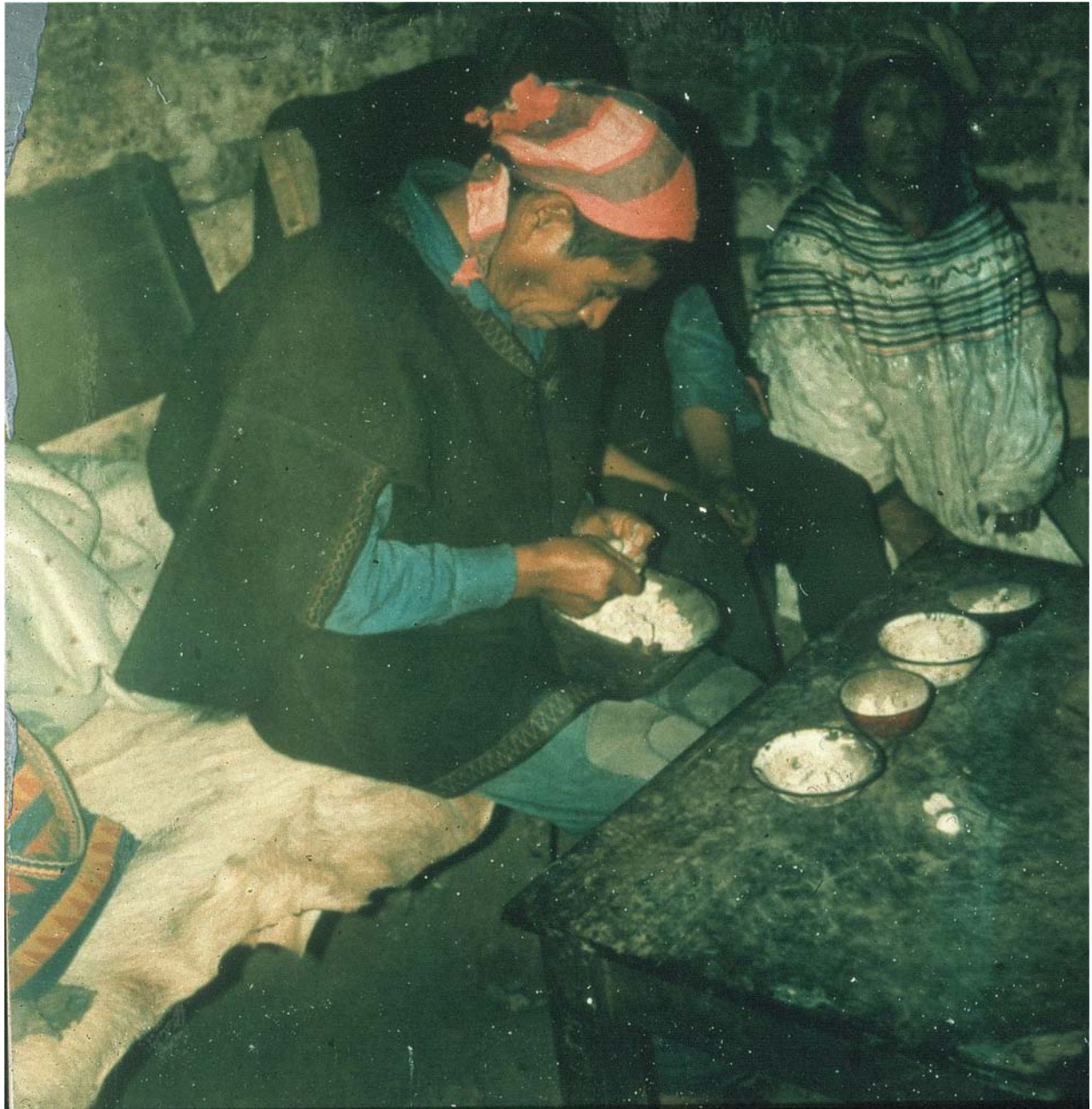


PLATE 19: In the afternoon, the *Ordenanza* is rewrapped and put back into the drawer. Some of the paraphernalia are put on the altar. *At the back of the altar:* A family cross decorated with white flowers. Some candles are put in front of it. *On top of the altar:* The *tablo* (a wooden panel) kept in a bag, a second bundle (an almanac?) on top of it, and a booklet and the *vara* (staff of office) lying right at the top. See Ch. E.4, Edited Excerpt [incl. Added Note]. (1981).



PLATE 20a: Missionary campaign. The preacher is standing on top of the bench. Note the loudspeaker. (1981).



PLATE 20b: The Evangelist *Asamblea de Dios*. (1981).



PLATE 21a: Fiesta of June 24, 1981: “*Reyna Nativa*” (Ladino teachers representing a couple in Q’anjob’al costumes) and “*Reyna Infantil*” (a young Ladino girl), together with municipal functionaries. See D.16.



PLATE 21b: *Regidores* (Town Councilors) waiting outside. (1981).



PLATE 22: Young school girls in festive uniforms corresponding to traditional patterns. (1981).





PLATE 23a: Marching in school uniforms (normally not worn). Training for the *Fiesta* of June 24 and for the Guatemalan Day of the Nation. (1981).



PLATE 23b: An elder sister carries her younger sibling. (1981). Note the different facial expressions.



PLATE 24: A young girl is playing with her mother in the market. Note the festive dress. (1981).



PLATE 25a: A market day scene in San Juan Ixcoy. Women with their children. (1981).



PLATE 25b: A market day scene. (1981).



PLATE 26: Market day. A family scene. (1981).



PLATE 27: Market day. A sister carrying a baby, interacting with her younger brother. (1981).



PLATE 28: Vendor in the market of San Juan Ixcoy. (1981).





PLATE 29: This is a hypothetical divination. A handful of seeds of the coral tree has been grasped from the complete set and has been laid out. A row with two seeds in each position has been formed. The unused part of the seeds is set aside. The number of counts is marked while counting and divining. Seeds in the end-positions are “speaking days”, i.e. divination-giving. The row has been counted three times. (1983). See Ch. 4, especially 4.1 and 4.2.



PLATE 30: The same hypothetical divination as in Plate 29. The row has been counted four times. The divination is spelled out and is about to come to a conclusion. (1983).



PLATE 31: The diviner discusses the problems, inter alia the question of opening a bakery, with the client family from Soloma. (1983).



PLATE 32: The diviner's attention and concentration are visible while he is listening to the clients. The layout has been counted once. Two seeds are set aside, possibly representing persons, problems or other items. See Ch. 4.1 (Point 1). 25 *centavos* are placed on the table as payment. (1983).



PLATE 33: The diviner gives an explication. (1983).

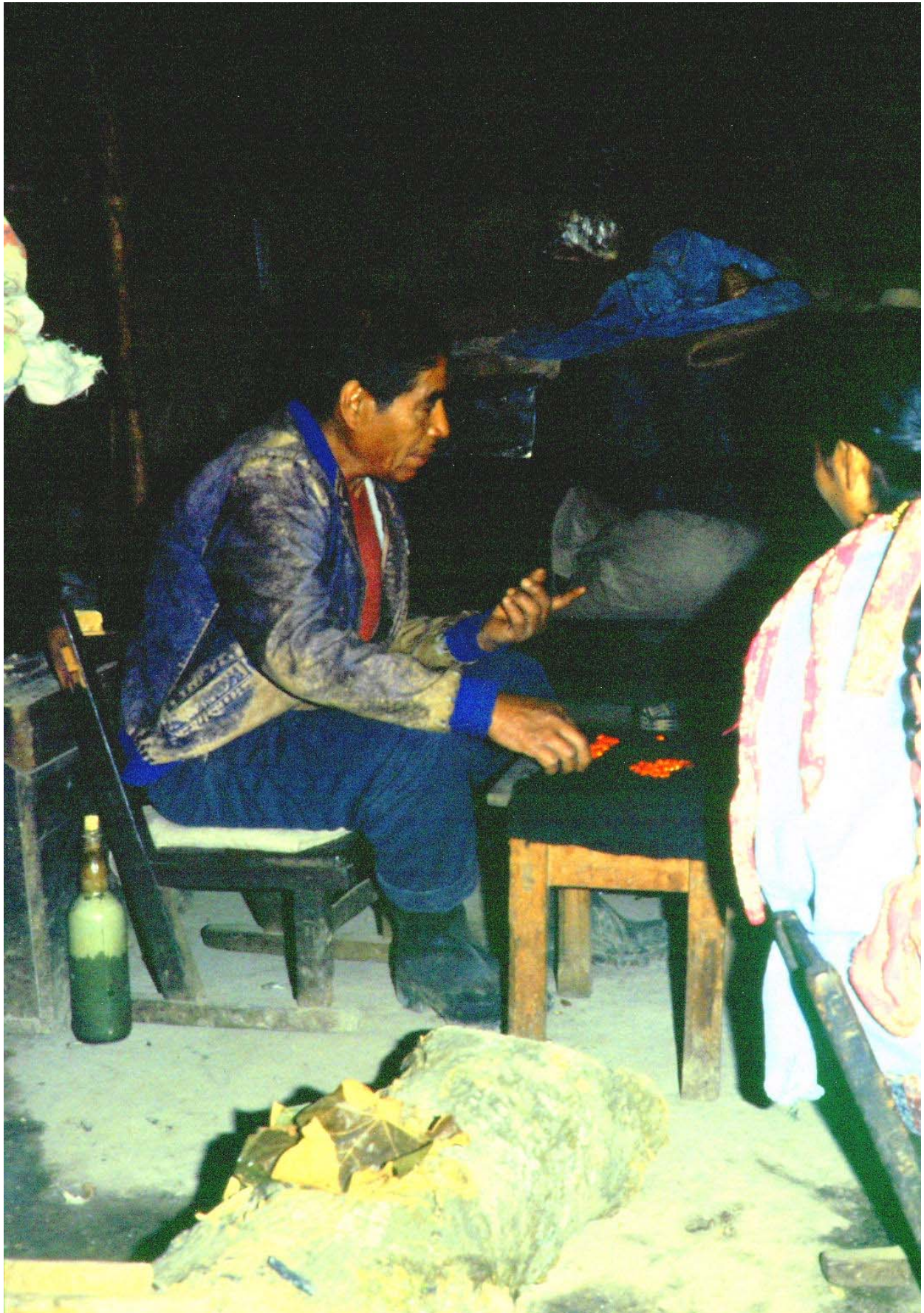


PLATE 34: The diviner interprets the layout of the seeds of the coral tree for the client family from San Pedro Soloma. (1983).



PLATE 35: The diviner listens to a family from Soloma. Problem: The possible success of opening a bakery. (1983).



PLATE 36: The diviner is counting the row. 25 *centavos* are placed on the table as payment. Two + one seeds seem to be put aside (see Ch. 4.1, Point 1). (1983).

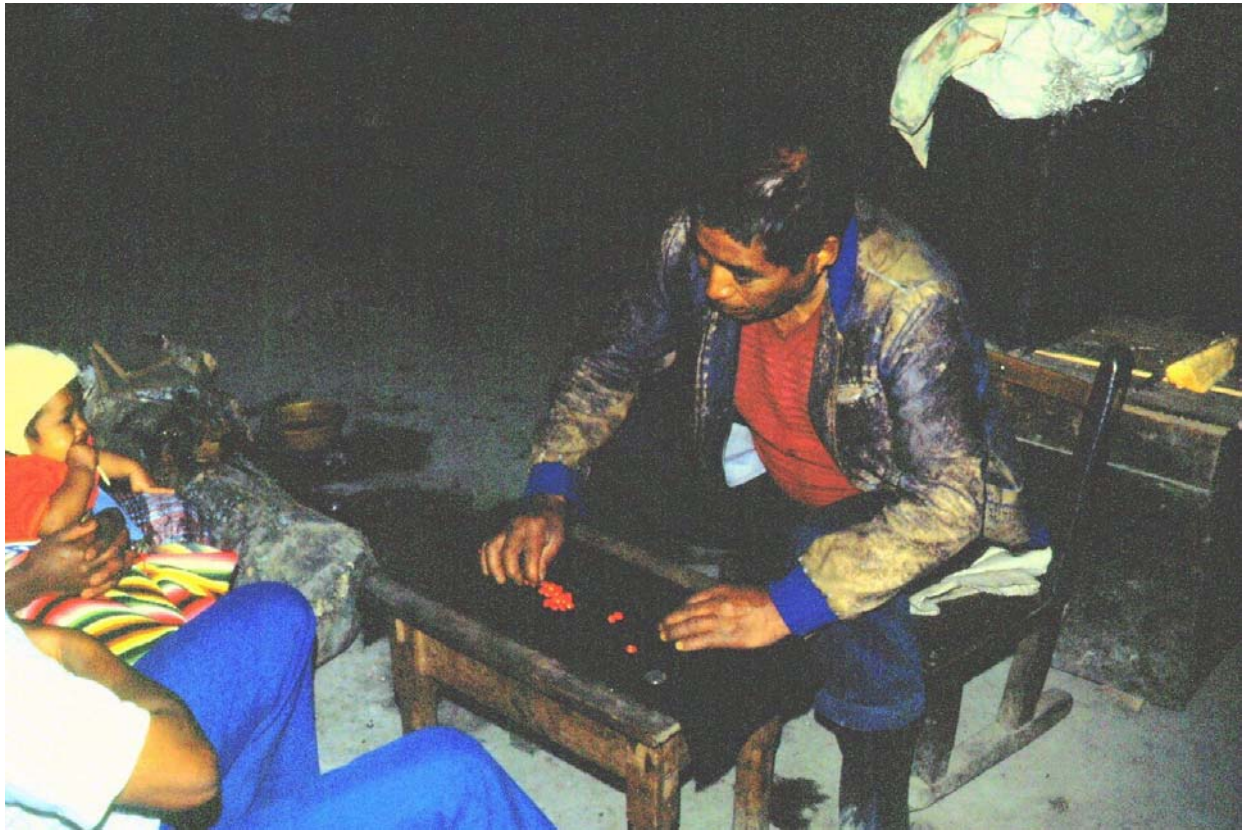




PLATE 37: This consultation for a client family from San Pedro Soloma is complex. It lasted longer than one hour. It looks as if we are dealing with two separate rows to be counted here. The rest is visible as a third set (*right*). The diviner is counting one row. Another client is waiting for his divination. (1983).



PLATE 38: The client family during a divination session in the diviner's house. The family is from Soloma. The wife is joking with the toddler. (1983).



PLATE 39: This divination shows the diviner shortly before his death. The diviner interprets the layout of the seeds of the coral tree. The row may have been counted three times. The client was Eike H. presenting an existential problem. (A. Koechert 1984).



PLATE 40a: View of Jolomhuitz: houses, fields and forest. There one of the observed confessions took place. See Ch. 5.7 (June 16, 1981).



PLATE 40b: A family cross in one of the diviner's abandoned huts in Jolomhuitz. Note the flower, the arch over the table and the incense burners. (1981).

The diviner prayed in front of this cross obviously in connection with the confession mentioned above.

The case might also imply the confession observed on June 11, 1981.