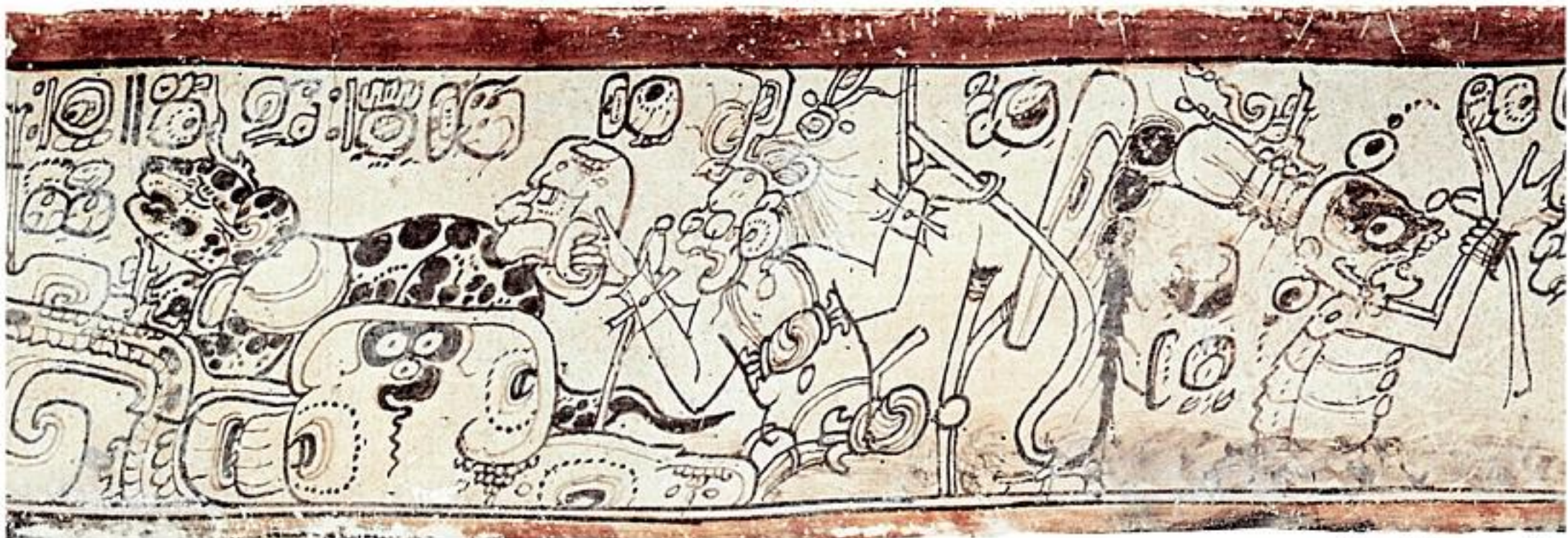




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THE MAYA  
BOOK OF THE DEAD  
The Ceramic Codex



# THE MAYA BOOK OF THE DEAD The Ceramic Codex

The Corpus of Codex Style Ceramics  
of the  
Late Classic Period

*by*

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... the ultimate function of the Maya funerary ceramics becomes clear . . . , to prepare the defunct for the dread journey into the underworld, much as the Egyptian Book of the Dead.

Michael D. Coe (1978:13)

## Foreword



With this book, the study of Classic Maya pictorial ceramics has come of age. Instead of dealing with many different styles from widely scattered regions of the lowland Maya realm — as I have done — Francis Robicsek and Donald Hales have wisely chosen to

present the *entire* known corpus of a single style. By so doing, they are following in the footsteps of such distinguished students of Classic Greek vases as John Beazley and Gisella Richter. Prior to 1970, when the late Eric Thompson published the great Metropolitan Museum vase, the Mayanist world had no inkling of the existence of the Codex Style, but we now know that some of the greatest artists who ever lived worked in this tradition.

The authors believe not only that the funerary vessels of the codex style were painted by the self same artists who produced the bark-paper books or codices of the Classic Maya, but also that many of them fall into groups, each of which presents a single Underworld tale or myth. While I accept their novel thesis, a problem here is that only a tiny fraction of the total Underworld mythic cycle that was extant in Classic times survived the Spanish Conquest, to be recorded in Spanish letters; most of what we have is in the first three sections of the Popol Vuh of the Quiché Maya, and the authors have followed others in finding this a productive (however incomplete) source for their interpretations.

There is enough iconography and epigraphy on the magnificent vessels presented here to keep Mayanists busy for the next fifty years. Strange deities and weird composite creatures, all presumably denizens of the Underworld, perform in mythological tableaux that cry out for explanation. In some cases, it must be recognized,

ignorant and over-enthusiastic restorers have botched the iconography, but the authors have either excluded such objects from consideration, or have called attention to repairing problems. It should *also* be recognized that similar problems exist for the Classic Greek vases — and even for the repaired and “reconstructed” Maya ceramics published by archaeological expeditions!

Sad to say, not a single Codex Style vessel has ever been found in a “scientific” archaeological context. Were it not for the reprehensible activities of the pot-hunters, we probably would never, ever, know of their existence. Then, where *do* they come from? The authors present some intriguing detective work, based upon stylistic analysis, written texts, and neutron activation, indicating that there were four sites (not just one, as I have hypothesized) involved in the production of Codex Style ceramics. The most intriguing of these is what they call “Codex-Style Site A,” to which most examples of the style can be assigned, along with nine extraordinary vessels with a fairly complete accession record of its successive rulers. I had once thought that this place must be Calakmul, but they have proved me wrong, as the careful reader of this book will see.

This scholarly, beautifully researched volume is ample testimony that Maya research is passing through a very exciting phase, during which a lot of dust is being shaken off many shelves. Through the study of pictorial ceramics, we are now able to enter into a sphere of ancient Maya art and religion that was not even dreamed of ten years ago. The authors claim that they have discovered a veritable “ceramic codex,” and I must say that I agree with them.

Michael D. Coe

Heath, Massachusetts

## Acknowledgements



At the completion of this study I wish to express my gratitude to the numerous scholars and collectors who opened the doors of their institutions and homes and allowed us access to their valuable collections of artifacts and manuscripts.

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Many of the terms, glyphic "readings," included in this volume are preliminary and may not as yet exist in any other published form. They are the result of many freely shared ideas of Floyd Lounsbury, Peter Mathews, Linda Schele, Michael Coe, David Kelley, the late Robert Robertson, Merle Greene Robertson, David Joralemon, Dickey Taylor, Mary Miller, and others, and should be considered as "tentative," evaluated and reassessed by the reader.

I remain indebted to His Excellency General Carlos Arana Osorio, former president of the Republic of Guatemala; to Sra. María Landis, officer of the Guatemalan Embassy of Washington, D.C.; to the late Jorge Castillo V, founder of the Museo de Popol Vuh, Guatemala City; to Dr. Dora Gonzales, director, Museo de Arqueología e Etnología de Guatemala; and to Sr. Karl-Heinz Nottebohm, Dr. Raul Cruz Molina, Dr. Jorge Amado, and to Bertoldo Nathusius, also of Guatemala City.

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Francis Robicsek

*Charlotte, North Carolina*



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*"There was once a manuscript of it, And it was written long ago, . . ."*  
*Popol Vuh (Edmonson 1971: lines 54-55)*

*" . . . the dead most certainly do speak . . ."*  
*Michael D. Coe (1973:7)*

## A Note on the Illustrations



In the composition of this book we have sought to include most photographs taken during the course of this study. An effort was made to provide rollout pictures of at least all vases and bowls painted with mythological figures and scenes. For those ceramics that

were unavailable for rollout photography, we have assembled "composite" photographs. In these photographs the proportions may be somewhat distorted owing to the convexity of the objects depicted. Because of space limitations for most of the vessels decorated with only glyph bands and/or with repetitious designs of cartouches, only single one-view photographs are included.

In some instances photographs are of less-than-satisfactory quality. These pictures were either supplied to us by others, as direct photographic access was not possible, or they were indeed taken by us under less than ideal circumstances. For example, one of the vases we had to photograph was inside a dimly lit museum glass case where the use of tripod and lights was denied. By including such photographs in this study, we have compromised to some degree the appearance of our book rather than relented our effort to present the reader with a comprehensive survey of the material. It should also be noted that some of the vessels included in this study have been restored to varying degrees. To overcome the iconographic and epigraphic problems inherent in their interpretations (Taylor 1978), we have referred in the comments to pre-restoration photographs if they were available. Portions of vase paintings we recognized as "mis-restoration" were disregarded and not commented upon. Ceramics whose credibility was questionable because of extensive repainting were also excluded from this study.

Some questions regarding the "ceramic codex" could

have been settled if we knew more about the circumstances of their discovery. If, for example, we could document that an entire series of vases describing the same myth was found together in the same cache, this fact alone would have settled the matter satisfactorily. Unfortunately, none of the codex style vases we describe were found under controlled archaeological conditions. The researcher is faced then with two possible alternatives: (A), either disregard this wealth of iconographic, epigraphic and historical data — which to us, is inconceivable. Or (B), proceed and do the best to analyze all available data despite the lack of provenance, as we have done. The lack of provenance has made some aspects of our work, primarily the establishment of the historical and geographical context, certainly more difficult, possibly less accurate, but by no means impossible.

We are grateful to the November Corporation, Ltd. for allowing us access for study and photography.<sup>1</sup>

With some exceptions, conventional photographs were taken by the author. All rollout photographs were taken by Mr. Justin Kerr and were copyrighted by him, except figures taken and copyrighted by Ms. Lin V. Crocker<sup>2</sup> and by the National Geographic Society.<sup>3</sup> Besides the above copyrights, no illustrations in this book, including rollout pictures, may be copied, televised, or reproduced in any form without the express written permission of the authors.

If we have possibly neglected to properly cite or include the names of any other photographers, it has been unintentional.

<sup>1</sup>November: Vessels: 4, 7, 13, 15, 19, 36, 38, 40, 44, 46, 47, 49, 50, 51, 53, 67, 68, 87, 91, 92, 93, 94, 104, 105, 109, 110, 118, 122, 125, 126, 127, 130, 131, 138, 146, 148, 153, 159, 173, 181; Figures: 4, 13a, 15, 20, 23, 31b, 35, 41a, 49, 59; Tables: 1a-f, 2, 3c, 3e, 9a, 9c, 11, 14b, and 22.

<sup>2</sup>Lin V. Crocker: Vessels 8, 28, 95, 98, 116; Figures 9a, 75a; Tables 3a, and 15d.

<sup>3</sup>National Geographic Society: Figures: 41b, 48b, 85a, and 85c.

# Introduction



The ancient Mayas, being a literary people, produced a number of books (codices) concerning their history and religion. Of these manuscripts, only four, written during the relatively late Post-Classic period, have survived. Naturally, the question arises: Did the early Mayas of the Classic period also write books, or was the art of codex writing limited to the Post-Classic era? Considering that several polychrome vases of the Middle and Late Classic periods portray individuals — probably professional artists — painting codices, it could be concluded that such books were already being produced during this very early epoch, probably as early as the fifth or sixth century A.D., and probably in large numbers.

The quest to find these lost “Books of the Dead” of the Classic Maya is as old as Maya research. During the past century there were several claims of such discoveries, but all were proved to be false, and now most students of Maya art and history believe that none of these ancient codices survived the passage of times and the hot, humid climate of the Central American rain forest.

After I became involved in the study of Middle and Late Classic Maya ceramic painting, the idea occurred to me that the folding-screen book may not have been the only method by which the ancient Maya prepared his codices, that he may have used another, more durable material, resistant to the passage of time, weather, and moisture, on which to record and preserve his ancient myths. The purpose of this book is to present the results of investigations I have pursued in this respect. In this effort I received the assistance of Donald M. Hales, whose knowledge of Maya hieroglyphic writing proved to be a most valuable help in establishing the “ceramic sequence” elaborated in this book.

## THE CODICES OF THE MAYA

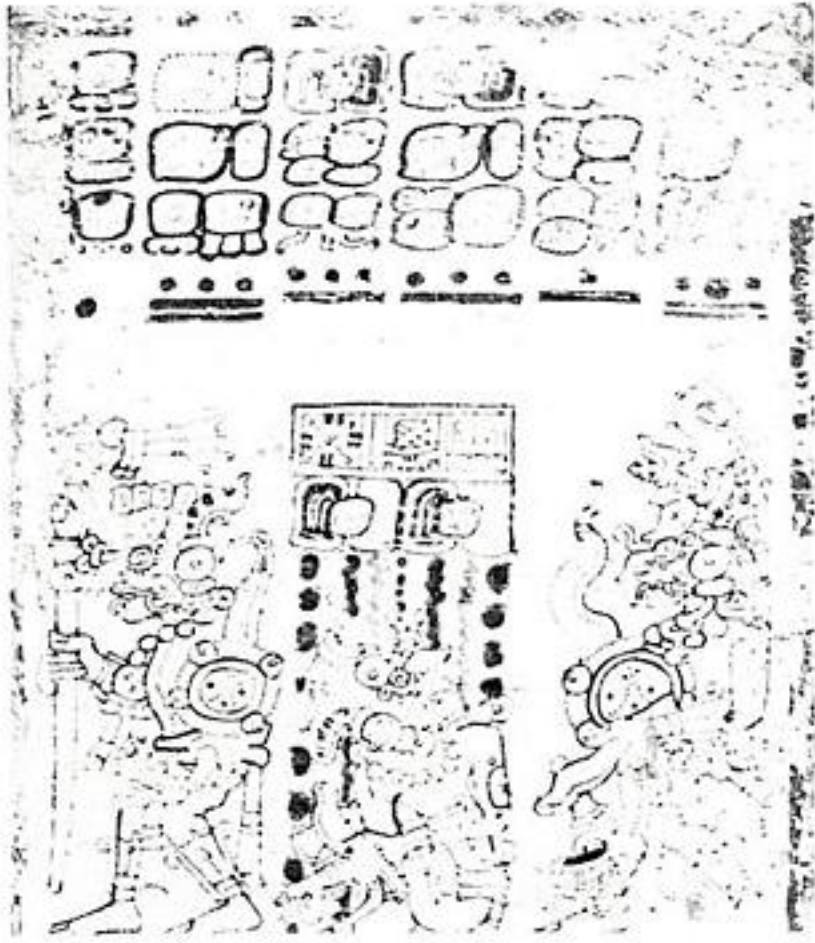
The earliest account of Maya manuscripts was given by Diego de Landa (Pérez-Martínez 1938:75), the first bishop of Yucatán:

They wrote their books on a long sheet folded up (like a screen), which was enclosed between two boards which they made very decorative; they wrote in columns from side to side according to the folds. This paper they made from the roots of a tree, and they gave it a white gloss on which one could write well. Some of the nobles through curiosity were acquainted with those fields of knowledge, and for that reason were more esteemed, although they did not display them in public.

Accounts similar to Landa’s were rendered by other early Spanish historians. The Jesuit Juan de Acosta recorded that in Yucatán, “There were some books of pages, bound or folded up in their way, in which the Indian wise men had the distribution of their time and knowledge of planets and animals and other natural matters (1608:bk6, Ch. 7).” Acosta’s contemporary, Fray Antonio de Ciudad Real (1588) noted:

... in ancient times, they (the Mayas) ... wrote characters and figures in books made of the bark of a certain tree, which represented their history and described their ceremonies, how they sacrificed to their gods and how they made their calendar. These were made of long strips, eight to ten inches wide, folded and gathered more or less like a bound book.

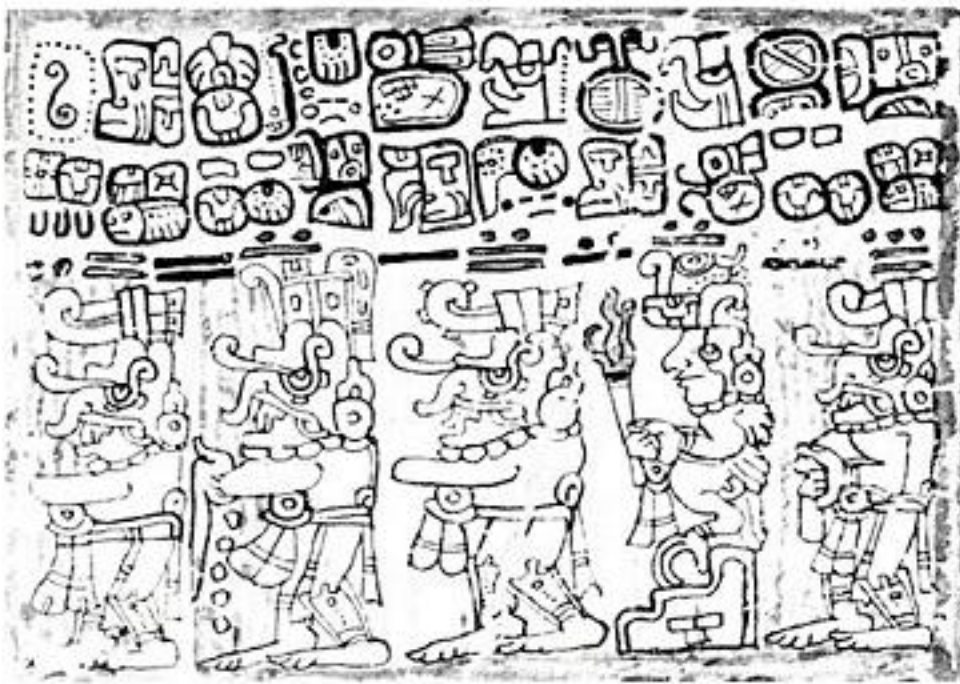
Reference to ancient Maya literature has also been given by Andrés de Avendaño y Loyola, who visited the still-unconquered Itzás on the Island of Tayasal and found books with ancient texts, “nine inches high and four inches wide and made of the bark of a tree. They were folded like screens from one side to another, each leaf of the thickness of a Mexican *real* of eight, and were painted with a variety of figures and characters.” (1696:35r).



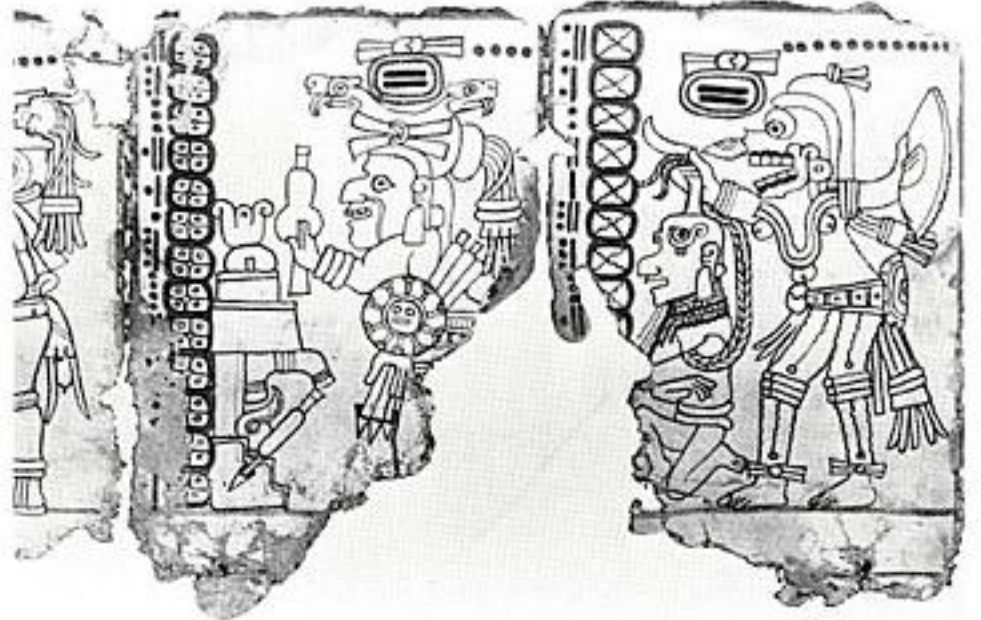
A



B



C



D

Figure 1. Pages of the four surviving Maya codices. (A) Codex Dresden (p. 66a), (B) Codex Paris (p. 6), (C) Codex Madrid (p. 11b), and (D) the Grolier Codex (pp. 5-6).



These written records undoubtedly would have given us valuable information on the history and natural sciences of the Maya. Unfortunately, however, all but a handful of the codices known at the time of the Conquest were destroyed by overzealous Spanish missionaries. In the famous *auto-da-fé* of Maní alone, more than twenty-eight of the sacred books perished. Of this event Landa wrote:

These people also made use of certain characters or letters, with which they wrote in their books their ancient matters and their sciences, and by these and by drawings and by certain signs in these drawings, they understood their affairs and made others understand them and taught them. We found a large number of books in these characters and, as they contained nothing in which there was not to be seen superstition and lies of the devil, we burned them all, which they regretted to an amazing degree, and which caused them affliction (1941:169).

All the codices spared from the flames of the Inquisition are from the relatively recent Post-Classic era — that is, the time between the breakup of the Classic Maya civilization around A.D. 900 and the Spanish invasion in the mid-fifteenth century. The earliest-known such manuscript is the *Codex Dresden*, written probably during the twelfth century, but it is believed to be a palimpsest of a text written earlier. The other three surviving books, the *Codex Madrid (Tro-Cortesianus)*, the *Codex Paris*, and the *Grolier Codex*, were probably painted during the century just preceding the Spanish invasion (A. Miller 1974:174). These books contain largely calendric and ritualistic information (Thompson 1950:23), but no historical data. They are richly illustrated, “each item of text is associated with a picture, so that we have a unique chance to link writing with events (Coe 1973:11),” in a format one might compare with present-day comic books. In the effort to find manuscripts painted earlier than these, my attention was directed to a special group of Late Classic Maya ceramics known as “codex style vessels.”

The first to mention the special style of painting on these vessels was Lin V. Crocker, who described it in a letter to Michael D. Coe as one,

... which utilizes a monochrome painting on a cream background, accompanied by extreme variations in line tone (all based upon black-brown slips of varying degrees of dilution), plus red rim and basal bands. The bands may reduce in places to black, and the upper one was usually coated with stucco and painted Maya Blue (1978:16).



Coe called this technique “codex style” because he believed that the artists who created these vessels were codex painters accustomed to inscribing “folding-screen books that the Maya made from bark paper coated with stucco (1978:16).”

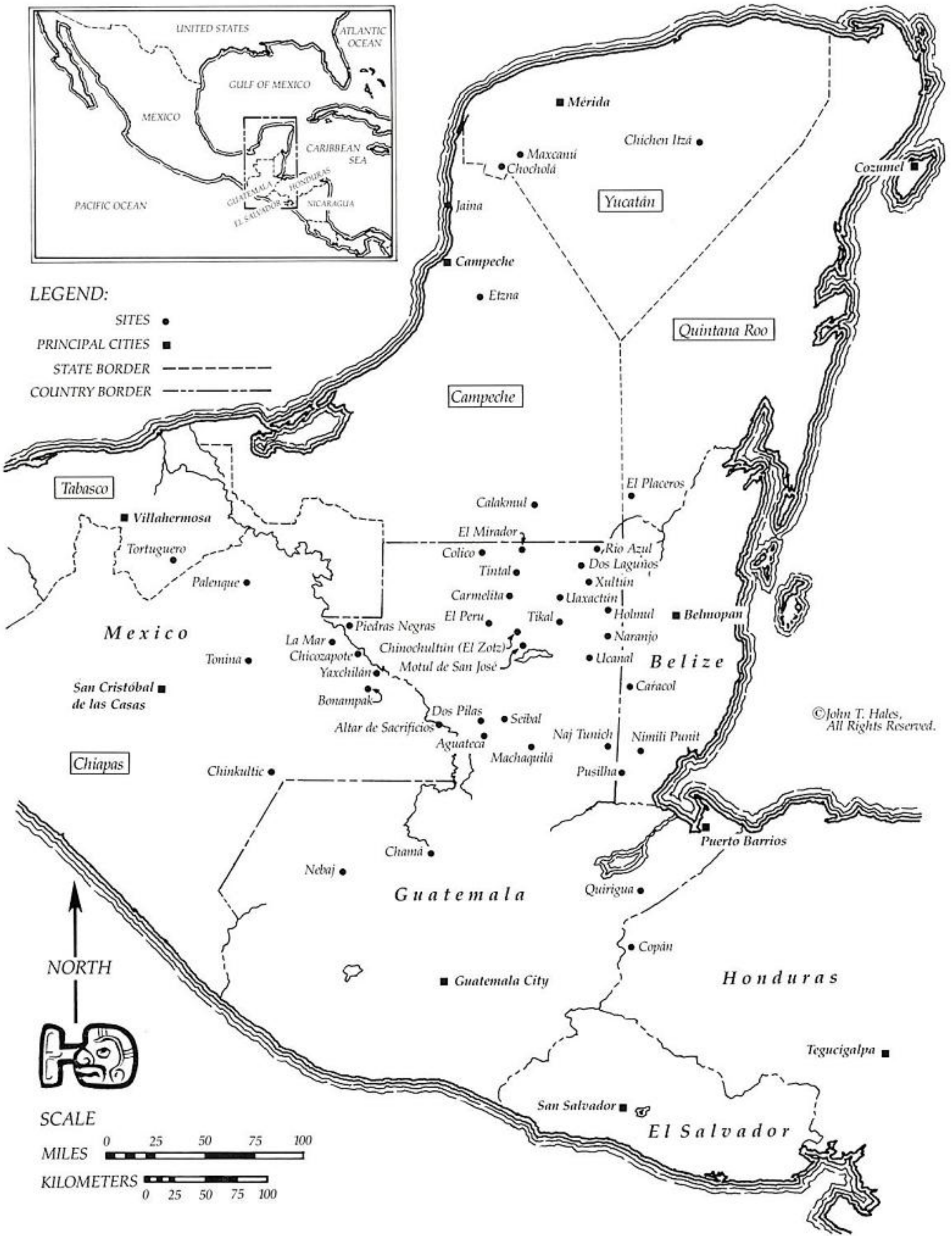
Codex style as a vase technique was used during the Late Classic epoch, probably around the turn of the eighth century, during the period of the greatest economic and political prosperity of the Maya city-states, and it represents some of the best work that pre-Columbian artists created. Because the style flourished for only a short time, possibly not more than half a century, it did not undergo significant modification in technique, concepts, composition, themes portrayed, or conventions employed.

Figure 2. Diego de Landa (1524-1579), the first bishop of Yucatán. Painting in the sacristy of the cathedral of Izabál.



**LEGEND:**

- SITES ●
- PRINCIPAL CITIES ■
- STATE BORDER - - - - -
- COUNTRY BORDER - - - - -



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The attractions of this style of ceramic painting are multifold and it has appeal for a wide public. The simple but elegant shapes and the meticulous ceramic technique are an inspiration to the potter. The fine-line brush work and the adaptation of figures and motifs to fill the space afford pleasure to the painter. The scenes depicted supply invaluable material to the anthropologist and to the art historian seeking to understand ancient Maya life, thought, and mythology. To the linguist, to the decipherment of hieroglyphs, and to the student of Maya dynastic history a rich feast is presented. For these reasons, during the last decade more and more attention has been given to this special group of ceramic paintings (Coe 1973, 1975, 1978).

The provenance of these vessels was first considered to be Calakmul, Southern Campeche, on the basis of the Emblem Glyphs painted on them (Coe 1978:28). Our study of the vessels suggests that they represent the work of at least four different schools, probably none of which were at Calakmul. One such site (Codex Style Site A) may possibly have been in the region north of El Peru, the second (Codex Style Site B) at Naranjo, the third (Codex Style Site C), in the region bounded by Naj Tunich, Nimili Punit and Pusilha along the Guatemalan-Belize border, and the fourth (Codex Style Site D) possibly in the Northeastern Petén.

A most recent development in the search for the origin of codex style ceramics is the discovery of Naj Tunich Cave. The site is located just East of Poptun, Guatemala, close to the Belize border, and yielded over 45 figural and over 39 glyphic cave paintings, some very strongly resembling those seen on codex style ceramics (Figure 85).

It must be emphasized, however, that little is known about the circumstances of the discovery of codex style ceramics, most of them having passed through several owners, and also that these site determinations are at best educated guesses based primarily on the study of hieroglyphic texts. There is also a possibility that "codex style" was just what the term indicates, an artistic style that was produced in scattered places throughout a relatively wide area of the subcontinent.

The first such vessel to emerge in the early 1960's from the clouds of centuries was the Metropolitan Vase, a well-known ceramic vessel on which was painted a scene showing a were-jaguar baby about to be sacrificed. This vase (Vessel 21) is now housed in the Metropolitan Museum of Art, the Michael C. Rockefeller Memorial Collection of Primitive Art (Thompson 1970:pl. 14D; Coe 1973:No. 45; 1979:No. 4; Robicsek 1978:159-160). In 1973, the corpus of known important codex style vessels was further extended by two additional fine examples of Late Classic Maya pottery: the Vase of the Palace Scene with Beheading (Vessel 1) Grolier No. 42, Princeton Catalogue No. 1 (Coe 1973, 1978) and the Vase of the Throne Scene (Vessel 70; Grolier Catalogue No. 43, Princeton Catalogue 2; Coe 1973, 1978), both now housed at the Art Museum, Princeton University. Codex style vases available for study in the United States — nine in all — were exhibited at the Princeton University Museum of Art by Gillett Griffin in 1978. Six of these vessels were published in Michael D. Coe's *The Lords of the Underworld* in the same year.

From 1979 to 1982, we had the opportunity to study and photograph altogether over 330 ceramic vessels painted in codex style housed in museums and public and private collections, 308 of which are included in this book. I became convinced that some of these vases — those depicting mythological scenes — were not only painted in codex style by codex painters but *truly represent pages of ceramic codices in continuity, a hypothesis I presented at the Cuatro Mesa Redonda de Palenque in June, 1980, and five months later at the Conference on the Iconography of Classic Maya Vases at Princeton University*. To investigate the merits of this theory, and at the same time to present and analyze the entire known corpus of codex style ceramics, this study was undertaken.

Francis Robicsek

Charlotte, North Carolina

# *PART ONE*

*categories of codex style vessels*

*"It is not the individual but the action which is of primary interest."*

*Gisela Richter on Greek Vases (1976)*



Maya ceramics painted in codex style can be divided into groups by their shape, color, or style, by the subject portrayed, and by their "authorship" (see Part Five). Evidently the more of these variables that match, the higher is the likelihood that a particular group of vessels

has literary and pictorial continuity.

### *Shapes*

While the quality of clay and the firing technique of codex style ceramics are good, the form of the vessels is relatively simple. Depending on their shape, codex style vessels may be classified as plates, bowls, or vases. Special forms include fluted vases, poison flasks, pitchers, cups, vases with handles, and flared vases. The size of codex style vessels varies from small to medium. We have found only one vase taller than twenty centimeters, and the largest plate we know of measures fifty centimeters in diameter.

*Plates* (27 out of 308 specimens, or 8.8 percent) are shallow containers with a height-to-diameter ratio of less than 1:5. They are relatively rare among codex style ceramics and are either large vessels painted with glyphs or with mythological scenes or small vessels usually painted with a single figure. Naturally, the plates with mythological scenes are of primary interest to the researcher. Some of the plates we had the opportunity to examine were in excellent condition; others, unfortunately, were heavily eroded, some damaged practically beyond recognition.

*Bowls* (247 out of 308 specimens or 80.3 percent) are deeper vessels with a height-to-diameter ratio of more than 1:5 but less than 1:1. The side walls of bowls are

either vertical, flared, or rounded. They are usually painted with hieroglyphic and/or planetary (sky) bands, cartouches, or deity heads, and less frequently with mythological scenes. Most bowls have tripod legs.

*Vases* (34 out of 308 specimens or 11 percent) are the tallest codex style vessels with a height-to-diameter ratio in excess of 1:1. They are often painted with mythological subjects, less frequently with cartouches or with dynastic listings, most of them with superior craftsmanship.

### *Colors*

In the creation of codex style vessels, the Maya artist applied a scheme of cream white, Indian red, black, and — if stucco was also used — Maya blue.

*Cream white* serves as a matte, unburnished background on practically all codex style ceramics. The white came from a wash of very fine primary clay, a residue of feldspar unremoved by water or wind. Since it contains a very slight admixture of iron, it fired white with only a very faint yellow tone. Exceptions to this rule are some "baroque" and "calligraphic style" vessels (terms to be defined later), which often have backgrounds slightly tinged with orange and of a moderate natural sheen. For this reason it can be debated whether or not "baroque" and "calligraphic styles" truly belong to the general category of codex style.

One of the distinctive characteristics of most codex vessels — presumably those originating at Codex Style Site A — is that the artists framed their beautiful compositions with *red* rim bands and often also with base stripes of the same color. These bands are often accentuated with single or paired parallel black lines. On several vases they also made discreet use of red paint to emphasize some of the figures; we know of ten vessels on which some of the hieroglyphs are painted red.

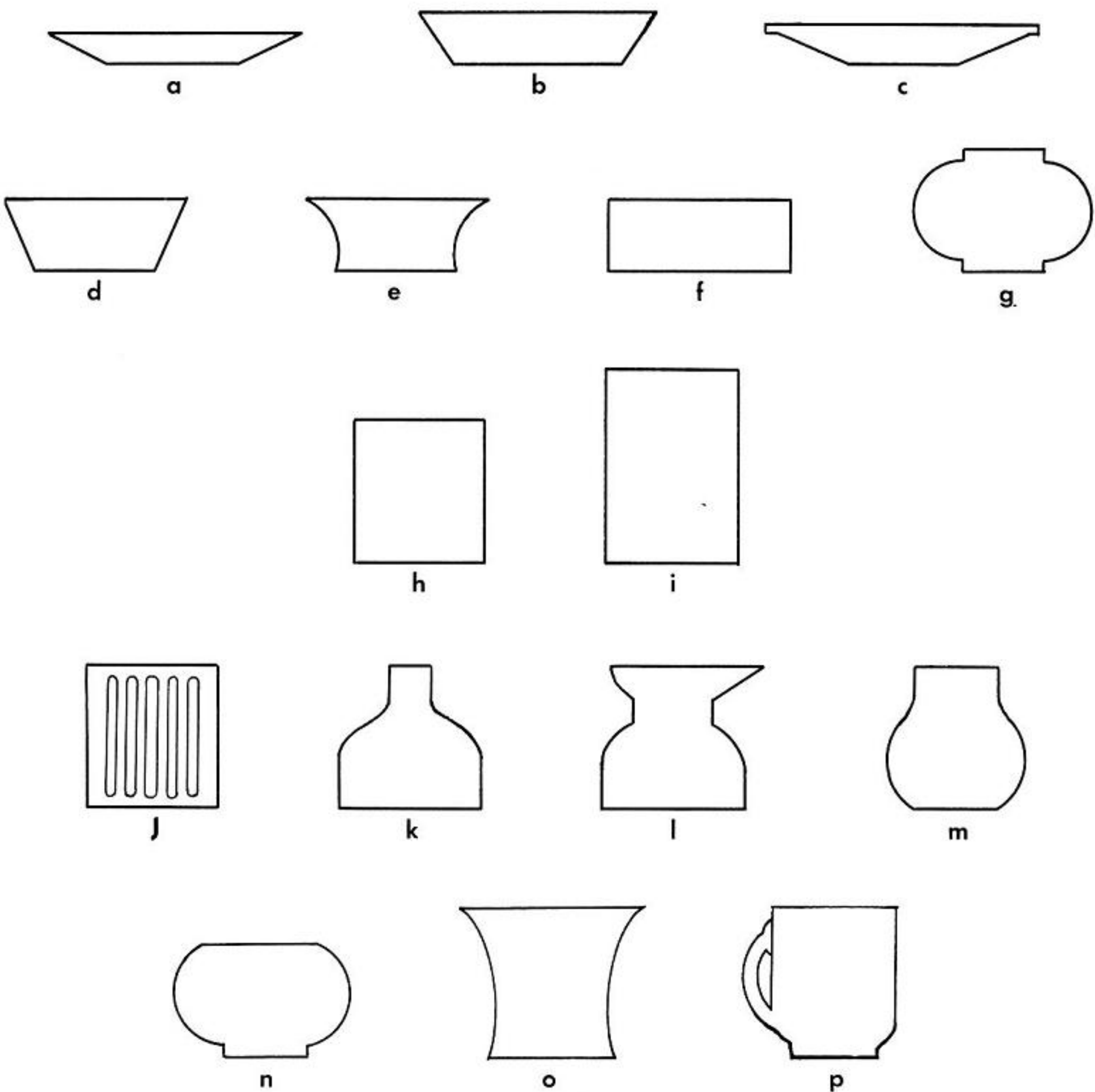


Figure 3. Shapes of codex style ceramic vessels: (A) shallow plate, (B) deep plate, (C) flanged plate, (D) slanted bowl, (E) flared bowl, (F) bowl with vertical sides, (G) pot-bellied bowl, (H) low vase, (I) cylindrical vase, (J) fluted vase, (K) poison flask, (L) pitcher, (M) pot-bellied vase, (N) cup, (O) chalice, and (P) cup with handle.

*Black* was used to render the pictorial parts of the vessels, figures and glyphs alike. It was utilized primarily to provide the outlines, but sometimes it was applied in subtle light brushwork to indicate volume. On a few "calligraphic" vases (term to be defined later) black also occupies part of the background. The use of white as a background on other types of Maya ceramics is infrequent. However, if the codex style painter had drawn his thin black lines on a surface of any different color, the contrast would have been so slight that the background would have absorbed the lines. The white matte surface provides proper contrast for the fine black lines. The excellent balance of light and dark, framed by the elegant narrow band of red, has a stunning effect and, combined with the superb composition, gives these vases the striking appearance of beautifully painted codices.

Several vessels have black rather than red rim bands. Some may be inclined to regard the black rimmed vases as a separate category. Matters, though, are not that simple. After carefully studying them, we have concluded that some of the black rimmed codex style vases are painted in the same style, with similar pictorial content, and possibly by the same artists as their red-rimmed counterparts of Codex Style Site A. Therefore, they should be regarded not as a separate group but merely as variants. There are some ceramic vessels (Vessels 59, 177-186; Table 3) with black rim bands, several of which have distinctive characteristics, such as snow-white rather than cream-white backgrounds, thematically different iconography, and a very special fine-line calligraphic style. They should be regarded not as merely a sub-group of Codex Style Site A but as products of separate schools of codex style vase painters, presumably from the Codex Style Sites B, C and D.

The rim bands of a few codex vases still carry traces of stucco painted with Maya blue.

## Style

The corpus of codex vessels is most unusual in that just as the black background and red background attic vases of the ancient Greeks, it presents the viewer with a very well-defined group of ceramic paintings of high quality and fully developed style. Even the few artistically inferior "misfit" codex style ceramic vessels appear to be creations of painters of somewhat limited talents, rather than representatives of an early stage of development of the style. In codex style ceramic painting, the Maya artists emancipated themselves from the conventional two-dimensional formula and adopted a technique whereby they could represent three-dimensional figures on a flat surface as they appear to the eye, solved the problem of foreshortening, show folds of heavy and lightweight attire and drapery, and portray the complex mechanism of the human frame in the beauty of its movements and gestures rather than simply on its static strength. The typical composition tends to be a simple scene with a limited number of characters in a scheme, employing only two colors and executed in a technique matched only by the best of Japanese scroll painters.

This simple elegance of style can be best described in the remarks of Gisela Richter about early Greek vases:

Straight lines and curves were never more expressive. A single stroke for the eyebrow, a dot and two lines for the eye, a short dash for the mouth, a little curve for the nostril — these suffice for the face; a clean, sharp contour and a few strokes inside it for anatomical details express the body; conventionalized patterns indicate the folds of the garments and the locks of hair. And, at first and least, there is no shading, no modeling, the only suggestion of space being the drawing of one form over another. Yet the figures are convincing in movement and gesture, there is power and swing in the direct, unhesitating lines. (Richter 1976).

Naturally, in the codex style there are some limitations. Most of them, however, are characteristic of Maya pictorial and sculpture art as a whole. The identity of the portrayed individuals is indicated by overt and covert signals of iconography rather than by physical characteristics. Occasionally what seems to be an individualized person appears in the midst of generalized figures — an old man seeking the favor of a young woman, or a fierce warrior attacking unarmed nobles — but these figures still represent types rather than individuals. Emotions are seldom indicated, and intentions are revealed by gesture and posture rather than by facial expression. Thus the persons portrayed and the messages they convey are coded by the very lack of individualization, by complex iconography, and by often-confusing glyphic references. In spite of these limitations, codex style vases are important to us; not only because they are beautiful, but also because, in an incomparable series, they allow us a limited access to the Maya thought and to the high advancement of their visual art, which compares favorably with Western drawing and painting styles.

\* \* \*

Individual codex style vase paintings can be conveniently classified into five groups by their line rendering:

1. A good number of codex vessels are painted in the *plain-line style*, all the lines being about the same thickness (about 1 to 1.5 mm.) throughout the composition. Although most of these paintings are of good artistic quality, there are a few which are of poor workmanship.

2. The *codex baroque* is characterized by the liberal application of curlicues and filigrees with gray-black accentuation on a slightly orange-tinted background. It was used primarily to paint glyphic and foliated-motif cartouches and to portray deity heads and birds.

3. The *whiplash* is the distinctive style of two individual artists or of a small group of painters. The thickness of the casual, not too thin lines varies considerably to add a multidimensional quality to the compositions. It gives the impression that it was done with great ease and by very experienced hands using single brushstrokes. The technique shows great similarity to that of Japanese scroll paintings.

4. The *calligraphic style* differs from the whiplash in that it was executed with slow accentuation rather than in rapid strokes — sometimes with more patience than talent. The artist may have gone back over the lines with his brush to achieve selective widening at the desired places. Calligraphic painters also frequently used black



Figure 4. Examples of unusually shaped codex style ceramics: (A) "poison" flask, (B) cup, (C) pitcher, (D) fluted vase, (E) chalice, (F) cup with handle, (G) cup?.



as a background for hieroglyphs and a pinkish-orange wash to emphasize glyphs and body contours.

5. Vessels painted in the *fine-line style* represent some of the best work in ceramic painting, not only in the codex style category but in all of Maya pictorial art. It was executed with an extremely light and talented hand, and the combination of hairline brushwork, minute accentuation, and superb composition moved Coe to write that they were made so that "the honored dead would have seen these works forever! (Coe 1978:14)."

## Subjects

Depictions on codex style ceramics include hieroglyphic and planetary bands, glyph cartouches, historical events, and mythological scenes. In the effort to prove that some of these vessels are indeed "pages" of ceramic codices, the last group is of primary interest.

1. *Hieroglyphic bands*, most of which represent variants of the "Primary Standard Sequence" (Coe 1973:18-22) often comprise the only subject on codex style ceramics, especially on shallow bowls (Tables 1-3, 22), but they may also appear with planetary bands (see below). Glyphic bands are relatively infrequent on figural vases, but scattered glyphs or glyph columns are often interspersed in the compositions.

2. *Historical texts* appear on a limited number of very fine examples of codex style ceramics. Entire vases may be painted with paired columns of hieroglyphs. These texts, which are among the longest found on ceramic paintings, record the history of the dynasties who reigned in the area of Codex Style Site A, where most of the known codex style vessels were probably produced (Vessels 121 to 129).

3. *Glyph cartouches* were among the favorite subjects of codex style painters. Cartouches were the sole or main decorative element on no less than 26 out of 308 vessels, or 8.5 percent of the material. While most cartouche vessels are certainly pleasing to the eye, only a few can be considered of superior craftsmanship (Tables 4-8).

Cartouches built around glyphs vary from those resembling graffiti to very elaborate ones, reminiscent of those on medieval coats of arms. It is interesting to note that by far the most common cartouche glyph is the *kan-cross*, the sign of the color yellow, suggesting associations with colors and direction. It is the primary motif on more than half of the glyph cartouches. (Tables 6, and 7)

4. *Planetary (sky) bands* may be found either above or below glyphic bands, on vessel rims, or with mythological scenes; seldom are they the only motif on vessels (Tables 2b, 8, 9, 10a-e, 12a, 23f, 24e, and 26b).

5. *Deity heads* appear either in medallions or as free-standing cartouches (44 vessels). These images can be roughly divided into the following categories:

- a. *Long-lipped, bearded water gods* are shown on 8 vessels (Tables 13, 14a).
- b. Heads resembling *Tlaloc*, the Mexican counterpart of Chaac, the Maya rain god, are portrayed on 11 codex style cylinders, bowls, and on a single plate (Tables 14b, 15, 16, 21).
- c. *Jester gods and Ancestral Tree Deities*, usually seen on the headdresses or in the hair of various mythological personalities, also occur as the sole

decorations on three low cylinders (Tables 17, 18).

d. *God K*, as the only character portrayed, is seen on 7 bowls and plates either with or without phrases referring to the "holding of the God K manikin scepter" (Vessels 132-137).

e. *Winged heads of Kan-cross deities* thought to be associated with the Resurrection Complex (defined later) occur on 13 vessels, either as the sole decorative element in a cartouche like arrangement or in context with hieroglyphic texts (Tables 12a-e-g, 23a, c-f, 24-26).

6. *Full-figure representations* of mythological or possible historical characters — deities or high dignitaries — standing or sitting in repose, are not uncommon (28 vessels). Some of these persons appear in relatively formal settings, such as throne scenes, and may be regarded as portraits. Their purpose was probably to introduce the characters of a myth or historic event. The supernaturals depicted range "from anthropomorphic to zoomorphic, from fleshed to skeletal . . . from young to aged states (Schele 1979:407)."

7. The ceramics portraying *historical or mythological scenes of activity* (175 vessels) are undoubtedly the most important group and most clearly seem to bear out the ceramic-codex theory.

Soon after we began work on the commentary for these scenes, it became evident to us that Coe's often-challenged theory (1973:11-17) that Maya ceramics portray primarily scenes of mythology and afterlife is indeed fully applicable to the subject matter painted on codex style ceramics. Our study of the material strongly suggests that the Classic ceramic codex paintings, just like those of the surviving few Post-Classic books, are primarily mythological and should be interpreted as such. After a detailed analysis of the accompanying hieroglyphic texts, it also became evident that, just as in the Greek experience, Maya mythology also has strong historical overtones and that often it is difficult, if not impossible, to state exactly where history begins and myth ends and where the light of factual events shines through the mist of imagination.

In attempting explanation, one may be tempted to fall into what we call the "*Popol Vuh syndrome*." The *Popol Vuh* or *The Book of the Council* of the Quiché Mayas of the Guatemalan highlands is the principal surviving written record of Maya mythology which presents the story of the descent of the Hero-Twins into Xibalbá, the Maya underworld.

The contents of this epic saga can be briefly summarized: Two brothers, 1 Hunter (Hun Hunahpu) and 7 Hunter (Vucub Hunahpu), probably symbolizing the dual aspects of the planet Venus as the Morning and Evening Stars, (Coe 1973:12) are the children of the old goddess Xmucané. Their ball playing upsets the rulers of the underworld, who summon them to Xibalbá and challenge them to a series of magical contests and finally defeat them in a ball game. The unfortunate brothers are sacrificed and, as a sign of their victory, the lords of Xibalbá hang the head of 1 Hunter to a calabash tree.

One day the daughter of one of the underworld lords, Blood Girl (X Kiq'), approaches the tree. The head spits

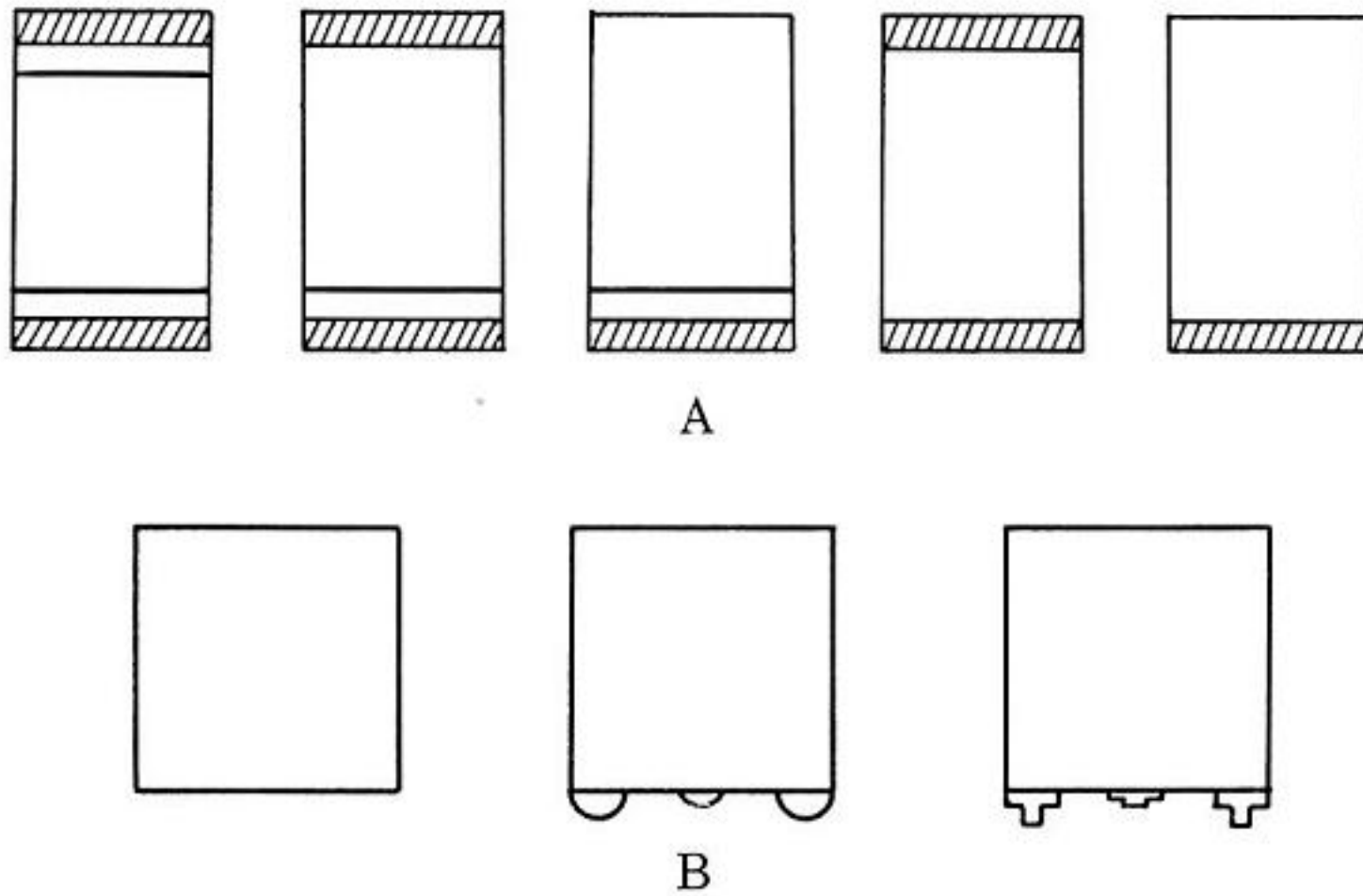


Figure 5. Codex vessel categorized by their rim bands (A), and supports (B).

in her hand; from this act she becomes pregnant and bears the Hero Twins, Hunter (Hunahpu) and Jaguar Deer (Xbalanque). The twins are also challenged by the lords of the underworld, but they defeat the lords in various contests. After their victory, the twins, as well as their revived father and uncle, become celestial bodies.

Coe's earlier work (1973) instigated a trend among students of Maya archaeology and art history to equate all events, persons, and objects pictured on Maya ceramics with those described in the *Popol Vuh*. It is very tempting to do so, and is not at all difficult, because the ancient Maya used a rather limited number of subjects and objects in their sculptural and pictorial art. There were lords and ladies, attendants, animals, plants, weapons, vessels — altogether perhaps four or five dozen living or inanimate objects portrayed or used in scenes of palace ceremonies, sacrifices, warfare, hunts, and ball games. Yet while most of these subjects are mentioned several times in the *Popol Vuh*, to infer that *all* these scenes are merely illustrations of the *Popol Vuh* would be like stating that the story of Orpheus' descent to Hades encompasses the entire Greek mythology. Jane Henle (1973) once said, referring tongue-in-cheek to commentaries on ancient Attic vase paintings: "Of course, every mighty boar hunt is a Kalydonian hunt. Every hunter is a Kalydonian hunter, as every sailor is an argonaut!" Although some may say that all Maya vase paintings are scenes from the *Popol Vuh* and all young lords are representations of the Hero-Twins, it is much more likely that, while a sizeable part of the iconography of these ceramic codices is indeed related to the *Popol Vuh*, a portion no less significant comes from a much longer and complex mythology having to do with the gods, rulers turned demigods

in their afterlife, their honors and deities, and Xibalbá, the underworld (Coe, 1973:22; 1975:8; 1978:13-14).

Most participants in the scenes shown on the vessels are presented as austere, dignified, somber; even grim. Others, however, are charmingly gay, and a few are even ribald. Tables I and II show the frequency of their occurrence in the following corpus of codex style ceramics.



Figure 6. Codex style bowl with stepped support (Vase 23).

TABLE 1  
ZOOMORPHIC FIGURES

Figure	Number of Occurrences
Overlords.....	20
Lords.....	17
Young Lords.....	87
Ladies.....	38
Ladies in Waiting.....	7
Children.....	2
Scribes.....	7
Warriors.....	23
Attendants.....	11
Retainers.....	18
Trumpeters.....	5
Captives.....	3
Various Deer-Eared People.....	9
Hunchback.....	1
Various Male Figures.....	3
Severed Heads.....	7
Death Gods.....	19
God K.....	17
God L.....	4
God N.....	2
God GI (Three Varieties).....	16
God GIII.....	3
Various Monster-Faced Deities.....	4
Rabbit God.....	1
Anthropomorphic Vulture.....	1
Anthropomorphic Monkeys.....	9
Baby Were Jaguars.....	7
Ancestral Bundle Gods.....	5
Various Old Gods.....	14
Jester God*.....	11
Misc. Deity Heads.....	20

\*The very numerous appearances of Jester God - heads affixed to headdresses are not included in this table.

Most of these characters, such as Gods A (1 Death and 7 Death), GI, GII, GIII, and the Great Bearded Dragon, are familiar members of the Maya pantheon. Others, such as the Firefly, so far as we can ascertain, were unknown to students of Maya mythology before the discovery of the codex style vessels.

In portraying these characters, the Maya artist undoubtedly closely followed instructions that, on the codex style vessels, he was to portray only events with real significance. In this effort, apparently, he was not trying to give a representative picture, but to depict one concept as expressively as he could. Further interest is added to these mythological scenes by the presentation of ritual paraphernalia, furnishings, weapons, utensils, and attire — many things that time has destroyed and survive only on these ceramic paintings.

TABLE 2  
ANTHROPOMORPHIC FIGURES

Figure	Number of Occurrences
Serpent.....	11
Jaguar.....	21
Deer.....	13
Toad.....	8
Agouti.....	3
Peccary.....	3
Bat.....	3
Firefly.....	2
Harpy Eagle.....	2
Rabbit.....	1
Tapir(?).....	1
Spider Monkey.....	4
Fish.....	10
Turtle.....	1
Scorpion.....	1
Puma.....	2
Misc. Birds.....	12
Turkey.....	1
Cauac Monster.....	8
Two-Headed Dragon.....	2
The Bearded Dragon.....	21
Tlaloc-like Monster.....	18
Jaguar Dog.....	5
Vulture.....	2
Palenque Moan Bird.....	2
Bird-Monsters.....	11
Shell Dragon.....	1
Insect Monster.....	2
Unidentifiable animals.....	4

Codex style paintings are interesting also for what they *do not* show. They are notable, for example, for their paucity of background. Maya ceramics in general and codex style vessels in particular seldom present surroundings, especially landscapes. When they do appear, they are as sketchy as the stage setting for a Shakespearean play — a cushion and a swagged curtain suggesting a palace interior, or an occasional tree the outdoors. The attention of the viewer is directed toward the participating gods and demigods, whose identity is revealed by their attire, paraphernalia, and actions, rather than by their facial characteristics. By emphasizing what was truly significant and by elevating his representations into the impersonal, the Maya ceramic art reached the same quality of greatness that the Greeks achieved two millennia ago.

## *PART TWO*

*a model to compose a codex using ceramic  
vessels as pages*

*“To attempt to find order in the multiplicity of deities on Maya vases is no mean task . . .”*

*Michael D. Coe (1978:12)*



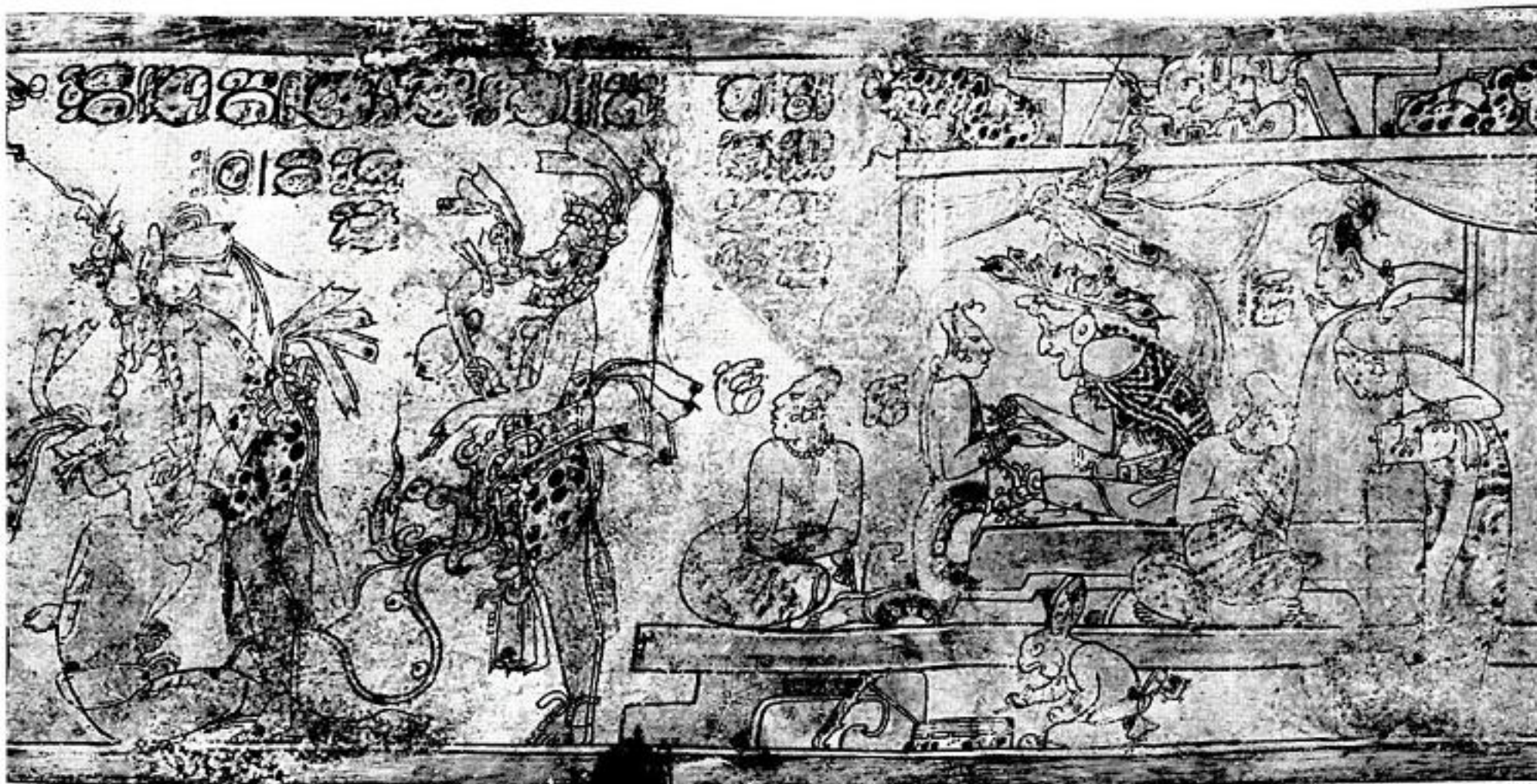
The process of assembling a codex by using ceramic vessels as “pages” could be best compared with an effort and unheard language by using a handful of dusty sheets. While we are convinced that our working hypothesis is basically correct and eventually will bring the desired solution, we also realize that this first trial at code-breaking and establishing a sequence is uncertain and at best can be only fragmentary. In this attempt we have included all presently known vessels with scenes that were painted by Codex Style Site A artists which were available to us for study, and were not damaged beyond the possibility of interpretation. In Part Four, we discuss the vessels whose scenes appear not to be directly relevant to those on the other ceramics. In Part Four of this book, we also include the vessels believed to have been painted by artists of other codex style schools. This arrangement left about 176 vessels with mythological scenes and/or texts to be assembled as codex models. Each illustration is accompanied by a description and an interpretation of the glyphic text. In Part Three commentaries are provided on the iconography of the vessels. In the commentaries an effort is made to introduce the participants, explain the events portrayed, and establish a continuity in the scenes.

# CODEX FRAGMENT 1

## THE CODEX OF THE OLD GODS

(Vessels 1-55)

### I. INTRODUCTION *Vessels 1-2*

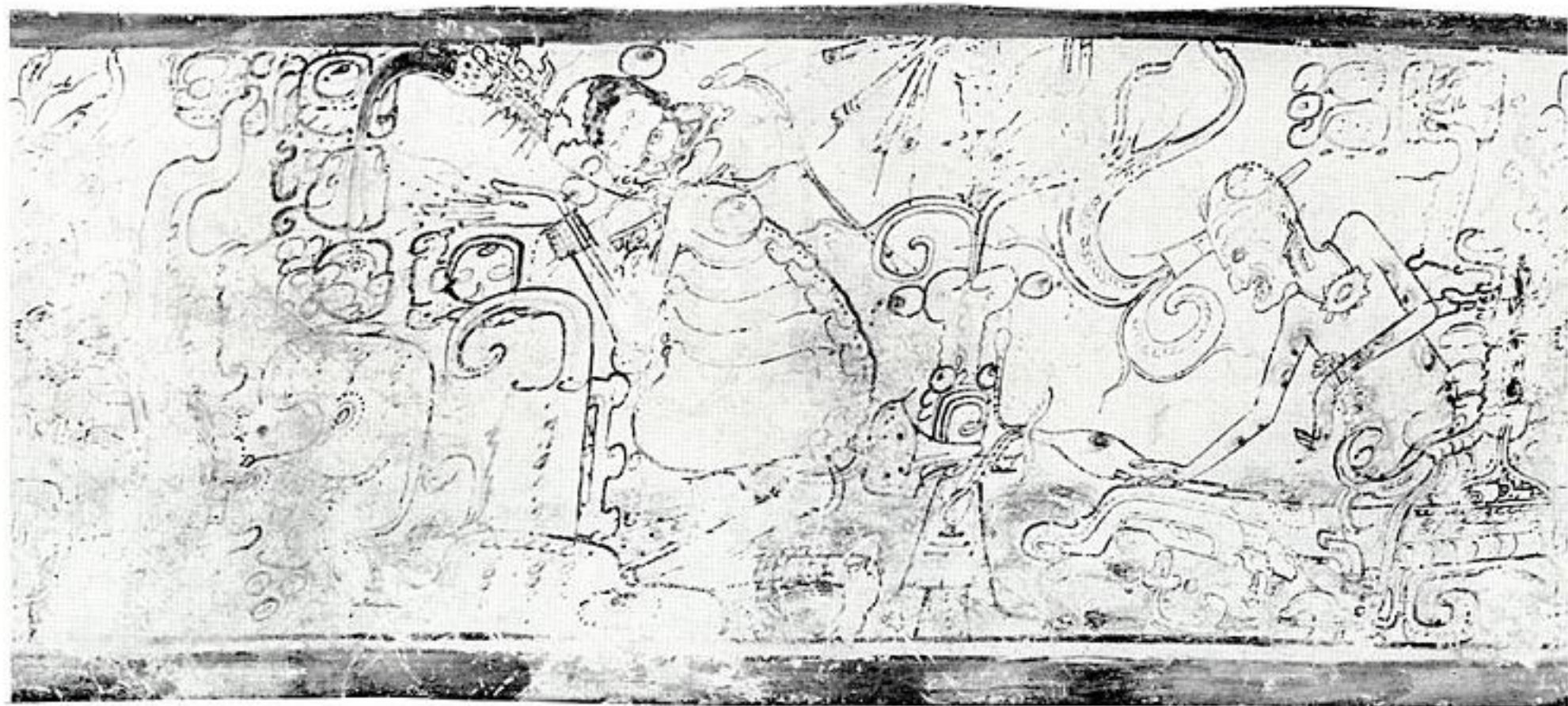


Vessel 1



Vessel 2

B. THE BEARDED DRAGON Vessels 3-13



Vessel 3



Vessel 4



Vessel 5



essel 6

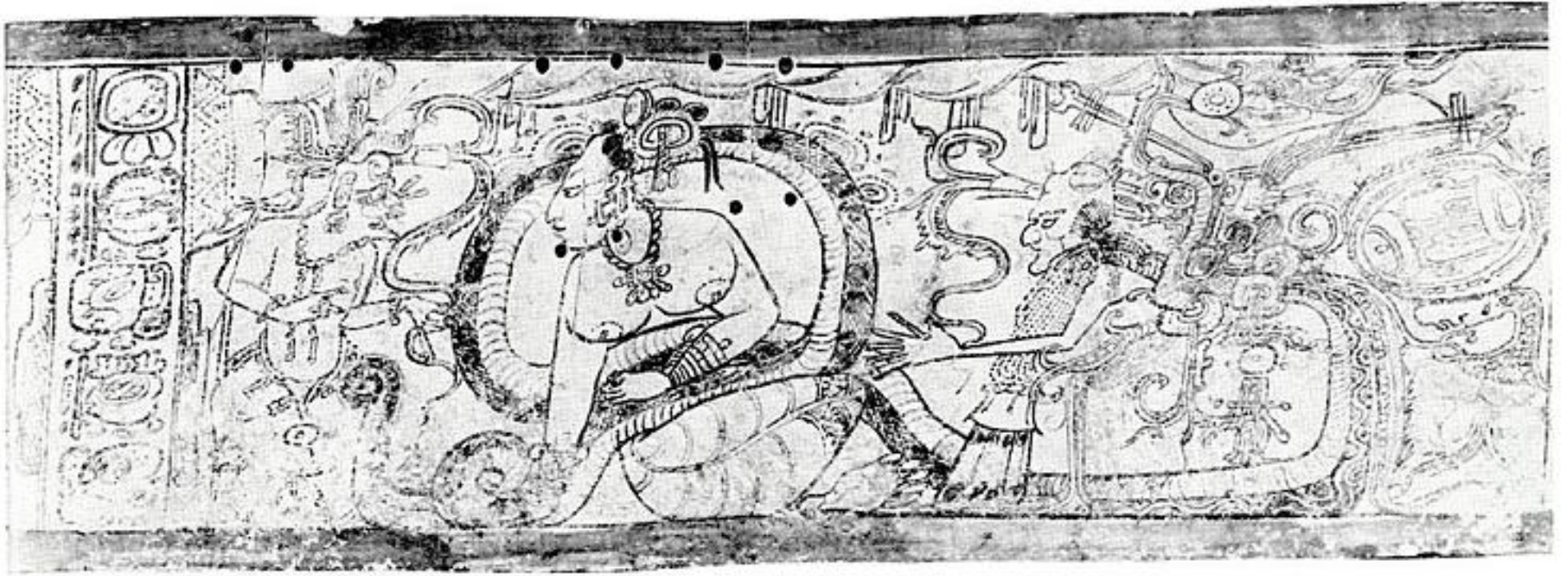


essel 7



essel 8





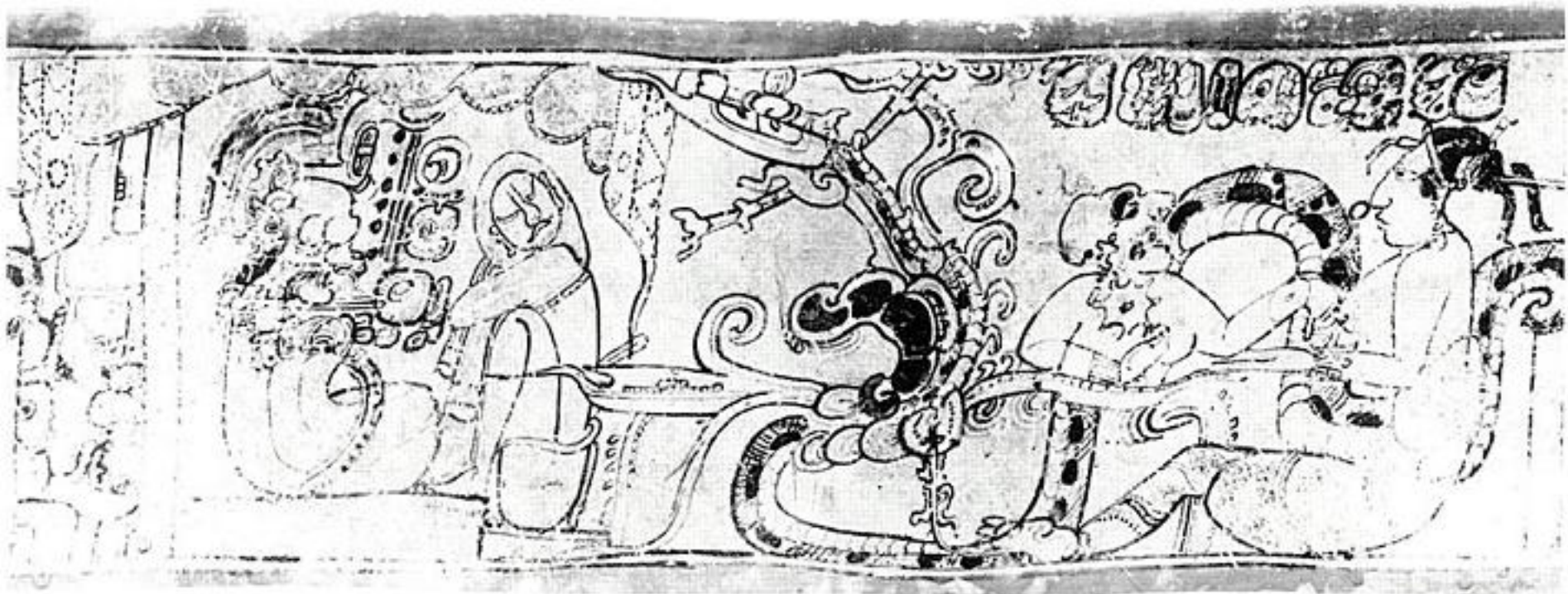
Vessel 9



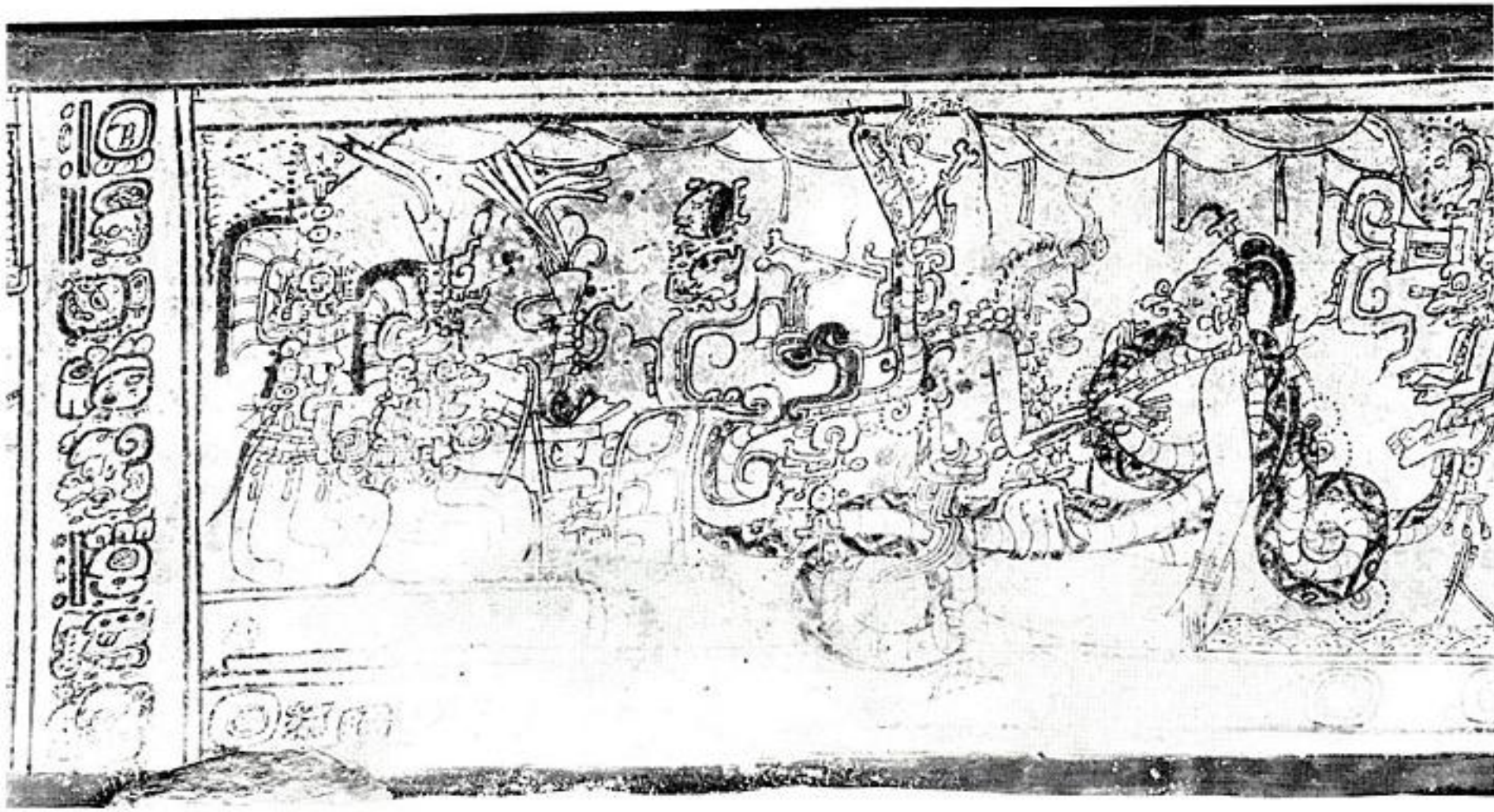
Vessel 10



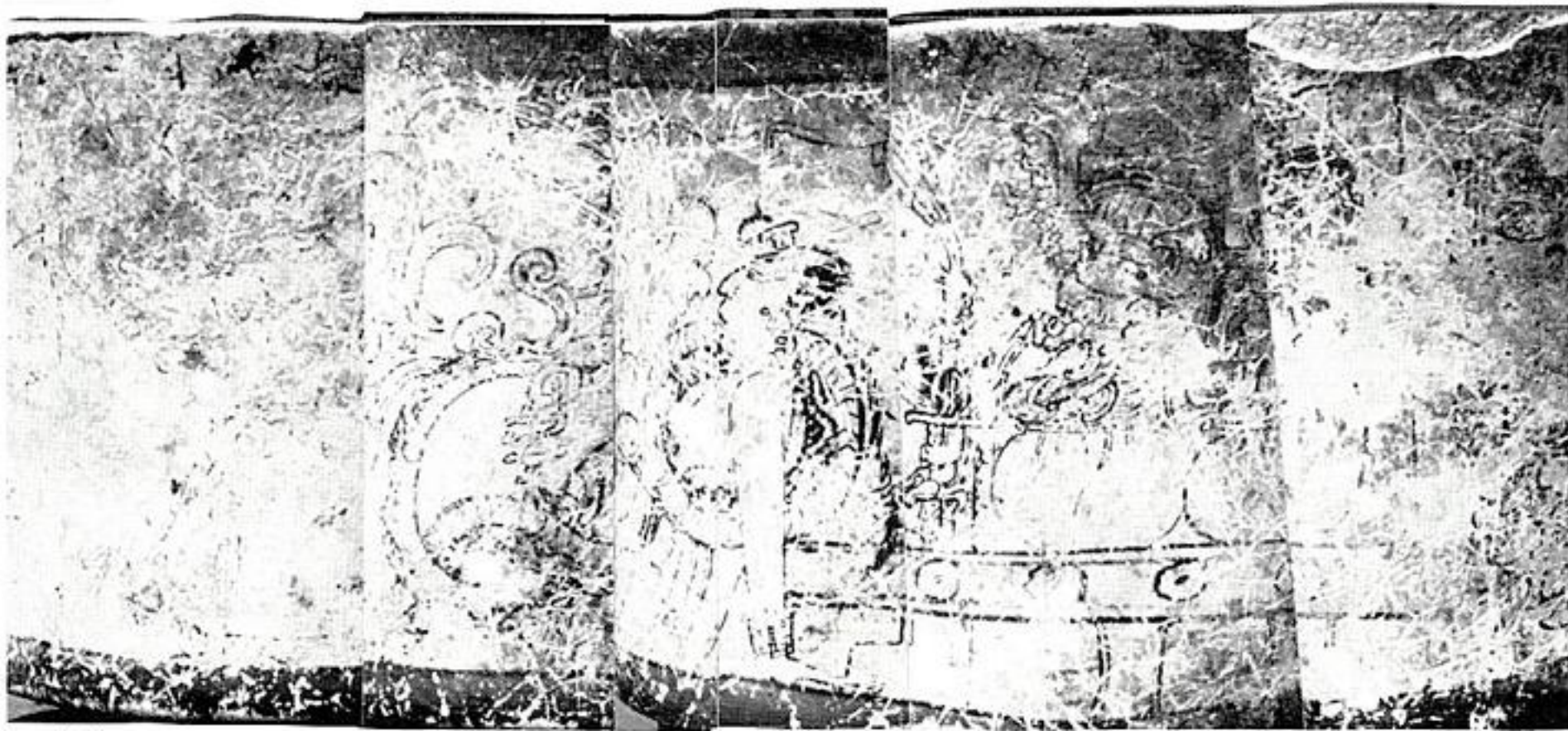
Vessel 11



essel 12



essel 12a



essel 12b

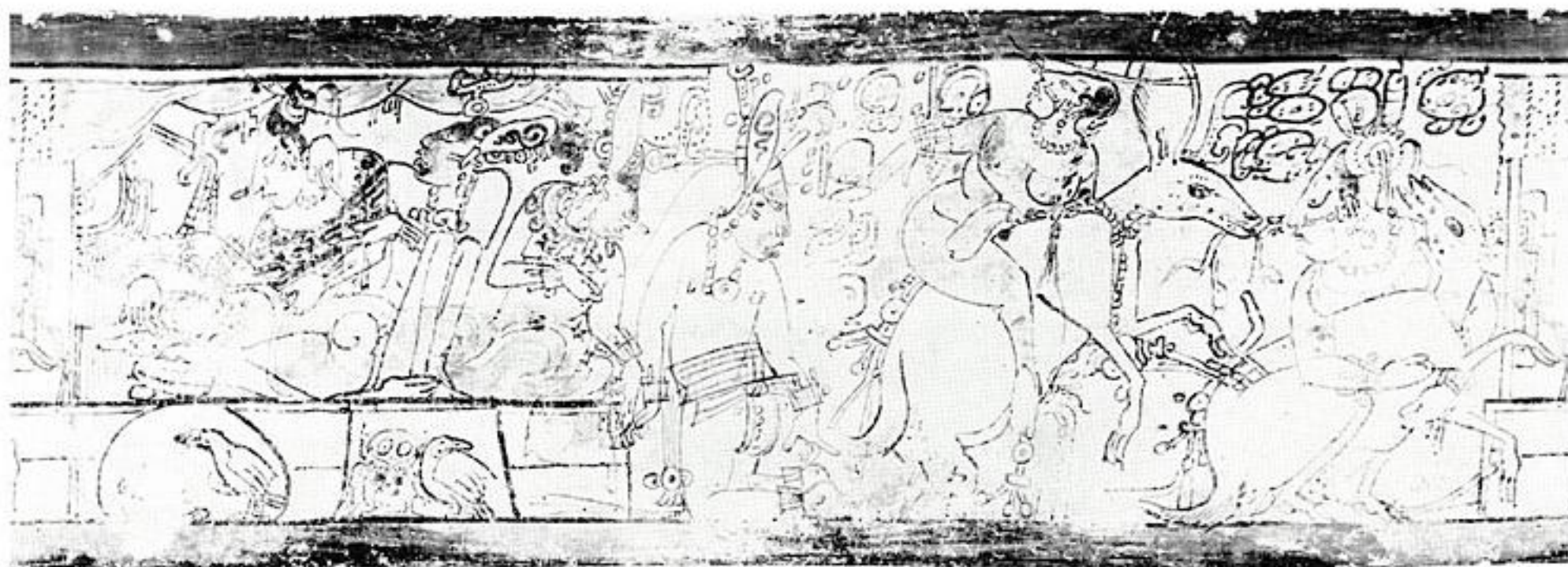


Vessel 13

C. THE DEATH OF THE OLD GOD    Vessels 14-16



Vessel 14

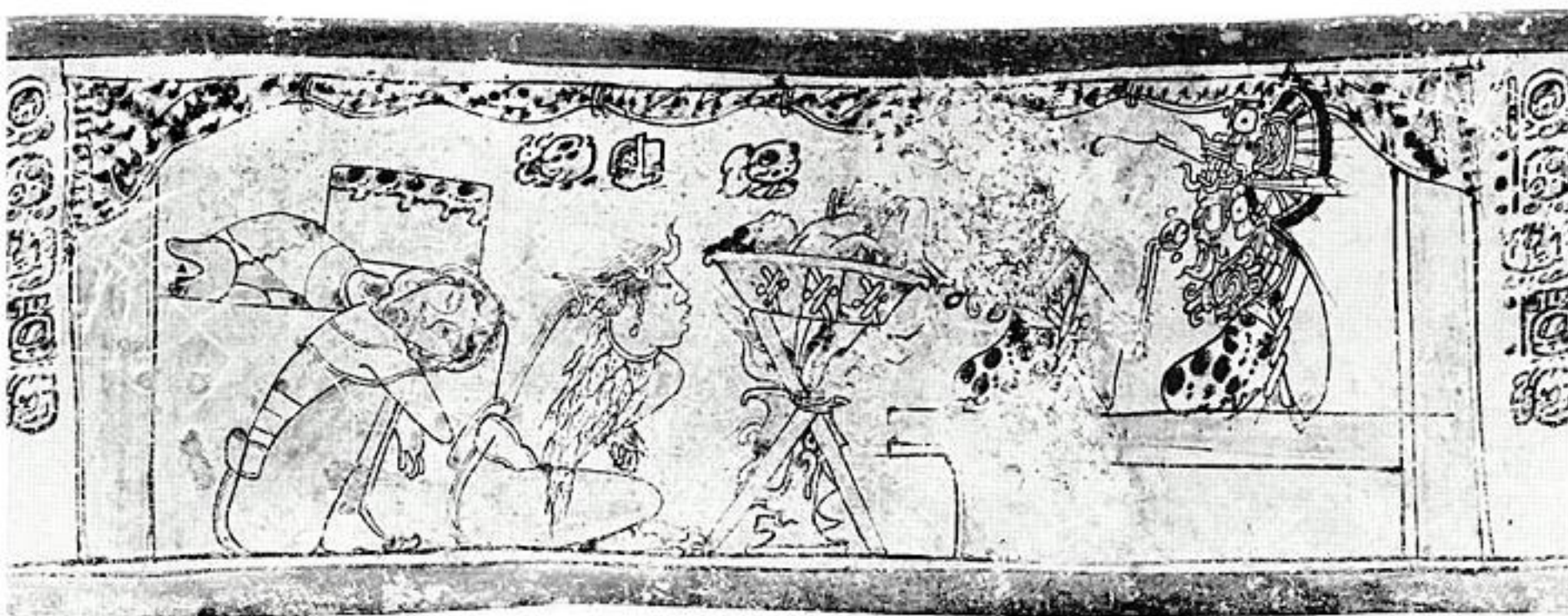


Vessel 15

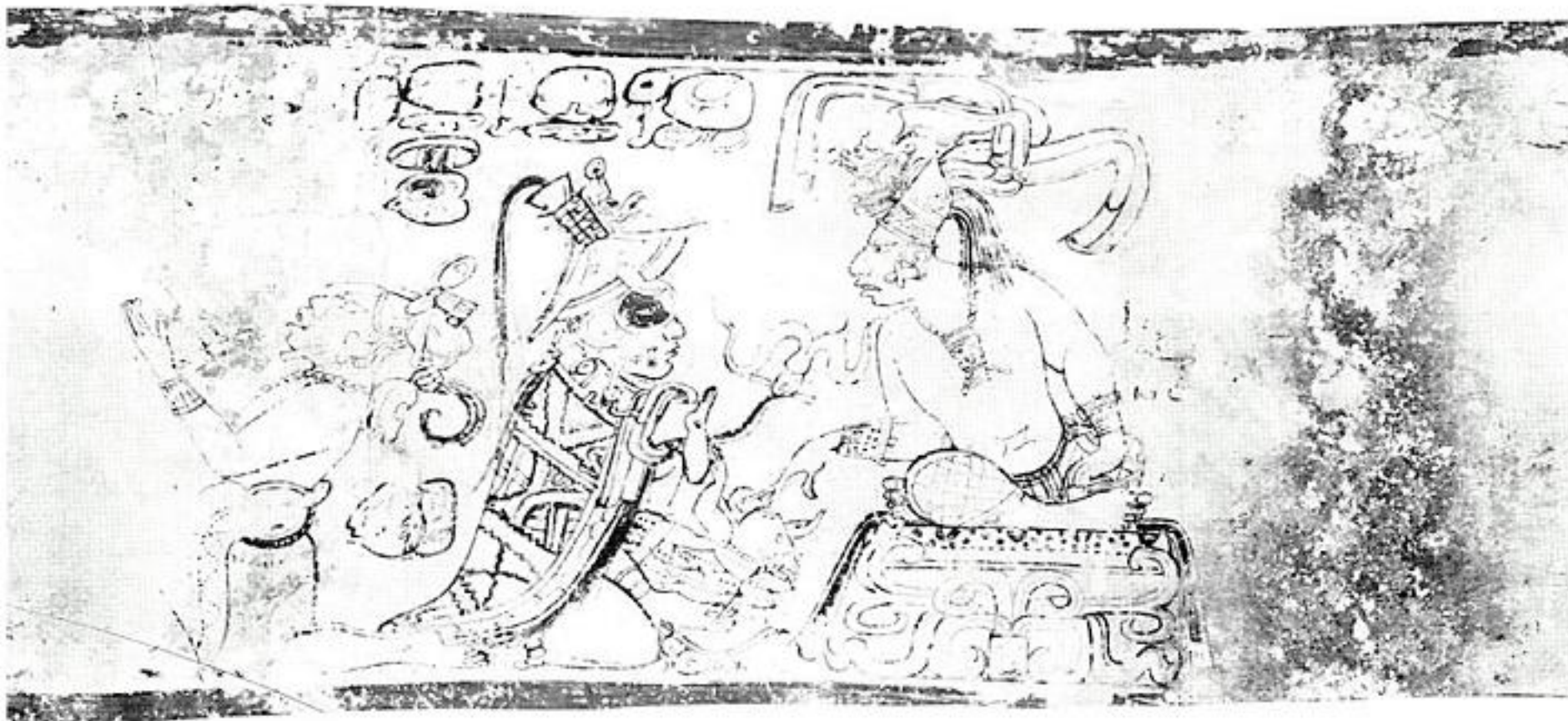


vessel 16

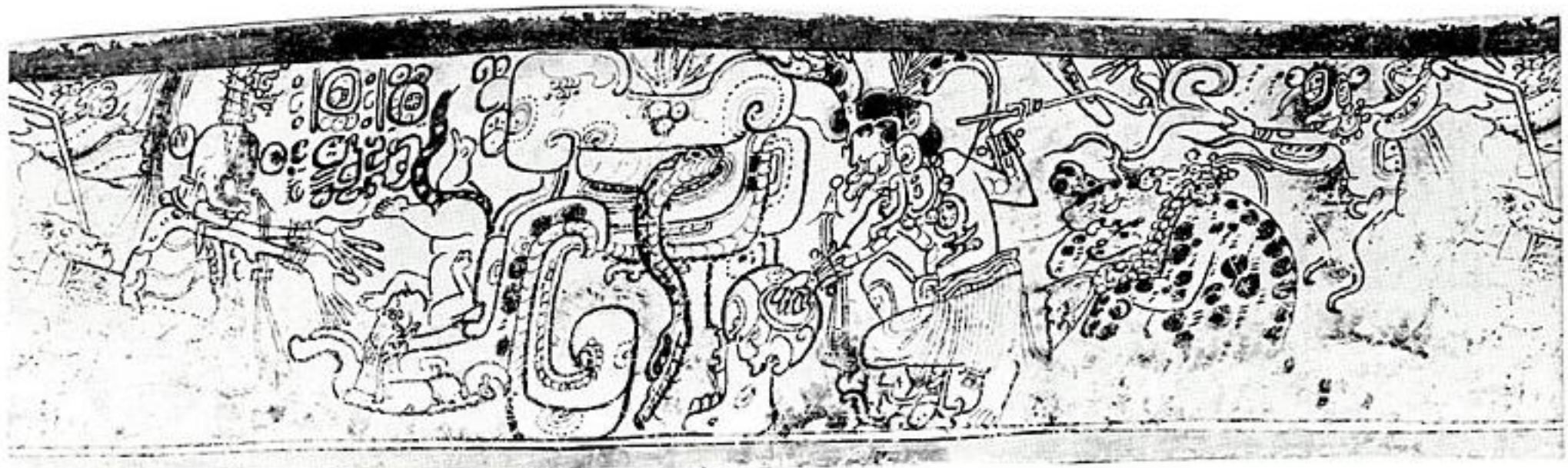
THE SACRIFICE OF THE JAGUAR GOD Vessels 17-33



vessel 17



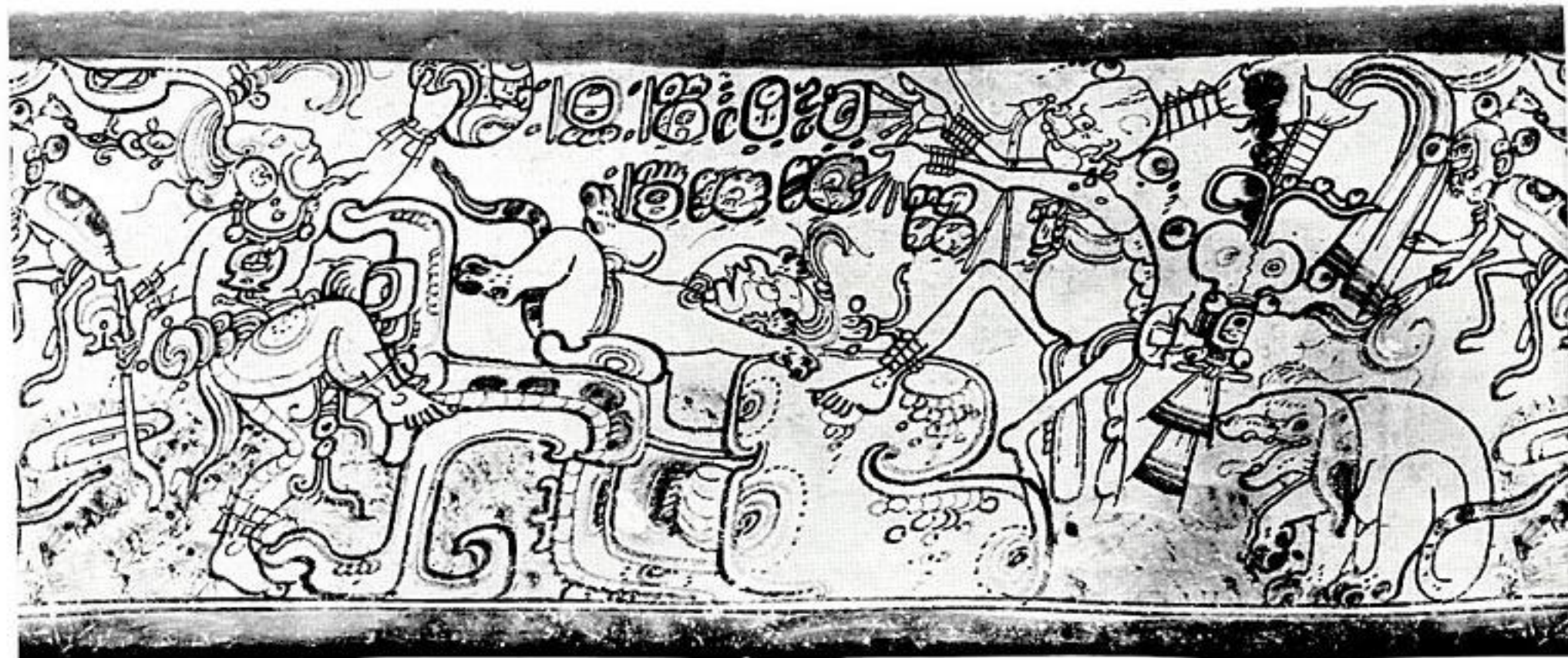
vessel 18



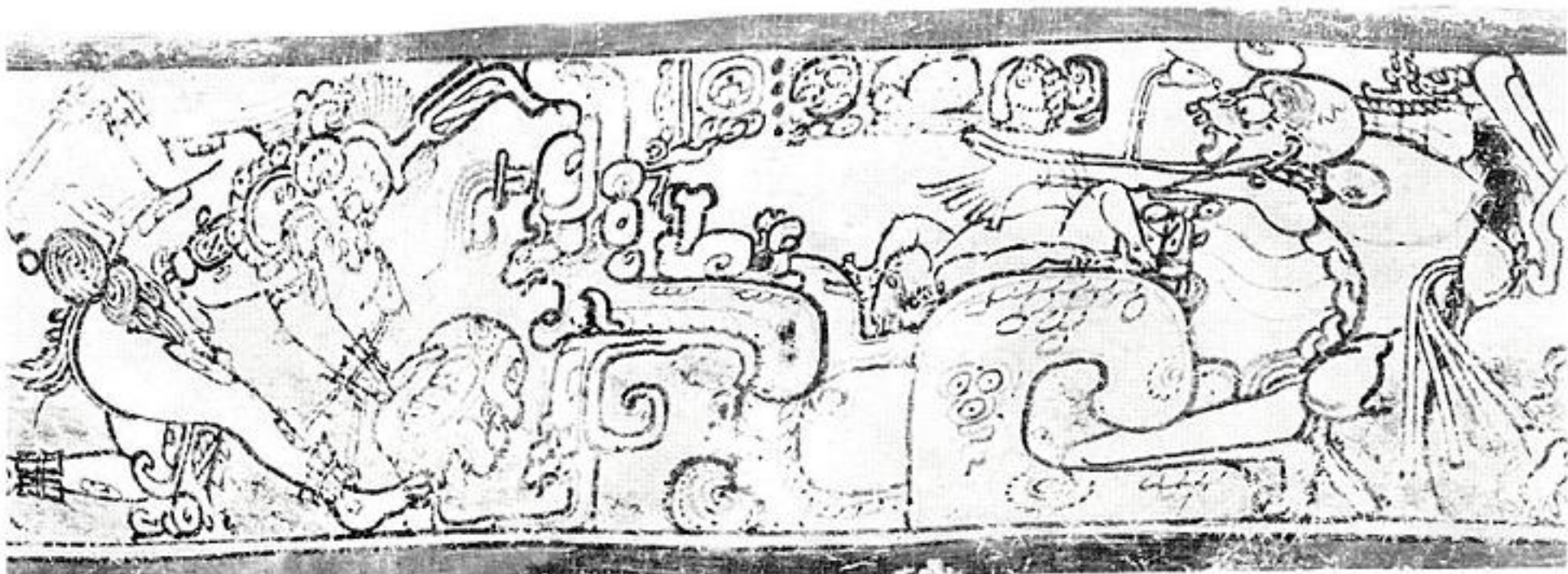
Vessel 19



Vessel 20



Vessel 21



Panel 22



Panel 23



Panel 24



Panel 25



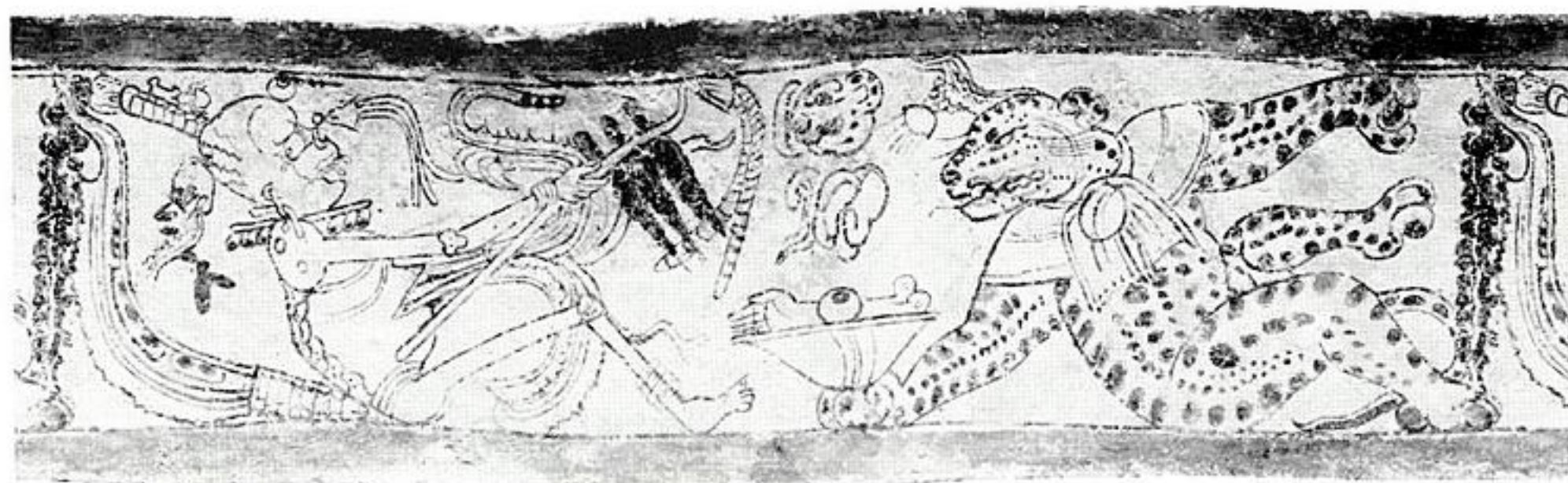
Vessel 26



Vessel 27



Vessel 28



Vessel 29



Figure 30

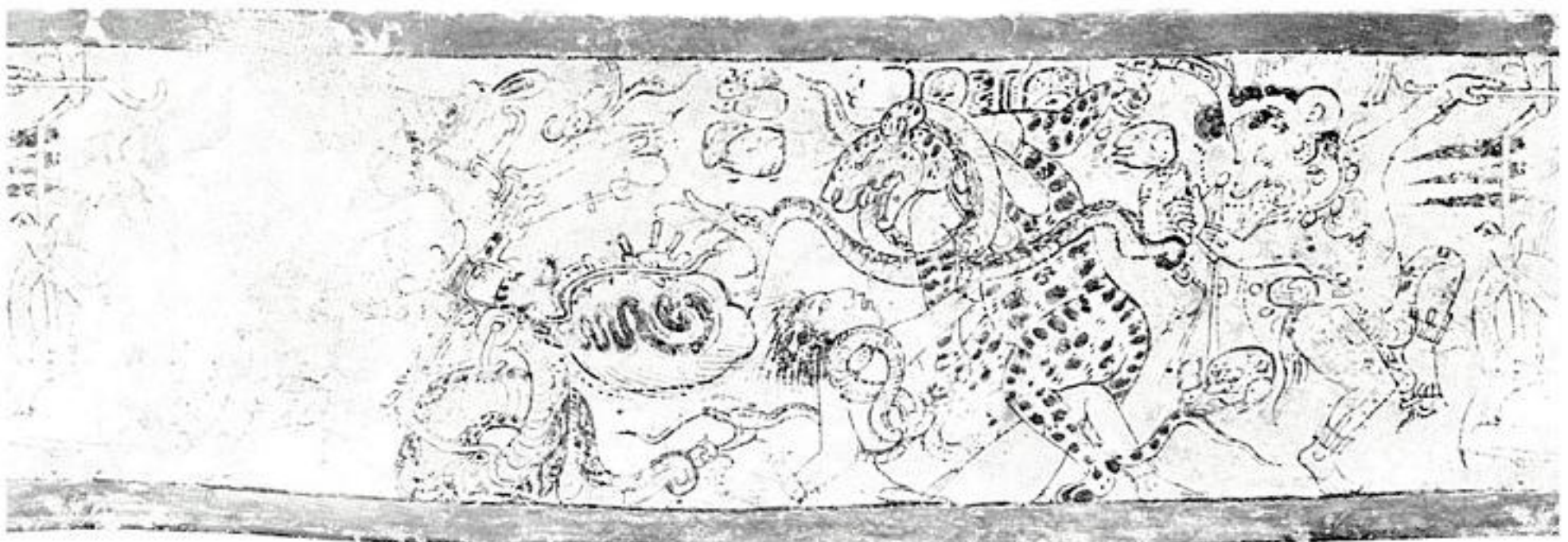


Figure 31



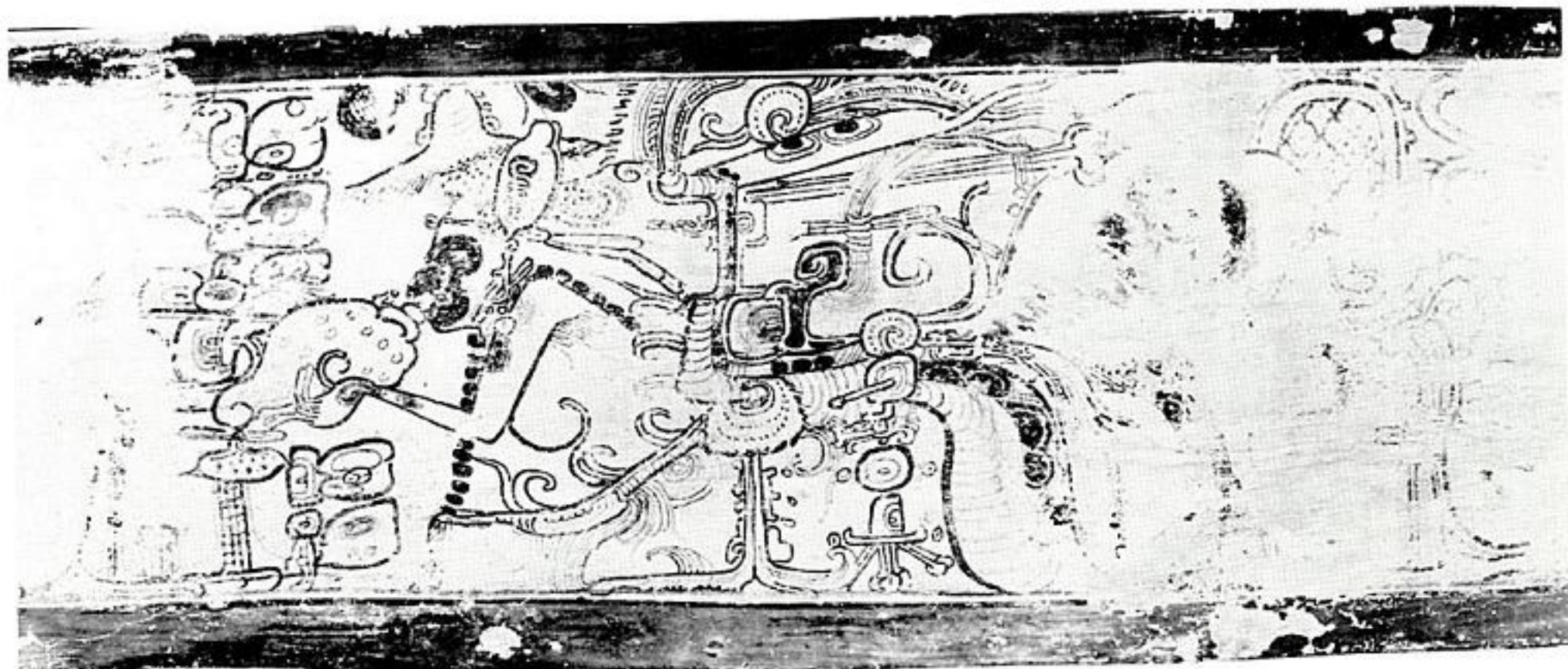
Figure 32



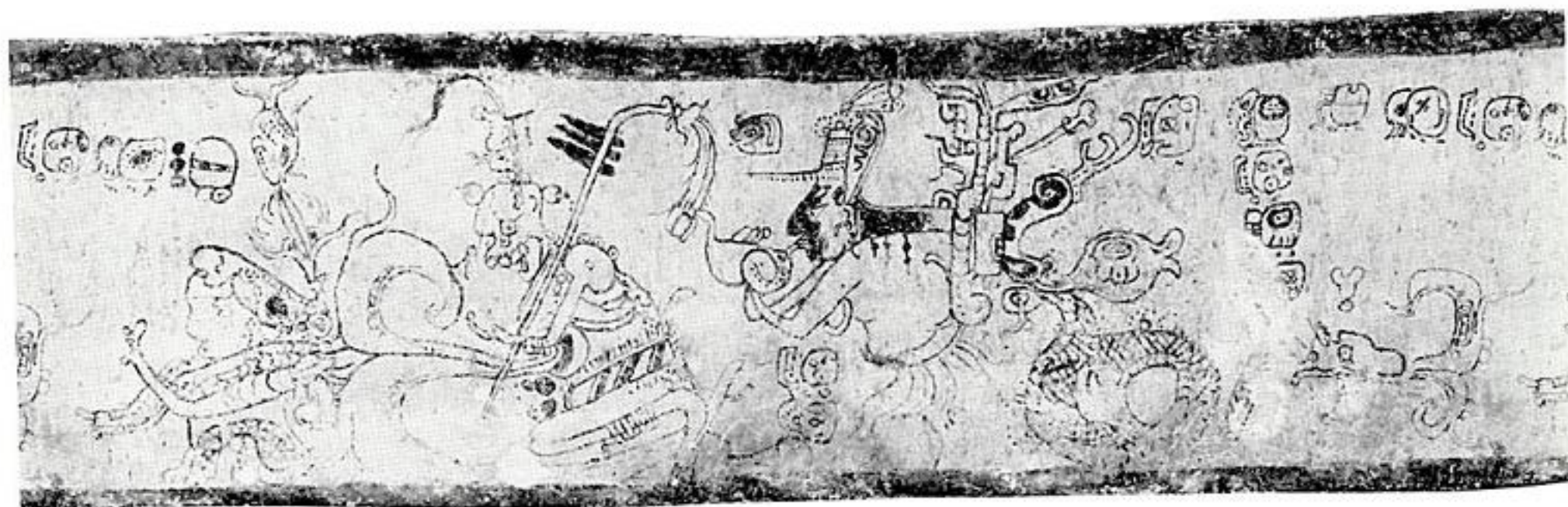


Vessel 33

E. THE SOUND OF TRUMPETS      Vessels 34-38



Vessel 34



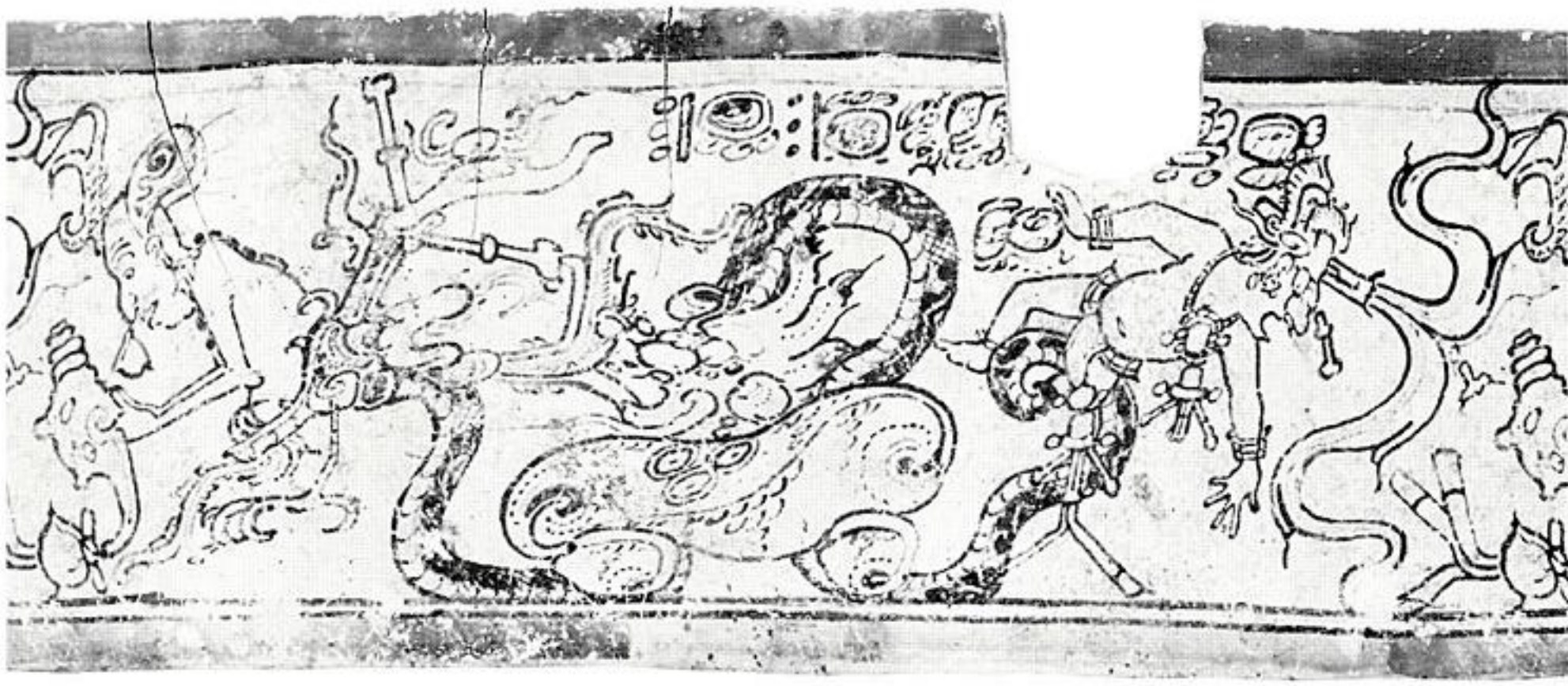
Vessel 35



ssel 36



ssel 37



ssel 37a

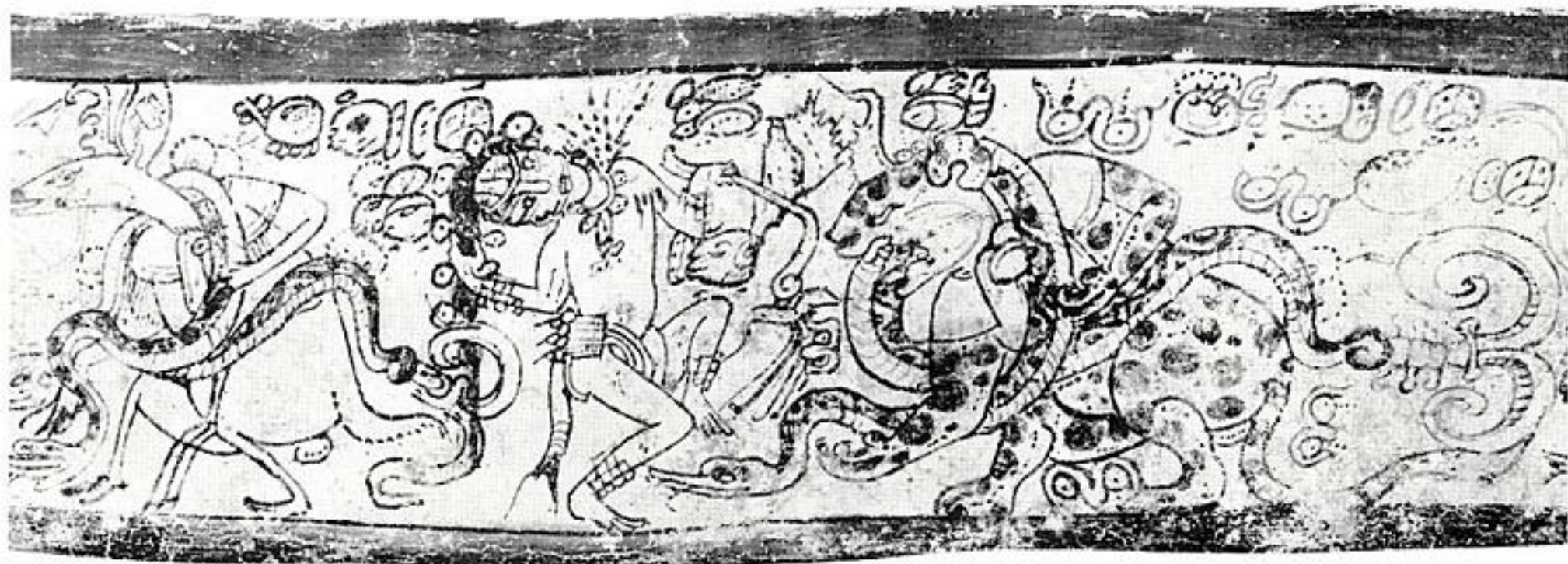


Vessel 38

F. THE TRIADIC BOWL Vessels 39-53



Vessel 39



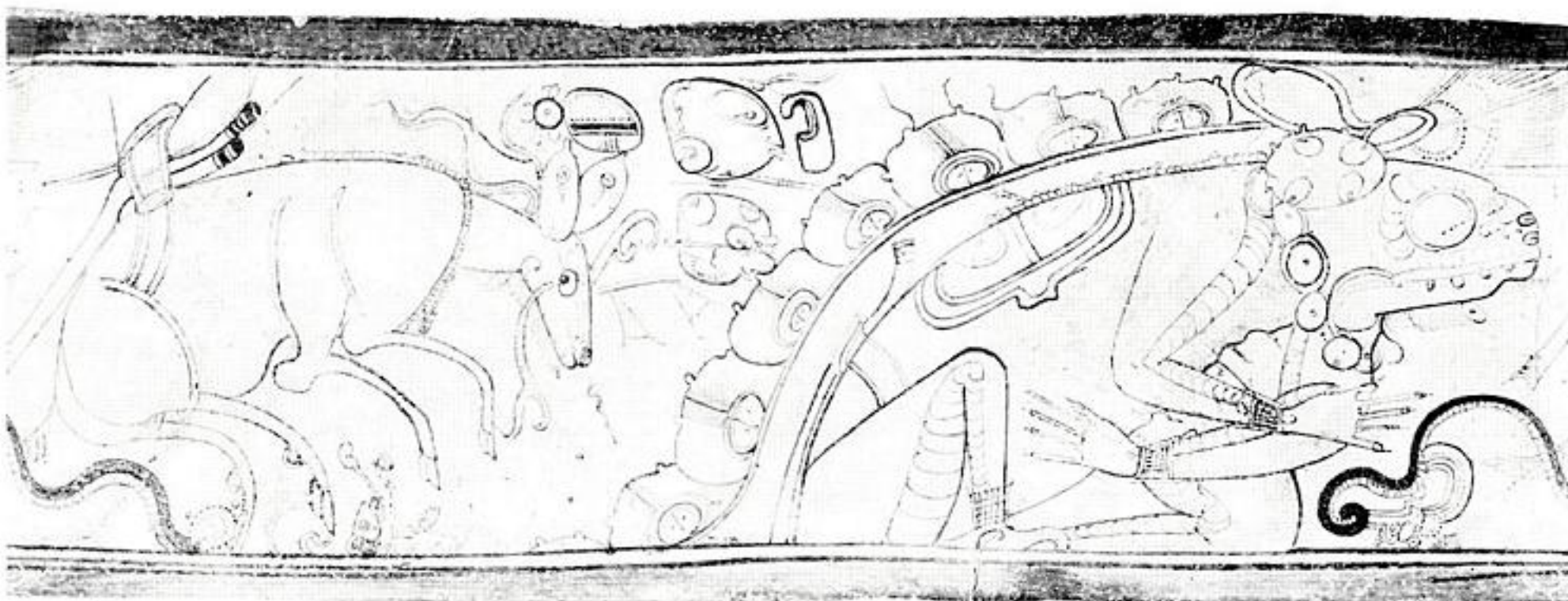
Vessel 40



essel 41



essel 42



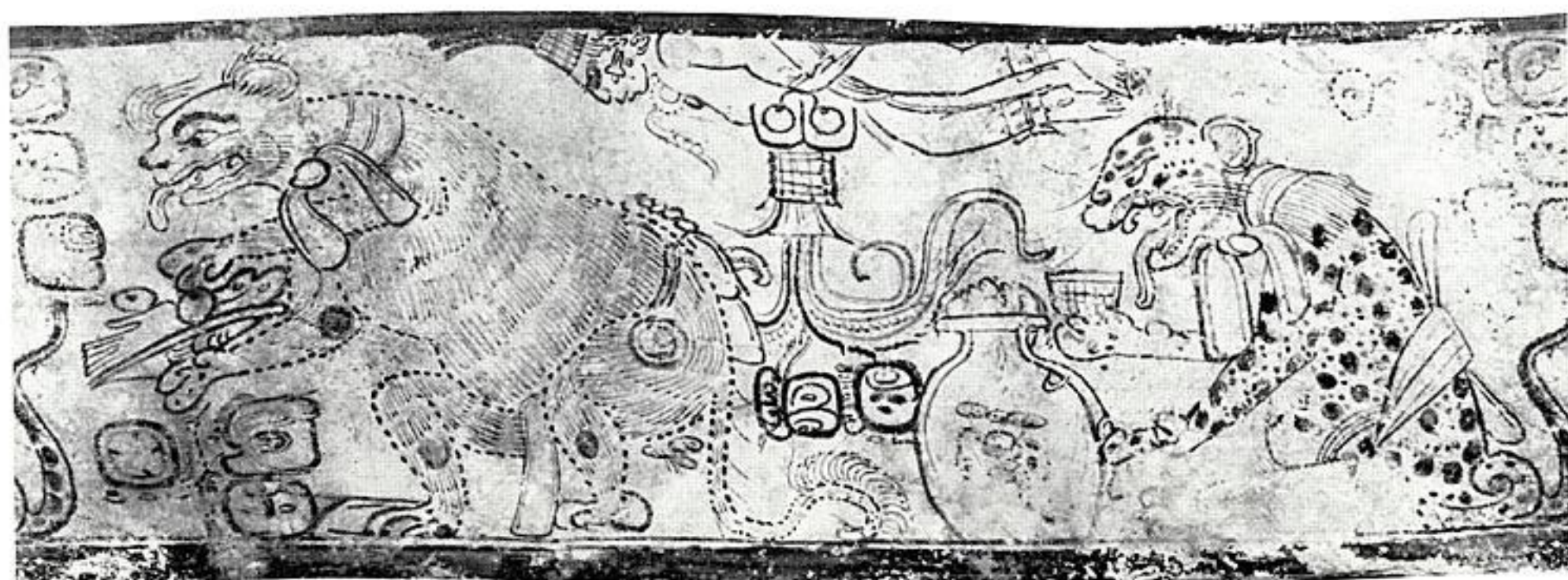
essel 43



Vessel 44



Vessel 45



Vessel 46



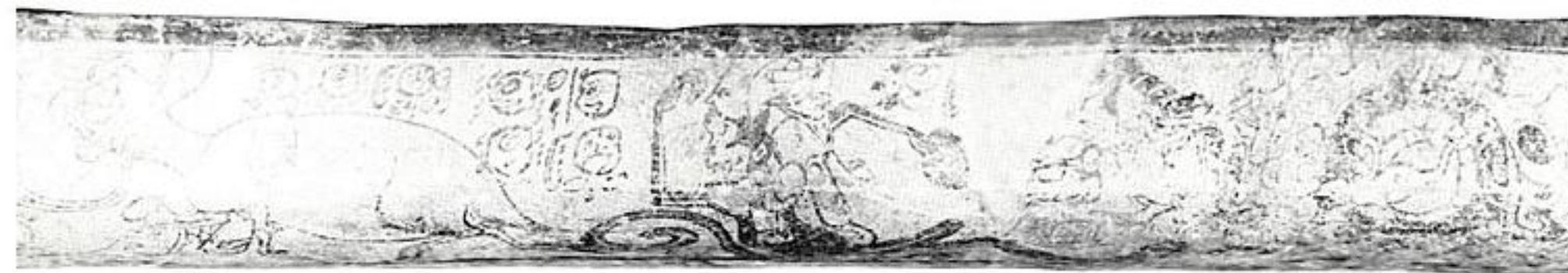
Vessel 47



Vessel 48

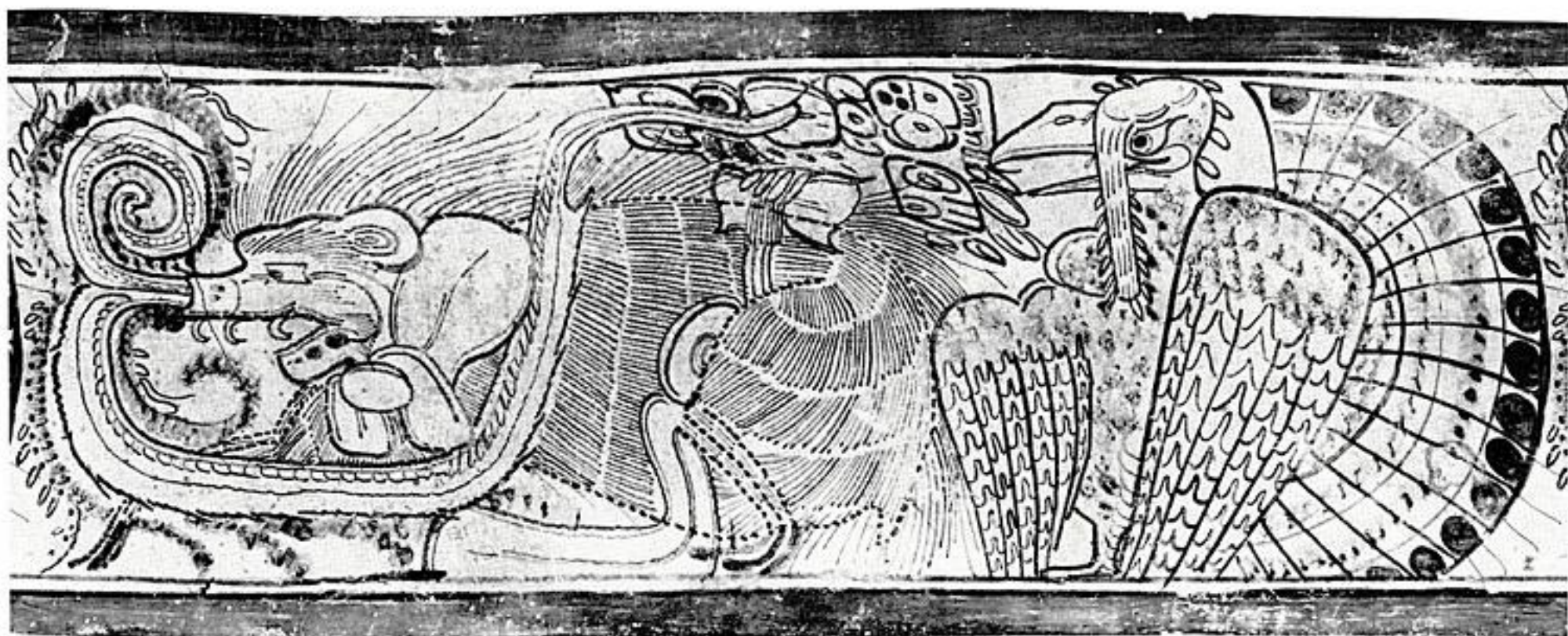


Vessel 48a

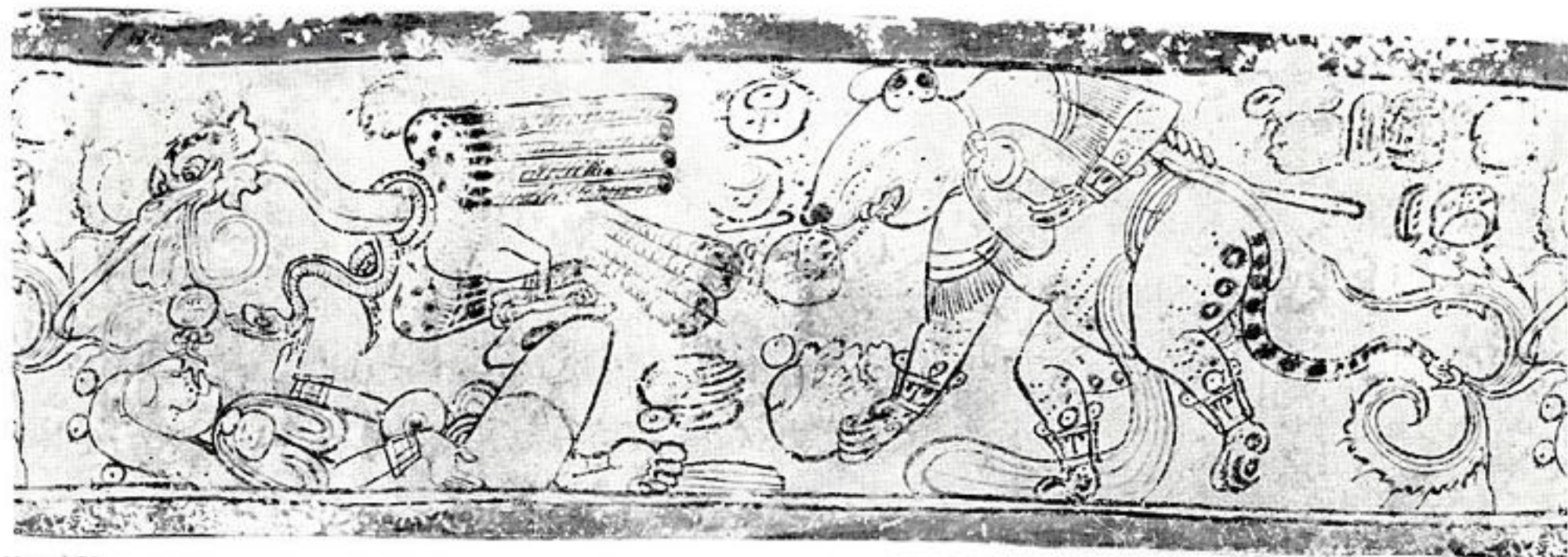


Vessel 48b

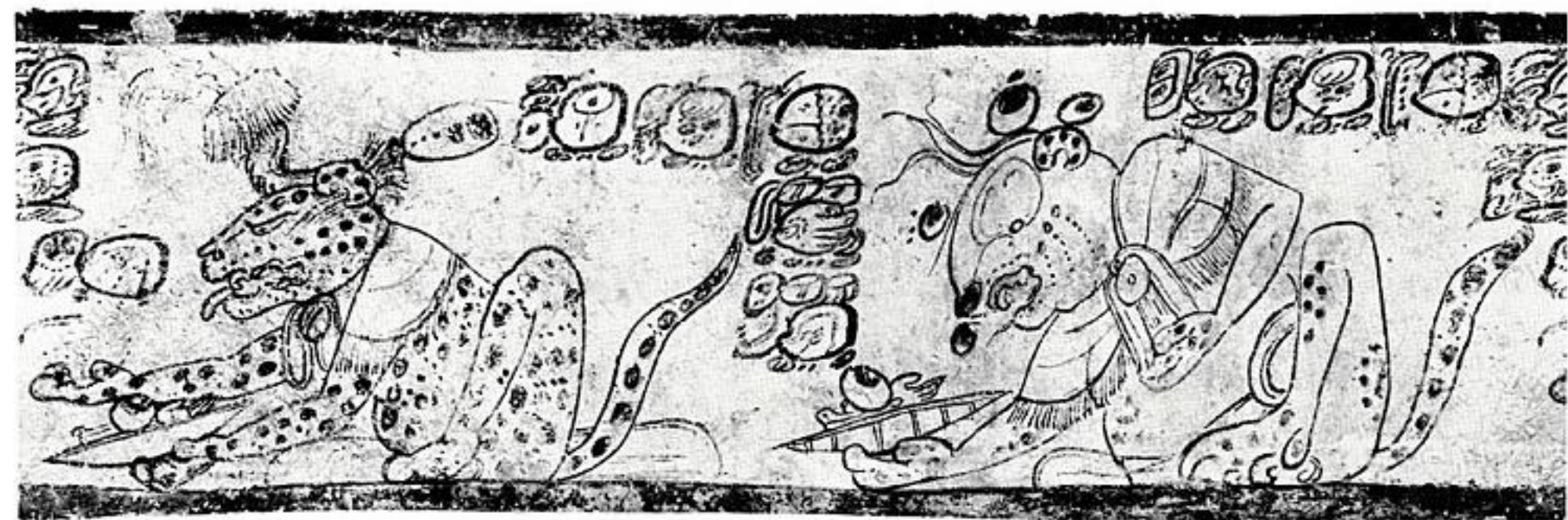




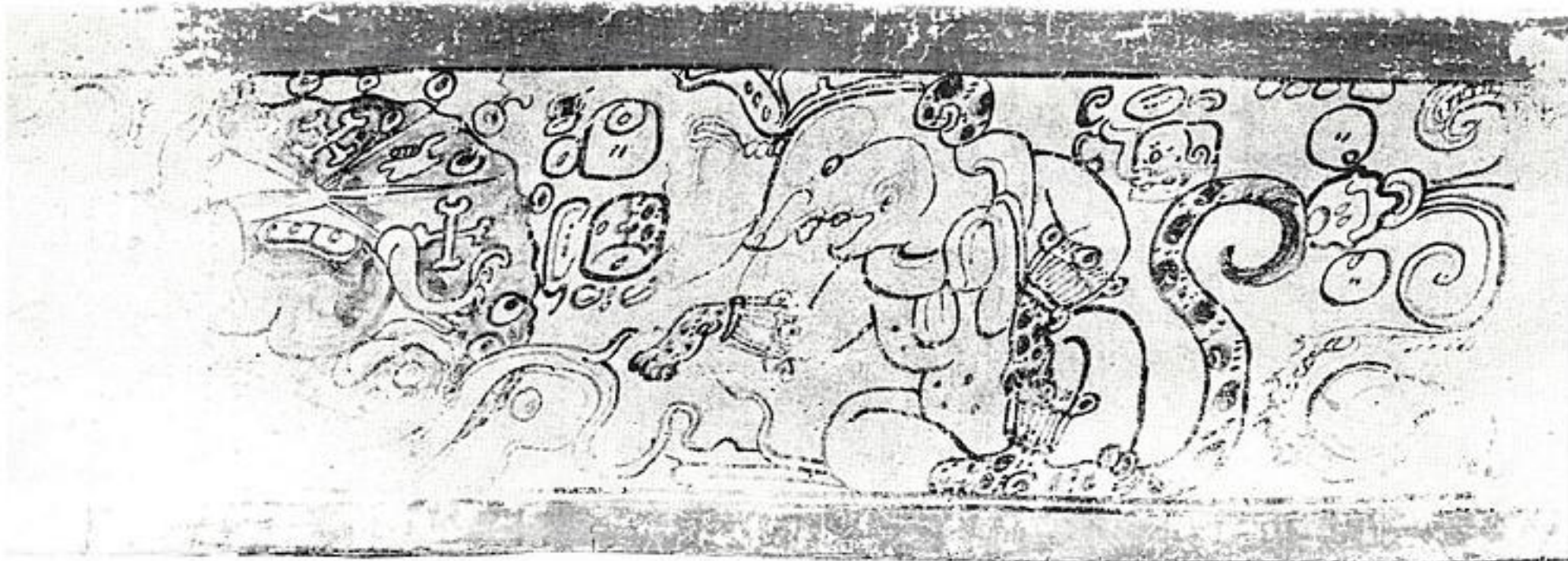
Vessel 49



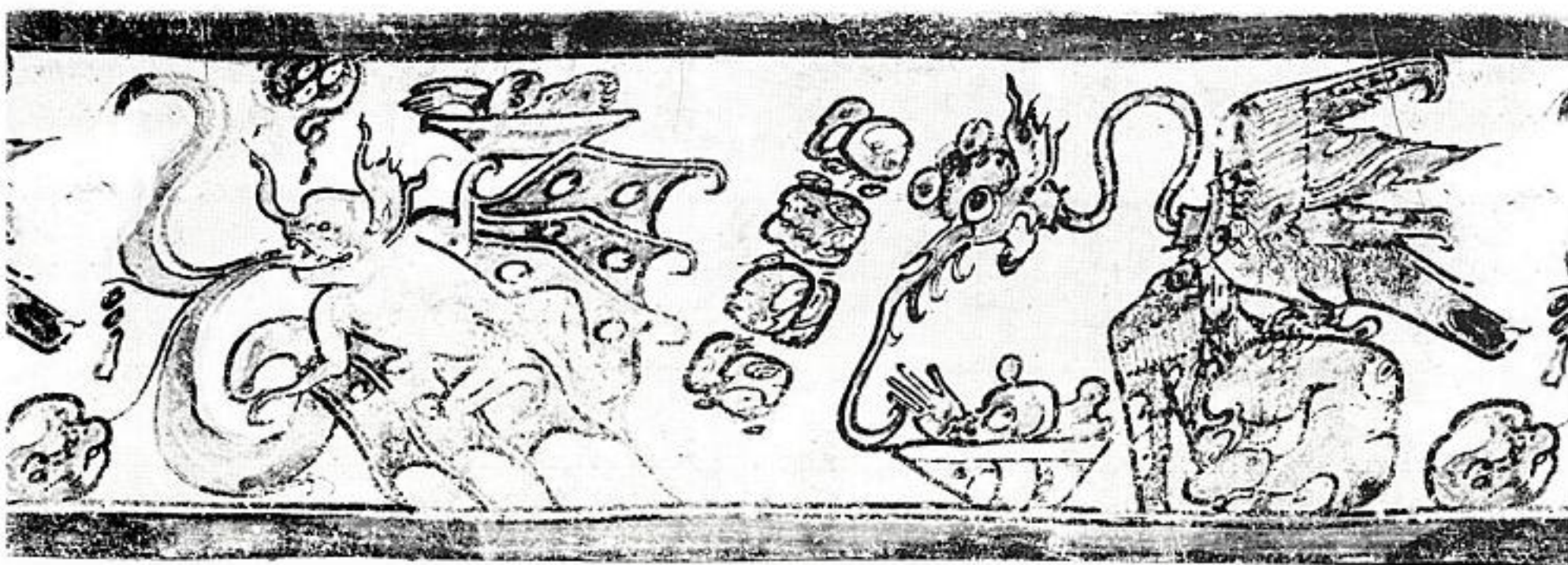
Vessel 50



Vessel 51

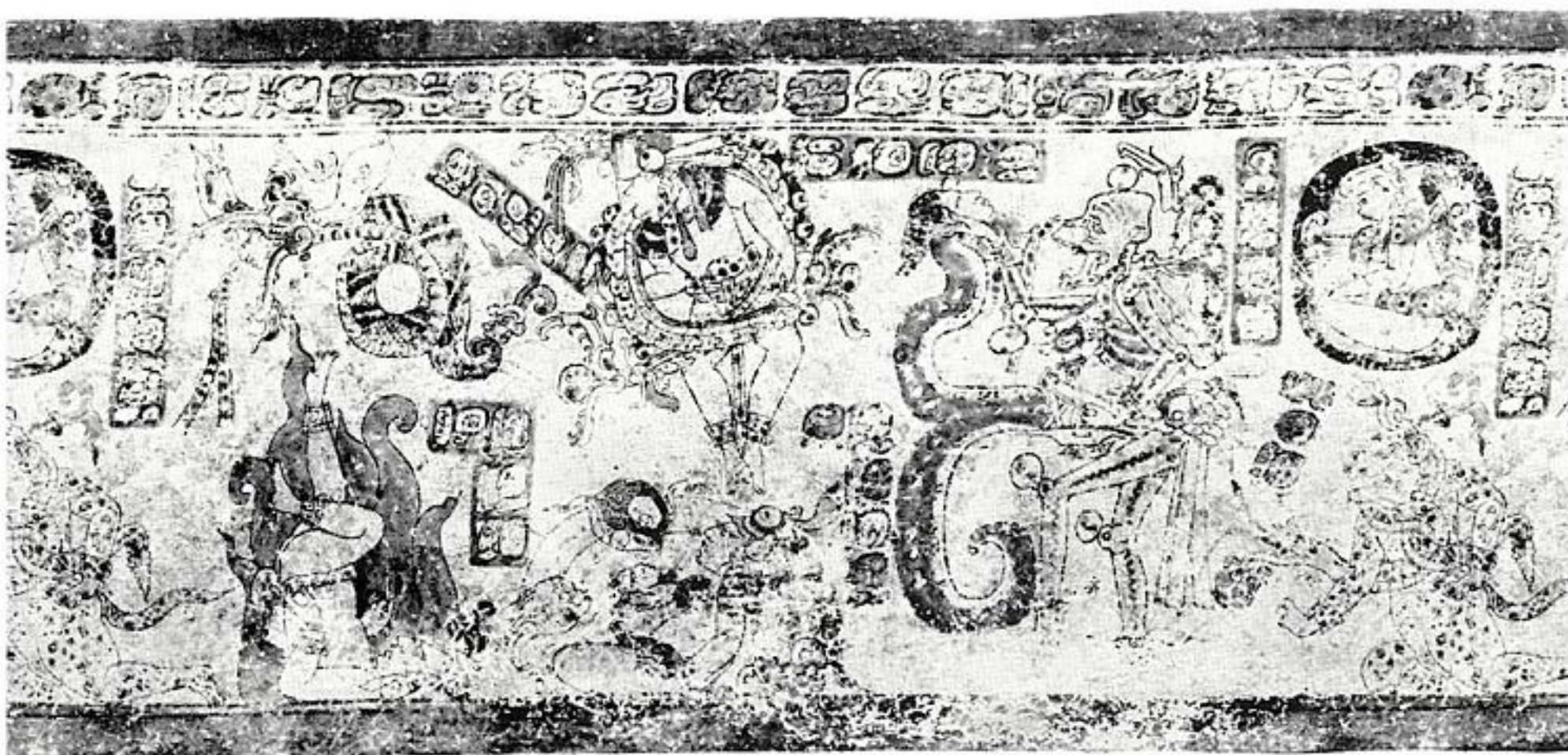


Vessel 52



Vessel 53

G. EPILOGUE Vessels 54-55



Vessel 54





*Vessel 55*

# DESCRIPTION

## (Vessels 1-55)

### A. INTRODUCTION

#### *Vessel 1*

(Published by Coe 1973: No. 42; 1978: No. 1)

Old God L, identified by his Moan-bird headdress, is shown in full regalia, seated on his throne under the swag curtains of an underworld palace. On top of his canopy are three jawless jaguars, two of them presented in profile and one *en face* (Coe 1973: 90-93; 1978: 16-21). The Old God is surrounded by a harem of five beautiful ladies. One of them is being received by the aged deity, who is touching (or perhaps tying, or untying) her wrists. One of the seated ladies is turned toward two ax-wielding, monster-faced executioners. The henchman with the elongated upper lip and infixed deer ears is decapitating a bound prisoner. At the foot of the throne is a little rabbit writing in a codex.

(Princeton Art Museum)  
H: 22.0 cm; D: 16.3 cm

#### *Glyphic Text*

The glyphic text has been commented upon previously by Coe (1973: 90-93). On the rim of this vase is a clause of seven hieroglyphics, the first four of which represent Codex Style Site A's Primary Standard Sequence Type II. Following the Type II portion of the clause is the name hieroglyph of Ruler X, Mo'o Bahlum (Macaw-Jaguar), of Codex-Style Site A; and T744b, which may be a continuation of his name phrase. The final glyph is that for the direction south.

#### *Vessel 2*

The vase is printed with a complicated mythological scene showing humiliation of an old deity(es?) by young lord(s?). The portion of the rollout photograph to the viewer's left shows the prostrated seated figure of a jaguar-eared old god, probably the same portrayed on the previous vessel, whose ornate Moan Bird hat is being forcefully removed by a determined-looking young per-

sonage. Involuntary hat removal is also the subject of the adjoining scene in which an old god is shown lying on the ground and being stamped by a young male while hunchback (probably the same character depicted on Figure 9a) is pulling off his Moan Bird hat. The body characteristics of the old god are identical with those of the old deity shown on the previous tableau, but he now has large "god" eyes. On the third tableau on this vase three characters also participate, a dwarf carrying a scepter made in the shape of a shepherd's crook, a Moan Bird sombrero and a cloak, while the jaguar-eared old god is being held by a young male. The old deity appears to pull a thick rope between his loins. The Moan Bird hat and the cloak are very similar to those worn by God L on Vessel 1.

H: 16.3 cm; D: 15.0 cm

#### *Glyphic Text*

The horizontal rim text on this vase begins directly above the text of the three glyphs, of the first character with the net-headdress. Opening the rim text at Glyphs A and B, are the Initial Sign and God N of Coe's (1973) Primary Standard Sequence, followed (at Glyphs C-E2) by our Primary Standard Sequence Type II (which, strangely enough, occurs primarily with processional scenes). Concluding the horizontal rim text (Glyphs F-J, T IV.117.7/ 38.1003/ 44:1030i var.58/ 762(750)/ 33:299:520.606a:521) are the name (Glyph I), and titles (Glyphs F-H and J) of Ruler X, *Mo'o Bahlum* (Macaw-Jaguar) of Codex Style Site A (as mentioned on Vessels 1, 128, and 129).

The eight figures on this vase are shown in two, possibly three, time frames. All have adjacent hieroglyphic texts that are linked to their respective speakers' mouths with scroll-like lines.

In the first scenario there are three clauses. The first clause "spoken" by Character 3, a young lord, is located just above

Figure 1's netted headdress and consists of three glyphs: T38var???:565a.678var:130/229.758:116/64:761. We do not recognize the first part (T38var???:565a) of the first glyphic compound. However, the main sign of the rest of the first compound is recognizable as T678var, a helmet, which appears to be a reference to the "Sky God's" headdress that Character 1 is removing from the reclining Character 2. The "Sky God's" birth is recorded on Figure 23b:A1-K5 (he is the first character portrayed on the latter vase and wears a simplified version of the headdress, that on this vase Character 1 is taking from Character 2) and his name glyph appears in the title phrases of rulers at Yaxchilán (of Shield-Jaguar I and Bird-Jaguar III) and Quiriguá. Following the reference to the "Sky God's" headdress is a glyph T229.758:116, of unknown meaning. The final glyph's (T64:761) superfix T64 is the net bag, or *Pauah* (Yucatec), of God N's headdress, which, with the subfix or main sign (T761, of unknown value), must refer to one of God N's names or epithets as Coe has suggested (1978:82). We would suggest that T64:761 (*Pauah*-?), refers to Character 1 (also portrayed on Character 77) who wears a net bag or *pauah* (Yucatec) headdress. Syntactically it would appear that Character 3, a young lord, asks for the removal of Character 2, the "Sky God's" headdress by Character 1, a *Pauah*-?.

The second clause, a vertical clause of two glyphs, T44var:671.103?/64:761, located between Characters 1 and 3 (and above Character 2), is also "spoken" by Character 3, a young lord. We do not recognize the first glyphic compound (likely a verbal compound), but the second appears to be another reference to Character 1, a *Pauah*-. Considering the syntax of the first clause, Character 3, a young lord is again asking Character 1, a *Pauah*-? to do something in addition to what he already has done.

The third clause, a horizontal clause of two glyphs T1000.61?/528var???:103, located just above Character 2's left hand is spoken by Character 1, a *Pauah*-. The meaning of these two compounds is unknown; however, we would speculate that it is some sort acknowledgement by Character 1, a *Pauah*-, to Character 3, a young lord.

The second scenario consists of three characters (numbers 4 through 6) and five clauses (numbers 4 through 8). The fourth, fifth and sixth clauses are located between Characters 4 and 5. Scroll lines descend from the fourth and fifth clauses towards the sixth clause. From the latter scroll lines descend to the ankles of Character 2, the reclining "Sky-God." A scroll line appears adjacent to Character 2, the "Sky-God's" mouth, between his underarm and Character 3, the young lord's left foot. From there it vanishes. Character 2 has said something which is either mentioned in clauses four through six, or never was recorded. If the latter is the case, then they are surely not directly linked to any of the figures in the first scenario. A likely possibility would be to link them to Character 4, the attendant dwarf, as the clauses are slanted in his direction.

Clause four, a vertical column of three glyphs, T513:130/561?:140/669var?:140, of unknown meaning is located just to the viewer's right of Character 3, the young lord.

Clause five, a vertical column of four glyphs, T561:23/738c:103?/501:103.181/64:761b, is located just to the viewer's left of God L's (Character 5) staff held by Character 4, a dwarf. The first two glyphs are of unknown meaning. The third glyph T501:103.181 (possibly in conjunction with the first two glyphs), appears to be the verbal phrase or event of T64:761b, a *Pauah*-? (as previously discussed, and the fourth glyph).

The sixth clause, a vertical column of three glyphs T151var???.580P?:140/116.nn:125?/130.683b:23, is located just to the left of the attendant dwarf, Character 4, who holds God L's (Char-

acter 5) Moan Bird hat, Sky-band cloak, staff, and mirror necklace. While the meaning of this clause is unknown, it is interesting to note the resemblance between the first glyph's prefix, and the mirror of God L's necklace, held by God L's attendant dwarf (Character 4) in the crook of his arm.

"Spoken" by God L's attendant dwarf (Character 4) is a vertical column of two glyphs, T561a:24/13.683b:23, of unknown meaning. The latter seventh clause is located just to the viewer's right of God L's staff held by Character 4.

Clauses four through seven, as we have said previously, are likely to refer to the dwarf, Character 4. We would suspect that these four clauses may refer to the four items of God L's costume that his attendant dwarf, Character 4 holds for him: his Moan Bird hat, Sky-band cloak, staff and mirror necklace.

The eighth clause, a vertical clause of three glyphs, T74:671.103/59.33:1016 var?:140/64:761b, is spoken by Character 6, a young lord, and is located just to the left of Character 5, God L. This clause appears to be an expanded version of clause two, with the addition of a second glyph which expands the verbal phrase here to two glyphs. The first glyph, a verb for bloodletting, consists of: the superfix T74, *Mah* (Lounsbury 1974:ii); the main sign T671, which has been identified by Schele as *chiu* or *tzuc*, "to nourish, or as a mother with one's own substance (blood)," characterizing the sacrificial rite of bloodletting (Tate 1980: 100-101); and the postfix T103, *al* (Schele, 1978:c.9) — jointly *Mah.chiu/tzuc.al*. The second glyph, T59.33:1016var?:140 which occurs as part of the verbal phrase for the bloodletting rite of penis perforation as graphically portrayed on Figure 22b (C4; by Character 3). The first two glyphs of clause eight are surely a verbal phrase that refers to the bloodletting rite of penis perforation as here graphically enacted by Character 5, a nude God L. Penis perforation is an act not necessarily restricted to mere mortals as evidenced by the slit in the penis of 7-Death (Character 5) of Vessel 54. The final glyph, T64:761b, names a *Pauah*-. As the clause (eight) is spoken by Character 6, a young lord directly to Character 4, an attendant dwarf and/or Character 5, God L, it may be interpreted variously. The possible interpretations of this clause are: (1) to God L, "perforate your penis for *Pauah*-? (the dwarf)," (2) to the attendant dwarf, "he (subject implied, Character 5, God L) is perforating his penis *Pauah*-?," and (3) to God L, "perforate your penis *Pauah*-? (a name of and/or for God L)." If God L's costume regalia was not present, we would have identified Character 5 as a bald and aged version of GIII of Palenque Triad of Gods (otherwise known as the Jaguar God of the Underworld, the Night Sun and the Patron of the month *Uo*), one of whose names Kelley believes to be *Mah K'inah Xib Balba* or Lord of Xibalbá (in Schele 1976: 10). Character 5 has all the diagnostic features of GIII, but with all the costume regalia of God L, who Coe believes to be one of the co-rulers of Xibalbá (1973: 14; 1978: 16). Somehow GIII and God L are interrelated on some level, how, we presently do not know.

The third and final scenario consists of two characters: Character 7, an old bald headed deity being helped up and presented with the "Sky-God" headdress (with a feline head affixed to its front — likely Ruler X's name glyph) by Character 8, a young lord.

The ninth clause, a vertical column of three glyphs, plus a fourth to the side of the first, T218var:nn?.23:1000?(524)/229.122:506:140/758a:23/64:761b, which slants toward Character 6, a young lord. The first three glyphs are of unknown meaning, while the fourth, T64:761b, refers to a *Pauah*-. No speech scrolls link this text to any of the characters.

The tenth clause, a vertical column of two glyphs, T eroded/13.683b:23 of unknown meaning, is spoken by Character 7, an

old bald-headed deity. The latter clause is located to the viewer's left of Character 7.

The structural behavior of the figures and adjacent clauses can be directly paralleled with the Altar de Sacrificios Vase and Figures 22a-c. To properly interpret the scenes portrayed on this and the latter four vases, one must keep in mind that these vases were never intended to be viewed as a rollout photograph which presents the entire composition simultaneously, but rather only what is visible to the viewer at any given time (at most, 120°). Viewed in this manner, these five vases may then be shown to represent sequential time frames — the before, during and aftermath of penis perforation in three instances; and the before and during in two instances. These vases all name the participants and/or describe the act. Interestingly, the identity of the participants is not of paramount importance — for they seem to come and go, despite what is going on. Perhaps this is because everyone, either portrayed or not, has done it at some time or another.

<sup>1</sup>The T64:761 *Pauch*? could also conceivably be an alternative name for God L. On a vase from the Naranjo region, which dates to the reign of Smoking-Squirrel's successor, a Regal Rabbit faces an old god with a forehead flare and apparently offers the latter God L's Moan Bird hat. The text adjacent to the Regal Rabbit refers to an observed Kepler's conjunction and ends later with T64:661a:59 which, considering the scenario, refers to God L.

## B. THE BEARDED DRAGON

### Vessel 3

This very important vase shows an aged, toothless deity with a flare poked through his head emerging from the throat of a dragon. The area around his eyes and mouth is painted black, and there are also several dark spots on his body, probably representing multiple puncture wounds. He wears a round shell pectoral and a narrow bracelet on his left wrist. In his right hand he is holding an oval object, probably an ink pot or an enema syringe. The space to his left is painted with the figure of a corpulent, partially skeletal black-faced Death God (1 Death?). To the hair of the deity, the head of the Jester God, and to his forehead, enucleated eyes are attached. Between the old deity and the Death God there is an upright large thigh-bone (?) with disembodied eyes affixed.

H: 17.3 cm; D:13.0 cm

#### Glyphic Text

The hieroglyphic text on this vase opens, directly above the old god with the forehead flare and seated within the mouth of a dragon-like creature that floats above a *Cauac* (T 528) stone altar, with the first two glyphs (T61.76:585a:140/266??.1000a?) of Codex Style Site A's Primary Standard Sequence Type II text. The latter is concluded by Fish, T 738.130, which introduces the historical part of this vase's text. Fish is followed by T 59.501:314.181. This latter glyph consists of: the prefix T 59, *ti*, a locative preposition (Kelley 1976:331); the main sign T 501, the day sign *Imix*, also the phonetic sign *ba*, or *ma*; and the postfix T 181, *ah*, Landa's *ha* example, with the phonetic value of *a* or *ah*—which would jointly read something like *ti.ba/ma.a/ah*. The hair of 1-Death partially obscures the postfix, whose outlines are surely that of T 181, Landa's *ha* example with the phonetic value of *a* or *ah*. However we believe it was presumed to have included a T 534 infix which would read *lah* and jointly *tu mal (ah)*, or the verbal phrase, "to his passing." The subject of this verbal action is named in the next three glyphs, T 1030d var/58(520).1016:23?/117.522:23, as God K . . . , an ?-*Uinic* (?-

Man, cf. Vessel 30), who is seated in the mouth of the dragon-like creature.

In closing, the text on this vase refers to the "passing," or death of God K, who is portrayed on this vase, about to be received by 1-Death of Xibalbá.

### Vessel 4

The Great Bearded Dragon is now shown emerging from the foot of God K, the deity with the Forehead Flare. From the throat of the Dragon rises an aged bald-headed god, also with a flare (a cigar? Robicsek 1978), stuck through his forehead. He is engaged in conversation with a seated dignitary eroded beyond recognition.

H: 10 cm; D: 18 cm

#### Glyphic Text

The hieroglyphic text records 5 *Ahau* 13 *Pop*, a Calendar Round date that occurs every fifty-two years.

### Vessel 5

The composition of the vase painting shows a scene strongly resembling that seen on the previous vessel. On this vase, however, the Old God has no forehead flare and the figure of the seated lord is not eroded.

### Vessel 6

The rather primitively painted vase again shows the now familiar scene of the Old God emerging out of the throat of the Dragon. He is now holding a cup and his identity is revealed by his netted headdress as being God N. He is facing a seated lord, who is wearing an elaborate headdress and seems to be holding the body of the Dragon as a ceremonial bar in a pose frequently seen on stone monuments. Behind the lord stands God K with his arms outstretched.

### Vessel 7

This unusually shaped cup (vessels with handles are very rare in Classic Maya ceramic art) shows the figure of the Great Bearded Dragon painted in such a way that the serpentine tail of the beast forms the handle. From the throat of the Dragon rises the body of a bald-headed aged deity wearing a bib and holding a netted object (head-dress?). Facing the Old God is the scantily dressed image of a dignitary in a posture of a Cossack dancer, wearing a headdress ornamented with the head of the Jester God. Between the two figures is a large kettle-shaped dish painted with a hieroglyph.

H: 14.0 cm; D: 18.0 cm

#### Glyphic Text

The vertical text on his cup begins with the *tzolkin* date 7 *Etz'nab* and is followed by T16.764???:?, which may record either a verb or event. Beneath the vertical text on this cup is a bowl painted with an unrecognizable glyphic compound.

### Vessel 8

Under the swagged curtain of a palace God K, the Old God, and the Great Bearded Dragon are now joined by a seminude woman whom we identify as the "Dragon

Lady." She is reclining in the serpentine coils of the dragon. God K is standing with his back to the woman, while the Old God, who now wears the peculiar (netted?) head-dress, seems to be reaching for her.

H: 15.3 cm; D: 10 cm

#### *Glyphic Text*

This text includes not only the Calendar Round date 7?? *Muluc* 12 *Pax* but also a "birth" event (T740:126.181), followed by TVII.44:187:578?, which refers to the person born on the date 7??, *Muluc* 12 *Pax*. His name compound, T109.764??, is continued next to the figure of God K.

#### *Vessel 9*

The curtain again identifies the scene as a palace chamber. Judged from the wall design, it is the same that is shown in several of the scenes following. The participants are also identical, but God K is now turned around and is *tête-à-tête* with the Dragon Lady. The Old God with the forehead flare is still holding his hands extended toward her, and his face shows displeasure. From the nape of the Dragon emanates a large monster head.

H: 16.2 cm; D: 14.8 cm

#### *Glyphic Text*

The vertical text opens with the Calendar Round date 7 *Muluc* 14 *Pax*. This is followed again by a "birth" event T740:126.181, and by TVII.126:597:125/109.764?:126, the name of the person born on this date, who is also identified in the previous vase text but is not mentioned in any of the presently known dynastic lists of Codex Style Site A, but it occurs on several of the other vessels in Codex Fragment 3.

#### *Vessel 10*

(Published by Robicsek 1978: Plate 255)

The Dragon Lady is now turned toward the Old God with the forehead flare and seems to be engaged in an animated conversation with him. The face of the aged deity shows pleasure. God K is turned away from them, and his face expresses rage.

H: 14.5 cm; D: 11 cm

#### *Vessel 11*

(Published by Sotheby Parke Bernet, Inc., New York, 1980, Sale Catalogue 4374, No. 209)

God K is standing in front of a tribunal(?) of two monster-faced deities with absent lower bodies as if he may be either petitioning for some favor or standing trial. Behind him on a low platform are the Bearded Dragon, the Dragon Lady, and the Old God. The latter is smiling.

H: 14.5 cm; D: 12 cm

#### *Glyphic Text*

The text commences with the Calendar Round date 13 *Muluc* 12 ?, and is followed by the "birth" event and the name of a person other than the two previously mentioned. He appears to be the Late Classic Period namesake of one of his predecessors, who is named on an incised blackware tripod presently in the Brooklyn Museum (Coe 1973: 110-111).

#### *Vessel -12*

The wall of the palace is composed of a large stylized deity head. At the viewer's left is one of the "bundle gods" looking at a seated person who is facing the viewer and is wearing a shawl or scarf around his head and shoulders. The right side of the composition, as seen by the viewer, is occupied by the trio of the Bearded Dragon, the Old God, and the Dragon Lady. The Old God, whose face is now painted black around the eyes, is still emerging from the throat of the Dragon and is apparently fondling the breasts (or perhaps tying the wristlets) of the seated woman.

H: 15 cm; D: 15.2 cm

#### *Glyphic Text*

The hieroglyphic text on this vase records two separate events that occurred on the same date. The vertical text opens with the Calendar Round date 13 *Muluc* 18 *Pax* and is followed by the verb or birth event T740:130.181. The person who was born on this date is named by the first glyph T1000 (with a T501? forelock) of the horizontal text directly above the emergent Old God. Following this person's name is the verb or event that has been nicknamed "Hand-Grasping Fish," or T714.181. At least at Yaxchilán the "Hand-Grasping Fish" usually refers to an action (conjectured to be tongue bloodletting) on behalf of a person during an important event within a ruler's lifetime. The person who did the "Hand-Grasping Fish" deed is appropriately named following the verb, T110.759var/ 58.751/1000 (509).87?:501. He is similarly named on an unpublished vase we had the opportunity to examine.

Unlike the rest of the vessels in this series, on this vase two events are recorded. The first is the birth of a person on 13 *Muluc* 18 *Pax*, on which was celebrated "hand-grasping-fish" by a second individual.

At the rim of the vase, just left of the horizontal glyphic text, are T526 *caban* "earth" graphemes, which suggest that the event portrayed below may have taken place beneath the surface of the earth, perhaps in a cave or, as we suspect, the underworld.

#### *Vessel 12a*

(Published by Robicsek and Hales 1981: No. 23)

This vase is closely related to the scene seen on the previous vase. The palace setting is identified again by the swag curtains with their particular dotted design. With his back to the vertical glyph column sits God K. God K's serpent-foot coils about a partially clad female and ends with the head of the Bearded-Dragon. Leaning out of the Bearded-Dragon's mouth is an old god wearing Hellmuth's "enemea bib (n.d.)," who caress' the lady's breasts.

Adjacent to the seemingly intimate scene are two ancestral bundled gods, GI of the Palenque Triad of Gods, and the Patron deity of the month *Pax*.

H: 17.5 cm; D: 12.8 cm

#### *Glyphic Text*

The vertical column of eight hieroglyphs records the birth of this vase's protagonist. Opening the text is the Calendar Round date 7 *Muluc* 15 *Ch'en* (which cannot occur), followed by the verb for birth (T 740:126.181). After the birth glyphs is, T 203 or 501.168:526?, which should be the first of several glyphs which

name the person born on this date. The next two glyphs are especially puzzling, rather than continuing with the subject's name phrase, they name the two bundle gods: GI of the Palenque Triad of Gods (T 1011:126) and the patron deity of the month *Pax* (T VII.125: 686b inv. (552), the latter of which wears his name hieroglyph in his headdress. Concluding the text are T 16.738:126/80(-25):579.762??, which conceivably may be a continuation of the protagonist's name phrase.

The Bearded Dragon is named in the short vertical text of two hieroglyphs, just to its rear, T 1081var.291/93.672P.

Just below the bundle gods, on the vase's ground line are three hieroglyphs, T 552/62.77?:513/506???.1000???, of presently unknown meaning.

### *Vessel 12b*

The vase painting presents a scene very similar to that seen on the previous vessel. On the viewers left facing the vertical glyph column, stands the faint image of God K from the foot of whom rises the Great Bearded Dragon. Emerging from the throat of the beast we see the figure of the deer-eared, baldheaded Old God. He is bending over closest over the body of the Dragon Lady, who is reclining in the undulating coils of the Bearded Dragon. Behind the Dragon Lady there is an elevated platform with a smoking god-head brazier into which a vertical object with a feathered handle (perforator dagger?) is stuck. Looking at the scene and at the brazier are the two Ancestral Bundle Gods; GI of the Palenque Triad of Deities flanked by the Patron God of the Month *Pax*.

#### *Glyphic Text*

The glyphic text opens with the Calendar Round Date of 7 *Muluc* and 7 (?) *Pax* and is followed by the verb for "birth". The last three glyphs in the vertical column name the subject of the birth event.

### *Vessel 13*

The Dragon Lady is shown lying on the ground. The Old God is bending over her and is holding her body. God K is standing with his back to them. The ancestral Bundle Gods are looking on.

H: 10.7 cm; D: 10.3 cm

## C. DEATH OF THE OLD GOD

### *Vessel 14*

On this partially-eroded vase a deer-eared old god is laid out on a bier with his face turned toward the viewer under the swagged curtain of a palace. He is attended by a mature woman and two deer-eared males. Under the bier are four birds of prey, among them an owl. One of the birds is dead. Outside the palace there are women holding deer. The long ears of the human participants of the scene are infixed with cross bands.

H: 12.0 cm; D: 11.3 cm

### *Vessel 15*

(Robicsek and Hales 1981: No. 12)

The place and participants are identical with those seen on the previous vessel. The eyes of the old god are now empty and coils rise from his abdomen. He is still attended by the mature woman (who seems to be covering him with a translucent veil) and also by three black-faced individuals who have deer ears and antlers. Two of them have now their ears infixed with Landa's second *u* (Landa 1941: 170). Under the platform there are the same four birds. Outside the palace there are two women with their backs to each other. One is tending, while the other is riding a deer.

H: 13.2 cm; D: 12.8 cm

#### *Glyphic Text*

There are two separate hieroglyphic texts on this vase. The first, which is our Primary Standard Sequence Type II, is painted above the female tending a deer. The second, a Secondary Non-Repeat Text consisting of five hieroglyphs, is between the palace and the courtyard. The first three of these glyphs have numerical (bar-and-dot) prefixes, but they do not appear to be dates. The fourth glyphic compound, T?:534.181, may be a verbal compound or event. Of the final glyph, only half of the outline remains.

### *Vessel 16*

The Old God is shown dead lying on the funerary platform. His face is painted black, from his abdomen coils rise. His principal attendant is a lord assisted by standing and kneeling women. A third lady is holding a large deer outside the confines of the curtained palace chamber.

#### *Glyphic Text*

Opening the hieroglyphic text on this vase is the Calendar Round date 7 *Eb* 15 *Uo*, a vertical column of two glyphs located adjacent to the dais. The text continues outside the palace with T disembodied eye?:520af?.181, a verb of unknown meaning which surely refers to the event depicted. Following the verb is the subject of this event's name, T VII.1000var, Vucub Hunahpu — the uncle of the Hero Twins mentioned in the *Popol Vuh*. His name is followed by T 126.552:23, the relationship glyph for wife, *atan* as identified by Berlin (1968: 14), Marcus (1976: 4), Schele, Mathews and Lounsbury (n.d.). The wife's name follows, T 1.501???:23/126 or I.1003?, and is located in the horizontal text just above the deer.

Adjacent, or just to the viewer's right of the deer is T IV.86:deer head, which must surely name the latter.

In summation, the text on this vase refers to an unknown event that occurred on 7 *Eb* 15 *Uo*, to Vucub Hunahpu, that in some presently unknown way involved his wife.

## D. SACRIFICE OF THE JAGUAR GOD

### *Vessel 17*

The stage is set again under the swagged curtain of a palace. In the center of the composition is a dish decorated with mat symbols of high authority set on a tall tripod. In the dish there is the body of a small infant. Below the tripod there is a large deity brazier. On the (viewer's) right of the tripod on a simple throne, the two ancestral Bundle Gods, participants of the previous scenes are shown. On the left there are two male figures. The first is seated crosslegged in a posture which seems to indicate

that his arms are tied behind his back. From his forehead rises a small curl resembling the conventional water lily sprout often seen on the head of jaguars. Besides his narrow loincloth he wears a bib composed of leaves (?) similar to those covering the large platform on Vessel 11. Behind the bound (?) personage, with his face turned toward the viewer, is a seated lord with his arms folded about his knees. He seems to be asleep. Judging by the similar posture, but also of the identical hood-like garment, he is probably identical with the character looking at the viewer on Vessel 12. Above his head we see a turtle carapace and an angular, jaguar skin-covered object, possibly a drum.

H: 13.4 cm; D: 12.0 cm

#### *Glyphic Text*

There are three clauses on this vase. The first is a vertical column of five hieroglyphs. This clause opens with the Calendar Round date 7 *Cib* 8 *Kayab* (which cannot occur), and is followed by the verb, T740:126.181, for birth. The last two glyphs, TVII.125:686inv(552):140?/16.738?, name the subject of this birth event.

The second clause consists of two glyphs arranged horizontally above Character 2, T93.672:142/545P. The first glyph is a "shell-fist" title. While the second glyph is a personified version of the half-darkened *Kin* glyph which, following Mathews' interpretation, would refer to the event as having occurred "during the night" (1977: 18).

The third clause consists of a single hieroglyph, T115.750var:103, which may name the infant.

#### *Vessel 18*

A dignitary is shown with his face partially painted black, and wearing a beautiful sky-band cloak and a straw hat from the top of which a strand of his long hair is pulled through. He is presenting or offering a jaguar-tailed infant in a basket of woven leaves to a rather brutal-looking overlord. On the left kneels another personage who appears to be paying homage to a figure that is now eroded beyond recognition.

H: 21.7 cm; D: 13.8 cm

#### *Glyphic Text*

The layout of the hieroglyphic text is rather unusual. Between the two kneeling figures is a vertical column of two glyphs, Fire *Quincunx* and Young Lord. Both are of the Primary Standard Sequence Type I. The glyph directly above the "Fire-*Quincunx*" is a T1016 compound (God C) and not the expected Initial Sign, which is two glyphs farther to the viewer's right of the God C compound. This suggests that the Initial Sign, which nearly abuts the enthroned lord's headdress, starts the rim text which once continued around the now-eroded rim and ends with the T??:520.1016:23/117?.521:23 titles, and the two vertical glyphs, Fire-*Quincunx* and Young Lord, are a condensed variation of the Primary Standard Sequence.

#### *Vessel 19*

The Infant now with a Jaguar tail is sliding off from the *cauac* altar into the outstretched hands of 1-Death. Executioner GI is in a half-kneeling position and appears to be looking at a snake slithering out of the eye of the

Cauac Monster. Behind him stands a Water Lily Jaguar, a deity closely associated with death by decapitation. He is wearing an enema bib. Above him a firefly extends its flare.

H: 12.0 cm; D: 13.0 cm

#### *Glyphic Text*

The text on this very important vase opens with the Calendar Round Date 7 *Muluc* 7 *Kayab* and is followed by the verbal expression for "the holding of God K." The clause of four hieroglyphs on this vessel is identical to that seen on its twin Vessel No. 21. The dates and verbal phrases on these two vases (19 and 21) are the same, except that the name of the ruler is excluded from the clause on this vase. Since the clauses of these vases are parallel, we assume that the name of the protagonist is understood. Above and slightly behind 1 Death's hafted flint ax is a hieroglyph which may be the name of the skeletal lord.

#### *Vessel 20*

In the center of the composition, just like on the previous vase, spreads the Cauac Monster. The jaguar-tailed infant now seems to be sliding off the Monster's head to its back. On the viewer's right, under the branch of the tree in a half-kneeling position, we see again the ax-brandishing deity GI. On the viewer's left stands a 7 Death flanked by triangular and "C"-shaped symbols. Above 7 Death hovers an upside down firefly. In the "C"-shaped symbol (Lunar?) there is the head of a small monkey(?).

#### *Glyphic Text*

The text on this vase opens with the Calendar Round date 7 *Cib* 7 *Kayab* (which cannot occur), a vertical text of two glyphs, located between the Death God and GIII of the Palenque Triad of Gods.

Below and to the right of the Death God the text continues with the verbal phrase for the event T ?/534:126.181. The first glyph of the verbal phrase cannot be discerned, but the second is *lah*, "to end or finish", as described in conjunction with Vase 68. Following the verbal phrase is T 122.nn(544), the name of GIII of the Palenque Triad of the Gods, the Night *Sun* — as evidenced by the *Kin* (sun or day) infix. His name is followed by the title, T 58(520).606?:23.

Above GIII of the Palenque Triad of the Gods, was apparently several glyphs, now too eroded to discern.

GI of the Palenque Triad of the Gods is named in the horizontal text just above his head as T 16.501:?:/1011.103, or *Yax-naab GI* (Hunahpu).

The horizontal text below GI's water lily axe cannot be discerned.

#### *Vessel 21*

(Published by Thompson 1970: Pl. 14d; Coe 1973: No. 45; 1978: No. 4; Robicsek 1978: Pl. 179-182, Fig. 172, pgs. 159-160)

The Infant Jaguar God about to be sacrificed is shown lying on a Cauac Monster altar. The Cauac Deity is associated with rain and water in general, but his main function is apparently to serve as a throne or seat for gods or as a sacrificial platform. Compared to Vessel 19, besides his tail the baby now has additional supernatural characteristics of jaguar paws, feline ears, and *tau* teeth, as well

as a Roman nose and large “god” eyes. At the left of the *cauac* altar dances the youthful figure of executioner GI of the Palenque Triad of Gods with a thorny oyster shell over his ear; to a belt of opposing swirls below his necklace studded with “death” eyes and *akbal* jar necklace. He brandishes an ax and a personified eccentric flint that resembles the shape of the head of God C (Coe 1973: 98; 1978: 34). To the right of the altar are three figures: a death god, his hair bound into a shape of a perforator; a large monster (a firefly?), holding a flare; and a crouching jaguar dog, a supernatural beast which “should always be distinguished from more dog-like deities on Maya ceramics and those in the codices, which have short, torn ears rather than the hound-dog ear seen here (Coe 1981: No. 47).”

(The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Pre-Columbian Art)

H: 16.3 cm; D: 10 cm

#### *Glyphic Text*

This text has been commented upon previously by Coe (1973: 98-99; 1978: 34). It opens with the Calendar Round date 7 *Muluc 7 Kayab* (at A and B) and continues with the verbal phrase (at C and D) expressing the event “holding of God K” (an interpretation of this verbal phrase will be discussed later). After the verbal expression are the names and titles of a ruler of Codex Style Site A, whose birth is recorded on Vessels 8, 9, and 17.

#### *Vessel 22*

The black-faced god, 1 Death, who has the Jester God attached to his forelock, is reaching for the Infant Jaguar God, and is seizing him.

H: 9.5 cm; D: 9.0 cm

#### *Glyphic Text*

The short text on this vase opens with the Calendar Round date 7 *Cib 4 Kayab* and is followed by a verbal phrase which may be an alternative way to describe the event, “the holding of God K.”

#### *Vessel 23*

The shallow bowl is painted with five characters, including the Cauac Monster. To the viewer’s left crouches a heretofore-unseen mythological figure, a skeletal deer (Deer-Death God?) with disembodied eyes attached to its skull and coils (of stench?) emanating from its rear and abdomen. The latter may represent prolapsing entrails. In front of it, we see GI in his now familiar dance-attack posture with his usual paraphernalia; a personified flint, hafted ax, shell ear ornament, and swirling pectoral. The Infant Were-Jaguar who now has not only a jaguar tail, but jaguar hind-paws is reached for by the black faced 1-Death. 1-Death wears a collar of disembodied eyes with an *akbal* necklace, and a multi-tiered “bow-tie” ornament stuck into his skull.

H: 8.5 cm; D: 20 cm

#### *Glyphic Text*

The hieroglyphic text on this bowl opens with the Calendar Round date 7 *Muluc 3 te-Pop* (which cannot occur) between GIII of the Palenque Triad of Gods and 1-Death. The Calendar Round date is followed by T 534:246var.181, a verbal glyph which describes the event. “The verbal glyph is composed of T 534 *la* and T 181 *ah*, which together form *lah*, a term documented in several Maya languages including Yucatec and Tzotzil for ‘end or finish’ (Schele 1980: 436).”

The GI of the Palenque Triad of Gods is named as such to his rear (the viewer’s left) as T 109.501:314/1011.

The single glyph that is on the base of this bowl is T VII.533:125 or 7 *Ahau*. The *tzolkin* date 7 *Ahau* may be a reference to the *Katun 7 Ahua* or *Vucub Ahau* (Yucatec), *Vucub Hunahpu* (Quiché) the name of the Hero Twins uncle who met his demise in the Underworld of Xibalbá.

The interior of this bowl is painted with water symbols or glyphs not unlike those seen on the Tikal Bones and Palenque’s Temple XIV.

#### *Vessel 24*

GI, his face further aged, and 7-Death are shown facing each other with their feet below the baseline of the vase. This suggests that they are standing in water and/or the underworld. Between these two deities at the bottom of the vase dangles a small leg with a feline paw and a jaguar tail, indicating the trail where the Infant Jaguar God has “fallen off” the vase into Xibalbá.

H: 16.8 cm; D: 15.0 cm

#### *Glyphic Text*

The text between GI and the skeletal deity consists of two glyphs, TXII.606P:125 and T134:552:25.VII. We suspect on the basis of iconography that the first glyph may refer to 7 Death and the second to the ruler Codex Style Site A as named on Vessels 8, 9, 17, 21, 27, 28, and 141. Kurbjuhn (1981) has pointed out the presence of the T509 *Cimi*, or Death, grapheme within the disembodied-eye medallion affixed(?) to 7 Death’s “bone backpack” assemblage. It also occurs in connection with 7 Death on Vase 19, but its infixed grapheme was not clear enough to identify the skeletal deity.

#### *Vessel 25*

This small bowl shows again the now familiar scene of the Cauac Monster altar flanked by the two deities; the ax-wielding, flint holding GI and white faced 7 Death. The latter appears to be spraying droplets (of water?). In front of kneeling GI there is a severed human head.

#### *Vessel 26*

The young were-jaguar aged from infant to youth, is lying on a large *cauac* platform. The Death God is absent; his sole companion GI who holds a flint eccentric in his right and a water lily, instead of the ax usually seen, in his left hand.

#### *Vessel 27*

(Published by Sotheby Parke Bernet, Inc., New York, 1980, Sale Catalogue 4374, No. 208.)

The Water Lily Jaguar identified by the vegetation sprouting from his head as in the *Dresden Codex* is lying



on the back of a Cauac Monster, evidently to be sacrificed. On the left is 1-Death. On the right, still brandishing his weapons, is GI.

(The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art).

H: 10.5 cm; D: 12.3 cm

#### *Glyphic Text*

The glyphic text begins with the Calendar Round date 7 *Muluc* 10 *Zac* (Glyphs A and B) in the space just to the upper left of the nose of the Water Lily Jaguar. On that date occurred "the holding of God K (Glyph C)," by (name, glyphs D, E, and A2). Above the hafted ax of GI is T58.683b. The prefix, T58, *zac*, grapheme, is the term for the color white and a superlative adjective that may also mean "brilliant," "resplendent," and so on. The main sign, T683b, is Thompson's lunar glyph (1939, 1950) the number twenty, and may have the phonetic value of *kal* (Kelley 1976: 192). The reference here to *zac-kal* in conjunction with GI may allude to his mythological relationship with the Moon Goddess, Ixchel.

Behind the skeletal 1 Death is a vertical text of two glyphs. The skull in the first glyph, Tnn:126?, the main sign, is colored black, as is the skull of the figure it names. We suspect that this glyph is a skeletal version of T736 with a black infix. This name glyph is followed by the T539 name-phrase indicator.

The final glyph, T501.528 somewhat stylized, seemingly floats just out of the reach of the skeletal figure and may be a title, as will be discussed later.

#### *Vessel 28*

This severely eroded vase portrays the now familiar Cauac Monster altar under a glyphic text. In front of the altar stands a deity with a skeletal body and long braided hair holding a fan (water lily?). At the right of the text is the faint outline of a figure, either the executioner GI or 7-Death. Following and ending this tableau are two lords standing waist deep in a wash of water.

#### *Glyphic Text*

Opening the text is the Calendar Round date 7 *Cib* 4 *Kayab*. The verbal phrase expressing the event "the holding of God K" follows the Calendar Round date. Following the event is a name glyph that also occurs on Vessels 8, 9, 17, 21, 24, 27, and 141.

#### *Vessel 29*

White faced God 7 Death, wearing a pony-tail hairdo and a death collar of disembodied eyes, is shown in a reclining position holding a tripartite ax. From his abdomen and rear coils (of stench?) emanate. Eyeing him in a similar posture is the Water Lily Jaguar wearing a cape and holding a triadic plate of hand, eye, and long bone.

H: 11.0 cm; D: 12.3 cm

#### *Glyphic Text*

The two glyphs in the vertical text may refer to the reclining Water Lily Jaguar.

#### *Vessel 30*

A realistically painted Water Lily Jaguar wearing a sacrificial scarf is shown standing before a severed hu-

man head. A large water lily stem with several shells attached drapes about his body, and a fish floats next to his leg. He is followed by 1 Death whose hair is bound and who is carrying a ceremonial staff and a tripronged claw knife. Behind the skeletal deity is dancing executioner GI of the Palenque Triad of Gods, wielding a mirrored ax and a *cauac* flint-eccentric that resembles the head of God C. In front of him is a bowl containing the iconographic triad of hand, bone, and eye.

H: 20.3 cm; D: 10.5 cm

#### *Glyphic Text*

At the left of the dancing GI is a vertical column of four hieroglyphs of the Primary Standard Sequence Type II. GI is followed by the Water Lily Jaguar to whose head, elbow, and back are affixed glyphic elements for water, as similarly rendered on the Tikal bones. The final figure in this procession is named in the vertical text in the space adjacent to his face and feet: Tl.758/329?.736c. The main sign of the first glyph, T758, often occurs as an introductory glyph to name phrases. The second glyph is prefixed by a finger, which may represent the number one (*hun*), (as does the preceding glyph's prefix 1, one, or *Hun*). The main sign of the second glyph is T736a, the personified version of the day sign, *Cimi* (Yucatec; *Kame* in Quiché). As recorded in the *Popol Vuh*, Xibalbá was ruled jointly by two brothers, 1 Death and 7 Death. Hun-Cimi is portrayed here with his skull colored black, just as he is seen on Vessels 19, 22, 23, and 27. We tentatively assume that Hun-Cimi's co-ruler and brother, Vucub-Cimi, is the skeletal deity whose skull is white (Vessels 20, 21, and 24).

Following his name glyph is the T539, the *U-Balaan-Ahau* name-phrase indicator and T12.520:126. The final glyph's main grapheme, T520 *Uinal*, is the period for twenty days, also the pan-Maya root for "man." It is prefixed with T12, *ah*, an "agentive or masculine prefix (Kelley 1976: 331)," which would suggest that T12.520:126 is a title of 1 Death, perhaps naming him as "The Man," *Ah Uinic*.

#### *Vessel 31*

The vase painting shows the image of the Great Bearded Dragon, its ear infixed with Landa's second *u* sign. Out of the throat of the Dragon rises the eroded figure of a personage, whose straw hat is inscribed with the same symbol. Behind the saurian body of the Dragon lies a prostrated human figure subdued by a fierce-looking Water Lily Jaguar. Around the neck of the Jaguar and on the chest of the reclining figure, we see the coiling bodies of two serpents. The scene continues with the ax and flint wielding dancing figure of GI wearing his well known paraphernalia of death-eye necklace, *akbal* pouch and belt of swirling knots. Behind GI is another figure which is too eroded to identify. Judging by his three bladed, hafted ax, he may have been one of the Death Gods who are seen holding similar weapons on other vases in this series.

H: 14.5 cm; D: 12.6 cm

#### *Glyphic Text*

The text of three glyphs between the Deer-Dragon and the Water Lily Jaguar is the Primary Standard Sequence Type II.

Of all the characters presented on this vase, only one, the Water Lily Jaguar, is named. The text referring to the Water Lily Jag-

uar, T eroded/ 524.nn/ 1.539/ III?.1000??/?/ 62.nn?, opens directly above the latter. The first two glyphs name the figure, though unfortunately the first glyph is too eroded to discern its identity. The second glyph, T 524, *Ix*, or Jaguar, is in a better state of preservation. They are followed by the *U-Balaan-Ahau*, "hidden lord" name phrase indicator. The next two glyphs of presently unknown meaning are located, respectively, just above and below the *Cauac* or stone eccentric that GI wields. Paraphrased loosely, the text names the feline as the "?-Jaguar (*Ix*) as a hidden lord (*U-Balaan-Ahau*)."

H: 14.5 cm; D: 12.6 cm

### Vessel 32

The eroded vase, from which a portion is missing, is painted with a quartet of three animals and a human. In the lead is the Jaguar Dog, wearing a sacrificial scarf and holding a plate on which there is a skull and some other objects which are too eroded to identify. Behind the Dog lies an unlucky male figure with a snake wrapped around his neck and the claws of a jaguar ripping at his entrails. The last figure in this macabre tableau is the Toad, holding a plate with a skull, a disembodied eye, a long bone, and a hand in it.

#### Glyphic Text

The vase is painted with four figures, two of which have surviving adjacent nominal phrases.

The first character, a toad, is named in the clause of two hieroglyphs, T23.669var/ 229.501(524), to the front of the toad's face. Closing its name phrase is the *Balaan-Ahau* nominal phrase indicator located just to the left of the plate that the toad carries. It is also portrayed and/or named on Vessels 33, 34, 35, 39, 43, 44, 47, and 179 (?).

The second character, a dog, is named in the clause of four hieroglyphs located directly above him. His name glyph, T58.III:758, is followed by the *Balaan-Ahau* name phrase indicator and two probable titles, T98var.168:514/ 501.528:140. It is similarly named and portrayed on Figure 64.

The third and fourth characters would have been named in the fragment now missing.

To the rear of the jaguar, there are two hieroglyphs, T61.77:585a, *Wing-Quincunx*, and T122:520.?:521, a title.

### Vessel 33

(Published by Coe 1978: No. 3)

The toad, holding the macabre triad bowl of hand, long bone and disembodied eye, makes its appearance. A vicious-looking Water Lily Jaguar with a *kin* glyph on his stomach and a sacrificial cape about his shoulders appears in the company of the Bearded Dragon. In the Dragon's throat is a young musician, perhaps the same one shown on Vessels 31, 34 and elsewhere, blowing a conch-shell trumpet. The Dragon and the young personage are distinguished by deer antlers and deer ears. The Toad wears a water lily headdress on which a fish is nibbling.

H: 14.0 cm; D: 13.0 cm

#### Glyphic Text

Between the Deer Dragon and the Toad is a vertical column of

four hieroglyphs, Primary Standard Sequence Type II. Just at the right of the first glyph in this column is T38?:520.521, a title frequently used on vases from Codex Style Site A.

The Water Lily Jaguar with the *kin* infix on his belly is identified in the clause in front of him at the viewer's left as GIII of the Palenque Triad of Gods. The same name occurs on his birth clause at Palenque in the Temple of the Sun (at C2-D2). GIII's name glyph is followed by the T539 name-phrase indicator, the Emblem Glyph for Codex Style Site A, and a possible *Bacab* title (the latter two glyphic compounds appear over the body of the Deer Dragon).

The Deer Dragon (the incarnate Ruler III of Codex Style Site A) is named in the clause that begins directly in front of him and ends over his coiled body. His name clause opens with Tnn.671:140. The grapheme T671, *manik* (*ceh* in Quiché), is the equivalent of the Mexican *mazatl*, or "deer," of the same meaning. *Manik* (or *ceh*) is followed by T764:?.nn with the main grapheme T764, the day *Chicchan*, "snake" (Thompson 1950: 5; Kelley 1976: 109)." The first two hieroglyphs thus identify the figure as Manik-Chicchan (Yucatéc) or Deer-Snake. We prefer to use the term "dragon" rather than snake since we are dealing with a composite Dr. Seuss-like mythological creature that in many ways resembles a dragon rather than a snake. This is not to say that there are not other types of serpentine creatures, composites or otherwise, in Maya iconography, but on this vessel we are dealing with one type. The toad is identified here as he is on Vessels 32, 34, 35, 39, 43, 44, 47, and 179(?), and will be identified as the Maya equivalent of the Aztec Cipatli.

## E. THE SOUND OF TRUMPETS

### Vessel 34

(Published by Coe 1978: No. 5)

From the throat of the Deer Dragon emerges a black-faced individual with an aquiline nose, playing reveille to unseen followers on his conch-shell trumpet. His long deer ears are infixed with Landa's second *u*. The Dragon also sports huge deer ears similar to that of the black-faced deity. Part of the scene on the vase is eroded; however, one can still see the faint outline of an animal, to whom a large lily pad is attached and who is carrying the plate with the iconographic triad of disembodied eye, hand, and long bone. Considering that on some vessels in this codex fragment large water lily pads are attached to toads, Justin Kerr suspected that the missing animal was indeed a toad. The discovery of Vessel 35, a poorly executed near-copy of this vase, proved him right. On that vessel, next to the figure of the Bearded Dragon, there is indeed a seated toad. It has a water lily flower with a fish nibbling on it and a water lily pad attached to its head.

H: 13.9 cm; D: 11.7 cm

#### Glyphic Text

The toad is not named in any of the surviving texts on this vase. The Deer Dragon is, however, identified again (Coe 1978: 40) as *Manik-Chicchan* or Deer-Snake (Dragon).

### Vessel 35

This bowl is a poorly executed and inaccurate ancient copy of the magnificent Vessel 33 on which the jaguar is replaced by a Death God. Its art-historical significance lies in the fact already referred to in the description of

Vessel 34, that it helps to fill in the gap (even if only in our knowledge) created by erosion and identifies the “missing” figure on Vessel 34 as being a toad.

### Vessel 36

A large rattlesnake is shown wrapped around a tree trunk, the base of which is formed by the large head of the Pax Deity. He is followed by the Deer Dragon again with the head of a youthful personage; this time his deer ears are fixed with cross bands, rising from his throat. The young man is blowing a conch-shell trumpet and appears to be staring at a severed human head. Behind the Deer Dragon lurks the Jaguar Dog who wears a scarf and holds a grotesque head. He appears to be sticking his tongue into the mouth of the head he is holding.

H: 9.6 cm; D: 10.0 cm

#### Glyphic Text

It is impossible to determine what the text adjoining the tree once included, other than the T539 name-phrase indicator. Similarly, one cannot tell whether the conch-blowing trumpeter had an adjoining glyphic text.

Most of the glyphic text adjacent to the Jaguar Dog is effaced; only the last two glyphs survive. His name phrase also occurs on another vase (Figure 64), from the Naranjo region.

The final two glyphs, a variant of the Tikal Emblem Glyph, T40.168:579 var., identifies him as the “Jaguar Dog of Tikal.” Adjoining the Emblem Glyph and terminating the clause is T501, *imix, ba, ma*, and T528 *cauac*. One may be tempted to suggest that the T528 *cauac* (stone) grapheme may freely interchange with the T526 *caban* (earth) grapheme which would yield a reading of T501.528 as *ba-cab*, a known title that usually occurs at the end of name phrases of rulers.

### Vessel 37

The composition of the scene is again arranged around the undulating body of the Great Dragon from whose throat arises, not a young man this time, but a deer-eared, black-faced aged deity, blowing a conch shell. Both the Dragon and the old deity have deer antlers. The large ear of the Dragon is infixed with Landa’s second *u* symbol. To the coiling tail of the beast the head of the Jester God is attached. Next to the Dragon there is a cushion(?) marked with T528 *cauac* (stone) symbols upon which rests the zoomorphic head of GI of the Palenque Triad of Gods with diagnostic spondylus shell ear covering and feathered (Moan Bird?) hat.

H: 9.0 cm; D: 10.5 cm

#### Glyphic Text

The text on this tripod vase opens with the Calendar Round date 7 *Chicchan 18 Zac* and is followed by the verb for “the holding of God K,” T122.1020e:130?, an extended hand holding a mirror that smokes.

The subject of this event is named directly to the viewer’s left of the Old God’s conch trumpet with the glyphic compound of T544:116?.671:140. This compound consists of the grapheme T544:115 *kin* (Yucatéc: “sun,” or “day”) and T671 *manik* (Yucatéc), *ceh* (Quiché) deer, which would name one of the figures, probably the one emerging from the mouth of the Great Bearded Dragon as a Sun-Deer or *Kin-Manik* (Yucatéc).

### Vessel 37a

To the near-identical scene the floating figure of God K — from whose foot the Dragon rises — has been added.

H: 14.0 cms D: 115.5 cms

#### Glyphic Text

The text opens with the calendar round date 7 *Cib 8 Ch’en*. It is followed by Tnn.533af:670:125, a verb of unknown meaning. The last two glyphs of the first clause, T?:24?:126/501:23.69?, are of unknown meaning. The serpent footed God K may be named adjacent to God K’s hand as T184.671:116.

### Vessel 38

The vessel shows a rare full-body portrayal of the Jester God sitting on a dais and staring at a severed human head. The rest of the composition is filled with the serpentine body of the Bearded Dragon.

H: 11.5 cm; D: 11.6 cm

#### Glyphic Text

The first two hieroglyphs at the viewer’s left of the Jester God are of Coe’s Primary Standard Sequence (our Type I). At the viewer’s right of the Jester God are three additional glyphs, the first and third of which are illegible. The second, T117.521, consists of the main sign, T521 *Uinal*, the sign for the period of twenty days and the pan-Maya root for “man.” The latter may refer to either the Jester God or the decapitated human head that he holds.

## F. THE TRIADIC BOWL

### Vessel 39

This bowl is painted with three figures. The first character is a black-faced skeletal deity we identify as 1 Death among coils and wearing a collar of disembodied eyes. There are additional disembodied eyes attached to his skull and the head of the Jester God is affixed to his gathered hair. In his left hand he holds a three-pronged hafted ax. Next to 1 Death sits a toad with a fish nibbling on its forehead flower. Behind the toad rises the menacing figure of the Water Lily Jaguar entwined into the coils of a rattlesnake. To the body of the Jaguar, several Star (T510a) symbols are attached.

H: 10.5 cm; D: 11.5 cm

#### Glyphic Text

The text on this vase opens with T 61.81:585a, *Wing-Quincunx* of Coe’s Primary Standard Sequence of Glyphs (1973), just above the jaguar’s rear. *Wing-Quincunx* is followed to the viewer’s right by a vertical column of three glyphs, T59P or 580(95):126/ nn.1016:126/ 109.751a. While the first two, of the three glyphs are of unknown meaning, the third, *Chac-Balam* (Red or Great Jaguar) may be a reference to Character 3.

Each of the three characters on this vase are named (as indicated by the *U-Balaan-Ahau* nominal phrase indicator, Schele 1981) in the vertical clauses to the viewer’s left of each.

The first character, a black-faced skeletal death god (1-Death?) is turned to face the vertical clause which names him, T ? .570:126/ 329.736c:126/ 1.539:126. The main sign of the first glyph T 570, is bone (Thompson 1962: 197); or, rather a skull as viewed from above. The second glyph’s main sign is the T736c, *Cimi* or death grapheme. As we only have three views of this vase, it is impossible to tell what the prefixes of the first two glyphs are. The final glyph, T 1.539:126, is the *U-Balaan-Ahau* name phrase indicator. Loosely, this clause refers to the first character as Bone-or Skull-Death.

The second character, a Toad, is named in the vertical clause of

three glyphs, T 23.669var??/ nn.743:126/ 1.539:126. The first of these glyphs occurs as the first glyph in the Toad's name phrase on Vessels 32, 33 and 47. Prefixing the second glyph is an affix of unknown meaning which does not occur in the Thompson Catalog (1962). The main sign of the second glyph, T 743, is that of the head of a turtle and the seventeenth month *Kayab* (sans T 281). Thompson in a discussion of *Kayab* remarked, "The word *Kayab* is not Yucatéc, nor does the root *Kai*, 'to sing,' produce any lead (Thompson 1950: 117)." It is of interest to note that toads and frogs *sing* or croak to announce the coming rains. They are guests and musicians of the Chacs. Closing the clause is the *U-Balaan-Ahau* name phrase indicator.

The third and final character, a Star(T510af)-Jaguar (also named on Vessels 40 and 41), with a Star-Snake around its neck, is named in the vertical text of four glyphs to (the viewer's left), T 44:673(-552):140.510af/ 524:140.nn/ 1.539:126. The superfix of the first glyph is T 44. Most serpents or dragons depicted in this volume, whether worn or emerged from (with this one exception), have T 44 markings emanating from their serpentine bodies. It is likely that in these contexts that T 44 (Lounsbury's morpheme *to*, *toc*, or *toh*, 1980b) appears to refer metaphorically to the stench given off by the animals the serpent has ingested and is in the process of digesting. Below the T 44 affix is a clenched hand (T 673 (-552)) which is postfixed with T 510af (as affixed to the body of the snake and jaguar), which may designate the object as a star (Thompson 1962: 110). The second glyph (T 524:140.nn) occurs as part of the name phrase of the Water Lily Jaguar on Vessel 138, whose main sign (T 524) is the glyph of the day *Ix* or Jaguar. Character 3's name phrase is followed by the *U-Balaan-Ahau* name phrase indicator and T 86:nn, which occurs as part of an Emblem Glyph as recorded at E17 in the Temple of the Foliated Cross at Palenque. Loosely, we interpret the name phrase of Character 3 as more descriptive than just a name. We believe the clause opens by referring to the snake (à la its normal T 44 markings or emanations) with star markings being held or clenched in the hands (paws) of the *Ix* (jaguar) also with star markings. It is of interest to note that, while a water lily stalk emerges from a T 510af atop the jaguar's head, there is no apparent mention to water lilies in his adjacent name phrase.

Despite the terrestrial or underworld nature of the first two figures, the Death God and the Toad, the third character, the Star Jaguar with a Star-Snake about its neck, has clear *astral* connotations.

### Vessel 40

(Published by Robicsek and Hales 1981: No. 16)

The dominant figure in the scene is the large Star Jaguar (T510), who is wearing a sacrificial cape and is entwined in the coils of a large rattlesnake. He is accompanied by a deer, similarly ornamented, also caught in the undulating body of a serpent. At the left of these two animals dances a scantily-dressed, long-haired figure in a position and posture in which one expects to find GI. This individual, however, is in the process of chopping off his own head with a ceremonial ax.

H: 10.8 cm; D: 10.5 cm

#### Glyphic Text

The person committing self-decapitation is named in the clause of four hieroglyphs behind him and at the viewer's left, opening with the verb that refers to the event portrayed by the first figure as T190.501:314?. The prefix T190, "ax" (*bat* or *baat* in Yucatéc), has been identified in contexts referring to war and

sacrifice (Kelley 1976: 135). The occurrences of T190 (and T333) with T501 (and T757) as a verb are with: (A) the capture of other rulers by a person sometimes named; (B) recorded by the victor or party responsible for the action or capture; and (C) the captive may live or die. The context of T190.501 on this vase suggests a reading somewhat akin to "is or did decapitate . . ." The second glyph Tnn(509):23 contextually names the character who is cutting off his own head. His name is followed by the T539 name-phrase indicator and T38?:520.521, a title used frequently on vases from Codex-Style Site A. Loosely paraphrased, the text referring to this person reads: ". . . is or did decapitate (name), a hidden lord (title)." A similar event is enacted by Character 2 on the original Altar de Sacrificios Vase.

The Star-Jaguar (T501af) with the scarf and rattlesnake is named T44:673(-552):?.510af/ 524.?./ 1.539:?./ ?.533???, as he is on Vessels 39 and 41. The final glyph may have been T533 but now it is impossible to determine.

The deer and the scarf and rattlesnake does not have an accompanying glyphic text, but is named on Vessel 41 as an ". . . *U-Ahau*/Sun, i.e., Deer)/ (Snake, i.e., Dragon?)/ *U-Balaan-Ahau*," or Deer-Snake (or Dragon?).

The text between the self-decapitator and the Star-Jaguar is the Primary Standard Sequence Type II.

### Vessel 41

This heavily-eroded, concave-fluted vase is painted with three principal figures; a deer with a snake around its body, a skeletal deity with coils (of stench?) emanating from his abdomen, and the T510 Star-Jaguar, entangled in the coils of a second serpent.

H: 11.0 cm; D: 10.5 cm

#### Glyphic Text

The text opens with our Primary Standard Sequence Type II text, located just above the Star-Jaguar's (T501af) tail foliation, to the front and right of the Deer-Snake's antler. The three figures on this gadrooned vase are named as indicated by their T539 name-phrase indicators.

The first character, the Deer-Snake, is named in the vertical text of four hieroglyphs starting to the left of the creature's head, T?/ 1?.533/ 737 head var/ 1.539:126. Unfortunately, the first hieroglyph is too eroded to discern anything but its outline; however, more survives of the second glyph, T1?.533, *Ahau*. *Ahau* (T533) "may take the form of a conventionalized head or, in the personified forms, they may represent a handsome man in profile, who is almost certainly the young Sun God (Thompson 1950: 88)." The naming of a deer as the Sun (*Ahau*) is not unusual, as it occurs in several instances on a polychrome vase on which the deer is named as the Sun (T544:116/ 524/ 501:?./ 1.539:?) or *Kin* (Sun)-*Ix* (jaguar) with the T539 name phrase indicator and with GIII of the Palenque Triad of Gods (also known as the night *sun*) birth clause at Palenque in the Temple of the Sun (at C4). After *Ahau*, is the head of a snake, identical to the head that the deer wears about its neck, and is in turn followed by the T539 name-phrase indicator. Thus the first figure is named as ". . . (?)/ *U-Ahau*(Sun, i.e., Deer)/ (Snake, i.e., Dragon?)/ *U-Balaan-Ahau*."

The second character, a skeletal creature with foliations emanating from his belly, is named in a clause of five glyphs to his (the viewer's) left. The text opens directly above the rear of the deer (and does not include the Fish-(T738.130-glyph, which is part of the Primary Standard Sequence Type II) with two glyphs which are unfortunately too calcified and/or eroded to

discern clearly. These latter glyphs, which would have named the skeletal figure, are followed by the T539, *U-Balaan-Ahau* name phrase-indicator. Then, directly below the latter three glyphs (in the horizontal), are two glyphs (arranged vertically), TIII.548:87/ 501.528, *Ox-Tun-Te* and a *Bacab* title. The latter *Ox-Tun-Te* reference may eventually provide a clue in the identification of this skeletal figure, as it occurs also in conjunction with a text naming a similar character on Vessel 54.

The third character, The Star-Jaguar (T501af) (also named on Vessels 39 and 40), with a snake around its neck, is named in the vertical text of two glyphs to its (the viewer's) left, T44:673(-522).510af/ 524.?. The first of these glyphs is postfixed with T501af (as affixed also to the jaguar's body), which designates the object as a star (Thompson 1962: 110). The main sign of the second glyph consists of T524 *Ix* or jaguar. Jointly, the latter glyphs name the adjacent creature as a jaguar with astral (star) associations. It is likely that this creature's name-phrase was concluded above its back with at least two glyphs, one of which enough traces remain to identify one as the T539, *U-Balaan-Ahau*, name-phrase indicator. The latter is followed by a glyph that is unidentifiable due to erosion.

### Vessel 42

This vase is covered with carbonate deposits and partially eroded; therefore, it was very difficult to discern the scene painted on it. The principal figure, a Water Lily Jaguar, wearing a sacrificial scarf is identifiable. To the viewer's right, one may see the outline of a creature holding the triadic bowl.

#### Glyphic Text

The hieroglyphic clauses on this vase are extremely difficult to discern due to the overlying carbonate deposits. One character can surely be identified as a Water Lily Jaguar to whose body is appended T 526 *Caban*, or "earth," markings. Our designation of the texts will revolve around this latter creature.

To the viewer's left of the Water Lily Jaguar is a vertical text of five hieroglyphs, T ? .683:126?/ 24?? .nn? :?/ eroded.181/ ? .539/ 12.168?:501:?. of which the fourth glyph is the *Balaan-Ahau* name-phrase indicator.

At the Water Lily Jaguar's rear (the viewer's right) there is a T-shaped group of seven glyphs. Only the last glyph at the T's base is clearly discernable — that of the T 1.539 *U-Balaan-Ahau* name-phrase indicator. The presence of the *U-Balaan-Ahau* name-phrase indicator twice on this vase indicates that at least two creatures are named and portrayed. It is presently impossible to tell which of the two clauses on this vase refers to the Water Lily Jaguar with the *Caban* markings as we do not have an analogy to which we can refer.

### Vessel 43

The scene shows a deer trampling on a small animal (perhaps a small deer). Next to the deer is a Toad with T1 symbols affixed to its back just below the unusual spinal fin (Kurbjuhn 1980).

H: 14.0 cm; D: 12.0 cm

#### Glyphic Text

The hieroglyphic text on this cylinder consists of three glyphs between the deer and the toad. The text is reversed, the glyphs facing to the viewer's right. The toad, while named elsewhere in this codex chapter, is not identified glyphically here. We suspect that the text on this cylinder records the name of the deer

or the jaguar-eyed (*Ix*) miniature sun deer(?) on which the big deer is about to trample.

### Vessel 44

This shallow bowl again portrays the Jaguar Dog reclining, still wearing the sacrificial cape. He is now holding in his paw, and licking with his tongue, a bowl containing a bone and a disembodied eye. The dog is facing a large toad holding a similar bowl. The Toad wears a "bow-tie" headdress to which a large water lily pad and a water lily blossom are attached. A small fish nibbles on the blossoms.

H: 11.0 cm; D: 17.4 cm

#### Glyphic Text

The text consists of five hieroglyphs, only one of which is identifiable as the T539, *U-Balaan-Ahau* name-phrase indicator. The other four hieroglyphs may have once named either the Jaguar-Dog or the Toad. Their present condition, however, does not allow proper interpretation.

### Vessel 45

(Published by Sotheby Parke Bernet, Inc., New York, 1980 Sales Catalogue.)

The bowl is painted with the reclining figure of an animal holding the triadic bowl. The beast has the body and posture of the now-familiar Jaguar Dog but, most unusually, has the head of a feline.

H: 10.6 cm; D: 11.0 cm

#### Glyphic Text

The text on this bowl consists of five hieroglyphs; three in front and two behind the seated Jaguar-Dog. Opening the text is T122.579var:130?/ 203:563a, which names the adjoining character with the feline head that is transformed elsewhere into the head of a dog. The various Maya terms for dog include *oc* (Yucatéc), *ok* (Chol), *tzu-l (u)*, or *tzul*, and *pek*. The Jaguar-Dog's name is followed by the T 539 name-phrase indicator and behind him is a variant of the Tikal Emblem Glyph with a possible *bacab* title.

### Vessel 46

In the upper register of this vase, the image of a dignitary is seen floating face-down. He has black paint around his eye and is wearing a sacrificial (paper?) headband and anklets. There is a peculiar spectacle-shaped object (scrotum?) on his abdomen from which rises a flared object (a stylized bloodletter?) with two large coils. Below the floating figure are two animals, both wearing sacrificial scarves. One is a large, crouching furry beast (coyote?) with a bushy tail usually associated with the Jaguar Dog; the other is a seated jaguar. The furry beast is holding the triadic plate with the hand, eye, and bone in it; the jaguar is apparently pouring fluid from a cup into (or taking fluid from) a large jar topped with a human head.

H: 13.5 cm; D: 11.5 cm

## Vessel 47

(Published by Robicsek and Hales 1981: No. 17)

The march of the animals in this scene is led by the Toad holding the sacrificial bowl with the now well-known triad of long bone, hand, and disembodied eye. On its trail comes a spider monkey who has deer ears infixed with Landa's second *u* and a tail to which a small bundle is attached. He is distinguished from other simian deities, especially the Monkey Man gods of Coe (1981: No. 47). Adjoining the monkey is the seated figure of the Jaguar-Dog holding a bowl identical to that carried by the toad.

H: 11.0 cm; D: 12.0 cm

### Glyphic Text

Above and to the left of the Toad's fish and water lily (*naab*) headdress is an abbreviated version of the Primary Standard Sequence Type II. The text referring to the Toad begins directly below the fish in his headdress and continues below the Jaguar-Dog's tail appendage: T2.669var/ 229.501:140. The second glyph consists of the T229 *ah* prefix, "he of" (Schele 1978: TC:18) and the T501 *Imix*, *ba*, *ma*, grapheme infixed with the three dots representing the toad's poison glands. Grapheme T501, the Maya day *Imix* whose Aztec counterpart is *Cipactli*, Alligator on Earth Monster, was conceived of as "a great spiny monster, based on essentially crocodile, with some piscatorial overtones," or "as a gigantic, crouching toad-like monster, who devoured the blood and hearts of sacrificed victims and the souls of the dead in general. (Nicholson 1971: X:406)." This Aztec description of the day *Cipactli* clearly fits its Maya counterpart depicted and named here. Following the toad's name is the T539 *U-Balaan-Ahau* name-phrase indicator and T501.514?

The text identifying the seated spider monkey is in front of him. The opening glyph of the text has not survived, while the second glyph may have consisted in part of the T501 *Imix* grapheme. The third glyph is a profile-head variant of the monkey; *Imix* (T501) phonetically reads as *ma* and acts here as a phonetic complement to the head variant of T755 to read as *matz* or "monkey." These latter two glyphs are followed by the T539 "hidden-lord" name-phrase indicator. Below the monkey's chin is T274?.168:514, which serves as a title, especially at Yaxchilán. The final glyph, T501.528, a possible *bacab* title, is next to the monkey's belly.

The Jaguar-Dog is identified at his front and back as T122.579:??/ 203,63a, a *U-Balaan-Ahau*, "hidden lord," name-phrase indicator, *Apho* of Tikal (Emblem Glyph variant). His name clause ends with T299.168:514, which functions here as a "Post-Emblem Glyph" title.

## Vessel 48

The relay in which the triadic bowl has been passed from Toad to Dog and then back to the Toad again, now continues with the Spider Monkey, whose deer ears now bear the cross-band design instead of Landa's second *u* symbol. Behind the Monkey trots a hairy fire (or smoke) breathing peccary wearing a sacrificial cape.

H: 9.0 cm; D: 17.7 cm

### Glyphic Text

The names of the reclining monkey appears above the plate he carries. He is identified by the T671 grapheme, *Manik*, hand. *Manik/Ceh* (deer) is followed by T501?.755. The prefix T501 is

the day sign *Imix* and has the phonetic value of *Imix*, *ma*, or *ba*. Following the prefix is the monkey-head variant T755, which may be either *Chuen* or *Batz*. The context here indicates that the T501 grapheme, which we read as *ba*, is a phonetic indicator to the monkey-head grapheme, suggesting that it should be read as *Batz*, rather than *Chuen*, thus this figure should be named *Manik-Batz*, Deer Monkey. This name is followed by the T539 name-phrase indicator. Below the plate the Deer Monkey carries is the title T274??168:513.

The second character, perhaps a peccary, or a boar, is named at the rear of Deer-Monkey's tail as T122.757var:140/ 671.1016. The second glyphic compound, T671.1016, consists of the prefix T671 *Manik* hand, the Yucatéc day sign *Manik*. Obscured in part by this creature but enough visible to identify it, is the grapheme T1016, the head of God C. Cordan (1964), Barthel (1974; 1978) and Schele (1978: 3-4- have suggested that one of T1016's phonetic values might have been *yum*. The grapheme T671 has the phonetic value of *ce*, *che*, *chi*, or *ci*; grapheme T1016 has the proposed value of *yum*. We suspect that they may have read something akin to *ci-yum* or *chi-yum*. It is important to note that the head of this creature is the name hieroglyph of an Early Classic ruler of Tikal, who has been identified (Coggins 1975:I:220) as *Kan-Boar*, mentioned on Tikal Stelae 9 and 13. Boar or *Chitam* (Chol) or *Citam* is defined in the *Motul Dictionary* as *puerco montes* (1929:188); *Citam*, *Citamil*: *pecar de collar; es un genero de puerco montes, que despide mal olor por una glandula que tiene en el rabilla. Citam: sobaquina o mal olor que algunos despiden, parecido al que exhala el pecar o puerco montes. Citam: mal caduco; gota coral o epilepsia* (Pió Pérez 1866-77:51). These entries may suggest that the creature is indeed a *citam-chitam* and that the T1016 reading of *yum* is close, but not close enough.

## Vessel 48a

The scene painted on this small bowl consists of two figures, a seated Spider Monkey, and a Jaguar-Dog, seated similarly. Both animals wear short capes and appear to be reaching for each other with their arms, giving the composition continuity.

H: 9.5 cm; D: 10 cm

## Vessel 48b

(Published by Sotheby Parke Bernet Inc., 1982, Sales Catalog No. 4875Y)

This round bottomed, eroded bowl is painted with at least four characters. The first, is a rather unusually painted deer which wears a scarf. Seemingly from the deer's jaw, arise two tentacles which end with T 24, *nen* or mirror glyphs. At the deer's rear, there sits a Spider Monkey wearing a napkin headdress, scarf, and appears to be holding a round object in his left hand. The monkey has deer ears infixed with Cross Bands (T 552). Of the third character, one may see the outlines of the Bearded-Dragon's coiled body. Adjacent to the latter, a hand seemingly floats in the eroded area to the left of the Bearded-Dragon, which suggests that at one time there may have been a human (deity?) emerging from the Dragon's open maw. At the bowl's base is a uroboros-like coiled-up jaguar, whose underbelly resembles that of a snake. The outside rim of the bowl's interior is decorated with water glyphs. Unfortunately the bowl's interior center is too eroded to even recognize.

H: 7 cm; D: 21.5 cm

### *Glyphic Text*

Of the four characters on this bowl, only three are apparently named.

The first character, the Deer, is named in the horizontal clause of three hieroglyphs, just above its back, T ?513:58rev??/125?568a??134/1.539:126.130. The first two hieroglyphs, which name the deer, have no reading presently. They are followed by the *U-Balaan-Ahau* name phrase indicator.

Not quite literally following in the deer's footsteps is a seated Spider Monkey, that seemingly beckons to the Deer. The Spider Monkey is named in the block of four hieroglyphs just to the viewer's left of his raised right arm. He is named, T 134?746var??134/15.519P/125?568a??134/1.539:126. The first three hieroglyphs appear to be an expanded version of the Spider Monkey's name phrase, discussed initially in conjunction with Vessel 47. These three glyphs are followed by the *U-Balaan-Ahau* nominal phrase indicator.

Finally the third character, the partially missing and eroded Bearded-Dragon, may have been named in the space immediately above the Spider Monkey's raised left arm and shins, T 173.574/1.missing/missing/??:501:140.130/501?528?:116. While there is no name phrase indicator present, it is of interest to note that the first glyph refers to a time period, expressed possibly as a distance number for zero *kins*, or zero days. Unfortunately we are missing the portion of the text which would have told us if the first glyph was indeed a calendrical reference, or was merely part of the Bearded-Dragon's name phrase.

### *Vessel 48c*

The cylinder shows a bushy haired and bushy tailed Water Lily Jaguar (Dog?) wearing a scarf and holding the triadic plate. Behind him perches a large wild turkey.

### *Glyphic Text*

The hieroglyphic text on this vase opens directly above the Jaguar-Dog with what may be a numerical head variant (?) and the *tzolkin* and *Imix*. The second and third glyphs appear to be reversed and cannot be identified based upon the existing photos provided us.

There is a vertical column of two hieroglyphs and adjacent to the Jaguar-Dog, though they do not appear to name the latter.

The text on this vase is an anomaly for neither the participants, the Jaguar-Dog and Turkey, in the procession are named.

### *Vessel 49*

(Published by Robicsek and Hales 1981: No. 18)

A fire-breathing peccary or boar is again one of the two characters in the scene. The other is an elaborately-painted turkey.

H: 13.0 cm; D: 11.0 cm

### *Glyphic Text*

The hieroglyphic text on this vase is unusual in that each glyph faces the viewer's right rather than the customary left. Reversed texts are primarily known on carved vases from the Chocholá-Maxcanú region of the Yucatán (Coe 1973: No. 73) and on Copador ceramics.

We do not exactly understand why the syntax of these texts are reversed and therefore cannot be certain whether the name phrase on this vase begins before or after the T539 name-phrase indicator. Since these glyphs do not occur in the clause that names the peccary on the preceding vase (48), we suspect that the Wild or Ocellated Turkey (*Meleagris ocellata*), *cutz* or *ulum*, may be named here.

### *Vessel 50*

The mythological combination of a water bird and a harpy eagle with a snake around its elongated neck is perched on the body of a dead human. Next to it stands an animal, probably an agouti, wearing a sacrificial cape and holding a human head in its paw.

H: 12.5 cm; D: 11.5 cm

### *Glyphic Text*

The perched bird and/or the dead human are named in the clause of four glyphs to their left and above the tail of the agouti. Owing to erosion and postdepositional surface changes, we cannot be certain of the reading of the first and third glyphs. The second glyphs, Tnn.110:756, and the fourth glyph, T1.539, the *U-Balaan-Ahau* name-phrase indicator, are the only two glyphs we can identify.

The second clause of four hieroglyphs that identify the agouti are just to the right of the tail feathers of the perched bird. Unfortunately, owing to postdepositional surface changes, we can only speculate about their identity. The first glyph may have been T59.534, as is the first glyph of the same figure on Vases 51 and 52. Not enough remains of the second glyph to make it readable. Together these two hieroglyphs would have named this figure, since the third glyph was apparently the T539 name-phrase indicator. The final glyph in this clause, T217 or 713a:87, is in surprisingly good condition and is just above the reclining figure's left foot. The only other occurrence of this glyph that we know of is on a vase from the Naranjo region (Figure 64) where it is adjacent to the deceased ruler Smoking-Squirrel of Naranjo, who is portrayed in the underworld, as the god for whom he was named.

### *Vessel 51*

This vase is painted with the image of a Water Lily Jaguar and an agouti, both in a seated position, wearing sacrificial scarves and holding triadic bowls containing long bones, disembodied eyes and hands.

H: 10.8 cm; D: 11.3 cm

### *Glyphic Text*

The first character, a seated jaguar, is named in the clause to the left of its face and just above the rear of the second seated character. His name phrase T2.1016?:126/ nn.524:126, includes in part T524 *Ix* or jaguar which is a clear reference to this feline. Following the jaguar's name phrase is the T539 *Balaan-Ahau* nominal indicator. The next two glyphs, T33:25.1016:25?/122:520.1016:23?, are of unknown meaning, whereas the last, T501.528, is a known title, *bacab*.

The second figure, the agouti, is named in the clause located between him and the jaguar. His name phrase T58.534:140/229.524:140, also includes in part the T524 grapheme *Ix* or jaguar, which may refer to the feline-like qualities of the agouti. His name is followed by the T539 *Balaan-Ahau* nominal indicator and Tnn.168:713a:140?/ 229.168:518:140, of unknown meaning.

### *Vessel 52*

The agouti returns again, now in the company of a killer bat who is probably *Cama Zotz* of the *Popol Vuh* legend, and whose wings bear the death insignia of cross-bones and disembodied eyes.

H: 12.5 cm; D: 12.75 cm

### Glyphic Text

Eroded, but still clearly identifiable as a bat, is the first figure, whose name hieroglyph, T122.128:756, occurs above the agouti's tail. The main sign of this compound is T756, the glyph for the month *Zotz*, or Bat. The seated agouti is named in the clause to the left of its face and torso. His name compound, T59.534?, consists of the T59 locative *ti*, (Kelley 1976: 331; Thompson 1962: 46), "at" or "on" and what may be the grapheme T534. This is followed by the T539 name-phrase indicator.

### Vessel 53

(Published by Robicsek and Hales 1981: No. 19)

The killer bat is now holding the bowl and the iconic triad hand, eye, and long bone. He is joined by a water bird eagle, whose neck is cut down to the windpipe. Under the wings of the bird are sharp *cauac* (T528) flint eccentric blades. This bird, which also occurs on several polychrome vases (Figures 20b, 22a, 30b, and 31b) is perched on a *cauac* stone altar and is pecking on a plate containing the iconic triad and a skull.

H: 12.0 cm; D: 11.6 cm

### Glyphic Text

Behind the flying bat and to the left of the bird is a version of Coe's Primary Standard Sequence of Glyphs. Seemingly suspended from the rim of this vase, just above the bat, is the T526 *caban*, "earth," grapheme, which suggests that the event portrayed below has taken place beneath the surface of the earth, perhaps in a cave or in the underworld.

## G. EPILOGUE

### Vessel 54

(Published by Hellmuth 1976: 4; Stuart 1977: 39; Clarkson 1978: 105, fig. 2; Quirarte 1979: 130, fig. 8-10; Robicsek 1978: Pl. 175-178, fig. 166, pgs. 152-153)

The principal figure on the scene appears to be a young lord who is falling into red flames (of the underworld?). In his right hand is a slim object with a red tip. Above his head hovers the Deer-Dragon with a youthful personage rising from his throat. Like the Dragon, he also sports antlers and deer ears. The ears of the Dragon are infixed with the symbol of Landa's second *u*, a sign associated by Coe (1978: 112) with "moon" and what we believe to be a totemic sign of Codex Style Site A. Moving to the right, one sees another young deity, dressed in sacrificial cape, who is floating in the air with the skeletal version of a bicephalic serpent wrapped around his torso. Below him is a figure reclining amid floating fish and holding a human head dripping blood. Behind him dances the large skeletal image of 7-Death also holding a human head in his right hand and a plate with ceremonial paraphernalia in his left. At the top right of the panel, this very busy scene is completed by the medallion portrait of a young seated individual and a Water Lily Jaguar who has a snake wrapped around its neck. The scene is remarkable for the number of characters portrayed and for the complexity of action presented.

H: 27.5 cm; D: 15.7 cm

### Glyphic Text

The rim text on this vase is a variant of Coe's Primary Standard

Sequence of Glyphs and differs from those known from Codex Style Site A. The text has been previously commented upon by Schele (Robicsek 1978: 153). The last three rim glyphs, N to P (directly above the Deer-Dragon), T145.574:23/ 679a.58:59 or 102/58.582:nn identify the event(?) as well as the person for whom the vase was made or to whom it was dedicated.

Schele has suggested that T145.574:23/ 679a.58:59, as it occurs on the Vase of the Palace from the Naranjo region (Figure 46) is "the verb expressing the event (Robicsek 1978: 140-141)." The latter vase refers to a Naranjo ruler (ca. 9.17.0.2.12-post-9.19.0.3.0). He is also mentioned on Vessel 183 and on a *fleur-de-lis* bowl, where the ruler's name-phrase (Glyphs S-A') interestingly include (at glyphs Z and H'2) part of Schele's verb (at O on this vase). This suggests that in glyphs N and O on this vase we are dealing with part of a variant of this name phrase. The final glyph of the rim text, T58.582:?, *Zac Mo'o* (White, or Resplendent, Macaw), the name of this vase's protagonist, also appears on a *Tepeu* 2 bowl from the Tikal or Naranjo region, now in the collection of the Museo Popol Vuh (Hellmuth 1978:212-213) (Figure 88) in Guatemala City. We suggest that this cylinder and the bowl now in the Museo Popol Vuh are from the Naranjo region and name the same Naranjo ruler or someone important enough (perhaps another family member) to bear part of his name phrase as recorded on Vessel 183 (Coe 1973: No. 47).

There are seven characters on this vase, each with adjacent name phrases, which include the T3 or 1.539, Half-Spotted *Balaan-Ahau*, or Hidden Lord name-phrase indicator.

The clause adjacent to the floating Deer-Dragon (at the viewer's left) consists of five hieroglyphs, the first is unfortunately eroded beyond recognition. The second, Tnn:764:23, occurs in a similar context on Yaxchilán Lintel 14 (at E1, followed by the T539 compound at F1), also naming a similar, though not identical "dragon," in the context of a bloodletting event. Following the T764 grapheme, as on Yaxchilán Lintel 14, is the T539 Hidden-Lord nominal indicator. The last two compounds, T40.1016/ 168:764:130 are the Emblem Glyph of Codex Style Site A. Thus this figure is named . . . ?-Dragon (*Chan*), *U-Balaan-Ahau*, an *Ahpo* of Codex Style Site A.

Within the early dynastic history of Codex Style Site A, Ruler III is named as Deer-Dragon, and he is also so identified on the Vase of the Smoking Monkey (Robicsek 1978: 127), on Princeton Vase 3 (Coe 1978), and on several other vessels included in this study. Schele has proposed "that at least some of the royal names of Classic Maya rulers were drawn from the names of Gods" (Robicsek 1978: 127). Accordingly, then it is possible to see the Deer-Dragon simultaneously presented as: (1) a ruler; (2) dead in the Underworld; (3) an ancestor (T539, name-phrase indicator); and (4) a god. Miller was right when he suggested that "multiplicity of meaning is common in almost every aspect of Maya thought (1974: 181)." Thus a single image can be considered as a kenning or allegory (Rowe 1962). This "ancestral" version of the image of Ruler III differs from his other two aspects in that he "floats" much like the figures in the ancestral visions associated with bloodletting rites carved on the lintels at Yaxchilán.

The clause belonging to the character reclining (falling?) in flames consists of four hieroglyphs. It begins with the lord's name, T3.565c.126 (or 129?), and is followed by the T539 name-phrase indicator. The next glyph, T?.520.606:23, consists in part of T606:23 which is used elsewhere, especially at Palenque, as a female parentage indicator. In this context, however, it is probably a title rather than an indication of relation. The final glyph, T757.526, consists of the grapheme T757 which is known to freely substitute with glyph T501 *imix*, *ma*, or *ba* and T526, *cab*, *caban* (earth). Phonetically they read as *ba-cab*, or *bacab*, a title (Kelley 1962: 323-335) which occurs at other sites, usually



at the ends of name phrases of rulers. GIII of the Palenque Triad of Gods, the Jaguar God of the Underworld, is identified in the clause at the viewer's left (Robicsek 1978: 153). The glyphic text before GIII's T539 name-phrase indicator is T58:501:25??/ 524?.181/ 520af.552?:102. Our examination of the first three hieroglyphic compounds in this clause has not led to any satisfactory reading. Following the T539 name-phrase indicator is T570af:188. The grapheme T570 is the main sign of one version of the Palenque Emblem Glyph and is one of the names of GIII of the Palenque Triad of Gods. It is so recorded in his birth clause in the Temple of the Sun (B15-D6; see D3). The suffix T188 (Landa's *le*) has been interpreted by Kelley and Schele (Schele 1976:14) as "ancestor." Schele noted that, where it occurs, the subject of the action is "dead and in the act of transferring ancestral power, or he is alive and receiving it (n.d.c:21)" and is a general reference to "generation and ancestry (ibid.)." Here T188 seems to suggest something akin to, "... // a hidden lord, GIII of the generations (lineage?)" as a possible reference to the rim text's protagonist Zac Mo'o, presumed dead and residing in the Underworld as the GIII incarnate.

The character who is seated amid fish holding a severed human head is named in the text behind him as T501:140/ 117.521:102. The first grapheme, T501, originally with a crosshatched center, is *naab* or water lily (Kelley 1976: 332), frequently associated with water and ocean. Above the seated character fish swim through glyphic water (cf. the Tikal Bones) or *ha*, suggesting that the first grapheme or glyph is descriptive of the scene as having occurred in the aquatic realm of the water lily. The prefix T117 next to the glyphic compound presently has no reading, but we suspect that it is used as a superlative adjective for the main sign T521, *Uinal*, the Yucatéc root for "month," and the pan-Maya root for "man" (Schele and Miller 1977: 30). The suffix T102, *al*, appears to serve as a phonetic complement to the main grapheme, *Uinal*. The context suggests that *naab-?-Uinal* referred to and named the seated figure syntactically as "in the water, the (something) man" or simply "the man in the water," whose name is again followed by the T539 Hidden Lord, name-phrase indicator. The last two compounds, T?.279var/ 1000:129, terminate the clause. They may be another reference to the scene: T279 is the grapheme for *ha*, or *haa*, "water," and T1000 is the personified form of *ahau* (which perhaps is a reference to the seated character).

The dancing skeleton (7 Death? see discussion of Vessel 30) is named in the horizontal text of four glyphs directly above the head he is holding. This text opens with Tnn:nn:506, the main sign or grapheme, of which T506 *kan*, which may serve as a day sign or maize. It is transcribed in the *Diccionario de Motul* as "*cosa amarilla*," and, under *kan*, "*cosa necesaria, preciosa y muy estimada y tenida en mucho* (Motul 1930: 495)." The *Diccionario Pió Pérez*, under *Kan* glosses, "*el primer día de la serie de veinte que contaban los indios en sus mes* (1866-67: 167)." The Aztec, or Nahuatl counterpart of the Maya day *Kan* is *Cuetzpallin*, or lizard. The patron of that day was *Huehuecoyotl*, whose "principal jurisdiction included dancing (Nicholson 1971: X:408:Table 3)." The second compound, T329?.528, consists of T329, an extended finger meaning *hun*, or "one" (Kelley 1976: 139)." *Hun* is followed by T528, the day sign *Cauac* (Yucatéc), and "may have the following values: (1) *Cauac* as a month sign, which in most languages, including Chol *chaac*, rain; (2) Landa's *cu*; (3) from its meaning as rain, it appears to have functioned with the value *ha'ab*, year; and (4) in period-ending phrases, it has the value of *tun* (Schele n.d.c:14)." The combination of Tnn:nn:506/ 329?.528 is inconsistent with the associated image of 7-Death. The last two glyphs are composed of the T539, *U-Balaan-Ahau* "hidden lord" name-phrase indicator and TIII.548:87. The last glyphic compound consists of

the number three, *ox* in Yucatéc; T548, *tun*, the term for the 360-day year, and for stone and drum; and T87, *te* or *che*, tree or wood (Kelley 1976: 15). Phonetically, this last glyph would read *Ox-Tun-te*, "three-stone tree." The *Codex Dresden* (25c, 26c, 27c, and 28c) shows several examples of stone trees as recipients of different offerings, including *Kan* glyphs, bodies, and heads of birds. It may not be too farfetched to suggest that the severed human head is a *Kan* offering by *Hun-Cauac*, (an avatar of 7 Death and a "hidden lord," to a *Ox-tun-te*, or "Three Stone Tree."

The text identifying the character within the black medallion above the Water Lily Jaguar is at the left and opens with T578:102, consisting of a spiral over the suffix T102, *al*. The T578 grapheme differs from the T279 ("the man in the water") in that it lacks the dots that would identify it as water, or *ha*. The second glyph, T117.521:102, consists of T117, which has no present reading; grapheme T521 is *Uinal*. The suffix T102, *al*, acts as a phonetic complement to the main grapheme *Uinal*. The third glyph is the T539, name-phrase indicator. The clause closes with Tnn(528):819??. The context of this figure must be considered in relation to "the man in the water." The medallion figure is named as *?-al ?-Uinal* like "the man in the water," perhaps opening with a contextual reference, since the figure "floats." We believe that the "man in the water" and the medallion figure floating in the air are the same, but are shown in two distinctly different contexts and environments.

The Water Lily Jaguar, who wears a rattlesnake about his neck, is named in the text in front of his face. His name begins with T601.601, which may read as *chuch* (Schele 1980: 4). The T601 grapheme is the "capture" glyph, which is believed to have the phonetic value *chu*. The second glyphic compound is T524, *ix*, "jaguar," and is followed by the T539 name-phrase indicator and an Emblem Glyph of an unknown site. The Water Lily Jaguar's name-phrase would then read *Chuch-Ix*, a "hidden lord," *Ahpo of?* (Emblem Glyph)."

### Vessel 55

(Published by Clarkson, 1978: 103, fig. 1; Coe 1981: No. 47.)

About one-third of this very important vase is heavily damaged by erosion. The lower register of the scene is painted with skeletal human and animal figures and the upper half with flying creatures. In the center of the composition stands a male spider monkey holding his head with his left hand and biting or licking his (bleeding?) right hand. His back is turned toward the prostrate figure of an animal, which appears to be a wounded puma, lying on its back wearing a sacrificial scarf and paper anklets. The part of the vase next to the puma is eroded; after wetting the surface, however, one can see the faint outlines of a reclining deer and a skeletal figure standing above it. In front of the monkey sits a second skeletal death god holding a plate with a bone and a round object (a head?) on it. The skull of the death god is adorned with a "mortarboard" cap, and disembodied eyes are fastened to his frontal bone and spine. Above him flutter a group of bird monsters led by the Jaguar Macaw, a monstrous creature with feline characteristics and a snake wrapped around its neck. Below the Jaguar Macaw floats a small serpent dragon with a shell on its back. The two are followed by a large Moan Bird with a bleached lower jaw, with a snake around its neck and wearing a diadem of death eyes. The space behind and below the Moan Bird is occupied by Insect God A, also

with death eyes attached to his joints. Coils with axial dotted lines (stencil?) emanate from the midriff of the eroded skeletal figure, from the puma's abdomen; from the object held by the Death God, and from the underbellies of the Dragon and the Moan Bird.

H: 24.2 cm; D: 13.2 cm

#### *Glyphic Text*

The rim text on this vase opens with Coe's Primary Standard Sequence, located directly above the Moan Bird with the skeletal lower jaw, and ends with the names and titles of the vase's protagonist. Because of the heavy calcite deposits, some of the glyphs are not clearly visible.

The rim text on this vase is stylistically very similar to those on three vases of which the Vase of the Seven Gods (Coe 1973: No. 49) and Red Painted Vase, Young Lords Dancing with Dwarfs (Coe 1978: No. 14) have been published; while the third, a *fleur-de-lis* style bowl, has not. The first two vases are reported to be from the Naranjo region. The third bowl in the *fleur-de-lis* style also names the same Naranjo ruler. On the basis of comparative glyph style, we believe that the latter is not from Codex Style Site A, but may be from Codex Style Site B, created either by the artist who painted Grolier 49, Princeton 14, and the *fleur-*

*de-lis* bowl, or by another painter closely associated with him. Because of calcite deposits, we could not interpret the hieroglyphic texts adjacent to the figures. We attempted, therefore, to relate the figures portrayed to other vases where identical characters have been clearly identified. The name of the Jaguar-Macaw, the bird with the snake around its neck and who sports a jaguar ear appears, and is named clearly on a polychrome cylinder painted by the Altar de Sacrificios artist (Figure 22a). Its portrait and name glyph appear in *Codex Dresden* (16c) and *Codex Madrid* (94c) (Thomas 1888), too. An analysis of these codex pages identified the associated glyph group as *Mo'o*, the Yucatéc word for macaw. On the vase by the Altar Artist (Figure 22a), following the "macaw," or *Mo'o*, glyph, is T524, *Ix*, or "jaguar." Jointly, the two glyphs read as the name Macaw-Jaguar, or *Mo'o-Ix*.

Below and to the right of *Mo'o-Ix* is the figure of a monkey, iconographically identical to the one on the Vase of the Smoking Monkey (Robicsek 1978: 7). The text accompanying the monkey on that vessel names him (as in his birth clause at Palenque in the Temple of the Sun at C2-D2) as GIII of the Palenque Triad of Gods, the Jaguar God of the Underworld, and the Night Sun. He is also so identified on Princeton Vase 3 as adjoining character 3, but as a different avatar and not as a monkey indicating that the names may remain the same but the form varies, depending upon the avatar or aspect.

## CODEX FRAGMENT 2 THE SCRIBES (Vessels 56-72)

### A. INTRODUCTION Vessel 56

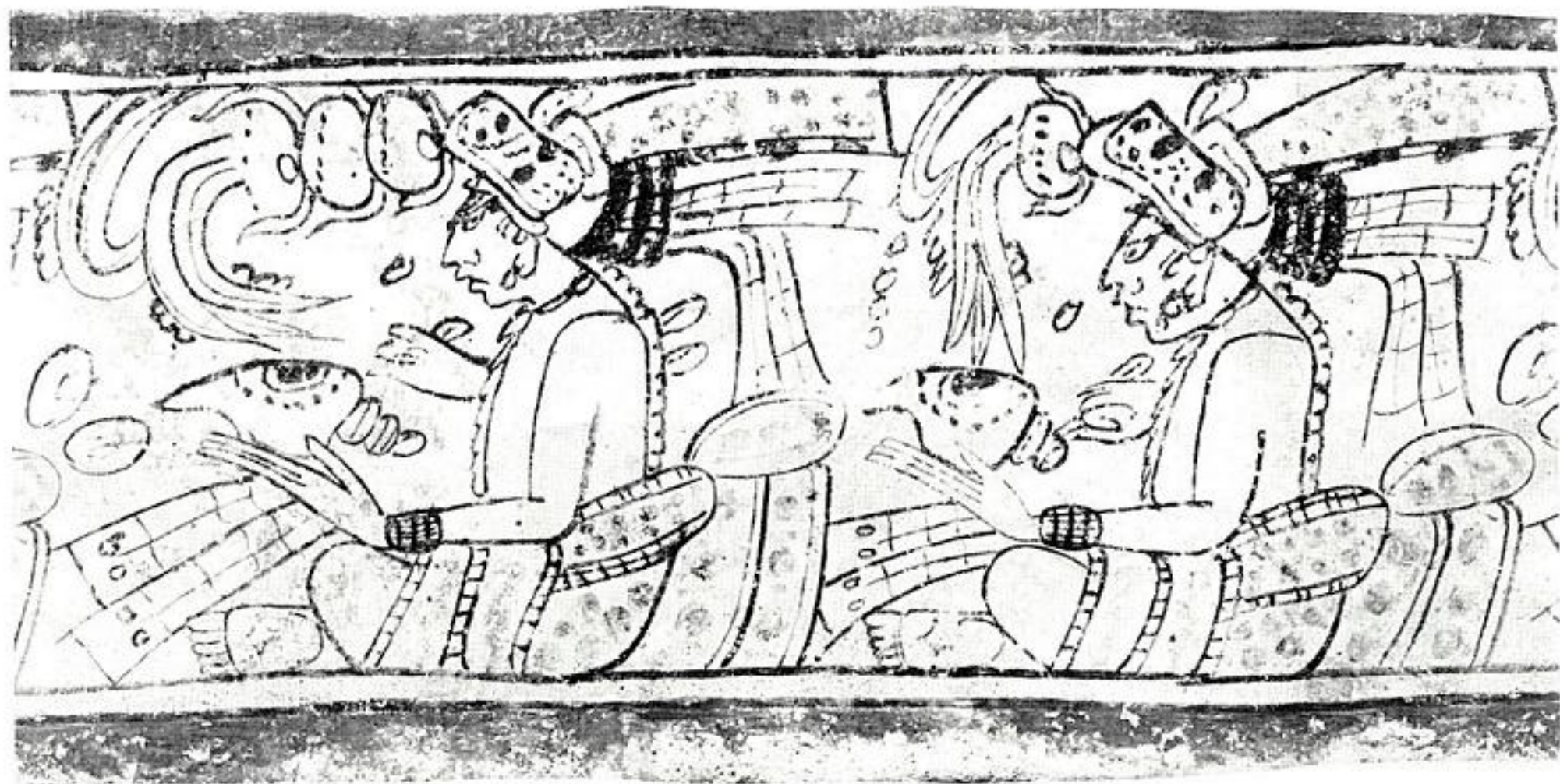


Vessel 56

### B. THE INK-POT CARVERS Vessels 57-58

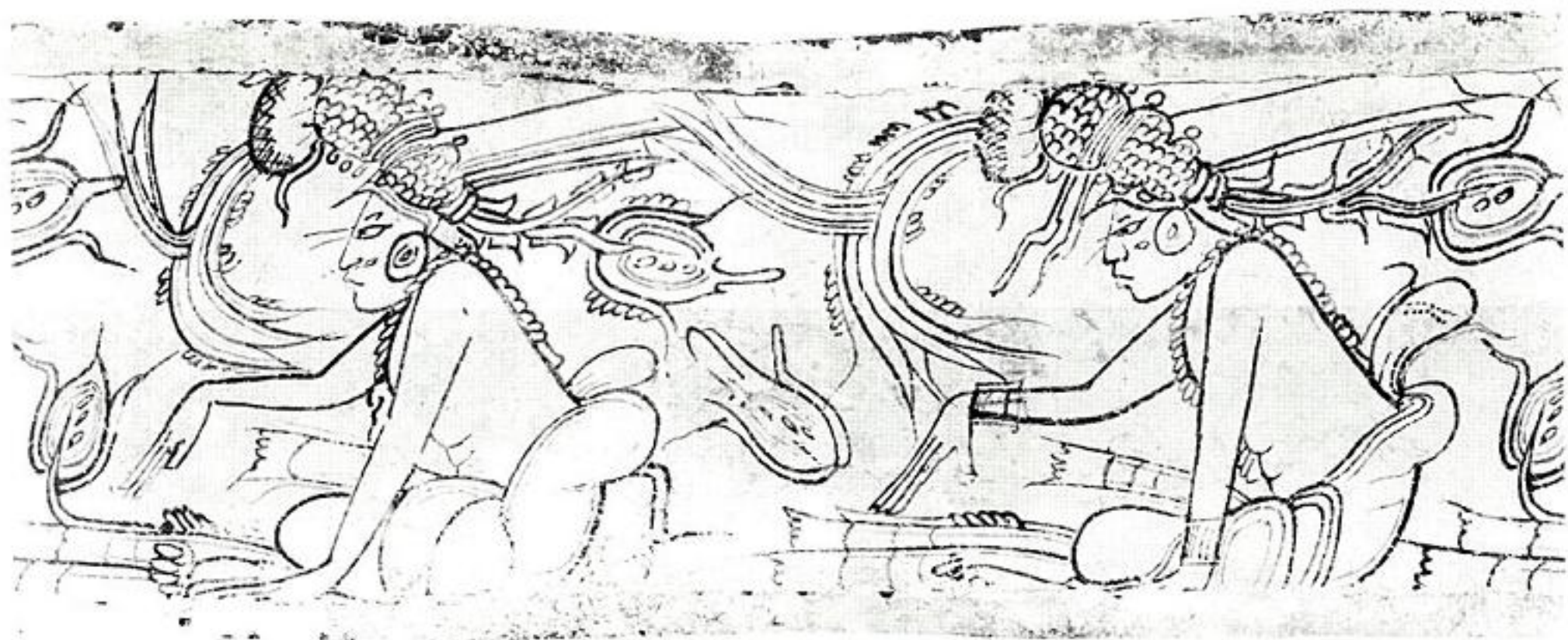


Vessel 57



Vessel 58

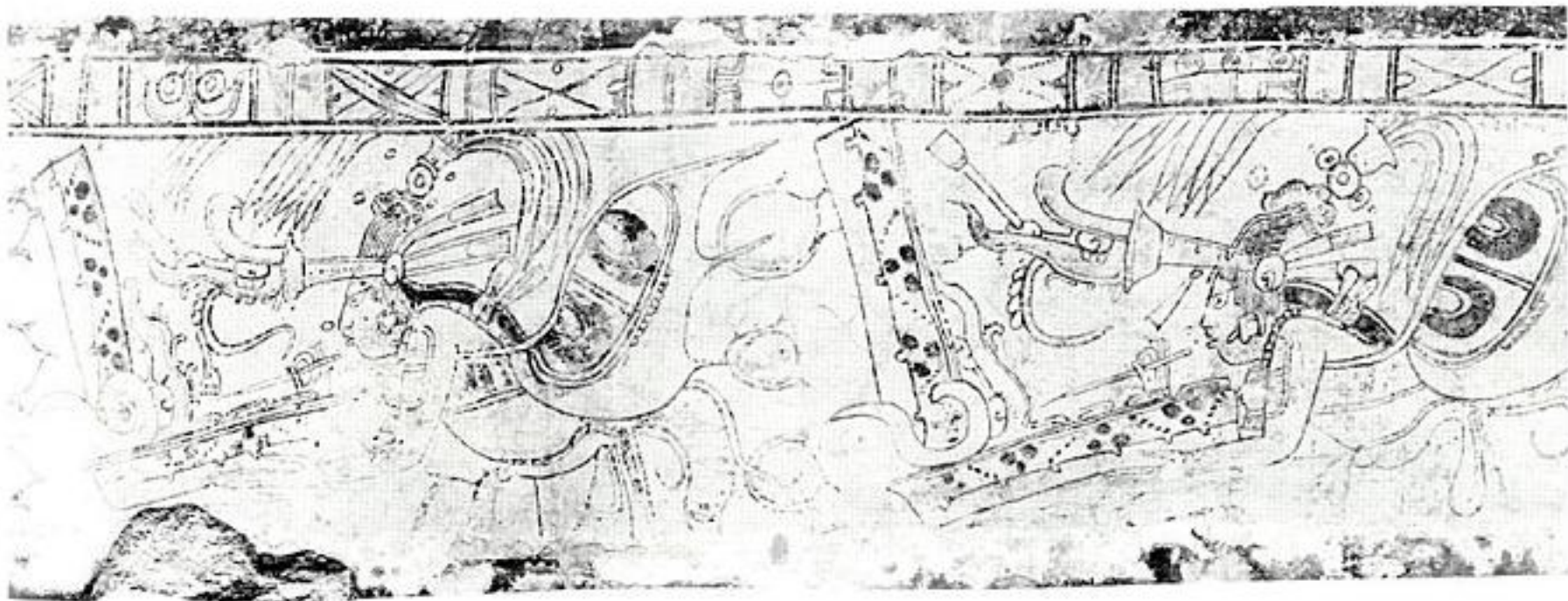
C. THE MONKEY GODS Vessels 59-68



Vessel 59



Vessel 60



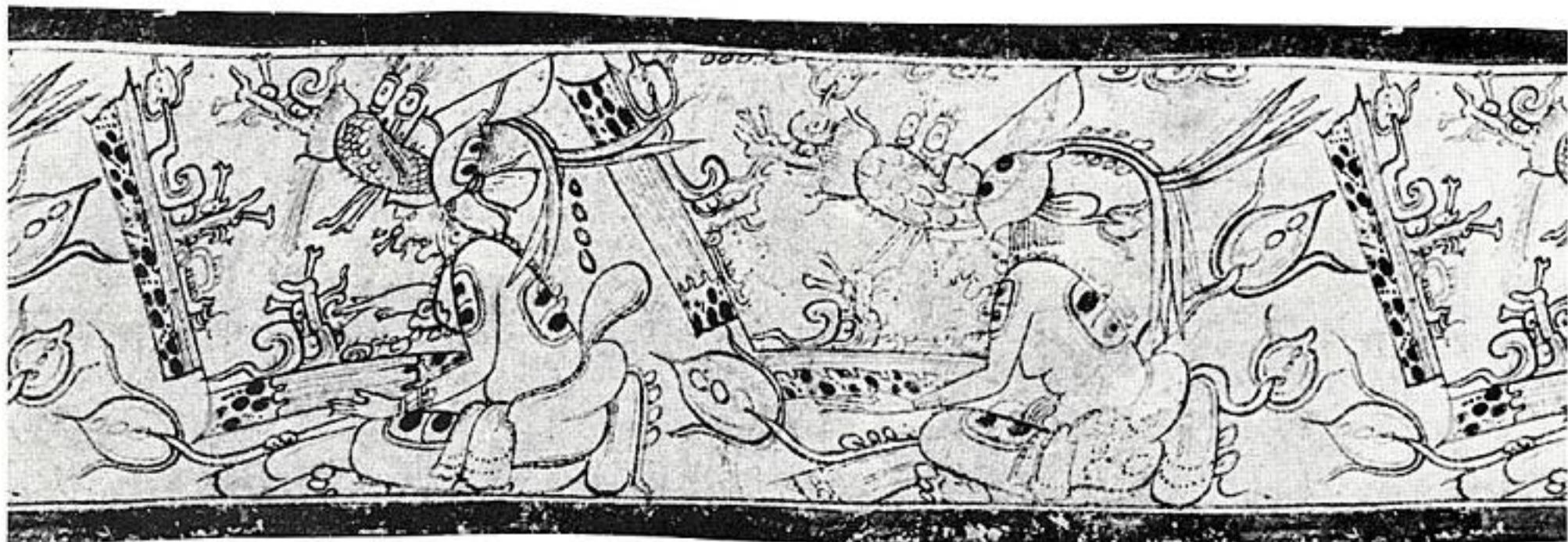
Vessel 61



Vessel 62



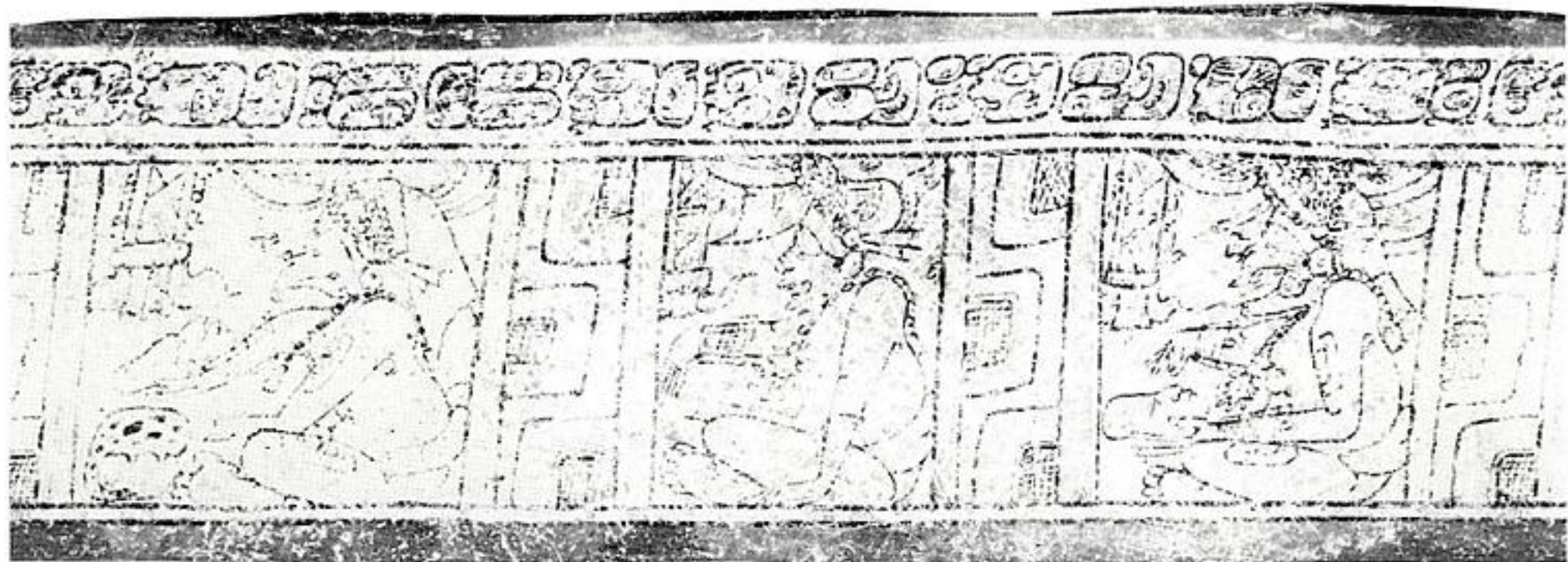
Vessel 63



Vessel 64



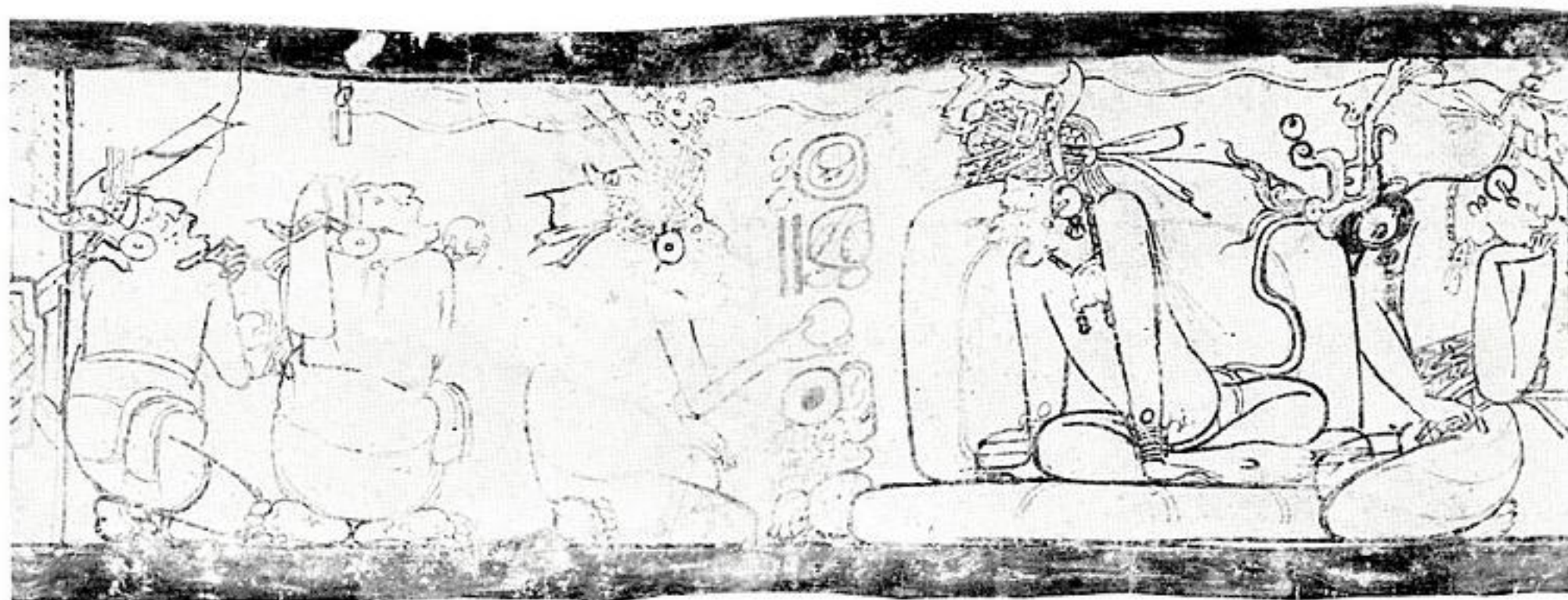
Vessel 65



Vessel 66



Vessel 67



Vessel 68

D. THE SCRIBES Vessels 69-70



Vessel 69



Vessel 70

E. ADDENDUM Vessels 71-72



Vessel 71





Vessel 72

## DESCRIPTION

(Vessels 56-72)

### A. INTRODUCTION

#### *Vessel 56*

The scene resembles a classroom where a seated old deity, leaning on his outstretched palm and wearing a netted headdress, is addressing two young disciples. On the other side of the vase, the same aged god is shown sitting before a folded codex, a paintbrush in his hand and talking to two other young persons.

H: 9.7 cm; D: 10.2 cm

#### *Glyphic Text*

The horizontal rim text opens with TL.282:23/l.16:nn, *hun kan-hun yax*, which occurs in the *Dresden Codex* on pages 18a, 19c, and 27b as a "double portion of food *cauil*" (Thompson 1972:58). "Without much question the compound represents a foodstuff; it is placed on dishes as an offering. Moreover, green and yellow (*yax* and *kan* signs) suggest ripening crops. *Uil*, food, best fits the contexts; with the addition of *ca*, two, *cauil* means a second crop of maize, but the *San Francisco Dictionary* adds another meaning, namely, two meals. In these texts it may come to mean a second or double helping and metaphorically, abundance of food (Thompson 1972: 58)." The T513 *muluc* (the third glyph) is followed by three additional glyphs which may name the subject of this clause, which we believe are Characters 2 and 5 (probably the same person shown in two time frames). He is named T282var:565a:nn.2/757a/168:511 or 503. Between Characters 3 and 4 and continuing into the area before Characters 4 and 5 are bar-and-dot numbers, each bar standing for "five" and each dot representing "one." In the association with the speech lines, these numbers may indicate

the process of counting.

### B. THE INK-POT CARVERS

#### *Vessels 57-58*

Two sitting lords are carving (painting?) conch shells, probably to fabricate ink pots. They are wearing headgear that appears to be made of folded cloth and decorated with many small beads. Michael D. Coe (1977: 337) calls it a "spangled turban."

No. 57. H: 17.0 cm; D: 11.6 cm

No. 58. H: 17.0 cm; D: 11.6 cm

### C. THE MONKEY GODS

#### *Vessel 59*

Two young lords are shown seated on small carpets(?) wearing spangled turbans. From their bodies large water lilies emanate.

H: 14.0 cm; D: 11.5 cm

#### *Vessel 60*

The scene and participants are identical; the two lords, however, now are seated under a sky band and one sports large deer-ears infixed with double-dot *akbal* symbols.

### Vessel 61

The somewhat eroded vase shows (the same?) two young lords seated under a sky band. They are writing on large, jaguar hide-bound codices from which the heads of Jester Gods rise. On their backs there are large wing-like racks fastened with straps of jaguar skin. To their hair the heads of Jester Gods are attached.

H: 16.7 cm; D: 16.0 cm

### Vessel 62

The two lords are shown again in the same posture, and the same attire, doing the same thing. The upper cover of their codices and the monster heads from the pages are now gone. They are now sporting large deer-ears and have oval body marks infixed with *akbal*-like T7 double-dot elements.

H: 13.5 cm; D: 13.0 cm

### Vessel 63

(Published by Coe 1977: 340, Figure 10)

Two anthropomorphic monkeys are portrayed wearing costumes, body jewelry and water lilies, virtually identical to those seen on the two lords shown on Vessels 59, 60, 61 and 62. Their bodies also bear oval "god" marks, and they have deer ears infixed with double-dot (T7) symbols. In their laps they are holding large, jaguar skin-bound codices. To the hair of the first monkey, the head of a Jester God is attached.

(New Orleans Museum of Art)

H: 11.0 cm; D: 12.2 cm

### Vessel 64

The two monkeys, the keepers (or makers) of the sacred codices, now have their books open. From the pages stare the profile images of Ancestral Tree Deity and Jester God. They also decorate the front of the monkey's headgear. As in the previous tableau, water lilies emanate from their bodies and attire and fill the open space in the composition. Framing the scene are T526 *caban* "earth" markings, indicating that the scene is set on or under the earth (in the underworld).

H: 14.9 cm; D: 11.5 cm

### Vessel 65

This tall, eroded cylinder is painted with five figures and a few glyphoids. In the upper register, on the viewer's left is a masked individual holding a codex. Behind his back but at the same level are the outlines of a vampire bat in flight. Below these two characters we see the images of two anthropomorphic animals, a howler monkey and a vulture. The right side of the composition is occupied by the standing figure of a Death God holding a severed human head.

### Vessel 66

Three anthropomorphic deities; two monkeys and a third vulture, are shown seated under the swagged cur-

tains of a palace in two separate chambers. They wear spangled headgear. One of the monkeys and the vulture are holding (or perhaps carving, or painting) masks (or human heads). The second monkey is holding a codex. In front of the vulture, there is a bundle covered with jaguar skin.

(Duke University Museum of Art)

H: 15.0 cm; D: 12.0 cm

### Glyphic Text

The rim text on this vase is Coe's Primary Standard Sequence of Glyphs in the style of Codex Style Site D. The first in line is a full-figure glyph form that has been previously identified by the presence of the grapheme T59 (*ti*) next to his beak as the name of the Vulture God. The full-figure or personified vulture grapheme (T747) is known to be interchangeable with *Ahau* (T533 and T1000), whose day was that of the sun god. Coe has suggested that "all personified forms of the *kin*-period glyph which are not obviously the Sun god are the Monkey Man God (Coe 1977: 341)." It is also possible that the Sun God and the Monkey Man God are identical, as is the Vulture with the day *Ahau*, whose patron is the Sun. This pattern of glyphic substitution suggests that the three seated figures or full-figure personified glyphs may be aspects of the Sun God.

### Vessel 67

The plate is painted with the image of a deer-eared anthropomorphic monkey writing into a codex bound in jaguar-hide. The water lily emanating from his body, the spangled turban, the kilt he is wearing, and its posture strongly resemble those of the scribes seen on previous Vessels 59-64.

H: 5 cm; D: 35 cm

### Glyphic Text

The text runs clockwise. It opens at the ten o'clock position with the Primary Standard Sequence Type I. This sequence is followed by a series of names and titles.

### Vessel 68

(Published by Robicsek and Hales 1981: No. 13)

The setting is the inside of a palace. The walls and curtains bear a peculiar shamrock-like and dotted-line design. An anthropomorphic monkey, whose ears are infixed with T7, double dots, and who is wearing a spangled turban, is shown seated on a dais under a swagged curtain. The monkey is leaning forward and seems to be listening to (the singing of?) three kneeling attendants, deer-eared, like their monkey master, who offer him round objects. On the left of the throne, turning as if she were looking into an adjoining chamber, sits a sloe-eyed beauty who, from her pectoral and peculiar skirt design, can be identified as the Dragon Lady, participant of the previous codex fragment.

H: 12.7 cm; D: 11.2 cm

### Glyphic Text

The vertical text opens with the Calendar Round date 1 *Ix* 10 *Pop* (which cannot occur) and is followed by the verb Tnn:53.181, the meaning of which is unknown, though it may in

some way refer to the palace scene. Following the verb is the name of the person who is the subject of this verbal action, T3:nn:2:585??. This name does not occur in any of the known dynastic listings for the Codex Style Site A. It is possible indeed that he is the Monkey Ruler seated upon the throne.

## D. THE SCRIBES

### Vessel 69

Two young personages (seen previously in the “classroom” of God N on Vessel 56?) are shown seated cross-legged in front of jaguar-skin cushions. They are practicing pictorial and sculptural arts. The more elaborately-dressed lord is holding an ink-pot and a brush and is painting a codex. The second noble is holding (or carving) a mask.

H: 12.2 cm; D: 9.6 cm

#### Glyphic Text

The names of the seated scribes are in their respective vertical text at their front (to the viewer’s left). The vertical text for Character 1 opens with T24:84:1016 and T117.520:103?. The second glyph consists of the T520 grapheme, the day glyph *chuen*, “monkey.” This implies, that Character 1 may be Hun Chuen (or in Quiché, Hun Choven), one of the stepbrothers of the Hero Twins, who were transformed into monkeys.

The second Character is identified by two glyphs in a vertical column and the adjacent third glyph. Opening the vertical text are TIII:nn (7). 114?? and T755.114??. The second glyph, like its structural counterpart in the identification of the first monkey, is the T755 grapheme, which is the head variant of the day glyph *chuen*, *maax* (Kurbjuhn 1981) or monkey, but personified. We suggest that the second character is Hun Batz (in Yucatéc, or Hun Oxomatli in Quiché), the second stepbrother of the Hero Twins. This would indicate that the brothers Hun Chuen and Hun Batz are named here as humans. The first glyph in each of the columns of glyphs may indicate a verbal expression of the actions of the scribes portrayed below. The presence of the third glyph T520?:25.nn.? remains enigmatic. Because of erosion and root-marks which obscure enough lines, any interpretation of the text is very tenuous.

### Vessel 70

(Published by Coe 1973: No. 43; 1978: No. 2)

The principal figure is an overlord wearing a magnificent headdress. He is shown seated on a low platform. His headgear is in the shape of a jawless reptilian monster, to which a water lily with a fish nibbling on it is attached. The lord is receiving the homage of three attendants, one of whom is identified by large black spots and the symbol of Landa’s second *u*. The ruler is joined by a woman holding a codex in her hand. She is distinguished by a bead pectoral and a skirt with a pattern similar to that seen on the Dragon Lady, the consort of the Old God (N?) in the previous Codex fragment.

(Princeton Art Museum)

H: 12.5 cm; D: 12.5 cm

#### Glyphic Text

Coe has previously discussed the hieroglyphic text on this vase (1973: 94; 1978: 22). We, however, add some comments regard-

ing two of the hieroglyphs. The second glyph, just above Character 4’s extended right hand, T59??.598, has been identified in contexts that suggest a cosmological reading of “center (Kelley 1976: 56)” and appears to act here as a locative. Directly right of Character 3’s right hand and to the left of Character 4’s right hand (from the viewer’s perspective) is T38.1016, which has been suggested to refer to “descent” in the female line (Coe 1973: 94). T1016, however, was at one time proposed by Förstemann (1894) in a discussion of God C as “ape” (sic) or “monkey (Schellhas 1904: 21).” Could this be a reference to Hun Chuen or Hun Batz of the *Popol Vuh*? As tantalizing as the latter possibility may be, we can be sure only that T1016, the head of God C, is sometimes used on monuments as an introductory glyph for name phrases.

## E. ADDENDUM

### Vessel 71

Two solemn lords are shown seated, writing in codices bound in jaguar skin. They both have *akbal* double dot (T7) body marks, wide belts, and large deer-ear like appendages infixed with *nen* (mirror) signs. Heads of Jester Gods are attached to their hairdos. From the foot(?) of the first lord rises the figure of the deer-eared Bearded Dragon. The second dignitary wears a back ornament, similar to those worn by the participants of scenes 61-62, and 67.

H: 22.0 cm; D: 13.0 cm

#### Glyphic Text

The rim text of this vase is a clause of ten hieroglyphs, the first seven represent Codex Style Site A’s Primary Standard Sequence Type I. Following the Type I portion of the clause is the name phrase, T38.1016b/ 122:520. 606(579):23/ 86var.741a:102 of this vase’s protagonist.

Within the headdress of the first scribe is T504, *Akbal*, night or darkness, while the headdress of the second scribe appears to be T1016. There may be reason to doubt the T1016 identification as the little profile face in the headdress strongly resembles the head of the Sun God (Schele 1976:22) as seen on the pilasters of Vessels 12, 14, and 86. If the latter is the case, then the scribes are portrayed in dual aspects, literally as night and day.

### Vessel 72

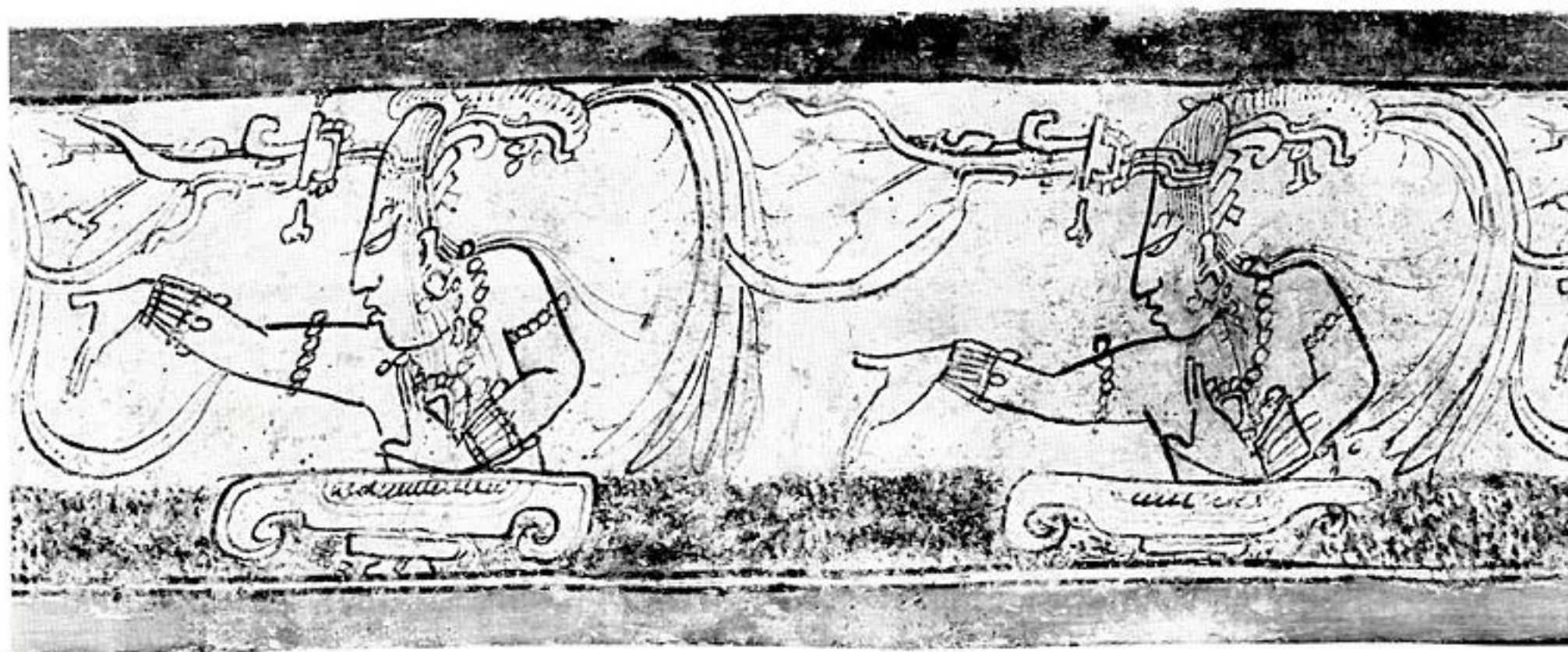
This plate is decorated with the elegant painting of a scribe wearing a kilt, a wide belt, and a cap to which the head of a Jester God, a water lily, and a magnificent floater of feathers are attached. He has “Midas” deer ears and oval body spots and, with a very intense expression on his face, is writing a codex.

H: 5.0 cm; D: 37.0 cm

# CODEX FRAGMENT 3 THE WATER CODEX

(Vessels 73-107)

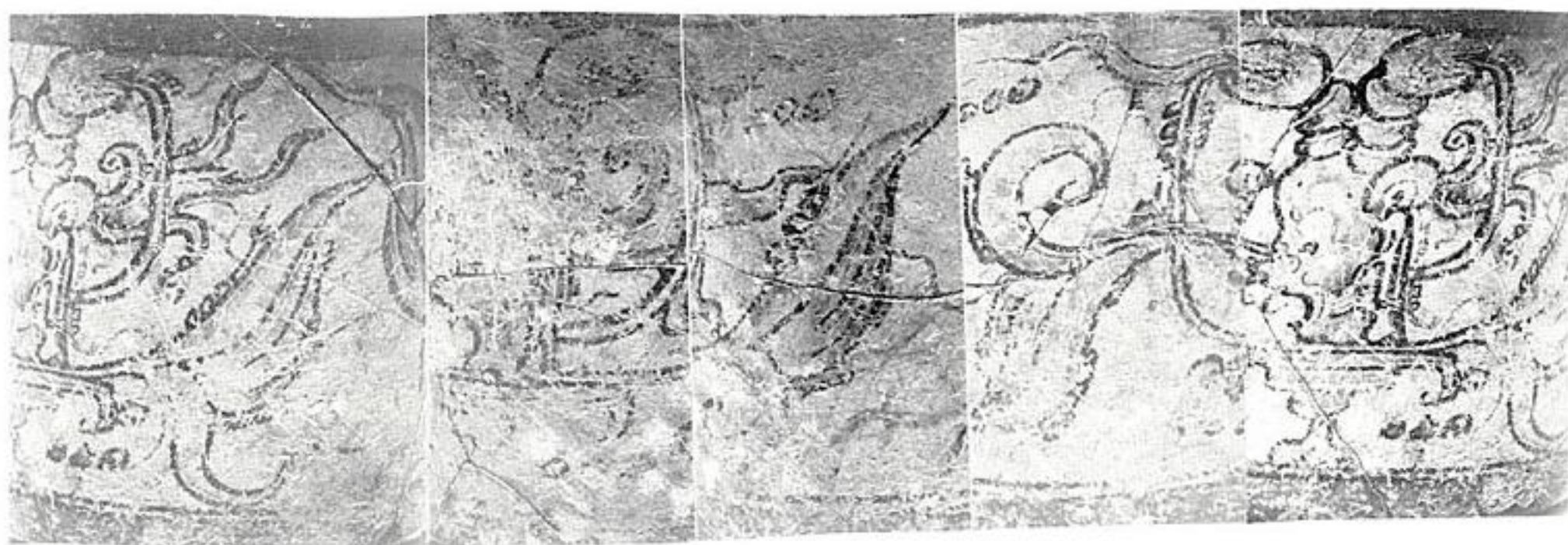
## A. GATHERING OF YOUNG LORDS    *Vessels 73-78*



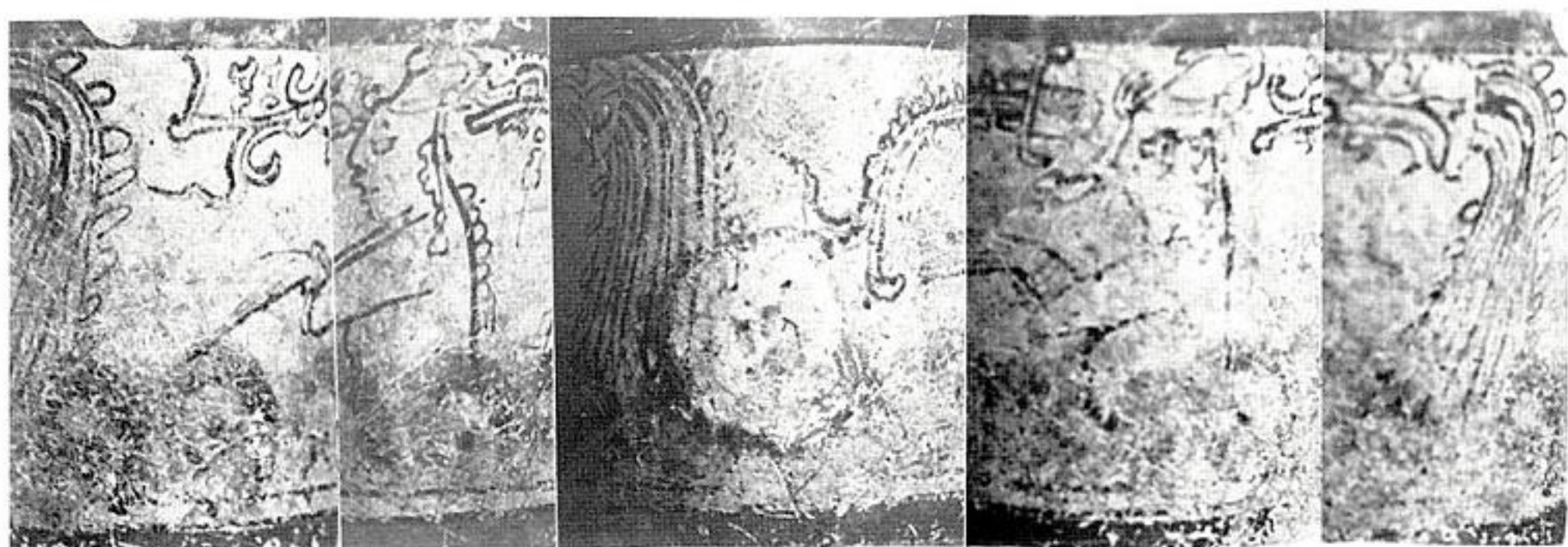
*Vessel 73*



*Vessel 74*



*Vessel 75*



*Vessel 76*



*Vessel 77*

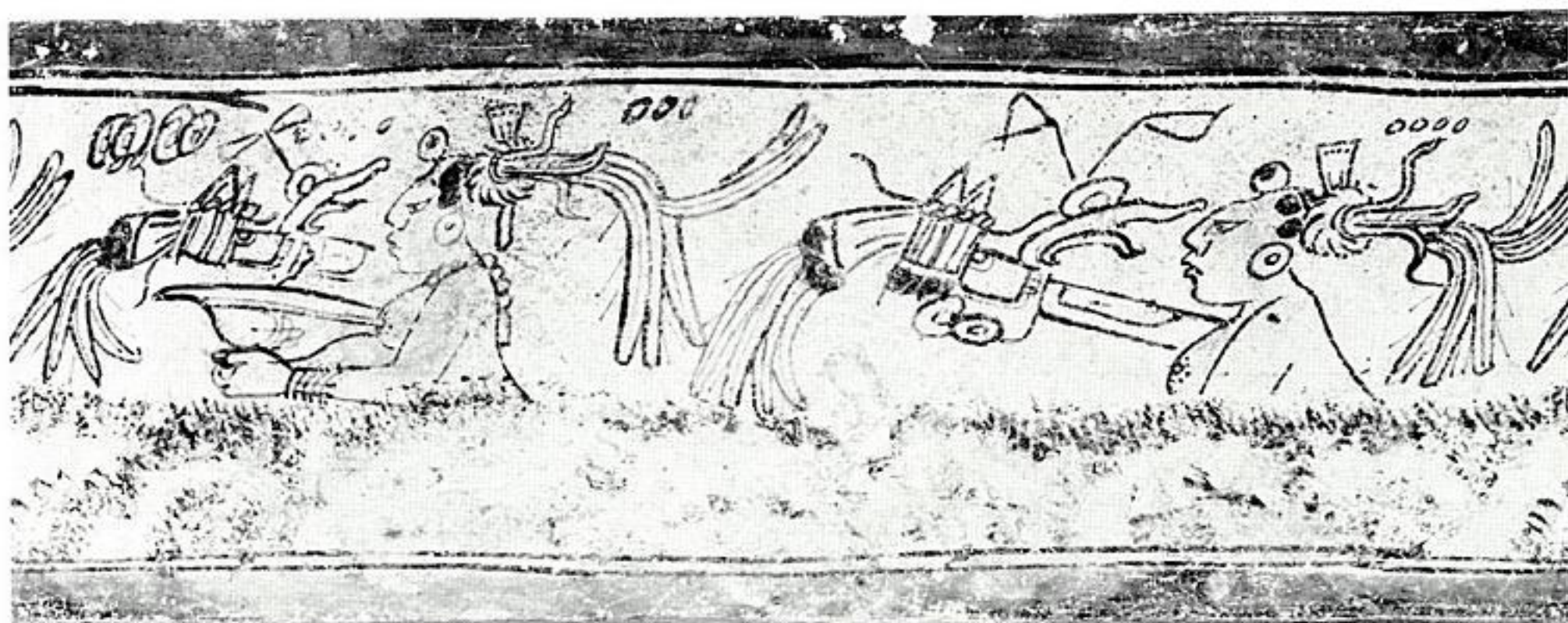


*Vessel 78*

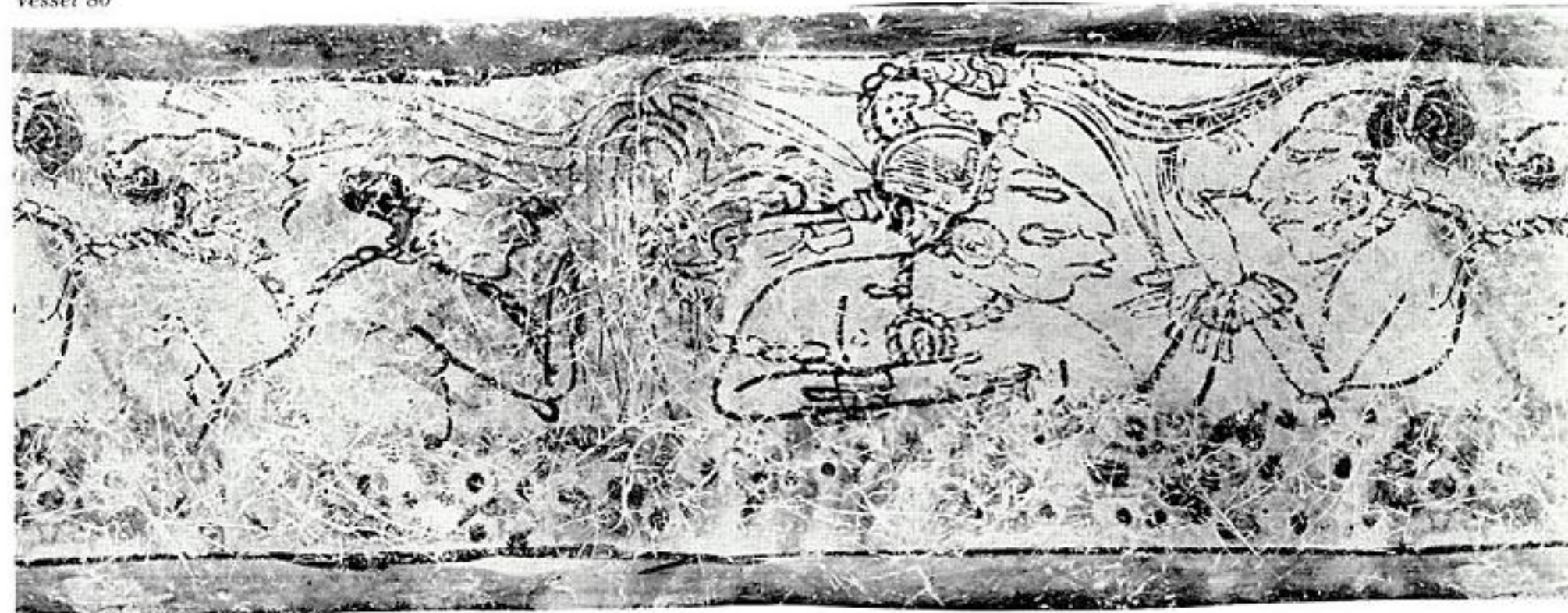
B. THE WATER PEOPLE Vessels 79-84



Vessel 79



Vessel 80



Vessel 81



Vessel 82



Vessel 83



Vessel 84

C. THE CODEX AND THE DAGGER Vessels 85-91



Vessel 85

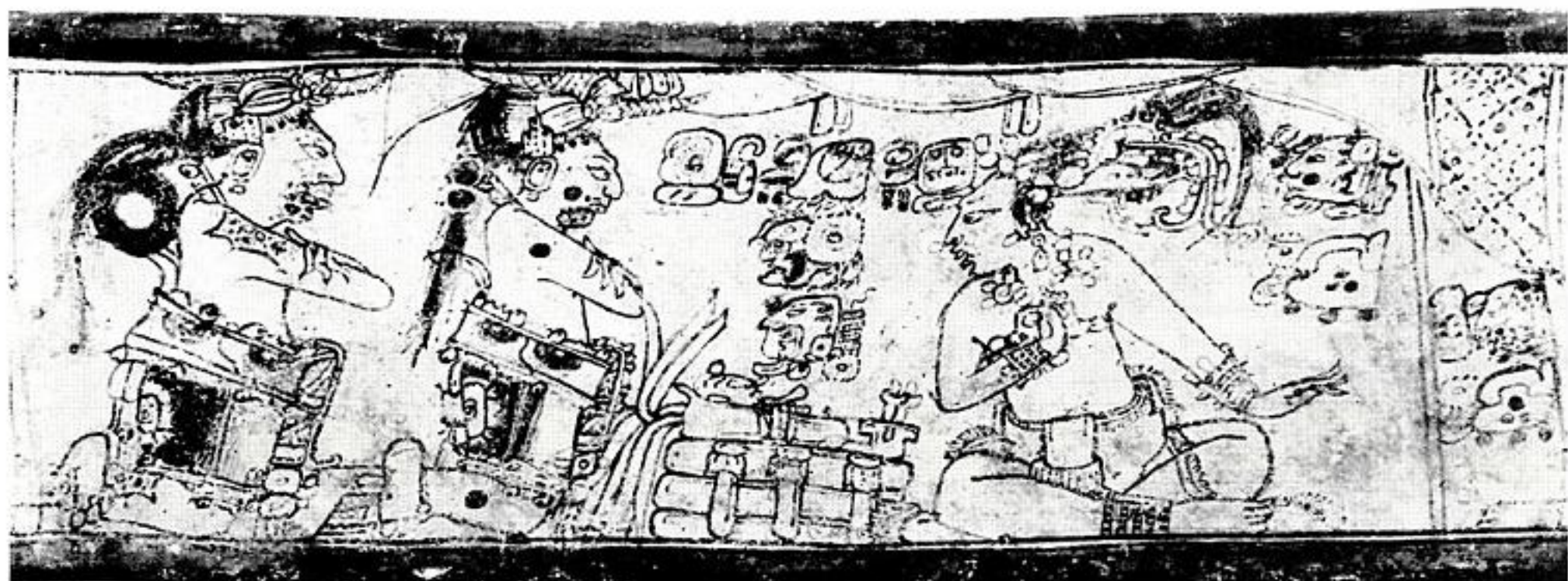


Vessel 86

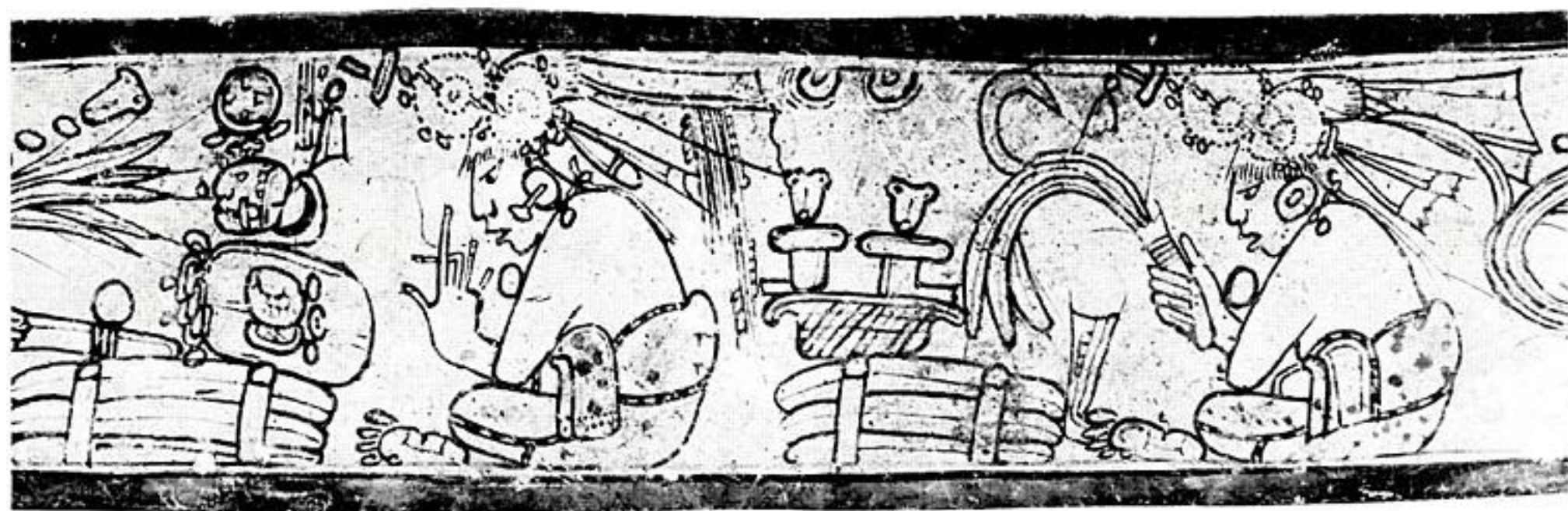




Vessel 87



Vessel 88



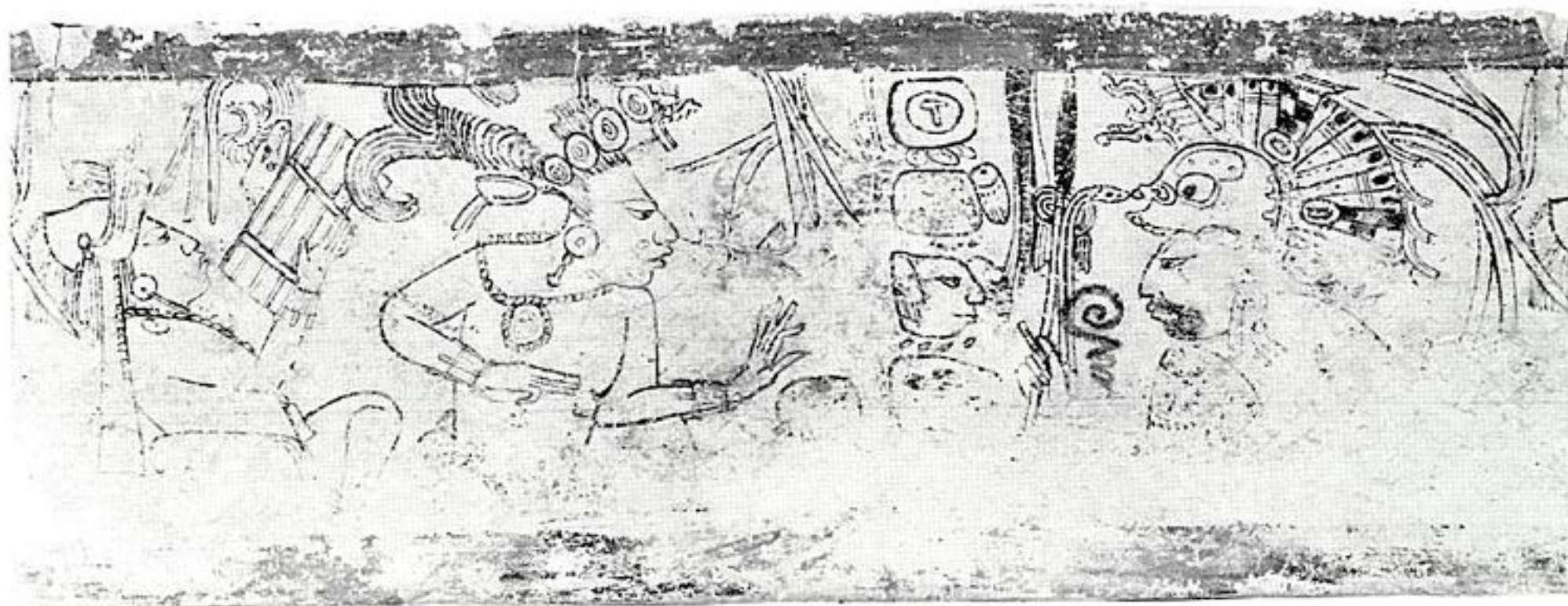
Vessel 89



*Vessel 90*



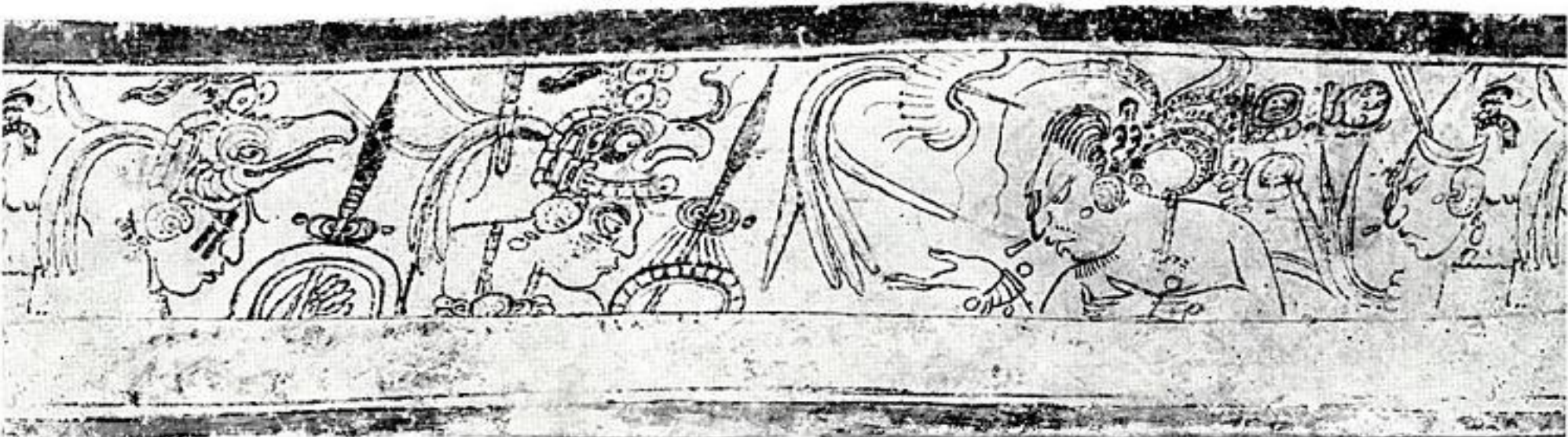
*Vessel 91*



Vessel 92



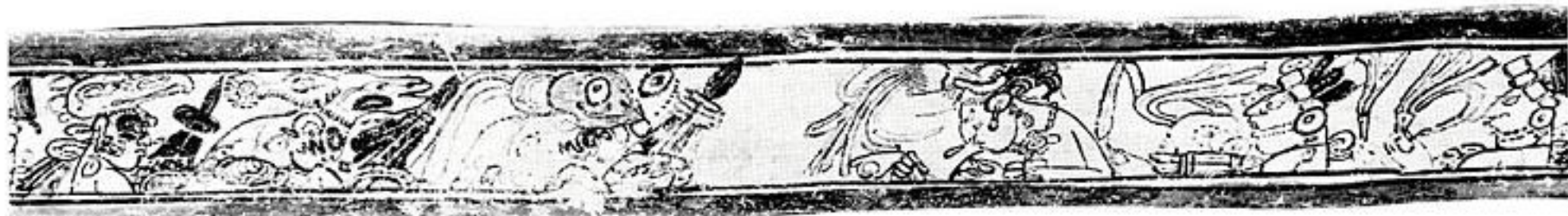
Vessel 93



Vessel 94



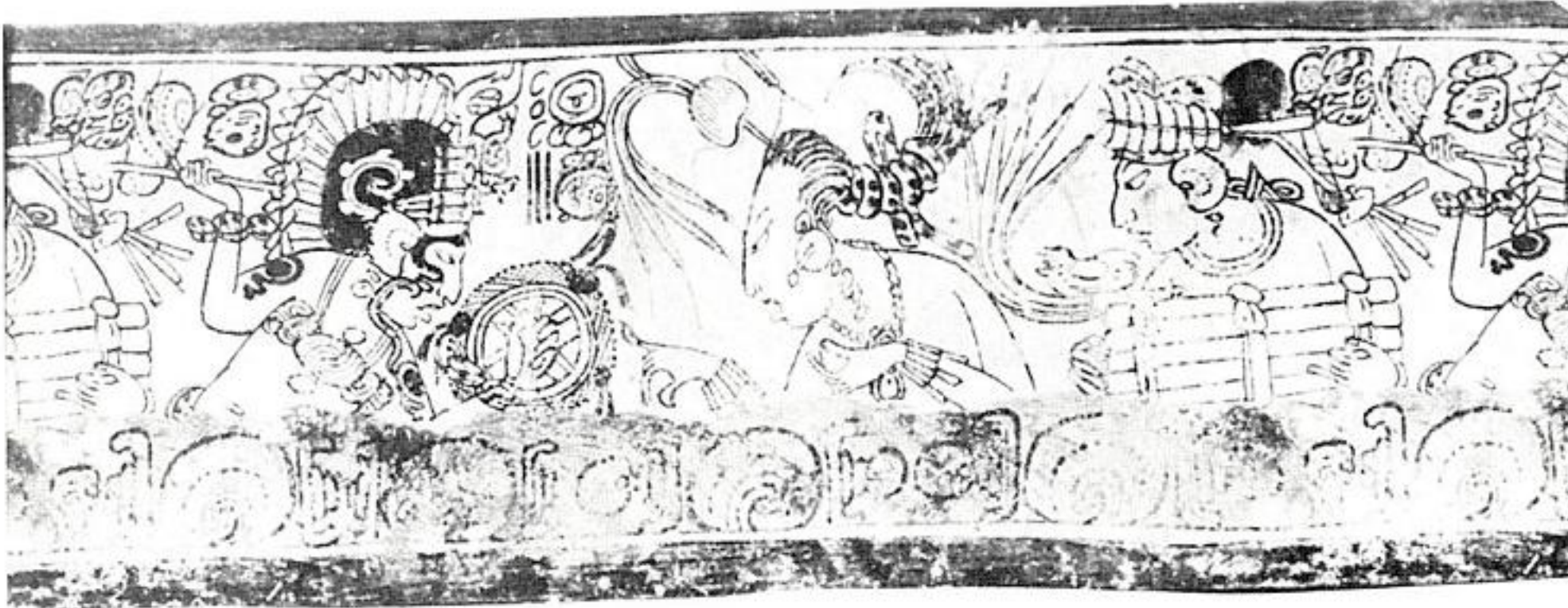
Vessel 95



Vessel 96



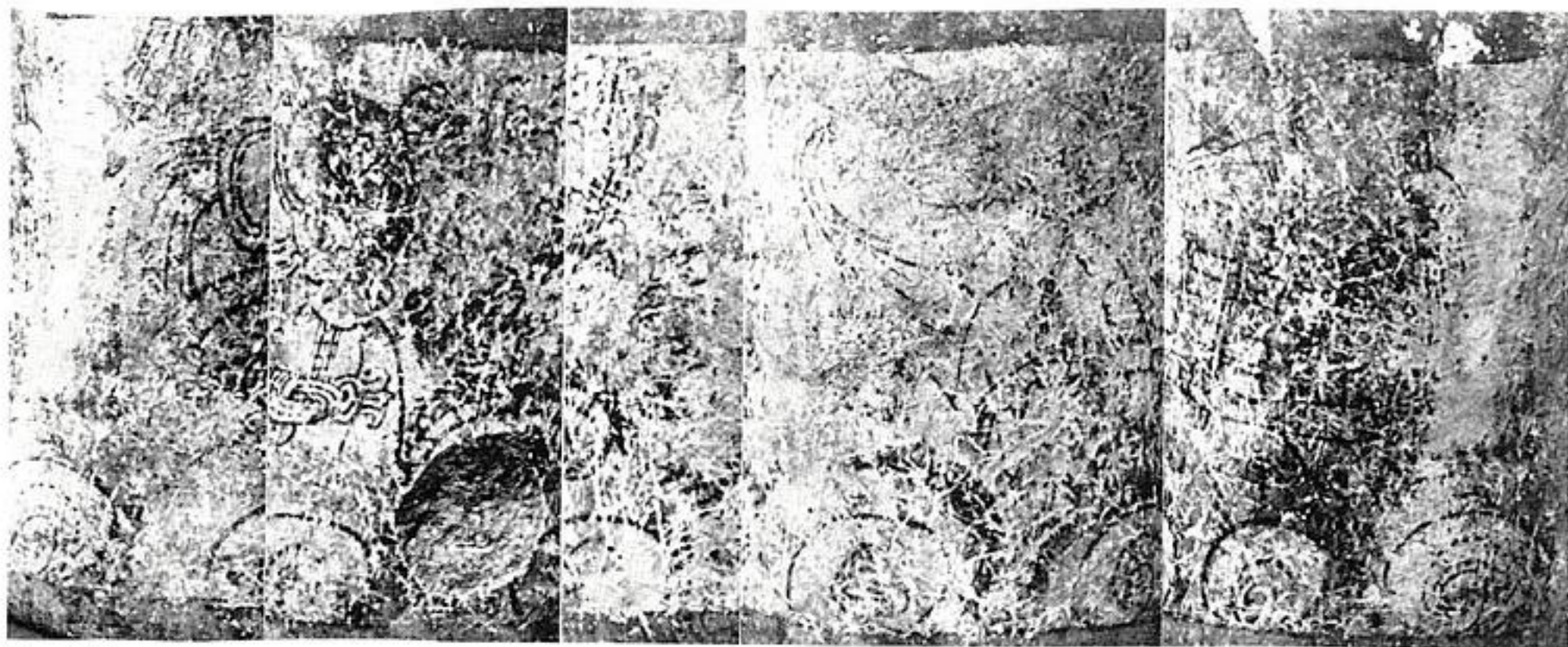
Vessel 97



Vessel 98



Vessel 99



Vessel 100



Vessel 101



Vessel 102



Vessel 103



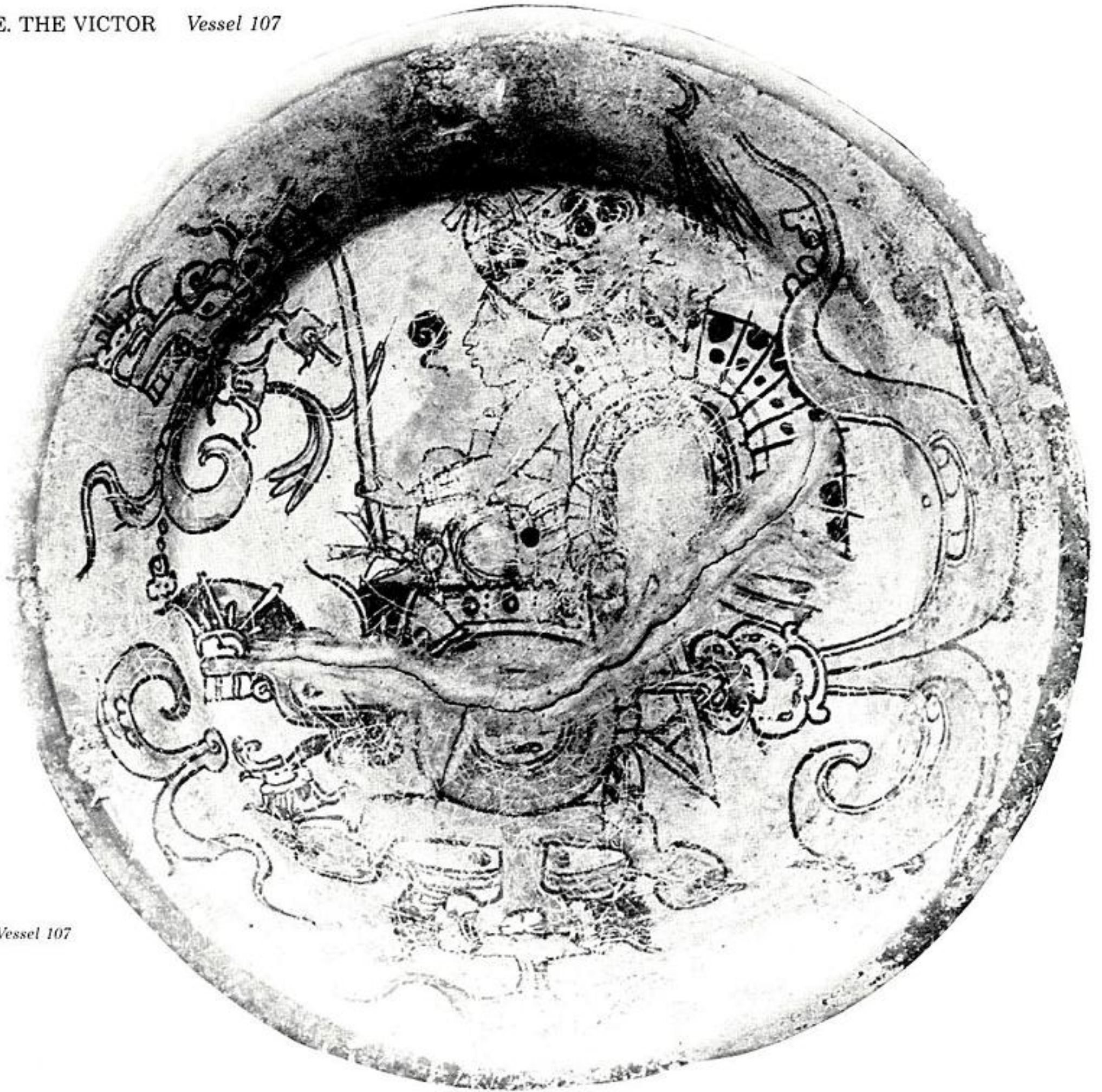
Vessel 104



Vessel 105



Vessel 106



*Vessel 107*

## DESCRIPTION

(Vessels 73-107)

### A. GATHERING OF YOUNG LORDS

#### Vessel 73

Two gesticulating lords arise from two scalloped (T 23, *a(ab)*-shaped) objects. They wear headdresses composed of the head of the Jester God, the mat symbol, and quetzal feathers. The lower part of the scene, except for the scalloped containers, is covered with a layer of black-brown wash.

H: 13.0 cm; D: 10.0 cm

#### Vessel 74

Two lords emerge from scalloped T 23, *na(ab)* shaped symbols. They have peculiar wavy hairstyles, and large water lilies and shells which emanate from their crown.

H: 10.9 cm; D: 12.5 cm

#### Vessel 75

From collapsed, scalloped (T23-shaped) symbols rise two monkey heads to which curls, coils of foliation and water lilies are attached.

H: 12.5 cm; D: 10.0 cm

#### Vessel 76

Out of black-brown wash rise the upper bodies of two young lords. They wear elaborate caps with Jester Gods and swirling feathers, and back bead pendants.

#### Vessel 77

Four young lords, similar to those seen on Vessel 76 emerge from brown-black wash symbolizing water.

H: 10.0 cm; D: 9.0 cm

#### Glyphic Text

This vessel records the *tzolkin* date 8 *Ahau*, possibly the date on which the event portrayed took place.

#### Vessel 78

The vessel is painted with the torsos of four young lords wearing caps with floaters of quetzal feathers and bead necklaces with *Ahau* pendants. The four portraits show great similarity; however, they all have subtle differences. The surrounding iconographic motifs consist of bone, shell, and of Hales' layered water symbol. The four participants stand in peculiar poses with their hands raised as if supporting the upper, or rising from the lower, register of the composition.

### B. THE WATER PEOPLE

#### Vessel 79

Among huge water lilies from a wavy design of brown-black pigment, probably representing water, rises the nude body of a woman.

H: 15.0 cm; D: 15.0 cm

#### Glyphic Text

The text is but a single hieroglyph just above the woman, T1000?(501).23. The forelock of the glyph consists of the T501 *imix* (water lily). The context here suggests that *imix* is to be read as "water lily," or *naab*. The baseline of this composition at the front and back includes the T579 var. grapheme for "water" (*ha*). Suspended between the glyphs for water is T188, Landa's *le* grapheme, which Kelley and Schele (1978: 14) interpret as "ancestor." This would suggest that the woman portrayed may be related in some way to the rulers of Codex Style Site A.



## DESCRIPTION

(Vessels 73-107)

### A. GATHERING OF YOUNG LORDS

#### *Vessel 73*

Two gesticulating lords arise from two scalloped (T 23, *na(ab)*-shaped) objects. They wear headdresses composed of the head of the Jester God, the mat symbol, and quetzal feathers. The lower part of the scene, except for the scalloped containers, is covered with a layer of black-brown wash.

H: 13.0 cm; D: 10.0 cm

#### *Vessel 74*

Two lords emerge from scalloped T 23, *na(ab)* shaped symbols. They have peculiar wavy hairstyles, and large water lilies and shells which emanate from their crown.

H: 10.9 cm; D: 12.5 cm

#### *Vessel 75*

From collapsed, scalloped (T23-shaped) symbols rise two monkey heads to which curls, coils of foliation and water lilies are attached.

H: 12.5 cm; D: 10.0 cm

#### *Vessel 76*

Out of black-brown wash rise the upper bodies of two young lords. They wear elaborate caps with Jester Gods and swirling feathers, and back bead pendants.

#### *Vessel 77*

Four young lords, similar to those seen on Vessel 76 emerge from brown-black wash symbolizing water.

H: 10.0 cm; D: 9.0 cm

#### *Glyphic Text*

This vessel records the *tzolkin* date 8 *Ahau*, possibly the date on which the event portrayed took place.

#### *Vessel 78*

The vessel is painted with the torsos of four young lords wearing caps with floaters of quetzal feathers and bead necklaces with *Ahau* pendants. The four portraits show great similarity; however, they all have subtle differences. The surrounding iconographic motifs consist of bone, shell, and of Hales' layered water symbol. The four participants stand in peculiar poses with their hands raised as if supporting the upper, or rising from the lower, register of the composition.

### B. THE WATER PEOPLE

#### *Vessel 79*

Among huge water lilies from a wavy design of brown-black pigment, probably representing water, rises the nude body of a woman.

H: 15.0 cm; D: 15.0 cm

#### *Glyphic Text*

The text is but a single hieroglyph just above the woman, T1000?(501).23. The forelock of the glyph consists of the T501 *imix* (water lily). The context here suggests that *imix* is to be read as "water lily," or *naab*. The baseline of this composition at the front and back includes the T579 var. grapheme for "water" (*ha*). Suspended between the glyphs for water is T188, Landa's *le* grapheme, which Kelley and Schele (1978: 14) interpret as "ancestor." This would suggest that the woman portrayed may be related in some way to the rulers of Codex Style Site A.

### Vessel 80

The lower third of the scene is covered with remnants of a thin layer of coarse black-brown wash which probably represents water. From the "water" the upper bodies of two women, wearing only headdresses with quetzal-feather floaters and wristlets, emerge. On their foreheads is a large round ornament (perhaps disembodied eyes). In front of the first woman is a large bloodletting dagger with the head of the Perforator God, as the handle. The perforator is either placed against her chest or is held by her in a dish now washed away by erosion. The second woman holds a similar dagger in a shallow bowl.

H: 11.8 cm; D: 9.7 cm

#### Glyphic Text

The text on this vase consists of a pair of hieroglyphs, T518.518:/518.518 *Muluc*. The patron of the month *Muluc* is the highland rain god *Toj*, *Tohil* or *Hun Toj*, who has been identified by Lounsbury with God K (Robicsek 1978: 107). The chapter in the *Popol Vuh* dealing with the fourth and current creation describes the responsibilities of men toward the gods as to obey, adore, sustain, and nourish them. The gift demanded of the Quiché by *Tohil* (God K) in exchange for the gift of fire, was bloodletting. This was the responsibility of all of mankind, but especially that of the nobility; to ensure agricultural fertility, maintain fire, and preserve the present universe.

We believe the *Muluc* may act here as a reference to God K, to whom the self-sacrificial bloodletting by the women of their breasts in the water is addressed (Thompson 1961: 16).

### Vessel 81

The small vase presents a young lord wearing a cap with quetzal plumes rising from brown wash symbolizing water, facing one and flanked by two nude women with bouffant hairdos and bead necklaces.

H: 10.5 cm; D: 7.8 cm

### Vessel 82

This shallow vessel is painted with six unclad beautiful women — several of whom are holding objects that may be either decorated small heads (Kurbjuhn 1981) or perforators. Keeping them company are a baldheaded lord and a young man with black body spots wearing a bib. The two males are identified by Landa's second *u* sign (Landa 1941: 170).

H: 6.5 cm; D: 20 cm

#### Glyphic Text

The text opens in front of the bald speaker with the Calendar Round date 7 *Akbal* 8 *Zac*, the date on which this event may have occurred. Adjacent to the Calendar Round date, as if spoken by the baldheaded figure, is Tnn.585a:23. The main sign of this glyphic compound is T585a, *be* based on Landa's interpretation and on the assumption that the second *b* is an abstract variant of the first which is a footprint on a road (*be*) (Robicsek 1978: 136). The T585a grapheme also represents Thompson's numerical classifier *bix* (Thompson 1950: 170) which Barthel (1968: 177) and Dütting (1972: 237) consider to be a cosmological model of the four world (or cardinal) directions and the center. We suspect that T585a functions here not as a verb but

perhaps, as they have suggested, a locative referring to the underworld. Over the shoulder of the bald speaker is TI.1000, Hun Ahau (Yucatéc; In Quiché, Hunahpu).

The next pair of glyphs occurs between two women. Opening this short clause is a zoomorphic head, perhaps that of a boar, its lower jaw having been replaced by the T544 *kin* grapheme. The next glyph has been identified by Schele on a black background vase (Figure 20b) at glyph El, T513:126.59, an anterior date indicator, which functions here as a title (Quirarte 1979a: 101). At the left of the black-spotted figure is his name phrase. The first glyph, TVII.86:501 (black):142, also occurs on the bottom of this bowl; in the name phrase (with T539) of a human with the head of the Water Lily Jaguar, on an eroded bowl by the Altar Artist (Figure 22c); and on Grolier Vase 47 (at I'6). Following the latter title, is again TI.1000, Hun Ahau (Yucatéc; in Quiché, Hunahpu), identifying the figure with the black spots as one of the Hero Twins.

Behind Hunahpu are three glyphs, T501P?.48/585a:24.116/nn(509), which probably refers in some way to the event portrayed.

The next and final pair of glyphs T61:501:670/nn(509) occurs above the shoulders of two glyphs shown back to back. We suspect that the glyphs are a verbal phrase in some way related to the event.

### Vessel 83

The scene on this shallow bowl is very similar to that painted on the previous vessel, No. 82. It shows three gesticulating baldheaded lords in near-identical postures and facial characteristics. They wear monster-head headbands and body jewelry. Two of the lords are paired with ladies with elegant hairdos and with hands extended in a similar gesture.

H: 7.0 cm; D: 24.0 cm

#### Glyphic Text

The hieroglyph between the first two figures, T501:24?.181, consists of the grapheme T501.T501 *Imix*, *naab*, and, the phonetic sign for *ba*, *ma*, here is read *naab* (as indicated by the infixed cross-hatching), lake or water lily. The suffix is unclear, but the postfix is identifiable as T181, Landa's *ha*, with the phonetic value of *-a*.

Comments are withheld on the two clauses between Characters 2 and 3, and Characters 3 and 4.

On the bottom of the bowl are glyphic water symbols and TX.130:501:314 of unknown meaning.

### Vessel 84

The shallow bowl is decorated on its side with the unclad torsos of two lords and seven mature ladies. The interior of the bowl bears the image of the head of a feathered monster and a row of shells. The bottom of the vessel was also once painted with figures of fish, but now is heavily eroded.

The two male participants of the scene have deer ears, wear wristlets, bead necklaces and caps with small jawless deity heads to which floaters of quetzal feathers are attached. The women wear only wristlets, and four of them have the periorbital area of their faces painted black. All participants extend their arms as if they would

be reaching for each other.

H: 9.5 cm; D: 24.0 cm

## C. THE CODEX AND THE DAGGER

### Vessel 85

The vase is painted with the image of two dignitaries seated cross-legged on carpets(?) and wearing body jewelry, elaborate kilts, and "napkin" headdresses decorated with feather floaters and with the jawless heads of the Jester God. In front of each lord is a large bundle bound with a knot with a bouquet of quetzal feathers on top. Behind the second lord there is a smaller bundle, probably a back rest (Kurbjuhn 1981). The latter is without a knot, but with a strip of jaguar fur across it.

H: 13.5 cm; D: 12.5 cm

#### Glyphic Text

The hieroglyphic text on this vase may open just above the bundle of the second figure with the *tzolkin* date 5 *Ahau*. Syntactically we have not been able to determine whether the text continues from the *tzolkin* date down two glyphs or toward the right two glyphs. In any case, the two glyphs to the right of the *tzolkin* date include T1000 with a black spot upon its cheek which would tend to identify the glyph with Hunaphu of the *Popol Vuh*. The second glyph consists of T585 *Quincunx* as do the other eight glyphs on this vase, most of which are T229.585a:125, ending with the number 7. As they repeat, it is likely that we are dealing with some sort of chant or ritual phrase.

### Vessel 86

This tall vase is painted with an upper repetitious glyph-band, a lower tier of *Nen* (mirror) symbols and with the images of two seated dignitaries. They are separated from each other by vertical panels of stylized monster heads, probably indicating that they are in the respective chambers of a palace. The two lords are dressed in simple kilts and wear caps composed of cloth paper, floaters, large frontal water lily and quetzal or pheasant plumes pointing backward. They are holding broad feather whisks which probably represent (sheathed) perforator daggers. To one of the daggers a shell is attached.

H: 22.3 cm; D: 11.3 cm

#### Glyphic Text

The repetitive rim text consists of T24.709.24. T709 is the main grapheme of G2 and G7 of the Nine Lords of the Night in the Lunar Series, but most importantly is directly connected with bloodletting iconography at Tikal on M.T.'s 55A, 55B, and 68. This suggests that the object held by the seated lord is indeed a bloodletter or sheathed penis perforator, whose use is seen on Figure 22a and 22b. Below the seated lord in both registers is the T24 *nen* or mirror affix. To the sides of the lords on the pilasters is the image of the Sun God (Schele 1976: 22).

### Vessel 87

In the center of the composition is a layered package

(codex?) with a bouquet or whisk of quetzal feathers, and a round object, probably a shell, on top. At the left of this package sits a gesticulating young lord wearing body jewelry and a narrow belt. On the right there are two figures, an aged bearded god and a monster-headed deity both holding (ceramic?) vases. The Old God has large rabbit ears with infixed water lily-like motifs, rabbit paws; he wears a narrow loincloth, a (totemic?) double pendant and a cord-like back ornament. The monster-headed god's attire is similar to that of the old were-rabbit, and he is also distinguished by oval body marks.

H: 11.5 cm; D: 10.5 cm

#### Graphic Text

The speech scroll that emerges from the mouth of the seated bearded figure connects to the glyph T1000.62, possibly his name hieroglyph or title (Kurbjuhn 1981). T1000 is the personified version of the day glyph *Ahau*, which may identify him by a title (Kurbjuhn 1981), Hunahpu or Hun Hunahpu. Above the seated figure's extended left arm is T58.44:nn. The prefix of this compound is the T58 *zac* grapheme, the term for the color "white" and a superlative adjective with the meaning of "bright, noble, illustrious, splendid, resplendent (Edmonson 1965: 158-159)." The superfix T44 has been tentatively read by Lounsbury (1980b) as "*to, toc, toh*." We do not recognize the main sign, but since the prefix may also act as a superlative adjective, it may describe the bundle or its contents. In *The Book of Chilam Balam of Chumayel* the ritual bundle is described as being wrapped or enshrouded in a coarse white fabric or mantle; "the white fabric of the bundle being *zac potz*. (Schele n.d.a.:5)."

The seated were-rabbit is named by a single glyph just at the left of his *Etz'nab* (T527) or water lily frond-like ears. His name glyph, Tnn.89:759a:125?, consists of an unknown prefix; the T89 *tu*, the locative superfix (the contraction of the locative *ti*) and the possessive pronoun *u*; T579a, the rabbit *umul* (Quiché) or *t'ul* as identified by Schele and Miller (1977: 22 and 38); and an unknown suffix. We believe that the T89, *tu*, functions here as a phonetic compliment to T759a, *umul* for a reading of *tu-umul* or *T'ul*. Barbara MacLeod writes, "... the glyphic rabbit naming him carries the *Etz'nab* (which I believe to be the older form, which developed as a phonetic compliment for *chich*, the earlier lowland rabbit word ... *chij* is henequen or agave, and I feel the *Etz'nab* zigzags to be those appearing as leaf scars on most species of agave, some more striking than others) ... and the picture has elaborated it into a water lily, which I think happened after the phonetic cue no longer was relevant on the ear after the rabbit word became *t'ul* (n.d.)."

At the viewer's right, next to the rabbit's ear, is what appears to be the outline of a single hieroglyph that may have named the saurian deity.

### Vessel 88

(Published by Sotheby Parke Bernet Inc., New York 1981: Sales Catalogue 4604Y, No. 182.)

An overlord with long, gathered hair and wearing an elaborate headdress, body jewelry and a luxurious loincloth is shown seated cross-legged under the swagged curtain of a palace. He is looking at the now familiar large layered-and-bound package with a shell and a whisk of quetzal feathers on top. Facing him with their arms folded in a submissive pose, kneel two nobles with long, gath-

ered hair, wearing elaborate kilts. The first lord is distinguished by large, black body spots; the skin of the second dignitary seems to be grafted with patches of jaguar hide around his mouth and on his arms and legs.

H: 17.0 cm; D: 12.8 cm

#### *Glyphic Text*

Between the seated and the kneeling figures is a clause of four hieroglyphs that likely include the verbal expression of the event portrayed. The first kneeling figure is named on the pillion at his rear, T16.IXP, the main sign of which is the glyph of the god of the number nine. It consists of a human head with jaguar spots, patches, or markings about the mouth, and a jaguar ear. The god of the number nine will later be identified with Xbalanque. His name is prefixed with the T16 grapheme *yax*, the color term for blue and green. It can also, however, serve as a superlative adjective with the meaning of “new,” or “strong” (Lounsbury 1980b; Schele n.d.c.) It could be thus translated as *yax-bolon*, “new” or “strong” Xbalanque. Following his name glyph is T93.672var, which usually occurs at Yaxchilán and Quiriguá as part of a *katun* notation title, which does not appear to be the case here. It also follows the name glyph of the second kneeling character directly in front of the bundle. He is named at the rear of the figure sitting en profile next to the pillion with glyph TL1000:130.87, the personified version of his calendrical name, Hun Ahau (Yucatéc), or Hunahpu, with a T87, *te* postfix.

The seated figure is named in the clause that touches his forehead, T152.565var.?:23. The prefix (T152) and the suffix (T23) occur as part of God D's (Itzam Ná's) name hieroglyph in the codices and are here found with a variant of the T565 grapheme. Coe (1978: 46) has suggested that figures sharing diagnostic traits similar to this figure are representations of God N', while Hellmuth (n.d.) believes that Coe's God N' is in fact God D, Itzam Ná of the codices; a premise with which we here concur. If Hellmuth's identification stands, then the T565 variant grapheme substitutes for the T764 variant of Itzam Ná's name as found in the codices.

#### *Vessel 89*

This vessel is painted with the images of two lords wearing water lily-*napkin* headdresses and jaguar-hide kilts, seated facing (guarding?) layered packages (codices?). One of the lords holds a whisk of feathers (sheathed perforator dagger?) in his hand. On top of the first codex(?) rests a round glyphic bundle; on the second layered package there is a large dish containing unidentifiable objects.

H: 11.0 cms. D: 11.5 cms.

#### *Glyphic Text*

The first two glyphs on this vase are located above the tied-round bundle. The first, T544?:125.XII, appears to be non-calendrical and is reversed to face the viewer's right rather than the normal left. Below the first glyph and above the bundle is T1000.181, which is either the verbal action for the event portrayed, or is part of a name phrase.

On the surface or within the bundle is T 528var?:24.125?, a glyph of unknown meaning.

#### *Vessel 90*

The scene on the shallow bowl is populated with three

cross-armed lords seated in a Turkish fashion, wearing folded cloth caps and kilts, and staring intensely at different large packages. The one in front of the first lord is a quadrangular layered and bound structure with a bouquet of feathers (attached to a sheathed perforator dagger?), a shell and two small round objects on top. The package guarded(?) by the second lord is very similar, but has only the feather whisk (dagger?) decorated with a woven design. In front of the third lord there are two large objects; a helmet decorated with quetzal feathers and with the head of the Jester God and a round tied bundle.

H: 10 cm; D: 9 cm

#### *Glyphic Text*

The glyphs on the bundle and before the seated lord are too eroded to identify with any certainty.

#### *Vessel 91*

On this heavily-eroded vase are painted two figures armed with round shields and spears. One of the two figures wears a “*napkin*” headdress; the other, whose face bears black paint marks, wears a “Jester God” helmet. They are confronting two personages whose images are now eroded beyond recognition. This vase, as well as the rest of the ceramic vessels in this codex fragment, shows only the upper body of the portrayed individuals emerging from the baseline of the composition.

#### *Glyphic Text*

The text on this vase consists of a single glyph T33:125.VIII, 8 *Ahau*, a *tzolkin* date, but reversed.

## D. THE CONFRONTATION

### *Vessels 92-106*

These vessels present a unique series of vase paintings depicting what appears to be the same event: a confrontation between two antagonists, a warrior accompanied by soldiers and an unarmed noble whose retainers carry packages. Most of the vessels of the series were apparently painted by the same (group of?) artist(s). These vessels have many common denominators of style but also several more-or less-subtle differences; some of them due to erosion and/or restoration. Because of their great similarity these vessels will be described together.

The personages portrayed are shown from their waists up. Their lower bodies seem to be submerged under a wash of brown-black pigment, probably representing water, on all vessels except 96, 103, and 106, where the artist apparently did not have enough space to paint the characters, as well as to apply the band of wash. In lieu of the wash, the interiors of these three bowls were painted with glyphic symbols for “water”.

Reinforcing this hypothesis that the wash represents “water,” on Vessels 98 and 100 under the wash is a repetitive design of conch shells. On Vessel 98 they are turned, alternating *en face* and *en profile*. The portion covered by the wash on Vessel 101 is painted with a skull, a fish, a water lily blossom, and a water lily pad.

On the rollout views of most vessels the warriors occupy the space to the viewer's left and the lords that to the right. Exceptions are Vessels 92, 102, and 106, where the characters, as the glyphs, are painted in "mirror" image. On these bowls the participants use their left hands instead of their right, and the hieroglyphs are reversed (facing right).

The number of warriors on different vessels varies from one to three. They are distinguished by black face marks (tattoos?) painted in either the corkscrew-like shape of Landa's second *u* or in the form of two heavy, vertical lines just below or traversing the orbital area. The lead warrior is distinguished on all vessels but No. 105 (repair) with Landa's second *u* either on his face or adjacently placed.

All but one of the warriors (Vessel 105) wear animal headdresses embellished with quetzal feathers, with deer and birds of prey predominating. On Vessel 105 one of the soldiers wears a hat. The deer headdresses have earmarks of Landa's second *u* or T552, cross bands. On Vessels 92, 95, and 98, the lead warrior is shown wearing a large helmet reminiscent of that of a Roman centurion with the head of the Jester God attached.

Most of the warriors are armed with round shields and javelins. On Vessel 98 the lead warrior is wielding an ax, on Vessel 102 a flint knife. On Vessels 93, 94, 96, 97, 98, 99, 100, 101, 102, and 104, he wears a pectoral of swirling knots usually associated with the Palenque Triad of Gods and especially GI. On Vessels 94, 95, 96, 97, and 98, he is shown with GI's spondylus shell ear covering.

The party of unarmed lords is composed of the gesticulating lead lord and one, or two retainers carrying objects. The exception is Vessel 105, on which the lead lord is without companions. In contrast to the warriors, the retainers wear headbands or caps in all scenes. The long, gathered hair of the lead lord is partially covered on Vessels 93, 95, 96, 97, 99, 100, 101, 102, 103, and 105. His hair is tied with a jaguar tail or a strip of jaguar hide on Vessels 94, 95, 98, 102, 104, and 106. A water lily blossom emanates from his crown on Vessels 94, 95, 96, 97, 98, 100 and 106. His forehead is decorated with the head of the Jester God on Vessels 92, 93, 102, 104, and 105. Body jewelry, thorny oyster shell ear ornaments, flexible ear-plugs, pectorals, and wristlets can be seen on several members of both parties. In all scenes, the leading lord seems to be wearing a round bead-pectoral.

Each of the retainers carries one or more of the following:

- a. A layered package with a whisk (or perforator dagger) of quetzal feathers on top: Vessels 92-101, and 103.
- b. A spondylus shell on top of the layered package: Vessels 92, 93, 96-101, and 103.
- c. A whisk carried separately: Vessels 96 and 97.
- d. A spondylus shell carried separately: Vessel 95.
- e. A round bundle with a hieroglyph, a whisk of feathers, and a mat symbol of rulership: Vessels 101, 102 and 104.

One retainer on Vessel 95 and two retainers on Vessels 96 and 97 have face paint (or tattoos) of thin transversely dotted lines.

Vessel No. 92, H: 13.8 cm; D: 12.2 cm  
 Vessel No. 93, H: 15.0 cm; D: 13.0 cm  
 Vessel No. 94, H: 10.0 cm; D: 11.2 cm  
 Vessel No. 96, H: 7.5 cm; D: 20.0 cm  
 Vessel No. 97, H: 14.8 cm; D: 12.0 cm  
 Vessel No. 99, H: 11.0 cm; D: 12.4 cm  
 Vessel No. 101, H: 13.0 cm; D: 10.3 cm  
 Vessel No. 102, H: 23.3 cm; D: 13.8 cm  
 Vessel No. 103, H: 7.1 cm; D: 20.0 cm  
 Vessel No. 104, H: 11.0 cm; D: 9.8 cm  
 Vessel No. 105, H: 13.0 cm; D: 11.5 cm

#### *Glyphic Text*

The vertical text on Vessel 92 opens with the Calendar Round date *7 Ik ?-Cauac* and is followed by what may be the verbal phrase that describes the event. The text on this vase, like the scene, is reversed — that is, the glyphs face to the viewer's right rather than to the usual left.

The event shown on the partly eroded Vessel 93 opens with the Calendar Round date *7 Ik 19?-Zac*. Following this date is TVII.87:748:116 and T78:514. These Mathews believes to be "a title or adjective . . . in all cases . . . close to titles, names or Emblem Glyphs (1979: 39)."

The event on Vessel 94 is dated *9 Ahau 7 Pop*, and is followed by TIII.683?, which may be the verb or event.

On Vessel 95 the horizontal text of five hieroglyphs records the capture of the ruler. This text opens with the Calendar Round date *7 Ahau 2 Kayab*, on which T333.501, *baat* (Kelley 1976) was done to T86:503 or 511 (name) of T38.168:518c, an Emblem Glyph of an unknown site (see Palenque, Temple of the Foliated Cross: D11).

On the inside of the wall of Vessel 96 are four half-medallion-like glyphic symbols for water: T178.579var:23.178.

On Vessel 97 there is a single glyph located to the rear of the lead warrior, a GI impersonator. Neither this glyph's prefix, nor main sign occur in the Thompson (1962) Catalog of Maya Hieroglyphs.

The scene portrayed on Vessel 98 is recorded as having occurred on the Calendar Round date *1 Ik 15 Zac*. The text naming the ax-wielding GI is between his hafted ax and his headdress, T109.1000, as *Chac* ("red" or "great"), *Ahau* or *Hun Ahau*, (Hunahpu of the *Popol Vuh*) or GI. In the space between the headdress of the figure carrying the tied bundle and GI's ax is a single glyph, which may be the name of one of the two approaching figures.

Vase 99's text is too eroded to make out. The prefixes to the Calendar Round date are *1?-?18?-?*.

The event portrayed on Vessel 101 occurred on the Calendar Round date *7 Ahau 12 Zac* as recorded in a vertical column of two hieroglyphs. Infix within the bundle is T1?.579var?:126, which we suspect may refer to the contents of the bundle rather than to the bundle itself. The horizontal clause of three hieroglyphs is Codex Style Site A's Primary Standard Sequence Type II text.

On Vessel 102 the text opens with the Calendar Round date *?-Cauac 12-?*, and is followed by what may be the verbal phrase for the event, T1000?:126.229. The bundle is infix with a glyph that resembles a hand holding an object, perhaps T24var?:713a, the verb for the holding of God K (Schele n.d.d.). Like other vases in this codex fragment, the text and figures are

reversed and face the viewer's right rather than the customary left.

Vessel 103 records the *tzolkin* date 7 *Ik*, on which date the event portrayed likely took place.

The date of the event pictured on Vessel 104 is recorded as the *tzolkin* date 3 *Ik*. Painted within the bundle is the glyph TI:528.528, the period for one *baktun*, or 144,000 days. If this glyph refers to the date 1.0.0.0.0 in the Maya Long Count, it is then equivalent to the Gregorian date 2720 B.C.

The date portrayed on Vessel 105 is the *tzolkin* date 13 *Ik*.

### *Vessel 106*

A sherd is all that remains of Vessel 106, what once must have been an extraordinary bowl. Like Vases 92 and 102 the scene on this sherd is reversed with the leading lord facing the viewer's right. Behind him there is a fragment of a figure, probably a man carrying a tied bundle of which only the quetzal plume on top can still be seen. The leading lord wears his hair gathered up and tied with what may be a jaguar's tail.

H: 7.5 cm

### *Glyphic Text*

The inside of the bowl at one time must have had an extensive

sky band, of which only three sky-band elements, a *kin* sign, a stylized Jester God, and a third symbol that is incomplete remain. Below the interior sky band are what remains of the T178?.579var.178? symbols for glyphic water.

## *E. THE VICTOR*

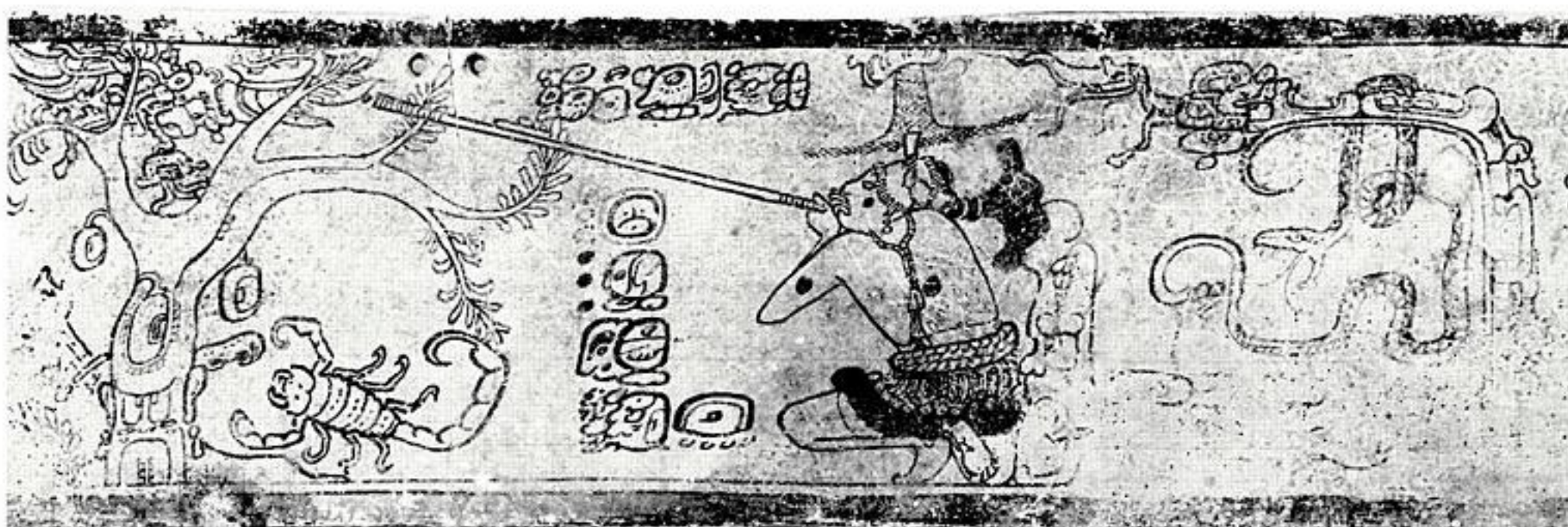
### *Vessel 107*

This plate shows a ruler(?), identified by the *Caban-swirl* adjacent to his face as the warrior knight who may have participated in the previous scenes. He is in full regalia wearing a large buffant turban headdress and holding a scepter, sitting astride the undulating serpentine body of a Tlaloc-like monster similar to those shown on several of the cartouche bowls (Tables 14b, 15, 16 and 19). The monster itself seems to be in flight, judging from the foliated fart which emerges from its rear. To the back of the monster, large triangular elements which resemble the Mexican year sign are attached. The goggled Tlaloc Monster itself is atop another deity head, which is apparently presented *en face* at the bottom of the plate.

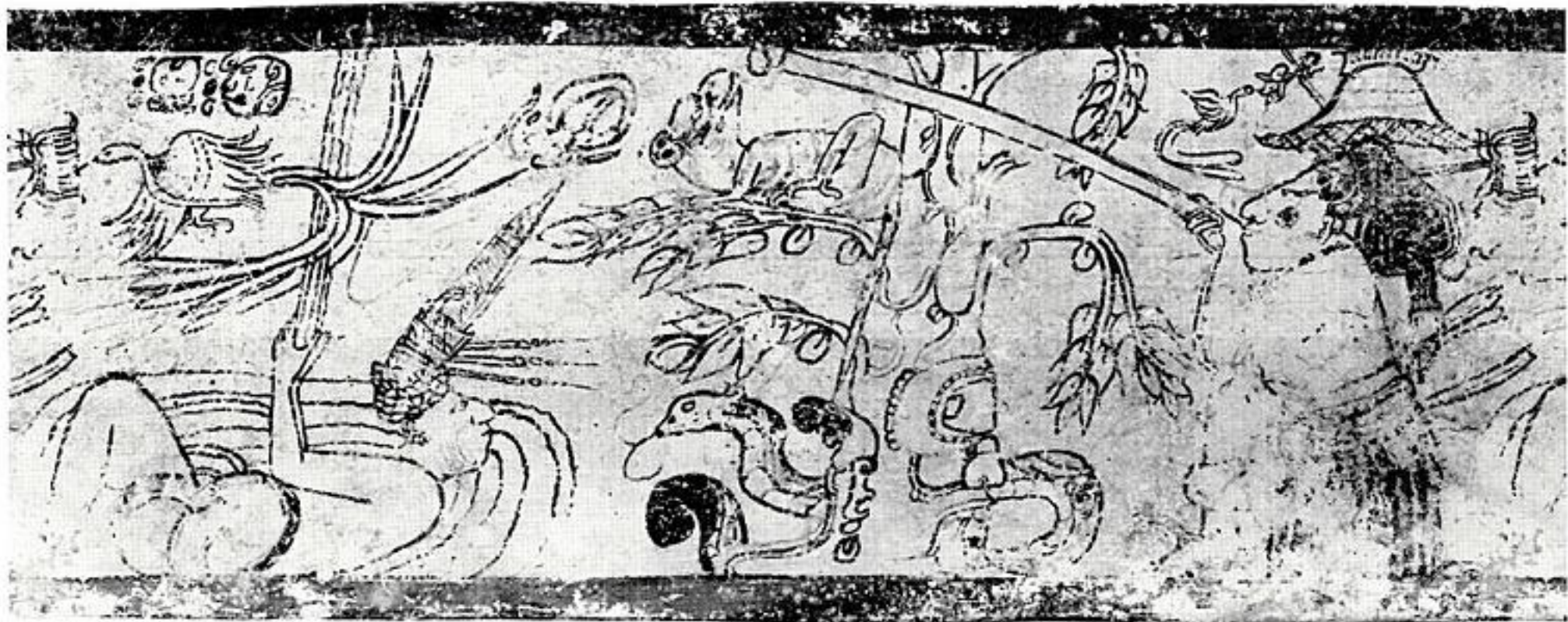
CODEX FRAGMENT 4  
THE HUNT  
(Vessels 108-111)



Vessel 108



Vessel 109



*Vessel 110*



*Vessel 111*



## DESCRIPTION

(Vessels 108-111)

### Vessel 108

This vase shows an aged, large-eyed deity with oval body marks and a black spotted young lord seated cross-legged, leaning on their outstretched palms, engaged in conversation. The Old God is flanked by a second young lord sitting behind him at a respectful distance. The Old God wears a deer-antler tiara, a narrow headband to which a large flower, a deer ear appendage, and plumes of the quetzal bird are attached, body jewelry, and a wide-belted loincloth. The black-spotted lord wears a similar loincloth and has a large straw hat over his gathered and bound hair. The second young male is dressed in kilt, ornate headband and body jewelry. The Old God seems to be touching a large bowl containing the head of a reptile (snake?), placed between them and the black-spotted youth. The Old God and the spotted lord are holding their right hands in a peculiar "let your fingers do the walking" posture, while the right palm of the second youth is raised in a gesture of respect. Behind (from?) the bowl rises a tree, bearing leaves and oval fruits.

### Glyphic Text

There are two hieroglyphic clauses on this vase. The first clause, located between (the First Character) Hunahpu and (the Second Character) Itzam Ná, T V.509/II.509:48?, and is non-calendrical in this context. This clause is of unknown meaning, but we suspect that it might name the tree between Hunahpu and Itzam Ná. The tree rises out of a mirrored (*nen*, T24) plate or dish, which also includes the upper torso of a alligator-like creature. Appended to the viewer's left side of the tree is T584, *ben* or *ah* which may name the tree or its fruit, as on the sides of the sarcophagus in Palenque's Temple of the Inscriptions (Schele n.d.c.).

Behind Itzam Ná and before the Third Character (whose identity is unknown) is the second clause, T 1.741var/?506, of unknown meaning.

### Vessel 109

(Published by Robicsek and Hales 1981: No. 20)

The vase presents again, the young lord with the straw hat and body spots, now in a squatting position and about to shoot a bird monster perched in the branches of a tree. Besides the straw hat that one may see on Nebaj vases (Kurbjuhn 1981), the hunter also wears an elaborate kilt, and a jade bead necklace. The body of the bird is similar to that of the so-called Palenque Moan Bird, its head, however, is that of a parrot. The tree upon which the bird is perched is heavy with large oval fruits resembling glyph T121. On the right side of the scene is a large Cauac Monster with one head at its front and another on the arch-like extension of its body. Coiled up on the second head is a realistically-painted snake. A large monster head, similar to that of the Cauac Monster but shown *en face*, also appears on the trunk of the tree. Below the tree is a scorpion, which seems to be stalking the bird.

H: 11.4 cm; D: 12.5 cm

### Glyphic Text

The text on this vase consists of two clauses, a horizontal row of three glyphs just above the blowgun and a vertical and horizontal clause of five glyphs painted just below it.

The initial glyph (A) in the horizontal clause is T61.128:501 var.581a, in the same configuration seen on the rim text (Glyph H) of the Altar Artist Cylinder (Figure 22a) and on Grolier Vase 47 (Glyph E). The second glyph (B), T87.501:188. 181, probably refers to a verbal action. It resembles the glyph *chucuh*, "capture (Proskouriakoff 1963: 150-152)," which is similar to the glyph for *hulah*, "speared", and also contains the T87 grapheme. Both of these verbs refer to an aggressive act; that is, the capturing or spearing of someone. On this vase a verb appears just before the name of GI and includes T87. It is likely that it may indicate some kind of a violent action, such as the firing of

a blowgun. The final glyph (C) is T1011.I. As mentioned previously, it identifies the squatting gunner as GI or Hunahpu.

The second clause opens with the Calendar Round date 1 *Ahau* 3 *Yaxkin* (D1-D2), the day on which the event described by the following glyph (D3), T765b.561f:23, occurred. The main sign of this "event" glyph is T561, "sky," hence its name "sky event" (Schele 1978: TC:5)." This same event also occurs at Palenque in the Temple of the Cross (D5-D8) on 13.0.1.9.2 13 *Ik* Seating of *Ch'en*. Despite the discrepancy in the dates, the verbs are the same, which suggests that this event as recorded at Palenque and on this vase does not refer to a "sky" event, but rather to the shooting of 7 Parrot by Hun Hunahpu or GI. Kurbjuhn (1981) has suggested that T765b.561:23 be read as *oc-caan* or "entering the sky." The subject of this event is named in two additional hieroglyphs; Tnn.1011, the anthropomorphic head variant of GI, and TI:134, the numerical affix one, or "*hun*." This is puzzling, because in the first clause the hunter is named GI or Hunahpu (as it is in the *Popol Vuh*), while in the second clause he bears the name of his father, Hun Hunahpu. While this is confusing, indeed it is not unexplainable.

Edmonson, in preparing his translation of the *Popol Vuh*, met with the same difficulties — interestingly enough with the same scene portrayed on this vase under discussion. The squatting blowgun hunter is undoubtedly Hunahpu, one of the Hero Twins; however, the adjacent text names him as his father, Hun Hunahpu. Edmonson suggested that "the use of the numeral in the name of 1 Hunter (Hun Hunahpu) occurs also in lines 988, 991, 995, 999, 1016, and 1017. The numeral is consistently omitted in earlier and later portions of the text, e.g. lines 973 and 1133. There may be a confusion of Hunter with his father, described in line 1688ff, though numerals are freely omitted or included in calendar names, and both may have been 1 Hunter (Edmonson 1971: 37)."

Similar apparent errors may be seen on other codex style vessels (Vessels 82, 110, 117, 143, and 186) where the character is clearly identified iconographically as Hunahpu, but the adjacent glyphic text names him as his father, Hun Hunahpu.

### Vessel 110

The scene is again dominated by the tree with the head of the Pax Deity which this time, *en profile*, forms its trunk. In the branches of the tree lurks a feline, probably a jaguar or an ocelot. At the base of the tree is a snake instead of the scorpion. We again find the straw-hatted hunter taking aim at the feline with his long blowgun. From his hair rises a large flower, and in front of him hovers a small quetzal bird. A second larger bird seems to be pecking on the flower. Behind him, in an unnaturally-twisted posture, lies an individual wearing a combination peaked-napkin and scaled-turban headdress (Kurbjuhn 1981). From his hand ray-like lines emanate. Similar streams of lines are surrounding his body.

H: 13.3 cm; D: 11.0 cm

#### Glyphic Text

At the left of the *Pax* tree is T120var?.565a:126, the name glyph of the reclining figure. The character with the blowgun is identified in the clause TI.534?:61?/ I.1000, just above the hummingbird. The first glyph may be a verb or a title; the second, TI.1000, translates as Hun Ahau (Yucatéc) or Hun Hunahpu (Quiché) — again curiously giving the name of the father instead of that of the son.

### Vessel 111

The scene on this vase shows four scantily-clad adult males and a child. The four adults share several identical features: "Mohawk" hairdo, black facial markings, body spots, and jaguar claw earrings or necklaces. In the center of the composition sits an oarsman(?) in a commanding position with two (quetzal?) birds perched on the handle of his paddle (digging stick?). The two personages on his left are in sitting and squatting positions respectively. Next to them spreads a large tree bearing oval glyph-like fruits. The second adult male holds to his forehead a rope or a braided cord, the end of which leads to the body of the third character. On the right side of the "oarsman" is a small child, clutching a bundle or altar. The fourth lord stands above the latter, apparently about to execute him with what appears to be a digging stick (Kurbjuhn 1981), a stave, or a long-handled knife.

H: 12.8 cm; D: 11.7 cm

#### Glyphic Text

The text that relates to the first two characters on this vase is located just in front of the standing personage. His identity is revealed by the first glyph, T1.1058a (jaguar paw), the name glyph of the Patron of the Month Pax, sacrifice, and of bloodletting (Joralemon 1974: 59). The intentions of the Patron of the Month Pax may be indicated by the next glyph, verb T671, *manik* hand. The day sign *Manik* has the phonetic value in Yucatéc of *ce*, *che*, *chi* or *ci* (Kelley 1976: 333). As mentioned earlier, *manik* has been equated by Schele with *chiu* or *tzuc* (Tate 1980:100-1), translatable both as "nurse," (as a child with milk) or as "nourish" (as the gods with blood, through sacrifice). Evidently the second interpretation applies to this scene.

The next two hieroglyphs, T12.86:nn:126?/ 1.44:110, name the infant about to be sacrificed. The first glyph of his name-phrase may be a title.

The second glyph, T1.44:110 (occurs with T281:23) appears to designate captives destined for sacrifice, as is mentioned and portrayed on Yaxchilán Lintel 8:D1; Structure 44 S.E. doorway upper step: A3b, also at Yaxchilán; and on the Cleveland Stela: a2 (Figure 72). Such intended victims destined for sacrifice are often shown on monuments below the feet of rulers — for example, on Naranjo Stele 14, 21, 24, and 33; and on Xultún Stele 4, 5, and 8, also with their faces turned toward the viewer. The text referring to the first tableau may loosely be interpreted as follows, "The Patron of the Month Pax/ (sacrifices)/ (title)/ (title)/ name?/."

The preface to the central tableau is a horizontal introductory statement of three hieroglyphs that begins directly above the head of the squatting character. We have not included the two glyphs above the Patron of the Month Pax about to sacrifice the "infant" in this clause, partially because it is not part of the clause, and also because we have reservations as to their glyphic identification.

The horizontal clause above the squatting character opens with T87.601.548:140?. The first part of this glyphic compound consists of T87.601, the main compound of the *chu-ca-(a)h*, (capture glyph of Proskouriakoff) or *chu* (Kelley 1976: 333). The main sign of this glyph is the T548 (Tun) grapheme, the Maya year of 360 days and Seler's "drum" (Kelley 1976: 33). "Tun . . . the Highland root for 'drum' and the word for 'to play music' (Robicsek 1978: 155)," is semantically the same as *Pax* (drum,

to make music), which also utilizes a “drum” grapheme. We suspect that *Tun* (T548) was used here to refer semantically to *Pax*, rather than use the personified form of its patron, which is present as the initial glyph in each of the three vertical clauses on this vase. This horizontal clause of three hieroglyphs refers to the Patron of the Month Pax’s capture of T1000a(nn).23/743, the birds perched on his halberd or digging stick.

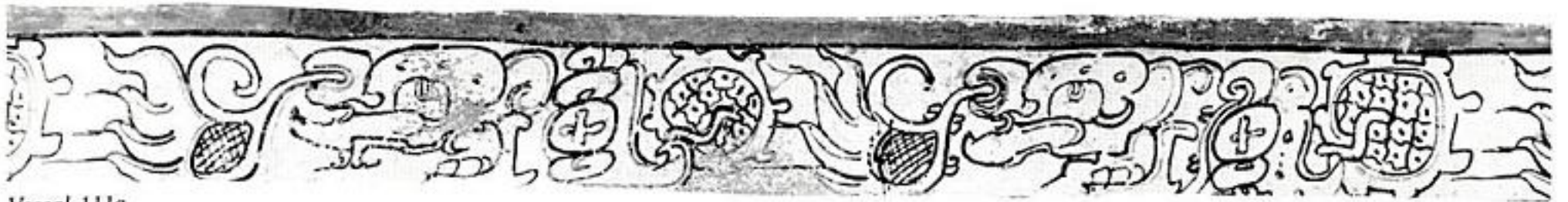
The vertical text at the left of the squatting character identifies him as the previous figure, the Patron of the Month Pax [*T1058a (jaguar paw)*]. His name is followed (as in the previous clause) by Schele’s *tzuc/chiu* (sacrifice-nourisher) glyph Tnn:671, which refers to the action he (*Pax*’s patron) either is going to take, or has taken, against T1000(nn).23?/

12.86:nn:126? (the birds).

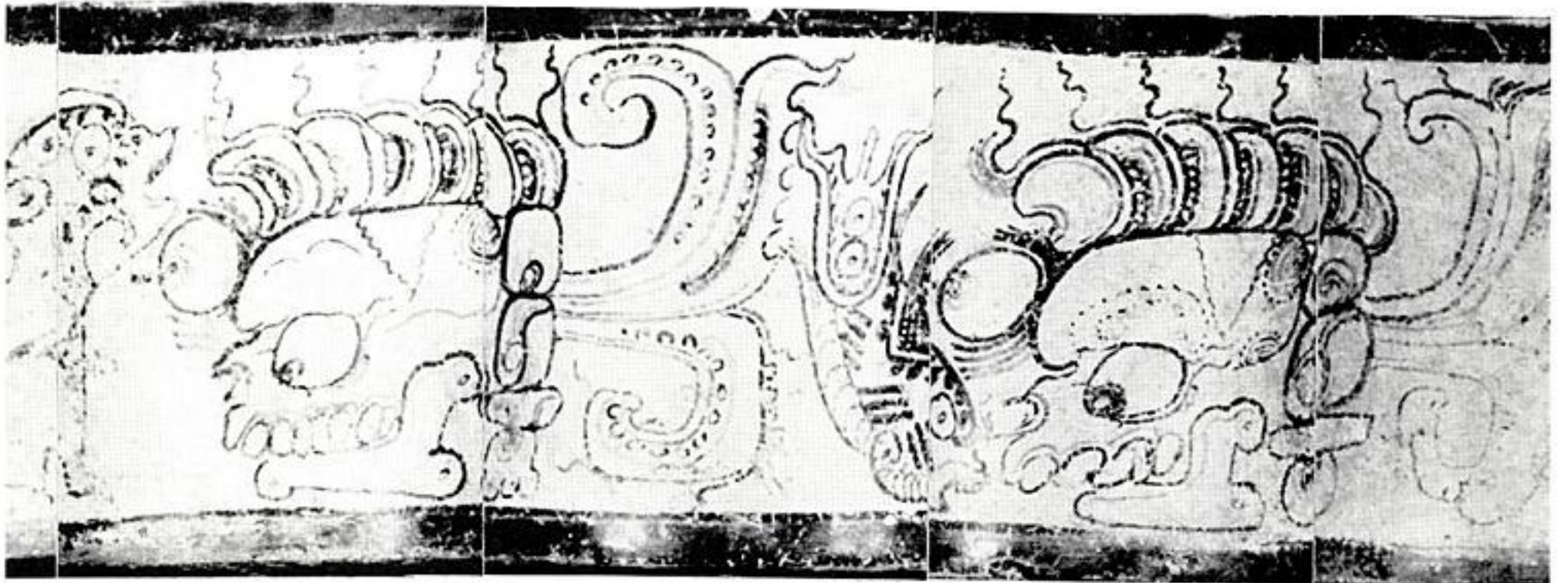
Like the two preceding characters, this seated person is named in the vertical text he faces as T1058a (jaguar paw), the Patron of the Month Pax, and is again followed by the *tzuc/chiu* (sacrifice-nourisher) glyph, Tnn:671. The last two glyphs include a T1000 head variant, with a vertical solid black infix, a T23 *na* postfix, and the T 743 bird glyph, which surely refers to the two birds perching on the planting stick (?), halberd, or T87-like weapon.

The final figure kneeling below the tree has no adjacent hieroglyphic text identifying him.

CODEX FRAGMENT 5  
THE RESURRECTION  
CODEX  
(Vessels 111A-120)



Vessel 111a



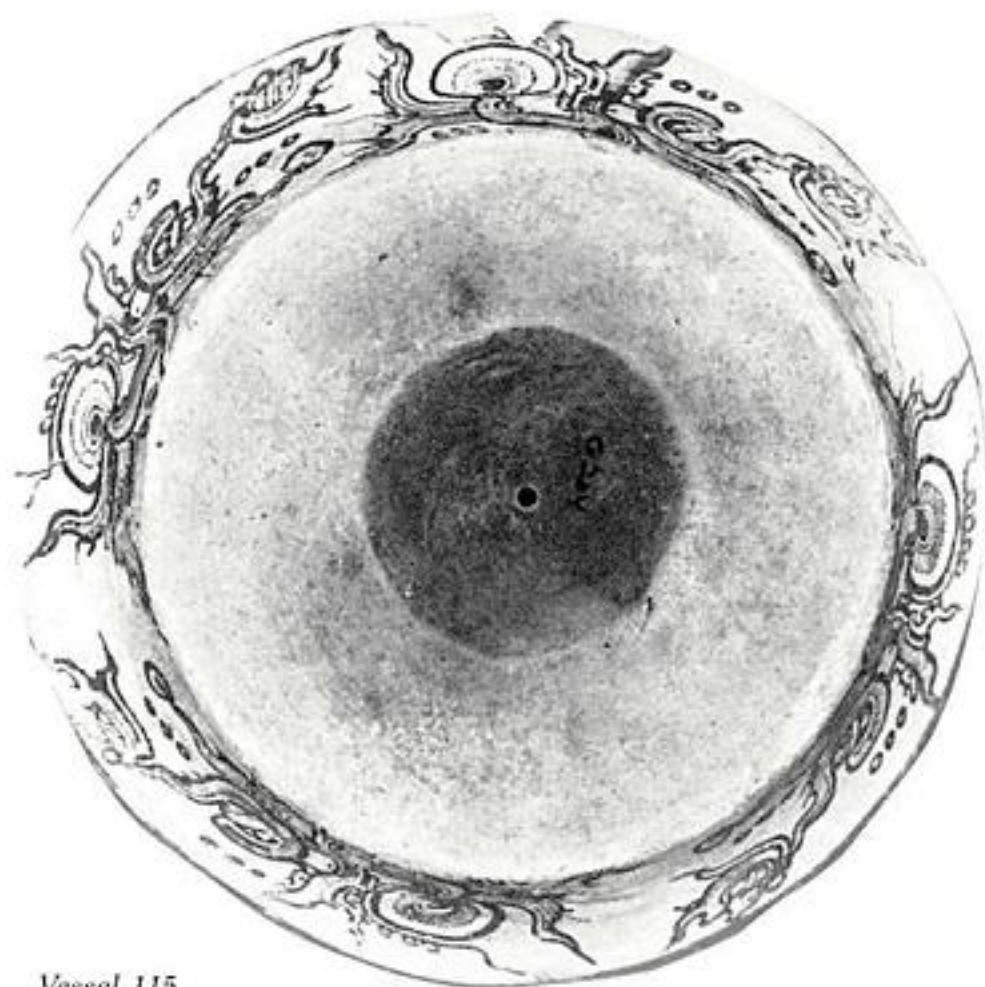
Vessel 112



Vessel 113



*Vessel 114*



*Vessel 115*



*Vessel 116*



Vessel 117



Vessel 118



Vessel 119



Vessel 120



## DESCRIPTION

(Vessels 111A-120)

### *Vessel 111a*

This low bowl portrays two skeletal deity heads to which water lily blossoms are attached.

### *Vessel 112*

On the vase are painted two skulls and a pair of fish. In addition to the eyes in the skulls' eye sockets, disembodied eyes are attached to the frontal bones. The cranium of each skull is decorated with a row of shells. To the occiput of each skull, shell ornaments with curls of foliation or smoke are joined. The second skull has an abnormally-elongated upper jawbone.

H: 10.2 cm; D: 10.2 cm

### *Vessel 112a*

(Published by Sotheby Parke Bernet Inc., 1982, Sales Catalog No. 4875Y).

This bowl is painted with the images of two stylized skulls to which are affixed water lily fronds.

H: 5.6 cm; D: 14.7 cm

### *Vessel 113*

In the center of the composition is a skull with the eyes still in their sockets, and with shell ear and head ornaments. From the skull emerges a water lily blossom and pad, and a large shell to which a layered water symbol is attached.

H: 10.2 cm; D: 8.6 cm

#### *Glyphic Text*

At the back of this skull is T579var. which is glyphic water, *ha* rendered as a glyph as on the Tikal bones.

### *Vessel 114*

The plate is painted with an iconographic complex

centered around a skull. Disembodied eyes dangle from water lily blossoms, water lily pads, and from the layered water symbols. These symbols — a pair of each — are arranged around the skull in a symmetrical manner.

D: 30.5 cm

#### *Glyphic Text*

The hieroglyphic text on this plate consists of the Primary Standard Sequence Type I (glyphs A-H), the name glyph of this plate's subject (glyph I), and a verbal expression for the event (glyphs J-K). The hieroglyphic text is interspersed between four T509 *Cimi*, "death" graphemes (between glyphs C and D, F and G, I and J, and K and A).

The Primary Standard Sequence Type I starts at the four o'clock position (with glyph A where the little hand would be) and runs clockwise nearly to the top of the plate (in the photograph) or glyph H (fish). Glyph H is followed by a name hieroglyph that occurs on other ceramics from Codex Style Site A but is presently unknown on monuments. The last two glyphs (J and K) may refer to "sacrifice (bloodletting?)."

### *Vessel 115*

(Published by Sotheby Parke Bernet, Inc., New York 1981,

*Sale Catalogue 4604Y, No. 188*)

The outside rim of the plate is painted with the repetitious motif of water lilies and shells, heads of the Jester God, with glyphic water elements in their mouths.

D: 30 cm

#### *Glyphic Text*

Commentary Declined.

### *Vessel 116*

The interior rim of this plate, is painted with water



lilies, fish, and alligator-like creatures. In the center a young lord emerges from a split or cracked skull among a shell (?), a water lily blossom, and a water lily pad. The lord wears body jewelry and the head of the Jester God is attached to his forehead. The bottom of the composition is painted with the well-known layered water symbol.

#### Glyphic Text

The glyphic text on this plate is on the outside rim. It has been transcribed into the notational number system devised by Thompson (1962):

A 229.617:126	Initial Sign
B 1014c	God N
C 1000.81	Young Lord
D 220var.751	Manik Hand/GIII
E 62.77:585P	Wing-Quincunx
F 102?.568P	(Sacrifice)
G 61:526:140?.88?	
H nn:747?:23	(Names and
I 44:nn.59	titles)
J 122:Spondylus shell.751	
K 19(25):281.606:23	Child of the parent?
L 58.282?:509:140	(Name)

The opening part of the text, glyphs A-F, is Coe's Primary Standard Sequence of Glyphs (Coe 1973). While the text follows the general pattern of the Codex Style Site A's Type I Sequence, it is stylistically different, which suggests that the plate may be peripheral to Codex Style Site A.

#### Vessel 117

A young lord, wearing body jewelry, and a headdress of quetzal feathers bound at the front and decorated with the head of the Jester God, emerges from a crack of a turtle-shell carapace in the center of which, there is a profile *kan* cross, T281.

Atop the skull is a paper wristlet frequently seen in sacrificial scenes. From this wristlet a bouquet of coils (leaves?) emerge. From the ends of the carapace a Toad and the Patron of the Month Pax make their appearances. The emerging lord has two attendants, one on each side. The one on the left has black body spots and wears a foliated headdress with a fish nibbling at it. His counterpart, distinguished by jaguar-skin body patches and a headdress with a shell, is emptying the contents of a large *olla* onto the carapace. The bottom of the composition has designs of water lily blossom, water lily pad, shell and the layered water symbol.

#### Glyphic Text

The hieroglyphic text on this plate consists of the rim text and the three secondary texts that name the three characters. The rim text opens with the Initial Sign (T229.616:126) and God N (T1014a) of Coe's Primary Standard Sequence of Glyphs (1973). The next glyph, T88var.738?, is of unknown meaning. The three hieroglyphs to follow are the event phrase, "the holding of God K," T1.534:25.25/ 59.44:683b:142?/ 1030d:140 which is also recorded in Palenque's Temple XIV at B2 (T508:670:142.1030d:178) and D4 (T533:670.1030d:178) and occurs also on Vessel 21 (Tnn.534:126?/1030d: 126?); Vessel 19 (T126.534:670:130/ 1030d); Vessel 28 (T282. 548??:?), Vessel 22 (Tnn.nn?:116), and Vessel 27 (T578?:670).

The final hieroglyph, T59?.282:509, may identify the emergent lord with his given name, not that of his present incarnation.

The emerging lord is named by a short vertical text of two hieroglyphs in front of his face, T1.1000/ 741?:125, Hun Ahau (Yucatéc) or Hun Hunahpu (Quiché).

The character with the black body spots is named by a single glyph in front of his face as T1.1000, Hun Ahau (Yucatéc) or Hun Hunahpu (Quiché), but contextually he must be Hunahpu, as previously discussed.

The figure with the jaguar spots is named also by the hieroglyph in front of his face, but as T109.1018var., "chac," "red," or "great," GIII, Xbalanqué.

Below the turtle carapace is T579var., atop the "layered element," or glyphic water, *ha*. A wash of water is also being poured from the T504 *Akbal-olla*, held by Xbalanqué. The *Akbal-olla* may be a reference to water, as it is on a stuccoed Early Classic Bowl from Tikal (W. Coe 1967: 100-101).

#### Vessel 118

The composition of this scene is divided in half by a half centimeter-wide band of a wavy brown-black wash representing water, out of which rises the upper body of a young lord, with two women in attendance. The lower register is painted with the iconographic complex of skull, water lily, and water lily pad.

#### Vessel 119

This iconographically important plate is painted with four individuals and a large skull. In the upper center dances a Death God holding a large glyphic bundle. His hair trails behind him, and to his head a thigh bone is attached. Below the Death God, to the viewer's left, is a lord, dancing. He has antlers, his ears are covered with a thorny oyster shell, and with "false" deer ear appendages. He wears an open lace of disembodied eyes across his neck, with an *akbal olla* attached, and short jaguar-pelt pants. His counterpart, an erect, jaguar-eared personage, occupies the right side of the plate. Unfortunately, his face is eroded beyond recognition. His stance and the peculiar open fronted kilt he wears reminds the viewer of the standing figures of the Sanctuary Tablets of the Temple of the Cross group at Palenque. He also has "false" deer ears behind his own. At the bottom of the plate there is an eerie-looking reclining individual with a large deformed head and hair tied in a hank. He is holding the stalk of a large water lily pad. The second stalk seems to rise from the mouth of the skull, its eyes still in their sockets with additional eye attached to its forehead.

D: 34 cm

#### Glyphic Text

The first clause on this tripod plate, a vertical column of four glyphs, Tnn.506/ 736c:142?/?/ 1.539:126/ 33.130:1014var?, is located between GI of the Palenque Triad of Gods and the Death God. This clause opens with Tnn.506, the main sign, which is T506, *Kan*, and may serve as a day sign or maize. The second glyph's main sign is the T 736c, *Cimi* or death grapheme. These are followed by the *U-Balaan-Ahau* name phrase indicator, and a glyph of unknown meaning. Loosely paraphrased this text names the death god as "*Kan-Cimi*, a *U-Balaan-Ahau*."

The glyph within the Death God's tied bundle cannot be clearly discerned due to erosion.

To the rear, or the viewer's right of the Death God, is a vertical column of eight glyphs that cannot be clearly discerned due to erosion. We suspect that this text may have referred in some way to the tableau presented on this plate.

GIII of the Palenque Triad of the Gods (with his diagnostic jaguar paw ear and nose crueller) standing atop the skull is named in the vertical column of three glyphs to his rear, T 13?:750var?/ 1.539:178/1.V:506:23. The clause opens with T 13?:750var?, the main sign of which is a bird's head, a possible reference to the avian headdress that GIII wears. The second glyph is the *U-Balaan-Ahau* name phrase indicator. Closing this glyph is *U-ho-Kan(na)* of presently unknown meaning.

### Vessel 120

This tripod plate presents a rich tableau of Maya cosmology and iconography. The water symbols painted on the outer rim make it evident that it is an aquatic scene. There is a horizontal aquatic line consisting of brown wash, glyphs and water symbols traversing the lower third of the upright plate. The inside rim is painted with the images of the double headed Celestial Monster, Bardawill's Principal Bird Deity and the head of the Resurrection God. Of the latter, two additional deity heads emerge on stalks. Below the horizontal "water-line" there are three anthropomorphic figures; a deity rising from the head of the Resurrection God, and two supernatural heads "floating" upside down.

The principal figure of the plate, GI of the Palenque Triad of Gods, is shown waist-high in water holding an ax in his right hand. *In lieu* of his left hand, his wrists spouts a large coil which ends in a deity head. A large bifurcated coil rises out of GI's head, to which are attached several vegetation (?) curls, shell elements as well as the heads of a dragon and two large eyed gods. In the upper portion of the plate, as it would also rise from GI's curl, one may see the reclining open-mouthed figure of a Water Lily Jaguar.

D: 41.9 cm

### Glyphic Text

The pads of the paw of the Celestial Monster are formed by three mirror or *nen* glyphs (T24). From the creature's elbow joint dangles a personified *naab* or water lily (T 501P). On the right rim and facing the plate's center is the eastern reptilian head (with T510b af. or star eyes) of the Celestial Monster. Unlike its rear head, we see here both arms and paws (also with mirror or *nen* glyphs, T24) of the creature. Though unidentified, there are three (T 510b af) stars shown appended to the plate's red rim.

At the top of the composition is Bardawil's "Principal Bird Deity (1976: 195-209)" who wears a collar of disembodied eyes that also cover its body. From his collar of death eyes dangles a T504, *Akbal* necklace. Atop his head, we believe, is this creature's name hieroglyph, T IV.246 or 125:248:528. This bird is frequently associated with the celestial monster, the heavens and the direction north at Palenque (T.C., T.F.C., T.I. Sarcophagus Lid, Palace House E), Copán (Stela A, C, and H) and Tikal (L.3, T. IV).

The first hieroglyphic clause on this plate opens with the Calendar Round date 13 *Oc* 8 *Zotz* (glyphs A-B), 9.17.3.4.10 or 24 October 775 A.D. Following the Calendar Round date is a "chuen" count variant [glyph C, T846(520).59, which occurs

also in similar contexts with dates on Tikal Stela 31 (at B12, C6, C11, D16, F14, F26, G5, H21) and Tortuguero Stela 6 (at E2 and I1)]. The count variant is followed by the verb for the event, T 37var.249:526 (glyph D) which also occurs at Palenque (T.I.m:B4 and B5, c. 9.11.0.0.0). At Palenque, as well as here, this verb marks the first visually-observed appearance of the planet Venus as the Evening Star (Closs 1979:147-165; Schele n.d.d.) on 13 *Oc* 8 *Zotz*, 9.17.3.4.10. Following the event is T19 (black).513:59:126 (glyph E), which [(sans the T19 (black) prefix) may be "an anterior date indicator functioning as a title (Schele, In Quirarté 1979: 101, footnote 3)." However the T19 (black) prefix to the latter glyph (E) occurs rarely elsewhere (c.f., Palenque Temple XIV:C6; Palenque D.O.:M) which suggests that this glyph does not function here as a title. We would suggest that this glyph (E), is part of the name phrase of the protagonist or subject of this event, the planet Venus. This suggestion has merit, in that the same event as recorded at Palenque is followed by names for Venus [c.f., T.I.m:A5, A6, and B6(?)]. The name phrase for Venus continues with T95.130:769:140 (glyph F), which appears elsewhere as the name of a personage of Codex Style Site D (the Ik Emblem Glyph Site, of unknown location) on a vase by this plate's painter, figure 22a at glyph 0 (c. 4 *Ix* 12 *Cumku*, 9.16.3.13.14 or 21 January 755 A.D.). The next three glyphs T 95.130:nn/V.130:537?/ 758a? Skeletal (glyphs G-I) are, we believe, an extension of the protagonist's name phrase. Rather than naming a human protagonist, glyphs F-G are probably names for Venus. Both glyphs F and G are prefixed with T95 *Ek*, which "means both black and star in Yucatéc (Thompson 1970: 306; Closs 1979: 153)." The *Yucatéc-Maya Diccionario de la Lengua Maya* by D. Juan Pio Perez describes *Ek* as, "estrella, lucero (1866-1877: 99)," the morning star, which can only be Venus! If this should be the case, then the bloodletting rites portrayed on the Altar de Sacrificos Vase (Figure 22a) may have been intentionally linked to a Venus event on January 21st, 755 A.D. The latter glyphs (G-I) are followed by T 53var.545:23, a half-darkened *Kin* glyph (glyph I2), which according to Mathews' interpretation would refer to the event involving the protagonist as having occurred "during the night (1977:18)" which would be consistent in time with the verbal phrase and its subject. The next glyph, T IV:74:565:32 (glyph I3), may be either a title or part of a name phrase (as it occurs in the name phrase of Chacal III's father at Palenque). The final glyph (of the first clause), T 60:524.501:? or *Ix-naab* (Jaguar Water Lily), surely must name the Water Lily (*naab*) Jaguar (*Ix*) portrayed adjacent to this clause with a mirror or *nen* (T 24) infixed within his water lily.

In summation, the first clause refers to an event which involved the first appearance of the planet Venus as the Evening Star (on 13 *Oc* 8 *Zotz*), at night, and portrayed (we believe) adjacently as the Water Lily Jaguar.

To the viewer's right of the Water Lily Jaguar is T III. XVIII:nn, which we believe may name the Bearded-Dragon like creature to its lower left.

To the viewer's right of the Water Lily Jaguar is T III. XVIII:nn, which we believe may name the Ancestral Tree deity (Schele n.d.d.) which faces the alligator-like head of the Celestial Monster.

Above and to the right of GI of the Palenque Triad of Gods with his *Cauac*, stone ax, is a vertical column of three glyphs. While the first glyph is too eroded to clearly discern, it is followed by T 109.1011var, which names GI, as he is on Vase 23. The latter is followed by T 528Pvar?:102.578?:110?, which may in some way refer to GI's action of cutting off his left hand, from which personified blood flows.

The clause of six hieroglyphs just above GI's personified blood opens with a partially distinguishable Calendar Round date which appears to be 12 or 13-(*Ix, Manik, Eb, or Caban*), Seating (? , T 367) of *Pop*. Following the Calendar Round date is T171var(687).763c var, a verb of presently unknown meaning which also appears on the Altar Artist Vase (which refers to the same protagonist, Venus (?), and is by the same artist, as is this plate) immediately following the Calendar Round date and the Initial Sign of Coe's Primary Standard Sequence of Glyphs (Figure 22a, Glyph E). The presence of this glyph as a verb on this (Altar artist) plate and on the Altar artist cylinder may suggest as, Steve Houston of Yale, first proposed, that the Primary Standard Sequence may in fact be composed of a sequential series of verbs. Following the verbal event is T 1.683b:130?:87/ 181(534).80var?:528:116, which names a personage of T57.168:604?, a presently unknown site. One wonders if the personage of this unknown site is portrayed(?), a question that we cannot answer at this point.

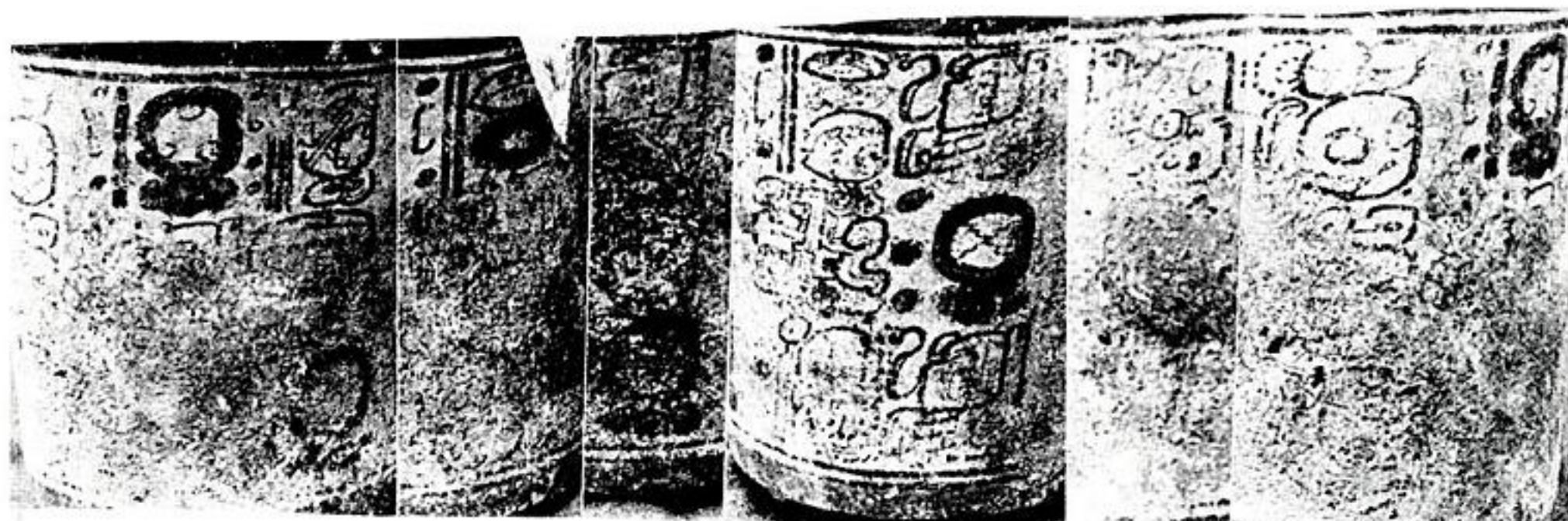
Linda Schele, who has seen photographs of this plate, has remarked (n.d.d.), to us that the "stalk" growing out of GI's head is a world tree, such as those seen at Palenque (in the Temple of the Cross and the Temple of the Foliated Cross), but more specifically like that shown on the Sarcophagus Lid in the Temple of the Inscriptions. The image at the base of the stalk, she has previously identified as the Sun God. Above the Sun God the tree branches out. The left branch ends with the head of a

bulbous-nosed serpent, which is the hallucinatory serpent of bloodletting seen on Yaxchilán Lintels 13 and 14, and at Tikal on Lintel 3 of Temple IV. The right branch's center head (to the viewer's right of Venus, Water Lily Jaguar) is the rear head of the hallucinatory serpent of bloodletting, as seen on the previously mentioned monuments. Ending the right branch is the Ancestral Tree Deity. The tree which emerges from GI's head refers to blood and lineage. Like the Sarcophagus Lid at Palenque, the scene is multi-leveled, with GI in the Underworld; the blood and lineage tree in the Middle World; and the Water Lily Jaguar, Venus, in the Heavens (or Upper World). We are seeing a three-dimensional multi-leveled cosmogram rendered in two dimensions. We would further add to Schele's latter comments that the resurrected lord undergoes transformation as he ascends to the Heavens or Upper World: he first emerges from the resurrection gods head, is GI of the Palenque Triad of Gods who chops off his left hand; and in his final transformation as Venus, the Evening Star, is the Water Lily Jaguar.

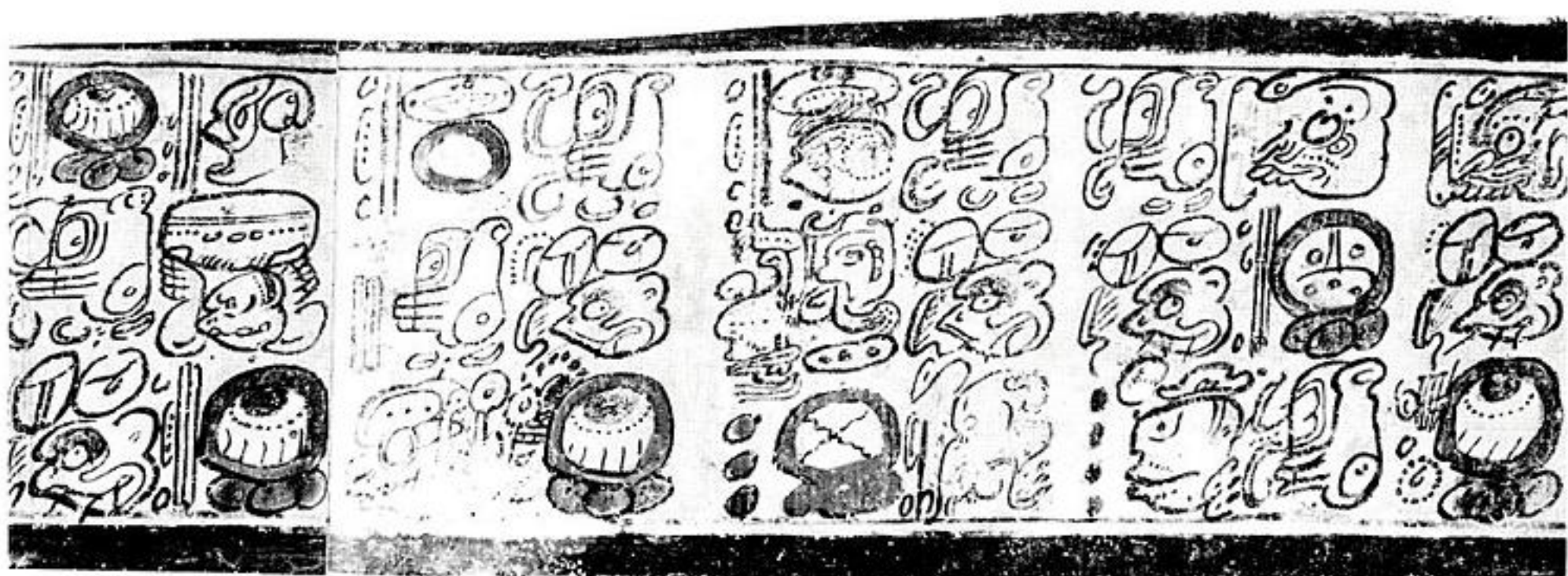
GI of the Palenque Triad of Gods, lacking his left hand is portrayed waist-deep in water. There are five glyphic elements horizontally interspersed within the water. The first and fifth glyphs are T 579, the glyphic element for water, as also portrayed on the Tikal Bones (M.T.'s. 38b, 38c, 38d, 51a, and 51b). The second, third, and fourth glyphs are T 130:522(188), which occur as part of the glyphic phrase, in the water, on the tablet of Temple XIV at Palenque.

CODEX FRAGMENT 6  
THE DYNASTIC  
SEQUENCE  
(Vessels 121-131)

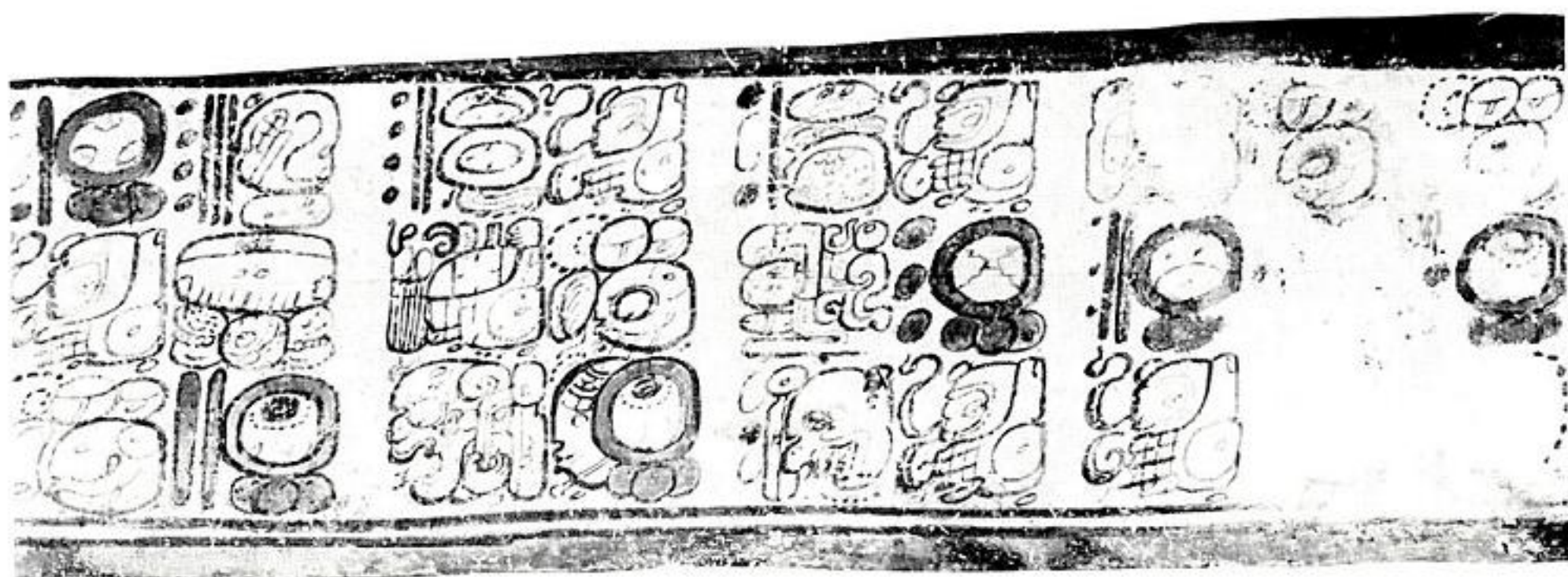
A. THE DYNASTIC VASES



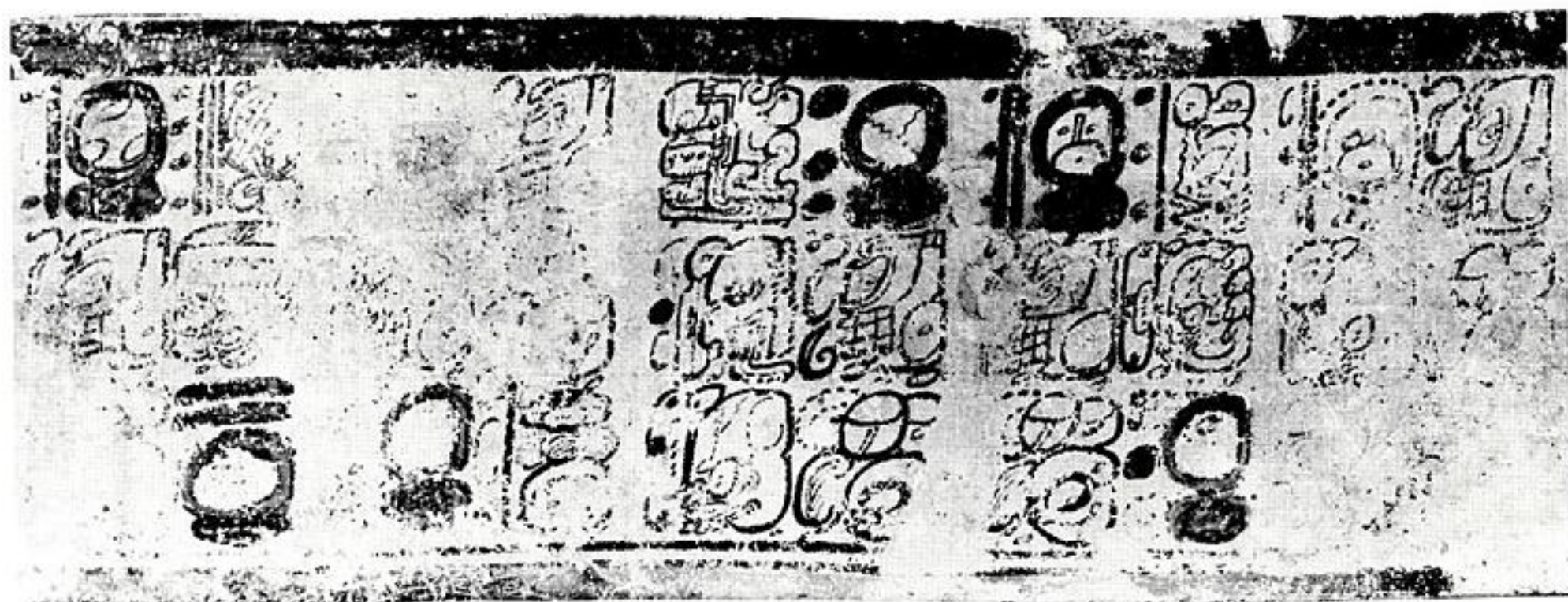
Vessel 121



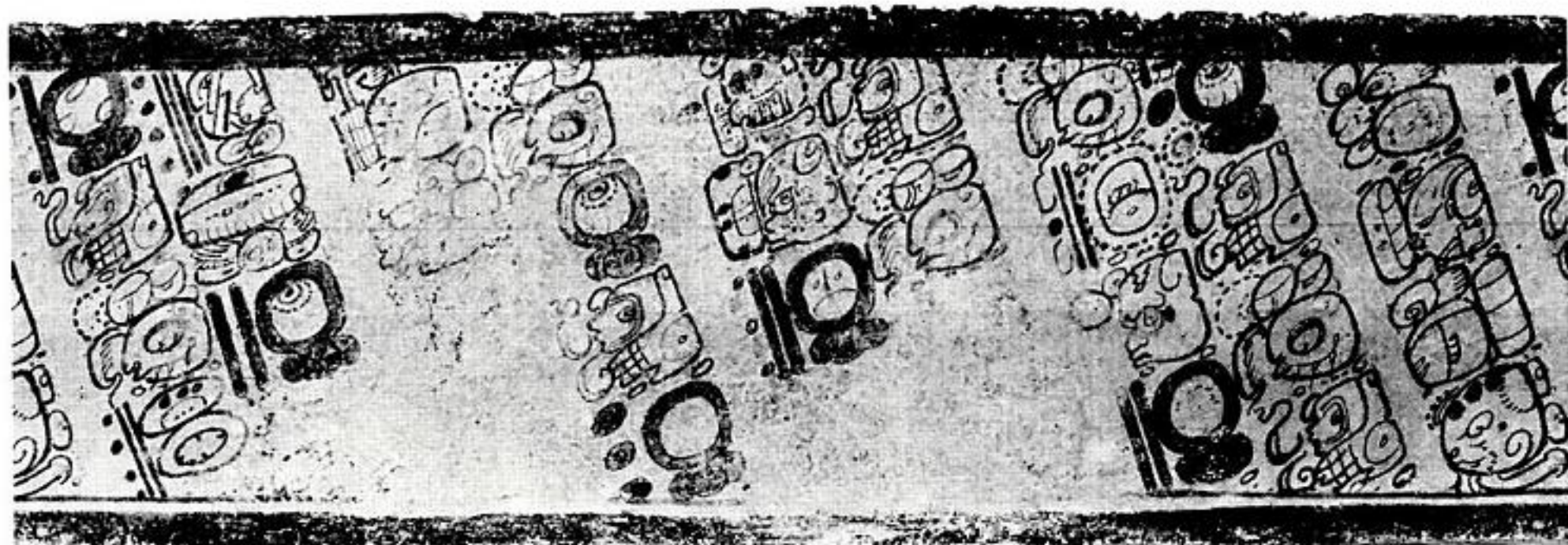
Vessel 122



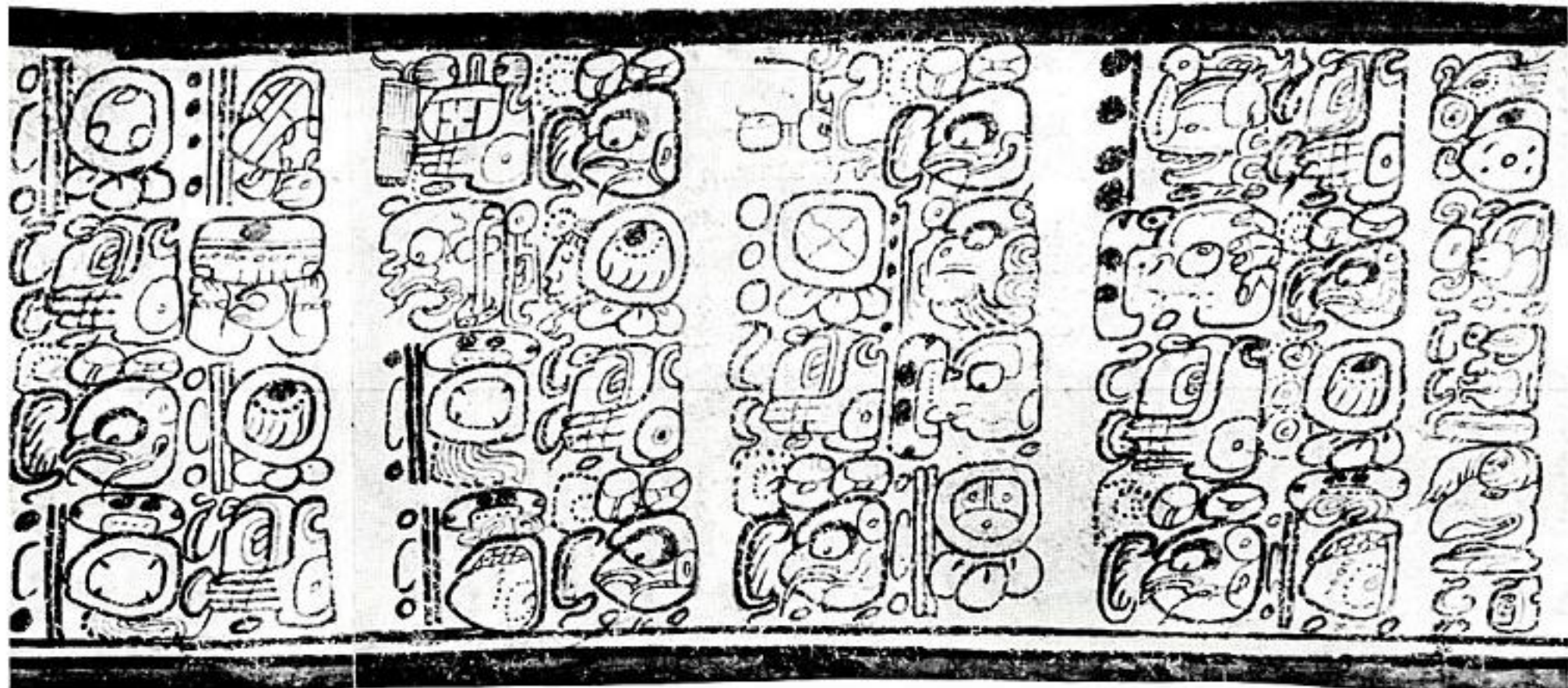
Vessel 123



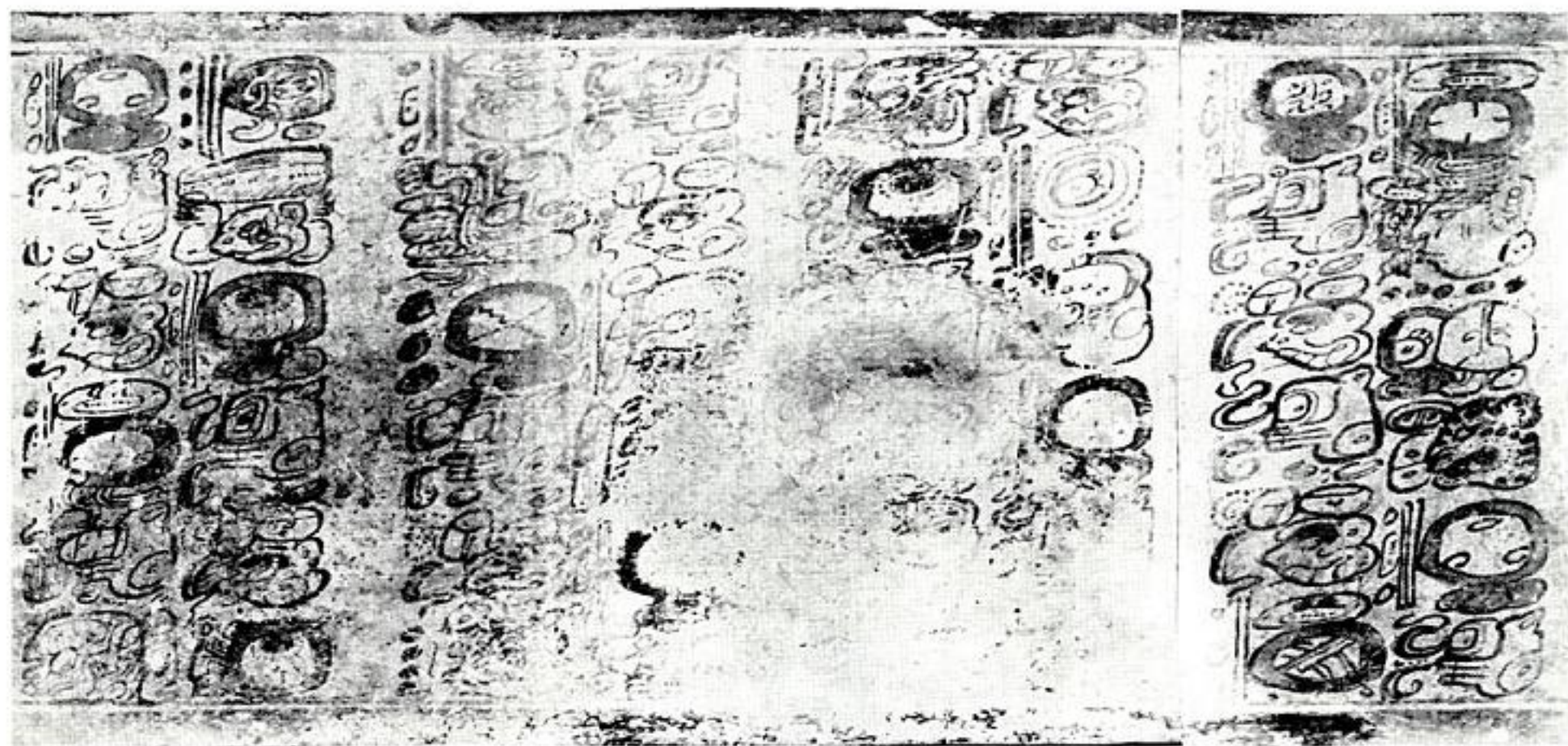
Vessel 124



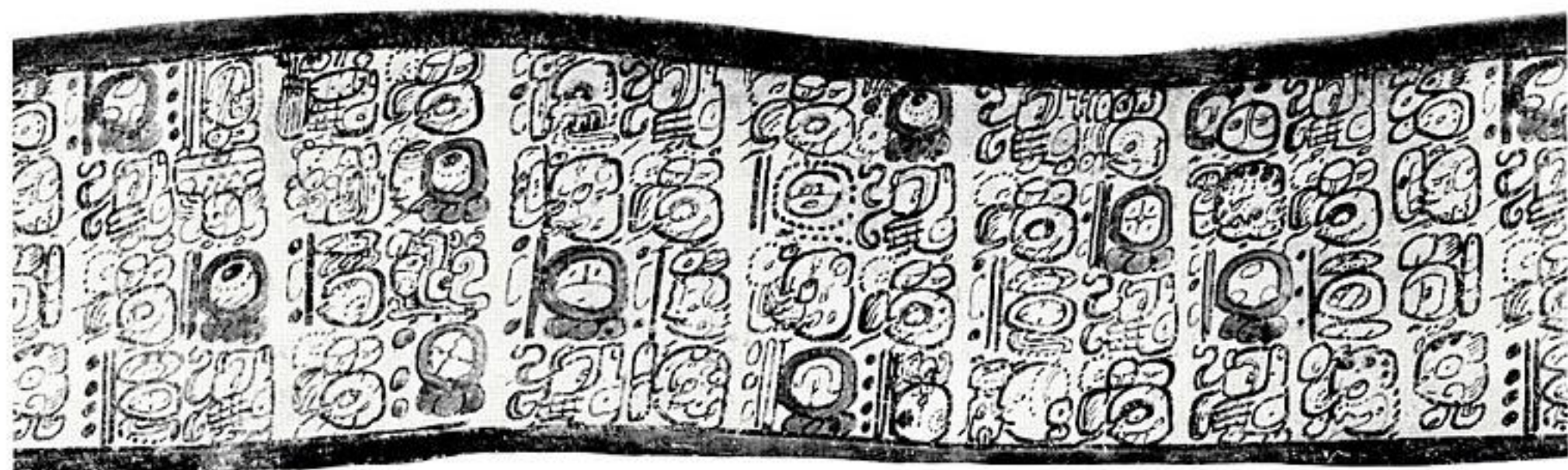
Vessel 125



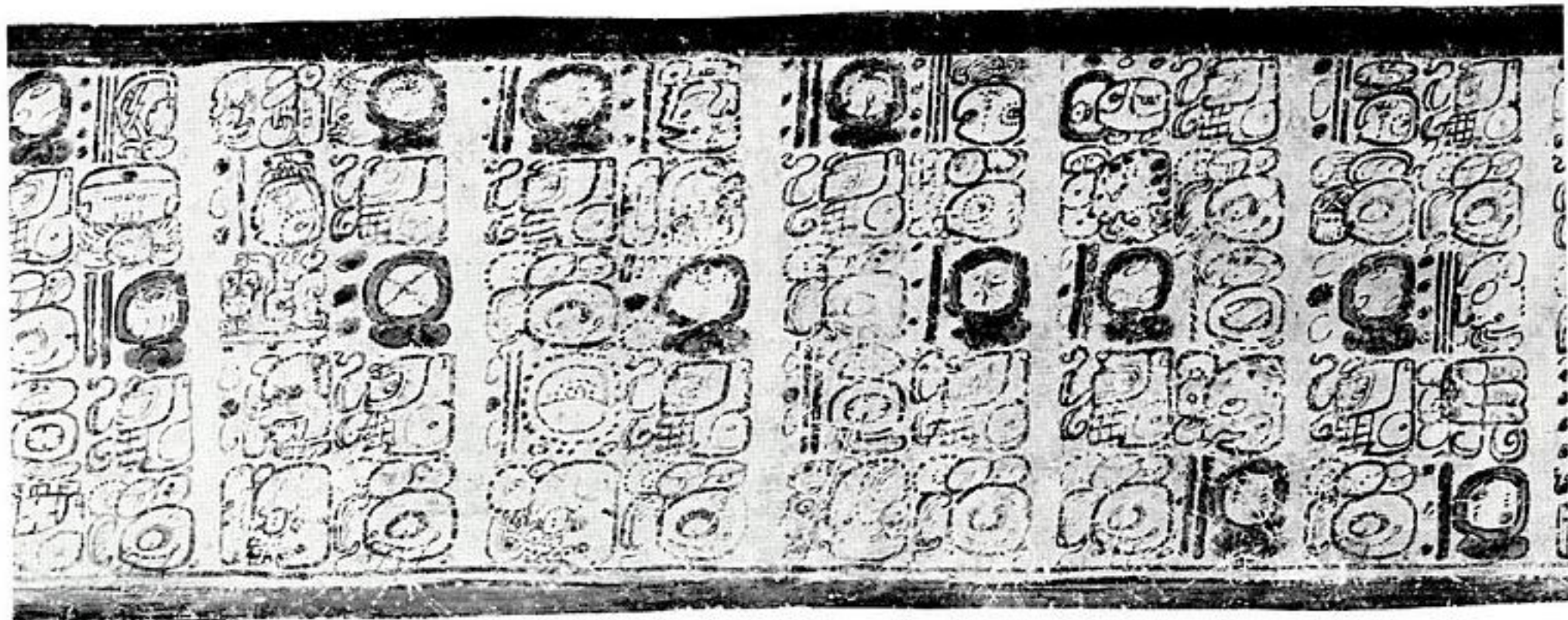
Vessel 126



Vessel 127

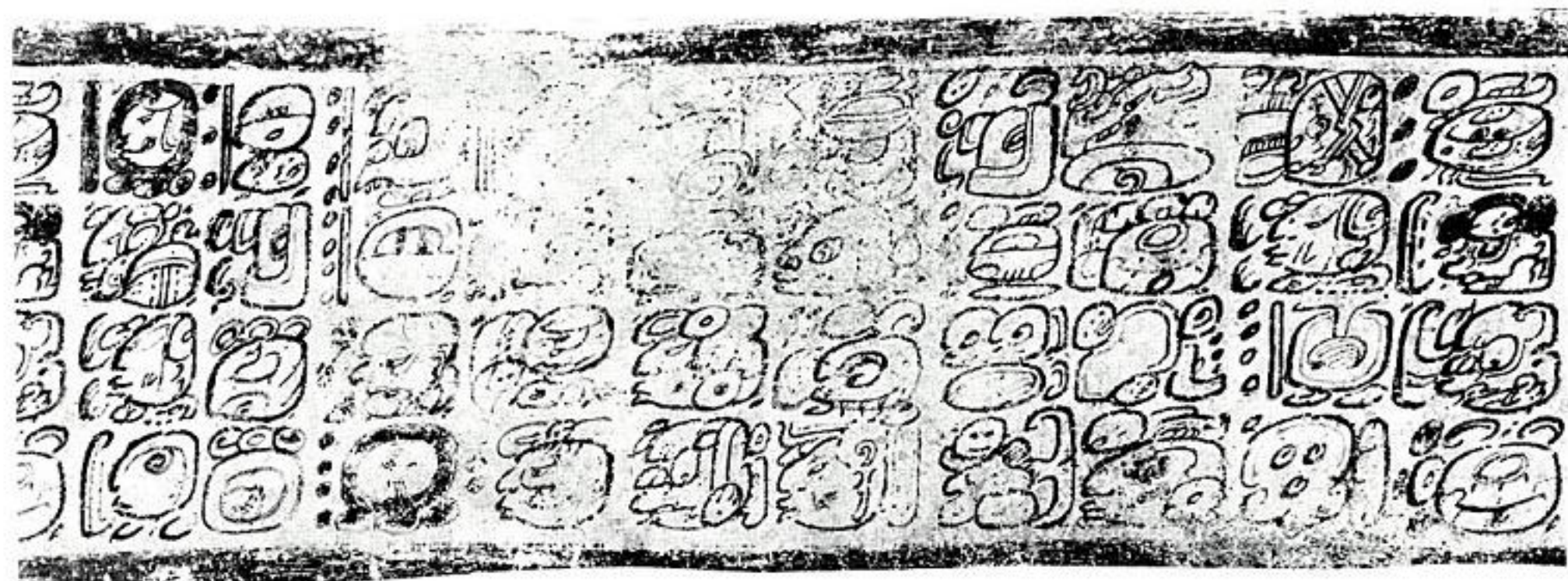


Vessel 128

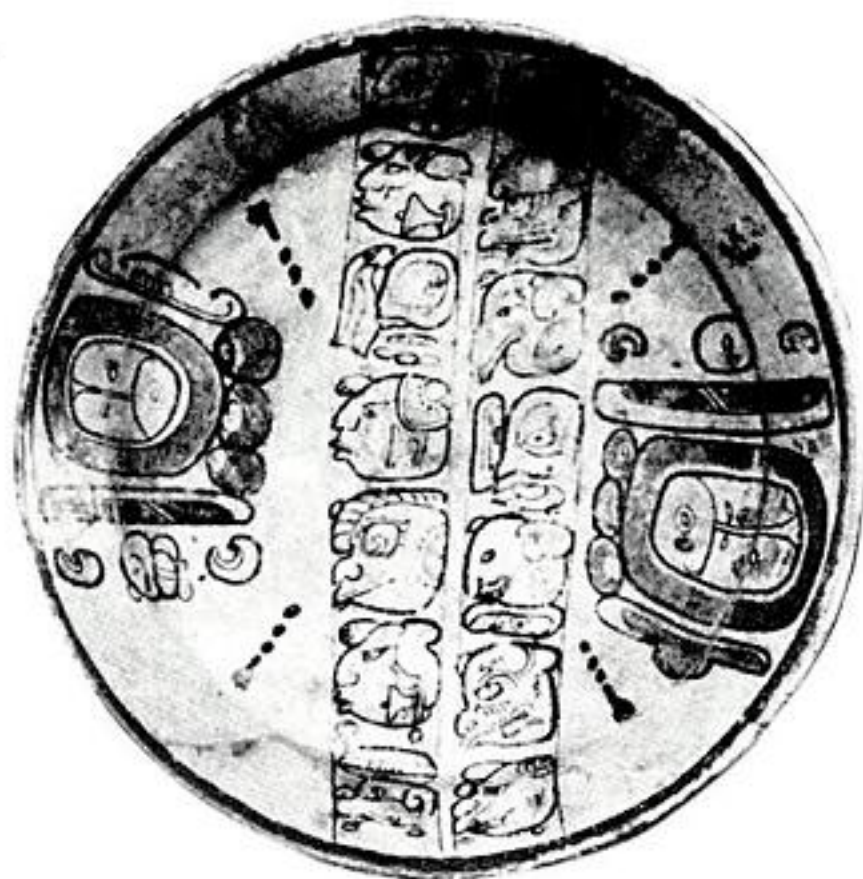


Vessel 129

B. ADDENDUM



Vessel 130



Vessel 131

## DESCRIPTION

### (Vessels 121-131)

#### A. THE DYNASTIC VASES

In the course of this study we came across an unprecedented series of nine vases painted exclusively with long glyphic texts by artists using very similar codex style techniques. The shortest of these vase-texts was composed of twenty-four glyphs, the longest of sixty glyphs, making the latter the longest presently-known text on an otherwise-undecorated Maya ceramic vessel. The analysis of the glyphs revealed that they all refer to the dynastic sequence and to "the holding of God K" event of ruling family of the Codex Style Site A. While very similar successive dynastic listings have been recognized on monuments by Peter Mathews (1978), to our knowledge this series of nine vessels is the only presently-existing similar example on ceramics.

##### Glyphic Texts

The glyphic texts on these vases have been transcribed into the notational numbering system devised by Thompson (1962).

##### Vessel 121

I.	A1	VII.520:125	7 <i>Chuen</i> (Red)
	B1	XIX.551:130	19 <i>Pop</i>
	A2	1030e:140???	God K/Accession
	B2	501:?	Ruler I
	A3	Missing/eroded	
II.	B3	Missing/eroded	?-? (Red)
	C1	XII.16:544:116	12 <i>Yaxkin</i>
	D1	1030e	God K/Accession
	C2	122:150.74:184:?	Ruler II
	D2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
	C3	1030n	<i>Batab</i>
III.	D3	?:501:125	?- <i>Imix</i> (Red)
	E1	XII.109:60:528	12 <i>Yax</i>
	F1	1030e	God K/Accession
	E2	nn(16:501/561:109)	Ruler III
IV.	F2	III.527:125	3 <i>Etz'nab</i> (Red)
	E3	I.87.748:116	1 <i>Muan</i>

	F3	1030e	God K/Accession
	G1	109.nn	Ruler IV
	H1	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
V.	G2	Missing/eroded	
	H2	?:87:?	
	G3	Missing/eroded	
	H3	Missing/eroded	

##### Vessel 122

(Published by Robicsek and Hales 1981: No. 21)

I.	A1	XII.520:125	12? <i>Chuen</i> (Red)
	B1	XIX.551:130	19 <i>Pop</i>
	A2	1030e:126	God K/Accession
	B2	501:233	Ruler I
	A3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
II.	B3	XII.501:126	12 <i>Imix</i> (Red)
	C1	XII.16:544:116	12 <i>Yaxkin</i>
	D1	1030e:126	God K/Accession
	C2	122:150.74?:184:670	Ruler II
	D2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
	C3	1030n	<i>Batab</i>
III.	D3	IP.501:125	1 <i>Imix</i> (Red)
	E1	XII?.16:60?:528:140	12? <i>Yax</i>
	F1	1030e:126	God K/Accession
	E2	nn(501/561:109)	Ruler II
	F2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
IV.	E3	III.527:125	3 <i>Etz'nab</i> (Red)
	F3	I.87.748:116	1 <i>Muan</i>
	G1	1030e:126	God K/Accession
	H1	nn.1040?	Ruler IV
	G2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
V.	H2	XII.533:125	12 <i>Ahau</i> (Red)
	G3	IV.87:756b	4 <i>Zotz</i>
	H3	1030e:126	God K/Accession
	I1	16.nn	Ruler V
	I2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI.	I3	I.501:126	1 <i>Imix</i> (Red)

H: 11.0 cm; D: 11.0 cm



### Vessel 123

I. A1	VII.520:125	7 <i>Chuen</i> (Red)
B1	XIX.551:130	19 <i>Pop</i>
A2	1030e:140	God K/Accession
B2	561(501):233	Ruler I
A3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
II. B3	X.501:125	10 <i>Imix</i> (Red)
C1	XIV.16:544:116	14 <i>Yaxkin</i>
D1	1030e:140	God K/Accession
C2	122:150.74:184:670	Ruler II
D2	33.25.168:764	<i>Ahpo</i> of Codex-Style Site A
C3	1030n	<i>Batab</i>
III. D3	IP.501:125	1 <i>Imix</i> (Red)
E1	VII.109:60:528	7 <i>Yax</i>
F1	1030e:140	God K/Accession
E2	nn(501/561:109)	Ruler III
IV. F2	III.527:125	3 <i>Etz'nab</i> (Red)
E3	I.87.748:116	1 <i>Muan</i>
F3	1030e:140	God K/Accession
G1	109.nn	Ruler IV
H1	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
V. G2	XIII.533:125	13 <i>Ahau</i> (Red)
H2	Missing/eroded	
G3	1030e:140	God K/Accession
H3	Missing/eroded	
I1	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI. I2	I.501:125	1 <i>Imix</i> (Red)
I3	?581:?	?- <i>Mol</i>

H: 11.0 cm; D: 11.6 cm

A3	32:25.168:764	<i>Ahpo</i> of Codex-Style Site A
II. B3	X.501:125	10 <i>Imix</i> (Red)
A4	XIV.16:544:116	14 <i>Yaxkin</i>
B4	1030e:?	God K/Accession
C1	122:150.74:184:670	Ruler II
D1	Missing/eroded	
C2	Missing/eroded	
III. D2	?501:125	?- <i>Imix</i> (Red)
C3	Missing/eroded	
D3	Missing/eroded	
C4	Missing/eroded	
IV. D4	III.?:125	3-? (Red)
E1	I.87.748:116	1 <i>Muan</i>
F1	1030c:126	God K/Accession
E2	109.nn	Ruler IV
F2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
V. E3	XIII.533:125	13 <i>Ahau</i> (Red)
F3	Missing/eroded	
E4	Missing/eroded	
F4	Missing/eroded	
G1	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI. H1	???:?	(Red)
G2	XI.581:140	11 <i>Mol</i>
H2	1030e:126	God K/Accession
G3	93.nn	Ruler VI
H3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VII. G4	Missing/eroded	
H4	1030e:126	God K/Accession
P.S.S. Type II		
I1	61.77.585a:140	Wing- <i>Quincunx</i>
I2	nn.1000a?	Young Lord
I3	78?:513.188	<i>Muluc</i>
I4	738:116.130	Fish

H: 13.0 cm; D: 12.5 cm

### Vessel 126

(Published by Robicsek and Hales 1981: No. 22.)

I. A1	XII.520:125	12? <i>Chuen</i>
B1	XIX.551:130?	19 <i>Pop</i>
A2	1030e:140	God K/Accession
B2	501:233	Ruler I
A3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
II. B3	XII.501:125	12 <i>Imix</i>
A4	XII.16:544:116	12 <i>Yaxkin</i>
B4	1030e:140?	God K/Accession
C1	122:150.74:184:670	Ruler II
D1	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
C2	1030n	<i>Batab</i>
III. D2	IP.501:125	1 <i>Imix</i>
C3	XII.16:544:116	12 <i>Yaxkin</i>
D3	1030e:140?	God K/Accession
C4	XII.16:60?:528	12 <i>Yax</i> (Ruler III?)
D4	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
E1	nn(?561:?)	Ruler III
F1	33:25.168:764:140	<i>Ahpo</i> of Codex-Style Site A
IV. E2	III.527:125	3 <i>Etz'nab</i>
F2	I.87.748var:116	1 <i>Muan</i>
E3	1030e:140	God K/Accession
F3	109.nn:140	Ruler IV
E4	33:25.168:764:140	<i>Ahpo</i> of Codex-Style Site A
V. F4	XII.533:125	12 <i>Ahau</i>
G1	IX.87.756b:140	9 <i>Zotz</i>
H1	1030e:140	God K/Accession
G2	16:nn	Ruler V
H2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI. G3	1030e:140?	God K/Accession
H3	I.501:125	1 <i>Imix</i>
G4	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
H4	XII.16:60:528:14	12 <i>Yax</i> (Ruler III?)

### Vessel 124

I. A1	VII.520:125	7 <i>Chuen</i> (Red)
B1	XIX.551:130	19 <i>Pop</i>
A2	1030e:140	God K/Accession
B2	501(561):233	Ruler I
A3	Missing/eroded	
II. B3	X.501:125	10 <i>Imix</i> (Red)?
C1	Missing/eroded	
D1	1030e:?	God K/Accession
C2	Missing/eroded	
D2	Missing/eroded	
III. C3	???:?	?-? (Red)
D3	VII.16:60:528	7 <i>Yax</i>
E1	nn(35:561:109)	Ruler III
IV. F1	III.527:125	3 <i>Etz'nab</i> (Red)
E2	I.87.748:116	1 <i>Muan</i>
F2	1030e:140	God K/Accession
E3	109.nn	Ruler IV
F3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
V. G1	XIII.533:125	13 <i>Ahau</i> (Red)
H1	VIII.87:756b	8 <i>Zotz</i>
G2	1030e:140	God K/Accession
H2	109.nn:140	Ruler V
G3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI. H3	I.501:125	1 <i>Imix</i> (Red)
I1	XI.581:?	11 <i>Mol</i>
J1	1030e	God K/Accession
I2	93.nn	Ruler VI
J2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VII. I3	Missing/eroded	
J3	Missing/eroded	

H: 11.5 cm; D: 11.0 cm

### Vessel 125

I. A1	VII.520:125	7 <i>Chuen</i> (Red)
B1	XIX.551:130	19 <i>Pop</i>
A2	1030e:140	God K/Accession
B2	501:233	Ruler I

P.S.S. Type I (?)		
I1	61.76:585a	Wing-Quincunx
I2	61.565P:140	Serpent Segment
I3	122.???	
I4	747:23?	(Vulture)
I5	1030d	God K/Accession

H: 16.0 cm; D: 13.5 cm

### Vessel 127

I.	A1	VII.520:125	7 Chuen (Red)
	B1	XIX.551:130	19 Pop
	A2	1030e:126	God K/Accession
	B2	501:233	Ruler I
	A3	33:25.168:764	Ahpo of Codex-Style Site A
II.	B3	XII.501:125	12 Imix (Red)
	A4	XII.16:544:116	12 Yaxkin
	B4	1030e:126	God K/Accession
	A5	122:150.74:184:670	Ruler II
	B5	33.25.168:764	Ahpo of Codex-Style Site A
	A6	1030n	Batab
III.	B6	IP.501	1 Imix (Red)
	C1	XII.16:60:528:140	12 Yax
	D1	1030e:126	God K/Accession
	C2	nn(109:561:35?)	Ruler III
	D2	33:25.168:764	Ahpo of Codex-Style Site A
IV.	C3	III.527:125	3 Etz'nab (Red)
	D3	VII.87.748:116	7 Muan
	C4	1030e:126	God K/Accession
	D4	109.nn	Ruler IV
	C5	33:25.168:764	Ahpo of Codex-Style Site A
V.	D5	VII.533:125	7 Ahau (Red)
	C6	IV.87:756b	4 Zotz
	D6	1030e	God K/Accession
	E1	109.nn	Ruler V
	F1	33:25.168:764	Ahpo of Codex-Style Site A
VI.	E2	I.501:125	1 Imix (Red)
	F2	XII.581:126	12 Mol
	E3	1030:?	God K/Accession
	F3	93.nn	Ruler VI
	E4	Missing/eroded	
VII.	F4	?:?:125	?:? (Red)
	E5	?.95:528	?-Ch'en
	F5	1030e:?	God K/Accession
	E6	Missing/eroded	
	F6	Missing/eroded	
VIII.	G1	XII.510a:125	12 Lamat (Red)
	H1	VII.16:544:116	7 Yaxkin
	G2	1030e:126	God K/Accession
	H2	16:203?.1000(1030?)	Ruler VIII
	G3	33:25.168:764	Ahpo of Codex-Style Site A
IX.	H3	III.513:125.II.559:130	3 Muluc (Red) 2 Kankin
	G4	1030e:126	God K/Accession
	H4	1:507af?:762	Ruler IX
	G5	33:25.168:764	Ahpo of Codex-Style Site A
X.	H5	XII.520:125	12 Chuen (Red)
	G6	VIII.16:552:140	3 Zip
	H6	God K/Accession	

H: 18.5 cm; D: 9.0 cm

### Vessel 128

I.	A1	VII.520:125	7 Chuen (Red)
	B1	XIX.551:130	19 Pop
	A2	1030e:140?	God K/Accession
	B2	501:233:140	Ruler I
	A3	33:25.168:764:140	Ahpo of Codex-Style Site A
II.	B3	X.501:125	10 Imix (Red)
	A4	XIV.16:544:116	14 Yaxkin
	B4	1030e:140?	God K/Accession

	C1	122:150.74:184:670	Ruler II
	D1	33:25.168:764	Ahpo of Codex-Style Site A
	C2	1030n	Batab
III.	D2	IP.501:125	1 Imix (Red)
	C3	VII.16.60?:528:140	7 Yax
	D3	nn	Ruler III
	C4	33:25.168:764	Ahpo of Codex-Style Site A
IV.	D4	III.527:125	3 Etz'nab (Red)
	E1	I. 87.748var:116	1 Muan
	F1	1030e:148	God K/Accession
	E2	109.nn	Ruler IV
	F2	33:25.168:764	Ahpo of Codex-Style Site A
V.	E3	VII.533:125	7 Ahau (Red)
	F3	VII.87.756b:140	7 Zotz
	E4	1030e:140	God K/Accession
	F4	109.nn	Ruler V
	G1	33:25.168:764	Ahpo of Codex-Style Site A
VI.	H1	I.501:125	1 Imix (Red)
	G2	X.581:140	10 Mol
	H2	1030e:140	God K/Accession
	G3	93.nn.140	Ruler VI
	H3	33:25.168:764	Ahpo of Codex-Style Site A
VII.	G4	XIII.525	13 Cib (Red)
	H4	XIX.95:528	19 Ch'en
	I1	1030e:140?	God K/Accession
	J1	12.(220.58):(764/758)	Ruler VII
	I2	33:25.168:764	Ahpo of Codex-Style Site A
VIII.	J2	XI.510a:125	11 Lamat (Red)
	I3	XII.16:544:116	12 Yaxkin
	J3	1030e	God K/Accession
	I4	16:203?.1000(582?)?	Ruler VIII
	J4	33:25.168:764	Ahpo of Codex-Style Site A
IX.	K1	513:126.II:559	Muluc (Red) 2 Yaxkin
	L1	1030e:140	God K/Accession
	K2	1:507af?:762:140	Ruler IX
	L2	33:25.168:764	Ahpo of Codex-Style Site A
X.	K3	VI.520:125	6 Chuen (Red)
	L3	VIII.16:552:103?	8 Zip
	K4	1030e:140	God K/Accession
	L4	61(528):nn	Ruler X
P.S.S. Type II			
	M1	61.77:585a	Wing-Quincunx
	M2	nn.1000a	Young Lord
	M3	78:513.188	Muluc
	M4	738:130	Fish

H: 11.5 cm; D: 13.5 cm

### Vessel 129

I.	A1	VII.520:125	7 Chuen (Red)
	B1	XIX.551:130	19 Pop
	A2	1030e:140	God K/Accession
	B2	501:233	Ruler I
	A3	33:25.168:764	Ahpo of Codex-Style Site A
II.	B3	X.501:125	10 Imix (Red)
	A4	XIV.16:544:166	14 Yaxkin
	B4	1030e:140	God K/Accession
	A5	122:150.74.184:670	Ruler II
	B5	33:25.168:764	Ahpo of Codex-Style Site A
	C1	1030n	Batab
III.	D1	IP.501:125	1 Imix (Red)
	C2	VII.16:60:528	6 Yax
	D2	1030e:140	God K/Accession
	C3	nn(501/561:109)	Ruler III
IV.	D3	III.527:125	3 Etz'nab (Red)
	C4	I.87.748:116	1 Muan
	D4	1030e:140	God K/Accession
	C5	109.nn	Ruler IV
	D5	33:25.168:764	Ahpo of Codex-Style Site A
V.	E1	XIII.533:125	13 Ahau (Red)

	F1	VIII.87:756b:140	8 <i>Zotz</i>
	E2	1030e:140	God K/Accession
	F2	109.nn	Ruler V
	E3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VI.	F3	I.501:125	1 <i>Imix</i> (Red)
	E4	XI.581:140	11 <i>Mol</i>
	F4	1030e	God K/Accession
	E5	93.nn	Ruler VI
	F5	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VII.	G1	XIII.525:125	13 <i>Cib</i> (Red)
	H1	XIX.95:528	19 <i>Ch'en</i>
	G2	1030e	God K/Accession
	H2	12.(220.58):(764/758)	Ruler VII
	G3	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
VIII.	H3	VIII.510a:125	8 <i>Lamat</i> (Red)
	G4	XI.16:544:116	11 <i>Yaxkin</i>
	H4	1030e	God K/Accession
	G5	16.203.1000(582?)	Ruler VIII
	H5	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
IX.	I1	I.513.II.559:126	1 <i>Muluc</i> (Red) 2 <i>Kankin</i>
	J1	1030e	God K/Accession
	I2	1.507af.762	Ruler IX
	J2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
X.	I3	XI.520:125	11 <i>Chuen</i> (Red)
	J3	XIII.16:552:140	8 <i>Zip</i>
	I4	1030e	God K/Accession
	J4	61.762(750)	Ruler X
	I5	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
XI.	J5	XI.526:125	11 <i>Caban</i>
	K1	XII.16:60:528	12 <i>Yax</i>
	L1	1030e	God K/Accession
	K2	110:501.25:764	Ruler XI
	L2	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
XII.	K3	I.520:125	1 <i>Chuen</i> (Red)
	L3	XIX.758a:116	19 <i>Xul</i>
	K4	1030e	God K/Accession
	L4	62.853(-110):122	Ruler XII
	K5	33:25.168:764	<i>Ahpo</i> of Codex-Style Site A
XIII.	L5	VIII.526:125	8 <i>Caban</i> (Red)?

H: 15.6 cm; D: 14.8 cm

## B. ADDENDUM

### Vessel 130

A1	IX.1033	9 <i>Baktuns</i>
B1	?746P	? <i>Katuns</i>
A2	VII.548:140	7 <i>Tuns</i> (not 9, originally)
B2	?741	? <i>Uinals</i>

A3	173.1010	0 <i>Kins</i>
B3	679af.741:59	Posterior Date Indicator
A4	IV.533:125	4 <i>Ahau</i> (Red)
B4	??	
C1	?:565P??	
D1	84:526P	(See F4)
C2	?:?.61:671	
D2	nn	(Deer head)
C3	1010 var?.168.533??	
D3	33:25.130:764:126	Emblem Glyph, Codex-Style Site A
C4	10301	" <i>Batab</i> " (title)
D4	nn:1000?.116	
E1	128:1030dvar	"God K"
F1	77P:575	"Wing-Shell," death?
E2	IV.86:561:23	(cf., Copán Stela A:H2)
F2	679a.124:507:140	
E3	1040var?.1040var?:82.126	
F3	nn.229	(?cf., Naranjo Altar 1:H2)
E4	600a:87.4	
F4	84:526P	(See D1)
G1	122:150.1043?(551)	
H1	III.87:528P(109inv.):116	
G2	25.1000a:229	(See I 3)
H2	11.1030b var?[173(528)]	
G3	IX.nn:130	
H3	181.1033	
G4	628b.109???	
H4	173.126:507	
I1	V.1000a:125	5 <i>Ahau</i> (Red)
J1	VIII.95:528 var.	8 <i>Ch'en</i>
I2	1000a?.59:122:563a	
J2	1030d var.	"God K"
I3	25.1000a:229	(See G2)
J3	60?.671	
I4	11.526???:126	
J4	61:?	

H: 13.3 cm; D: 12.8 cm

### Vessel 131

#### Glyphic Text

This plate is divided in half by fourteen hieroglyphs and is bound at both sides by the *tzolkin* date 6 *Ahau*. Several of the central fourteen hieroglyphs are not readily identifiable using the Thompson Catalog (1962). The text contains no presently-known or recognizable verbs or titles, rendering it unfeasible even to speculate upon its meaning. Its only stylistic affinity is Vessel 180, from Codex-Style Site D.

# *PART THREE*

*commentary on the ceramic codex*



Figure 7. Ancient Greek vase painting showing Jason being disgorged by the Dragon guarding the golden fleece, Athena onlooking (ca. 480-470 B.C.; Vatican Museum).



Figure 8. Animal-eared figure on a stone tablet in the courtyard of the Doge's Palace in Venice (ca. 1345-1438 A.D.).

# CODEX FRAGMENT 1 THE CODEX OF THE OLD GODS

(Vessels 1-55)

Vessel 1 is probably one of the iconographically most important, artistically the most refined, and historically the most commented-upon ceramic vessel in the corpus of Maya ceramic painting. This vase, and probably Vessels 8-13 as well, illustrate the amorous adventures of God L, one of the principal deities of Xibalbá, the Maya land of the dead, whose power and reputation are comparable only to Hades of the Greeks, or Pluto of the Romans. God L, however, shares some of his might with God N, another of the old gods of the nether realm. Coe (1978:12,16) has suggested that they may correspond with the two principal lords of hell, 1 Death and 7 Death mentioned in the *Popol Vuh* saga. God L is seldom portrayed on monuments (a notable exception is at Palenque, where his figure is carved on the East Doorjamb of the Temple of the Cross, and in the Temple of the Sun), but he is often shown on carved vases and on polychrome ceramic paintings of the Classic period where he frequently appears smoking, in the company of lively women, God K, and most of all with rabbits. The high position of God L is well demonstrated on the Vase of the Seven Gods (Coe 1973:No. 49), where he is presiding over six underworld deities. We share the opinion of Peter Mathews and Michael D. Coe that God L may be the underworld counterpart of the supreme Maya deity, Itzam Ná (Coe 1978:16-21). In most of his portrayals God L can be easily recognized by his "trademark," the Moan Bird sombrero. In others, however, he may blend into groups of numerous Maya "old gods" (Adams 1971).

The execution scene next to the idyllic palace tableau is one of the most realistic in Maya iconography. Both the bound victim and the executioner bending over him are marked by oval *nen* or T24 (mirror) signs. The long-lipped henchman has been tentatively identified by Coe with the character crouching on the Tablet of the Slaves at Palenque (1973:93). Similar figures also occur in identical roles on polychrome vases (Coe 1978:No. 8; Robicsek 1978:Pl. 163-166, fig. 162). His headdress is decorated with the head of the Jester God. The first executioner's long deer ears may tie him into the sequence of a later codex fragment. The second executioner wears a monster mask with a jaguar paw covering his nose. His loin ornament is connected to the lower body of the intended victim with a stalk studded with disembodied eyes.

This sacrificial scene may depict the decapitation of 1 Hunter (Hun Hunahpu) of the *Popol Vuh* (Edmonson, 1971: lines 2156-2164):

You shall be sacrificed  
Said 1 Death  
And 7 Death  
And then they were sacrificed  
And they were buried  
At Dusty Court, as it is called,  
They were buried then  
1 Hunter's head was cut off.  
Only his body was buried with his younger  
brother's.

The idyllic scene of the seemingly benevolent ruler and beautiful women (reminiscent of the French court at Versailles) combined with a horrifying scene of bloodletting monsters of the depths of Xibalbá (or their impersonators) allows us a glimpse of the controversial mentality of the ancient Maya which continues to elude our understanding.

This execution scene has been given a different interpretation by Karl Taube, who instead of regarding it as the beheading of 1 Hunter (Hun Hunahpu) by the lords of the underworld, believes that it represents the sacrifice of Hunter (Hunahpu) by his twin brother, Xbalanque: "Leaning over the sitting and almost naked Hunahpu, Xbalanque severs his brother's neck. Yet from the victim's loins a serpent emerges to attach itself to the loincloth of the other costumed executioner. This figure is the reborn Hunahpu; like his brother, he wears a jaguar pelt skirt, bloodied paper, and sacrificial axe (Taube 1980:19-20)."

The events portrayed on Vessel 2 are easy to describe but difficult to interpret. The subject of the three time-frame tableaux are apparently identical. Young lords humiliate an old god, probably God L, who has been shown on the previous vase in his full glory. These acts of humiliation include the removal of his regalia, holding him steadfast and "stomping" on him. In these acts the young lord(s?) are assisted by a hunchback and dwarf. The scene is certainly allegorical and may represent bloodletting.

On Vessel 3 the Great Bearded Dragon, one of the biologically impossible creatures of Maya mythology, makes its appearance. It is a monster of checkered history who has been identified with various deities and natural forces, among them with the omnipotent Itzam Ná (Thompson 1970:209-224) and with the Mexican God Xiuhcoatl (Coe 1975:23). In this codex fragment most of its representations are seen with antlers and/or ears of a deer. Coe usually writes of this creature with loving affection as one which is "basically a reptilian monster with a supra-orbital plate, upturned snout, prominent fangs, and a beard (see Princeton 12 for a good example). However, he may take on other attributes, suggesting that there may be as many as four distinct iconographic forms (1981: No.72)."

Looking at these vase paintings, one may readily accept that the Great Dragon is portrayed as a peaceful participant and its intentions are neither offensive nor defensive. Such portrayals of gods and deified ancestors rising from dragons' throats are also seen on several stone monuments, the most notable are the vision scenes of some of the lintels of Yaxchilán (Figure 10). It is most probable that its presence is symbolical rather than personal, and may signify that the Old God belongs to, is in, or coming out from, a regional or supraregional compartment of a cave, or from the underworld itself. A Late Classic period polychrome vase from the northern

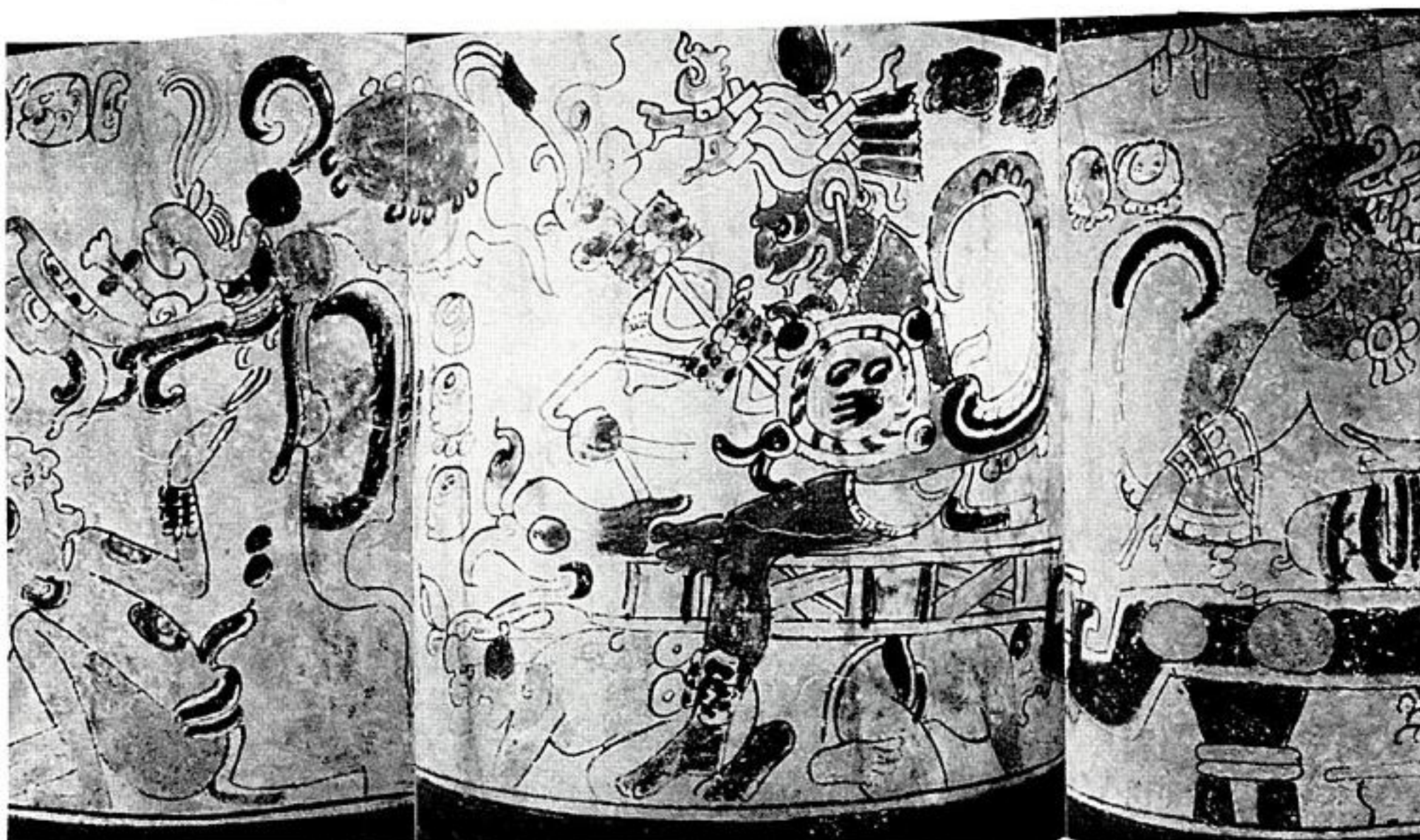
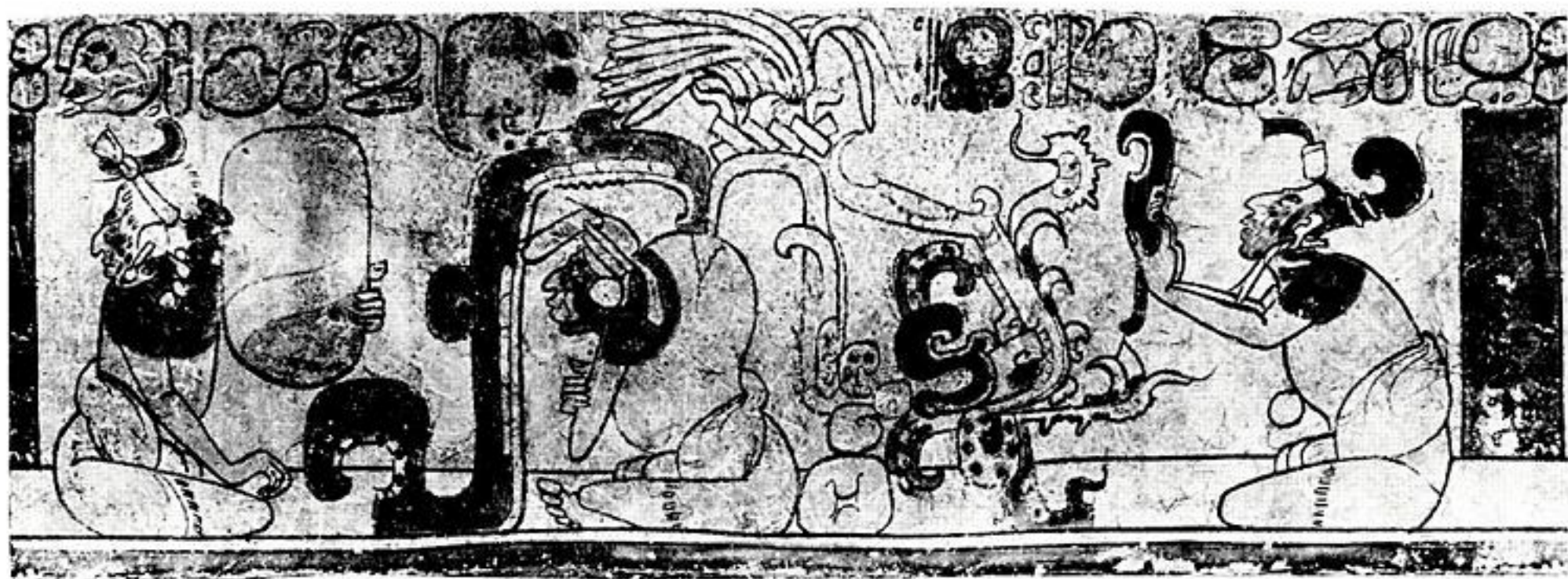


Figure 9. Polychrome vases painted in a manner very close to codex style and with iconographic content directly related to events portrayed in Codex Fragment 1: (A) Polychrome vase from the northern Petén, Late Classic Period, painted with a mythological scene which shows among other events, the Bearded Dragon rising from the cracked hump of a hunchback. (B) Polychrome vase, Late Classic Period, from the northern Petén, presents several mythological characters among them an old deity being swallowed by an Insect God or a Dragon (Honolulu Academy of Art; H: 21.6 cm, D: 19.6 cm).

Petén shows a scene where GIII, armed, is about to sacrifice a young god hiding in the shelter of the Dragon's throat (Robicsek 1978:Plates 197-200, Figure 13). A somewhat similar scene but with different participants is shown on a black background vase of the same provenance (Figure 14). An analogy to this could easily be found in both Middle and Late Classic Maya architecture, particularly abundant in Central Yucatán (Figure 12), where real or simulated entrance-ways "are complemented by a wide frontal mask in the upper part, creating the appearance of a monstrous mouth recognized in English by the term "dragon mouth entrance (Gendrop 1980:138)," or as better known by the Spanish term *portada zoomorfa* (ibid). Vessel 3 shows the gaping throat of the Dragon from which the upper body of an old god, distinguished with the forehead flare, rises. The counterpart of the aged deity is the blackfaced 1 Death (his identification will be discussed later). The object the Old God holds is possibly an enema syringe, and the spots on his body are, god markings.

On Vessel 4, probably painted by an artist different from the painter of both the previous, and the upcoming vessels, the entire body of the Dragon is shown in a more natural form. It looks like a combination of an alligator and a snake, a presentation not unlike those in the following scenes. In the tradition of the Classic Maya mythology, this Dragon Snake rises from the foot of God K, the Deity with the Forehead Flare (Robicsek 1978). From the mouth of the Dragon rises again the aged baldheaded deity with the flare (cigar?) across his forehead and he appears to be talking to a seated figure whose face unfortunately is eroded beyond recognition.

The scene on Vessel 5 is virtually identical with the previous scene, but the Old God backs his forehead flare, and the presentation of the Dragon is more conventional.

Vessel 6 again shows the Old God emerging from the throat of a Dragon and facing an overlord. His netted headdress identifies him as God N (see also Vessel 142).

On Vessel 7, the Old God wears a netted "enema" bib and holds a netted headdress (which could associate him with God N, the *Pauhtuns* or *Bacabs*) in his hand. The contents and significance of the large dish in front of the Old God and the identity of the figure dancing before him are unknown.

Scenes 8 to 13 are painted on vases of similar size and shape, in an identical style, and with the same participants acting in a sequence comparable only to the frames of a motion picture. This sequence of seven vases is very strong evidence for the existence of the "ceramic codex."

The action in all the scenes takes place under the swag curtains of a building identified by shamrock-like, and dotted wall designs. The composition of the scenes is built around the undulating serpentine body of the Great Bearded Dragon. The head of the Dragon is more abstracted on Vessels 8 to 11. In scenes 9 to 11, and 13, from the nape of the Beast emanates a large deity head, the same seen on the Temple of the Cross panels at Palenque (Dütting n.d.) and identified by Schele (1976:22) as the Sun God. In these scenes, the role of the Dragon seems to be entirely passive. Its function is apparently to frame the composition, identify God K, and house the Old God. Unlike its serpentine colleague, the mighty Dragon of Delphi (Figure 7), its relationship



A



B

Figure 10. Figures emerging from the throat of serpent visions: (A) Lintel 15, Str. 21, and (B) Lintel 25, Str. 23 at Yaxchilán (Photographs courtesy British Museum).





Figure 11. Head of a young male emerging out of the mouth of the Great Serpent on the façade of the Nunnery Complex at Uxmal.

to the other god participants of the scenes is peaceful. The other constant participants are God K (scenes 4, 8 to 13), the Old God (scenes 3 to 13), the Dragon Lady (scenes 8 to 13), and the Bundle Gods (scenes 11 to 13).

If one were to allow his imagination free play with these scenes 8 to 13, one might arrive at a "story" somewhat as follows: In the chamber of a palace decorated with a shamrock-like design, the Dragon Lady is in the company of God K and the Old God, the latter emerging from the throat of the Great Bearded Dragon. The Old God is immediately attracted to her, but at the beginning (scene 8), she is leaning toward God K. In scene 9, God K reciprocates her attention upsetting the Old God. In scene 10 she changes her mind and shows interest in the Old God, which makes him happy, upsetting God K, and in scene 11 sends him complaining to two ancestral deities. Both have large saucer eyes with scroll-like pupils. The first deity is recognized as GI of the Palenque Triad of Gods by his diagnostic spondylus shell ear covering, while the second deity's lower jaw is replaced with a quill-like device dropping from his palate which identifies him as the Patron of the Month Pax (also recognizable by his jaguar-paw ear) or G7 of the Nine Lords of the Night (Coe 1973:108). Their role in these scenes appears to be passive, as that of the choir in a Classic Greek tragedy. The most interesting feature of these deities is that their lower bodies are either missing or are bundled up and that they seem to be placed by somebody, rather than being seated by themselves, on large cushions. We have seen features similar to these

only on a single polychrome vessel (Figure 15, Robicsek 1978:138-140). Apparently these gods do not intervene in God K's behalf because in scene 12 the Old God appears to be fondling the breast of the Dragon Lady, and in Scene 13, the two are probably having sexual relations.

On Vessels 14 to 16, the Old God is shown lying in state, on a funerary platform in a palace (Kerr, n.d.). He now has deer ears, which are infixed with crossbands on Vase 14 and 16, with Landa's second *u* sign on Vessel 15. He lies with his head resting on a pillow and with his knees drawn up. The sequence of scenes on these vases is unique because they are nearly identical, the main difference being that on Vessel 14 where the Old God looks sideways and is seemingly alive, while in scene 15 and 16 his head is in profile, and his empty eyes and the coils rising from his abdomen suggest he is dead, just as the ancient artist would have caught the dying moment of the old deity. On Vessel 15 above him stands a woman whom we suspect to be his consort (the Dragon Lady?) lifting the semi-transparent blanket that covers him. Behind her a deer-eared attendant appears to be trying to comfort her in her hour of sorrow. At the foot of the dead god are two other deer-eared people, whose attention is apparently drawn to two ladies outside the palace. One of the women, like a Maya Lady Godiva, wearing but a transparent body tricot, is riding a deer while, the other is restraining a deer. It is possible that one of the deer awaits to carry the soul of the deceased to the nether regions with his young (again?) mistress (Dragon Lady?) ready to accompany him on the other

deer.

The elongated ears seen on these vases (Vessels 14 to 16), like those acquired by King Midas of Greek mythology, are frequently shown on characters portrayed on codex style ceramics. These elongated auditory organs may either replace the person's "human" ears or are attached above his own ears to the temple. The "ears" may be roughly divided into the following categories:

1. *Elongated ears without infixes* are seen on naturally long-eared animals, i.e., deer or rabbit. They, however, may occur also on humans, and on animals with short ears. Besides indicating the supernatural character of the bearer, we believe that under special circumstances they identify them as being from Codex Style Site A (cf. Coe 1973:62).

2. *Elongated ears with Akbal, double-dot, (T7), elements* usually identify their bearer as a special kind of supernatural scribe, painter (keeper?) of the sacred books, probably different from supernatural codex

painters characterized by monkey features and/or spangled turbans. We know of two ceramic vessels (Vessels 71 and 72) where the scribe's ear appendages are infixed with T24 *Nen* (mirror), instead of T7 *Akbal* (double dot) symbols.

3. *Elongated ears with Etz'nab (T527) infixes* indicate that the bearer is a rabbit, related to rabbits or the Rabbit God, who in Central Mexico, and probably also in the Maya realm, is associated with the moon, alcoholic beverages, and drunkenness (Coe 1973:93; Thompson 1970). We believe that among the Maya the rabbit was also closely associated with the art of writing (Vessel 1, Figure 28b).

4. *Elongated ears with T552 (cross-band) infixes*, occur on a few codex style ceramics in a context that may indicate they were interchangeable with the *caban* curl. Their significance is unknown.

5. *Elongated ears infixed with Landa's second u (caban-curl) symbol* frequently occur on deer and on antler-bearing creatures other than deer; therefore, it seems probable that they relate to "deer." Interestingly enough, deer are often depicted with black spots on their ears, which combined with Landa's second *u* curlicue, constitute the *caban* glyph (T526) (Taube 1980); a sign with multiple meanings and many interpretations, the commonest being "earth" and "earth surface." Taube suggests that this symbol, like many other Maya glyphic and iconographic elements, should be considered not as a straightforward representation of a single object but as a sign with a broad and subtle range of referential imagery (Taube 1980). The curl element also occurs as a lock of hair on several representations of the moon goddess (Schellhas' Goddess I) and on the personified heads of the number eleven. The frequent occurrence of deer ears infixed with *caban* curls, the curls themselves, and the deer itself suggest they were totemic signs of the people and/or the ruling house of Codex Style Site A (cf. Coe, 1973:62).

To us the most interesting participant of these scenes is the Old God. If somebody looks at these vases separately, depending on the presence of the Moan Bird hat or the netted headdress, he may recognize him as either God L or God N, the two principal rulers of the underworld. It is possible that on the different vases we are dealing with different deities, God L on one, God N on the other. The similar context and the sequence they appear, however, brings up another possibility, namely, that the paraphernalia may indicate that we are dealing not with different deities, but simply with different aspects of the same god — a phenomenon very common in Mesoamerican mythology. The fact that God N, the deity with the netted headdress, and God L, the god with the Moan Bird hat, are never seen together either on monuments or carved or painted ceramics (Coe 1978:16) certainly strongly speaks for this possibility.<sup>1</sup>

<sup>1</sup>At the Princeton Conference, November 1980, Nicholas Hellmuth mentioned that a vase did exist which portrayed both Gods L and N on the same vase (n.d.). Hales has since seen this vase and substantiates Hellmuth's description, though I have not seen the vase or photographs (if they exist) of the latter.

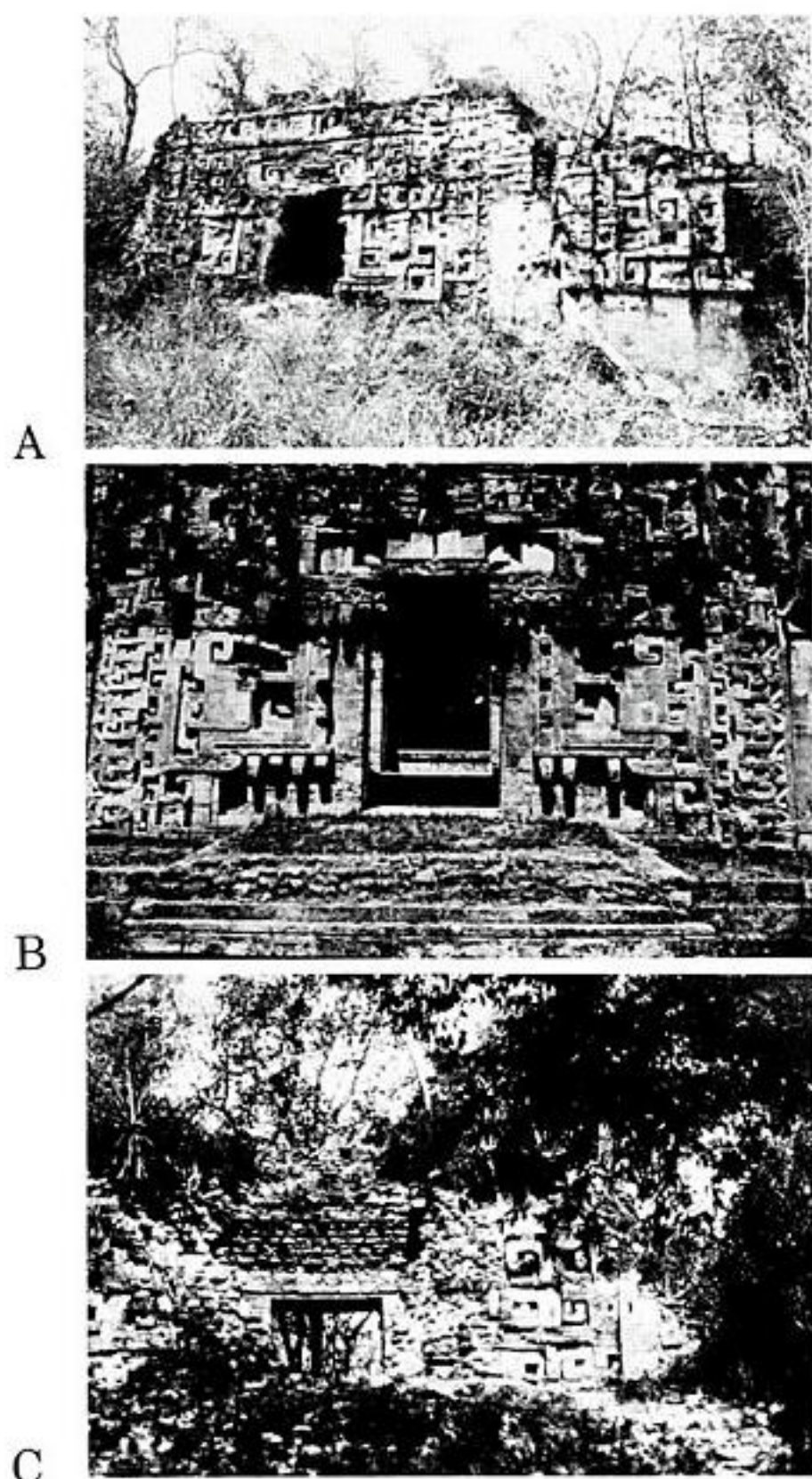


Figure 12. Elaborate doorways made in the shape of a Dragon's mouth at Hochob (A), Chicanña (B) and Becan (C).

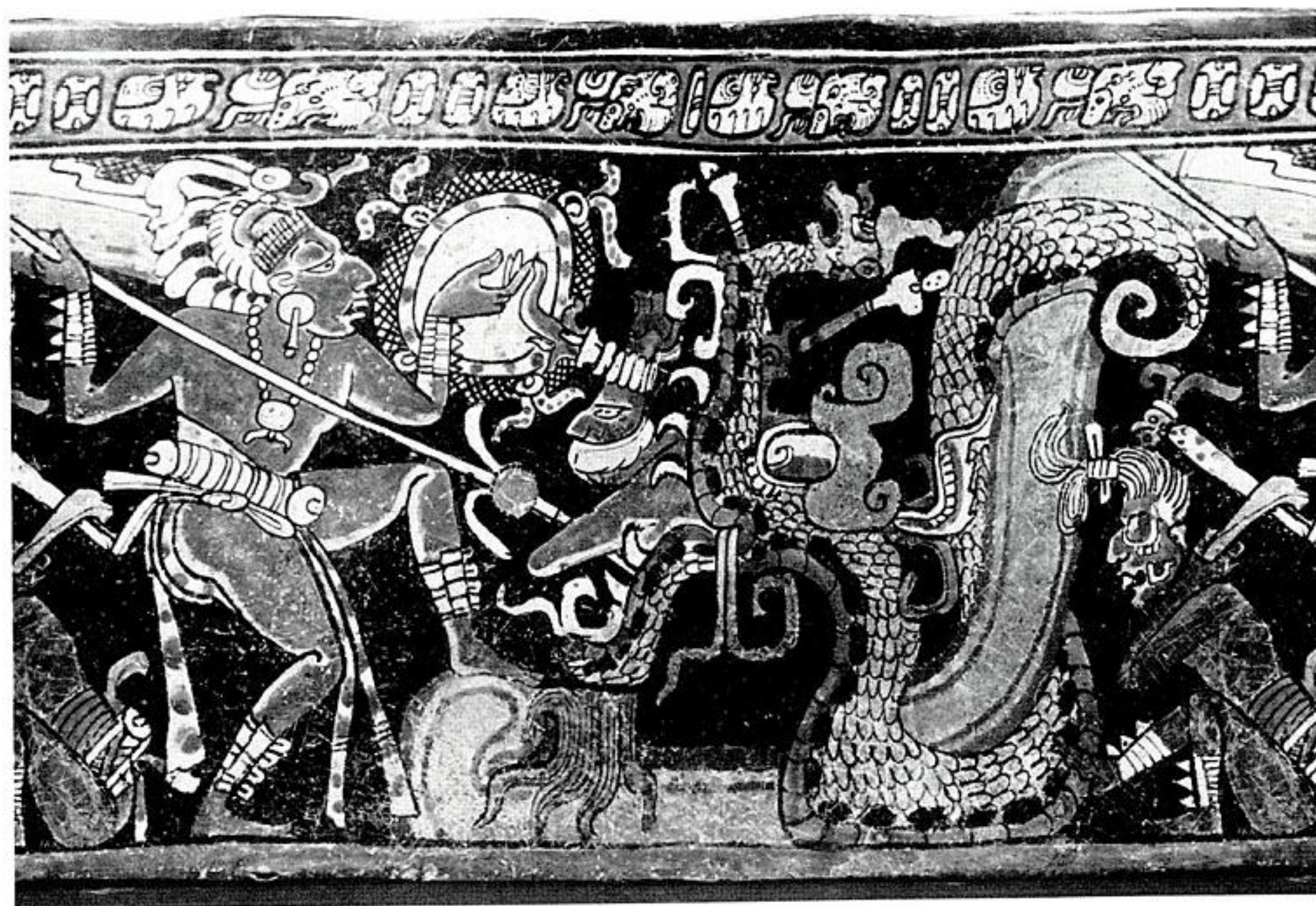
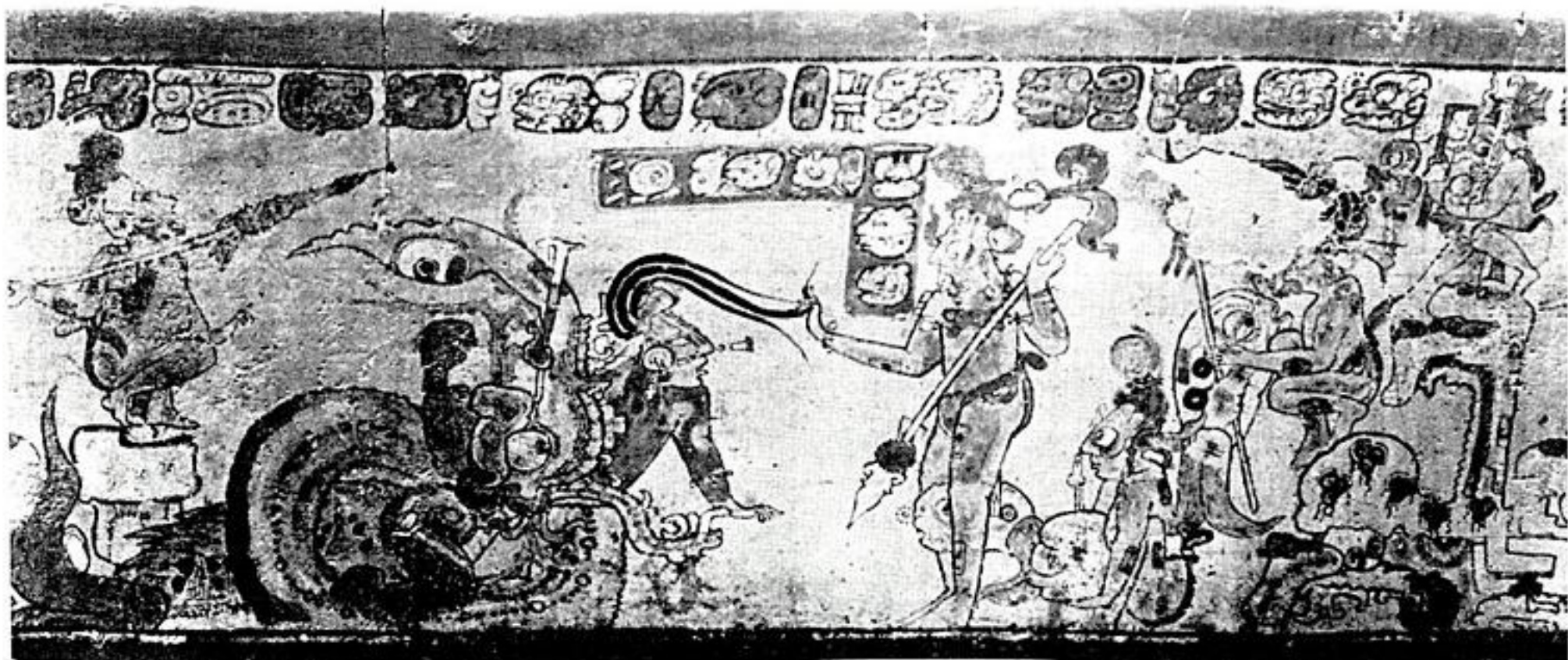


Figure 13. Polychrome vases from the northern Petén painted with mythological scenes in which GI armed with spear is confronting personages who are seemingly settled in the throat of Bearded Dragons (Late Classic Period; Vase A c.f. Coe 1978: No. 12).

This idea that well-identified Maya deities may be but different aspects of the same god has been expressed by Thompson (1970) who believed Maya religion was basically monotheistic. This primal god, or primordial ancestor theory was further elaborated upon by Pickands (1980:124-137) who thought that this Ancestral God was closely associated with trees and deer, a theory richly supported by several vase paintings published in this volume.

Another explanation to the apparent confusion of identifying signs on the Old God is the view also postulated by Pickands (1980:130):

It is my own impression that the identity of an individual depicted in Maya art may be recognized from the presence of details recalling certain of his attributes, no single one of which is absolutely essential to his identification. Thus one specific identity of a deity may be depicted in a variety of different ways depending upon scribal whim, stylistic variation between scribes, or a desire to emphasize particular association in certain situations.

The presence of the forehead flare on the Old God (Vessels 3, 4, 7, 9, and 10) further complicates the already confusing situation. It may indicate that he is (an aspect of?) the Ancestral Father Deity, the primordial God K, whose identity has been established by David Kelley (Robicsek 1978:107). He determined that during the evolution of Maya mythology that there were two God K's; an "old god," who was primarily associated with the 819-day cycle, and a "young god" (likely the offspring of the old one) whose birth occurred much later during the eighth century A.D. Considering that in the initial scenes (Vessels 3, 4, 9, and 10) the Old Deity is portrayed with a forehead flare, the "trademark" of God K, and on Vessel 13 he is shown having sexual relations with the female participant of this sequence, further suggests this possibility. If the analogy is valid, then these vases (Vessels 8 to 13, and 17) can be regarded as "birth certificates," in an allegorical fashion.

Vessels record "birth" events. Vessels 8, 9, 12, and 17 record the birth of the same person, whose name phrase continues in part directly adjacent to God K on Vase 8. This would suggest that God K is the subject of the birth event on Vessel 8 and also on other vases (9 to 13, and 17).

"At Palenque, we have the presentation (of the ruler) Chan-Bahlum in infancy not only as the child of human parents (Lord Shield Pacal and Lady Ahpo Hel), but as a living incarnation at birth as God K (Schele 1976:15)." So if the subject of birth may be considered a living divinity, God K, one should conclude that his parents would naturally be portrayed as divine, if not ancestral.

Such birth vases (Figure 20) are by no means unknown to students of Maya iconography (Joralemon n.d.; Quirarte 1979:99-110). On a black background vase (Figure 20a), for example, the parents are portrayed as human, but their son is shown as GIII of the Palenque Triad of Gods. The vases presented in this codex fragment fall into the same category.

The scene presented on Vessel 17 is especially puzzling. The continuity to the previous scenes is well established by the reappearance of the bundle gods and the presence of the personage sleeping in fetal position and wearing a "New York" shawl. The introduction of two new characters, i.e. the bound lord and the infant (the fruit of the relation between the Old God and the Dragon Lady?) undoubtedly indicate that the myth recorded is now to continue into another direction. It is possible that the sequence which follows this scene may be seen on Vessel 18 where an infant (this time though with a jaguar-tail) is being presented. The common authorship may support this possibility as well as that the baby on Vessel 18 is being held in the same leaflike material which is worn as a bib by the bound lord on Vessel 17.

This fragment is perhaps the most intriguing of the sequences included in this study, and at the same time provides a strong case for sequential interpretation of codex style ceramics. The story presented in the first part (Vessels 18-30) is seemingly very simple. It introduces five principal participants: the Water Lily Jaguar, Executioner GI, the Infant Jaguar God (GIII), 1 Death and 7 Death. The Water Lily Jaguar and the Infant Jaguar God are being offered to the gods. The various scenes depict the individual steps leading to the sacrificial killing and its aftermath.

The train of sacrificial events begins on scene 18 where the Infant Jaguar God is being presented (for sacrifice?) to a ruler (of Xibalbá?). A scene similar to this is also shown on the Black Background Vase II from the Petén

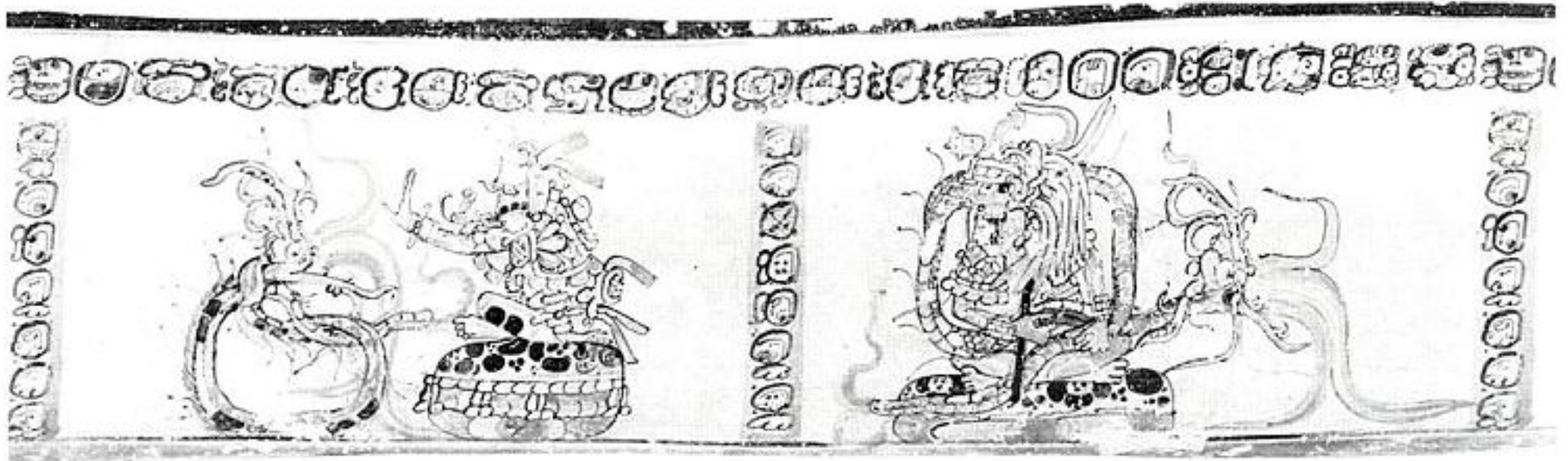


Figure 14. Polychrome vase from the northern Petén, Late Classic Period, presenting two young dignitaries sitting on cushions of jaguar skin, one opposite of, the other within the serpentine coils of a Dragon.

Figure 15. Two-tiered polychrome vase, northern Petén, Late Classic Period, with ancestral Bundle Gods painted at its lower level (c.f. Robicsek 1978: Plates 149-152, Figure 143, pp. 138-140).



(Figure 20a). The baby with the jaguar tail is Infant GIII (Xbalanque), while the personage wearing the elaborate cloak and the "coolie"-style hat may be identical with the character who is upholding the serpent bar on the Tablet of the Sun at Palenque. The coolie hat could be a sign of identification of Hunahpu.

The best known in this series is Vessel 21, the much commented-upon Metropolitan Vase, which has been identified by Coe as an "underworld scene involving six gods in some kinds of sacrificial dance (1978: 34)." The events are now regarded by Coe (1978: 34) and others (Lounsbury 1980b; Schele n.d.d.) to be the sacrificial dance of the Hero Twins before the underworld rulers 1 Death (Black-Faced Skull) and 7 Death (White-Faced Skull). Apparently, similar happenings continue, on the scenes of Vessels 19 to 28 in which the same principal characters, GI (Hunahpu), GIII (Xbalanque) and two Death Gods participate.

Viewing this series of Vessels 18-30, in the same style, many, possibly by the same artist, present a stage where a set of actors are engaged in a scenario of events. The superficial observer may easily miss the sometimes subtle, in other instances sudden, changes in the appearance, and actions of the individual characters. In this context they undergo "transformation from anthropomorphic to zoomorphic, from fleshed to skeletal, and from young to aged (Schele 1979: VII:407),"

though they always maintain recognizable features.

GI is identified by his large god eye, aquiline nose, *tau*-shaped upper incisor teeth, fish-barbel-like whiskers at the corner of his mouth, and a thorny oyster shell over his ear (Coe 1975: 14). Most of his appearances on these vessels are in "full figure," and, just as on the Dumbarton Oaks Tablet (Figure 71) (Coe and Benson 1966; Schele 1980 and n.d.d.), he is further recognized by his typical "dancing" posture, shell diadem with infixed cross bands, long hair tied in a hank, belt and pectoral of swirling knots, the last interchanging with an inverted vase infixed with the glyphs of *Akbal* (T504) or *Cimi* (T509). He is shown wielding a hafted ax with a "mirror" (T24) infix (as opposed to the flint-hafted ax of 1 Death) and an eccentric flint that Coe (1973: 98; 1978: 34) has suggested represent the head of God C, but what we believe is a flint-eccentric infixed with the personified version of *Cauac* (or stone) as indicated by the grape-like motif.

The infant version of GIII has certain diagnostic "god" characteristics too; i.e. tied long hair, large eyes, *tau* teeth, and an aquiline nose. These simply indicate that he is supernatural. His identity as GIII of the Palenque Triad (Berlin, 1963), and the Jaguar God of the Underworld is established by the feline ears, jaguar paws, and tail, as well as by the "crueller" loop over his nose, which begins about by his ears, goes around the eyes, and loops over the bridge of his nose. In his final zoomorphic transformation he appears as the Water Lily Jaguar with a sacrificial scarf (Hellmuth n.d.).

The two skeletal figures are recognizable as death gods by their skeletal state, but also by their long black hair encoiled in bow tie-like knots to which the head of the Jester God is affixed, the disembodied eyes attached to their skulls and studded into their collars, the *cimi* pendant, their loincloth tied in a peculiar way into a rosette-like object with protruding quill-like endings. The weapons they carry include the tri-pronged eccentric knife (Robicsek 1977), the black ceremonial lance and the hafted ax. Judging from their outstretched hands and generally threatening attitudes, both death gods are out to get the Infant Were-Jaguar, but as in the well-known cartoon series of the Coyote and the Roadrunner, they too, never seem to reach their intended victim.

In addition to the four principal characters there is an assortment of secondary participants. One of them is an insect god whom Coe "previously identified as a firefly holding a cigar. This is an allusion to the incident in the *Popol Vuh* in which the Hero Twins attach fireflies to their cigars in the House of Darkness so as to fool the lords of Xibalba' (1973: 34)." Instead of lighting them, the Twins put fireflies to the ends of their cigars to make the guards believe that they were lighted (Edmonson 1971: lines 3650-3652):

"They just put a fire bug on the end of their cigars.  
One whole night they kept them lit."

This flying creature, which is wearing what looks like a motorcycle helmet, appears on Vessels 19 to 21, not sitting on the end of the cigar (flare), but holding it. A very similar insect-like character also plays the role of an

executioner on a black rimmed codex style vase (Vessel 77).

The Jaguar Dog or, as Quirarte calls it, a Jaguarized Water Lily Dog (Quirarte 1981: 1), the only known canine-feline in existence (even if only in the imagination), appears in the scene on Vessel 21. While in the upcoming sequence of ceramics he seems to fancy severed human heads, and carries plates containing hands, eyes, and long bones; on the Metropolitan Vase he seems to be satisfied just to sit and look mean. In the scene on Vessel 19, which is nearly identical to that on Vessel 21, the dog has been replaced by a Water Lily Jaguar wearing what Hellmuth (n.d.) describes as an "enema bib." On Vessel 23 he is substituted for by a skeletal Dog Deer. This successive pattern of substitution suggests that the creatures may be different aspects of the same mythological personality.

The Jaguar Dog is by no means an unknown creature for students of Maya iconography. Its image also appears on several polychrome vessels which were studied in depth by Quirarte (1976: Plate 1) and by Clarkson (1978: Fig. 1). Its characteristics, besides its jaguar spots, include the lolling tongue, fangs and constant salivation (Quirarte 1981: 6). The Jaguar Dog should be distinguished from the "ordinary" dog of the Maya myth, which is said to accompany the dead on his dreaded journey through the underworld. The latter is also often portrayed on vases, as well as in the codices, and is believed to be the Maya counterpart of Xolotl the torn-eared Mexican dog deity (Thompson 1960: 78-79).

The last character to be mentioned is the Cauac Monster upon which Infant GIII is sacrificed. As usual, he appears to be a passive rather than an active participant; and may not represent a deity but a supernatural locale, such as a cave (Taylor 1978: 78-79). There are continuous changes in the monster's appearance from one scene to the next, in the tradition described by Coe as being able "to split and cleave, but also to produce monstrous extensions of itself, such as the malignant growth of its long-lipped head (1978: 84)." The relationship of the Cauac Monster to the Infant Jaguar God is especially interesting. On Vessel 19 the baby Were-Jaguar is seen on the Monster's nose; on Vessels 20-21 on its back; on Vessel 22 on top of the rear-curl. The reason for this movement is puzzling, and may hold the key to the understanding of the myth associated with these vases. It is possible that the movements of the Jaguar God across the Cauac Monster, may represent the passage of the Night Sun across the horizon.

Having identified the participants of the events and answered the question, Who?, we must address the next question Where? The *Popol Vuh* tells us that the event occurred in Xibalbá, in the ruling house of the two principal lords, 1 Death and 7 Death. In an effort to determine a more accurate locale, attention should be given to the brown wash on the base of most of the tableaux presented, which, according to Crocker (n.d.a.), represents water. Such a hypothesis is further reinforced by the shell and floating fish on Vases 30, 98, and 101. The possible existence of such a "watery underworld" has



Figure 16. "Movie-like" position-change of the "Dragon Lady" in the ceramic sequence of Codex Fragment 1. (From left to right: Vases 8 to 13).

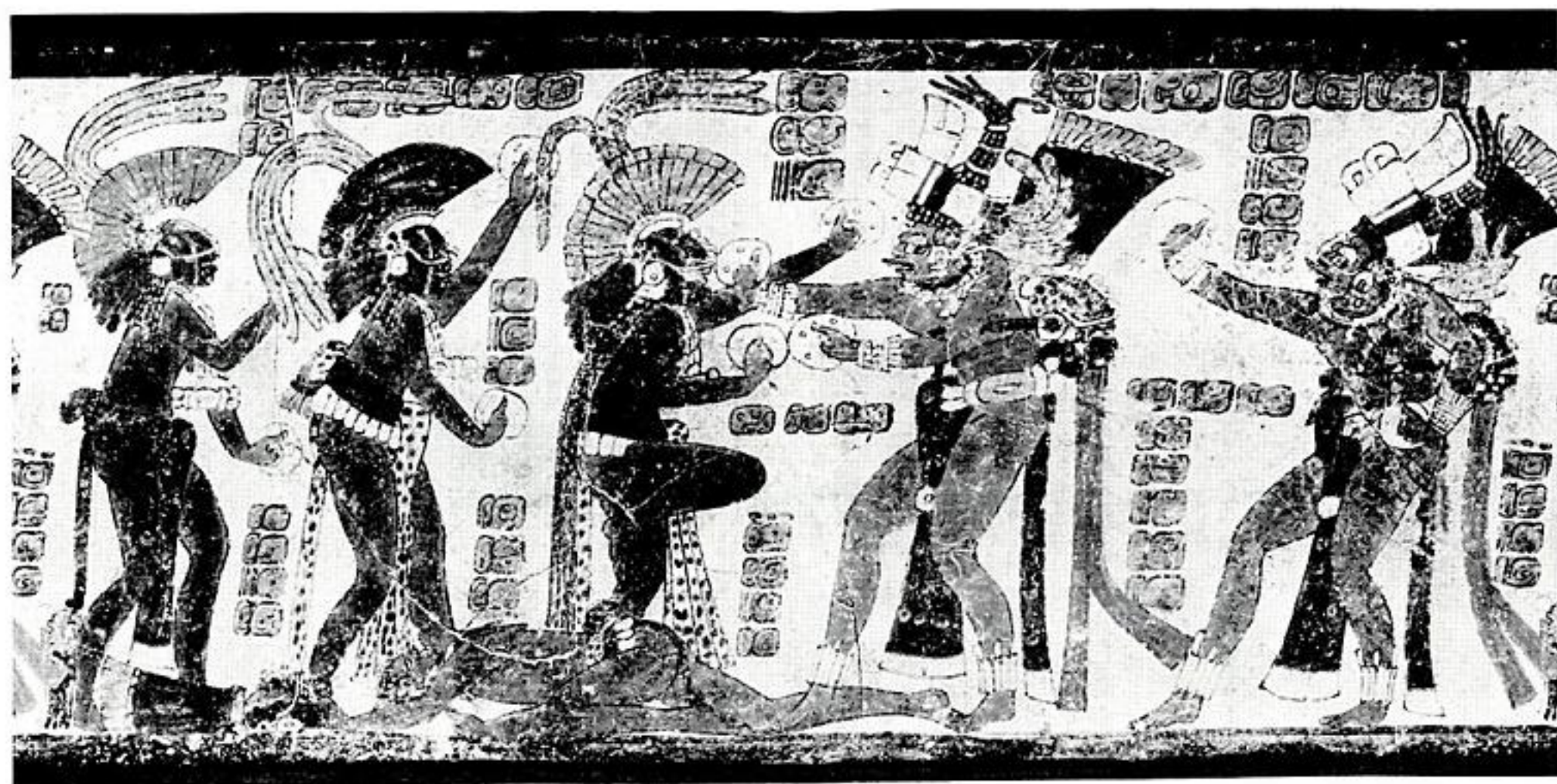
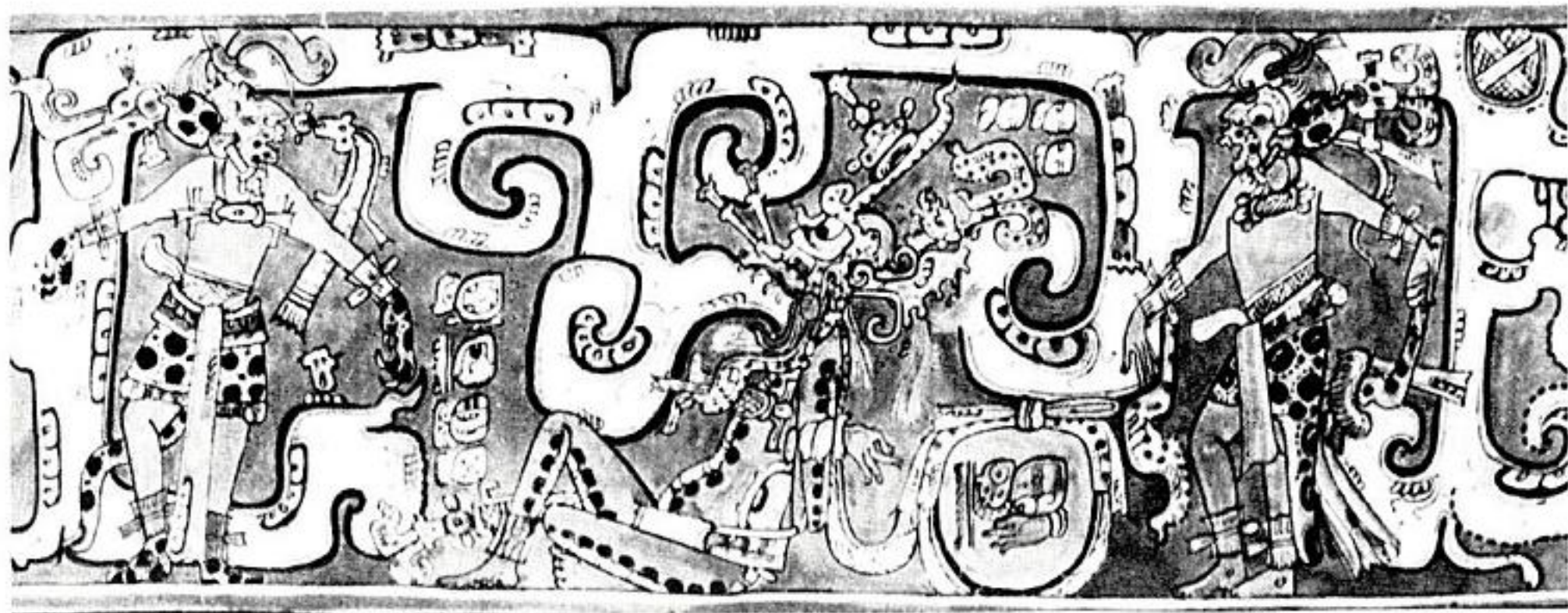


Figure 17. (A.) Polychrome vase from the late Classic Period, from the northern Petén presenting two jaguar deities, one of them wielding an ax with a water lily attached (H:19.0 cm, D: 15.8 cm.), (B.) Polychrome vase from the late Classic Period, from the northern Petén showing two opposing groups fighting with round flint weapons.



Figure 18. Carved bowl probably from the Pasión portraying GI holding an ax with a water lily attached; a Cavac Monster and a Water Lily Jaguar.

been mentioned by Coe in conjunction with an unpublished commentary on a polychrome plate (Figure 60), and has also been substantiated at Palenque's Temple XIV (Figures 52 and 69), where Chan-Bahlum II is posthumously portrayed dancing on water.

The scenes on Vessels 18 to 23, and 25 to 28 depict the events leading up to the sacrifice of Xbalanque who is portrayed in different stages of his transformation. Vessel 26 is unusual for two reasons; first the jaguar person — just like GIII on the previous scenes — definitely aged, and now looks like a 10- to 12-year old boy instead of an infant. The second feature different from the others is that GI is holding a water lily instead of an ax, a feature difficult to explain. While we know of no other such examples where flowers replace axes on vase paintings, there is one published (Princeton No. 6, Vessel 179) and two previously unpublished vases which show water lilies attached to, but not replacing axes (Figures 17 and 18). The seemingly jaguar tail-like beard that GI sports is an interesting detail too. Vessel 24 presents the stunning climax of this mythological drama. GI, having delivered the final blow with this ax, and 7 Death are shown with their feet in the mire of the aquatic underworld, looking intently at the small leg and jaguar tail of the disappearing infant, GIII.

The jaguar sacrifice continues on Vessel 29 where, in the absence of GI, 7 Death acts as executioner. This is also the first in this series in which the mysterious triadic bowl containing a hand, eye, and long bone makes its appearance.

The scene on Vessel 30 shows a procession consisting of the dancing executioner GI (Hunahpu), with a human head (of Xbalanque?), and triadic bowl at his feet; 1 Death, and the Water Lily Jaguar. Judging from the scarf the Jaguar is wearing, it is apparently his turn to be sacrificed. The beautiful resigned posture of this giant cat is in strange contrast to the agitated behavior of his executioner. It is possible that, although the Water Lily Jaguar is not mentioned among the underworld lords, he may be an aspect of Lord Bloody Claws (Ix K'aq) or Lord Bloody Teeth (Kiq'r), who (while not described explicitly) met their doom together with 1 Death and 7 Death after their defeat. In the *Horoscopos Mayas*, Barrera-Vásquez (1943) mentions that the day *Ix*, in *The Book of Chilam Balam*, was dedicated to the "jaguar, bloody mouth and claws, flesh eater, killer of men."

Viewing the scenes on the upcoming group of vessels in the second part (Vessels 30-55) of this codex fragment, one is left with lingering questions. What is the meaning of this strange ritual? Who are these unknown musicians? Where is this eerie procession of beasts and birds bound for? Where does it begin, and where does it end?

A young trumpeter, who on Vessel 31 is seen rising from the bearded deer dragon's throat, reappears on Vessel 33. The Actaeon-like appearance of large ears and antlers on him as well as on the trumpeter (Vessels 31, and 33 to 37) and on some of the animal participants including the deer in this codex fragment, again seem to disprove Coe's initial theory (1978: 112) that the ears are borrowed from a rabbit, and strongly suggests that they are definitely those of the deer (Stuart 1977: end papers; Coe 1979: 28).

The painting on Vessel 36 is connected to the following scenes by the presence of the rattlesnake, wrapped around the tree trunk with the head of the Pax Monster at its base, as seen on Vessels 109 and 110. Elsewhere the rattlesnake is wrapped around the head of a Water Lily Jaguar (Vessels 31, 32, 39, 40, 41, and 54), a human (Vessel 32), and a water bird (Vessel 50). The face of the young trumpeter (Vase 33) strongly resembles that of the personage seen on Vessel 36 as he also has the T552 (cross bands) infix in his deer ear. The severed human head may refer to one of the following scenes of self-decapitation (Vessel 40).

On Vessels 34, 35 and 37, the faces of the trumpeters are painted black, the color of war and death for the ancient Maya, and they look older.

Originally on Vessel 34, the Bearded Deer Dragon and the trumpeter were accompanied by another creature, but because of erosion it is not possible to identify what it was. However, just where the eroded portion ends one can see a water lily pad, which on other codex style vases (Vessels 32, 33, 35, 39, 43, 44, 47, and 117) is associated with the toad: it is likely, therefore, that the missing animal was indeed a toad (Justin Kerr: n.d.). This supposition is supported by the discovery of Vessel 35, an ancient copy of Vessel 34, where the eroded area indeed contains the figure of a toad.

Coe (1978: 28) has identified this particular amphibian by the three dots on its ear as the Uinal Monster, a toad like creature associated with the twenty-day period *uinal*, of the Maya Long Count. The anthropomorphic form of this same creature is portrayed on a black-rimmed vase (Vessel 179) from Codex Style Site B. The trumpeter's face is blackened and he wears a straw hat, just like the personage on Vessel 18; however, we do not believe that the two are identical. Coe (1973: 14) mentions that God L is sometimes portrayed in such a fashion; that is, as a Black God with the lower part of the face left white. Besides God L, there are other "black gods" in the codices. While Shellhas' classification mentions only two dark deities, Gods L and M; Zimmerman (1956) adds two more, Gods Y and Z; and Thompson (1971) suggest the existence of as many as five black trade gods. Picands (1980: 130) is probably right stating, "Theoretically, then, any deity could be painted black depending on the activities with which his is being associated."

The trumpeters and the masterfully-portrayed animals surrounding them certainly do not convey a cheerful, storybook atmosphere. It is evident, even to the casual observer, that they are the creatures of the dark, who sacrifice and are being sacrificed, who haunt the living and devour the dead, and are described by Edmondson (1971) as "nagual animals, the stabbing demons, the bringers of ill omen." In these scenes they not only are coded by covert symbols of Xibalbá, but also are shown holding severed human heads, perching on corpses, and carrying plates containing cut-off extremities, bleached bones, disembodied eyes, and so on. Clearly they are tied to death and the underworld.

It is also possible that the trumpeters are the same ones who are associated with the funeral ceremonies Coe has mentioned in connection with the last rites of the



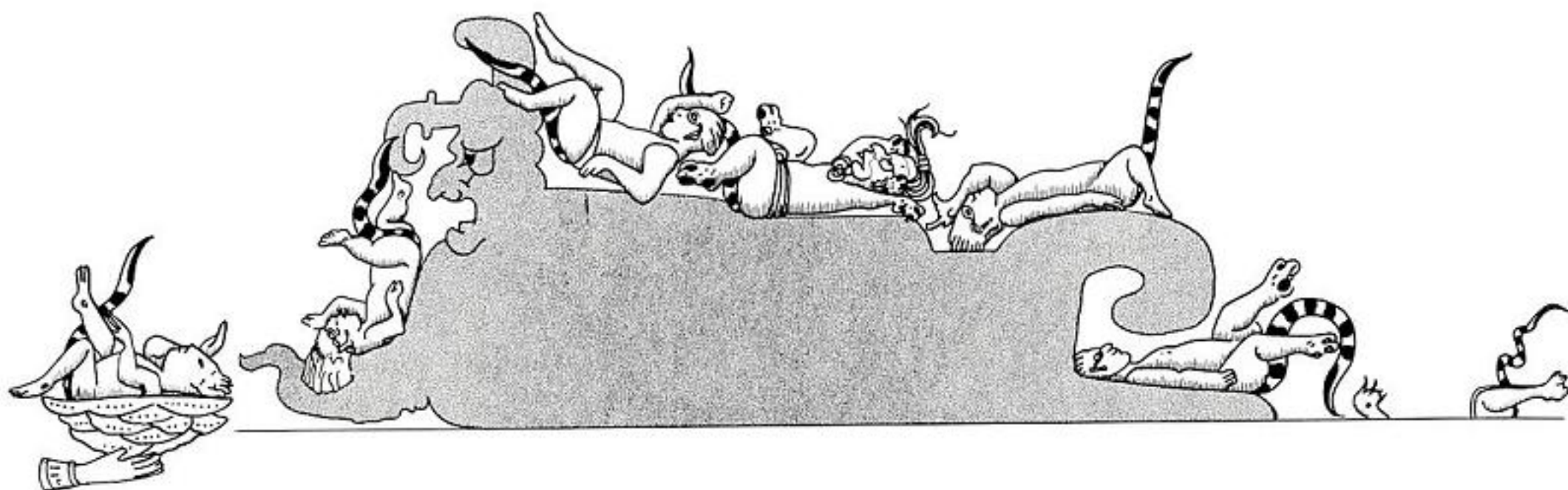


Figure 19. The position change of the Jaguar God in the Metropolitan Vase sequence of Codex Fragment 1. The sequence may be an allegory of the movement of a celestial body (the Sun?) across the horizon.

Tarascan kings: "Two trumpets were blown, and the marchers intoned, 'Lord, thou art to go this way, lose not thy way,' evidently giving him directions to carry him on the other-worldly journey (1973: 12)." Vessel 38 we see again the Bearded Dragon but this time without trumpeters. In front of it, sits the full figure version of the Jester God staring at a severed human head. He may be associated, or perhaps identical with one of the grim executioners of Vessel 1. On Vessel 32 the Jaguar is the sacrificer, instead of sacrificed, and is shown killing a human, who like the jaguar, wears a rattlesnake wrapped around his neck.

On Vessels 40 and 41 the Water Lily Jaguar and the deer reappear, also in the embrace of the rattlesnake; which certainly seems to indicate the existence of a likely long-forgotten myth involving these three animals, probably the one referred to by Taube (1980: 20 and 24) in which the serpent represents the sky, the deer the earth, and the jaguar the underworld. The repeated appearance of the deer with the jaguar may also be a coded reference to one of the Hero Twins, Xbalanque (Jaguar Deer), who could well be the ax-wielding figure dancing between the two beasts committing self-sacrifice by cutting off his own head on Vessel 40. A very similar scene of self-decapitation has been portrayed on a large polychrome dish housed in the *Museo de Popol Vuh* in Guatemala City (Hellmuth 1978: 212-213; Bruder 1981: 64-66; Figure 88). While this dish is not identified as "codex style" by the classic definition of Lin Crocker (Coe 1978: 16), the manner in which it is painted closely resembles that of codex style painters, especially the masters who created vessels in our series. According to the *Popol Vuh*, the Hero Twins were indeed sacrificed, and in turn revived themselves at the request of the lords of Hell (Edmonson 1971: lines 4431-4439):

And they marveled,  
The lords.  
"And now sacrifice yourselves in turn,  
So we can see it.  
Truly our hearts are delighted with this dance of  
yours,"  
The lords repeated.  
"Very well, oh Lord,"  
They said then.  
And so they sacrificed themselves, . . .

With these scenes begins the march of the animals that continues through the rest of the scenes. Such processions are described several times in the *Popol Vuh*. In the chapter of the "First Creation" the ancient Maya poet writes the following (Edmonson 1971: lines 261-272; 315-320):

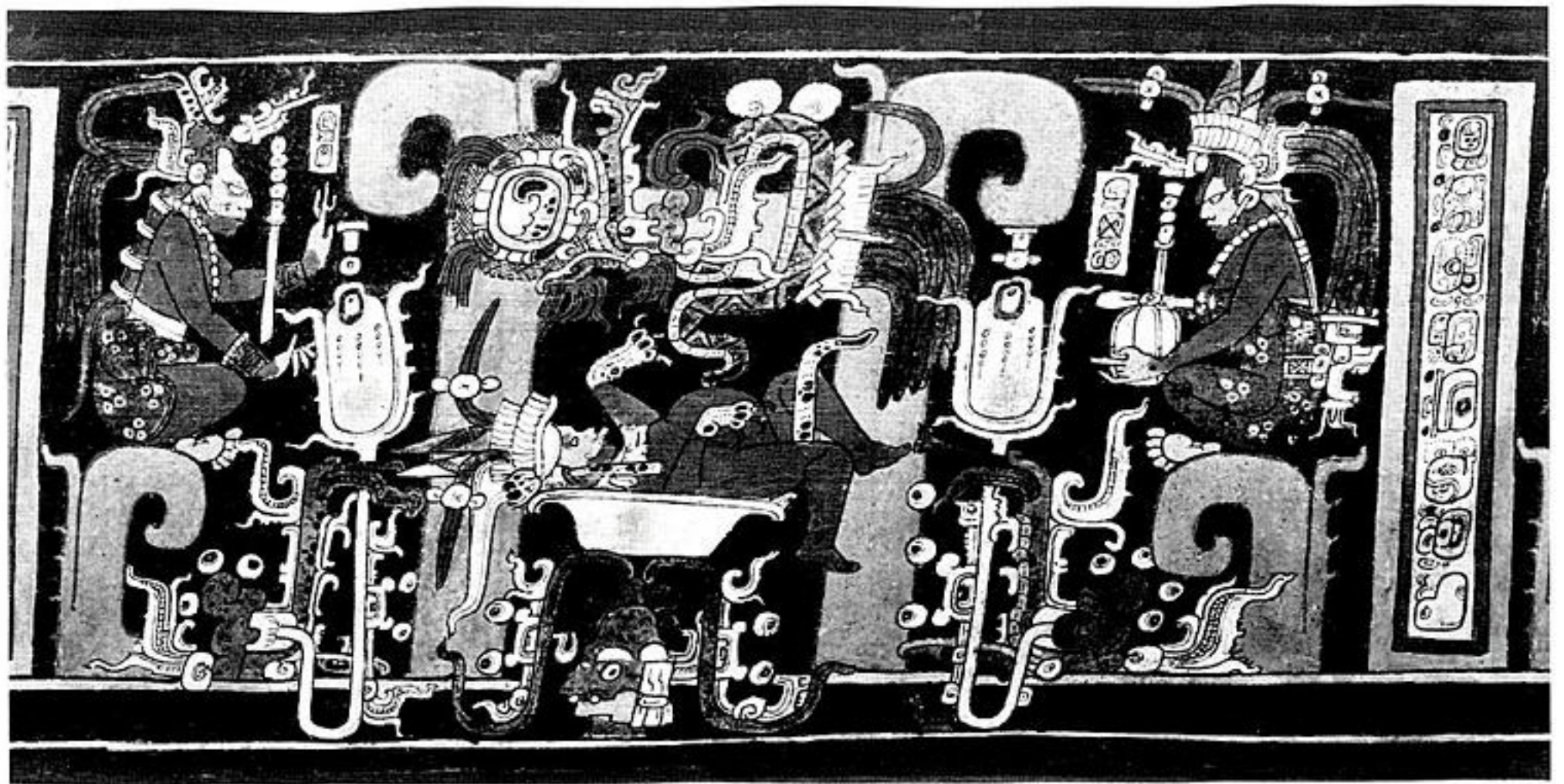
Then they thought further  
Of the wild animals,  
Guardians of the forest,  
And all the population of the wild:  
Deer,  
Birds,  
Panthers,  
Jaguars,  
Serpents,  
Yellowmouths,  
Guardians of plants . . .  
. . . They gave them everything: their nests  
And lairs.  
And so the homes  
Of the animals were the earth  
They gave it, the Mother  
And Father.

In the "Third Creation" part of the book, the Hero Twins are assisted in their agricultural endeavors by similar creatures (Edmonson 1971: lines 2995-2996; 3001-3013):

All the trees had been raised again,  
And the bushes . . .  
. . . And those who were doing it were all the little  
animals  
And big animals:  
Panther,  
Jaguar,  
Deer,  
Rabbit,  
Wildcat,  
Coyote,  
Pig,  
Coati,  
The little birds  
And big birds.  
It was they who did it.

Again, in the "Fourth Creation," the *Popol Vuh* poet writes (Edmonson 1971: lines 5945-5948):

And so when the sun came up  
There was rejoicing  
By the little animals,  
The big animals.



A



B

Figure 20. Black background polychrome vases from the northern Petén possibly from Uaxactún presenting jaguar-persons. On Vase A an infant were-jaguar is seen lying in a dish and attended by his parents (c.f. Robicsek and Hales 1981: No. 11, H: 22.7 cm, D: 13.7 cm). On Vase B the figure of a reclining young jaguar person is shown in the company of two old deities with empty bloody eye-sockets. A harpy eagle wearing a diadem composed of the disembodied eyes of the seated gods is also shown (c.f. Quirarte 1979: 99-110; Robicsek and Hales 1981: No. 10, H: 22.5 cm, D: 12 cm).

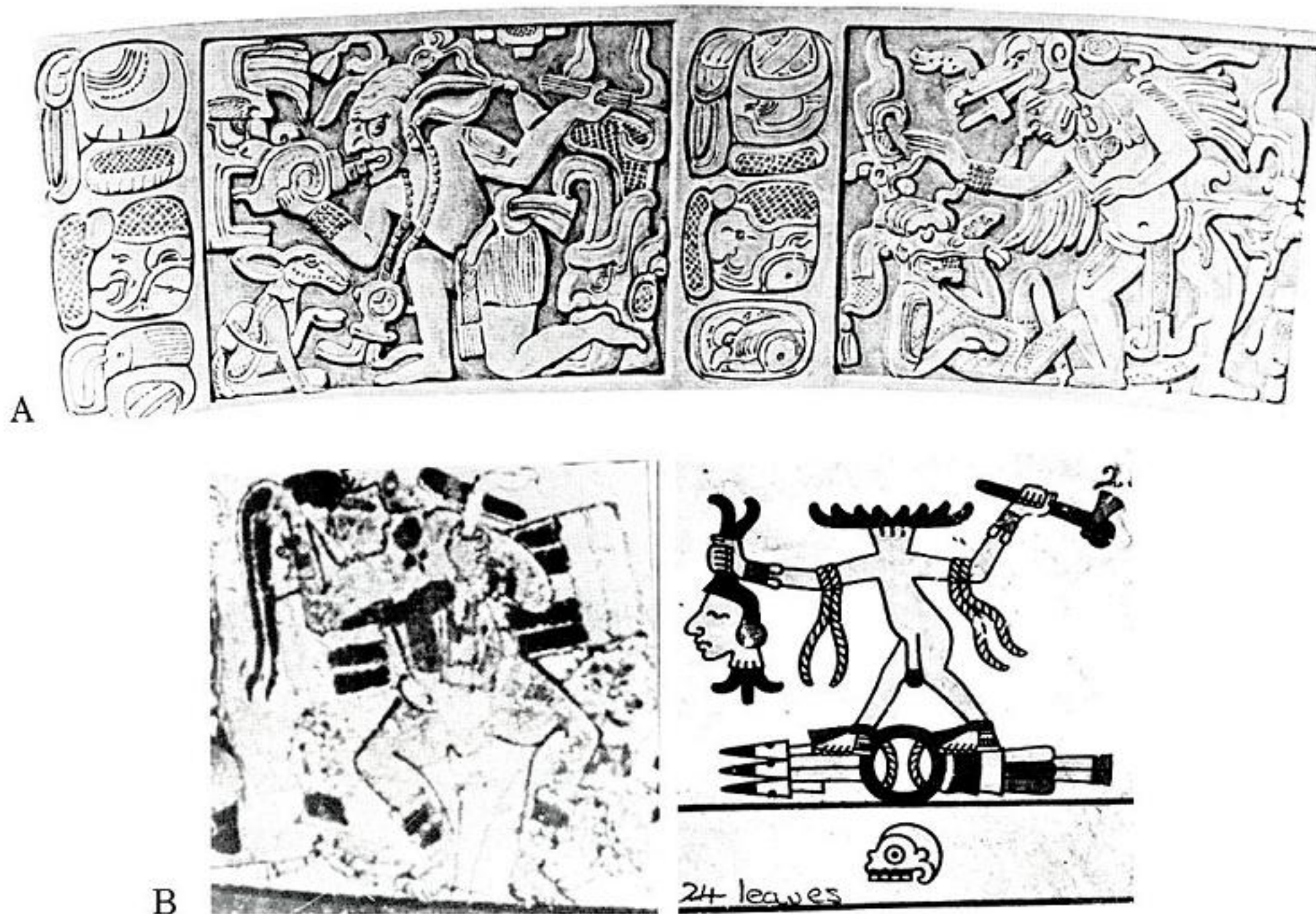


Figure 21. (A) Deer eared old god blowing a conch shell trumpet on a carved vase from Chocholá or Maxcanú, Yucatán (Drawing by Diane Griffith Peck, Dumbarton Oaks Collection, Washington, D.C.; H: 14.8 cm, after Coe 1975: No. 6). (B) Scenes of self-decapitation: Detail of a polychrome bowl (Figure 88, viewers left). Detail, page 24, Codex Laud (viewers right).

All these references from the Popol Vuh seem to indicate that this animal procession may act in a benign way, in unison with the Hero Twins. Studying the animal scenes in this codex fragment one must, however, detect hostility, impending danger, and death. Some of these creatures, such as the killer bats, clearly constitute a threat to human beings under all circumstances; others are wearing sacrificial scarves and shawls (Hellmuth n.d.), indicating either that they are to be sacrificed, or that they are about to sacrifice others. This group of creatures rather fits the description of the beasts that killed the wooden people of the "First Creation" (Edmonson 1971: lines 686-710):

And they did not speak  
Before their Former,  
Their Shaper,  
The Maker of them,  
The Creator of them  
And so they were killed;  
They were overwhelmed.  
There came a great rain of glue  
Down from the sky.  
There came the Rippers of Eyes, as they are called,  
And tore their eyes from their sockets.  
There came Killer Bats  
And snatched off their heads.  
There came Lurking Jaguar  
And ate their flesh.  
There came Aroused Jaguar  
And tore them open,  
And shattered their bones  
And their cartilage

Ground up,  
Crumbled fire  
Were their bones.  
The grinding up their faces was  
Because they did not think before their Mother  
And before their Father . . .

For some of these animals additional individual references are made in different parts of the saga.

The Toad (Edmonson, 1971: lines 3306-3312):

The Toad hopped  
And he started on,  
But he didn't go very fast.  
And so it was that he in turn met a great Snake.  
White Life was his name.  
"Where are you going  
You, Toad, my son?"

The Dog (Edmonson 1971: lines 4394-4400):

And the lord spoke to them:  
"Let this dog of mine be sacrificed  
And let his face be revived by you,"  
They were told  
"All right," they said.  
Then they sacrificed the dog,  
Revived his face again.

The Bat (Edmonson 1971: lines 3935-3940; 3969-3972):

They put them next in the House of Bats.  
There was nothing but bats inside the house,  
A house full of Death Bats,  
Huge Beasts.  
Like knives were their fangs,  
Their weapons of death . . .

... And so he kept trying to look out through the mouth  
of the blowgun;  
He tried to look out for the dawn.  
And so his head was snatched by a Death Bat.  
Hunter's body remained wedged in, headless.

The bat apparently also had quite a bad reputation in Mexican mythology. The Bat God is shown cutting off the heads of victims in the *Codex Vaticanus* (p. 24) and the *Codex Borgia* (p. 49), whereas in the *Codex Fejérváry-Mayer* (p. 41) the bat deity removes the heart of a sacrificial victim (Thompson 1962: 348-349).

The Rat (Edmonson 1971: lines 3080-3086):

And they snagged him in a net — the Rat  
And so they seized him  
And they bruised him at the back of the head.  
They tried to strangle him.  
They burned his tail over the fire.  
So if one takes the rat's tail  
His tail has no hair on it.

The birds may represent the "guards of flowers, those of Hell," of the *Popol Vuh* or the messengers sent to Xmucane, the grandmother of the Hero Twins, who, like

the raven of Apollo, were carriers of warnings (Zancani 1954).

The Birds (Edmonson 1971: lines 1889-1896):

The messengers were told.  
And their messengers were the Owls:  
Knife Owl  
1 Leg Owl  
Parrot Owl  
Skull Owl,  
As they were called,  
The messengers of Hell.

At another place (Edmonson 1971: lines 3355-3357):

"What have you come for?"  
They said to the Hawk.  
"I just have my word in my belly."

The human parts the animals carry in the triadic bowls, and in their paws could belong to their victims, or they may refer to the scene in which Xbalanque sacrificed his brother, Hunahpu, only to reassemble him later (Edmonson 1971: lines 4437-4449):

"Very well, oh Lord,"  
They said then.

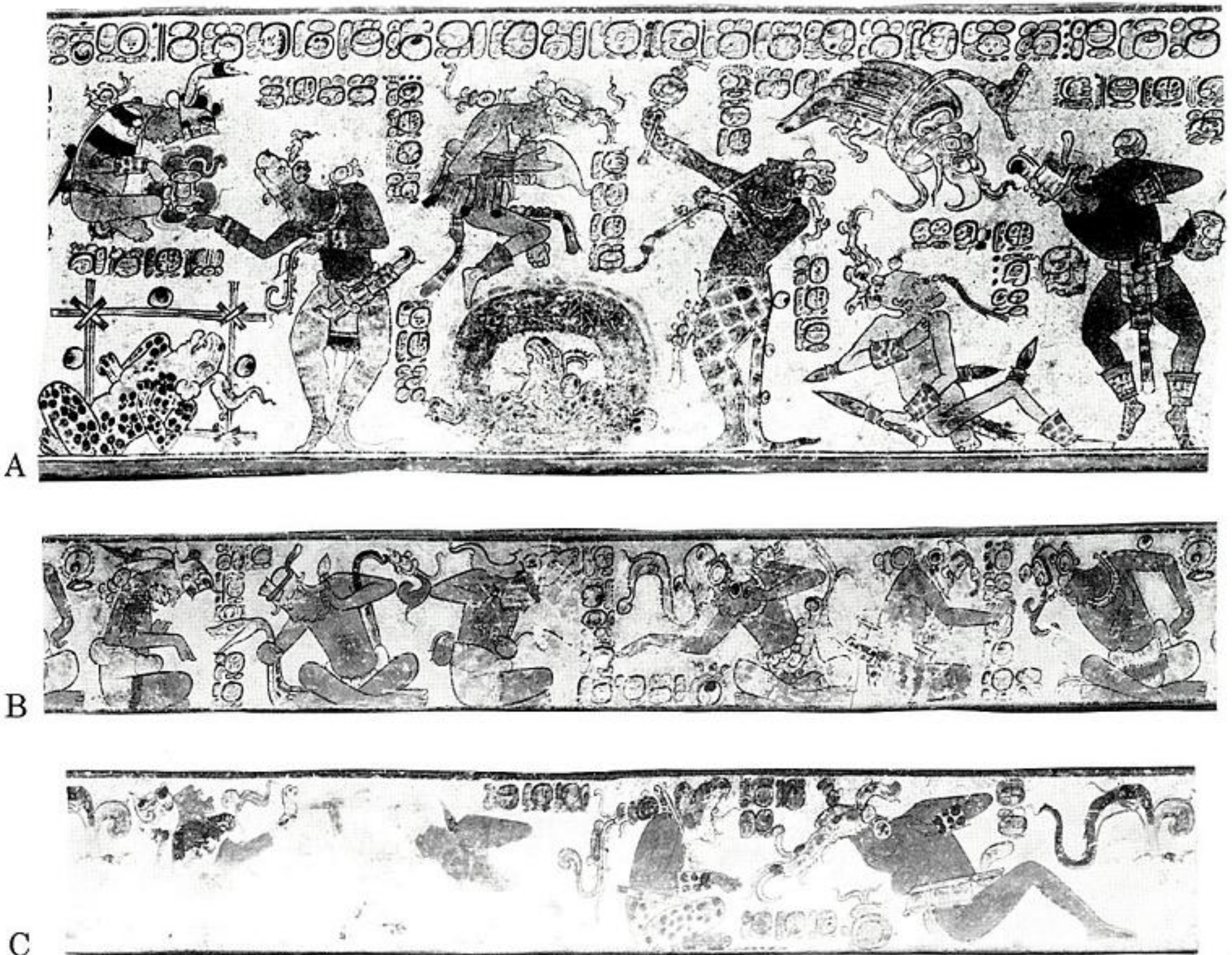


Figure 22. Polychrome vases from the Classic Period of northern Petén, painted by the "Altar de Sacrificios" Artist, I. (A) H: 20.0 cm, D: 16.0 cm; (B) H: 8.1 cm, D: 18.0 cm; (C) H: 8.1 cm, D: 18.0 cm.

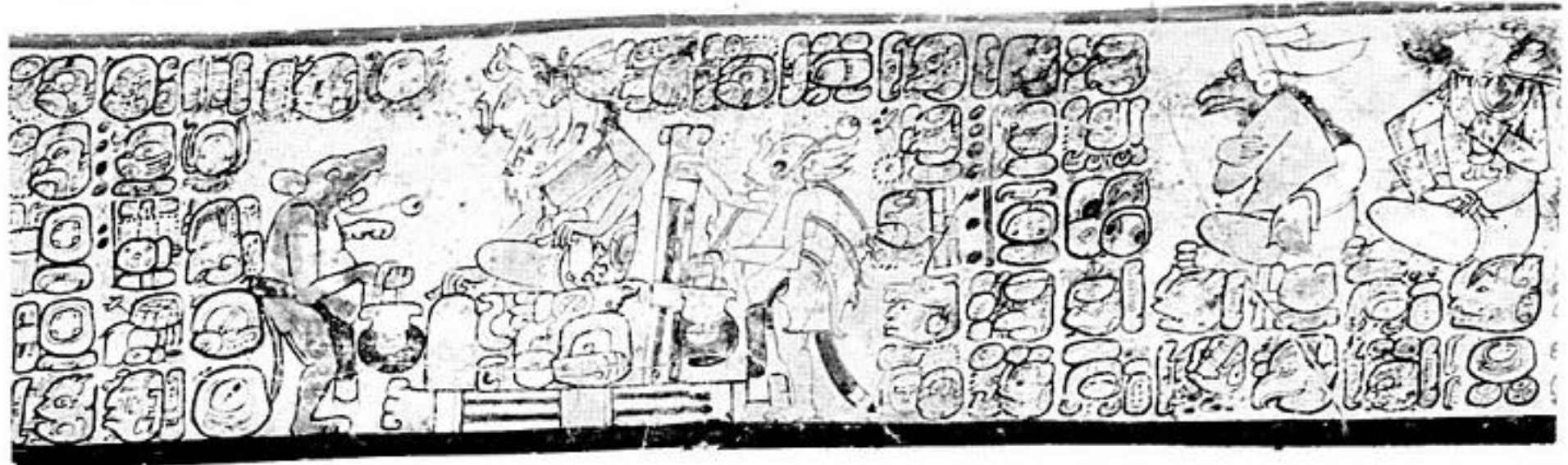


Figure 23. Polychrome vases from the Classic Period of northern Petén, possibly painted by the "Altar de Sacrificios" Artist, II. (A) H: 23.5 cm, D: 12.4 cm; (B) H: 9.4 cm, D: 25.0 cm (c.f. Robicsek and Hales: 1981, No's. 3 and 9).

And so then they sacrificed themselves,  
 And the one who was sacrificed  
 Was Hunter  
 By Jaguar Deer.  
 And each part  
 Was draped around:  
 His legs,  
 His arms,  
 His head came off;  
 He went some distance  
 His heart was ripped out; . . .

The parade of eerie characters continues in the last two parts of the codex fragment. On the scenes portrayed, the most unusual, and therefore the most interesting character in the scene on Vessel 54 is the young lord, who is reclining on his back, one of his legs upright, and the other bent at both hip and knee. His left hand is raised, and in his right he holds what may be either a long cigarette with a glowing tip; a blood-stained perforator; or possibly a stylus for carving, etching or writing. This peculiar posture is backed by what appears to be red flames shooting upward. The scene could be interpreted as depicting a young ruler who, after his death, has fallen into the flames of the underworld. A weakness of this theory is that, unlike the Judeo-Christian tradition, there is no evidence indicating that the underworld of the Maya was a place of hellfire and brimstone. Perhaps the best analogy we could find comes from the *Popol Vuh*, where the lords of Xibalbá trick 1 Hunter and 7 Hunter into sitting on hot rocks (Edmonson 1971: lines 2037-2044):

"Sit down on our bench, they were told.  
 But the bench they were given was  
 nothing but a sizzling hot rock,  
 And they burned themselves on the bench.  
 They really whirled up again over the  
 bench.  
 They did not rise up;  
 They really rather shot up.  
 They burned their seats.  
 And those of the Hell laughed again.

The Deer Dragon with the youthful human head emerging from its throat is a reflection of the trumpeter scenes discussed previously, but to some degree it also recalls some of the hallucinatory serpents (Schele n.d.d.) in the ancestral vision scenes on the Yaxchilán lintels (Figure 10) and suggest that this "Lord in Flames" tableau may be a vision seen during a bloodletting.

As the vase is turned counterclockwise (to the viewer's right on the rollout,) another young personage appears, enframed within and holding the skeletal variety of a bicephalic serpent. The two-headed snake represents the snaggle-toothed version of a dragon head, and it may refer to the ceremonial serpent-bar of Classic Maya rulers; its skeletal state, however, also suggests underworld identification. The figure holding it is similar to the attendant figure of Altar V and on Lintel 2, Temple III, at Tikal, and is often shown on polychrome ceramics. An analysis of these appearances brings us to the conclusion that he is GIII of the Palenque Triad, the Jaguar God of the underworld.

Below GIII is another young personage in a reclining posture holding a freshly-severed human head and looking at two fish. This is naturally, again, an aquatic

scene, and may refer to the appropriate chapters of the saga of the Hero Twins in which they were resurrected after their bones were cast into the waters by the Lords of Darkness (Edmonson 1971: lines 4247-4259):

But they did not go very far.  
 They just sank at once below the water.  
 They became handsome sons,

Next to the underworld lord is the rather conventional portrait of 7 Death holding a similar (or the same) human head in his hand. His dancing (?) posture confirms that the decapitation may have taken place only recently. All of 7 Death's accessories are blood-splattered. He wears a deer skull and disembodied eye for a headdress, and his coiled hair emerges from the top of the upper nasal septum of the deer skull. His penis has been perforated, suggesting that 7 Death was previously involved in a bloodletting event, either as a god or as an ancestor. Bloodletting rites of self-sacrifice were enacted by man to follow the example of the gods and by that means provide them with the nourishment of human blood. *Codex Borgia* (p. 53) portrays a bloodletting rite in which blood flows upon the body of a death god from whose loins the world tree of maize arises. Could this perhaps be the allusion of the T506 *kan*, "maize," glyph as part of 7 Death's nominal phrase? The medallion picture of another young lord and a jaguar entwined in the embrace of a rattlesnake completes this extremely busy scene.

An explanation for the presence of these beasts on this series of vessels may be that they are unrelated to the myths in the *Popol Vuh* but that some, if not all of them, as well as their name glyphs, represent different illnesses thought to be sent by the gods of the Maya pantheon to punish the deserving (Thompson 1958: 297-308). One may recall the appropriate pages of *The Ritual of the Bacabs (Princeton Codex)*, the manuscript containing a mixture of incantations and straightforward medical prescriptions, so named by William Gates because of frequent mention to the Bacabs, benevolent Maya deities. While the manuscript was produced in the latter half of the eighteenth century, it was certainly copied from a much earlier text. In this book several ailments plaguing the Yucatéc population, which presumably were sent as punishment by the gods, were named and attributed to different existing and imaginary species of animals, some of them surprisingly similar to those we find on some of these vessels. Such animals described in the Ritual are: *Balam Mo'o* (jaguar-macaw), *Ahau-can* (king snake), *Balam* (jaguar), *Bekech* (an offensive small lizard), *Bob-och* (Bob-opposum), *Buham* ("large snake which makes much noise"), *Ah ceh* (deer), *Cocay* (firefly), *Coco-can* (trogon serpent), *Cuc* (squirrel), *Cuyum* (rattlesnake), *Chiichii* (bird of bad omen), *Ek-pip* (bird of prey), *Huh* (iguana), and *Ahii* (hawk) (Roys 1965). *The Book of Chilam Balam of Ka'ua*, a manuscript of similar vintage, also mentions a number of malevolent animals capable of causing disabling diseases. Especially dangerous was the "purple *tancaz* parrot." Even today it is believed that when it flies over the house, it vomites a substance that causes death if it falls into the mouth of a sleeping child (Robicsek 1978: 42).

The painting on Vessel 55 could well serve as an

illustration to the Witches' Sabbath in Modeste Moussorgsky's *A Night on Bald Mountain*. Evidently the scene in the lower register depicts sacrificial events in which the puma and the deer, or peccary, have already met their fates and the monkey is about to be killed. The eroded skeletal figure is likely the executioner. The kneeling death god sits before a brazier with bones from which smoke arises — bones of those already sacrificed. The peculiar coils emanating from the different characters are especially puzzling. They may represent smoke, prolapsing entrails, or the stench of decomposition. The flying creatures are probably observers of, or participants in the macabre ritual, rather than intended victims of the sacrifices. The lead bird is the Jaguar Macaw (Roys 1965: 3-6), a creature of no

eminent beauty but one to whom everybody would certainly listen when it talks! It is a participant in many mythological scenes painted on Classic ceramics. The creature under it is undoubtedly Schele's Shell-Winged Dragon, which is also portrayed on the Tablet of the Slaves at Palenque and on Stele 3, 4, 7 and 8 at Machaquilá. The beast is regarded as part of the water lily complex, which usually appears with the *naab*, "water lily" variant of the *imix* glyph (T501) (Schele 1979: 65). By adding the Moan Bird, Insect God A, and the Killer Bat to an already overcrowded scene, the artist seems to have gone to great extremes to emphasize the macabre atmosphere. This sacrificial scene presents an array of strange characters, as wild as the vegetation of the tropical rain forest where they were created.

# CODEX FRAGMENT 2

## THE SCRIBES

(Vessels 56-72)

This portion of the codex may present the story of how the gods of the Maya pantheon invented and then passed down to mortals the divine art of codex painting. According to the *Popol Vuh*, two characters of this great epic, Hun Chuen (1 Monkey) and Hun Batz (1 Howler), were the patron gods of musicians, singers, sculptors, painters and scribes (*ah t'zib*), "he of the writing (Coe 1977:329)." Being the sons of Hun Hunahpu (1 Hunter) by his first marriage to Lady Cipacyalo, they were step-brothers of the Hero Twins, Hunahpu (Hunter) and Xbalanque (Jaguar Deer), with whom they shared the house of their common grandmother, Xmucane. The two sets of brothers did not get along well. Their grandmother favored Hun Chuen and Hun Batz, who ate up all the food the Hero Twins brought back from their hunts, and who even refused the Hero Twins entry into the grandmother's house. Finally, to get even, the twins persuaded them to climb a tree and then changed them magically into monkeys (Edmonson 1971: lines 2891-2894):

They once became animals  
And turned into monkeys  
Because they just boasted  
And mistreated their younger brothers

They were talented artists (Edmonson 1977: lines 1717-1724):

1 Monkey  
And 1 Howler,  
The sons  
Of 1 Hunter  
They became flutists;  
They became singers;  
They became writers;  
They also became carvers. . . .

We believe that there is indeed a definite possibility that Vessels 57 to 64, 66, 67, 69, 71, and 72 relate to the "brothers turned monkeys" myth, and they portray Hun Chuen and Hun Batz, who were "great men and sages (Coe 1977:329) before and after their transformation."

On Vessel 56 the old "teacher" can be readily recognized by his netted headdress as God N, which stands for his Yucatéc name, *Pauah* (Net Bag) *Tun*, one of the principal rulers of the underworld. His association with the two brothers turned monkeys is well known from other ceramics (Figure 33). A carved vase from the Guatemalan highlands also shows an old deity, Itzam Ná, holding a codex (Figure 25, Coe 1977:333).

This "classroom" scene can have but one meaning: God N is teaching his young apprentices the art of reading, counting, and codex writing. While the "teacher's" identity is evident, the names of the pupils are unknown.

Vessels 57 and 58 show two young lords who may be Hun Chuen and Hun Batz, painting or carving conch shells, probably to fabricate, paint pots. Paint wells with identical design are also seen on several polychrome vase

paintings (Figure 27 and 28). The same lords are seen on Vessel 60, their transformation into supernaturals apparently begun; one of them now sports large deer-ears infixed with the *akbal*, double-dot symbols.

On scenes 61 and 62 the composition becomes restless; large feathers swirl, monster heads and wing-like back-racks appear, and bones seemingly float in the air. These lords show great similarity to the monkey scribes seen on the upcoming Vessels 63 and 64. They are now holding codices bound in jaguar skin, and have oval body marks infixed with the double dot, T7 element (Coe 1977:336); and probably represent Hun Chuen and Hun Batz in an interim stage between human and simian.

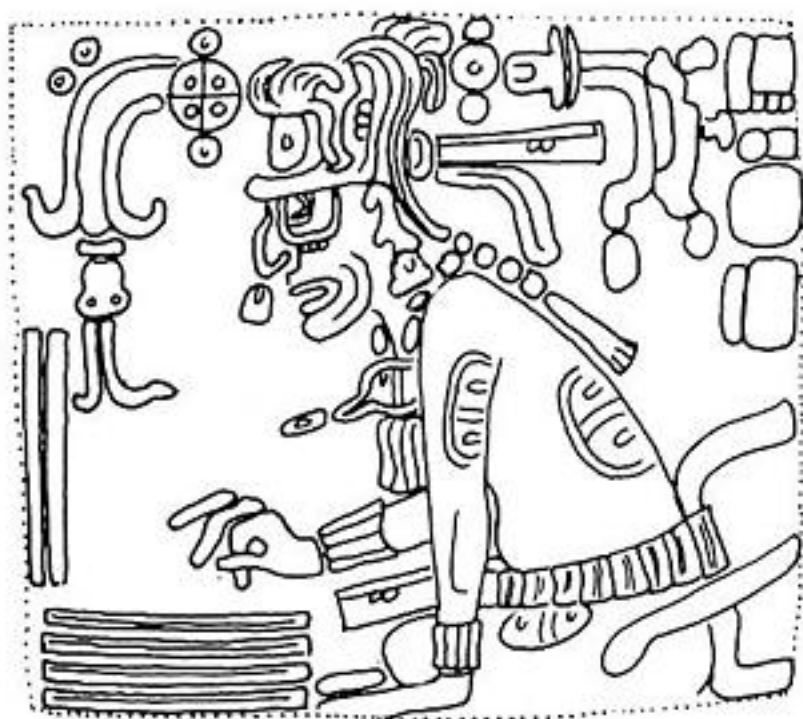
On Vessels 63 and 64, the lords have been transformed into full-fledged monkey artists, and authors of pre-Columbian "best sellers." They wear the heads of the Jester God and that of the Ancestral Tree Deity (Schele n.d.d.) as their headgear. Vessel 66 is especially interesting. It shows, again, anthropomorphic monkeys in artist "uniforms," but this time in the company of the Vulture God (Zimmerman's God T5), probably the same deity who is portrayed on Grolier Vase 41, (Figure 30a) and on a polychrome vase (Figure 40a, Nicholson/Cordy-Collins 1979: No. 142). He definitely is related to arts, especially to painting and carving, and is depicted as such on several polychrome vases (Figures 31 and 35).



Figure 24. Mold made statuette from the Island of Jaina, Late Classic Period. It probably represents a scribe with a folded codex in front of him.



Figure 25. Drawing of a carved vase from the Late Classic Period of the Guatemalan Highlands. The vessel shows an old deity Itzam Ná, with an open codex (after Coe 1977: 333, Figure 5).



Vessel 65 shows the monkey and Vulture. The codex, they may have written is now held by a masked individual. The presence of the flying bat, the Death God and the severed human head indicate that we are, again, entering the realm of a larger, previously unexplored myth.

The scene painted on Vessel 67 is a duplication in a person singular of the monkey scene of Vessels 63 and 64, but by an artist of lesser talent. This plate has been "killed" by a hole drilled through its center. Coe believes that such plates "are generally found inverted over the head of the defunct, and the hole is there so that the spirit of the dead may rise through it (1981: No.71)."

The scene on Vessel 68 again, takes place under the swagged curtains of a palace, identified by a peculiar design of dots and shamrock-shaped cartouches. The same setting is also shown on some of the preceding vases. The scene is dominated by the enthroned figure of a deer-eared monkey. He is probably related to (or one of) the simians in the previous codex-writing scenes, but now he apparently has progressed in the hierarchy of Maya deities and now presents the highly authoritative, and frightening figure of a despot. His high position is further emphasized by the head of the Deer Dragon that is affixed to his tail. He has apparently reduced the other

male participants of the scene to submissive postures, comparable only to those of the captive figures of the Inner Courtyard of the Palace of Palenque. The round objects they are offering to the monkey ruler may be copal incense, dough, or fruit. The posture of the second attendant, who is kneeling with his back to the viewer, is unique in Maya ceramic painting. The napkin headdress and the deer ears mark the figures as supernaturals. With their mouths wide open and their heads turned upward, they are apparently singing, and judging from their strained facial expressions, it is not a happy tune. The mouth of the monkey ruler is also open, as though he were talking, rather than singing or wailing.

Perhaps the most interesting figure in the scene is that of the woman who is shown seated at the foot of the throne of this Maya equivalent of Hanuman, the Siamese monkey god. Her nonchalant, and extremely graceful posture is in sharp contrast to the tense, strained position of the three singing males. Entirely detached from the excitement-filled scene of the monkey and his worshipers, she appears to be looking into the adjoining chamber of the palace. She does not seem to be part of the scenario but is rather an onlooker or a complementary figure like those so common on archaic Greek vases (Robert 1919). Her necklace and skirt identify her as the Dragon Lady of Codex Fragment 1.

The following scene 69, indicates that the art of codex writing has been passed down to other individuals. While the scribe and his companion, the sculptor, do not show any supernatural characteristics, they are named as Hun Chuen and Hun Batz. In the following scene 70, one of the court attendants has black spots on his body, which suggests that we are witnessing an underworld scene involving Hunahpu. Coe in his study of this vase flatly stated: "I have previously concluded that all five persons were deities, and see no reason to change my mind (1978:22)."

A compromise between these "secular" and "supernatural" possibilities might be that these ceramic painting portray historical personages, scribes and lords who, as mortals were closely associated with codices; but in their afterlife became gods or demigods. The divine character of the codices and kept circulation in godly circles is demonstrated on several ceramic paintings. The

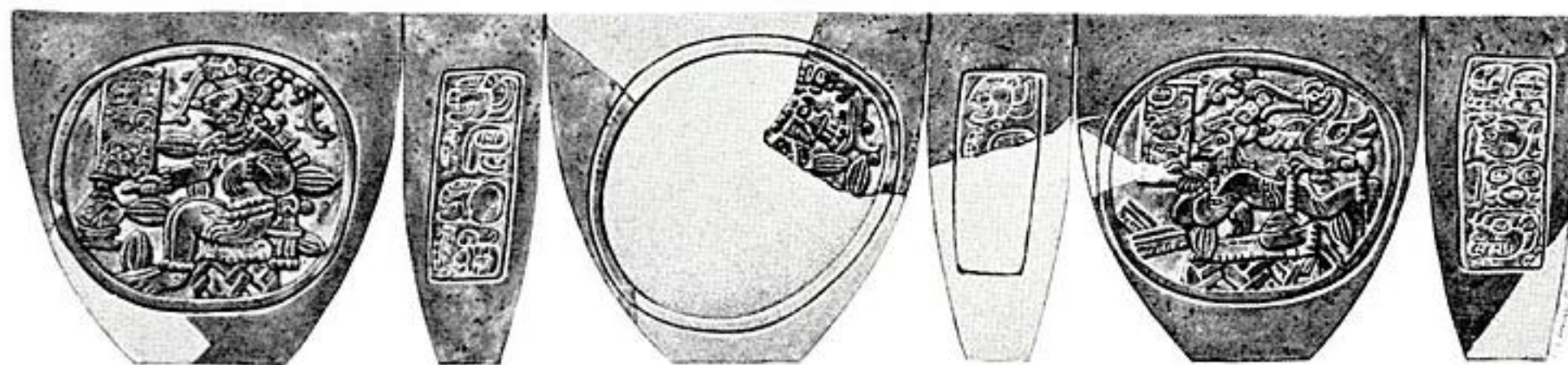


Figure 26. Rollout drawing of a carved bowl, Early Classic Period, probably from Yucatán. It is carved with two figures, one of them a young lord holding an open codex (Drawing by Diane Griffith Peck, Dumbarton Oaks Collection, Washington, D.C.; after Coe 1978: No. 2).

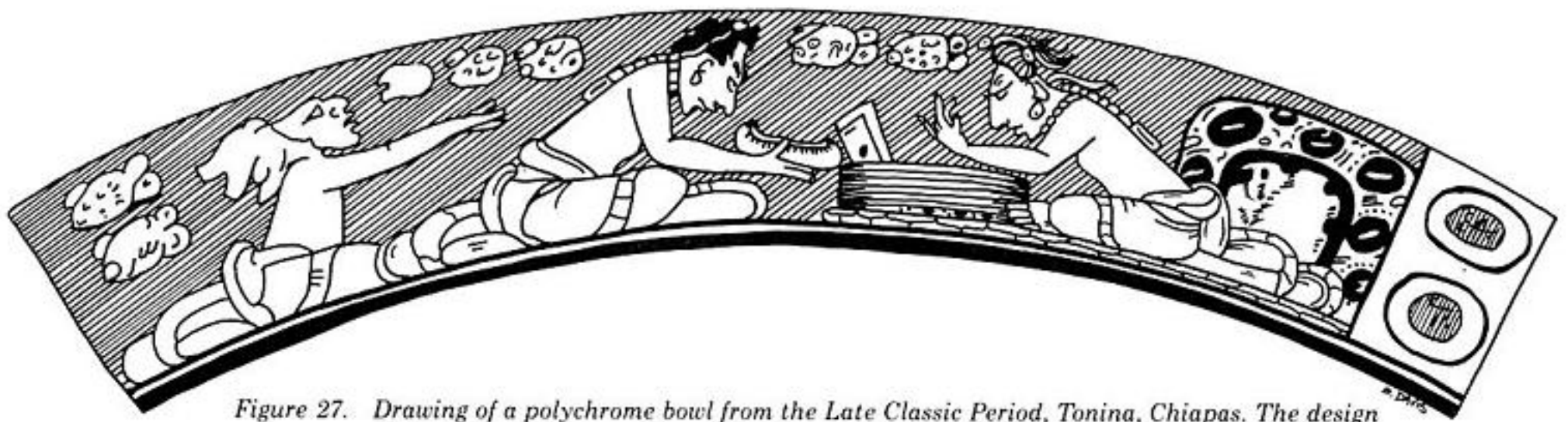


Figure 27. Drawing of a polychrome bowl from the Late Classic Period, Tonina, Chiapas. The design shows three lords, one of them is holding a paint-pot, the other is gazing into a codex (after Becquelin and Baudez 1981: Figure 181).

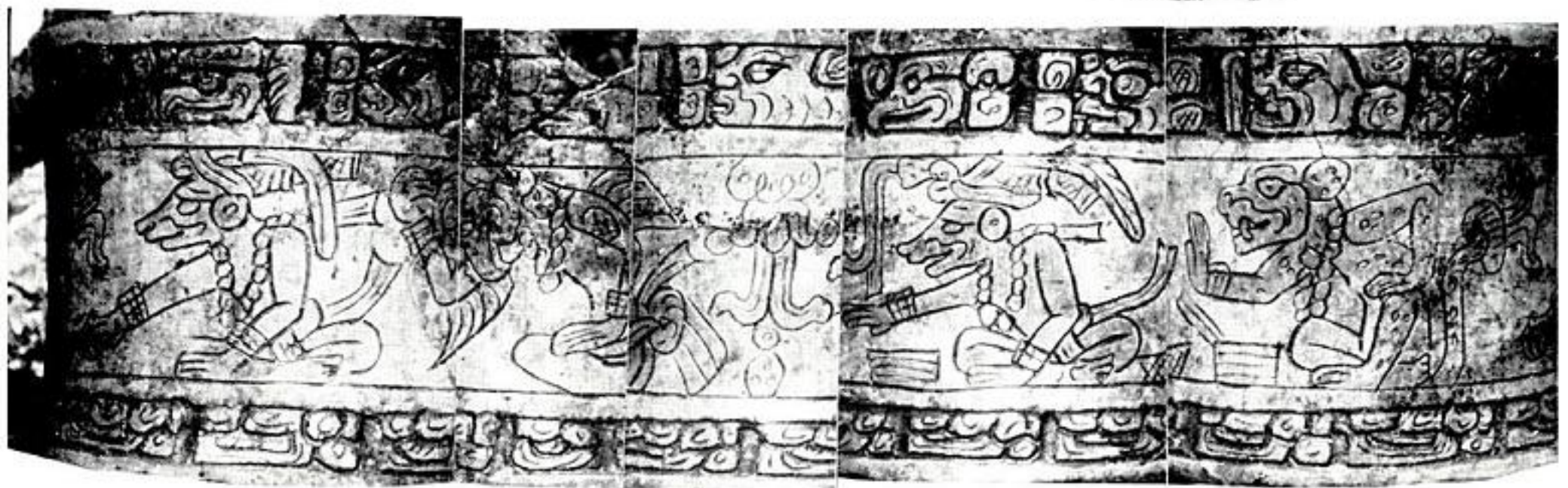


Figure 28. (A) Drawing of a polychrome plate, Late Classic Period, probably from the northern Petén. It shows a deer eared deity holding a dish, which may be a mortar used to prepare paint. The rim-scene includes the images of deer-eared monkeys painting masks and codices as well as codices with paint pots on top (c.f. Coe 1977: 335, Figure 7). (B) Polychrome plate, probably of same period and provenance as Plate A. It is painted with an array of mythological characters including a monkey holding a paintbrush and a rabbit with a paint pot. (C) Carved vase Late Classic Period, Providence unknown. Showing four anthropomorphic animals (2 monkeys, a vulture and jaguar, with closed and open codices).

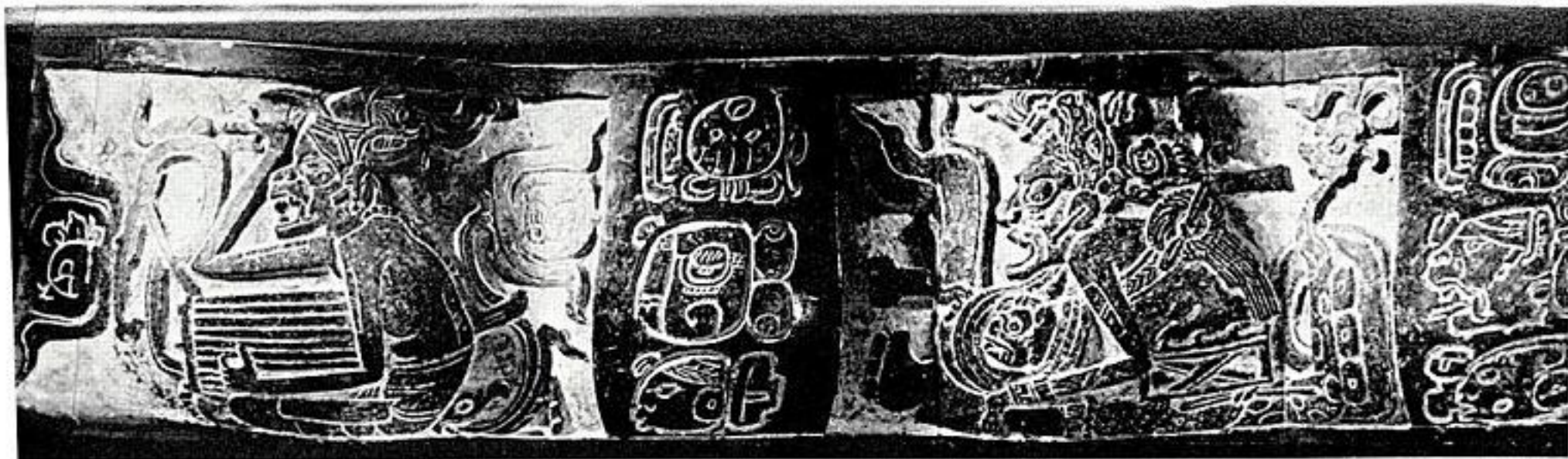
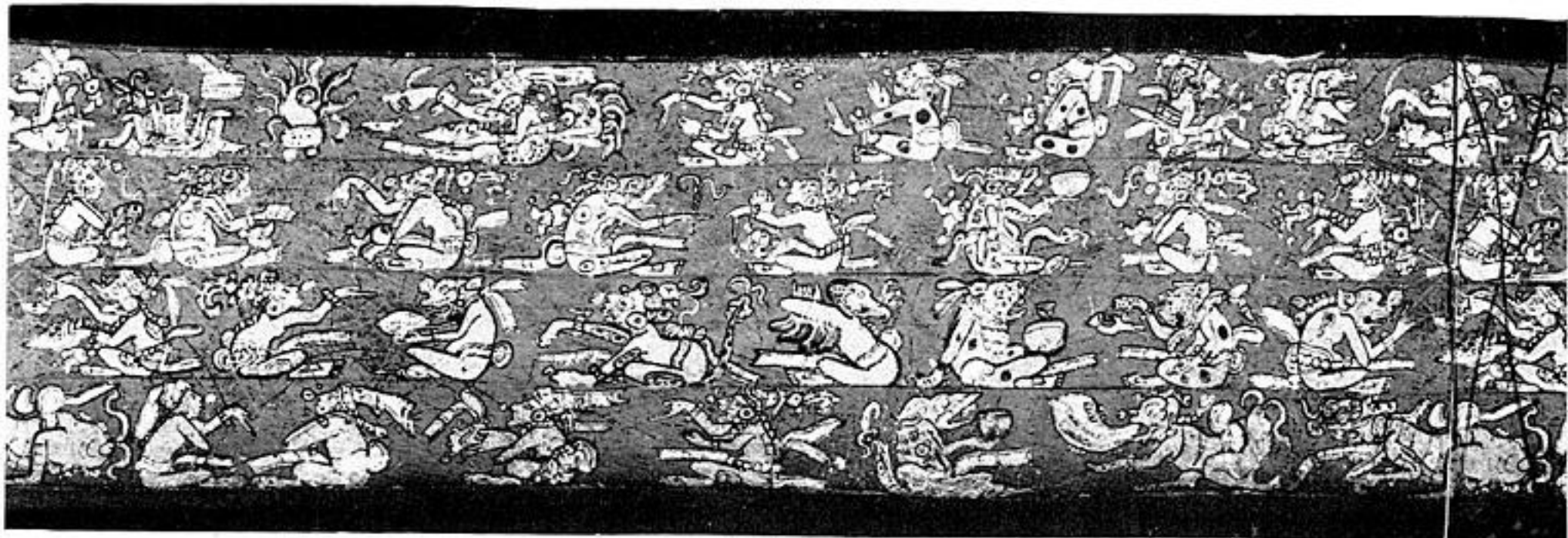


Figure 29. Carved and polychrome ceramic bowls portraying deer-eared Monkey Gods holding codices and ink wells. (A) and (B) probably from the Late Classic Period of Chocholá or Maxcanú (Vase A c.f. Coe 1977: 330, Figure 9; Coe 1981: No. 16). Vase (C) (Classic Period, Usumacinta Valley region; Duke University Museum of Art).



A



B

Figure 30. Red background polychrome vases, Late Classic Period, northern Petén. Vase A shows numerous supernatural characters among them scribes (c.f. Coe 1973: No. 37, H: 18 cm, D: 17.0 cm). Vase B is painted in a multitiered mythological scene, which shows among other characters a monkey writing a codex and a long eared individual holding a paint pot (c.f. Coe 1978: No. 16, H: 28 cm).

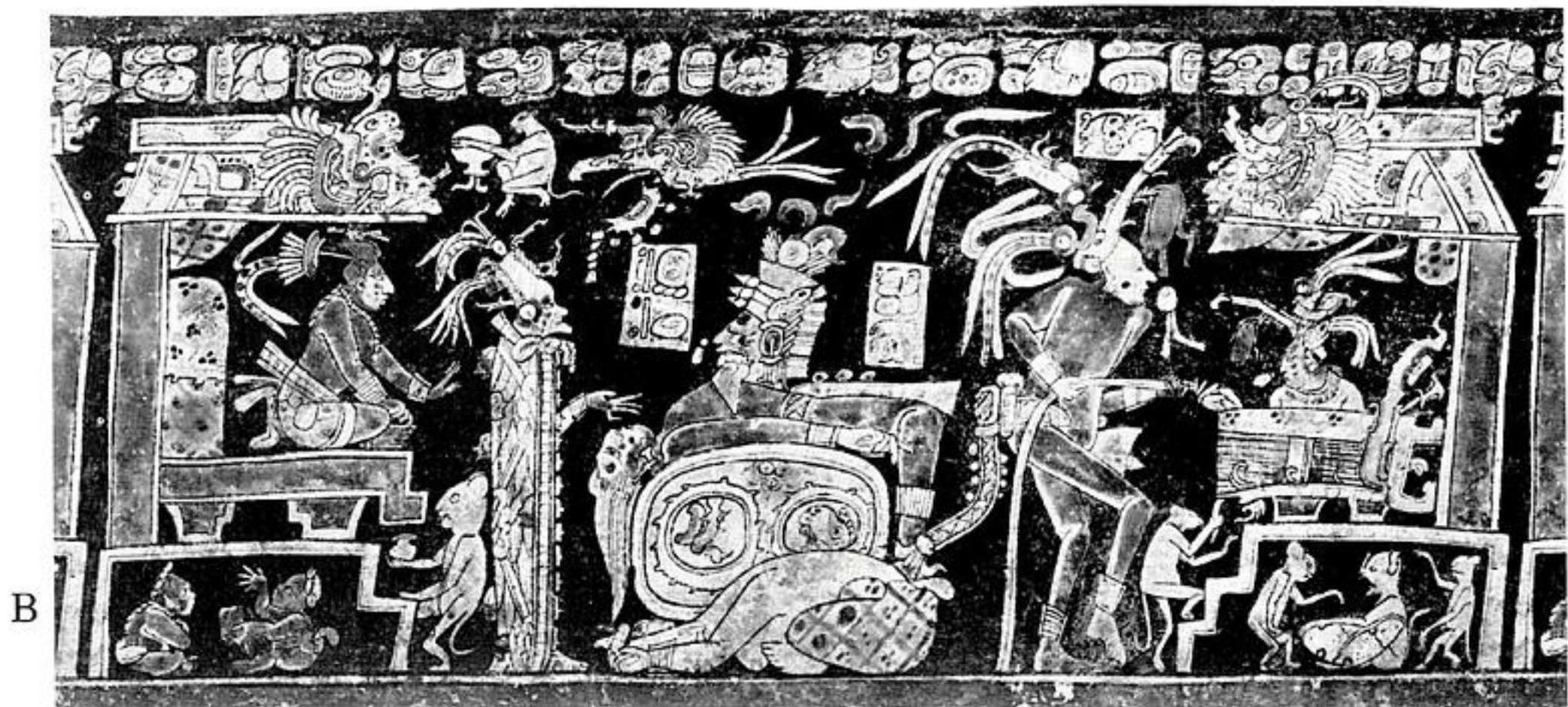


Figure 31. Black background polychrome vases, Late Classic Period, probably from Colico, Petén. Vase A shows a lord with a studio of his artists, a young male painting a mask and bird (vulture) painting a codex (c.f. Coe 1977: 334, Figure 6, H: 21.5 cm, D: 13.2 cm). Vase B presents a complex mythological scene with several supernatural characters and objects, among them a codex bound in jaguar hide (c.f. Robicsek and Hales 1981: No. 5, H: 25 cm, D: 15.3 cm).



Figure 32. Polychrome vase, possibly from northern Petén, Late Classic Period. The vessel is painted with a palace scene in which a lord and an attendant participate. Under the low platform on which the lord is seated there are several objects including codices.



Figure 33. Polychrome bowl, Middle Classic Period, northern Petén. The vessel is painted with several mythological characters among them a fox or a coatimundi holding a paintbrush and an inkwell (c.f. Robicsek 1978: Plates 137-140, Figure 151, pp. 135-136.)

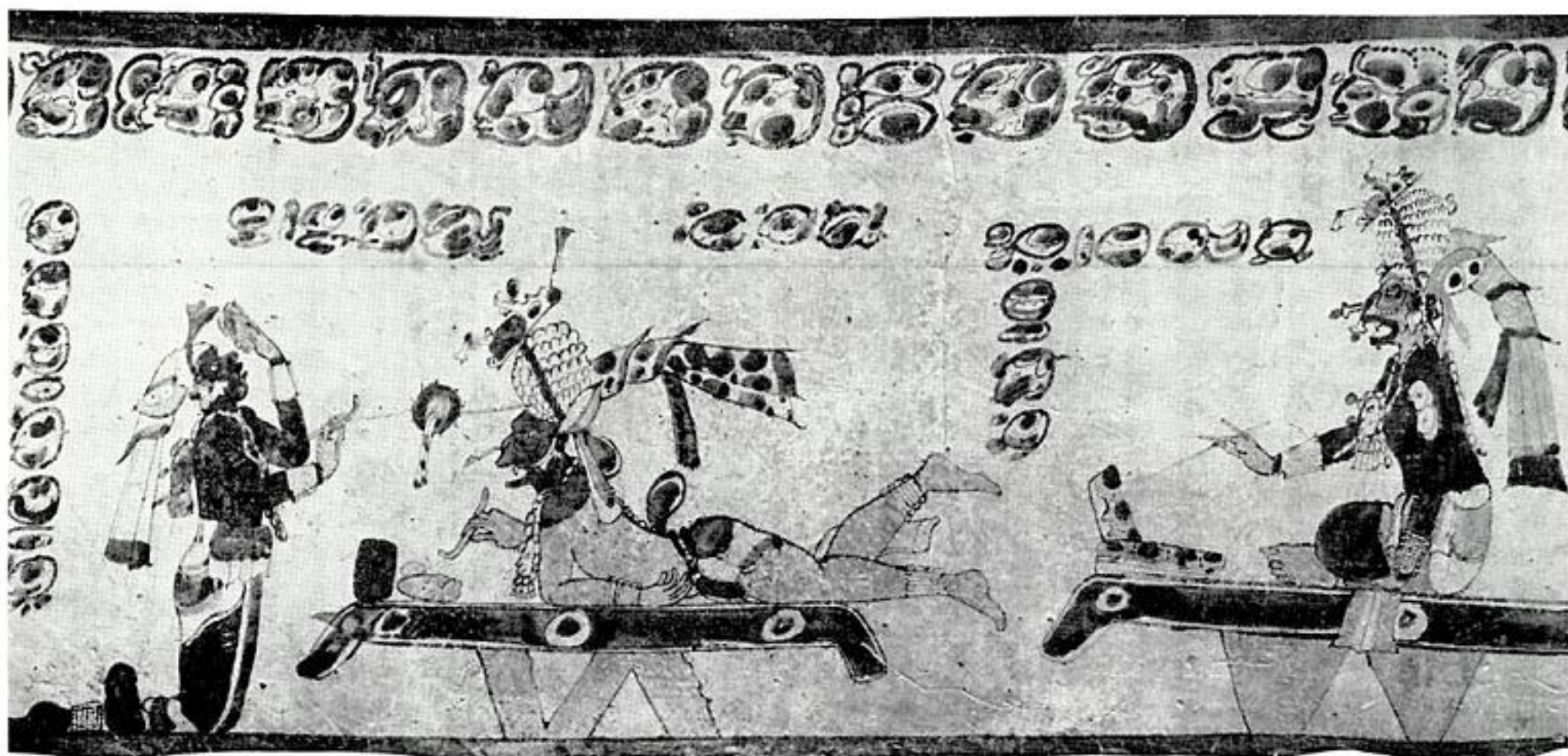


Figure 33A. Polychrome bowl, Middle Classic Period, showing two anthropomorphic monkeys and an attendant painting masks and writing in a codex.



Figure 34. Polychrome vase probably Late Classic Period, northern Petén, presenting the portrait of a seated scribe holding a paint pot.

shell ink wells, we also see other shallow ink pots, some of them undoubtedly ceramic vessels. There are several examples of individuals painted on polychrome ceramics holding deeper small dishes with two stick-like objects in them. In our view they probably represent mortars and pestles used to prepare paint.

The brush, the ancient Maya scribe may have used to paint his codices received special attention from Michael D. Coe (1977:336). He mentions that the artist Felipe Davalos experimented to paint on codex style with feather pens, using the feathered, rather than the quill end; he found that the turkey feather serves best for this purpose. Coe believes that the "fineness, suppleness, and elasticity of a trimmed turkey feather might well account for the 'whiplash' line (ibid.)." Giving close attention to the examples of painting implements shown on ceramic vessels available to us for study, this explanation appears to be possible, but by no means certain. Some of the brushes held by the scribes portrayed are indeed slightly arched as is a long feather. Others, however, are straight with a thin end and probably represent a hair brush.

Most of the ink pots seen on Classic Maya ceramics are made of conch shells (Coe 1977:336) with a particular design representing either a motif of identification or a circular opening through which we see black ink. Besides lords portrayed on Vessels 71 and 72 are of special interest as they seem to represent a different species of scribes, indicated by the absence of water lily motifs; the different types of codices; and the T24, *Nen*, instead of the T504, *Akbal*, infix on their deer ears.

Coe, in his study, *Supernatural Patrons of the Maya Scribes and Artists* (1977) discusses the sage of the two brothers turned monkeys. He believes that the two Monkey Gods are in fact the "key to understanding this (codex-painting) aspect of Classic Maya culture (1977:337)." The series of vessels presented in this codex fragment are reinforced by the non-codex style examples shown in Figures 24, 25, 27-31, 33-35, and 37-40 not only

support Coe's theory, but also present a unique review of implements and iconographic symbolism of the Classic Maya scribe.

The most important implement associated with the scribe is naturally the codex itself. On these examples we find two principal types of codices, one bound in jaguar hide, the other not. We believe that the codex bound in jaguar skin is a particularly special book, which, just as the Bible for the Christians, or the Koran for the Muslims, had unique significance for the Maya. It may have contained a collection of myths, historical records, or perhaps served as an unabbreviated "first edition" of the *Popol Vuh*. The codex with the jaguar cover is seen in vase paintings in three different forms: closed, opened like a book or opened like a folding screen. While the closed form is always depicted with crenelated jaguar-hide cover on the top only; the open examples usually have jaguar skin on both the top, and bottom. The closed form of the jaguar-hide bound codex is often shown with an ink pot on top. On some examples of codices which are opened like books, one may see faces of deities, probably indicating that their images have been either painted on



Figure 35. The Monkey and the Vulture on the Vase of the 88 Glyphs (see also Figure 23 B).



Figure 36. *Smoking Monkey God on a polychrome bowl, Late Classic Period, northern Petén (The Hiroshi Miura Collection).*

the pages or, in some as yet unknown way, may refer to the contents of the codex.

As far as the body features of the codex painters are concerned, they could be roughly divided into a zoomorphic and into an anthropomorphic group. Among the former the Monkey Men have already been discussed in detail. Besides them, vultures and rabbits are also shown on several vase paintings associated with codices, holding or writing the ancient books, or carrying ink pots. Some of these figures are entirely zoomorphic; others have partial human features. Interestingly enough, monkeys and vultures are frequently shown involved in holding, or painting masks (heads?) an activity apparently closely associated with codex writing. Their uncanny relationship has been amply documented on Classic Maya ceramics, among them on the magnificent Vase of the 88 Glyphs (Figures 33b and 35).

The last item to be mentioned among these paraphernalia, is the peculiar back ornament worn by scribes portrayed on several codex style (Vessels 61, 62, 67, and 71) and polychrome (Figures 30b and 34) vase paintings. This large back rack seems to be attached to the painter's waist with a (jaguar hide?) strap and consists of an upper element, which, may represent the ear of the Deer (or Bearded) Dragon, and a lower, ribbon-like series of bar-and-dot numerals chiddingly called by Justin Kerr as a "computer tape (Coe 1977:331; 1978:106)."

As Coe (1977:346) pointed out, "to us, with our

background in the Classical Mediterranean world, it seems strange that arts traditionally placed under the patronage of Apollo, the Muses and Hephaestus should be relegated in the Mesoamerican thought system to were-monkeys," rabbits, and vultures. The better understanding of the Maya mind, the knowledge of their legends, especially that of the *Popoh Vuh*, readily bridges that gap.

Most of the anthropomorphic codex painters exhibit supernatural attributes; oval body spots and large deer ears infixed with T7, *Akbal*-like or T24, *Nen* (mirror) elements. Some of these "Midas" ears indeed seem to serve as true auditory organs; others are attached as "extra ears" above the scribe's own hairdo or cap, a phenomenon, also observable on the *Kin* variant monkey glyph on the Palace Tablet at Palenque (Figure 37c, Coe 1977:341).

Among the worldly attributes of the Classic Maya codex painter, the spangled turban appears to be an important one. This peculiar headdress, which looks as if it were made of beaded material, is seen on most representations. It should be noted, however, that spangled turbans occasionally occur on ceramic paintings, seemingly not connected with codices (Figure 40b). Of what material this turban may have been made, nobody presently knows, however, Hellmuth and Coe now agree that this apparel was worn not only by mythological characters, but also "as a kind of bib during ritual vomiting (Coe 1981:No. 40)."



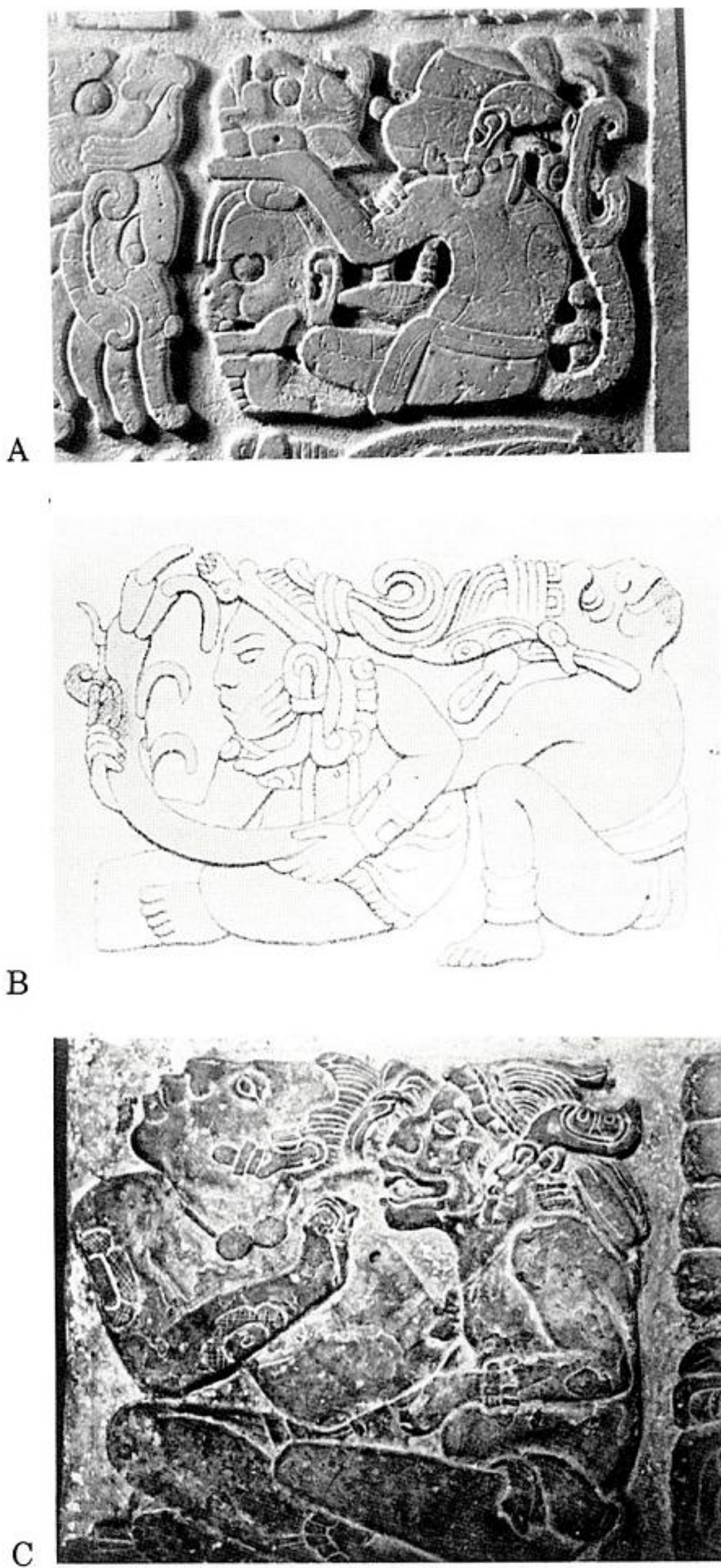


Figure 37. Full figure personified kin hieroglyphs showing monkey men scribes. (A) Detail, 16 kin inscription on Lintel 48, Yaxchilán. (B) Detail, 0 kin inscription Stela D at Copán (after Maudslay 1889-1902: I: 48). (C) Detail, 9 kin, Tablet of the Palace at Palenque (after Merle Greene Robertson 1967: Plate 40).

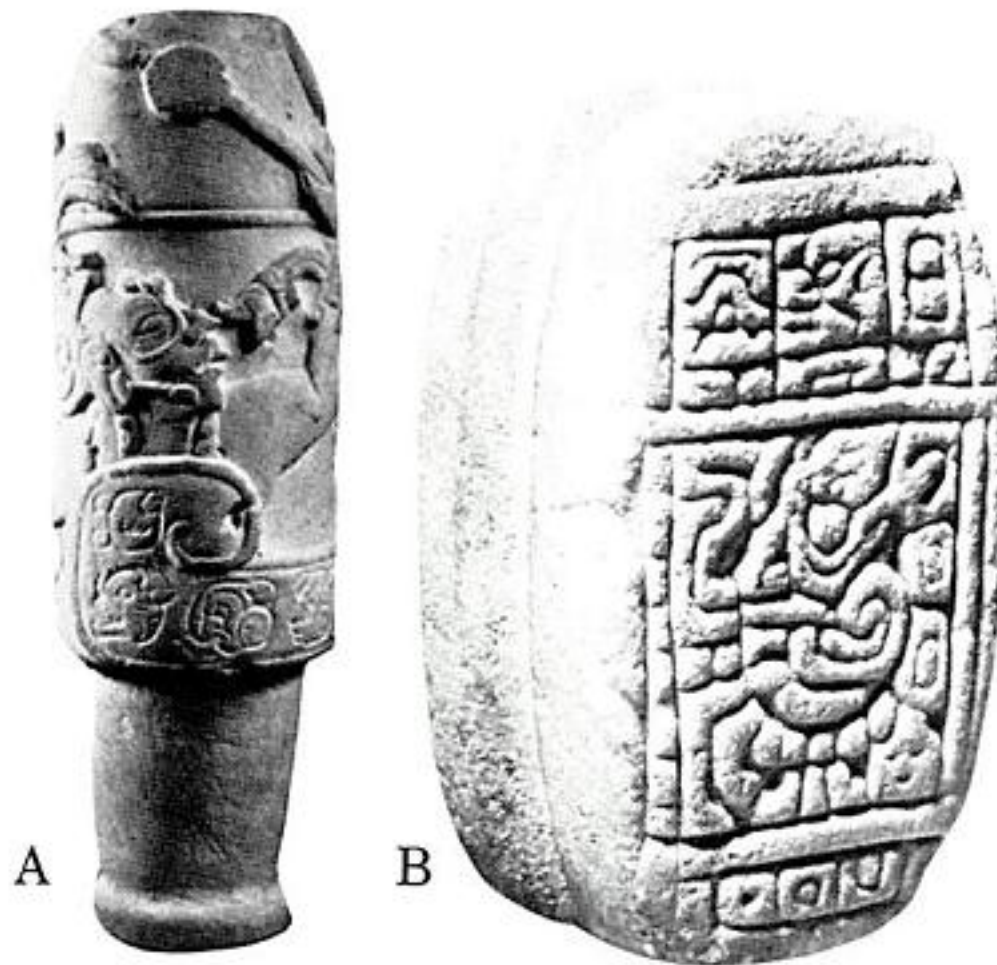


Figure 38. Classic Maya writing implements. (A) "Hand holding paintbrush" glyph on a Classic polychrome bowl from the northern Petén (see also Figure 76 B, H: 11.2 cm, D: 25.0 cm). The same motif carved on a bone perforator, Tikal Burial 116, Temple I, M.T. 52 (Tikal Museum). (C) Maya conch shell paint pot (Classic Period, provenance unknown).

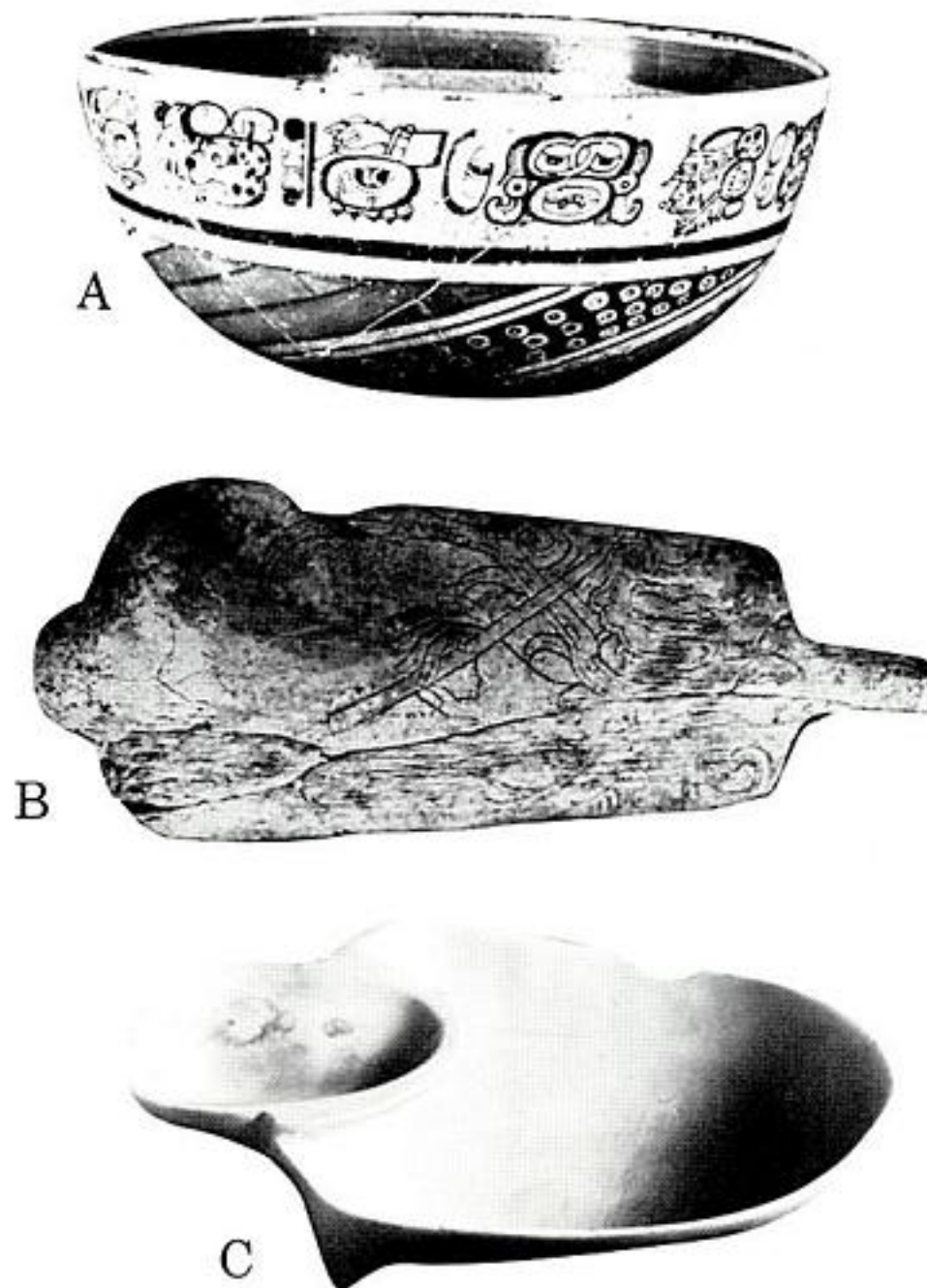
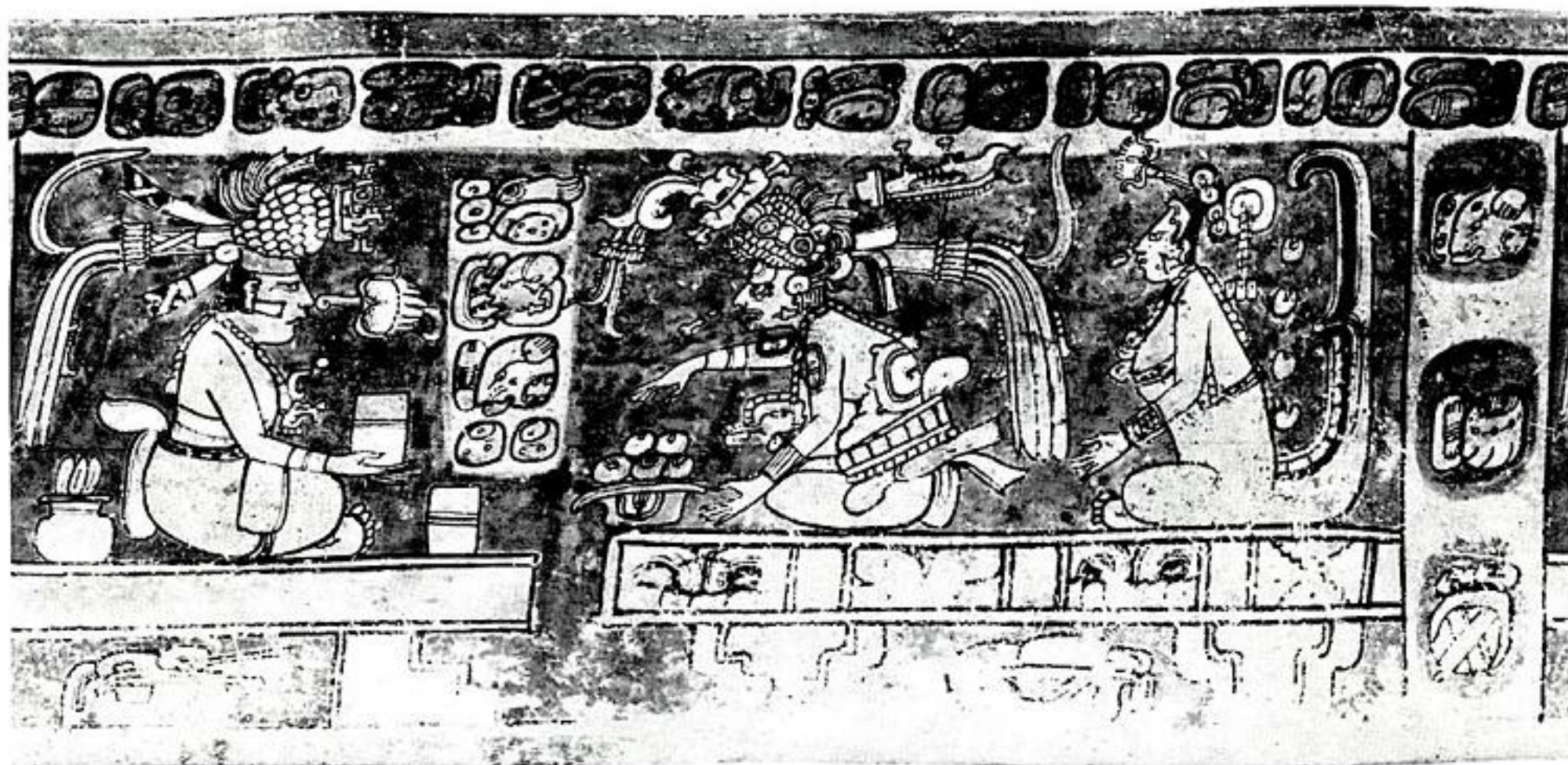


Figure 39. (A) Carved stone pestle, possibly used to manufacture paint (Classic Period, Usumacinta Valley). (B) Carved bark-beater (Late Classic Period, provenance unknown).



A



B

Figure 40. Characters who are seemingly not connected with codices wearing spangled turbans. (A) Polychrome vase, Late Classic Period, from the northern Petén (c.f. Nicholson/Cordy-Collins 1979: No. 142, H: 20 cm, D: 14.5 cm). (B). Red background ptychome vase, Late Classic Period (c.f. Coe 1978: No. 7, H: 23.5 cm, D: 14.5 cm.)

# CODEX FRAGMENT 3

## THE WATER CODEX

(Vessels 73-107)

The presence of the wavy black-brown wash about one inch over and above the baseline on most of the vessels in this codex fragment through which the participants of the scenes seem to be wading, is especially interesting and deserves further discussion. In 1979, Lin Crocker (n.d.a.) studied Vessels 95 and 98, and came to the conclusion that by putting a wavy thin layer of black-brown paint on the vases (a technique sometimes used on ancient Attic vessels; Henle 1973), the artist deliberately created the illusion, and indeed intended to show that, the figures were waist-high in water. This "water theory" is further supported by the following:

1. On these vases, as well as on several other ceramic vessels included in other codex chapters, only the torsos, heads, and arms of the personages are displayed, making it appear that they are wading in water.

2. Behind the black-brown wash on several vessels, one sees a row of shells, water lilies and fish—iconographic complexes that are known indicators for water.

While Crocker's contention that this black-brown wash signifies "water" is a plausible one, some may argue that the pigmentation could also merely indicate that that particular portion of the vase was originally covered with stucco (a supposition that certainly would not contradict Crocker's theory, as the layer of blue stucco could also indicate water). The matter was definitely settled with the discovery of several bowls (Table 10) that show, without question that, the brown-black wavy layer of pigment is a design itself, and is neither a deposit or remnant of stucco. We have seen and studied a number of other vases that still show some traces of this wash. It is most probable that the base of these vessels was once painted, to represent water, but was "cleaned" by restorers who mistakingly believed that they were clearing away mineral deposits.

After the question is settled that this pattern represents water, the next question that arises is: What are the implications of the presence of water? There are two likely explanations: (A) water symbolism stands for the underworld (Thompson 1950:279-280) and simply indicates that the setting is the nether regions, or (B) events portrayed, including the warriors' attack on the party carrying the mysterious packages shown in the upcoming scenes, indeed takes place at a river crossing.

It was believed (MacLeod and Puleston 1979:71-77), not only in Greek, but also in Maya mythology, that the passage through part of the underworld involved crossing a body of water. Whether these scenes depict an underworld scene, historical event, or a historical event turned mythological, cannot be stated with certainty. Glyphic research, especially the study of dynastic texts, however, provides some guidelines.

Accession rites of incumbent rulers, portrayed on monuments and ceramics alike, involved the symbolic

entering of the underworld (Schele 1979:41-50; n.d.d.) to perform self-sacrificial bloodletting before the gods and their deified predecessors. In addition to the act of self-sacrifice, the formal rite of accession also involved the capture and sacrifice of prisoners (Schele 1979).

The scene on Vessel 80 is clearly a bloodletting ritual, judging from the brown-black wash; probably a water tableau in which the two women drain blood from their breasts, a Mesoamerican custom described by Serna: "(In Mexico) the third movable feast (1 *Mazatl*) husbands and wives offered blood drawn from below the left breast or below the eyes (Thompson 1961:16)." The bloodletting instrument shown, is an oversized personified dagger, its handle formed by the head of the Perforator God whose stylized face reappears on vessels shown on Tables 18 a and b.

On Vessels 79, 81-84 we see a procession of young lords and beautiful young women. On Vessel 82 several of the ladies are holding sheathed bloodletting instruments. Their identities, as those of their male companions are uncertain. The black spots, not unlike those seen on the young dignitary in the previous scene, probably indicate that he is a special person, probably Hunahpu (Hunter), one of the Hero Twins, or one of a small group of supernaturals. Both males are also tagged with Landa's second *u* (*caban*, T526) possibly relating them to Codex Style Site A. All participants on these scenes are nude, without any implication of erotic symbolism, with only their torsos are seen above the baseline of the composition. They are holding bloodletting instruments, which suggests they are performing bloodletting rites.

The (same?) ladies and lords are also shown in the water scenes of Vessels 83 and 84. Again, exactly what they are doing in this wet surrounding is a mystery; ritual bathing in preparation for the transportation of the sacred objects; the codex, the perforator, the shell, and the round bundle, is a likely possibility.

The scene depicted on Vessel 85 shows two lords guarding (?) round bundles, which probably contain important ceremonial paraphernalia, such as those shown on Vessel 186, which may have been used in connection with rites of self-sacrifice and ancestry. Bundles connected with bloodletting ceremonies have been identified by Merle Greene Robertson (1972) on the monuments of Yaxchilán; similar packages also have been related to accession and dynastic succession by Proskouriakoff (1963:156, 164), Joralemon (1974:59-75), and Schele (n.d.a,b; Schele and Miller (1977)).

Such bundles often played important roles in ceremonies from the Early to the Late Classic periods, their origins reaching perhaps as far back as the Olmec culture (Joralemon 1974:62). The worship of bundles was also practiced among other aboriginal cultures of both Northern America and Mesoamerica (Robicsek 1975). Torquemada mentions that the Aztecs used a bundle named *haquimilolli*, made from the "skins of snakes, jaguars,

and the mantles of dead gods (1943),” and venerated it as a principal deity. The Maya probably also attributed such divine powers to their bundles.

While we have no written records describing the contents and other characteristics of bundles from the Classic Maya period, colonial records describe such a mythical bundle from the Guatemalan highlands. The *Popol Vuh* also mentions the bundle of *Pizom Q'aq'al* (or *Gagal*), which may be translated as the Bundle of Majesty (Coe 1973:16). *Giron* is derived from *quirá*, “to unfasten,” “unroll,” or “preserve (Recinos, Goetz and Morley 1950:205).” According to the *Titles of the Lords of Totonicapán*, this sacred bundle was presented to Quiché by the ancestral founder of their lineage, Naxcit (Quetzalcoatl) and “it was wrapped and could not be unwrapped (ibid.:205).” It was passed down from generation to generation as a symbol of the Quichés’ essence and divinity and was an object of worship (ibid.:205).

Vessels 86 and 87 present additional objects which play important roles in the upcoming scenes, the round bundle, which probably contains ceremonial paraphernalia, a layered package with a feather-handled object (which is probably a perforator dagger) and a shell on top. The scene on Vessel 87 is especially interesting. It is centered

around the layered package with a gesturing young lord sitting on the left side, who may be one of the Hero Twins. He faces a rabbit-eared character who is looking at the viewer, a very rare posture in Maya pictorial art. This occurrence of a were-rabbit in Maya art, is to our knowledge without precedence. His huge ears are painted with a T625-like design that is usually associated with turtle shells or water lily pads. The rabbit ears, rabbit paws, beard and smile produce an irresistibly comical impression. He is, we believe, the Rabbit God mentioned by Thompson (1970) and Coe (1973:93). In Late Post-Classic Central Mexico the Rabbit God was associated with the moon, alcoholic beverages, and drunkenness, as seen on this vase, as well as on Vessel 1 and Figure 28 with the writing of codices. Interestingly enough, we found a polychrome vase, which duplicates the scene of the rabbit guarding the codex (Figure 48c) however the rabbit is portrayed in its realistic zoomorphic form.

On Vase 88 both Hero Twins are named and iconographically identified as Hunahpu, by black body spots; and Xbalanque by jaguar skin patches. They appear to be either providing, or receiving instructions regarding the layered package from a personage recognized, as Itzam Ná. A similar scene is also shown on a Middle Classic

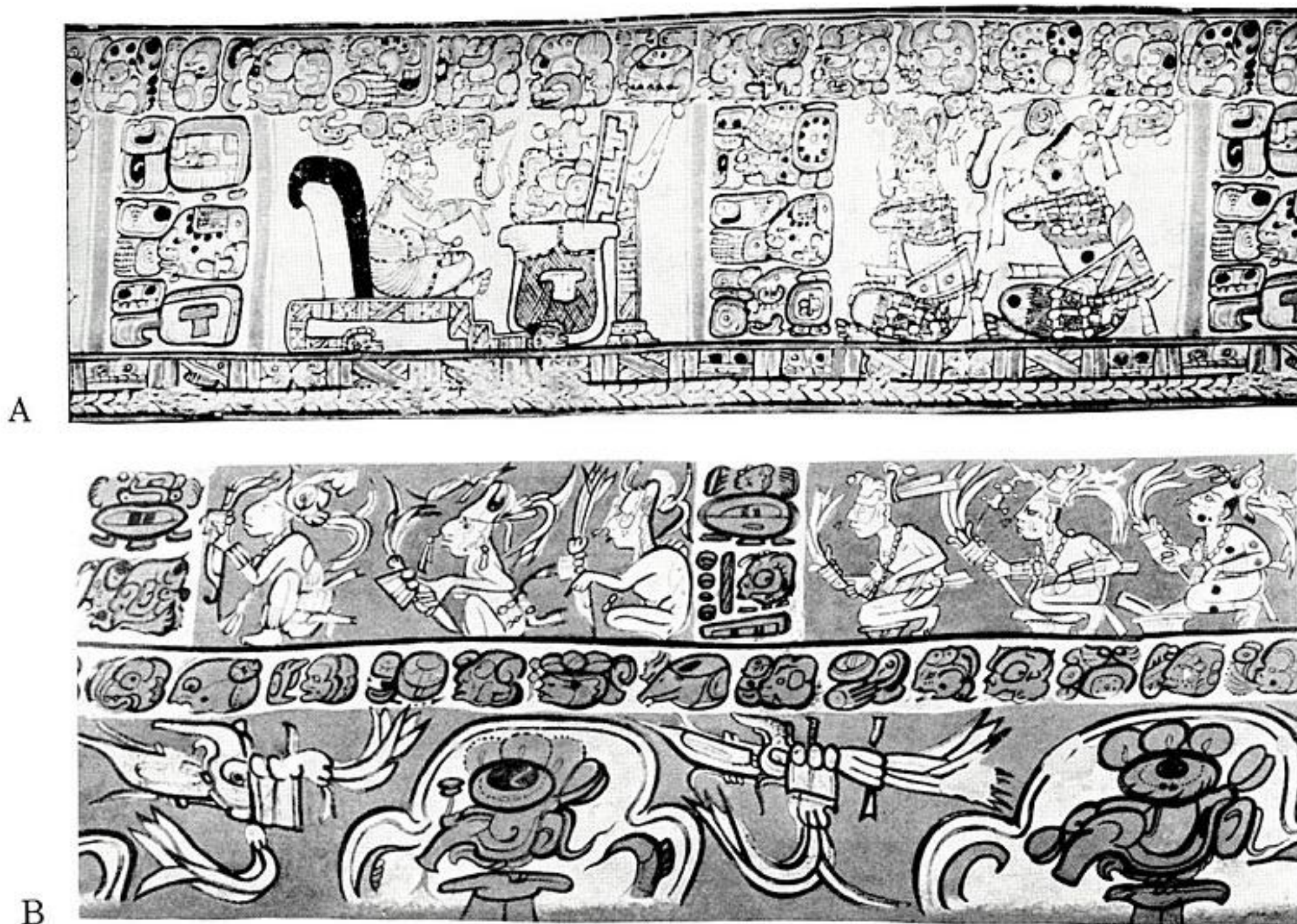


Figure 41. (A) Polychrome vases from the northern Petén presenting the enthroned Itzam Ná and two young lords, probably the Hero Twins, with ceremonial objects (c.f. Robicsek and Hales 1981: No. 7). (B) Polychrome vase from Huehuetenango, Guatemala, painted with the figures of individuals holding perforator daggers with quetzal feathers on the handle (after Gordon and Mason 1925-1928: XXVII).

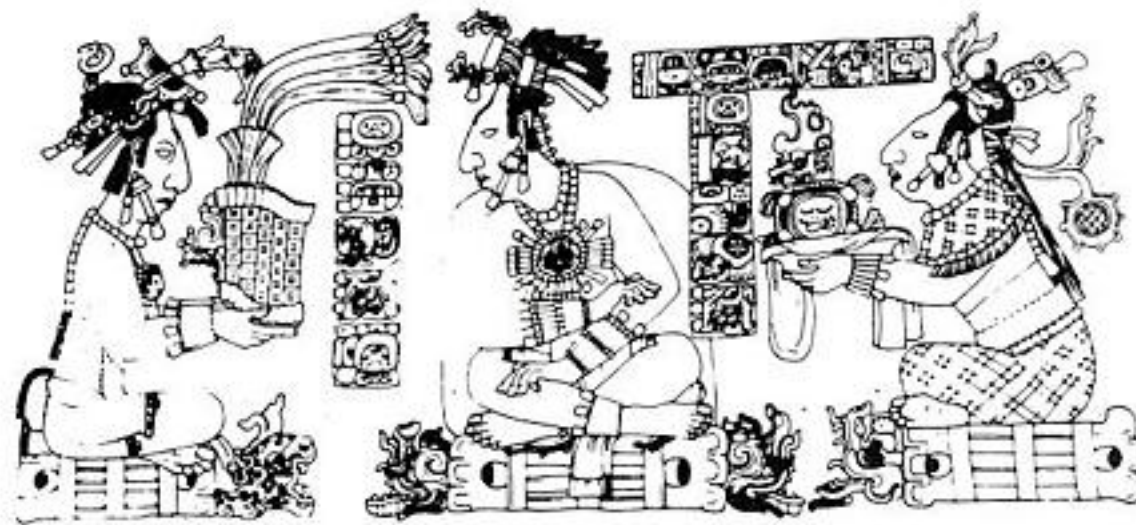
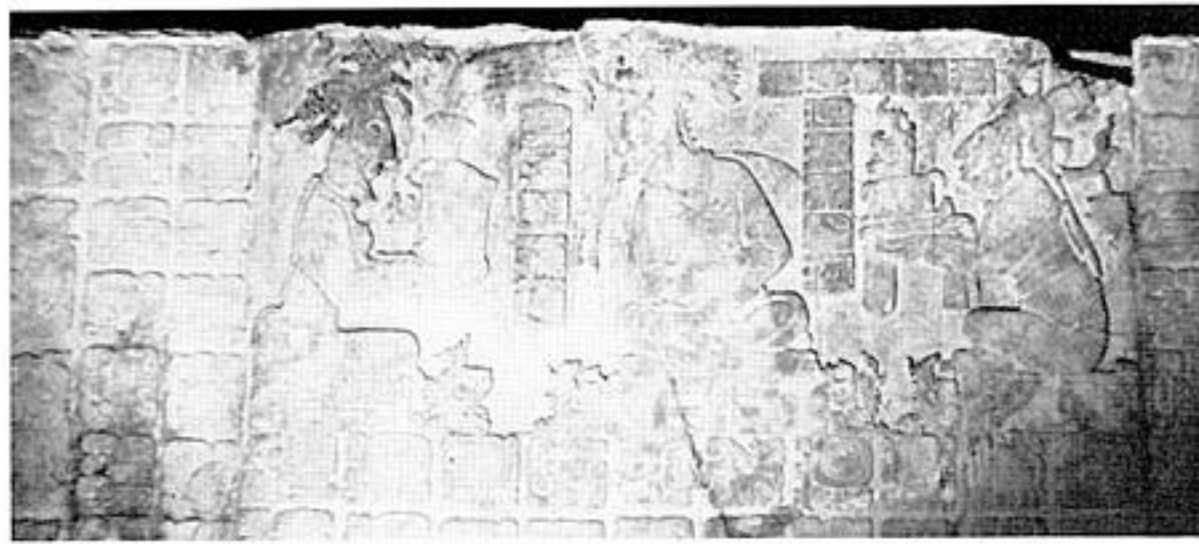


Figure 42. Layered objects serving as thrones I. Tablet of the Palace at Palenque (the drawing by Linda Schele).

polychrome vase (Figure 41a).

The question naturally arises, what is this seemingly deeply revered layered package?

The most likely possibility already mentioned by Coe (1973:93) is that such packages contain codices or are codices themselves. Another explanation, also forwarded by Coe, is that the layered bundle may be nothing but folded cloth (1973:65). The attention and reverence given to it speak against the latter theory.

Schele has discussed several examples of flat layered objects, the best known being those depicted on the Tablet of the Palace at Palenque (Figure 42) which she regards as "thrones with ancestral overtones (1979:57)." It should be noted, that these royal seats, as those shown on the Tablet of the Palace and the Temple of Sun at Palenque (Figures 42 and 43); Grolier Vase 27 (Figure 44); and on the Vase of the 88 Glyphs (Figure 23b) all have curled up ends resembling the condyle of a long bone—a feature absent from the package portrayed in this codex fragment. Therefore, we believe, that the objects depicted on these vessels are different from the "thrones" mentioned above.

Exactly what this condylus-ended layered object is, we can only speculate. The data presented on a polychrome vase now in the *Museo de Popol Vuh* (Figure 88; Hellmuth 1978:212-213; Bruder 1981:64-66) suggest that it may be what it looks, long-bones tied together to form a symbolic seat and back-rest! On the latter vessel, the object under discussion is shown not only in profile (Characters 2 and 5), but also *en face*, tied to the back of Characters 5 and 7.

In contrast, the tied, layered bundle seen in this ceramic sequence has the following important characteristics:

(1) consists of layers of medium thickness, (2) ends of the layers are either straight or gently rounded but not curled, and (3) to each bundle, a whisk of quetzal feathers (perforator daggers?) are attached; several of them also have large spondylus shells resting on top.

There are several representations of layered packages with the same or very similar characteristics on polychrome vases from the Late Classic period (Figures 45-48), (Benson 1974: 109-120; Robicsek 1979c; Thompson 1939), and we believe that such layered packages are indeed codices.

Vessel 86 shows two lords holding, the objects mentioned as, possible bloodletters with a bouquet of quetzal feathers attached. Similar objects are shown on several polychrome ceramics (Figures 45-48), some of them placed on layered packages (codices?), others used in scenes (Figures 22 and 41b) clearly representing the self-sacrificial act of bloodletting. A perforator dagger is also held by one of the two lords who are seemingly guarding codices on Vessel 89.

The scene on Vessel 90 is static; it shows three dignitaries adjacent to the now well-known complex of codex, round bundle, bloodletter and shell; to which in this scene an elaborate helmet has been added. Again, it is likely that these paraphernalia are being prepared for transportation.

Studying the upcoming sequence of scenes, it is evident that: (A.) the paraphernalia are taken on a journey possibly by the unarmed lords shown on the previous scenes. (B.) The trip includes the fording of a river, lake, or some other large body of water. (C.) These lords are shown in a group, traveling (?), and being opposed by a war party. The armed soldiers are identified by Landa's

Figure 43. Layered objects serving as thrones II. Detail, Tablet of the Temple of the Sun at Palenque (drawn after Maudslay).



second *u*, “deer,” symbol, a sign as referring to the people of Codex Style Site A by the deer ears previously mentioned. The Lead Warrior is probably a ruler of Codex Style Site A, in who has accrued the characteristics of GI, in the Coe tradition, who postulated that such “costume detail serves to distinguish victors and vanquished (Coe 1973:62).” The other details, such as the deer and raptorial bird headdress on one side; and water lilies on the other, may also follow the same concept of “differentiating” portraiture, again as suggested by Coe, who believes that these bizarre headdresses functioned not only as uniforms or badges, but also as marks identifying special ranks or duties (1981: No. 1).

The only vase in the series that carries a complete glyphic text describing the “event” is Vessel 95. This text indicates that the action that is taking place is a “*baat*” event, the taking of prisoners probably for sacrificial purposes, by the Codex Style Site A ruler disguised as GI incarnate. The passive participant of the *baat* event is probably the lord of a northern Petén site, who is named also on Vessel 95.

The opening clause on Vase 95 above the figure with the water lily headdress is the Calendar Round date 7 *Ahau* 2 *Kayab*, on which the “*baat*” event ((T333.501) may have occurred. This “event” glyph has also been recorded at Quiriguá and Yaxchilán.

The event at Quiriguá is performed by Ruler I, or Cauac Caan (also known as Cauac Sky or Two-Legged Sky) to Ruler III of Copán (also known as Uaxaclahun Umul) on 9.15.6.14.6 6 *Cimi* 14 *Tzec*. The glyphic texts recorded on the monuments of Quiriguá clearly indicate that there was a military conflict between the two centers in which the Copán ruler was taken prisoner but was not killed. As a result of its victory on 6 *Cimi* 14 *Tzec*, Quiriguá became independent of Copán.

Similar historical events occurred, and were recorded on the “ballplayer” steps of Structure 44 at Yaxchilán. The text on one of these steps can be loosely paraphrased:

It was 13 *Manik* 5 *Pax*, the *baat*, of Name One, the first to die; It was 5.19.0.17 counted forward (from 13 *Manik* 5 *Pax*) to 9 *Kan* 12 *Xul*, the *baat*, of Name Two, the second to die; It was 3.8.10.14.11 counted forward to 1 *Ahau* 18 *Xul*, the *baat*, of Name Three, the third to die in the ball court.

Yaxchilán’s ruler Bird Jaguar III is portrayed on the same step, facing a rubber ball on which are the figure and name glyph of his prisoner. The image of the prisoner appears on, or literally as the ball itself accompanied by the following text, apparently referring to Bird Jaguar III as the “Captor of Ek-Chi of (Emblem Glyph of an unknown site).”

Such *baat* events have been recorded at Dos Pilas, where the son of Shield God K (Personage I of Tikal), Jaguar Paw Smoke (Personage II of Tikal and the captor of Kin-Bahlam), acceded on 9.14.15.5.15 (Dos Pilas Stela 8:II6b-II20?), entered (?) Aquateca on 9.15.4.6.4 (Aquateca Stela 2:A1-A2; Dos Pilas Stela 16: A1-C1) and did “*baat*” and “*hulah*” to Aquateca’s ruler, Pacal-God K, on 9.15.4.6.5 (Aquateca Stela B2-C2; Dos Pilas Stela 16:D1-C6). *Hulah* is a verb referring to the act of “piercing” on “spearing” (Coe 1978:84) that seems to be taking place on



Figure 44. Layered objects serving as thrones III. Polychrome vase, from the Petén, Late Classic Period (after Coe 1973: No. 27; Sotheby Parke Bernet, Inc., New York, 1978: Sales Catalogue Item No. 170, H: 21.7 cm).



A



B

Figure 45. Polychrome Maya vases from the Late Classic Period, northern Petén displaying layered packages, most of them with feather whisks on top I.

Vessel 102. Such conquest and subjugation has been metaphorically portrayed in other Mesoamerican cultures, as seen on the Cuauhxicalli of Tizoc (also known as the "Tizoc Stone") now in the Museo Nacional de Antropología in Mexico City. On this monument Tizoc (the uncle of Moctezuma Xocoyotzin) is portrayed as Huitzilopochtli (Mexica-Tenochtitlán's patron deity), capturing the rulers of fifteen different communities (some of whom were actually captured before Tizoc's reign), disguised as patron deities of their respective communities. The parallels here are striking when compared with these vase paintings where the ruler of Codex Style Site A, disguised as GI, is shown committing *baat* — taking prisoners. In accordance with his divine nature, the act takes place in the aquatic underworld.

The closing scene on Vessel 107 may depict the Ruler of Codex Style A identified by the *caban* curl, astride a Tlaloc-like dragon, in apotheosis (?) after his victory. As Coe observed, Tlaloc heads shown in Late Classic. Maya art are often associated with the Teotihuacan year symbol of crossed trapezes (1981:No. 72). On this plate the year symbol appears at the rear of the dragon.

At the 1980 Princeton conference on "The Style and Iconography of Classic Maya Vases," Michael Coe presented a paper which examined published Classic Period Maya tomb assemblages and found that the vast majority of them contained repetitions standardized assemblages similar to the vase paintings included in this codex fragment.

If somebody so chooses, they may find a different explanation for these scenes of lords and ladies; and the confrontation of lords in water. In the chapter describing

the "Fourth Creation" in the *Popol Vuh* a legend describes how the enemy tribal chiefs tried to trap, and later kill Lord Jaguar, Lord Fire Peak, and Lord Storm:

And then they commanded the maidens,  
 "You are to go, our daughters.  
 Go and wash clothes by the river.  
 And if you see those three sons  
 Then undress yourselves before them,  
 And if they desire you  
 You are to invite them so that we come after you.  
 When they ask you,  
 Yes, you say then,  
 And when you are asked,  
 Where you are going  
 Or whose daughters you are,  
 When they speak, We are the lords' daughters,  
 Say then to them . . .

(Edmonson 1971: lines 6527-6538)

The chiefs' plan did not work, for the maidens revealed it to the three lords, who sent magic mantles as presents to their fathers, which later transformed into wild animals and brought about the chiefs' doom. An abbreviated version of the myth is described also in the *Lineage of the Lords of Totonicapan*:

These are the names  
 Of the enemy chiefs;  
 Three houses:  
 Chest House  
 Grindstones Bakah  
 And Crossed Lance House.  
 The latter, for the third time  
 Met again  
 To confer





A



B

Figure 46. Polychrome Maya vases from the Late Classic Period (A.) Polychrome Maya vase from the Late Classic Period of northern Petén displaying layered packages, most of them with feather whisks on top II (c.f. Robicsek 1978: Plates 145-148, Figure 156, pp. 140-142). (B.) Polychrome Maya vase from the Late Classic Period, possibly from the Chamá region showing a court scene. There is a layered object (codex?) with a whisk on top placed upon the throne.

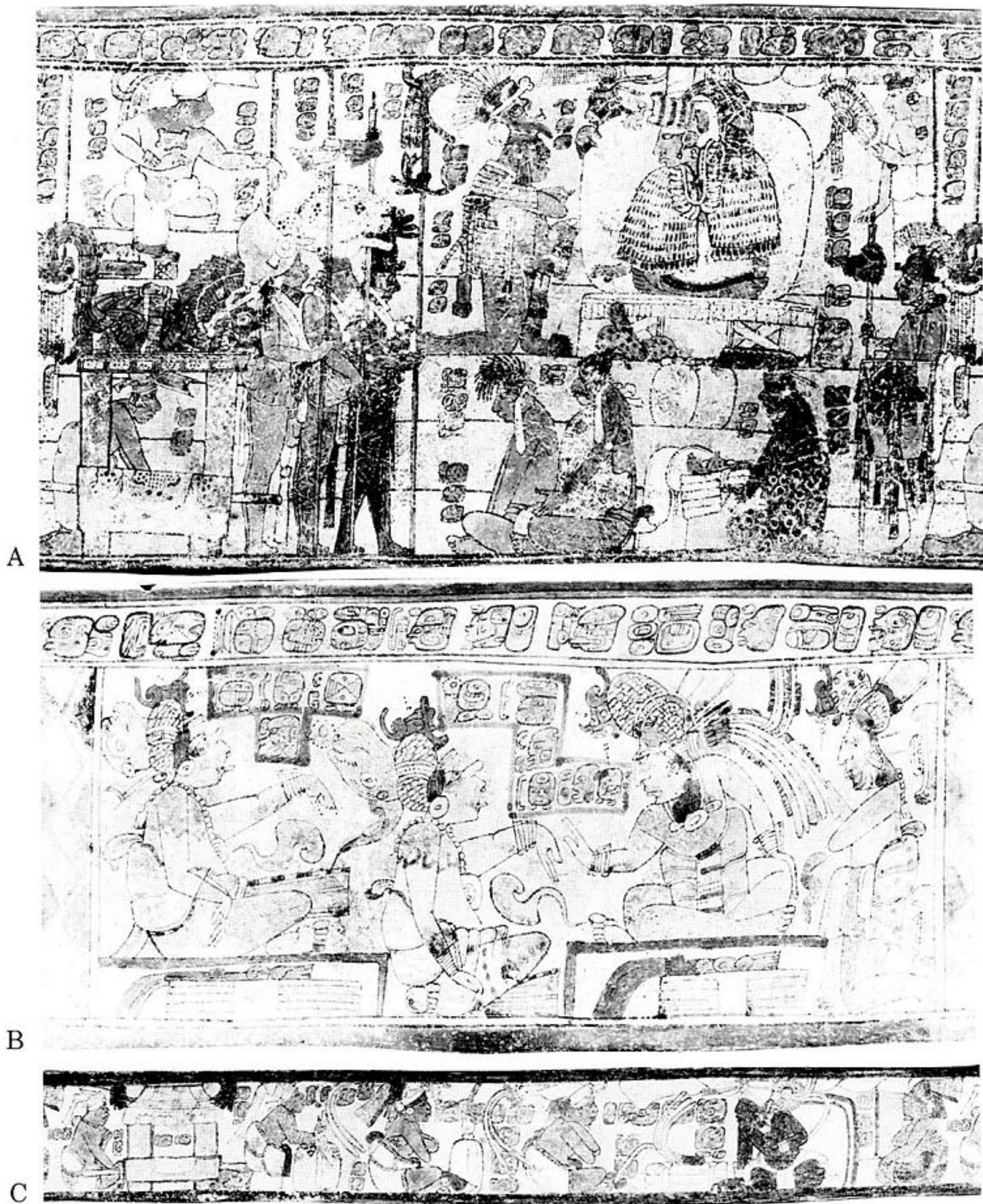
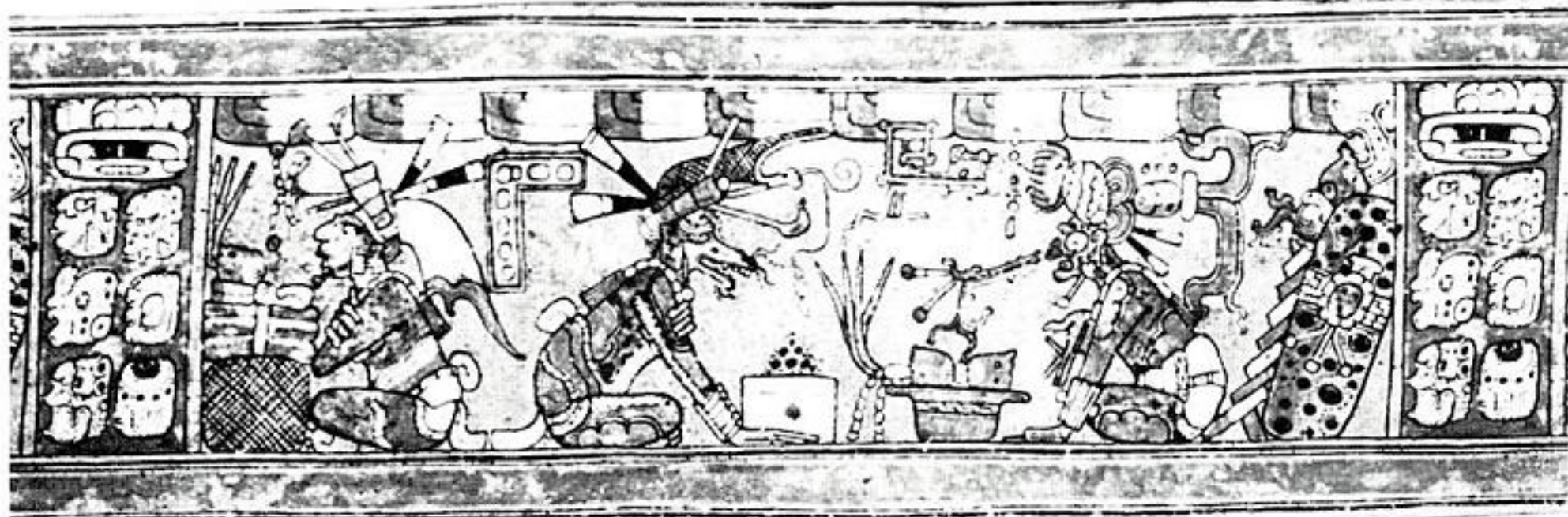


Figure 47. Polychrome Maya vases from the Late Classic Period of northern Petén displaying layered packages, most of them with feather whisks on top III. (A, H: 28.3 cm, D: 13.8 cm; B, H: 20.0 cm, D: 13.0 cm).



A



B



C

Figure 48. Polychrome Maya vases from the Late Classic Period of northern Petén displaying layered packages, most of them with feather whisks on top IV. (B, Dumbarton Oaks Collection, Washington, D.C. photograph courtesy National Geographic Society, H: 18.5 cm).

About how to kill  
 Our fathers  
 Jaguar Quiche,  
 Jaguar Night,  
 And Nought.  
 They heard  
 That every seven days  
 Our fathers went to bathe  
 At a certain well of hot water,  
 And they said,  
 "Perhaps because  
 They don't know other women they are valiant  
 And as though filled with a divine fire.  
 Let us select  
 And let us adorn  
 Three beautiful girls.  
 If they court them  
 Their spirits will hate them  
 And deprived of that protection  
 We can kill them.  
 Approving the plan,  
 They chose three beautiful girls,  
 Whom they adorned,  
 Perfumed,  
 And warned  
 About what to do  
 When they were placed in the bath.  
 There came Jaguar Quiche,  
 Jaguar Night,  
 And Nought,  
 To whom the girls said,  
 "God keep you, lords  
 And chiefs of these mountains!  
 Our fathers  
 And lords  
 Send us to salute you in their name  
 And to obey whatever you wish to command  
 us,  
 Or if it is your wish to marry us,  
 We are to consent with pleasure.  
 So say  
 Our fathers  
 The three houses:  
 Grindstones,  
 Chest House,  
 And Crossed Lance House."  
 "Very well,"  
 Said Jaguar Quiche.  
 "But do us the favor  
 Of telling your fathers  
 That you have not seen us  
 Nor talked to us."  
 "That cannot be," answered the girls,  
 "Because the object of our mission  
 Is to speak to you,  
 And our fathers told us,  
 'Bring signs that you really talked  
 To the lords we sent you to,  
 For otherwise you will be victims  
 Of our anger.'  
 Have pity on us then.  
 Give us some sign that we have, lest we  
 perish."  
 "Keep then the sign that we shall give you,"

Said Jaguar Quiche,  
 And he went to consult the spirits,  
 And having explained the situation,  
 He said  
 "Tell us,  
 Storm,  
 Lord Jaguar,  
 Fire Peak,  
 What can we give  
 To these girls,  
 Daughters of the towns of the Seven Tribes?"  
 And Storm said,  
 "Take three mantles.  
 On one paint a wasp,  
 On another an eagle,  
 And on the other a jaguar,  
 And give them to the girls.  
 Tell them it is the sign  
 And also a gift  
 That you are sending  
 For the leading lords of those towns.  
 So Jaguar Quiche had three white mantles  
 painted.  
 He gave them to the girls,  
 Whose names were Small Girl  
 And Little Girl,  
 And Crossed Lance House,  
 So that they were happy,  
 And went back to their lords  
 And said to them,  
 "We have accomplished our mission,  
 And as proof of it  
 Here are the presents  
 Which those lords send to you."  
 Greatly rejoicing,  
 The lords of the Seven Tribes  
 Acknowledged the presents  
 And distributed them  
 And put them on at once.  
 But immediately those pictures came to life.  
 And so tormented the lords of the Seven Tribes  
 That they said to their daughters,  
 "Accursed women,  
 What kind of scourge is this you have  
 brought upon us?"  
 Thus was ended the opposition  
 Which has been raised against our fathers.  
 Thus they made themselves feared  
 And respected by all the enemies.  
 It was there in Fire Peak Chipa!  
 Where our fathers manifested  
 The dignity.  
 And majesty  
 With which they were invested,  
 And they stayed there a long time.

(Edmonson 1971: footnote 6732, lines  
 333-456)

The legend recited above may be a variation on the  
 theme, or somehow connected with the ceramic sequence  
 of Codex Fragment 3 is certainly attractive hypothesis,  
 but by no means is certain.

# CODEX FRAGMENT 4

## THE HUNT

(Vessels 108-111)

The sequence of these vases has been established on the basis of somewhat similar style and scenes, rather than on continuity of action. The "hunt" is the common theme only of scenes 109 and 110. The artists who painted the vessels of this codex fragment handled the composition of the scenes extremely well, by using dividing elements, such as the trees, the blowgun, and digging stick (?), a method common in medieval Western Art.

The scene painted on Vessel 108 reminds the viewer in many respects to Vessel 56 where, just as on this vase, a large-eyed Old God is shown with young disciples (?). Judging from his black body spots (discussed previously) the young lord at the viewer's left is Hunahpu, and the youth on the right is probably his brother, Xbalanque. An interesting feature is the peculiar straw sombrero worn by Hunahpu on this as well as on scenes 109 and 110, and by the black-faced trumpeter on Vessel 34. On these ceramic paintings this peculiar hat is worn rather high, held by a short supporting device, as well as a water lily and feather comprising the top which definitely differentiates this somebrero of other types of straw hats, like the one depicted on Vessel 18, or on some of the Nebaj-style polychrome vases. We believe that this peculiar sombrero, just as the black spots, may be diagnostic of Hunahpu.

The message that Vessel 108 conveys is not completely understood. Looking at the mythological youth, the Old God Itzam Ná, the tree with the reptilian head at its base; as bizarre as it is, one can't help but being reminded of the Garden of Eden and the Tree of Knowledge.

The scene on Vessel 109 depicts an episode in the adventures of the Hero Twins, both of whom, according to the *Popol Vuh*, were excellent marksmen with the blowgun. They took the game home to their grandmother, who, however, took it away from them and shared it with her favorite grandchildren, Hun Chuen and Hun Batz, the half brothers of the Hero Twins. Hunahpu and Xbalanque used their talents to trick their half brothers into climbing a tree and then transformed them into monkeys (Edmonson 1971: lines 2711-2717):

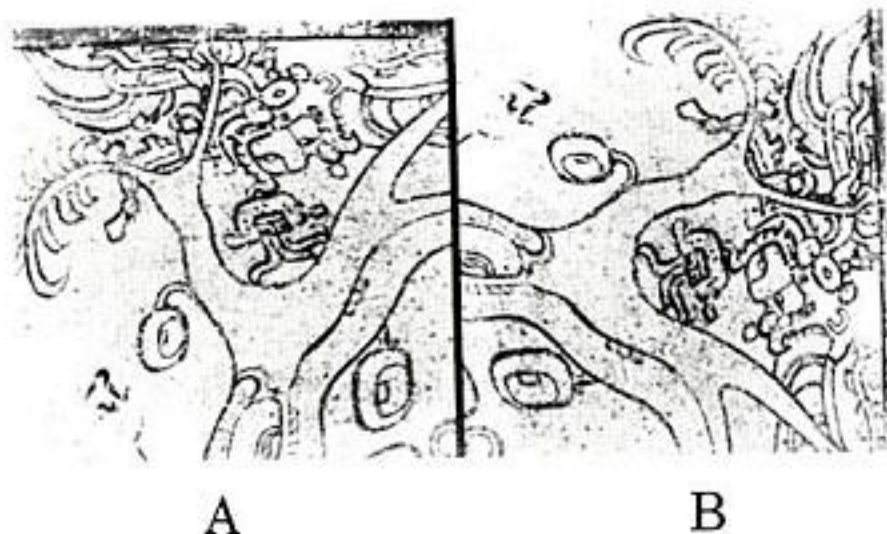


Figure 49. Detail of codex style Vessel 109. The head of the bird is painted as a rebus; it may be seen as a bird with an open mouth, beard tuff, and water lily (A), or turned sideways, it appears as a different character with a mirror infixed in its forehead and with a feathered crest to which a water lily is attached (B).

So then they went to the foot of the tree  
Called Yellow Tree, accompanied by the older brothers.  
When they reached it they started shooting.  
There were innumerable birds in the tree.  
They were strutting around,  
And the older brothers were amazed  
When they saw the birds.

What is apparently a variation of the same saga was recorded by Thompson (1930: 120-123) among the Mopan Maya at San Antonio, British Honduras.

This boy, Lord Kin, was the second brother. His eldest brother was Lord Xulab, or Nohoch Ich (Big Eye) who later was to become the planet Venus, and the youngest brother, the T'up, was to become one of the other planets, either Mars or Jupiter.

The three brothers used to go out to hunt birds in the forest with their blowgun (*contse*). At night they would return home and give the birds they had killed to their grandmother, Xkitza, to cook. But the old woman used to make them sleep while she cooked the birds. She didn't give the meat to the boys, but kept it for her lover, a huge monster, some say a tapir, who used to visit her every night. When the boys were asleep she would take fat and smear it on their lips and throw the bones of the birds they had shot down under their hammocks. When the boys woke up in the morning and called for meat, she would say to them: "But you ate all the meat last night. Look at the bones under your hammocks, and see, the grease of the meat from the bones you were gnawing is still on your lips and cheeks." The boys used to believe her.

One day they met a trogon bird (*Kokoh*) in the forest.

"Kokoh, kokoh," the trogon cried.

"I'll kill you and put your head in a pot. What are you saying?" shouted Lord Kin.

"Kokoh, kokoh," replied the bird.

"I'm going to kill you and eat you," replied Lord Kin, raising his blowgun to take aim.

"Why do you want to kill me?" cried the trogon.

"You kill off all us birds, but you don't eat us at all."

Lord Kin asked him what he meant, and the trogon thereupon explained how their grandmother used to trick the boys into believing they had eaten the meat, whereas really it was her lover who ate it.

There are features that indicate that the hunter is not after ordinary game, but, like Hercules, who pursued as his fifth labor, the Stymphalian birds; is hunting 7 Parrot, the malicious bird monster of Maya mythology (Edmonson 1971: lines 963-983):

And this then was the shooting of 7 Parrott  
 By the two sons.  
 We shall tell the humiliation of each one of them  
 Who was glorifying himself.  
 Now 7 Parrott had a great tree,  
 A nance,  
 And that was the food of 7 Parrot.  
 What he sucked was the nance fruit.  
 So he climbed up the tree every day,  
 And this feeding having been seen  
 By Hunter  
 And Jaguar Deer,  
 They therefore lay in wait for 7 Parrott under  
 the tree.  
 The two sons were completely hidden there in  
 the leaves of the tree,  
 And when 7 Parrot arrived,  
 And stopped  
 Over the food —  
 The Nance —  
 Then of course he was shot by them.  
 1-Hunter aimed the blowgun pellet  
 So it would hit his mouth . . .

The occurrence of the head of, the Pax God at the base  
 of the tree is common in Maya iconography. In this case,  
 however, it is possible, though unlikely, that the head  
 does not belong to the Pax God but is the *en face*  
 presentation of the ubiquitous Cauac Monster, also  
 visible in the right-hand part of the composition. The  
 presence of the scorpion is an enigma to us.

The same hunter and a tree also appear on Vessel 110.  
 The game the hunter is after, however, is a feline, not a  
 bird. The leaves of the tree also differ from those in the  
 previous scene, and they do not seem to bear any fruit.  
 The serpent, as well as the strange reclining character,  
 seem to be part of an unknown myth.

The composition of Vessel 111 is again centered around  
 a large tree. This may be the calabash tree on which the  
 lords of Xibalbá suspended the head of the dead One  
 Hunter, and the round, large fruits may be gourds  
 (Edmonson 1971: lines 2172-2182):

. . . the head of 1 Hunter had come to be  
 put in the tree.

And so it is that what we call a gourd tree today  
 Is the head of 1 Hunter, it is said  
 And so 1 Death  
 And 7 Death marvelled  
 At the fruit of the tree.  
 The round fruit was everywhere,  
 And it was not clear  
 Where 1 Hunter's head was.  
 It looked exactly  
 Like the gourd fruit.

An argument against the gourd-tree theory is that a  
 similar tree, but with a Pax Monster-head trunk, is also  
 depicted on Vessel 109 as the nance tree of the bird  
 monster 7 Parrot. The identity of the five figures around  
 the tree is even more puzzling as there is no episode  
 mentioning child sacrifice in the *Popol Vuh*. It seems to  
 be part of a larger myth. It is also possible, though, that  
 the small figure that looks like a child is but the  
 diminutively-drawn image of an adult captive, a device  
 frequently depicted on jade carvings and stone  
 monuments of the Classic period. Three of the four adult  
 figures definitely have common characteristics far  
 exceeding stylistic traits. This as well as the glyphic text,  
 indicates that three represent the same person, the  
 Patron (Deity) of the Month Pax. The squatting  
 personage holds a tool or weapon in his hand that looks  
 like an oar. It would be, unusual that an oar is shown  
 without a canoe or, furthermore, water (cf. Coe 1973:  
 No's. 59, 50, 61). The image of the first lord adds further  
 doubts as he is holding a slightly different-appearing  
 object in his hand, in a posture indicating that it is going  
 to be used to sacrifice the infant (or small captive). This  
 raises the possibility that the "oar" is in reality a halberd-  
 like long-handled bladed weapon, or, as Kurbjuhn (1981)  
 suggests, a digging stick similar to that seen in the *Codex*  
*Fejérváry-Mayer*, the *Codex Laud*, and the *Codex*  
*Borgia*. In the last, it is used to spear a person. Similar  
 identity of the male connected with the braided rope to  
 the Pax God is uncertain, though the black spot on his  
 face may identify him as Hunahpu.

# CODEX FRAGMENT 5 RESURRECTION

(Vessels 112-120)

Before discussing the message this series of ceramics convey, we should analyze some of the iconographic elements crucial to their interpretation.

In the iconography of these vessels some specific floral elements play a recurring, and therefore presumably a very important role. These floral elements are common not only in ceramic iconography but also on stone monuments, such as Stela M at Copán; Lintel 6 and Stela 7 at Yaxchilán; Stela 2 at Bonampak; Stela 1 at La Amelia; Stele 3, 4, 7 and 8 at Machaquilá; Stela 4 at Ixcun; Stela 2 at La Mar (Schele 1979: 61). On the monuments of Palenque, the Sanctuary Plinth of Temple XIV, Piers *c* and *f* of House D of the Palace (Figures 52 and 51); and so on. These motifs also appear in close association with funerary rites, ancestry, and lineal descent. It is frequently associated with the Imix Monster, which Thompson (1950: 72-73) related with the day *Imix*. This floral motif was recognized as the water lily by early Mayanists (Lothrop 1924; Spinden 1913). Later however, the opinion was expressed that these elements of plants "may apply equally to other types of flowers (Rands 1953)." This view has been expressed recently in much stronger terms by Bowles (1974: 121-127), who believes that, while certain plant motifs do represent the ubiquitous water lily, others depict the medicinal herb *Dorstenia contrajerua*, which is common in the Maya area. To complicate matters further, the reticular water lily pad design also frequently appears as, and apparently designates the underbellies of alligator-like creatures, turtle shells, and bat wings.

These diverging views could not shake the belief of most students of Maya anthropology that these herbal motifs were indeed water lily blooms and pads. This conservative view is strengthened by the study of examples included in this codex fragment; in which the water lily bloom and pad occur not only jointly, but also sprouting from the same stalk and in close association with other aquatic symbols.

The question naturally arises: What is the iconographic significance of this plant? Among others, its role in ridgefield agriculture (Puleston 1977: 449-467), calendric symbolism (Thompson 1950: 70-73), and possible hallucinogenic properties (de Rios 1974: 150) have been suggested. We are more inclined to interpret this beautiful iconographic symbol as a locative expression of, or reference to water, for as a life form it originates in water. It probably relates to ancestry; life; death; the underworld; and resurrection. This view is still expressed in Lacandón mythology, according to which Kacoch, the remote creator, made the water lily from which the gods were born (Bruce 1967: 220; Thompson 1970: 202). Thompson recognized that the water lily (*naab*) was the symbol not only for water in lakes and ponds, but also for water in the sea (*kaknab*) (Thompson 1970:220), or *naab* (Schele 1979: 61). It may also stand for the primeval lake under the earth from which all life came (Thompson 1970: 220). This belief certainly agrees with Schele's note on this beautiful flower: "The water

lily is a plant that roots in the earth, floats on the water and blossoms in the air (1979: 64)." Kurbjuhn (1981) believes that the markings seen on both the turtle carapace and the water lily simply mean "precious," and that this symbolism is still alive among the Maya, even today. She mentions that Susanne Ekholm saw a church where the whole apse was painted in this design.

The statement rendered by the water lily, that we are dealing with scenes occurring in the water, is often reinforced by additional aquatic symbols: shells, fish and alligator-like creatures. The peculiar layered symbols that occur not only on several of the plates, but also on other ceramics described in previous codex fragments. According to Hales, iconographically and epigraphically, it refers to "water." Trying to seek out the morphological origin of this symbol, we found that it strongly resembles the silhouette, but also the internal structure of the conch shell (Figure 66).

The skull, the *memento mori* of the Maya, is present on each of these vessels. We presently know of no other group of Maya ceramics on which the triad of water lily, skull and shell occur so frequently in such close association.<sup>1</sup> In respect of these skulls, however, more needs to be said.

While on Maya ceramic paintings the proportions of the human skull are represented properly, on the ceramics included in this codex fragment they are apparently not. Most of the eleven skulls have abnormally long upper jawbones (maxillas) suggesting that some of the skulls may not be human, but primate. The "monkey" character of the skulls is especially evident on Vessels 112 and 113, where the upper jaw is very elongated and rounded (Herskovitz n.d.). The theory that it was the intention of the artist to show the skulls of monkeys is further reinforced by the painting of the cranial bone of the skull on Vessels 113 and 114 in a semilunar shape, as is on the head of Schellhas' (1904: 19-21) God C of the codices, whose monkey character was first suggested by Förstemann (1894).

Vessel 116 shows a young male rising from a skull, an event that can only mean emergence from death to life; that is, birth, rebirth, or resurrection. Surrounding this scene is an abundance of water symbols, leaving no doubt that the event is taking place in an aquatic realm. On Vessel 118 the young lord rises out of the water, indicated by a line of wavy black-brown wash in addition to the aquatic symbols below. Evidently the artist was well aware of the biological fact, that water is the cradle of every living thing.

To go a step further, one may also speculate on the reason for the presence of the monkey skull. Two species of monkeys are common in the Maya area, the howler monkey (*Alouatta villosa*) and the spider monkey (*Ateles geoffroyi*). Monkeys and human beings are often shown together in ceramic paintings. Did the Maya realize that men and monkeys were close genetic "relatives?" Coe has noted the Maya view of "the close relation between mankind and the intelligent and

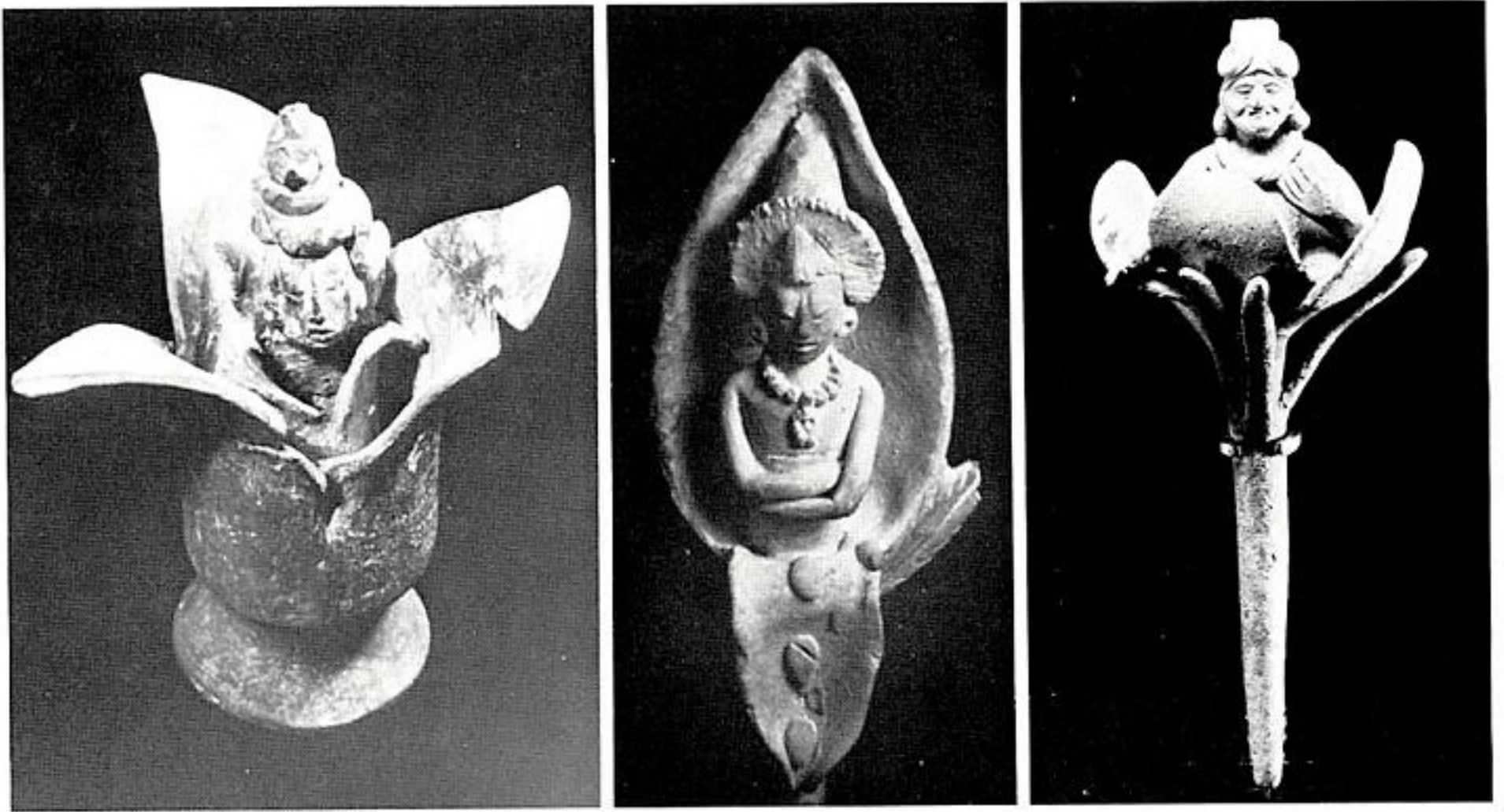


Figure 50. Young lords emerging from water lilies (Late Classic Period, Jaina. A, Duke University Museum of Art). (A and B), A lord arises from a water lily. Late Classic Period, Jaina. (Sotheby-Parke Bernet Sates Catalogue, 1982, No. 4876 Y).

excitable non-human primates (1977: 346),” and has quoted Lounsbury as saying “that the Yucatec Maya . . . the numerical classifier *tul* is used for both human beings and monkeys (ibid.)” Looking at this magnificent plate, one might wonder if the Maya, who knew the concept of the numeral zero twelve hundred years before the Western world, may also have had the concept of evolution fifteen hundred years before Charles Darwin? . . .

On Vessel 117 a young lord emerges from a large crack in the turtleshell. In front of the carapace is a large profile skull, the one like in Palenque’s Temple of the Foliated Cross (Figure 70). Both skulls rest on aquatic symbols, thus most probably we are continuing to witness the events of either the rebirth or the resurrection of a young lord. In the traditional line of thinking, the turtle carapace is not considered a water symbol, on the contrary, represents the earth, and thus according to this view the young deity sprouting to life after being watered may be the Young Corn God. This older, widely accepted interpretation has its weaknesses, especially the presence of the two attendants which relates to the *Popol Vuh*. One of them has black body spots, while the other has jaguar markings which would tentatively identify them as the Hero Twins. How does this resurrection sequence fit into the mythological ring of the *Popol Vuh*? As it has been stated before, it is “only a tiny fragment of a far more extensive chthonic myth or myth cycle that may have been known over the entire Maya area (Coe 1978: 13).” It is apparent even to the superficial reader, that in the mythic sequence of this saga there are large gaps, among them the loss of continuity between the events when the Lords of Xibalbá are defeated and the Hero Twins ascend to the heavens. Having identified the two attendant figures, we will try to establish the identity of the young lord emerging on the earth’s surface from the

aquatic underworld. Luckily he is named by a short vertical text in front of his face as Hun Ahau (Yucatéc) or Hun Hunahpu (Quiché), the father of the Hero Twins, who was resurrected after the defeat of the rulers of Xibalbá (Edmonson 1971: lines 4649-4684):

And then as for their former fathers  
Who had died a long time before,  
1 Hunter  
And 7 Hunter,  
They also saw them again  
The face of their father  
Their  
In Hell,  
And their father spoke to them again,  
Since they had conquered Hell.  
And this then was the reassembling of their father  
by them,  
And then they reassembled 7 Hunter.  
They went there to reassemble them  
In Dusty Court.  
But really his face wanted to exist,  
And was asked about the name of everything,  
His mouth,  
His nose,  
The socket  
Of his eye.  
He first found its name,  
But very little more could he speak.  
Only he couldn’t name any longer  
The name of the lips of his mouth,  
So he couldn’t really speak.  
And thus then they honored him  
And left the heart of their father.  
“It will just be left at Dusty Court,  
And here you will be called upon  
In the future,”  
His sons then said to him.  
Then his heart was consoled.  
“First will one come to you,  
And first also will you be worshipped  
By the light born  
The light engendered.”





A



B

Figure 51. *The iconographic complex of the Resurrection God on Piers f (A), and c (B), of the Palace, House D, Palenque.*



Figure 52. *The iconographic complex of the Resurrection God on the stucco molding of the sanctuary plynth, Temple XIV at Palenque.*



Figure 53. Polychrome vases, Late Classic Period, northern Petén, decorated among other symbols and figures with the head of the Resurrection God and with water lilies (A, H: 21.0 cm, c.f. Coe: 1973: No. 24; Sotheby Park Bernet Inc., New York, 1979: Sales Catalogue No. 4246, Item No. 207. C, Museo Nacional de Antropología e Historia, Mexico City).

We found “resurrection events” similar to those seen on these codex style plates also on eight polychrome ceramic vessels (Figures 53, and 57-60), the earliest example of these is a polychrome plate (Figure 57) that dates to the reign of a ruler of Tikal identified by his name glyph as “Lizard Head,” c. A.D. 527-593?? The painting on the plate portrays him rising through the cracked back of a turtle carapace infixed with a *Kan*-cross (T281). From the two ends of the shell emerge the heads of Gods K and N. Both of these deities are thought to function here as aspects of the *pauhtuns* (Joralemon n.d.c; Schele 1976: 20) who had the task of supporting the earth, just as the *bacabs* (or sometimes termed Sky Bearers) held up the skies. Thus on this plate we have two emergent *pauhtuns*, God K and God N, who support the earth, as metaphorically represented by the turtle carapace, from which rises a ruler in apotheosis.

This *pauhtun* concept may also apply to the codex style plate (Vessel 117) on which a Toad and the Patron of the Month Pax are seen emerging from the two ends of the carapace. Both are wearing crosshatched “net bags” on top of their heads. In association with God N these net bags stand for his Yucatéc name, *pauah* (Net Bag) *Tun*. The toad in this context is a visual and glyphic metaphor (c.f. Machaquilá, Str. 4; Stone A, glyph B 1) for *pauhtun* (Schele n.d.d). The toad’s netted headdress is *pauah* in Yucatec, and the sound a toad makes is *tun*, hence *pauhtun*. The god of Pax may relate to the Toad, “because of the sound it makes (*tun-tun*). *Tun* is the highland root for “drum” and the word for “to play music.” The drum grapheme is used for the sign for Pax, the month, as well as, in Long Court Inscriptions, the glyph for *tun*, “year (Robicsek 1978: 155; Lounsbury 1980b).” The God of Pax’s netted headdress stands for *pauah* in Yucatec and the glyph *Tun* is interchangeable with the glyph for the month *Pax*, hence *pauhtun*.

A similar scene is shown on a polychrome bowl (Figure 58b) painted with dual tableaux, the first of which includes two versions of GI. At one end of the carapace emerges the head of God K, and from the opposing, end his serpent foot. God K, the serpent-footed deity who has been previously identified with the Nahuatl Tezcatlipoca, a sky-bearer whose Maya equivalent may be the *Bacab*. Although he is identified closely with the *Bacabs*, we suspect that God K may be more closely associated, at least in these instances, with the *Pauhtuns*. This bowl’s opposite tableau portrays Hunahpu and Xbalanque, and between these two figures, we see the “Resurrection God” with a *Kan*-cross infixed within its head like, the head at the base of the “maize tree” of Palenque’s Temple of the Foliated Cross (Figure 70) discussed previously.

The iconography of the panel, and the plinth of Temple XIV at Palenque (Figures 69 and 52) suggests that the legend of the resurrection of Hun Hunahpu was

infused into the mythological history of this, and other sites, where the rulers themselves were regarded as the living descendants, or incarnates of the Hero Twins, Hunahpu and Xbalanque — or to use Berlin’s terminology, GI and GIII — who again, in turn, symbolized the heavenly bodies of Venus and the Sun (Lounsbury 1980a). Apparent references to these resurrection events may be found on the panels of Temple XIV at Palenque, on which the deceased ruler, Chan-Bahlum II is portrayed as GIII, dancing on water (Figure 69). He is being presented with the effigy of God K by his long dead mother, Lady Ahpo-Hel. Below the tablet, on the sanctuary’s plinth (Figure 52), we see the iconographic complex of the skeletal head, shell, and water lily, identical to those seen on these “resurrection scenes (Figures 53, and 57-60).”

Dütting (n.d.) has suggested that the dates and events as recorded on Temple XIV are posthumous to the portrayed Chan-Bahlum II. The date 9.13.13.15.0 9 *Ahau* 3 *Kankin*, is the date on which the event portrayed on Temple XIV’s tablet took place. This latter date was (3.13.15) 1,355 days after Chan-Bahlum’s death on 9.13.10.1.5 6 *Chicchan* 3 *Pop*. This suggests, as Schele has proposed, that the “king dances as GI or GIII out of the underworld after his rite of passage which is partially recorded in the *Popol Vuh*, and is greeted by his (dead) parents, especially his mother who presents him with God K (Schele n.d.d.).”

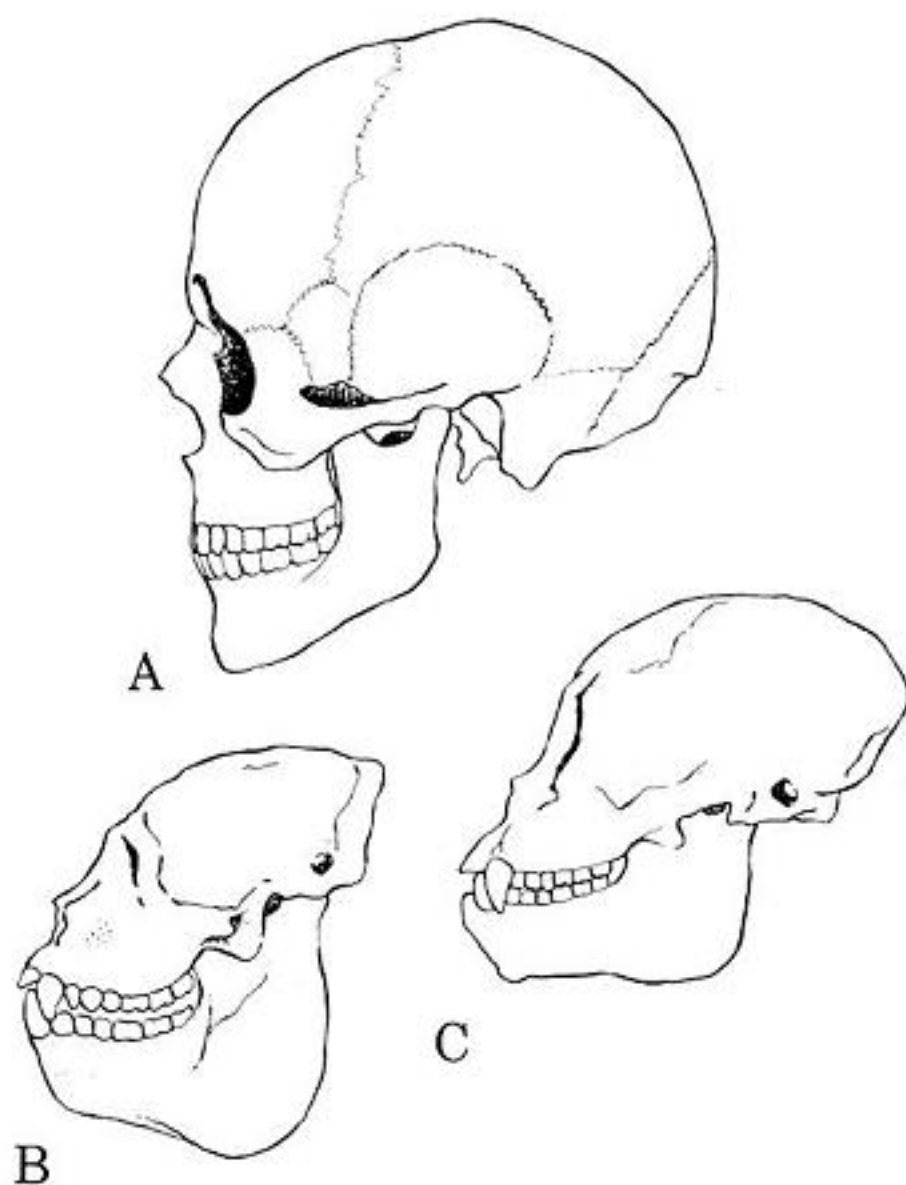


Figure 54. Comparative drawings of skulls: (A) human, (B) howler monkey, and (C) spider monkey (drawn after Herskovitz n.d.).

Figure 55. *Monkey with a skeletal head (Detail on a polychrome vase, Late Classic Period, possibly from the Piedras Negras region).*



Like the Dumbarton Oaks Palenque Panel (Figure 71), Vessel 120 portrays a resurrected lord in the Middle World as GI of the Palenque Triad of Gods, whose appearance is intentionally tied (at least in this instance) with the first appearance of the planet Venus as the Evening Star. On this plate (Vessel 120) the resurrected lord is first shown in the Underworld of Xibalbá, emerging from the head of the Resurrection God; as GI of the Palenque Triad of Gods in the Middle World; and whose final transformation is that of the plant Venus (Lounsbury 1980a) portrayed and named in the heavens above, as the Ix-Naab or Jaguar-Water Lily. The inside upper rim of the plate shows the double-headed Celestial Monster. The rear head of the Monster is the Sun (with its quadripartite headdress and the symbol of the universe as seen from above (Coe 1981: No. 9) is shown inverted as it is setting into the western underworld. His arching body forms the heavens and the stars of the Milky Way. Three-dimensional architectural models of this Monster can be seen at Palenque (The Palace, House E), Piedras Negras (Stela 25) and Copán (Temple 22, and Altar D), and have been discussed in depth by Thompson (1973: 52-71), Schele (1976:9-34) and by us (Robicsek 1972: 122-124).

In juxtaposition to the celestial heavens above on the plate's upper rim is, what we believe is, the entrance to the Underworld of Xibalbá, the "Place of Fright." The entrance to the Underworld is framed on the left and right sides of the plate by the profile image of an agnathic skeletal deer skull as similarly portrayed on Pacal's Sarcophagus Lid in the Temple of the Inscriptions at Palenque; Vases 4, 186; and Table 3a. Within the maw of the Underworld of Xibalbá, at the base of the plate's rim is the head of a "resurrection deity," to whose body is appended either a personified stone (T528) water lily or stone (jade?) Jester God (on the viewer's left) and a personified water lily (on the viewer's right). Emerging from the "Resurrection Deity's" head is this plate's protagonist, who we will return to later.

While it is presently impossible to prove, we suspect that the "stalk" which emerges from GI's head and includes near its base the profile image of the Sun God is in a sense incorporeal and chimerical, but relates somehow to GI and Venus. There is a scene on a Maya vase (Figure 17) which portrays a bound personage, likely

to be executed, from whose mouth is emanated similar (though not identical) iconographic images.

Below and under GI in the water, are two images portrayed inverted, but waist-deep in water facing the figure which emerges from the cleft in the Resurrection God's head. While the inverted deity on the viewer's left of GI is unidentifiable, the image on the right's headdress includes T188, Landa's *le* grapheme, which Kelley and Schele (1978: 14) interpret as "ancestor." Presently we cannot offer any plausible interpretation for these two inverted figures.

The outside rim of this extraordinary plate is delineated by our layered water symbol, interspersed with water lily pads and the glyphic element (T 579) for water. In addition the tripod legs are marked by vertical lines of dots, which though abstractly rendered, surely must represent water. These aquatic references outside this cosmological model of the Maya universe would tend to imply that they conceived their universe as floating (?) within a vast and unlimited aquatic sea or ocean environment.

In closing, this extraordinary plate presents a conceptual cosmological model of the Maya universe that is without previous precedent in the ceramic medium. This cosmological setting is the scene for the resurrection of a personage (if not Venus) of Codex Style Site D, which was intentionally linked to a visual observation of the first appearance of Venus as the Evening Star (a Water Lily Jaguar) on the night of October 24, 775 A.D.

<sup>1</sup>In connection with turtle carapaces and skulls, it is interesting to note the information relayed by Duncan Earle regarding the Chamula to Kornelia Kurbjuhn (1981): In the highlands there is a procession at Christmas where turtle carapaces are beaten (sacred music). The effect is as if bones are rattled, and is understood that way. It is said that the noise symbolizes the rattling of the bones of dead children.

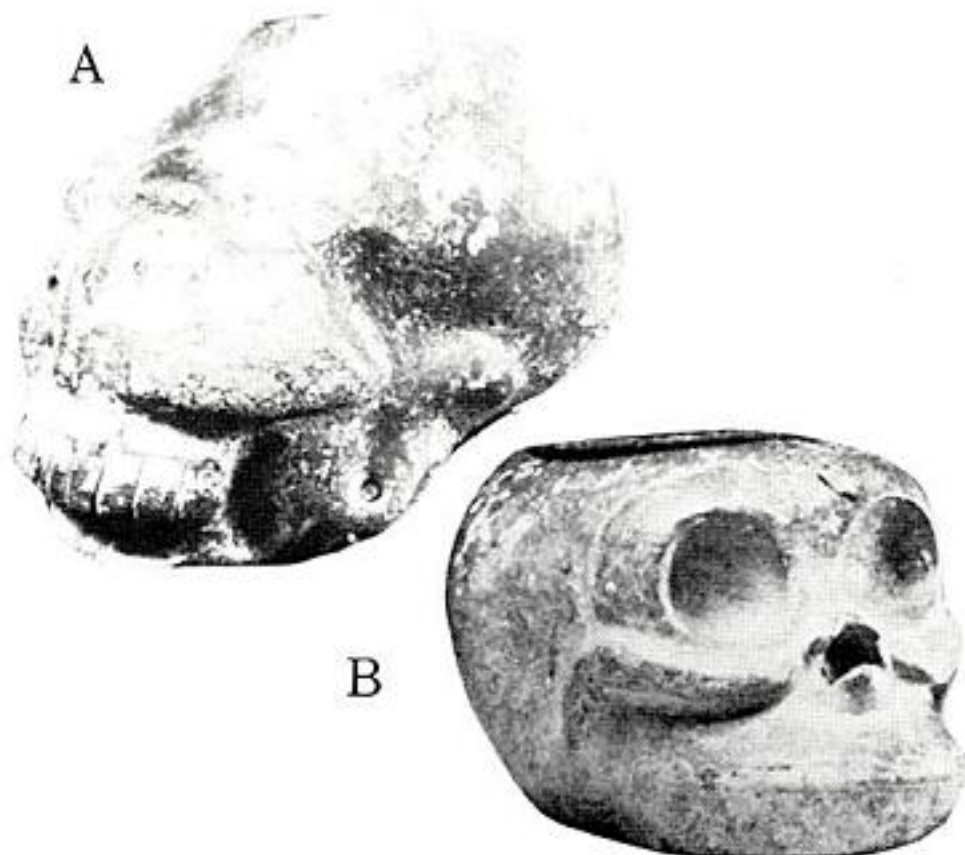


Figure 56. *Ceramic rendition of monkey skulls (Late Classic Period, provenance unknown).*



Figure 57. Polychrome plate portraying a Tikal lord emerging from a turtle carapace (Late Classic Period, northern Petén, H: 9.0 cm, D: 33.0 cm).



Figure 58. Polychrome Maya Vases showing lords emerging from turtle carapaces (Late Classic Period, northern Petén, A, H: 15.7 cm, D: 15.5 cm, photograph courtesy David Joralemon, all rights reserved; B, H: 15.0 cm, D: 14.2 cm).

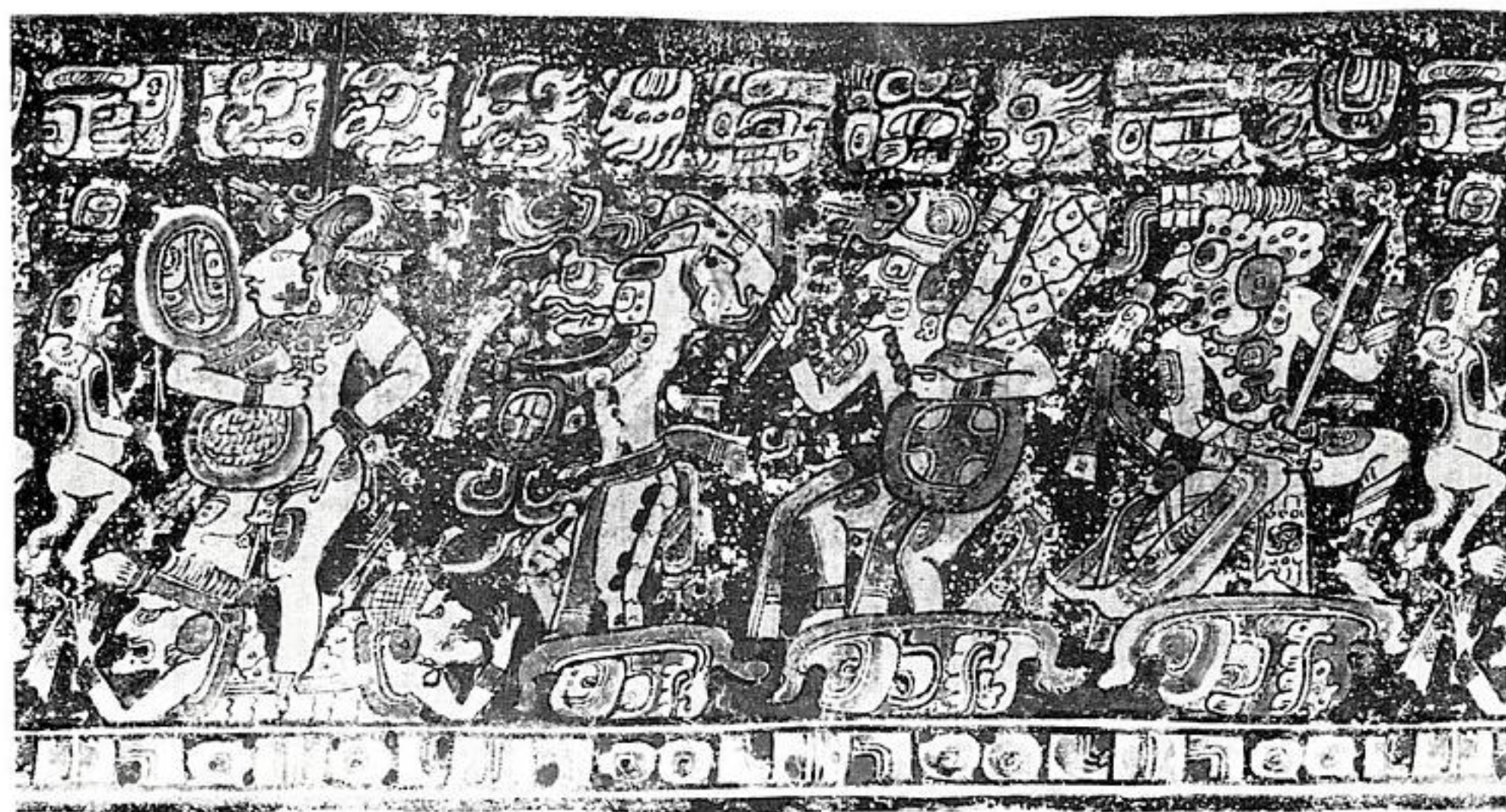


Figure 59. Red background polychrome vase, Late Classic Period, northern Petén. It shows a row of deities, three standing in canoes, one rising from the crack of a turtle carapace (c.f. Robicsek and Hales: 1981: No. 4, H: 22.0 cm, D: 11.7 cm).



Figure 60. The Austin Plate (photograph courtesy Nicholas M. Hellmuth, Foundation for Latin American Anthropological Research, H: 11.4 cm, D: 41.9 cm).

# CODEX FRAGMENT 6

## THE DYNASTIC SEQUENCE

(Vessels 121-131)

Three of the ten vessels (Vessels 125, 126, and 128) end with an abbreviated version of Coe's Primary Standard Sequence (Coe 1973: 18-22; 158-159). The clauses in these texts are identical on all the vases. They open with dates in the Calendar Round, a time period that occurs every fifty-two years, which, since we lack equivalent Long Count dates, cannot be determined with any degree of accuracy. The Calendar Round dates are followed by the glyph T1030e, pictured as an outstretched hand holding a mirror that smokes. This sign can designate the name of God K, the holding of the God K scepter, or it may relate to accession or to inauguration to office (Robicsek 1978:105).

Glyph T1030e is seen on several monuments of Quiriquá and at Copán, where it recorded the enthronement of the ruler Two-Legged Sky. On the vases the God K glyph is followed by the name glyph of the lord to whom the clause refers, and by the Emblem Glyph of Codex Style Site A. The structure relative to the clause reads as follows: "... (Calendar Round date), God K was held, (name glyph of the Ruler), *Ahpo* of Codex Style Site A." This structure is not necessarily identical on all the nine vases but appears to have been modified in clauses relative to Rulers II and III.

Examining the closing phrases on the nine vases, we find that different vase texts refer to different numbers of rulers (five to thirteen) and that the closing phrase is often structurally incomplete, as though the end of the text had been cut off. The cause of this is not known, but it is likely that the ceramic painters were provided with lengthy texts, but they filled only the space available on the vases surfaces.

Some of the Calendar Round dates recorded in these texts appear to be intentionally incorrect, and may reflect "off-dating" or deviations in the *tzolkin* day count similar to those that Thompson and Proskouriakoff (1950:305) noted for the Puuc region. Another possibility is that the "errors" are intentional on the part of the artist who painted the vase as Schele (n.d.d) has suggested. The Vases of the 24, 27-II, 30 and 60 Glyphs (Vessels 121, 123, 124, and 129) are by the same artist and repeat the same "errors" in the Calendar Round dates. Similar patterning of "errors" may be noted with regard to the other artists responsible for the other dynasty-list vases. Providing correction to these dates, the "prototype" codex may read as follows:

"It was 7 *Chuen* 19 *Pop* (9.2.17.3.11), the holding of God K by, Ruler I, *Ahpo* of Codex Style Site A;

(It was 1.11.13.10 counted forward until),

It was 10 *Imix* 14 *Yaxkin* (9.4.8.17.1), the holding of God K by, *Mah K'ina* Ruler II, *Ahpo* of Codex Style Site A, a *Batab*;

(It was 1.2.19 counted forward until),

It was \*13 *Ahau* \*8 *Yax* (9.4.10.2.0), the holding of God K by, Ruler III (the Deer Dragon), *Ahpo* of Codex Style Site A;

(It was 1.4.18 counted forward until),

It was 3 *Etz'nab* 1 *Muan* (9.4.11.6.18), the holding of God K by, Ruler IV, *Ahpo* of Codex Style Site A;

(It was 14.11.2 counted forward until),

It was 13 *Ahau* 8 *Zotz* (9.5.6.0.0), the holding of God K by, Ruler V, *Ahpo* of Codex Style Site A;

(It was 19.9.0 counted forward until),

It was \*13 *Ahau* \*13 *Mol* (9.6.5.9.0), the holding of God K by, Ruler VI, *Ahpo* of Codex Style Site A;

(It was 1.6.7.16 counted forward until),

It was 13 *Cib* 19 *Ch'en* (9.7.11.16.16), the holding of God K by, Ruler VII, *Ahpo* of Codex Style Site A;

(It was 3.16.12 counted forward until),

It was 8 *Lamat* 11 *Yaxkin* (9.7.15.15.8), the holding of God K by, Ruler VIII, *Ahpo* of Codex Style Site A;

(It was 8.11.1 counted forward until),

It was 1 *Muluc* 2 *Kankin* (9.8.14.8.9), the holding of God K by, Ruler IX, *Alpo* of Codex Style Site A;

(It was 14.11.1 counted forward until).

It was \*13 *Oc* 8 *Zip* (9.9.9.1.10), the holding of God K by, Ruler X (Macaw-Jaguar), *Ahpo* of Codex Style Site A;

(It was 1.16.16.6 counted forward until),

It was \*10 *Cib* \*14 *Yax* (9.11.5.17.16), the holding of God K by, Ruler XI, *Ahpo* of Codex Style Site A;

(It was 13.17.15 counted forward until),

It was 1 *Chuen* 19 *Xul* (9.11.19.17.11), the holding of God K by, Ruler XII (Jaguar-Paw Smoke), *Ahpo* of Codex Style Site A;

(It was ??.?.?.6 counted forward until),

It was 8 *Caban* ?-? (9.12.?.?.17), the holding of God K by, Ruler XIII, *Ahpo* of Codex Style Site A.;

Covering the accession dates (either real or contrived) of thirteen successive rulers in the text above, the last complete clause ending on the Vase of the Sixty Glyphs (Vessel 129), records the "holding of God K," by a ruler who has been nicknamed Jaguar-Paw Smoke (J. Miller 1974: 149-161; Mathews n.d.), whose name is found on seven limestone monuments scattered throughout the world. According to these texts he was born on 9.10.16.16.19 3 *Cauac* 2 *Ceh* (October 7, A.D. 649) (Franco 1966), and was inaugurated on 9.12.13.17.7 6 *Manik* 5 *Zip* April 4, A.D. 686 (J. Miller 1974: 149-161). The latter Calendar Round date 6 *Manik* 5 *Zip* might pose a major problem if Jaguar-Paw Smoke's accession date (rather than the holding of God K) is recorded on the Vase of the Sixty Glyphs (Vessel 129) as 1 *Chuen* 19 *Pop*. Recent

studies on the dynastic histories of Palenque, Yaxchilán, and Tikal indicate that most of the Late Classic royal names were taken from ancestor lists. At Palenque, for example, there are three Chacal's, two Kan-Xul's, and two Chan-Bahlum's; a situation as confusing as an anthropologist who studying our civilization a few thousand years from now may find trying to separate the identities of the eight Henry's of England. Similar patterns in which a ruler is named for a precursor or ancestor have also been found in the inscriptions of Yaxchilán and Tikal. It is very likely that Codex Style Site A may also follow this pattern of naming its rulers after their ancestors. If both dates are accession dates, then Jaguar-Paw Smoke, as named on the Vase of the Sixty Glyphs (K3 to K5), was probably the first to bear that name. The other Jaguar-Paw Smoke named on the different monuments, now scattered in public (Figure 72) and private collections (Figure 73) throughout the world, was named after him (as we term him Jaguar-Paw Smoke II). Further evidence of this naming practice at Codex Style Site A can be found on ceramics from that region. An Early Classic (*Tzakol* 3) Blackware Tripod (Grolier 50:C1) refers to a Codex style site ruler, as does a codex style vase (Vessel 11) which records his birth, or that of his descendant during the Late Classic period. However, the name of this ruler is not included within the series of rulers named on these dynasty-list vases. Each ruler's clause on these nine dynasty-list vases is structurally identical for all the rulers of Codex Style Site A, but for Ruler III (Deer Dragon). The clause of Ruler III is most interesting, especially considering that the first two clauses (D2-F1; G3-H4) on Vase 126 which refer to him lack any discernible syntax — as if the clause was scrambled. The final clause on Vessel 126 referring to Ruler III is syntactically reversed (reading H3, G3, H4, and G4). This scrambling and reversal of syntax regarding Ruler III may imply that he was considered differently from other rulers of Codex Style Site A, the possible location of which will be discussed later.

Other differences between the rulers of Codex Style Site A reflected on these vases may involve specific usage of titles as with Ruler II, a *Mah K'ina* (Lounsbury 1974:ii) and *Batab* (Schele 1977b). Kurbjuhn (1981) has suggested that Ruler VIII may have been a woman. Ruler IX's name compound (Vessel 129:K2) includes a main sign that occurs as the main sign of Codex Style Site A's Emblem Glyph, suggesting that he may have been literally named for the site.

While our understanding of Codex Style Site A's dynastic history has been enhanced by the study of these dynasty-list vases, much still remains unanswered. A major discrepancy that we found in our study of the hieroglyphic texts on Codex Style Site A's ceramics was that *none* of the named rulers whom we consider as "historic" in these texts occur on the monuments (Coe 1973:No's 3-6; Franco 1966; Plates 14, 15, 20; Jones 1969: No. 109; Mayer 1978: No's 6, 15-19, 48, 49; 1980: No's 2, 3, 5, 6, 9, 13, 37, 41, 45, 46, 48, 70; Miller 1974: 149-161) from this site, with the one possible exception of Jaguar-Paw Smoke. A plausible explanation lies in our understanding of "whether Emblem Glyphs are solely place names or lineage names or a combination of both (Schele 1979:

43)." On the rim text of a polychrome cylinder from Burial 196 (M.T. 176) at Tikal a personage is named (Glyphs F-L) in conjunction with the Tikal Emblem Glyph (Glyph M), but whose name does not occur on any of the known Late Classic monumental inscriptions at Tikal. This may suggest that the Emblem Glyphs at Tikal and elsewhere may serve a family title that can interlace with other known titles and is used by both the rulers and by the nonruling family or lineage members as seen on a polychrome vase (Figure 46). Hypothetically, taking into consideration that the personages mentioned on all but the dynasty-list vases are nonruling family members of Codex Style Site A, we must consider what happened at the site during the reign of Jaguar-Paw Smoke.

We know that Jaguar-Paw Smoke was born and acceded to office. We also know that he was the object of an event on 9.13.3.7.18 11 *Etz'nab* 11 *Ch'en* (August 6, A.D. 695), as recorded at Tikal on Lintel III of Temple I (A3-B5), during the reign of Tikal's Ruler A. This "Bone-Shell/Flint-Shield" event (Tikal T.I, L.III:A4-B4) occurs also at Naranjo and at Caracol in conjunction with some sort of military action (Coffman n.d.), taken possibly for the purpose of obtaining sacrificial victims (Schele n.d.d.). Within Ruler A's tomb in Temple I (Burial 116) at Tikal were found a pair of incised bones (M.T.'s 39A and 39B) that portray a clearly bound prisoner. The texts on these bones record the Calendar Round date 11 *Men* 8 *Muan* (9.13.3.13.15 or December 1, A.D. 695) in conjunction with a similar event, "Bone-Shell" (Schele n.d.d.), whose subject is a personage of Codex Style Site A, but not Jaguar-Paw Smoke as recorded above on Lintel III of Temple I at Tikal. A relatively short period of 117 days separates these two similar events involving Jaguar-Paw Smoke and an event involving a personage of Codex Style Site A, with Tikal's Ruler A. It is likely that Jaguar-Paw Smoke was captured by the military forces of Tikal under Ruler A's command, and may be portrayed as a captive (Tikal M.T.'s 39A and 39B) prior to his execution. We would suggest that at this period of time beginning on 11 *Etz'nab* 11 *Ch'en* that Tikal exerted some sort of hegemony over Codex Style Site 1.

The effectiveness of Tikal's hegemony over Codex Style Site A may be questioned in an examination of the inscription on Dos Pilas Stela 8's back: F23-I1. Mathews paraphrased this latter clause: "It was 12 *Kins*, 9 *Uinals* and 4 *Tuns* (from 11 *Ahau* 18 *Uo*) to (9.13.10.11.12) 5 *Eb* 10 *Zac*, on which date occurred the (event glyph is missing) concerning the personage of Calakmul (our Codex Style Site A) (Mathews 1977: 7-8)." Whatever this event was, it occurred during the reign and following the accession of "Personage 1 of Tikal (Mathews 1977: 5-7)," then ruler of Dos Pilas.

It is our hope that additional ceramics and monuments still unexcavated or now in collections unknown to us will come to light so that the dynastic history of Codex Style Site A may one day be more thoroughly understood. Until then even with these shortcomings, the examination of these nine dynastic vase texts appears to be one of the most extensive ceramic studies conducted so far, comparable only to the limited survey we have made regarding Middle Classic ceramic texts from the Tikal region and Mathews' study (1977) of the lintels of Yaxchilán carved



during the Early Classic period. On several of these monuments Mathews found sequentially numbered T573 *hel* glyphs in conjunction with the names and titles of the rulers of that site to read, "... the (number) to succeed to royal enthronement, (name)." Similar observations were later made on the monuments of Palenque by Mathews (1977 and n.d.) and Schele (n.d.d.) and at Copán by Pahl (n.d.)

In our cursory study of Tikal ceramics of the Middle Classic period, we came across a polychrome bowl (Figure 76a, Robicsek 1975: Figure 262e) whose hieroglyphic test lists three successive rulers of Tikal in conjunction with numerical generational markers that begin with the asyet-unknown founder of the Tikal dynasty. Loosely paraphrased, this bowl's text would read:

The eleventh *hel* to succeed to royal enthronement God K-Cleft Sky (Stormy-Sky, acceded ca. A.D. 426, died ca. 457), /, /, /, / U-Batab (title); the thirteenth *hel* to succeed to royal enthronement, /, Sky-God (title), Mah K'ina "Kan-Chitam" (Kan-Boar<sup>1</sup>, ca. A.D. 475); the fourteenth *hel* to succeed to royal enthronement, Reversal-of-Sky, ?-GI (title), Jaguar Paw Skull I (c. acceded before A.D. 488, died ca. 508), (restored).

Stylistically, this bowl dates not to the reign of Jaguar Paw-Skull I, but to that of the subsequent generation of a successor, Lizard-Head (ca. A.D. 527-593?). Lizard-

Head's son and successor, Black Jaguar (Ek-Balam), who is named in an expanded version of his name phrase on a polychrome double-resist bowl (Figure 76b) that we have also included as an example of ceramics containing entirely historical texts. The text on this bowl, loosely paraphrased, would read:

"Paint-Brush *Imix* (title), *Tlaloc* (title), (title), *Balam* (name), *Ah Kak-Bolon* (name),<sup>2</sup> child of the man, a *Batab* (title), Earth-and-Sky Lord (title), *Mah K'ina* (title), Lizard-Head, *Ahpo* of Tikal, child of the woman, Lady Stylus-Sky, *Ahpo* of ? (T751)."

The very existence of these ceramic bowls from the Tikal region suggest that there may be other ceramic examples from other sites referring to their respective dynasties.

Vases 130 and 131 are non-dynastic in their hieroglyphic content. Vase 130 contains an Initial Series Date, but no presently recognizable verbs or events. Tentatively we would presume the data contained on these two objects to be possibly astronomical, with mythological or historical overtones.

<sup>1</sup>The animal "boar" (wild pig) is of Old World origin; therefore, the translated name of this Tikal ruler is basically incorrect.

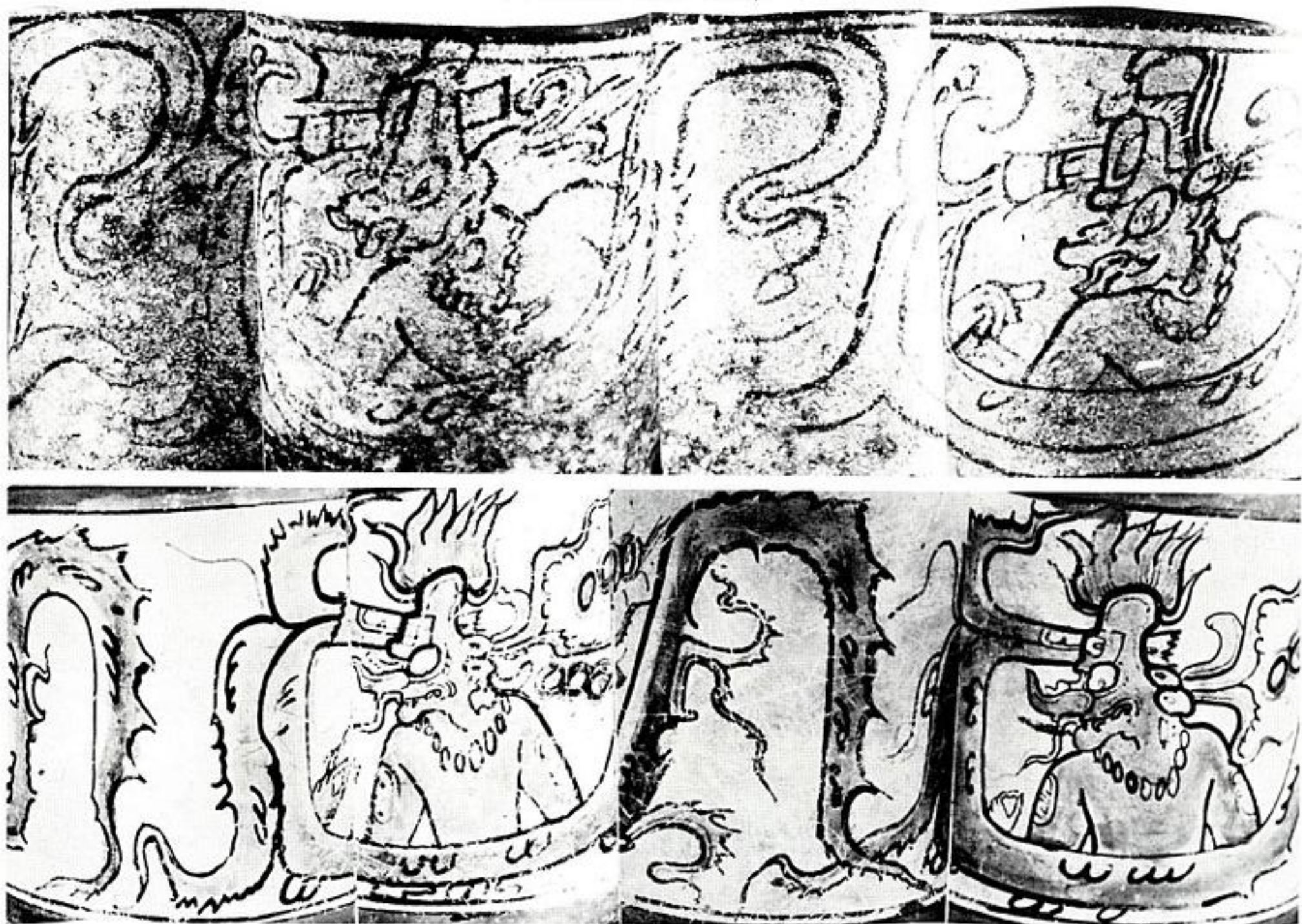
<sup>2</sup>All are names and titles of Black Jaguar, *Ek-Balam*, ca A.D. 593? to 621?

## *PART FOUR*

*mythological scenes not  
included in the codex fragments*

# 1. THE GOD K GROUP

(Vessels 132-137)



## *Vessels 130 and 131*

The two ceramic vessels present conventional bust images of God K, the deity with the forehead mirror, saurian face, and forehead flare (cigar?). Both portraits show him enframed within (smoke?) coils emanating from his forehead tube.

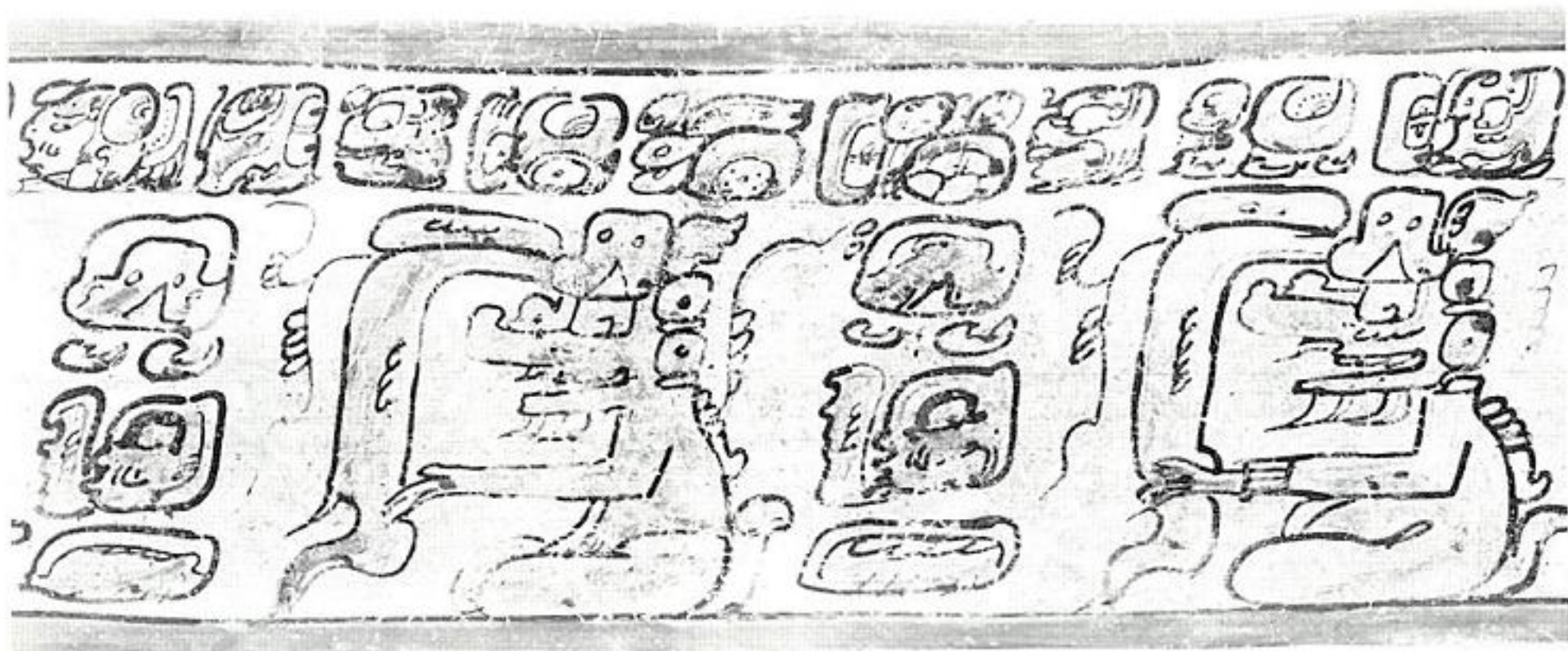
Vessel 132, H: 13.0 cm; D: 11.0 cm  
Vessel 133, H: 15.3 cm; D: 14.5 cm

## *Vessel 134*

The plate is painted with the bust of God K in great smoke volutes.

H: 4.0 cm; D: 21.4 cm





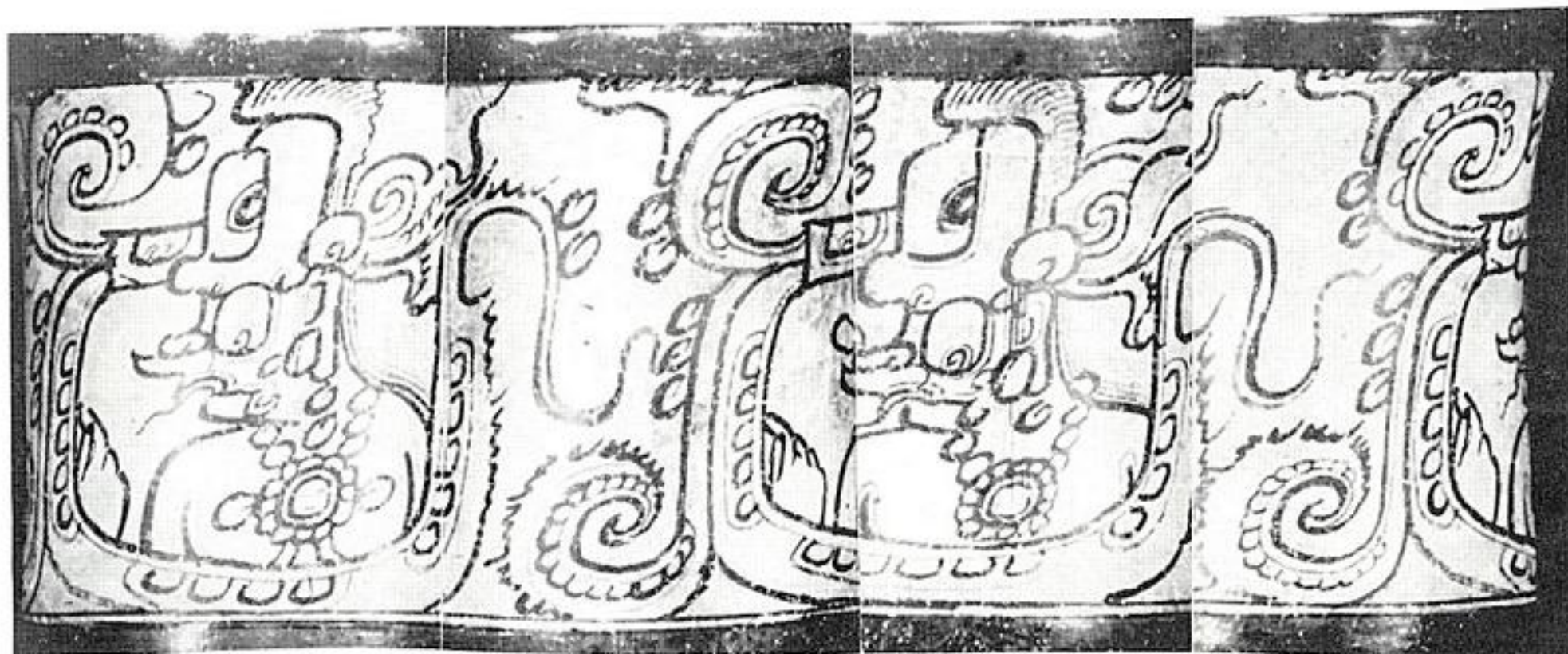
### Vessel 135

The rather primitively-executed vase shows two full-figure profile images of God K seated in a "Turkish" fashion. An unusual feature of the painting is the deity's beard.

H: 13.0 cm; D: 10.5 cm

### Glyphic Text

The rim text on this vase is Codex Style Site A's Type I Primary Standard Sequence of Glyphs. The vertical columns of glyphs are the same and likely name the person for whom the vase was made, or by whom it was commissioned. They do not, however, name any ruler presently known to us.



### Vessel 136

This vase presents a typical bust portrait of God K enframed in coils of smoke.

H: 13.9 cm; D: 11.0 cm



### Vessel 137

The plate shows a typical portrait of God K, but his nose is unusually elongated and downturned.

H: 5.5 cm; D: 18.5 cm

### Glyphic Text

The text includes a "historic clause" of four hieroglyphs. It opens with the Calendar Round date 7 *Imix* 13 *Zac* followed by a verb for the holding of the God K manikin scepter, as identified by Schele (1980), which includes an outstretched hand holding a mirror that smokes. The final glyph of this clause names the subject that holds the God K scepter as God K, the personage portrayed in the center of this plate. Paraphrased, the clause would read, "It was 7 *Imix* 13 *Zac*, when the God K manikin scepter was held by God K (GII)."

### COMMENTS

God K, the Deity with the Forehead Flare, apparently was a favorite theme of the School of Codex Style Artists. Besides being one of the principal characters in Codex Fragment 1 in which he is portrayed not less than six times, he was thought worthwhile to be depicted as the sole figure on four vases and bowls as well as on two plates. Generally speaking, representatives of God K in Maya iconography can be divided into two principal cate-

gories: true portrayals and impersonations. While in *true portrayals* God K is shown with all or most of his divine characteristics, i.e., proboscis nose, forehead tube thought to represent a cigar, scrolls emerging from the forehead tube, reptilian head, elevated forehead and snake-foot appendage, *God K impersonators* are lordly personages bearing only the smoking forehead tube (Robicsek 1978). While in Codex Fragment 1 we find both varieties, in the solitary portraits included in this chapter, all are either bust or full-figure true portrayals.

To God K, Thompson (1934), just as initially Lounsbury (1977) and Kelley (1965: 93-134), attributed strong agricultural aspects, but Michael D. Coe (1973: No. 56), Linda Schele (1976: 9-34), Linda Schele and Jeffery Miller (1977) emphasized that God K is also associated with ancestral bloodletting rites and scenes showing royal power. They inferred that he was the protector of noble lineage and ancestry. Kelley (1965: 93-134) also identified him as GII of the Palenque Triad who appears in both the iconography and the glyphic texts of the Temple Group of the Cross and the Temple of Inscriptions. In this respect, he is considered as one of the underworld rulers.

## 2. VARIOUS VESSELS FROM CODEX-STYLE SITE A

(Vessels 138-176)

### NOTE

This chapter certainly includes some superb examples of codex style ceramics but also several vessels which, according to Crocker's postulates elaborated upon in our Introductory Chapter, indeed belonged in the group of codex style Maya ceramics, but were painted with such an inferior craftsmanship that we initially dismissed them as crude replicas painted in modern times. Closer study of these ceramics, convinced us that while some of these vessels were contemporary indeed, others were probably not. This opinion was based upon careful examination of line technique and rootmarks, the usage of solvents on commonly applied black paints, and by a critical examination of the subjects portrayed. Considering the fairly correct iconography of these vases, we came to the conclusion that they were probably painted at Codex Style Site A, too, but either by beginners or inferior artists trying to imitate or copy the subject and style of codex style masters. While such vessels have little or no merit as works of art, they may serve still a useful purpose to fill in gaps in understanding the art and history of the codex style. Therefore, in some cases leaving the matter of authenticity still unsettled, we felt an obligation for com-

pleteness, not to deny the reader the opportunity to review these not-too glorious art objects of this era of ancient Maya art.

We also declined to comment upon these vases' hieroglyphic texts for various reasons. While we personally believe that these vases are probably authentic, the structure of their associated hieroglyphic clauses is apparently incorrect. In any culture, language, grammar and sentence structure is ordered in a specific manner — any variance from the established "norm," raises many questions. (Extreme stylization of the hieroglyphs is another problem too).

While there are surely exceptions to the rule, they are difficult if not impossible to detect when one must discern between the Pre-Columbian and "Post-Plastic Period" artist on a single vase of this stylization, as those in this section.

If we consider these vases to be authentic, then we must ask, why haven't we seen more of this low quality art work? The answer may be, these vases are not sought after, therefore they seldom reach the art market.



### Vessel 138

(Published by Robicsek 1978: 34, Fig. 37; Robicsek and Hales 1981: No. 15)

The vase is painted with the figures of two skeletal gods and a jaguar. One of the Death Gods has an antler on his forehead and carries a forked staff and a bundle (rubber ball?) with a deer head and a large conch shell on top. The second skeletal figure is in a dancing posture. The

jaguar is lying in a round medallion of water. Scattered in the composition are pieces of bone, probably cast by the death gods, who are not so much skeletons but rather "desiccated corpses turning to pure bone (Coe 1981: No. 57)."

H: 14.2 cm; D: 10.2 cm

### Glyphic Text

The rim text on this cylinder, a Type I Primary Standard Sequence, begins with the Initial Sign (glyph A) directly above the staff of the first skeletal figure, and continues through glyph G, "fish," followed by the names and titles (glyphs H-K) of Ruler VII of Codex Style Site A. The final glyph, L, is a title (T238.23:585aP). Lounsbury has proposed a reading for this glyph as *ah-na-be* or *ah nabe* with the meaning "first born," "first" or "prince" (Schele 1976: 12). He is also similarly named on a glyph bowl (Table 22a).

Each of all three figures on this vase have adjacent name phrases, which include the T3 or 1.539, half-spotted *Balaan Ahau* or Hidden Lord, name phrase indicator, and title (Schele 1981).

The name of the skeletal figure with the shepherd's crook is named in a short clause of three hieroglyphs next to his knees, T1.528:117.736a:126. It consists primarily of the T528 *cauac* grapheme and the T736a *cimi*, "death," grapheme. Following his name is the T539 name-phrase indicator and T33.86:nn. The latter also occurs as part of the Palenque Emblem Glyph as recorded at E17 in the Temple of the Foliated Cross. Loosely phrased, the clause may read something like "*Cauac-Cimi* (death)/a hidden lord/?"

The second skeletal figure is identified by five hieroglyphs in front of him. His name, T109.634:110:nn/736a.126, consists of two glyphic compounds. The first of these compounds consists of a T109 prefix, which reads as *chac*, "red" or "great" (Kelley 1976: 332; Thompson 1962: 51); the T634 main grapheme, which is extremely rare in inscriptions and for which there is presently no reading; and the suffix T110, *bac*, *baq*, or "bone" (Beyer 1930: 193-199), surrounded by semicircular elements (as at the cleft of his stomach). The second compound consists of the T736a, *Cimi*, Death, grapheme. Loosely paraphrased, this figure is named "Great" (Something)-Bone Death, or *Chac-?-Bac Cimi*. His name is followed by the T539 name-phrase indicator and two additional compounds T561g:140.23/738?103 (*Caan-Chan*).

The Water Lily Jaguar's accurately named T501:314.578 or T856:142/60?:524.nn. The first part of his name compound is formed by the T501 *Imix* or *naab* (water lily) grapheme, followed by a tight spiral swirl representing glyphic water as portrayed on the Tikal bones (M.T.'s 38A-D, 50-51B). The latter part of his name compound consists of a water lily stalk or vegetation akin to the stalk that rests atop the T524 main sign, the glyph of the day *Ix*, or Jaguar. Following his name compound is the T539 name-phrase indicator, a variant of the Seibal Emblem Glyph (T176:528.528), and the vulture variant (T747a.130) of the *Ahau* title. Syntactically he is named the Lily Water Jaguar, or, more accurately the Water Lily Jaguar of Seibal. He is identically named and similarly portrayed on the Altar-Artist Cylinder (Figure 22a.)

Vessel 138 at first sight presents but the usual "pre-sacrifice procession and dance," in which two skeletal deities and a Water Lily Jaguar participate. The role of this beast as a very important deity was recognized by Thompson: "Jaguar is the God of the Underworld and appears to be merged with the night sun . . . He is the Maya equivalent of Tepeyollotl (1950:134)." Considering this high position that the Jaguar Deity occupies among underworld gods, it is certainly surprising that a relatively large number of ceramic paintings show the majestic feline in situations indicating that he is about to be sacri-

ficed. Undoubtedly there were several jaguar gods in Maya mythology, of whom the Water Lily Jaguar — either shown surrounded by water lilies or depicted with the plant sprouting from, or resting atop his head — is only one. While many paintings suggest the impending sacrifice of the jaguar, few show the jaguar on the sacrificial altar or dead, and, to our knowledge, none portrays the sacrificial killing.

On Vessel 138 the Water Lily Jaguar rests in a round medallion, which, judging by the scalloped symbols which are side views of conch shells (Figure 66), represent water. The two skeletal deities, recognized by the staff the second one carries, are Skull Staff and Bone Staff, mentioned repeatedly in the *Popol Vuh* as being among the principal rulers of Xibalbá (Edmonson 1971:lines 1799-1806):

And there is lord Bone Staff  
And Skull Staff,  
The Staff bearers of Hell,  
Whose staffs are just bones  
So they are their staff bearers,  
Who turn people to bones,  
Really into bones  
And skulls again.

The bundle with the deer head carried by the Death God probably contains the hide of the animal with only the head sticking out. Identical packages are associated with deer on a carved peccary skull from Copán and also on polychrome vases (Figures 63 and 64). The myth of the sacrifice of the Water Lily Jaguar is apparently not confined to codex style vases; on the Chamá Vase in the *Grolier Catalog No. 13* the severed head of such a beast is shown attached to a cushion (Coe 1973.)

The two death gods shown in the company of the Water Lily Jaguar are casting bones, an activity clearly referring to the chapter of the Quiché saga that describes what happened after the Hero Twins were conjured and turned into bones by Skull Staff and Bone Staff (Edmonson 1971:lines 4242-4251):

When they were actually asked  
What should happen to their bones;  
When they were conjured by those of Hell.  
Their bones were ground up  
And strewn out along the river,  
But they didn't go very far.  
They just sank at once below the water.  
They became handsome sons,  
And actually their faces came out  
And they reappeared.

Just after their defeat the Hero Twins did not stay long interred in water but reemerged as handsome young lords, incarnates of GI of the Palenque Triad, an event already referred to in Codex Fragment 3 (Edmonson 1971: lines 4242-4254):

And on the fifth day they appeared again.  
They were seen in the water by the people.  
The two of them just looked like men fish.

This reemergence from water is also documented on several Chocholá-style carved and modeled bowls which not only portray (Coe 1973: Nos. 59-61; 1975: No. 5) the resurrection of the Young Lords but show it to occur within long-bone cartouches, from which ends the Water Lily Jaguars emerge.

After their return to life as young lords (as rendered in the Chocholá-Maxcanú tradition) and as GI, fishermen (as they are portrayed on the Tikal bones in the water and canoe, fishing M.T.'s, 51A and 51B), they show up again in Xibalbá disguised as beggars, performing magic acts including burning down houses and then making them reappear again undamaged. Word of them spreads to the ruling house of Xibalbá, and the lords demand that

the disguised twins show their magic to them too. First the disguised twins dance to please the lords, and then they sacrifice and bring back to life the dog of one of the lords. This pleases the lords immensely, but then they demand that the twins also sacrifice themselves and bring themselves back to life (Edmonson 1971: lines 4434-4439):

"And now sacrifice yourselves in turn,  
So we can see it.  
Truly our hearts are delighted with this  
dance of yours,"  
The lords repeated.  
"Very well, oh Lord,"  
They said to them.  
And so they sacrificed themselves.



### Vessel 139

(Published by Robicsek 1978: Plates 183-184, Fig. 168, pgs. 156-157)

This vase shows two squatting black-spotted young lords holding torches or large cigars, and two reclining jaguar gods with their hands bound. The spotted lords appear to be guarding the bound deities, whose divine nature as GIII of the Palenque Triad of Gods is revealed by their "god" eyes, jaguar ears and tails.

H: 9.0 cm; D: 11.0 cm

### Glyphic Text

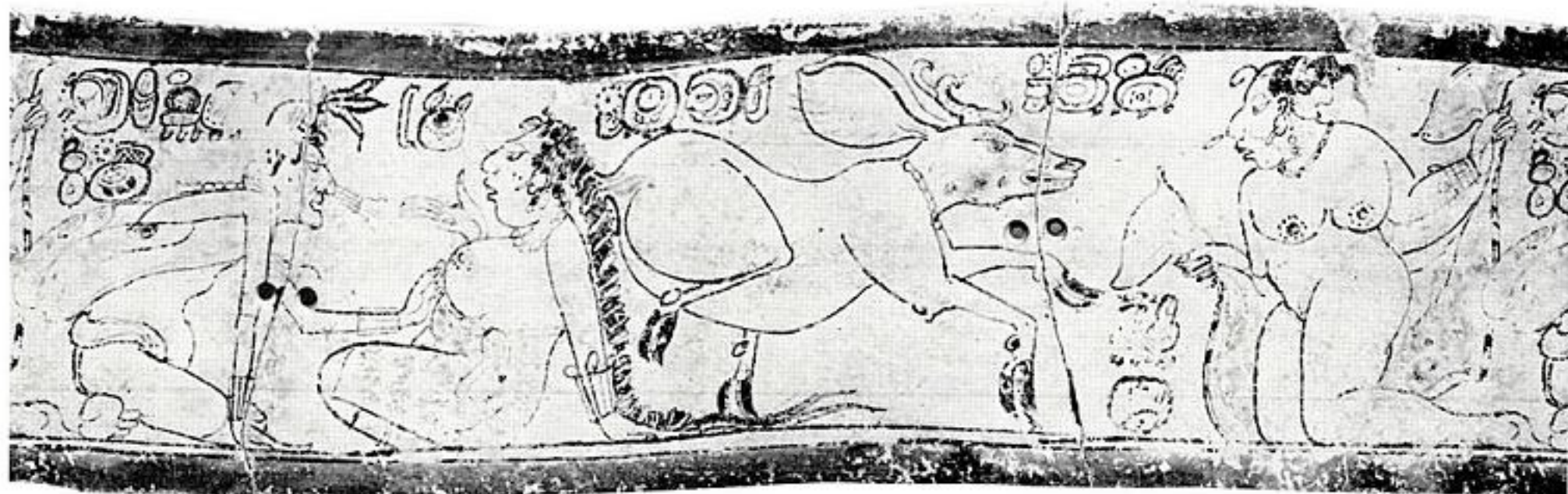
The hieroglyphic text on this bowl has been commented upon previously by Schele: "The scene of two figures is repeated on both sides of the pot. The text for each scene is composed of the same three glyphs positioned in an inverted L around the figure of GIII. In both cases, A and B record the Calendar Round date 11 Ix 7 Cumku. It is not possible to ascertain in the Long Count

the position of the Calendar Round, but most probably it occurred in prehistoric times. The compound (T122.1010) may be a verbal or nominal compound. The main sign is the *kin*, sun variant. The prefix, a variant of T122, appears in the "marriage" compound of the *Dresden Codex* (T122.522:23). This particular configuration of the T122 affix may have carried the value of *a*, so that the compound may have read *Ah Kin*, "He of the Sun," a title known from ethnohistorical sources appropriate to GIII (Robicsek 1978: 156-157)."

To Schele's discussion, we would add that we believe the figure with the black spots to be Hunahpu of the *Popol Vuh* and the figure with jaguar markings to be his twin brother, Xbalanque.

Between the first pair of lords is an unidentifiable glyph partially covered with calcite deposits. It has a numerical four prefix, an unknown superfix, and a main sign that consists of a head variant that we cannot identify. It does not appear to name either figure, which may indicate that it is a verbal expression.





### Vessel 140

This small bowl was cracked, and laced, in ancient times. It shows an aged personage seated comfortably, facing a beautiful seminude young woman and caressing her breast. On the back of the bowl is another woman, who invitingly opens her choak to expose her naked body to a leaping deer.

H: 11.0 cm; D: 12.4 cm

#### Glyphic Text

The figure of the Old God is identified by the glyph at the right of what may have been T1.128:501. On another vase, perhaps from Codex Style Site A, presently housed in the collection of the Honolulu Academy of Art (Figure 9b), the Moon God (husband of the Moon Goddess), who is GIII of the Palenque Triad of Gods, also known as the Jaguar God of the Underworld, is similarly named as on this vessel utilizing a personified version of the T501 *imix, ba, or ma* grapheme.

The seated woman is identified as the Moon Goddess by a clause of two hieroglyphs behind her and just above the deer's hindquarters. Her name is composed of T93.683/1025.24, the first of which (T93.683?) occurs on a vase now in the Honolulu Academy of Art (Figure 9b) in direct association with a woman out of whose back emerges the T181 lunar grapheme.

The deer is apparently named in the text adjacent to his head. Breakage, erosion, and repair make it impossible to interpret this text properly, as well as what is adjacent to the ground-line. On another vase, a deer is named as Sun in his associated text, T544:116/524/501:~/1.539:?, or *Kin* (sun)-*ix* (jaguar) with the T539 name-phrase indicator.

Behind the disrobing woman are two glyphs. The first compound consists of T1025?.181, which Thompson associated with the Moon Goddess. The second glyph, T58.93:683, is prefixed by the T58, *zac* or "white," grapheme and is the prefix of Schellhas' Goddess O (Schellhas 1904), whose name hieroglyph Thompson (1939) suggested as *zagal* or "weaver," an aspect of the Moon Goddess Ixchel. Thompson's reading of *zagal* may have some credence here. The prefix, T58, is generally accepted as the color term for "white" and as a superlative adjective, *zac*, whereas according to Kürbjuhn (1981) T93 has been read by Kelley (1976: 192) as *kal*, which acts as a phonetic compliment to T683 that Kelley (1976: 160) reads as *kal*. Phonetically T58.93:683 might read as *zac-(ka)-kal* homophonous with *zagal*.

Similar, though rare, scenes of Maya erotica occur on polychrome ceramics (Figure 68), ceramic sculptures from Highland Guatemala, and from the Island of Jaina (Figure 67). The relationship between the old man and the young woman can also be traced to sun god-moon goddess saga. Considering the sun-deer association in Mesoamerican mythology, this allegorical relationship may be applicable in this instance.

On the contralateral aspect of the vase, one sees a beautifully painted, very powerful scene showing the (same?) young woman, who invitingly opens her cloak to a leaping buck deer. The deer may be an aspect of the old god seen on the other side of the vessel metamorphosed into the young animal, much as Jupiter changed into a young bull or a swan, to make love to Europa and Leda.

The erotic symbolism in both contemporary and ancient Maya cultures involving the white-tailed deer (*Odocoileus virginianus*) has been discussed in detail by Taube (Taube 1980:v-vi) and by Thompson (Thompson 1939) who collected a Tzeltal myth in which the deer loses his antlers every year by putting them under a woman's dress. Similarly, in Mopan and Kekchi mythology it is noted that the cloven hoofs of the deer make vulva-like impressions on the ground, and the story is recorded by Thompson (1939) that the sexual organs of the Moon Goddess were created when she was struck between her legs by the deer's hoof: "When X't'actani came to life again, she had no vagina. Lord Kin did not know what to do, but consulted the old woman in whose house he had left the thirteen hollow wooden tubes. Acting on her advice, he made the girl lie down in a narrow defile between two hills. Then he called the small deer (*yuk*) and asked him to run over the outstretched girl. The small deer did so, but the imprint of his hoof between the girl's thighs was very small. Lord Kin thereupon summoned the large deer (*keh*) to his aid. The imprint of the hoof of the large deer was satisfactory. Lord Kin had connection with the girl. It seemed to him very wonderful."



### Vessel 141

This vase (part of it missing) is painted with the figure of a jaguar (?) devouring a deer before a seated lord in front of a tiered structure. Like it was patted by a chimney-sweep, the hide of the beast is marked by handprints.

H: 9.0 cm; D: 12.7 cm

#### Glyphic Text

Opening this scenario, to the far left and to the rear of the striding man with his feline loincloth, is a vertical text of three hieroglyphs which names the latter as T12.58:518?/23:503.229/168:513:130.

The second clause, apparently unrelated to the first clause or to the accompanying scene, is located to the rear of the feline. The reading order of the second clause is from the first vertical column down; right to the second column; right to the third column and down. Opening the text may be the verbal expression for "accession" or "the holding of God K," T1.508???:670:130, and is followed by four glyphs (TIII.nn.nn?:140/585a.nn/1.632:23?/122.1010?) of unknown meaning. The last four glyphs in the right vertical column (TVII.122:597var?:140/109.758?/125?:520.606?:23/74:528.518) is the name phrase of a Codex Style Site A personage mentioned also on other Vessels 8, 9, 17, 21, 24, 27, and 28.



### Vessel 142

The composition of this vase is arranged around the body of the Great Bearded Dragon. From the nape of the dragon several large scrolls and head reminiscent of that of the Cauac Monster are attached. From the throat of the dragon rises a conventionally painted gesticulation

figure of God K, the Deity with the Forehead Flare, who is addressing a young lord seated on a cushion and holding a ceremonial bar decorated with many symbols.

H: 13.5 cm; D: 11.5 cm



### Vessel 143

This painting which embellishes this vase depicts the only presently known scene of the ballgame on a codex style vessel. The composition shows two lords butting a large black ball against each other in the front of a stepped pyramid. They wear hummingbird and deer helmets respectively and are dressed in elaborate kilts, loincloth, and protective belts. The two lords are flanked by additional ball players, one on the viewer's left and two on the viewer's right side.

The scene may represent the well known ball game described in the *Popol Vuh* in which the Hero Twins participated, or the tournament which occurred previously, where their father and uncle, Hun Hunahpu and Vucub Hunahpu, were defeated by the underworld lords.

### Glyphic Text

The text on this vase opens atop the temple with what would normally at first glance appear to be a Calendar Round date. They are: the *tzolkins* 6? *Ik* (TVI.503:125), 10 *Cauac* (TX.528:125); the month *te-Pop* (T87.551:125?); and the *tzolkin* 1 *Ahau* (TI.1000a:140). Rather than accept them as dates *per se*, we believe there may be good evidence to indicate that they are the calendrical names of some (?) of this vase's protagonists, i.e., 1 *Ahau/Hun Ahau* (Yucatec) or *Hunahpu* (Quiché). The top step of the temple includes T125?. 1000a:140.181, a possible verbal phrase of unknown meaning.

Behind the first kneeling character who has the image of the Ancestral Tree Deity emblazoned on his mantle is TIX.503:?,9 *Ik*, the *tzolkin* date 9 *Ik* Kelly identifies with the calendrical name of GI of the Palenque Triad of Gods whose birth (on 1.18.5.3.2 9 *Ik* 15 *Ceh*) is recorded in the Temple of the Cross at Palenque (Kelley 1976: 96-97).

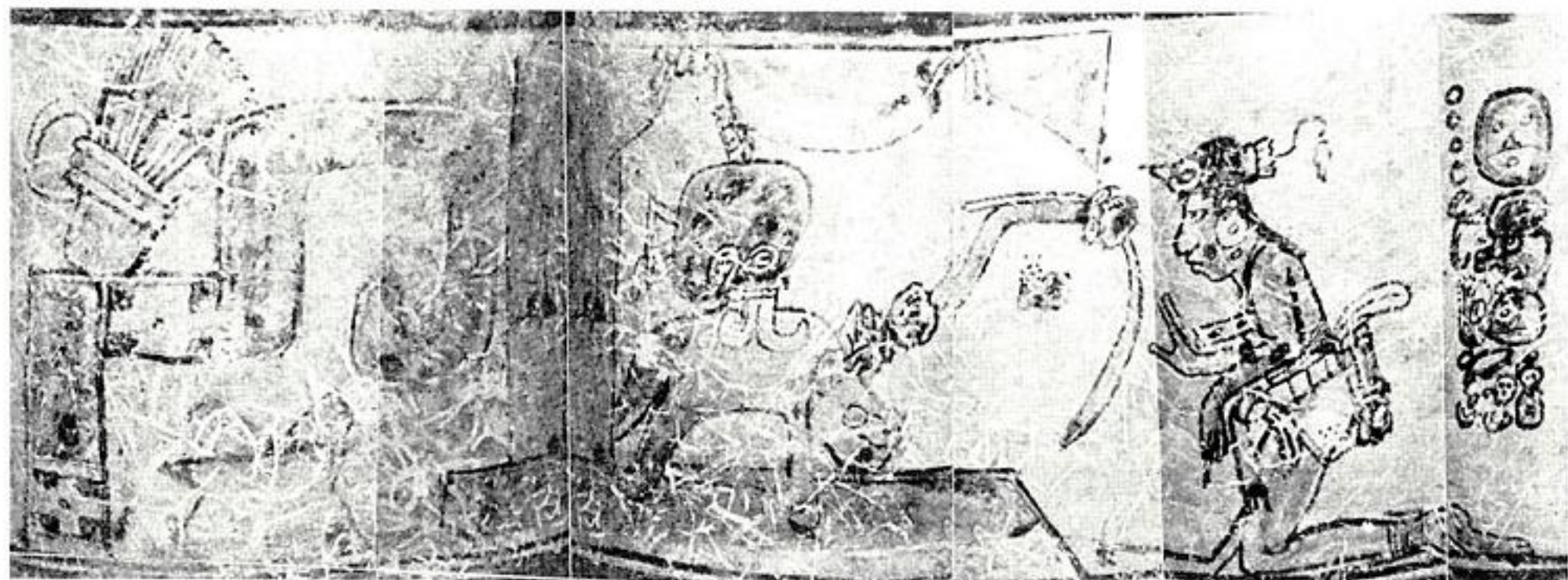
In front of the first character is, TXV.503:125/ 1050var?: 126?.181, of unknown meaning.

On the viewer's left to the front of the fourth character with the

image of the Patron of the Month *Pax* with a *Kin* infix, are two glyphs whose identity we cannot discern.

Finally we have the black rubber ball on which is recorded, TXIV.77rev:1000b. The significance of this glyph, prefixed with the number fourteen, is unknown, but it might be, as Hellmuth (n.d.) has suggested, the "score," at that particular moment of the game. The very same "score" is also recorded on a limestone panel from Codex Style Site A, now in the Art Institute of Chicago (Mayer 1980: No. 5). This panel has been designated elsewhere as, "Q" Site-Ball Player Panel 1 (Mathews n.d.) and records TXIV.23.1000:314, just as the ball on this vase.

Unfortunately we do not clearly understand the inscriptions on this vessel, but we do know that GI, *Hun-Ahau* (Yucatec) or *Hunahpu* (Quiché) is clearly referred to by his calendrical names firmly suggesting this is a mythological scene. Coe in a commentary of Grolier No. 5 (Mayer 1980: No.41; "Q" Site-Ball Player Panel 5) from Codex Style Site A said: "An effort should some day be made to study all these panels as a group. My own guess would be that the ballplayers will turn out not to be historical figures but Underworld gods engaged in their favorite sport (Coe 1973: 30)." With this view, we would concur, as we have found in an examination of six of these Ball Player Panels from Codex Style Site A (which have been published or referred to in the literature: "Q" Site Ball Player Panel: 1) Mayer 1980: No. 5; 2) Mayer 1978: No. 16 (left); 3) Mayer 1978: No. 49 (Right); 4) Mayer 1978: No. 15 (Right); 5) Mayer 1980: No. 41 (Right); and 6) Mayer 1980: No. 37 (Left). GI (Panel 2), and GIII (Panel 6), and God L (Panel 3 — Panels 3 and 6 fit together) can be identified on these three panels on the basis of taking Coe's cue, "In their identification, headdresses and name glyphs should be significant clues (1973: 30)." It is likely that future studies of these ball player panels and those that were recently found at Yaxchilán should provide an important pathway into the understanding of the "Ballgame" as portrayed in Maya ceramics.



### Vessel 143a

The scene on this vase revolves around homage paid to a deity image under the swag curtain of a palace. The deity image is composed of two parts: the first is a cross between the head of the patron of the month *Pax*, and the Maya equivalent of the Mexican rain god *Tlaloc* (complete with *Kan-Cross* earspools), wearing a balloon-like headdress with a year sign motif mounted at its rear. This head in-turn rests upon what resembles a stuffed (almost toy-like) feline (jaguar?). From near the jaguar's forehead a bent, pole-like object protrudes. Kneeling before the palace, that houses the deity image, is a male figure with black body spots on his cheek and forearms, perhaps identifying him as *Hunahpu*. In addition he wears an extremely stylized headdress composed of a Mexican year sign, which is just adjacent to a *Tlaloc*-like eye. Behind him is a vertical column of glyphs.

Either behind the palace, or kneeling personage, is a skyband arranged in the manner of a stepfret. Resting on the sky-band step may be a basket(?) which contains a headdress of feathers interspersed with rectilinear elements. Below the sky-band, on the groundline is an hourglass-shaped container that contains two unidentifiable objects.

H: 12 cm; D: 10 cm

#### Glyphic Text

A vertical text consisting of four hieroglyphs is located to the

rear of the kneeling personage (*Hunahpu*?). The text opens with the *tzolkin* date, 4 *Ahau* (T IV.533), and is followed by two glyphs, T 1035b/204?.nn?, of unknown meaning. Closing the text is T 846(nn):126.59, which Linda Schele (n.d.d.) and Floyd Lounsbury (1980b) have identified as the planet Venus.

The apparent object of homage or worship within this vase's palace is a deity image that Schele (n.d.d.) has identified and associated with warfare, blood sacrifice and Venus phenomena. Battles and wars, such as those recorded at Bonampak, Dos Pilas, Aguateca, and other sites were initiated upon the first appearance of Venus as the Evening Star. At this propitious time the Maya donned regalia and imagery of this deity (c.f. Yaxchilan Lintels 8, 17, 24, 25; Aguateca Stela 2; Dos Pilas Stela 16) for battle.

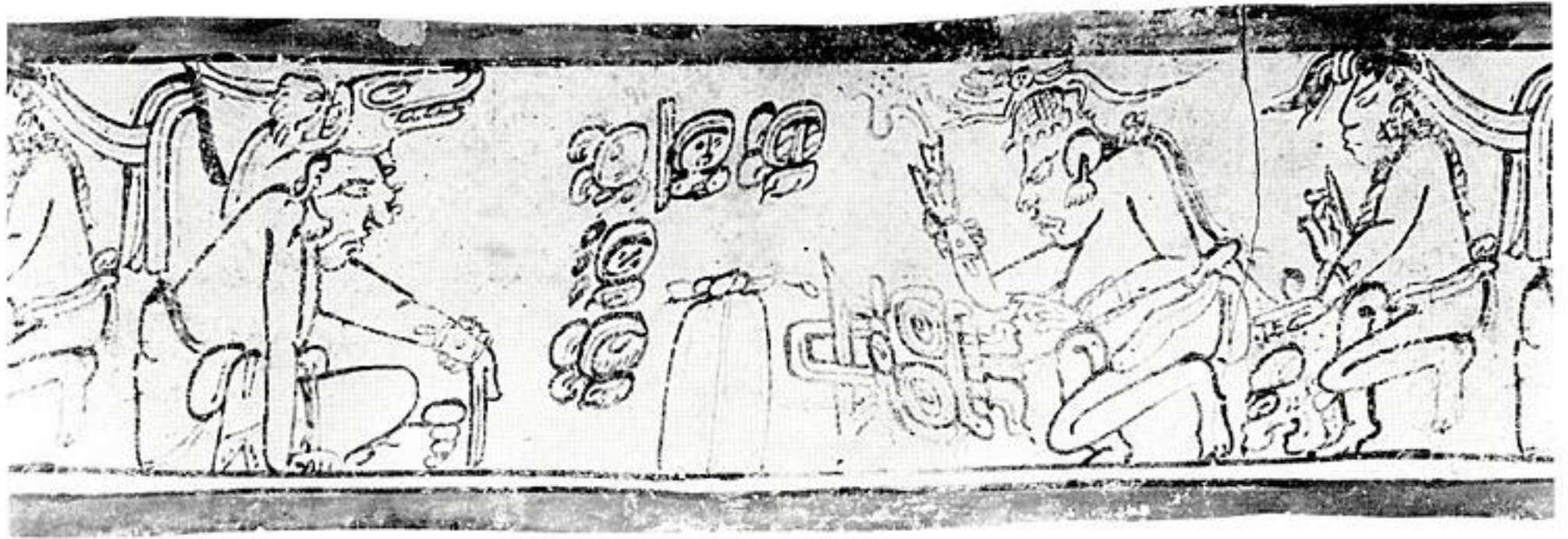
It is extremely likely that we are viewing the preparations for battle, that may have taken place on 4 *Ahau*, which included homage for guidance by a Maya lord, perhaps the mythological *Hunahpu*. As the last glyph referred to in the vertical column of glyphs refers to Venus, it is not surprising to find a skyband to the palace's rear, a connotation to the celestial nature of this deity, Venus.



### Vessel 144

This small cylinder is decorated about the rim with a glyphic text, several short glyph columns, and the figures of four individuals; a seated semi-nude woman, a zoomor-

phic deity with combined features of a reptilian and a feline, and two lords seated on jaguar skin cushions.



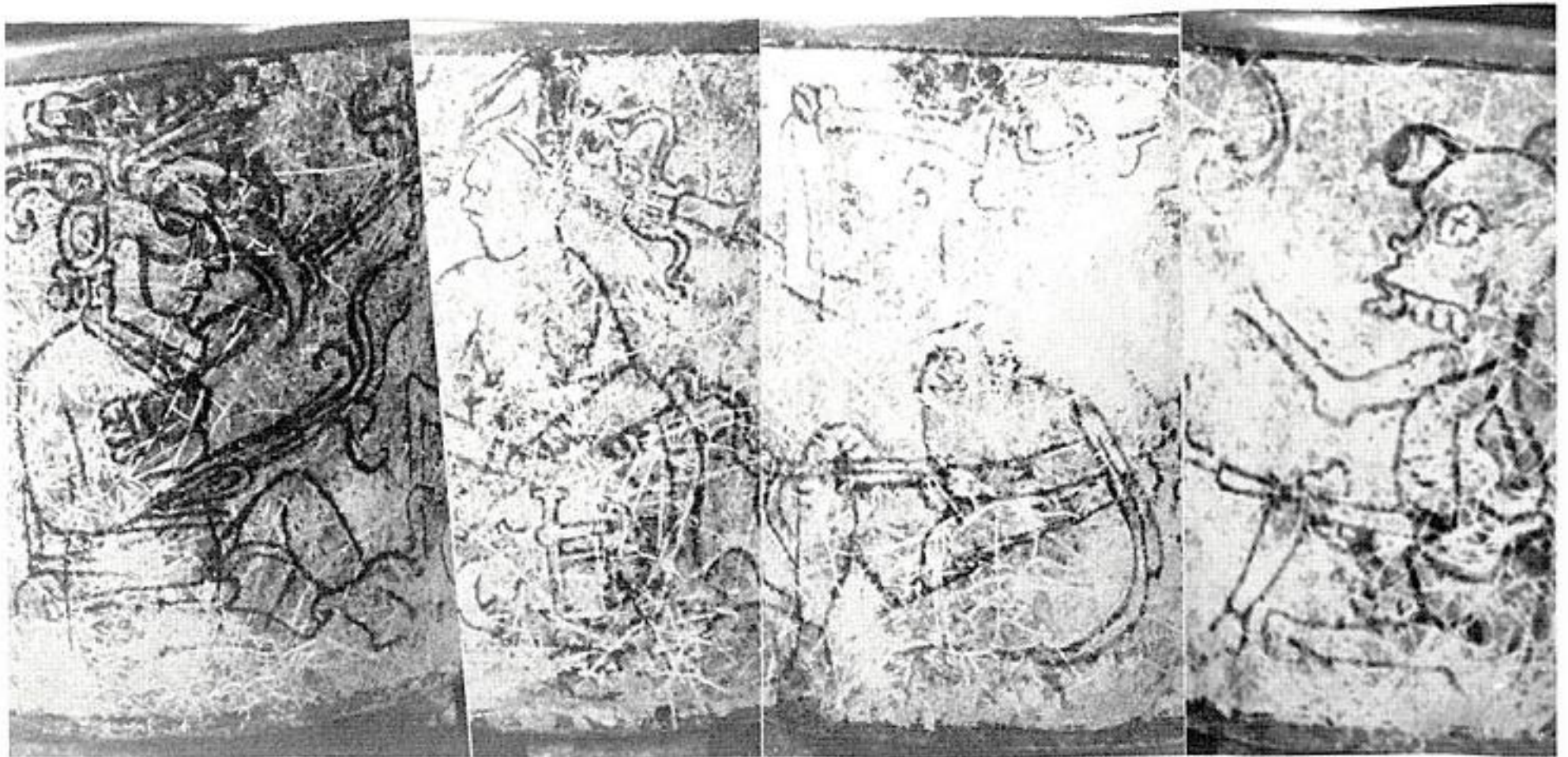
*Vessel 145*

The rather primitively-painted bowl shows three lords wearing loincloth, wristlets, rather complicated head-gears made in the shape of the head of an animal (deer?), a netted cap and gathered hair. Between the lord seated on the viewer's left and the two personages kneeling on the viewer's right, there is a tied bundle and an iconographic symbol made of a Tlaloc-like head with the *acatl* triangular Mexican year sign presented *en face*. Before

the third character is a *Cauac* (T528), stone head (or altar?).

*Glyphic Text*

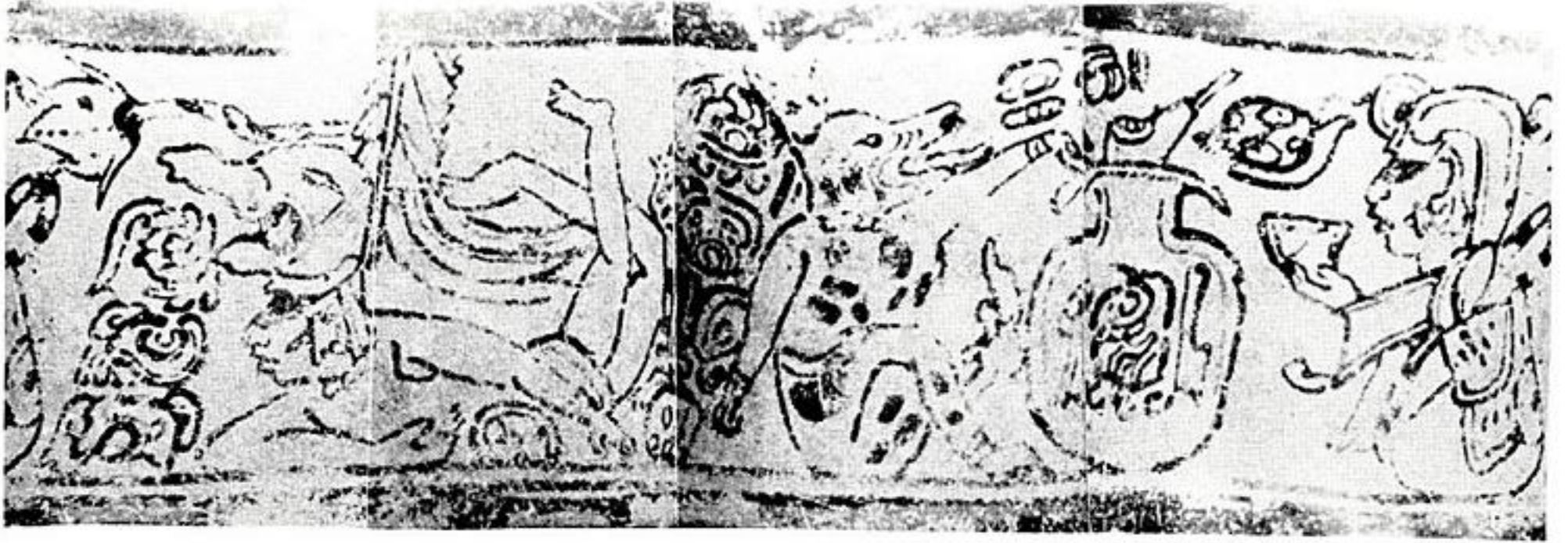
The hieroglyphic text on this vase consists of five hieroglyphs, T 295var?.nn:126?/ III.509: 23/129.501: 23/V.533?:110/ 129:.518:23, of presently unknown meaning.



*Vessel 146*

The underworld court scene shows the partially eroded figures of a ruler seated on a sky-band throne, as well as a

young lord, a character wielding an ax, and a skeletal Death God dancing.



*Vessel 147*

The subject of the vase painting is apparently the preparation of a hallucinogenic (?) enema by a seated personage and a zoomorphic deity. The recipient of the

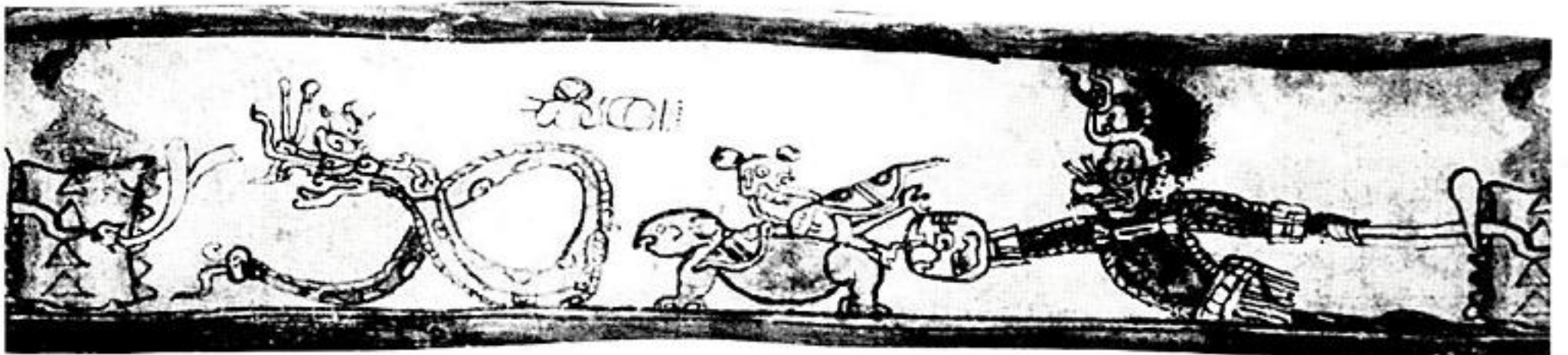
enema, a helmeted lord, is shown lying on his abdomen with his legs raised.



*Vessel 148*

On this gadrooned vase one may see the eroded figures of a Death God and a personage emerging from the throat

of the Great Bearded Dragon.



*Vessel 149*

This small bowl portrays: GI lying in an awkward position, holding a round flint and a hafted ax; and a snake separated from the latter by a smoking brazier. There is a

short column of glyphoids and two non-identifiable animals also painted on this bowl.



### Vessel 150

(Published by Coe 1973: No. 46)

Three underworld figures are standing before a severed human head: a skeletal god wearing an *Akbal* pouch and collar of disembodied eyes; a winged deity with a deformed head, and a jaguar, which, curiously, has spots only on its head and paws. From the mouth of the jaguar and from the abdomen of the death god, large scrolls emanate.

### Glyphic Text

This vase has been commented upon previously by Coe (1973: No. 46), who suggest that the rim text is either the Primary Standard Sequence or the Primary Alternative text. Although the rim coloring and the demarcation of bands on this vase closely resemble those on Vessels 54 and 55, we believe that this vase may not be from the Codex Style Site A, but from Codex Style Site B.

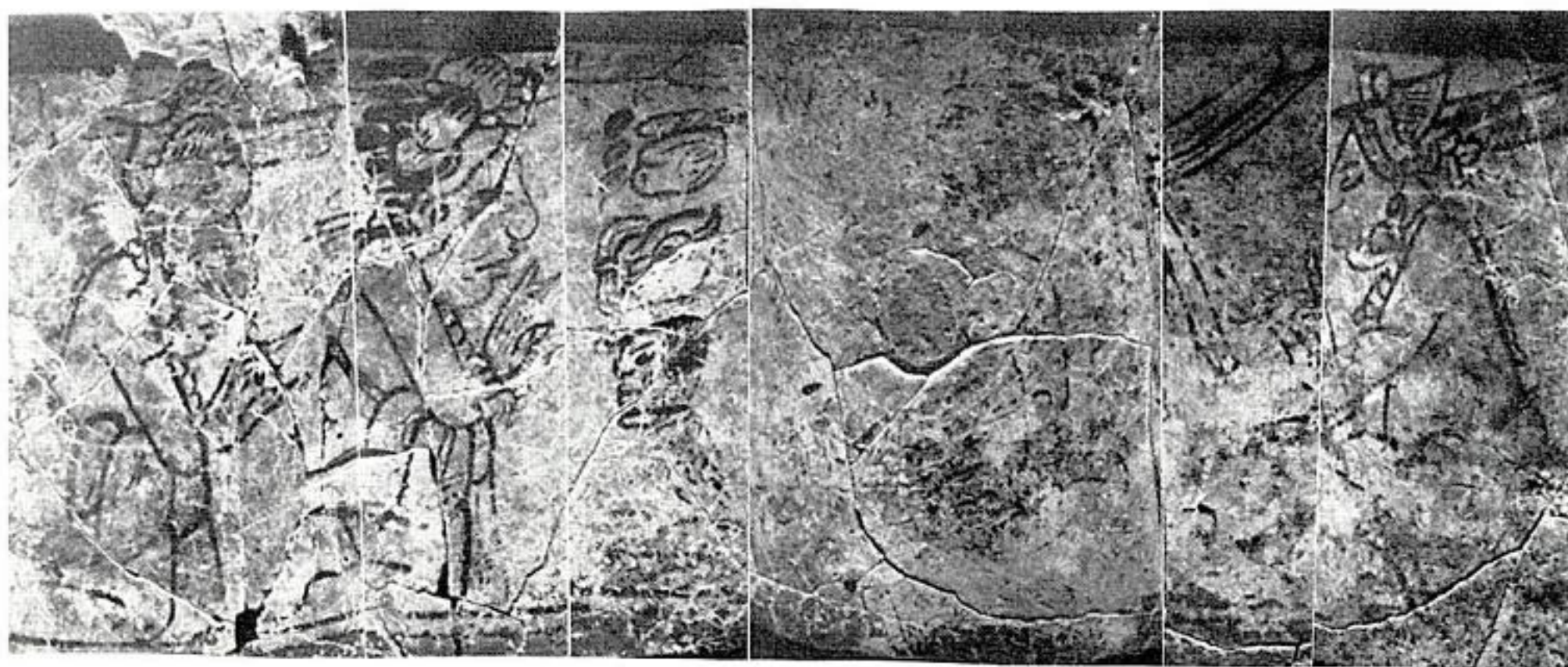
H: 21.5 cm



### Vessel 151

This bowl presents a palace scene which includes a seated lord, a jaguar and four attendants wearing elabo-

rate helmets; one of which holds a bowl.



### Vessel 152

The heavily eroded vase portrays a processional scene in which four lords participate.



### Vessel 153

An overlord is shown seated cross-legged in front of a bundle covered with jaguar hide. He is looking intently at a large bowl and at a smaller dish or basket. Facing the lord are three attendants; the first and the second are holding cloths in their hands. Because of the curvature of the vase, the third attendant appears to be looking both at and away from the overlord at the same time, an amusing device sometimes used by Maya vase painters.

### Glyphic Text

The central text located between the overlord and one of the attendants facing him is eroded. The two surviving glyphs, T1.60:757/ 103:65?:501, open the clause. The remaining glyphs, which have been eroded beyond recognition, probably would have named the event and the subject. The second clause directly above the jaguar cushion, consists of a single glyph, T33:520.1016:117, which likely names the overlord.

H: 14.5 cm; D: 9.0 cm





*Vessels 154-156*

These three plates are decorated with skybands and portraits of various seated lords.



*Vessel 157*

The vase is painted with the figures of two young individuals seated cross-legged wearing kilts, sky band belts,

and bead back ornaments. From their hairdos and loincloths a large flower and quetzal feathers rise.



*Vessel 158*

Four seated dignitaries wearing simple kilts compose the scene. From their gathered hair rise bouquets of quetzal feathers and long-stemmed water lilies. The tableau

ends in a narrow vertical panel composed of motifs too eroded to discern.

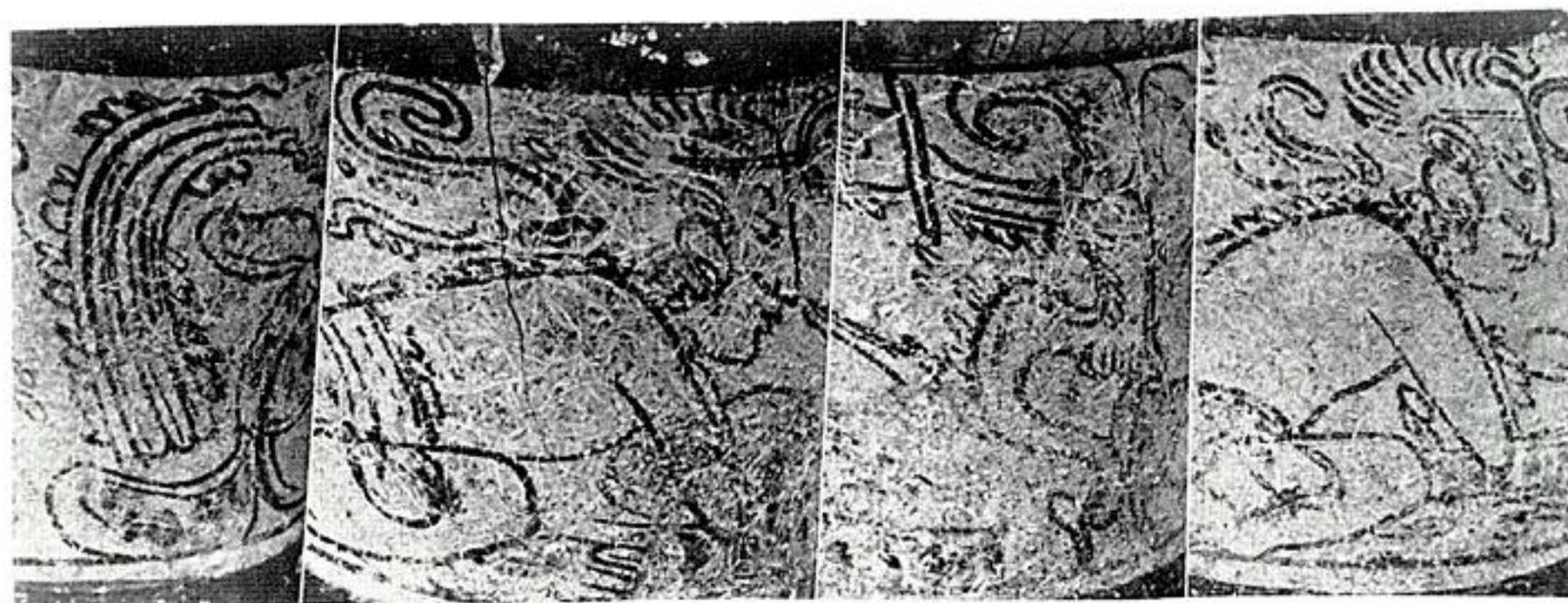


*Vessel 159*

Two seated young lords wearing water lily napkin headdresses and folded kilts are shown seated amidst

large water lilies.

H: 11.0 cm; D: 10.0 cm



*Vessel 160*

Two young dignitaries are shown in a crouching position. They wear simple kilts and water lily headbands from which large coils (signifying fragrance?) arise. One

of the lords has floaters of quetzal feathers; the other has huge deer ears with a *caban* (T536) curl rising from his nape.



### Vessel 161

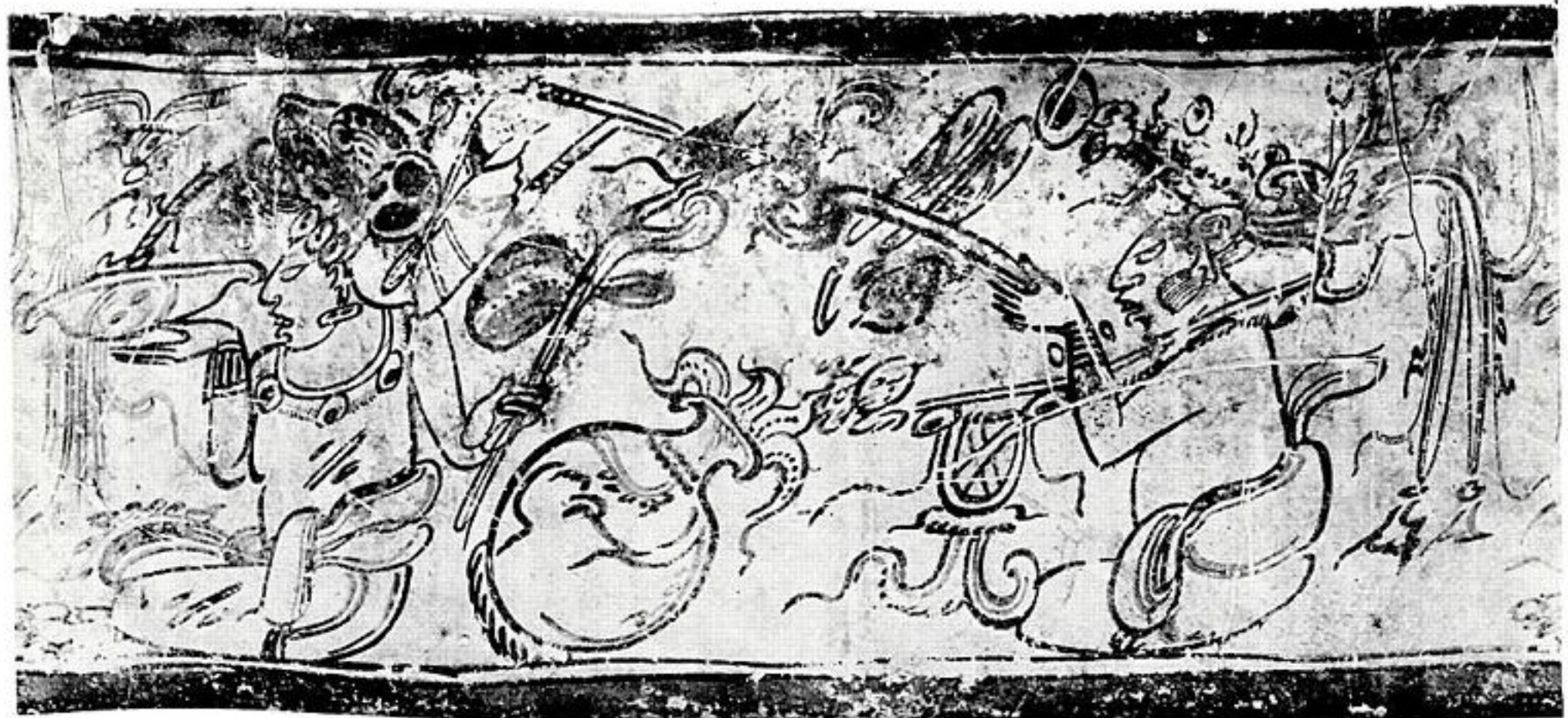
Two handsome young lords are seated cross-legged. From their foreheads and napes emanate flowers and coils (signifying fragrance?). The nape-flower of the second young lord is changes into a complicated backrack ornament common on Holmul vases.

H: 19.5 cm; D: 10.0 cm

*Ahau* interspersed above the seated figures. Both day signs are prefixed with the number eight and postfixed with the number five, which suggests that they are not actual dates. More likely they are the pseudo-calendrical names of the two figures below. This conclusion seems to be born out by the text order which runs from left to right as "*Ahau, Ahau, Uimix, Ahau, Imix, Imix* ..." with the double *Ahau* over the figure with the back rack and the double *Imix* directly over the other.

### Glyphic Text

The rim text on this vase consists of the two day signs, *Imix* and



### Vessel 162

Two lords are portrayed wielding axes. The first one is wearing a jaguar helmet and a collar of death eyes, and holds a dish with a severed head of a long-haired man.

His companion is dressed in a similar kilt, wears a composite headgear with feather floaters, and around his

neck is a cross-band (T552) pouch with death eyes attached. Between the two henchmen is a tilted stone, T528, *olla* from which the contents are pouring.

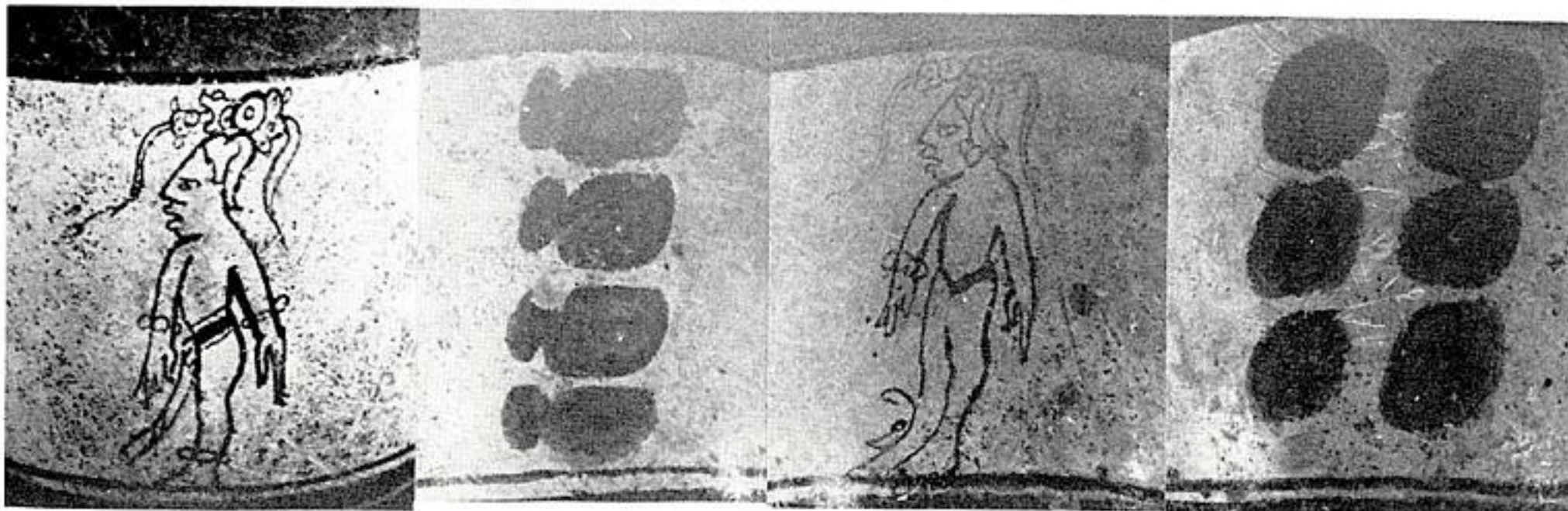
H: 15.0 cm; D: 12.0 cm

#### Glyphic Text

The text on this vase is located between the two ax-wielding

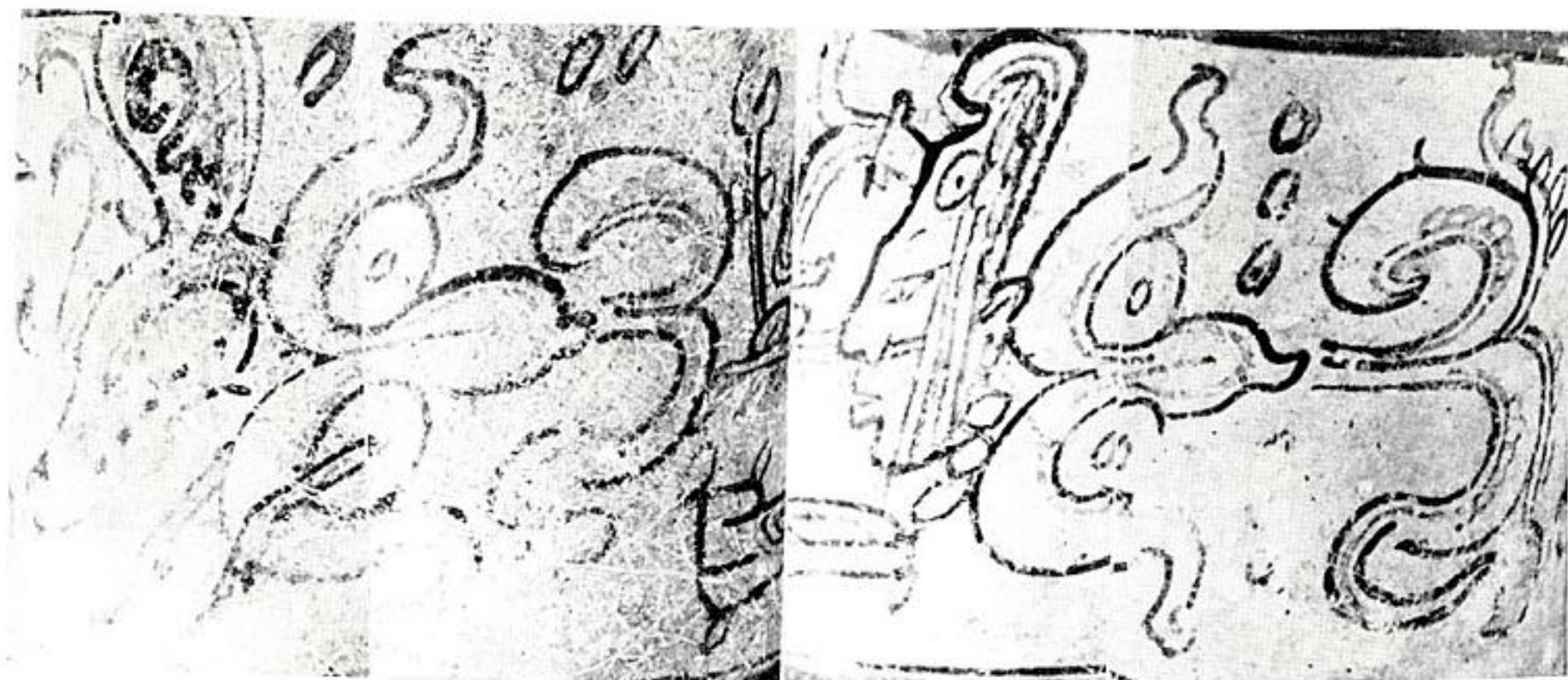
lords: T1.539/122:520.1016??:23. The first glyph, T1.539, is the *U-Balaan-Ahau*, "Hidden Lord," name-phrase indicator. It is followed by a title of unknown meaning, which also appears on other ceramics from Codex Style Site A.

The *olla* is infixed with T528 *Cauac* markings, which indicates that it is made of stone rather than of clay. Examples of stone containers are not unusual, though most date from the Proto and Early Classic periods (Coe 1973: 26-27).



#### Vessel 163

This small bowl portrays two standing figures between which are two columns of red glyphoids.



#### Vessel 164

This vase is painted with Star symbols and curls which emanate from the head of a young lord, and the head-and-feet of a deer. The ear of the deer is infixed with Landa's second *u*. In a letter to Coe, Pearlman has suggested that such isolated paintings may represent the head of Hun Hunahpu, father of the Hero Twins, who was sacrificed by the lords of the underworld, and his head was hung in a calabash tree (Coe 1981: No. 37). After

the defeat of the underworld lords by the Twins, Hun Hunahpu was resurrected and became a heavenly body to which the Star symbols may serve as a reference.

#### Glyphic Text

Both the deer and the young lord rise from half of T510a, a "star," which float and represent two unidentifiable heavenly bodies.



### *Vessel 165*

The vase is painted with a glyph band and a cartouche. In the latter is the head of a young personage, who wears a wide-brimmed hat with a narrow floater of plumes, a *kan* cross ear ornament, and who peeks out of a convoluted iconographic complex resembling the body of the Bearded Dragon seen on Tables 14b, 15, and 16. On the "neck" of this complex, a small barrel-shaped object is suspended, similar to those seen on the dogs of the Monastery of Saint Bernard. The design repeats itself on the contralateral side of the vase.

### *Glyphic Text*

The rim text on this vase opens with Codex Style Site A's version of the Primary Standard Sequence Type I (Glyphs A-G). The latter is followed by T32:520.606:521 a title, and T58.23?:509 possibly another title.

It is of interest to note that the "Tlaloc" creature which usually appears to abide on these foliations has been replaced with a creature of human form though with "Tlaloc" accouterments of a warrior (Schele n.d.d.). While this costume regalia may also include jaguar paw gloves (as this figure wears), it also may be a reference to Codex Style A's Ruler XII, Jaguar-Paw Smoke.

H: 14.0 cm; D: 11.7 cm



### *Vessel 166*

This plate is painted with the image of an old god (G1?) with a forehead mirror, and a foliated cape. The rim bears

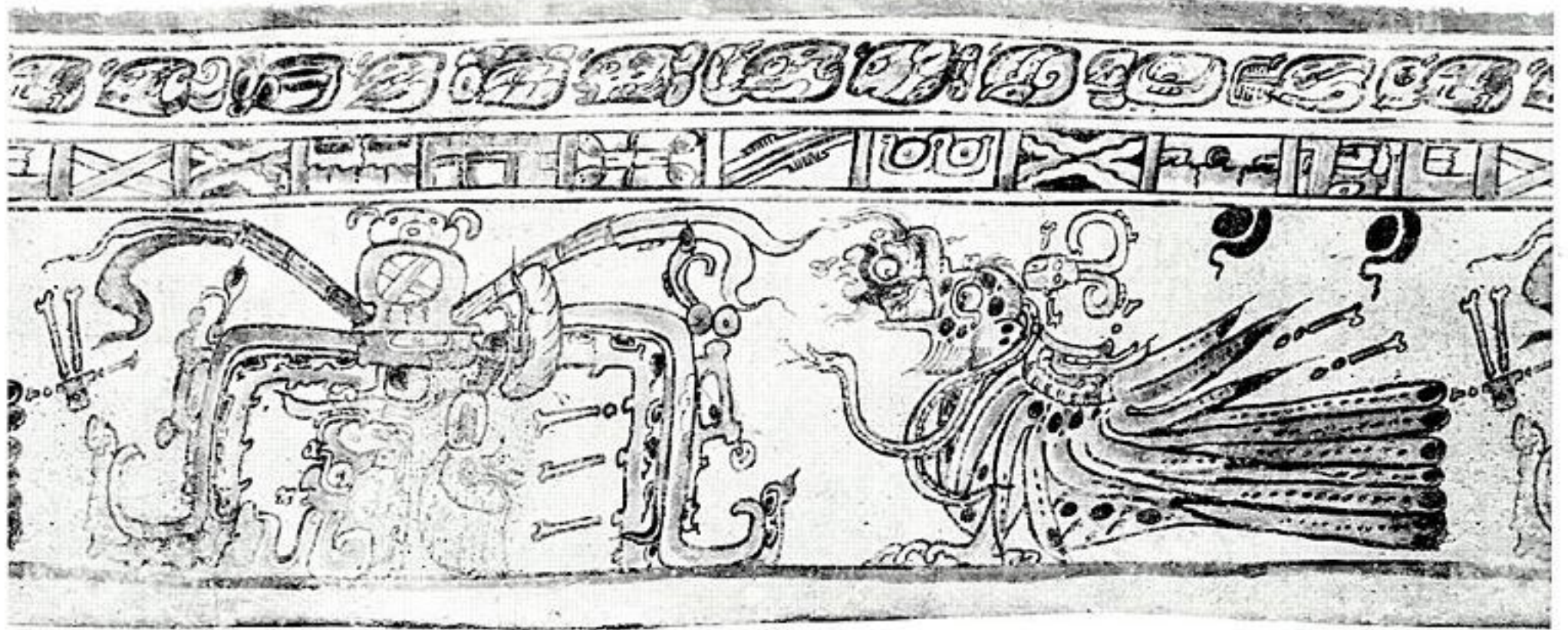
a circular sky band.



### Vessel 167

This plate is decorated with a sky-band and with a circular design of alternating triangular water motifs, as seen in the Codex Paris, pgs. 23-24, interspersed with T188-like glyphoids. In the center of the plate is a large,

angular skull with a "scroll" eye. To the skull several additional disembodied eyes, beard-like appendages and three *kin*-glyphs are attached.



### Vessel 168

(Published by Coe 1981: No. 65)

The vase is painted with the image of the Jaguar Ma-caw with a snake wrapped around its neck. The spotted bird is swallowing (regurgitating?, holding?) the head (body?) of GIII, the Jaguar God of the underworld. Next to the bird is the head of the Resurrection God (?), a long-nosed deity from whose head projects curled and elongated appendages of the Jester God. From the mouth of this complex creature emerges the face of the Patron of the month *Pax*.

H: 17.0 cm; D: 11.6 cm

#### Glyphic Text

The rim text on this vase is a stylized variant of Coe's Primary Standard Sequence of Glyphs. Below the glyph band and dangling from the "sky band" are two T526 *caban* graphemes which act as locatives and may indicate that the scene below took place beneath the surface of the earth (*caban*).



### Vessel 169

The shallow bowl is painted with a scene identical to that on its sister Vessel 170.

H: 6.3 cm; D: 17.0 cm

### Glyphic Text

There is no text on this low bowl, but just as on Vessel 170, T526 *caban* or earth signs hang from the rim band, suggesting that what is portrayed takes place below the surface of the earth, possibly in a cave or in the underworld.



### Vessel 170

This vase is dominated by a human-headed bird deity. Its face is partially darkened, and has a long, thin beard; elaborately-styled hair to which an elongated head of the Jester God is attached. From the deity's nose rises a thin scroll (breath?) with a foliation motif, and from its back, an inverted C-shaped coil emerges. A shell, flower and additional tail feathers dangle from this coil. The bird wears a beaded necklace tied to a large shell(?) element. In front of the bird is a crosshatched bundle with two round objects (death-eyes?) on top. From the upper of the two sky bands which frame the composition, *caban*

curls dangle, indicating the event is taking place in the underworld. The scene is repeated on the contralateral side of the vase.

H: 14.0 cm; D: 10.0 cm

### Glyphic Text

The rim text on this vase consists of Coe's Primary Standard Sequence of Glyphs, which ends with Glyph J, Fish. The next three glyphs, T624a.181P/ 747?/ 529.524:1000(524).130, probably name the person for whom this vase was commissioned.



### *Vessel 171*

The wall of this vase is decorated with the images of two Moan Birds painted in the Classic Palenque tradition.

H: 13.5 cm; D: 11.8 cm

### *Glyphic Text*

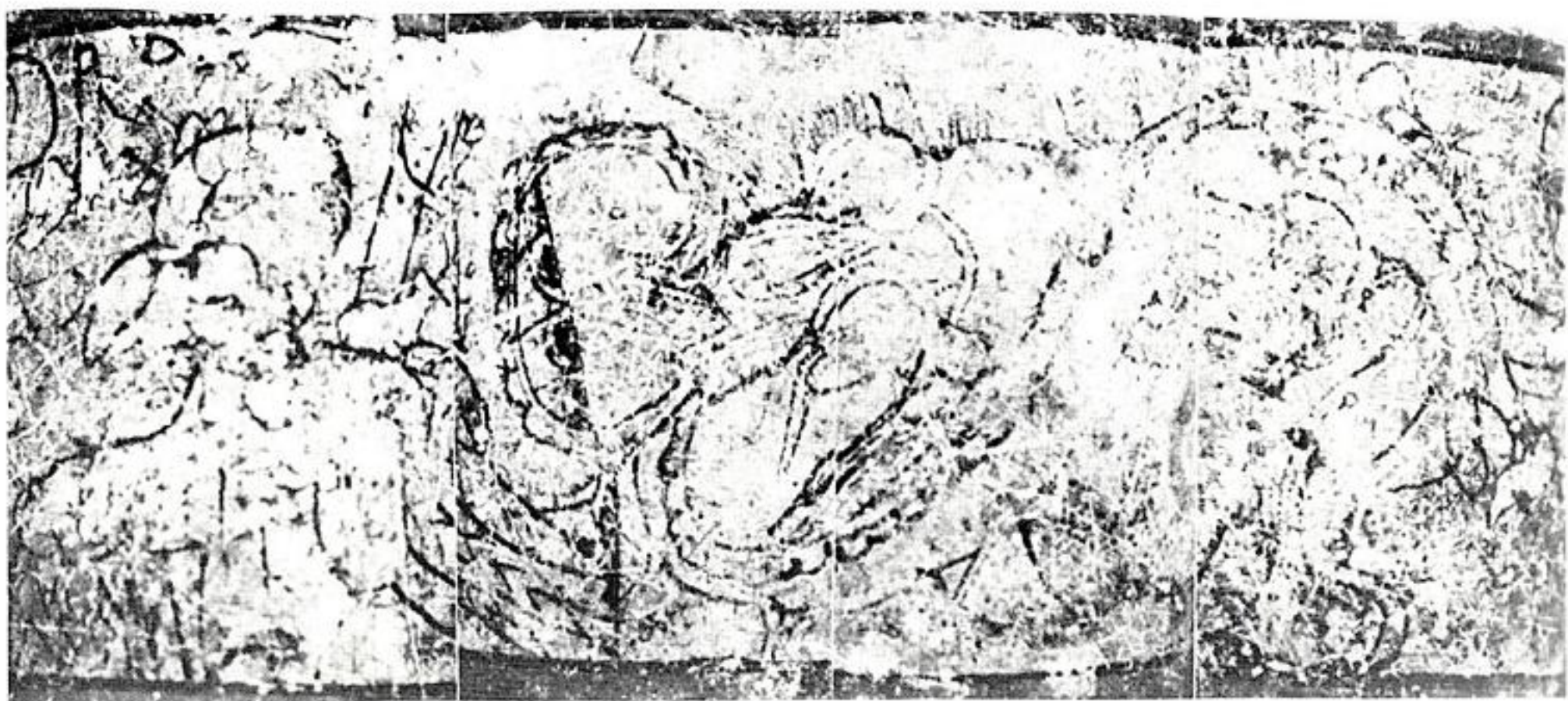
The rim text of this vase consists of Coe's (1973) Primary Standard Sequence of Glyphs.



### *Vessel 172*

This heavily eroded bowl, repainted during the Late Classic and Post-Classic Periods portrays three birds,

one of them perched on the head of a Cauac monster altar.



### *Vessel 173*

This animal processional vase portrays a turkey buzzard and boar blowing coils (of smoke?).





*Vessel 174*

(Published by Sotheby Parke Bernet, Inc. New York, 1981, Sales Catalogue 4749Y, No. 24.)

This plate is decorated with a sky band, and the head

of a deer wearing a "bowtie" about its neck.

D: 30.5 cms.



*Vessel 175*

The plate is painted with the fine-line image of a composite creature (tapir?).

*Glyphic Text*

The hieroglyphic text on this plate begins with Codex Style Site A's Type I Primary Standard Sequence at the twelve o'clock

position and runs clockwise to the three o'clock position. From there on, are a series of names and titles, which may refer to the person for whom this plate was made or commissioned by. Surrounding the central tableau of this plate is glyphic water. It cannot be determined whether the central figure was a glyph or creature.



*Vessel 176*

This exquisitely painted plate shows a waterbird that has caught a fish, while astride a second, larger fish.

These creatures are surrounded by a wash of "water", two skulls and personified water lilies.

POLYCHROME VESSELS  
RELATED TO CODEX STYLE  
VESSELS 138-176

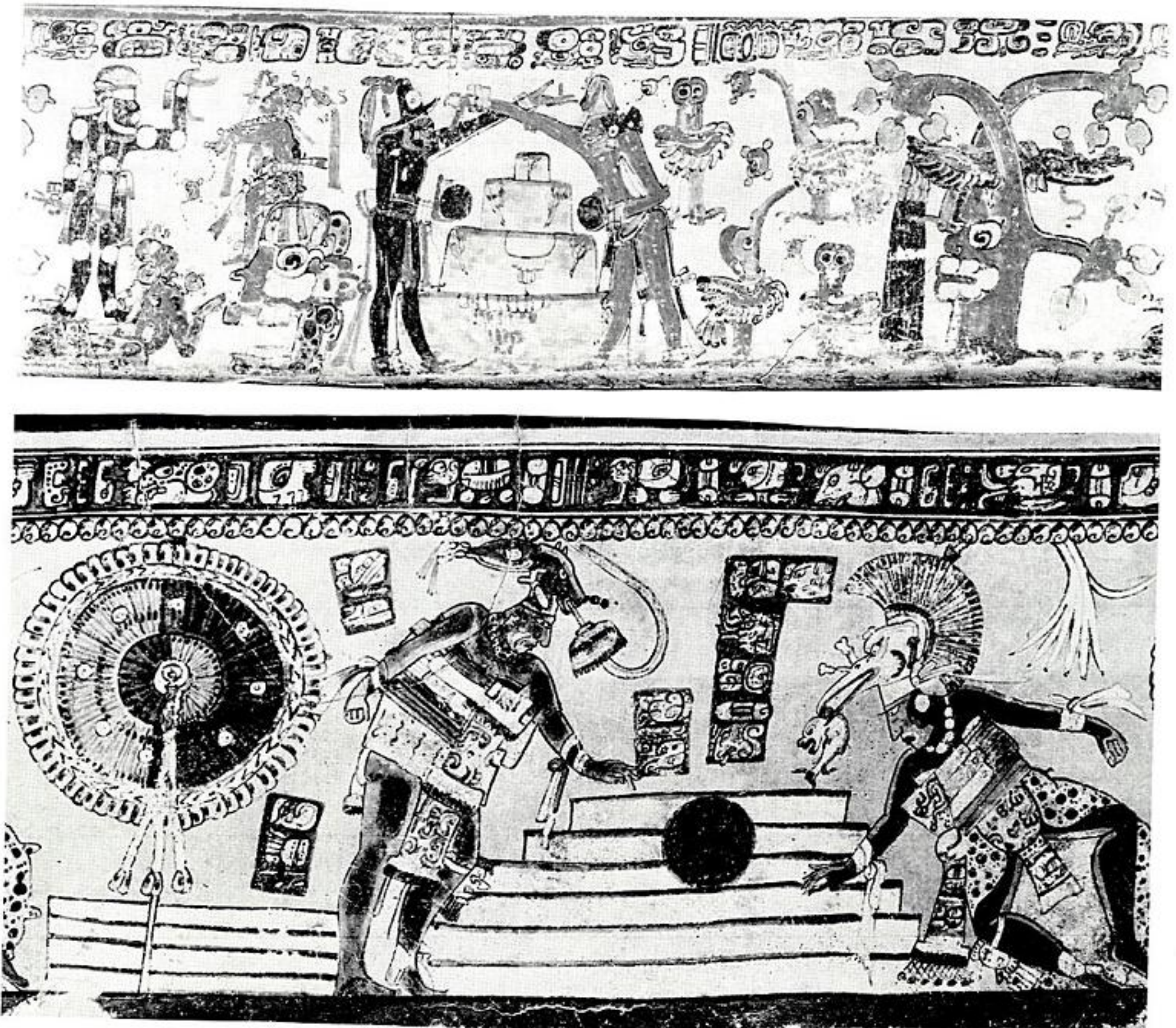


Figure 61. Polychrome vases from the Late Classic Period of the northern Petén painted with mythological scenes of Underworld ballgames (A, H: 21 cm, D: 13.0 cm, c.f. Coe, 1981: No. 58).

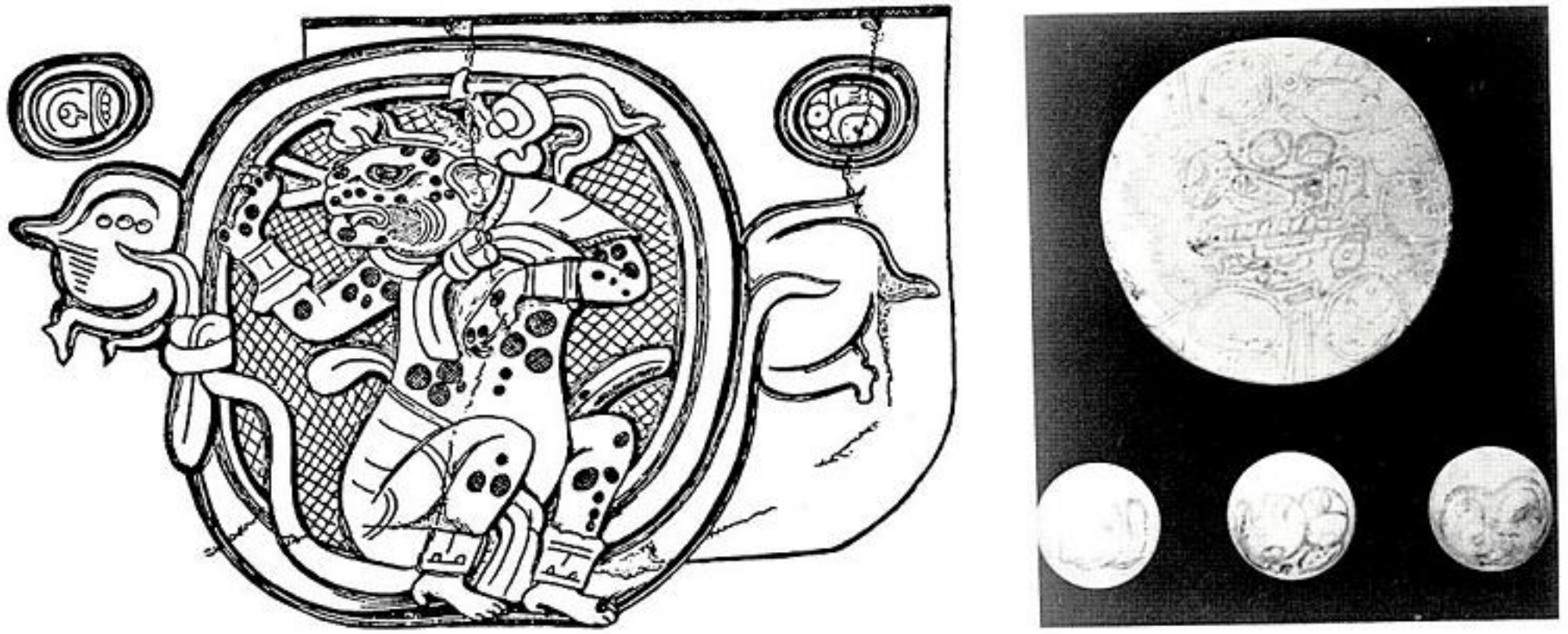


Figure 62. *Jaguars associated with water imagery. A. Drawing of a carved vase from Petó (after Spinden 1913: Figure 185). B. Painted and Incised Stone Plaque, with three supports. Early Classic Period, northern Petén.*



Figure 63. *Early Classic peccary skull from Copán carved with the date of 8.17.0.0 1 Ahau 8 Ceh or 19th October 375 A.D. and with the images of mythological characters among them a Death God carrying a bundle (Peabody Museum, Harvard University, c.f. Robicsek 1972: Plates 290-291, p. 142)*

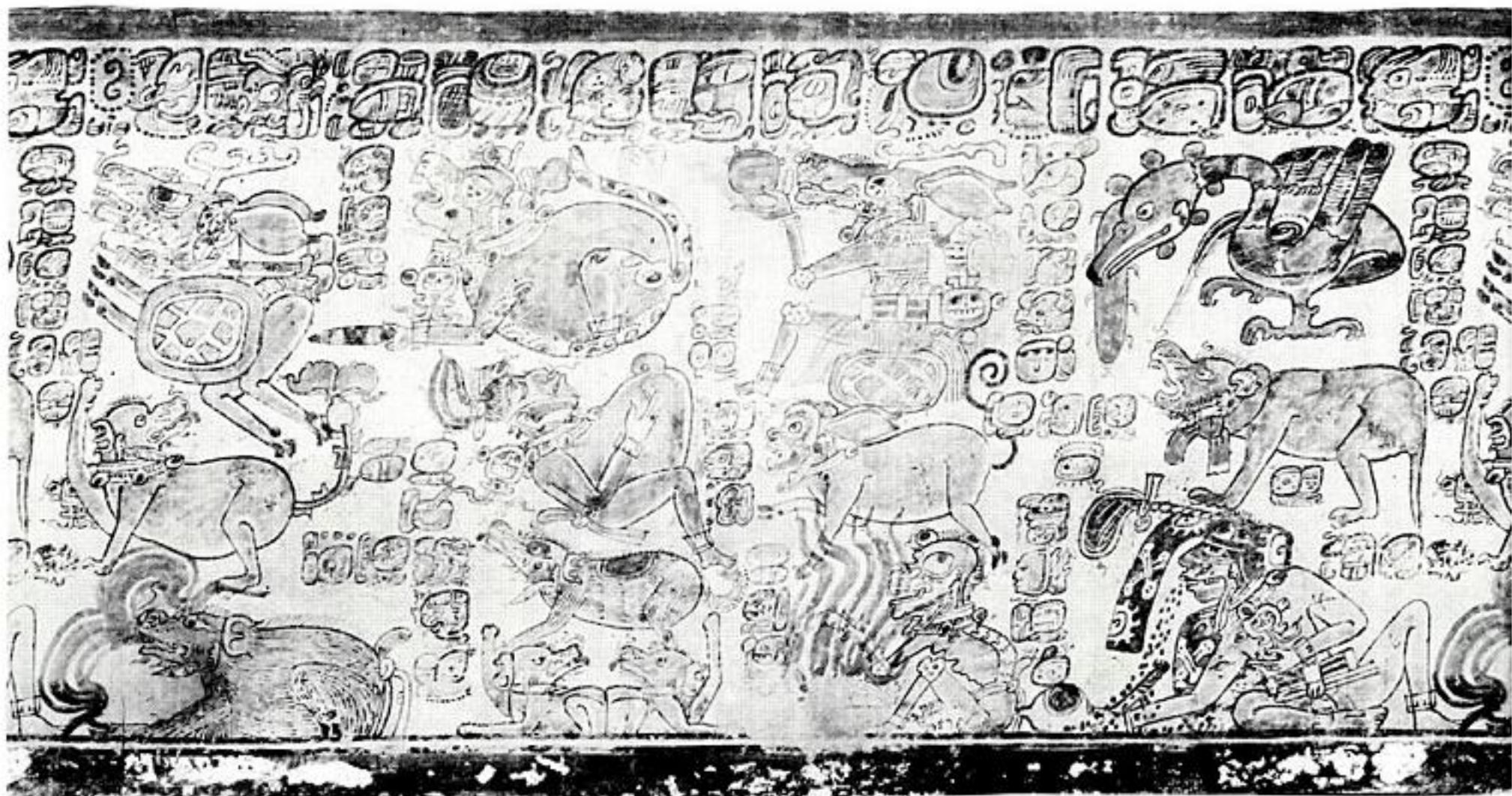


Figure 64. Polychrome vase, Late Classic Period, from the Naranjo region, painted with different mythological characters among them deer carrying and sitting on bundles (H: 30.5 cm, D: 16.8 cm, c.f. Coe 1981: No. 57).



Figure 65. Polychrome vase from the Late Classic Period of northern Petén portraying several mythological characters among them a black lord, who is holding a cigar and is facing a jaguar person (H: 15.0 cm, D: 17.5 cm).



Figure 66. The exposed "skeleton" of a conchshell which probably served as the model for the spindle shaped water symbol of the Classic Maya described by Hales.



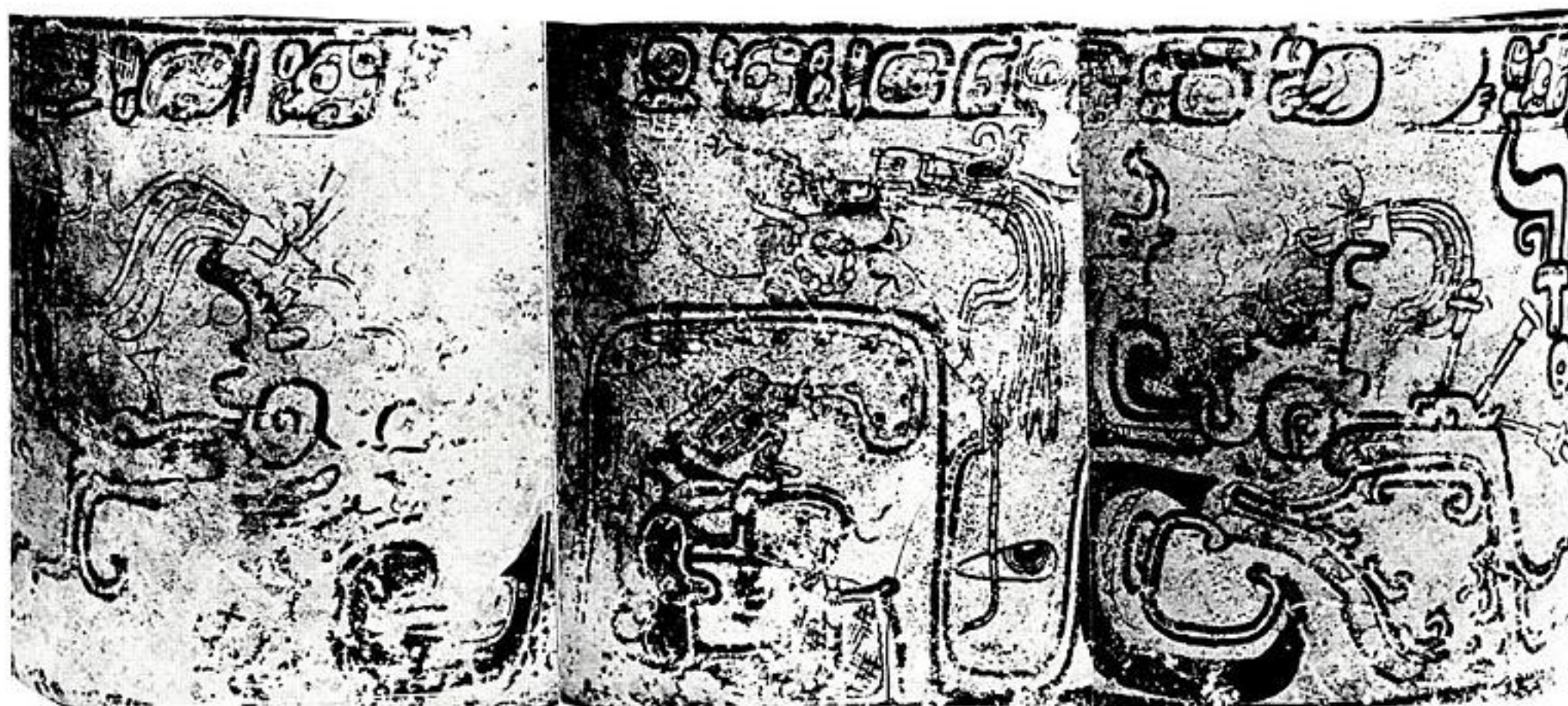
Figure 67. "Old God — Young Woman" theme on mold made statuettes from the Island of Jaina (Late Classic Period).



Figure 68. Red background polychrome vase, Late Classic Period, northern Petén, portraying an old deity fondling the breast of a young woman.

### 3. CODEX-STYLE VESSELS FROM SITES OTHER THAN CODEX-STYLE SITE A

(Vessels 177-186)



#### Vessel 177

(Published by Coe 1973: No. 44)

The composition built around a two-headed dragon. The hair of the beast is gathered, and he appears to wear deer antlers. The nose is turned up on one head and curled about the other. Within the body-curl of the dragon is a monster-head altar with the headless torso of a bound captive. His severed neck has a distinctive tripartite serration and is connected to the body of the dragon by a stalk festooned with death eyes. Above the double-headed beast stands a figure holding a ceremonial ax and a stalk (or cord) on which a reptilian head is suspended.

The vase has been published in the Grolier catalogue and commented upon extensively by Coe. He, however, concluded with the following brief sentence, "I can offer no explanation for this grim drama (1973: No. 44)." Sacrificial scenes in the *Popol Vuh* are numerous, including scenes of decapitation, like the one describing the killing of 1 Hunter by the lords of Hell.

Arguing against Coe's tentative hypothesis is that this scene represents the beheading of 1 Hunter, is that there is no mention in the *Popol Vuh* that he was bound before his execution. Coe was no doubt correct in that this scene probably constitutes part of the "lost corpus of Maya Underworld ritual poetry (1973: No. 44)." The identity of the masked executioner is presently unknown. His bleached jaw places him in the Death God category, while his strange masklike face is found only on Insect God A (Coe 1973:83).

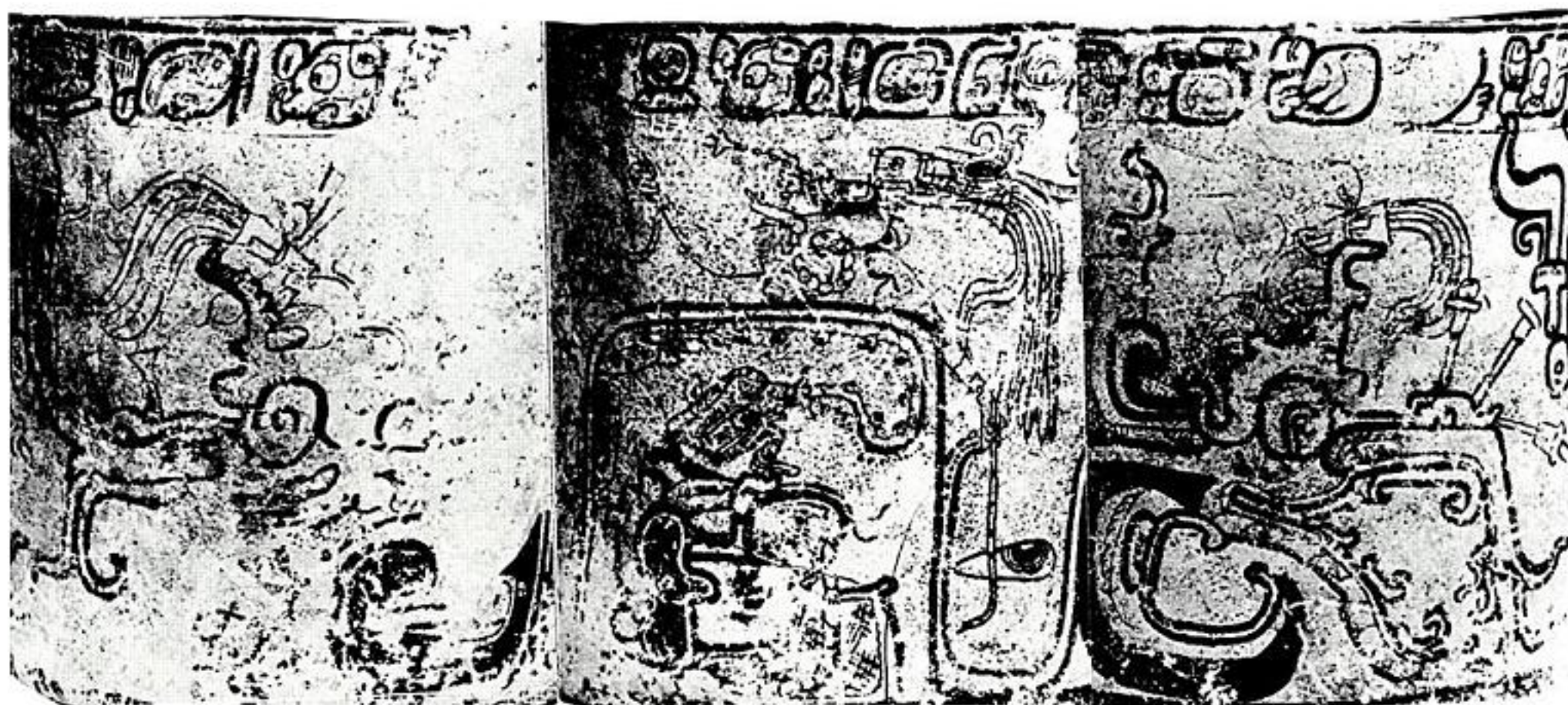
H: 22.5 cm

#### Glyphic Text

Coe has commented that this vase's glyphic text is "utterly unfamiliar, most of the glyphs being unknown in the Thompson catalog (1973: No. 44)."

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(Vessels 177-186)



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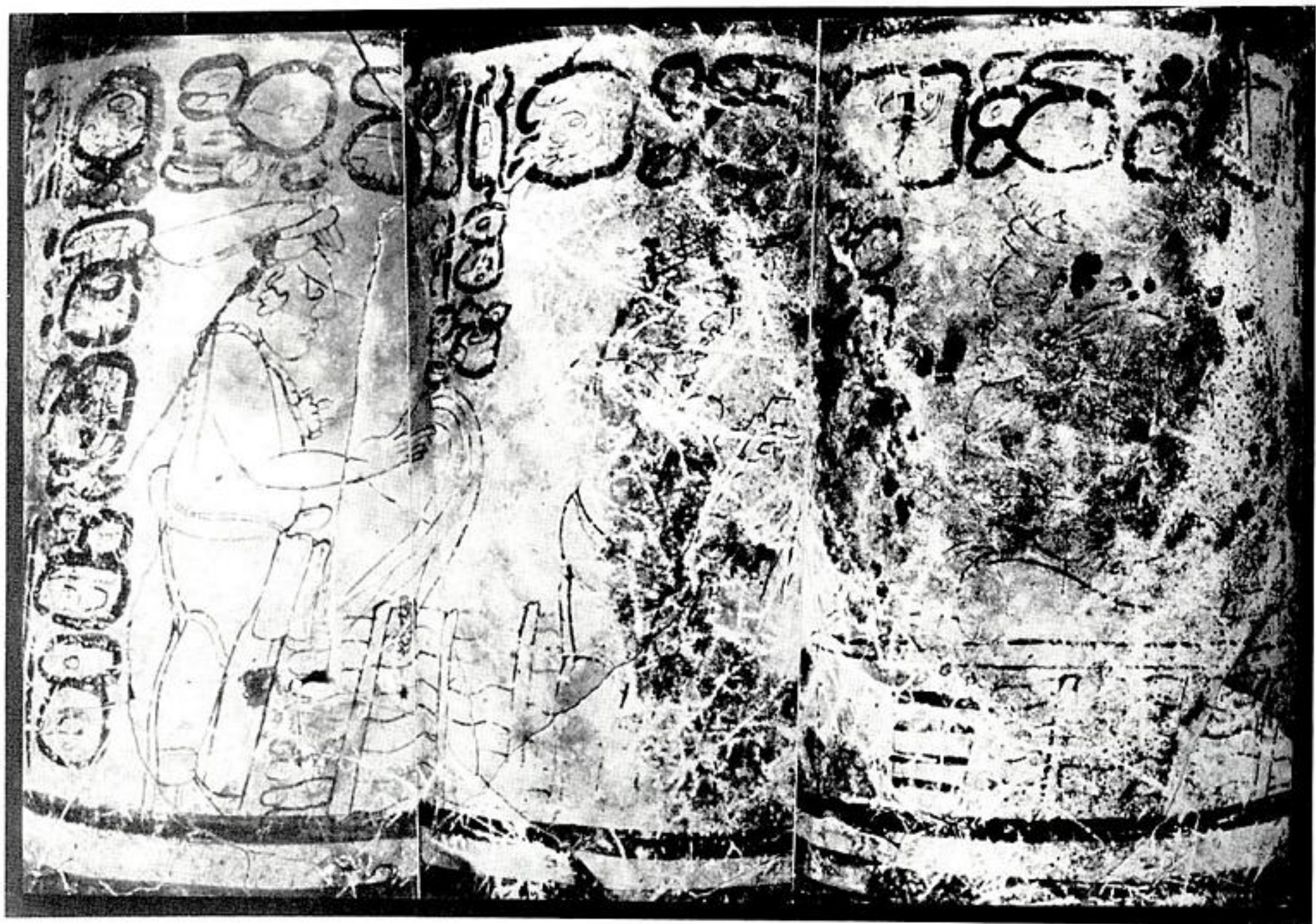
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H: 22.5 cm

#### *Glyphic Text*

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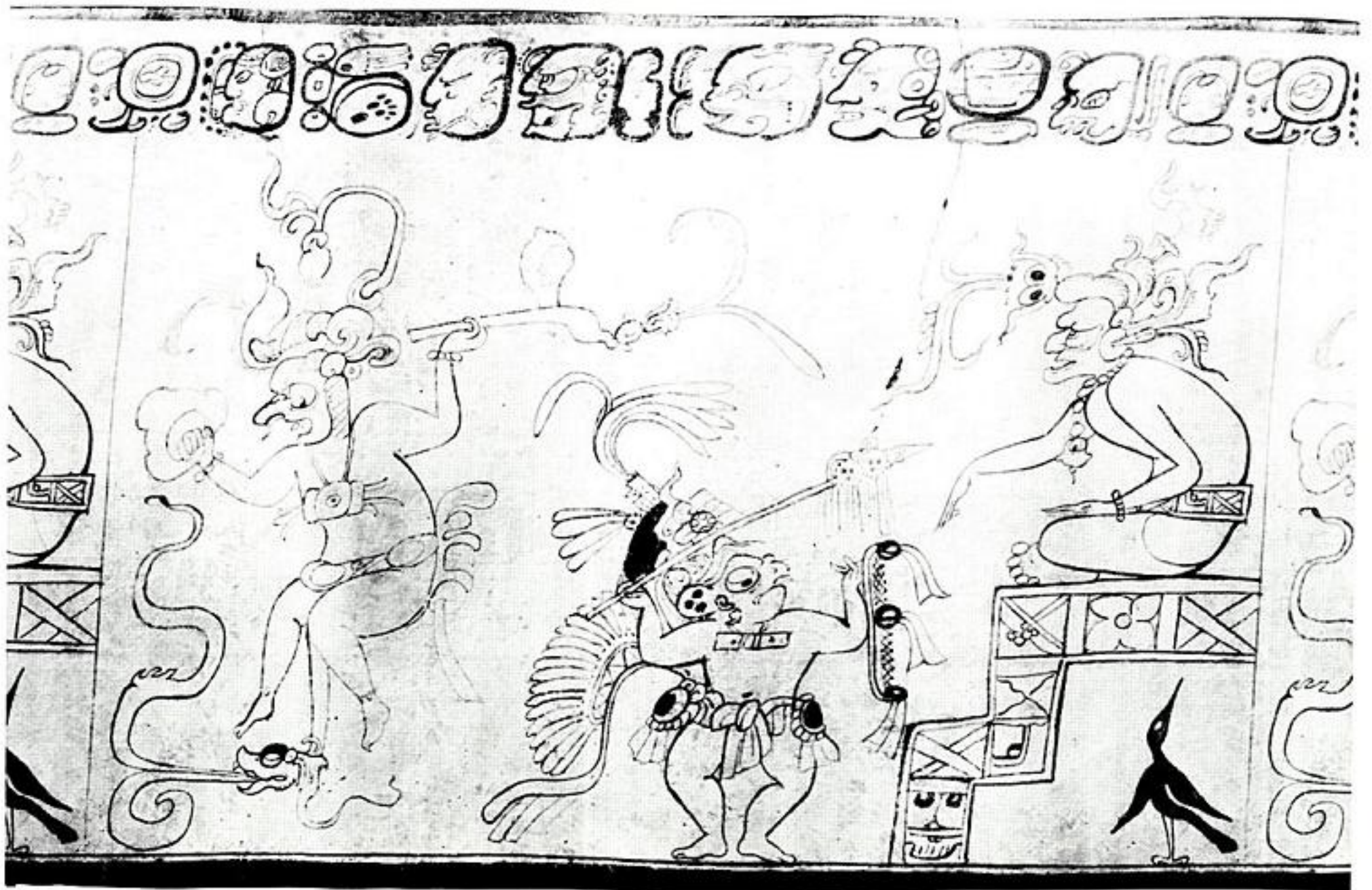


### *Vessel 178*

The painting on the vase shows a lord seated on a dais. In front (or under) the throne is a layered package reminiscent of what we have seen previously. The lord looks intently at two standing figures, scantily dressed, wearing "napkin" headdresses and holding feather whisks. Between the two attendants is a second layered package.

### *Glyphic Text*

The glyphic text on this cylinder is stylized in its execution, and is a variant of Coe's Primary Standard Sequence of Glyphs. The vertical text on this vase may contain the names and titles of the person for whom this vase was made or by whom it was commissioned.



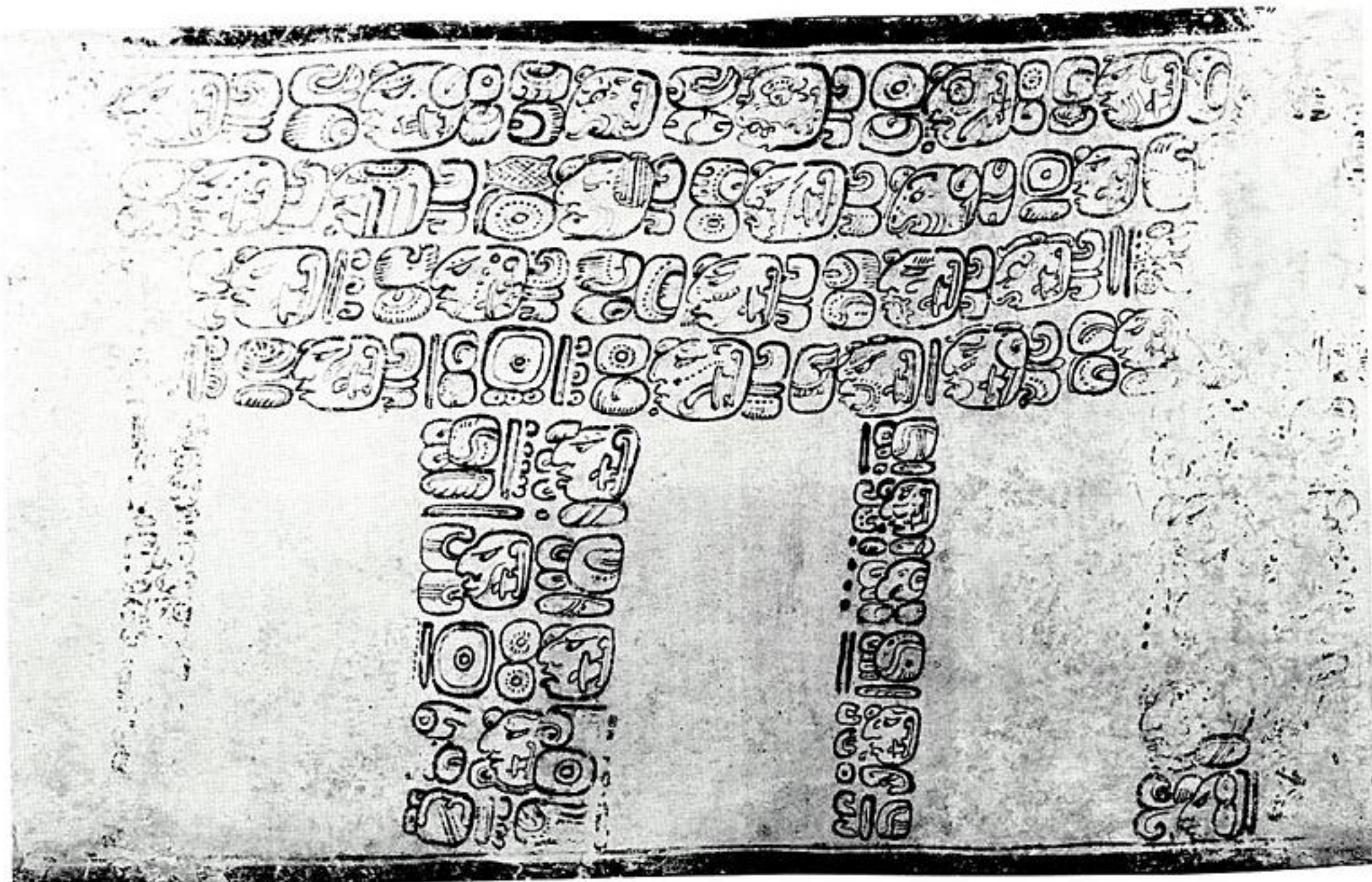
### Vessel 179

(Published by Stuart 1977: 46-47; Coe 1978: No. 6; Robicsek 1978: Plates 133-136, fig. 152, pgs. 136-138; Coe 1981: No. 50.)

This vase (Princeton Vase 6) has been analyzed extensively by Coe (1978: 46-51), Stuart (1977: 46-47), and by us (1978: 146-138). Since these reports, very few additional data have come to light to shed additional information. We can only add that Hellmuth (n.d.) has done an extensive study of Schellhas' God D of the codices

(Schellhas 1904:22-23) as rendered in Maya vase painting and has come to the conclusion that two versions of God D (of the codices, also known as Itzam Ná) were portrayed on Maya vases during the Late Classic period. Hellmuth (n.d.) adds that Coe's (1978:46) God N' is his lowland version of God D, Itzam Ná.

H; 30 cm; D:11.5 cm



### Vessel 180

(Published by Robicsek 1972:59)

This tall, partially eroded cylinder is painted on its interior rim with a series of half scallop like markings. These markings are often seen on the interiors of vases that bear the Emblem Glyph of the *Ik* Emblem Glyph Site. It has been suggested (but not proved) that the *Ik* Emblem Site may be somewhere in the far northeastern Petén of Guatemala (Kerr n.d.). In light of these stylistic affinities, our previous attribution of this vase to the Tikal region must be considered as perhaps erroneous (Robicsek 1972:59).

H: 26.5 cm; D: 13.5 cm

### Glyphic Text

The hieroglyphic text does not appear to contain any known verbs or titles. While some affixes are clearly recognizable in the Thompson catalogue (1962), others are not, which may reflect specific stylistic affinities of this vase's site of origin. The main signs appear to be a clue to the understanding of the text. In the second row, one of the main signs is the head of God N, T1014, identifiable by his net bag, or *pau* (Yucatéc). Coe has suggested that God N's name was Pauhtun (1978:70), a sub-category of

the *Bacabs*. Also in the second row, the next glyphs following God N's glyph (and elsewhere in the third row) are two glyphs whose main signs are the same—that of the head of a male about whose mouth and chin is what resembles a graft of jaguar skin, which also appears about the mouth of God L (Coe 1973: 107), GIII of the Palenque Triad (ibid.), and, as we have found, Xbalanque. Which one of these he might be, we cannot tell. Kelley has suggested that GIII and God L are perhaps somehow related, especially at Palenque, where on the Tablet of the Temple of the Sun, the birth of GIII is recorded and God L is portrayed (Kelley 1976: 96-97).

In addition to these few recognizable god names, there are nearly twenty main signs that superficially resemble T1000, the personified version of *Ahau*, but differ in facial features, which may reflect painting or tattooing. During the Early Classic period, especially in northern Petén, tattooing or face painting was used to distinguish various rulers (Hales n.d.a). As for how it was used during the Late Classic period, there is too little evidence presently available to make any firm statements.

We suggest that this cylinder contains some sort of list involving the names of various gods. Since it lacks any recognizable verbs or events, or purpose or function is unknown.



### Vessel 181

(Published by Robicsek 1978: 191, figs. 220-221)

This tall, eroded cylinder portrays two identical representations of God K seated within coiled cartouches (Robicsek 1978:191-193). The forehead mirrors, flame-like hair, and smoking cigar tubes survive, but most of the bodies and facial details have eroded (?) away. This format of the two God K's is reproduced almost identically on a red painted bowl in what Hellmuth has termed "Holmul style (1978:211)." Kurbjuhn (1981) has suggested that the faces may have been wiped out intentionally. At Lagartero she found two examples where the face was intentionally chipped away with a sharp instrument. She believes that this ancient practice may have indicated the end of a *Katun* lordship.

### Glyphic Text

The text on this vase's rim is Coe's Primary Standard Sequence, and not either of the two types we have isolated for Codex Style Site A, for this reason we suggest that this vase may have originated at some site other than Codex Style Site A.

It is of interest to note the two versions of the *Quincunx* glyph

in this text. The first occurrence is as *Fire-Quincunx* (the third glyph following Coe's Initial Sign). *Fire-Quincunx*, T1.563a:585, contains as the main sign the expected T585a main sign; however in glyph E (the fourth glyph following Coe's Initial Sign), *Wing-Quincunx*'s main sign has been replaced by a cartouche with an infixed footprint. "In 1950, Thompson read T585 as the numerical classifier *bix* used exclusively with the numbers five and seven. Later Lounsbury proposed that T 585a be read as *being*, based upon the identification of T585a as Landa's second *b*. Landa's first *b* was apparently the grapheme for *be* in Yucatec, root for 'road.' Landa's drawing represents a footprint on a road. Lounsbury proposed that Landa's second *b* is a misdrawn *Quincunx* grapheme with its center circle missing. The *Wing-Quincunx* in our text confirm's Lounsbury's hypothesis. While in all other cases the main grapheme is composed of T585a or its head variant, here the footprint of Landa's first *b* substitutes for the *Quincunx*, Landa's second *b*. It should be noted, however, that, while this substitution supports the reading of T585a as *be* and identifies it as Landa's second *b*, the proposed reading does not eliminate the correctness of the *bix* reading. We believe that the T585a grapheme may be polyvalent (Robicsek 1978:138)."



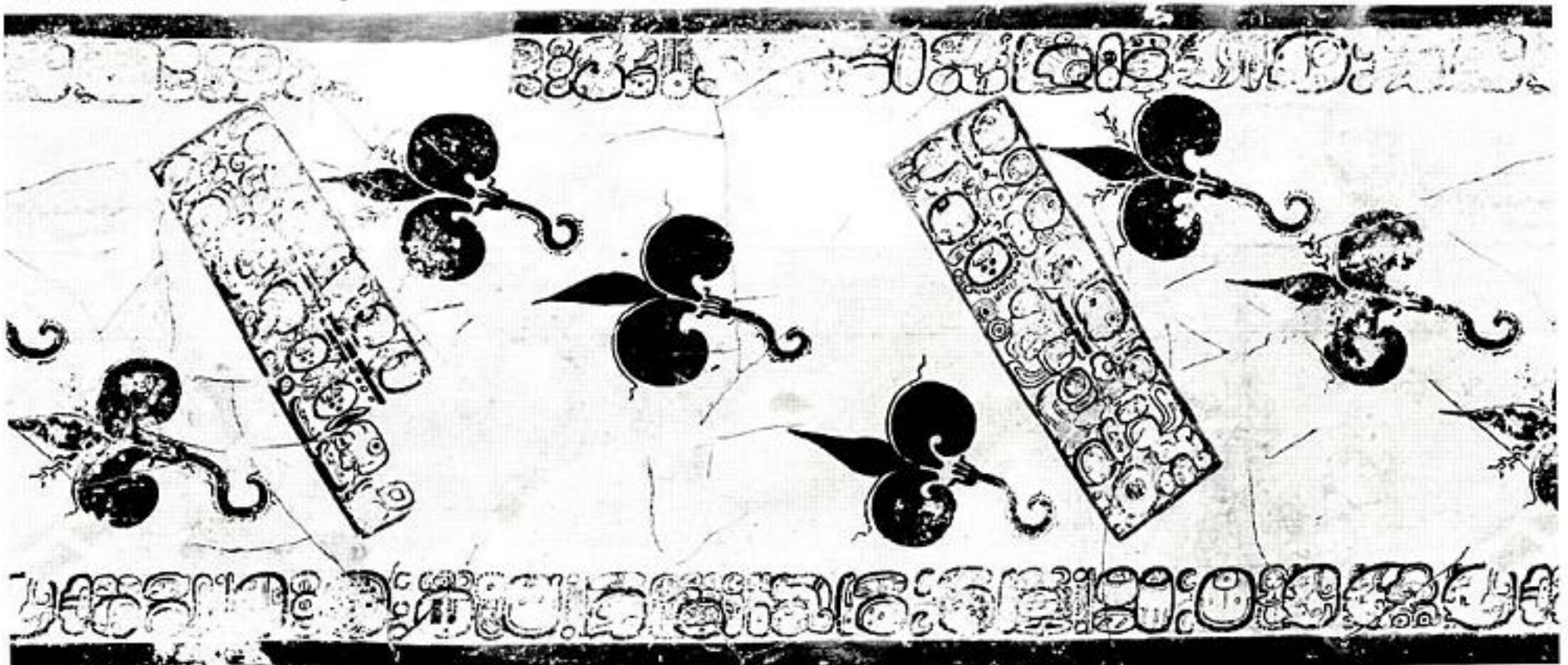
*Vessel 182*

This cylinder presents two bearded images of the Jester God. They each wear *Kan-Cross* earspools, which superficially resemble the *Quincunx* glyph (T585a). Adjacent to the Jester Gods are unidentifiable black elements.

ry Standard Sequence of Glyphs which may either be mythological or historical in content. The glyphs are rendered in the style of Codex Style Site D.

*Glyphic Text*

The rim text on this vase comprises of elements of Coe's Prima-



*Vessel 183*

(Published by Coe 1973: No. 47)

This vase was analyzed by Coe (1973:No. 47) in conjunction with the Groiler Club exhibition in New York. Since its initial publication, much has been learned about the nature of hieroglyphic texts on monuments as well as

ceramics. Since Coe has transcribed the text, we will refer to his alphabetical system assigned to the various glyphs.

H: 23.5 cm; D: 14.5 cm

### Glyphic Text

The text opens with Coe's Primary Standard Sequence of Glyphs (glyphs A to I). A structural comparison of this opening clause with those on the Altar de Sacrificios Vase and the Altar Artist Vase (Figure 22a) reveals that the missing glyph at C should be Fire-*Quincunx*, T1.563a: 585a. The first clause, Coe's Primary Standard Sequence, ends at glyph I, Fish, and is followed at J with a general introductory glyph to the second clause. Usually the clause following the Primary Standard Sequence contains information about the vase's protagonist (or the person for whom the vase was made, or commissioned by), which here does not seem to be the case. Rather, glyphs K to P appear to be the names of gods (or perhaps deified ancestors??). Glyph K is the name of the first god mentioned (at Q2) on the Vase of the Seven Gods (Coe 1973:No. 49), also from Naranjo. The latter god on the Vase of the Seven Gods is named as a *yum*, deity, lord, owner (Schele 1978b:3-4), who was involved in an event that took place on 4 *Ahau* 8 *Cumku*, August 11, B.C. 3114, at the beginning of the current creation (Coe 1973:108). Glyphs L (see also H'7) and M, we suggest are god names, but do not recognize them. Glyph N, however, may be the name of Coe's Insect God A, when compared with the head of Insect God A on the Vase of the Thirty-One Gods (Figure 30a), and with the head of the "vomiter" on a codex like cylinder now in the Museum of the American Indian, Heye Foundation (Clarkson 1978:Fig. 5), we find them identical. The Vase of the Thirty-One Gods (Coe 1973: No. 37; Figure 30a), God 30, a zoomorphic version; and the "vomiter" on the Heye Foundation cylinder is an anthropomorphic version of Insect God A. Glyphs O and P, we believe, are also god names, but they cannot be identified with any certainty.

The third clause (glyphs Q to G') contains information about the vase's protagonist, named at U. Opening the clause at Q is the *tzolkin* day, 7 *Eb*, which occurred in the third *Katun* of the protagonist's (named at U) life. His birth is recorded at Naranjo on Stele 10 and 12 as 9.17.0.2.12 13 *Eb* 2 *Zip*. He acceded to office (or power) on 9.17.13.3.4 5 *Akbal* 11 *Pop* (Stela 14). Dates directly associated with him occur up to 9.19.0.3.0 4 *Ahau* 8 *Zac* on Stele 13, 19, and 33. He was succeeded on 9.19.4.1.0 13 *Ahau* 18 *Mol* (Stela 32:01-P2). Therefore, the *tzolkin* date must have occurred between 9.19.0.2.12 and 9.19.4.1.0. Only five possibilities exist, and an analysis of the published Naranjo inscriptions reveals that Stela 13 records the date 9.19.3.9.12 7 *Eb* 15 *Kayab* at D6-D7 and again at G7-H7 following a statement (Stela 13:H4-H6) recording the death of this ruler, with the verb on this vase (at R) also present (Stela 13:H4). Following the three *Katun* reference (at S) is T 93.672, "... which has been identified by Tatiana Proskouriakoff and Joyce Marcus as a sign connected with a person's death (Coe 1973:103)." However, in conjunction with a commentary on the Tablets of the Temple of the Inscriptions at Palenque, Schele has suggested that a variant of this glyph (T669) is a title and has proposed a reading of *K'am* loosely translated "receive" or "take" (Schele 1978b:3-4), which here seems more appropriate. Finally, Glyph U names the protagonist of this cylinder as a ruler of Naranjo (Emblem Glyph at glyph V). Paraphrased, glyphs Q to V would loosely read, "It was 7 *Eb* (15 *Kayab*) / (death / died???) / in his third *Katun* (of life) / (he was) taken / (ruler's name) / of Naranjo."

The third clause (glyphs W-A'), a rather ubiquitous one, con-

sists of events (?) and titles having to do with the ruler previously named. The third and final clause ends with the parentage statement of the Naranjo ruler, which names his mother (glyphs D'-G') as a "Lady from/of Yaxhá." Regarding the parentage statement, "There are references in almost all Maya sites with inscriptions to events where three persons are mentioned. The statement can be summarized as Name 1/ Name 2 (female)/ Name 3 (male) (at Palenque Name 2 and Name 3 phrases are reversed). From all these references, we have ample evidence that: (1) Name 1 is consistently younger than both Names 2 and 3 (by 30-35 years); (2) Name 2 is female; (3) Name 3 is male; (4) Name 1 often succeeds either Name 2 or Name 3 as ruler of the site; and (5) the most common (though by no means only) event where this pattern is recorded is the birth of Name 1. By far the easiest conclusion to make from all this is that Name 1 is the child of Name 2 and Name 3. In other words, it is a statement of parentage (Schele 1979a:43; Schele, Mathews, and Lounsbury n.d.)." With this in mind, it is possible to interpret the lower glyph band (glyphs Q-G') as "It was 7 *Eb* (15 *Kayab*/ (? event involving)/ name/ of Naranjo//// child of the woman/ the Lady of Yaxhá/ East."

The last section consists of two diagonal glyph blocks (H'1-K'8), which are perhaps the most difficult to interpret. Coe has suggested that these columns are of "pseudo-dates running from I'3 down through I'6 and possibly even into the glyph below (unfortunately broken) suggests the kind of false Long Count inscriptions that are known on other pots, such as a polychrome vase from highland Guatemala at Dumbarton Oaks (Coe 1975: No. 9, Fig. 26a), or the famous 'Initial Series' Vase from Uaxactún (Morley 1956: Plate 91; Coe 1973: No. 47)." Rather than pseudo-dates, we would suggest that they are a series of god names, at least in part.

On the eroded Altar Vase (Figure 22c) the text in conjunction with Character 3, a seated creature like something out of "The Beauty and the Beast," with the head of a jaguar and the body of a man, is named before his *Balaan-Ahau* title as T367(582).61:524/ 12.86:501. At H'6 to I'6 of this cylinder is T1.61:524/ 12.86:501. Schele (1980) has identified the *Balaan Ahau*, "Hidden Lord," title as a nominal indicator, rather what precedes it is a personal name of a historical, ancestral, or mythological personage. This suggests that the glyphs at H'6 to I'6 of this cylinder are names but we do not know for certain to whom they belong, perhaps to the jaguar with the body of a man. Smoking Squirrel (Figure 64) and other rulers at Naranjo and elsewhere have been named on vases as the creature for whom they were named at birth, as dead in the underworld, and as a *U-Balaan-Ahau*, "hidden lord." Furthermore, at Yaxchilán it was used to refer to the deceased state of Shield Jaguar I on Stela 12:E1-F3. We would therefore suggest that a number of glyphs in the two diagonal glyph blocks may refer to either gods (deities) or deified ancestors of the Naranjo ruler named at glyph U on this vase. Glyphs K'4 to K'8 appear on Stela 13 at Naranjo as names and titles following a ruler's name (Stela 13:F11; this vase: K'4).

In summation, the text on this vase records and affirms the divine legitimacy at death of a Naranjo ruler on 9.19.3.9.12, January 17, A.D. 814. We believe that this vase dates approximately to that time, give or take five years.



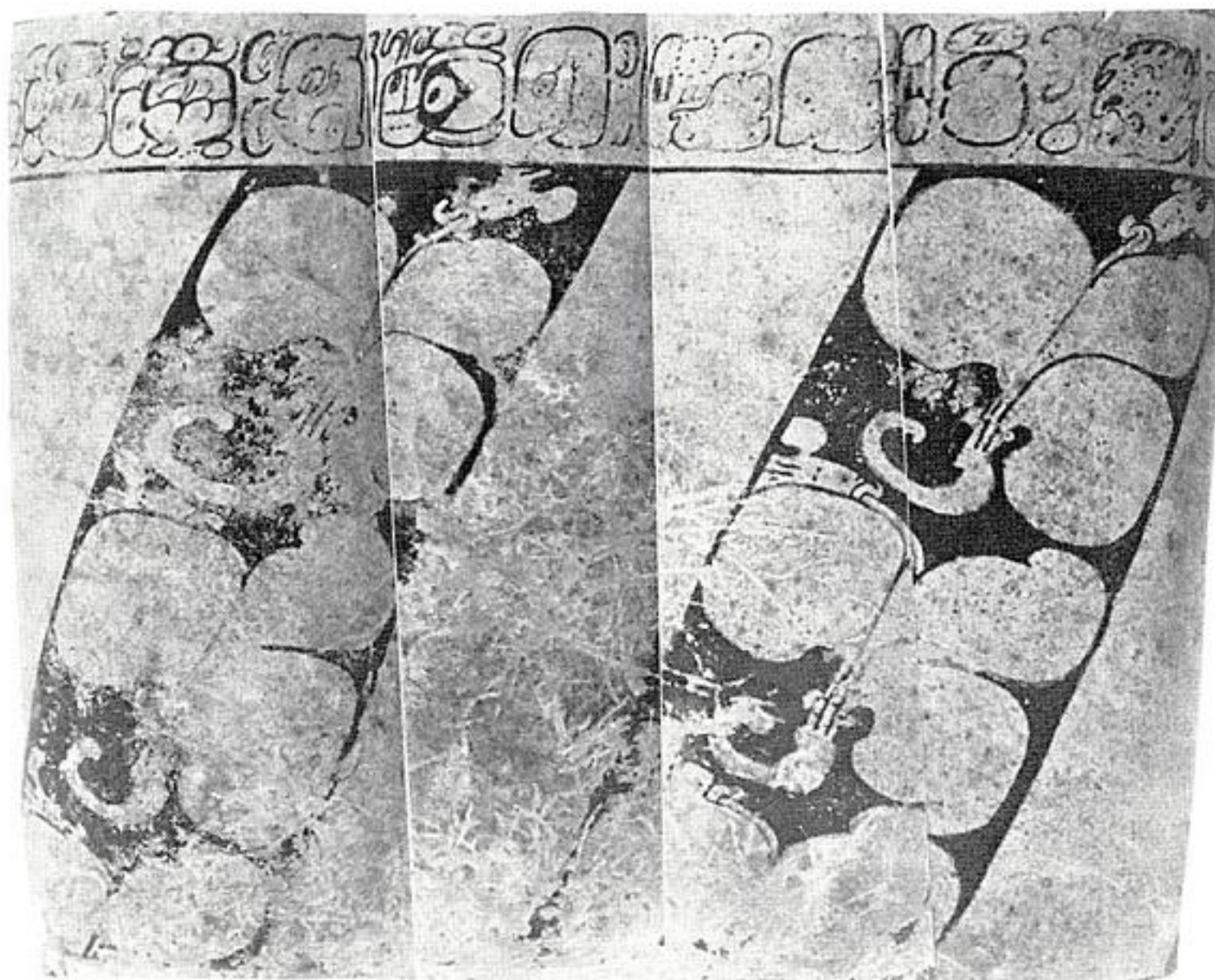
*Vessel 184*

Published by Sotheby Parke Bernet, Inc., New York 1981.

The text on this "fleurs-de-lis" bowl with eleven glyphs opens with Coe's Primary Standard Sequence (Glyphs A-G). Following the Primary Standard Sequence is T12.178:507b/1.nn/197var.168:529/501.25:501,

the name (Glyph I), titles (Glyphs H and K), and Emblem Glyph (Glyph J) of this bowl's protagonist, a personage of Codex Style Site C whose location will be discussed later.

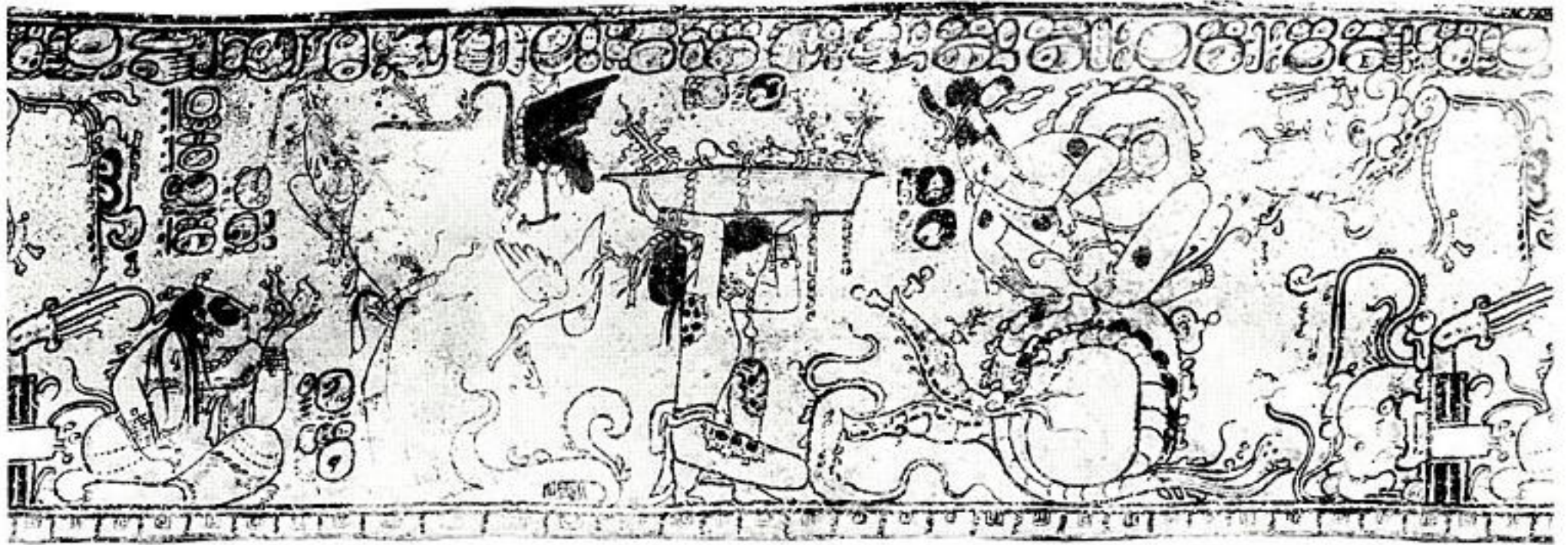
H: 10.5 cm; D: 14.9 cm



*Vessel 185*

The text on this resist painted "fleur-de-lis" cylinder with ten glyphs opens with Coe's Primary Standard Sequence (Glyphs A-C), T61.76?:585P/59.61:565:126/25.738var., and is followed by T122:nn [617 (504?)?].130:nn (disembodied eye)/759a(525??).25/

110.528af. 687af:590b/758.110/109:24?:nn.181:178/751b.125/VIII:580(-32).58:44:110:87, apparently the name phrase of Codex Style Site A's Ruler X, who is normally named as at Glyph I.



### Vessel 186

(Published by Robicsek and Hales 1981:No. 14)

This vessel is one of the great masterpieces of Maya art. In the center of the composition are two young lords. The first is a solemn-faced personage with protruding upper teeth and patches of jaguar skin around his mouth, back, left knee, and thigh. He is in a half-kneeling position, holding up a large dish that contains bloodletting paraphernalia, bead laces, bone, heads of Jester Gods, and a mask (or head). The second lord, who is distinguished by large black body spots and is facing the jaguar personage, is reclining on a curled-up serpent dragon. On the left, separated by a flying black and a diving white water bird, is a seated woman whose face is partly blackened. She is extending a shell toward a standing dignitary who is probably involved in bloodletting rites. At the far right of the scene is a deer skull and a skeletal human head.

H: 15.0 cm; D: 13 cm

#### Glyphic Text

This vase is likely from Codex Style Site A, despite the fact that its rim text and secondary texts record the Emblem Glyph of the *Ik* (T503) Emblem Glyph Site (Codex Style Site C).

The rim text begins directly above the seated female with the Initial Sign of Coe's Primary Standard Sequence. The text continues with Glyph C, a deity name, which is followed (at glyph D) by *Manik* hand, a possible reference to self-sacrifice or bloodletting to the gods whose names follow (glyphs E to G).

At glyph H we again continue with Coe's Primary Standard Sequence of Glyphs through "fish" (at glyph K). Glyphs L to R record the names and titles of the protagonist, a lord (*Mah K'ina*) of the *Ik*-Emblem Glyph Site.

Below the rim text and just above the seated woman begins the first of several secondary texts. The clause above the woman opens with the Calendar Round date 12 *Oc* 8 *Zip* (S1 to S2), followed by the verb expressing the event (S3) of bloodletting (?) performed by the standing profile figure (T3 to T4), a lord of the *Ik* Emblem Glyph Site (U1-U2).

The kneeling figure with the jaguar patches is named just above the plate he carries by a pair of glyphs, Tnn.IXP/33.1016, which includes a God C title.

Next to the kneeling figures is a black-spotted figure who is identified by his calendrical name T329.533, Hun-Ahau (Yucatéc; Hunahpu, Quiché), just above the coiled serpent's head. Around Hunahpu's neck is a bundle (?), which Hellmuth (n.d.)

has nicknamed a "lobster bib." Infixes in this object is glyph T679?.25:507. This glyph also may be seen infixed on a similar bundle on Lintel 1 at Yaxchilán.

Vessel 186, a iconographically important and artistically beautiful vase, is painted with an array of characters in a superb fine-line style. The composition is built around the figures of two young lords, the Hero Twins. The jaguar patches on the first lord identify him as Xbalanque (Jaguar Deer). The objects he is holding are probably paraphernalia of ritual ancestry and dynastic authority, like those mentioned in the *Popol Vuh*, given to the Quiché lords by Naxcit (Quetzalcoatl) himself (Edmonson 1971:lines 7293-7312):

In the end Naxcit gave out  
The insignia of lordship.  
These are the names of them: Canopy,  
And Throne,  
Nose Bone  
And Earring,  
Jade Labret,  
And Gold Beads,  
Panther Claws  
And Jaguar Claws,  
Owl Skull  
And Deer,  
Armband of Precious Stones  
And Snail Shell Bracelet,  
Bowing  
And Bending,  
Filed Teeth  
And Inlay,  
Parrot Feather Crest  
And Royal Crane Panache.

The second young lord again bears large black spots, marks that until recently were regarded as symbols of death or as referring to the underworld. As previously stated indicate these spots may designate different mythological personages, as head variant to the day sign *Ahau* (Coe 1981: No. 23) (Hunahpu in Quiché), in this case probably the other Hero Twin, Hunahpu (Coe 1978:58-60). The adjoining scene on the right in which a seated woman and a male standing in front of her, participate in most probably is an act of bloodletting or penis perforation, the standing figure being the one who commits self-sacrifice.



CODEX STYLE GLYPHIC,  
 SKY BAND AND  
 CARTOUCHE VESSELS



A



B



C



D



E



F



G



H



I

Table 1. Shallow bowls, with hieroglyphic rim bands.

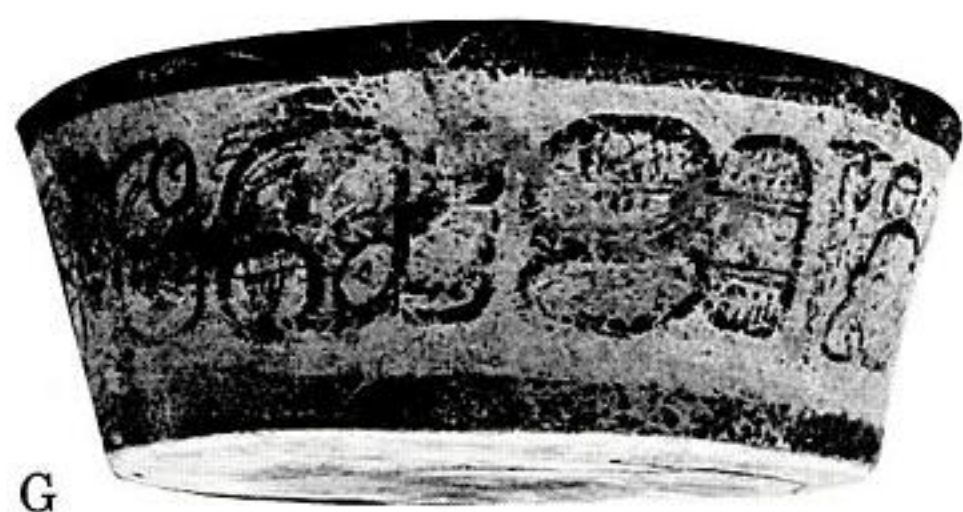


Table 2. Deep bowls and plates with hieroglyphic rim bands.

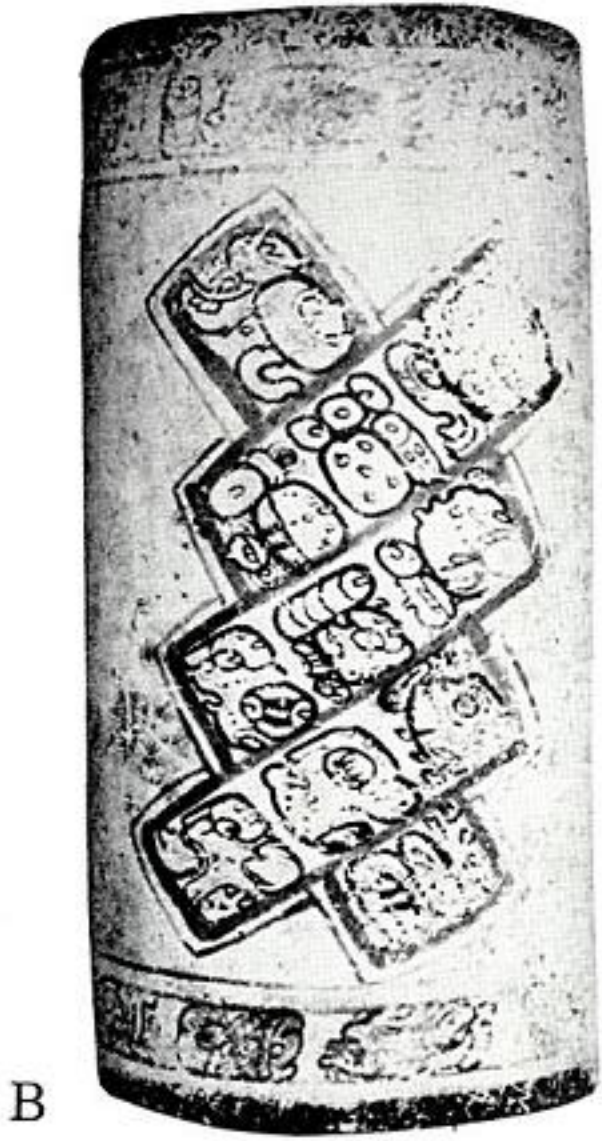
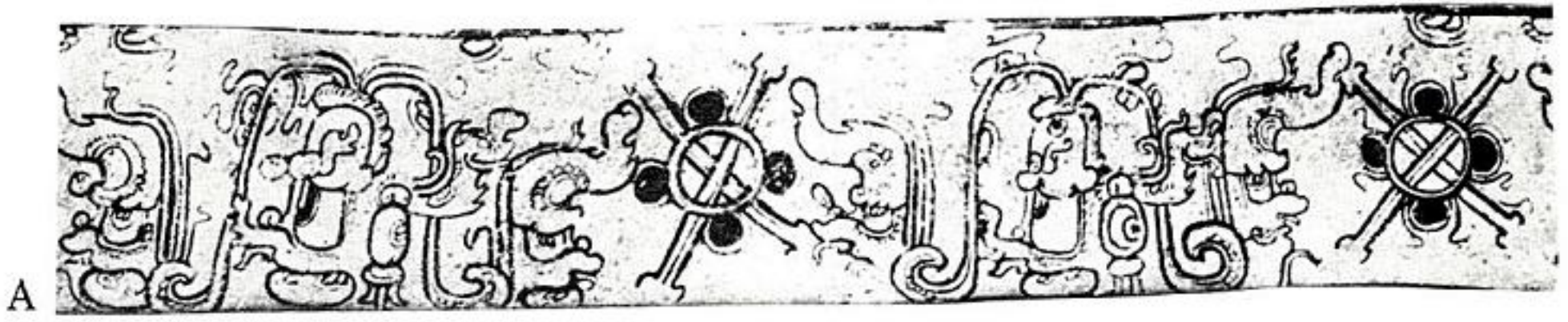


Table 3. Black-rimmed codex style vases with hieroglyphic bands, cartouches and deity images.

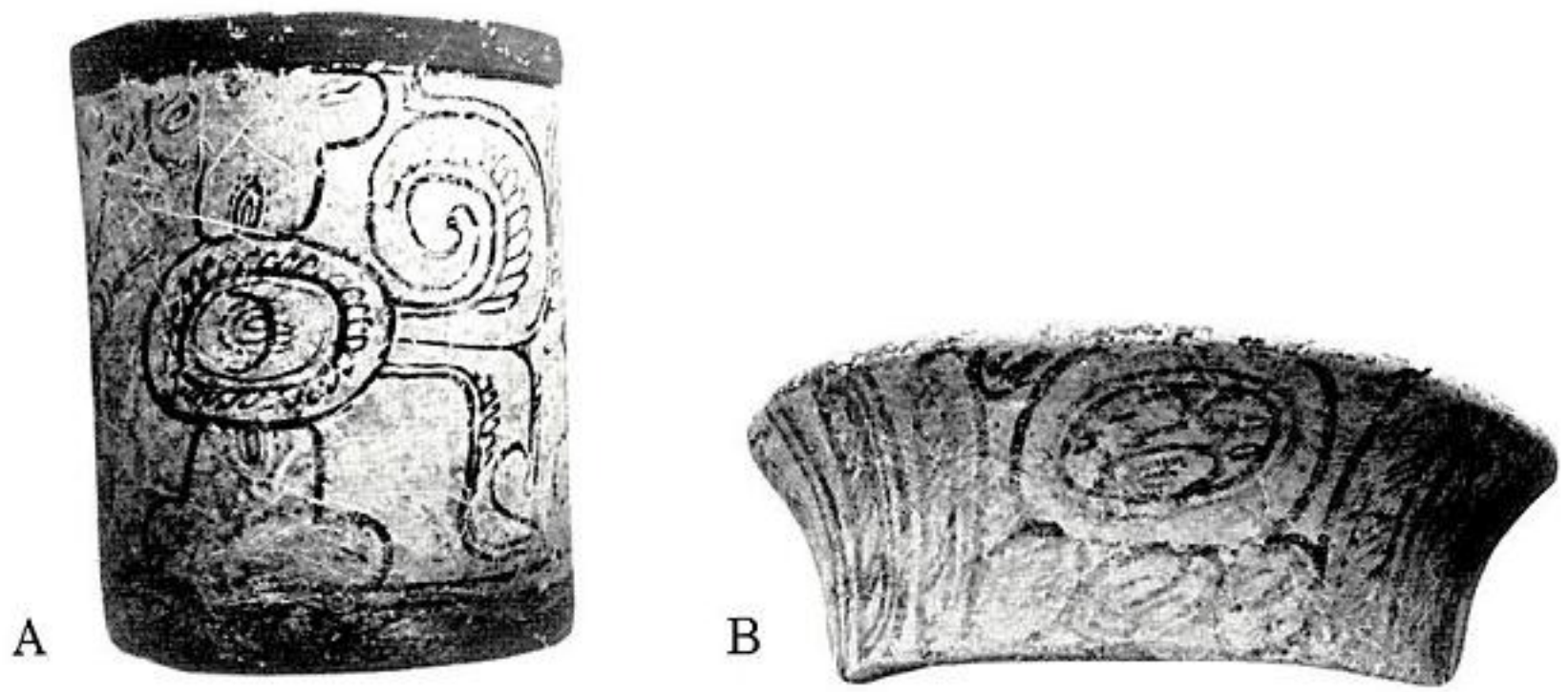


Table 4. Codex style vases with various hieroglyphic cartouches.



Table 5. Codex style vases with disembodied eye imagery.



Table 6. Codex style vases with hieroglyphic rim bands and kan-cross cartouches I.

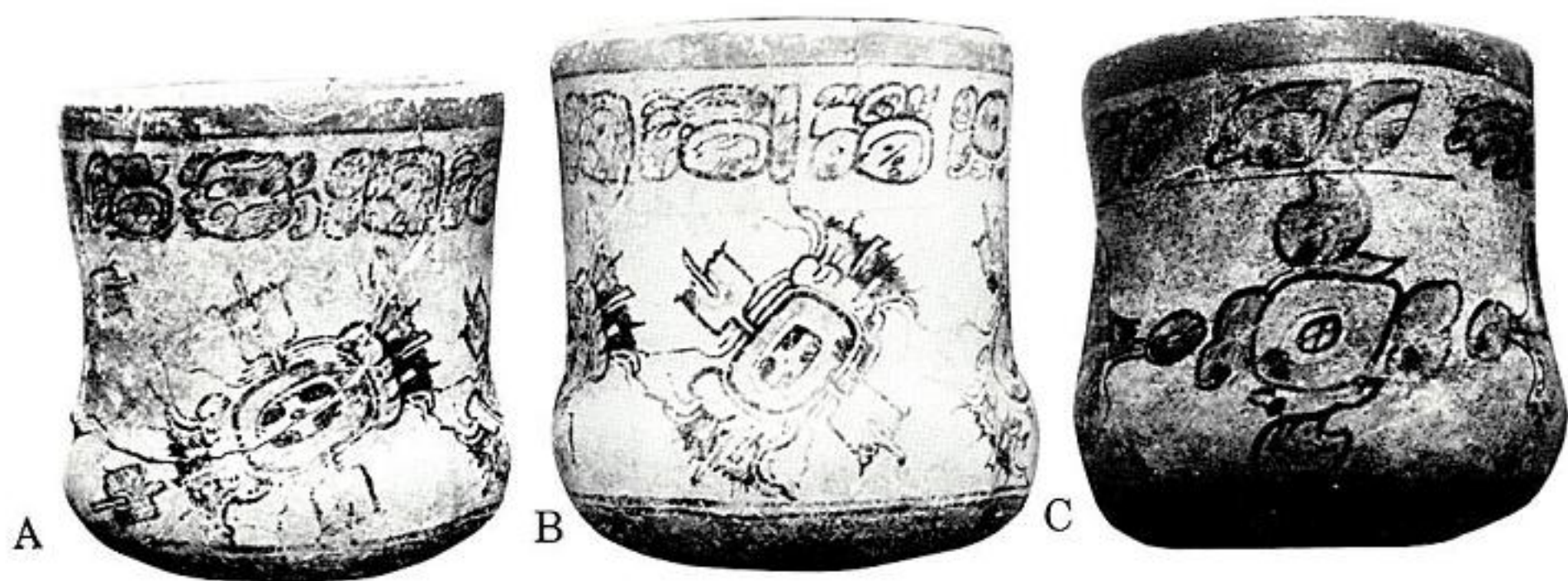


Table 7. Codex style vases with hieroglyphic rim bands and kan-cross cartouches II.



A



B



C



D



E



F



G

Table 8. Codex style vases with sky bands and calendrical date cartouches.



Table 9. Codex style vessels with sky bands and glyph cartouches.





Table 10. Codex style vases with hieroglyphic and sky bands, glyph cartouches and with black-brown wash probably representing "water."



Table 11. Codex style vessels with aquatic and floral motifs. Vessels C and D represent the Ancestral Tree Deity.



Table 12. Codex style vases portraying various deity heads.



A



B



C



D



E



F



G

Table 13. Codex style vases portraying Bearded Dragons. Dragons A-F have bodies composed of T 593 glyph-motif.



Table 14. Codex style plates portraying a Bearded Shell-Dragon over glyphic water (A), and the Maya version of the Mexican Rain God Tlaloc (B).

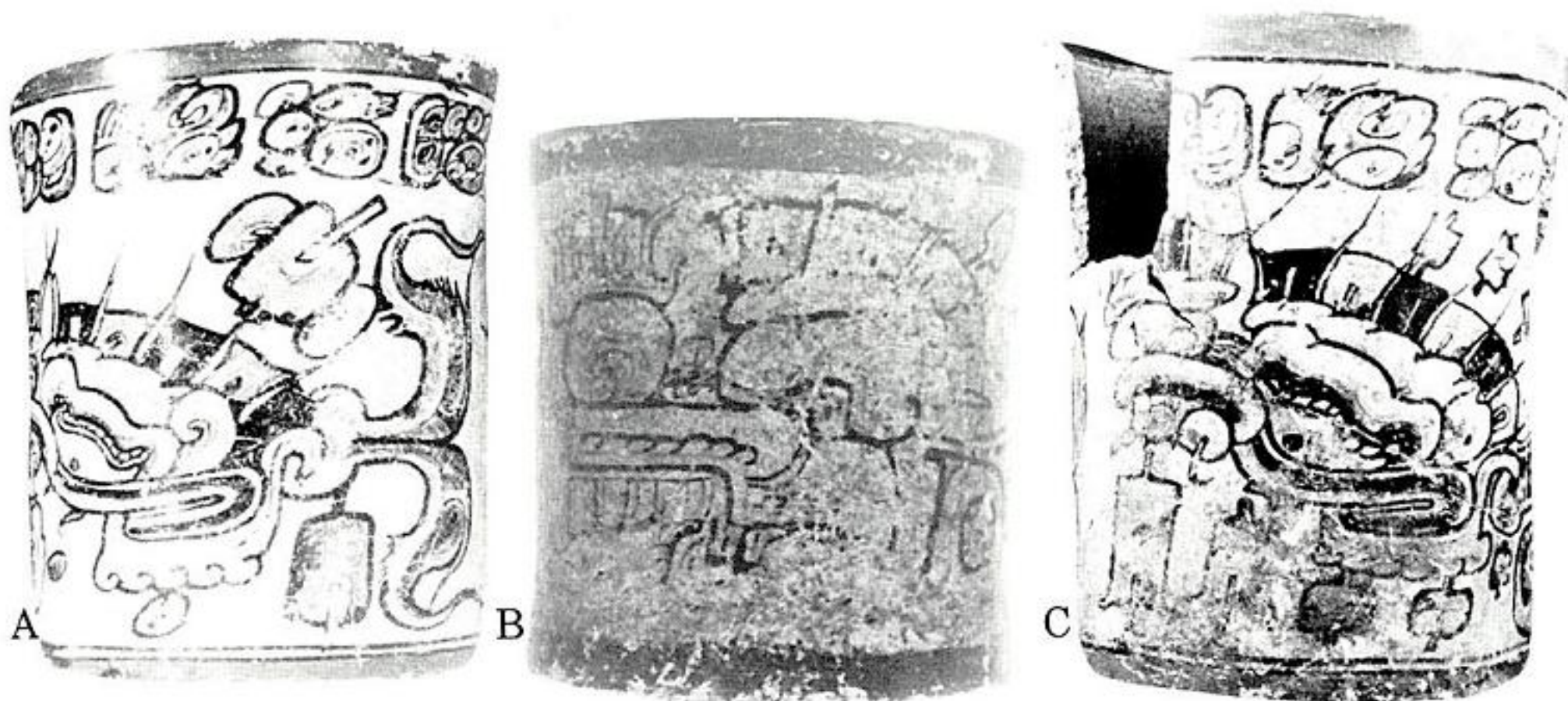


Table 15. Codex style vases decorated with the Maya version of the Mexican Rain God Tlaloc I.

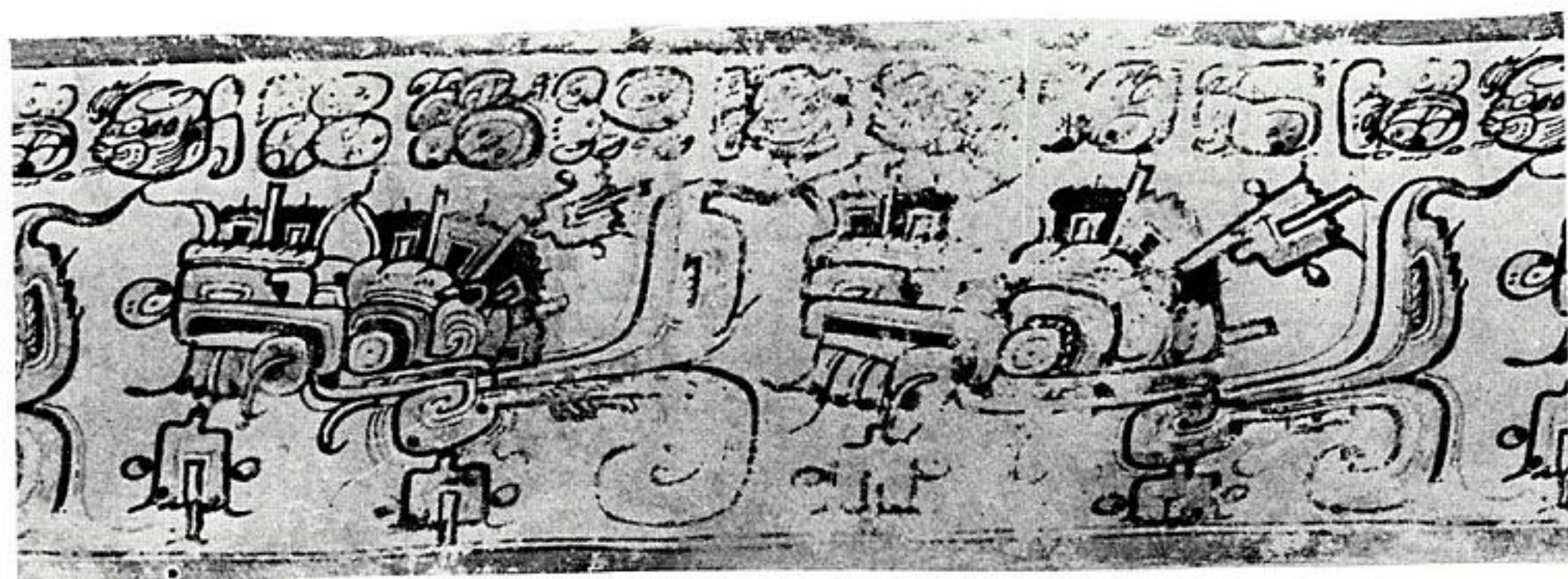
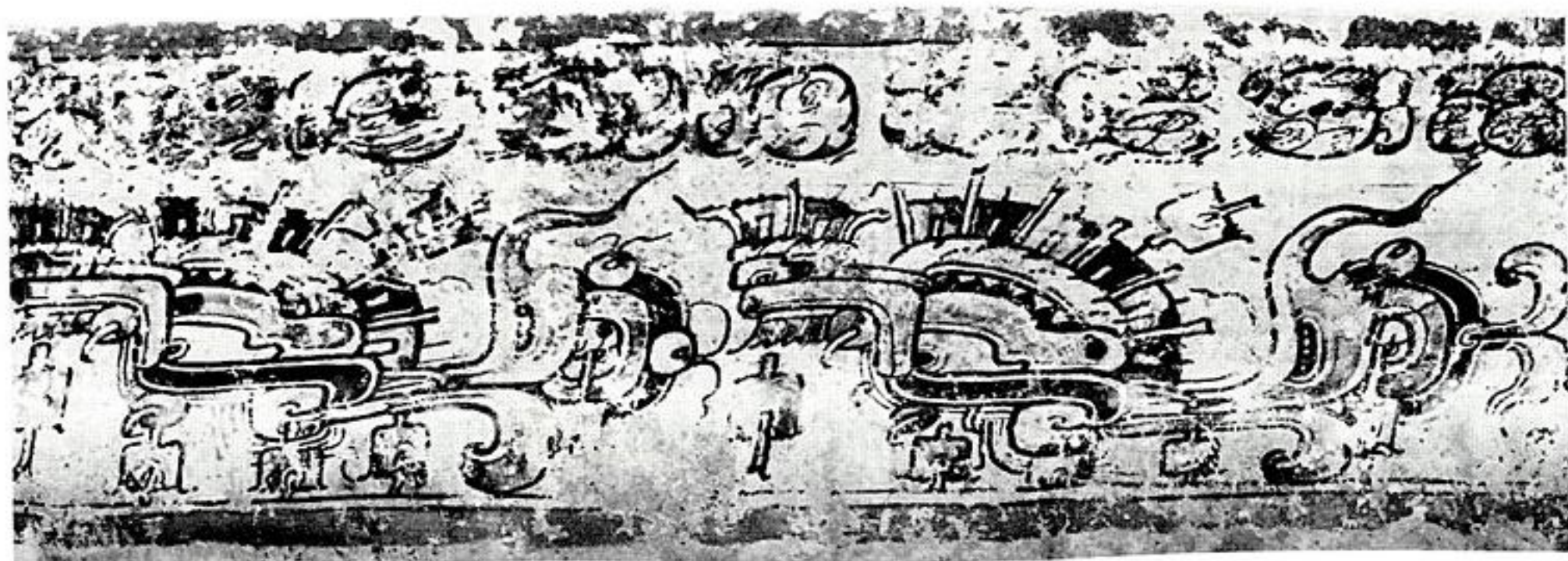


Table 15. Codex style vases decorated with the Maya version of the Mexican Rain God Tlaloc I.



Table 16. Codex style vases decorated with the Maya version of the Mexican Rain God Tlaloc II.



Table 17. Codex style vessels portraying the head of different deities, among them the Jester God and the Ancestral Tree Deity.





A



B

Table 18. Codex style bowls portraying the Ancestral Tree Deity.



A



B

Table 19. Codex style vases with personified Calendar Round dates.

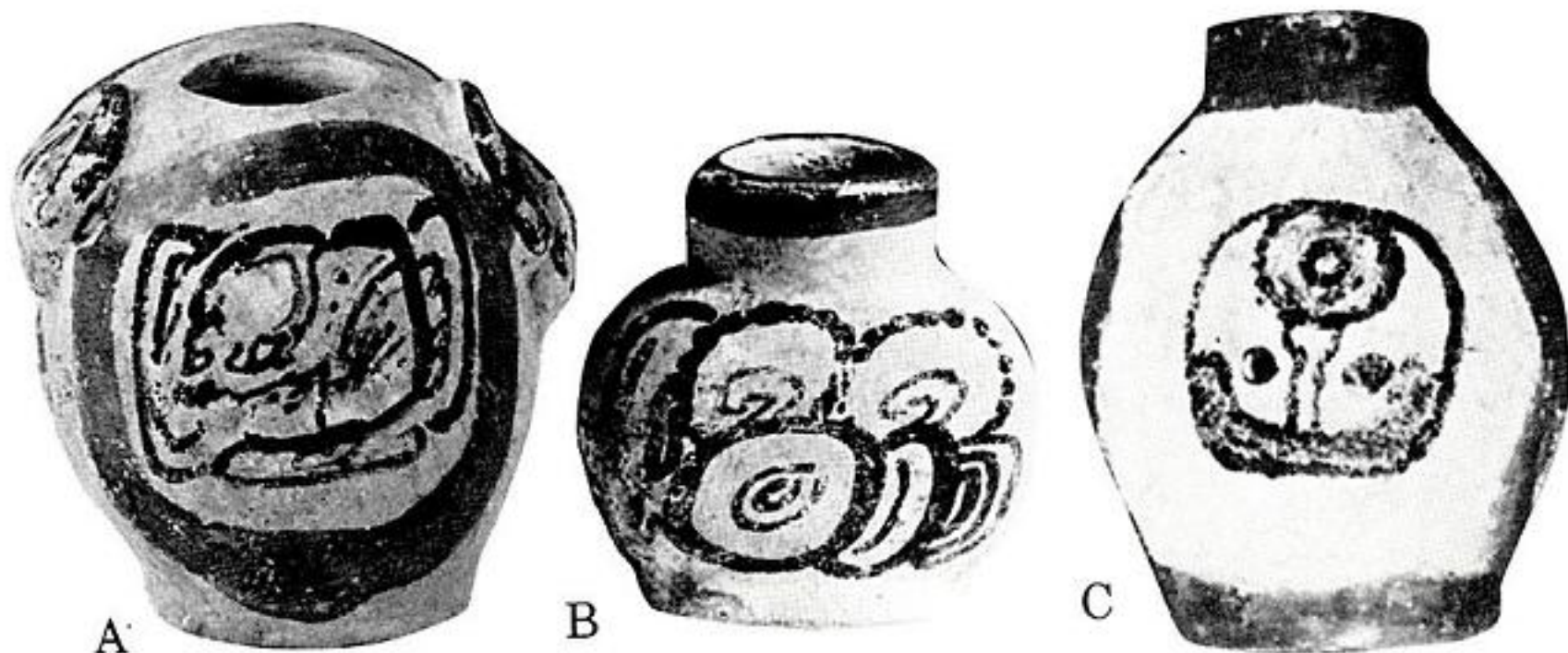


Table 20. Codex style "poison bottles" with solitary glyphs.

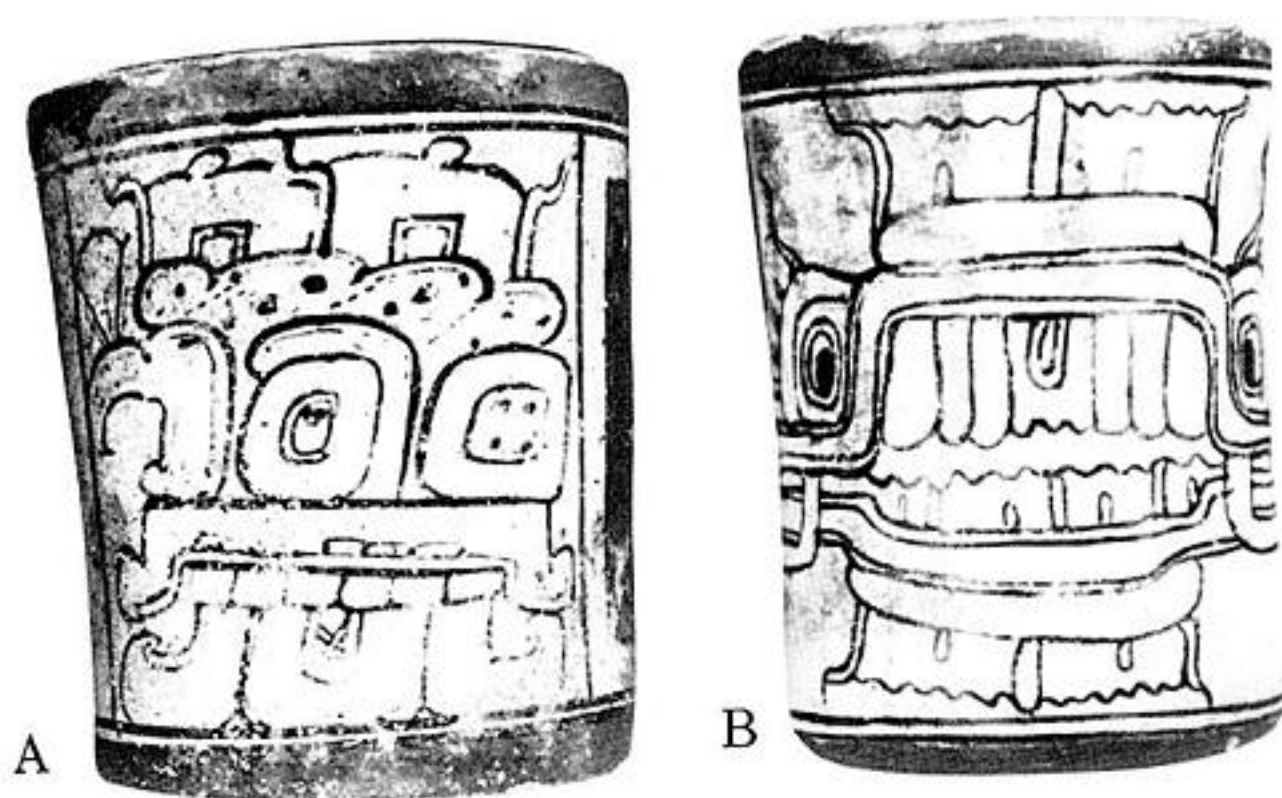


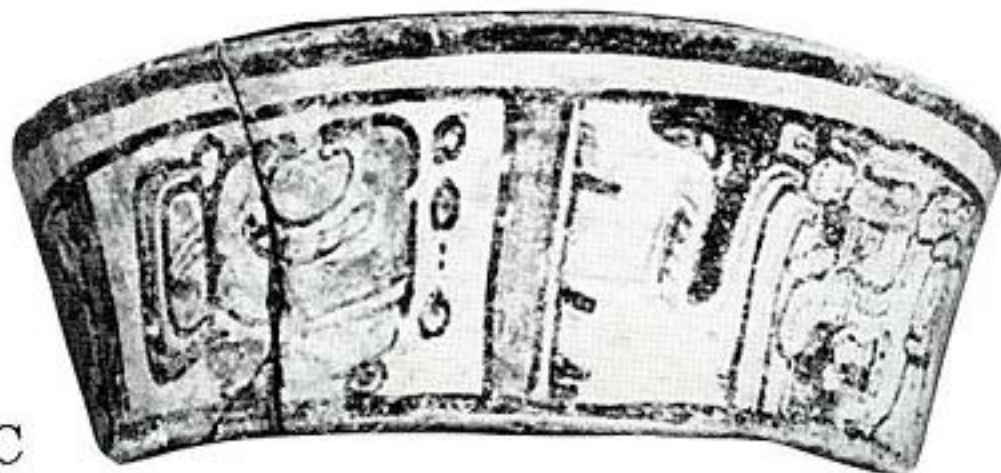
Table 21. Codex style vases with deity heads resembling the Mexican Rain God Tlaloc, one showing the creature in profile (A), the other en face (B).



A



B



C



D



E

Table 22. Codex style vessels painted with hieroglyphs in the "calligraphic style".



Table 23. Codex style vessels painted with the image of the Kan-Cross Personified Variety of the Resurrection God, I.



Table 24. *Black rimmed codex style vessels portraying the Kan-Cross Personified Variety of the Resurrection God, II.*



A



B

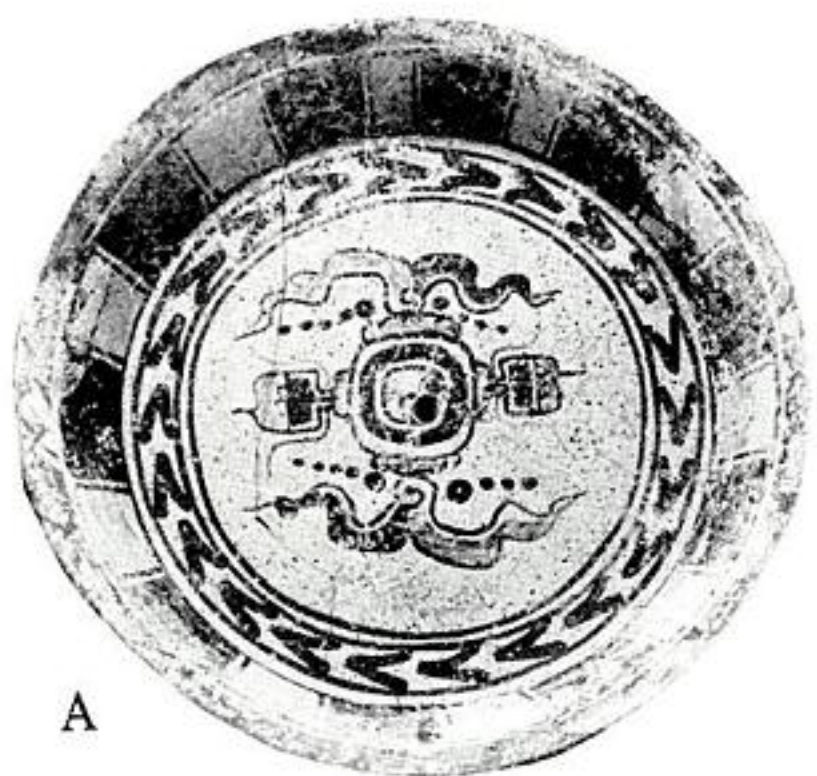


C

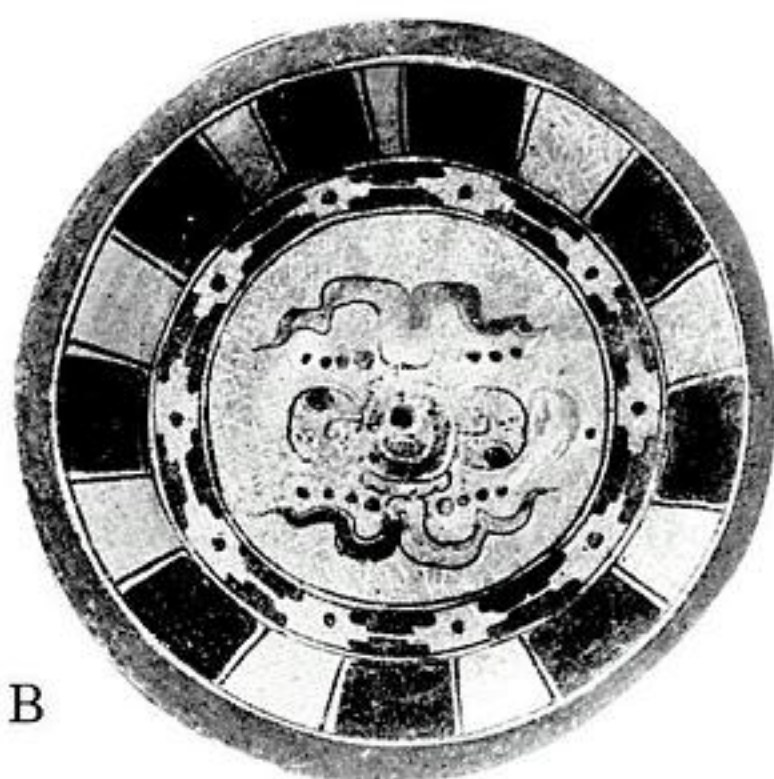
Table 25. Black rimmed codex style bowls painted with the image of the Resurrection God different of the Kan-Cross Variety.



Table 26. Black (A and B) and red (C) rimmed codex style plates with the heads of Resurrection Gods.



A



B



C



D



E



F

Table 27. Different checkerboard and cartouche type codex style vessels.



*PART FIVE*  
*general remarks*



Figure 69. Sanctuary Tablet, Temple XIV, Palenque (Drawing courtesy Linda Schele).

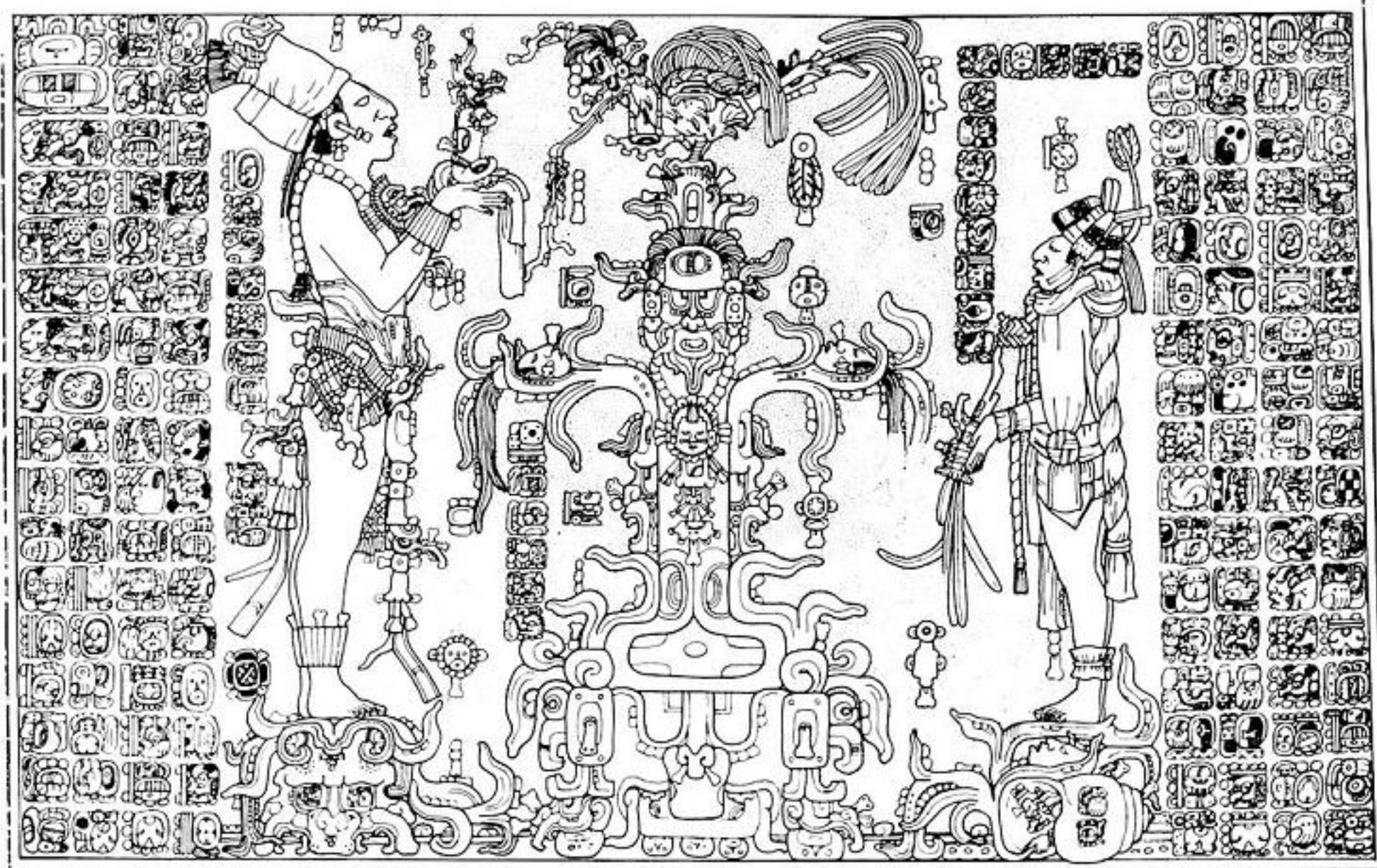


Figure 70. Sanctuary Tablet, Temple of the Foliated Cross, Palenque (Drawing courtesy Linda Schele).

"However lucid they may be, foreign texts of late date should not be forced to explain matter beyond their own scope without painstaking calibrations."

George Kubler (1969:48)

"... by 1980 the analysis of hieroglyphs on painted vases should have become a recognized field of study."

Nicholas Hellmuth (1978:196)

## GENERAL NOTES ON THE HIEROGLYPHIC TEXTS OF CODEX-STYLE CERAMICS



The first serious study of hieroglyphic texts on Maya ceramics was made by Coe (1973: 17-22), and published, in conjunction with an exhibition "The Maya Scribe and His World" held at the Grolier Club in New York City April 20 to June 5, 1971. Since that time

many other scholars have made significant contributions to the rapidly burgeoning study of Maya ceramics, their iconography and epigraphy.

Most of the ceramics described and pictured in this book are accompanied by hieroglyphic texts. Previously it was believed these texts were merely "decorative embellishments," but studies by Coe (1973, 1975, 1978) and others (Schele 1980), prompted by remarks made several years previously by Thomas Barthel, have shown that they "very definitely had meaning, and that the most commonly repeated text (the kind that I (Coe) have called Primary Standard) probably was part of a funerary chant describing the dread descent into the Underworld by the dying or deceased personage for whom the vase was especially painted (Coe 1975:8)."

The Primary Standard Sequence of Glyphs that Coe has identified was codified by the Proto-Classic period, if not earlier. We know of a few Proto-Classic examples (A.D. 1-300) with glyphic texts relating to the Primary Standard Sequence. They include the Diker Bowl (Coe 1973: No. 2); and extraordinary two-toned alabaster vessel with four hieroglyphs (two of its hieroglyphs are *Wing-Quincunx* and *Rodent-Bone*); and three carved and incised conch shells from the Northeastern Petén;

and are perhaps the clearest examples from this period. By the reign of Tikal's earliest known ruler, Jaguar-Paw (ca. 316-378 A.D.) the Primary Standard Sequence was fully established (Hales n.d.d; cf. Robicsek 1978: Plate 103 backwards; Dorsin角度-Smets 1976: Plate 144).

The ceramic material from which Coe (1973, 1975, 1978) drew his working hypothesis for the Primary Standard Sequence was gathered from a wide geographic region ranging from the Chamá School of the Alta Verapaz in the Guatemalan highlands to the schools of Chocholá-Maxcanu/in the Yucatán Peninsula, most representative of the Late Classic Period.

We have discerned two versions of the Primary Standard Sequence, as initially defined by Coe (1973: 18-22, 158-159) operative at Codex Style Site A; we have termed Types I and II. These two types are constants of Codex Style Site A. Deviations and derivations from these constants appear on codex style ceramics of *other* neighboring sites, such as Naranjo and Codex Style Site D. In reviewing the corpus of previously published Maya ceramics, we found distinct indications that various versions of the Primary Standard Sequence were utilized with *specific constants* by other styles and schools of other sites. Several of these schools and representative ceramics include the following:

- I. *The Nebaj School* (by the same artist)
  - a. The Nebaj Vase, Chixoy Valley, Guatemala (Morley 1946: Plate 89a; 1956 (3rd ed.): Plate 43a)
  - b. Polychrome Vase with Battle Scene (Coe 1973: No. 26, pp. 62-63)
  - c. Polychrome Vase in Nebaj Style



Figure 71. *The Dumbarton Oaks Palenque Tablet (published with the permission of Dumbarton Oaks, Center for Precolumbian Studies, Trustees of Harvard University).*



Figure 72. *The Cleveland Stela, Cleveland Museum of Art, Cleveland, Ohio. (photograph courtesy of the Cleveland Museum of Art, Cleveland, Ohio. Purchase from the J.G. Wade Fund).*

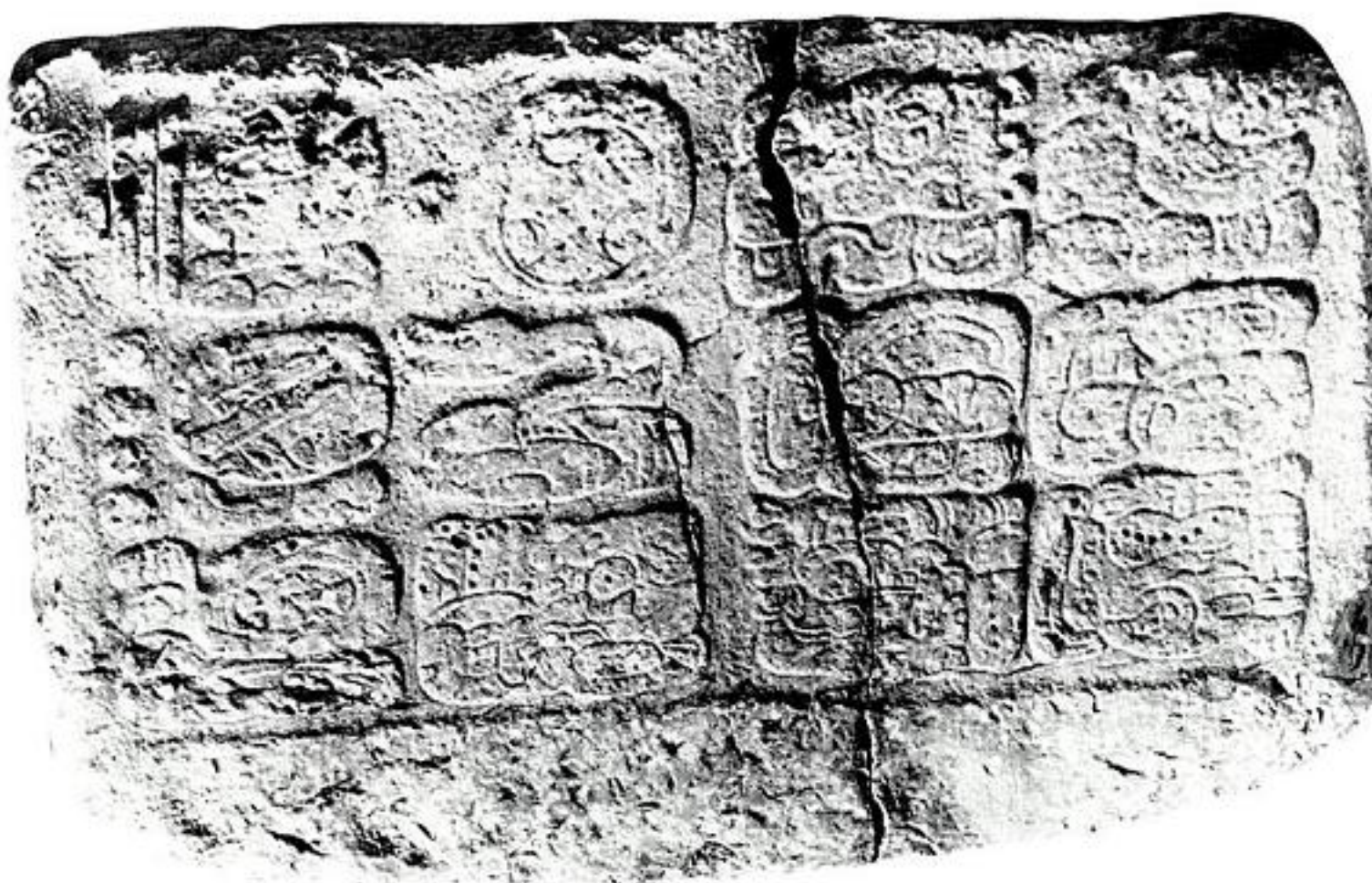


Figure 73. Limestone panel (photograph courtesy of David Hewison Productions Pty. Ltd. All rights reserved).

(Coe 1978: No. 19, pp. 124-129; Robicsek and Hales 1981: No. 5)

- d. Polychrome Vase with Elaborate Battle Scene (reference Coe 1978: 124; private collection, New York)
- e. Fragment of a Nebaj-Style Vase (Dieter Dütting 1972: 253, Fig. 12; in *Zeitschrift für Ethnologie*, Vol. 97, Band 97, Heft. 2)
- f. Polychrome Vase with Throne Scene (private collection, and at least a dozen other vases)

II. *The Codex Style Site D School* (by the same artist)

- a. The Altar de Sacrificios Vase, Guatemala (Adams 1971: Fig. 92; Stuart 1975: 774-776; Schele 1980)
- b. The Altar Artist Vase, Codex Style Site D, Guatemala (Figure 22a)
- c. The Altar Bowl, Codex Style Site D, Guatemala (Figure 22b)
- d. The Eroded Altar Bowl, Codex Style Site D, Guatemala (Figure 22c)

III. *The Naranjo School*

- a. The Vase of the Seven Gods (Black-Background Style) (Coe 1973: No. 49, pp. 106-109)



Figure 74. Limestone panel Dallas Museum of Fine Arts (Foundation for the Arts Collection, gift of Mr. and Mrs. James H. Clark).

- b. Red-Painted Vase/Young Lords Dancing with Dwarfs (Coe 1978: No. 14, pp. 94-99)
- c. Vase in "Codex" Style and "*Fleurs-de-Lis*" (Coe 1973: No. 47, pp. 102-103) (Vessel 183)

The glyphic texts Coe (1973) identified include the Primary Standard Sequence, the Alternative Sequence, and Secondary Texts that occur in conjunction with the scenes portrayed. Schele has further identified several additional kinds of secondary texts:

- “ . . . 1. Full clauses which contain an identifiable verb. The clause in addition may contain a date as well as the subject and object of the verb.
- 2. Phrases which do not contain a verbal compound. These texts are usually framed and placed adjacent to a figure. Their spatial configuration and contents closely resemble some kinds of secondary texts from Classic monuments.
- 3. Phrases which repeat one or a group of glyphs. This type of text may record some kind of chant or ritual phrase (Schele 1980:2).”

The corpus of codex style ceramics constitute the largest grouping representative of at least a single school of artisans (if not more) responsible for a particular style of painting. This study of these ceramic hieroglyphic texts, by no intent and means exhaustive, has led us to several conclusions regarding the nature or function of the Primary Standard Sequence as initially recognized by Thomas Barthel and, then isolated by Coe.

The Type I Primary Standard Sequence text always occurs on the vase's rim, and not within the context of the scene portrayed below. It occurs in a specific predictable order and almost never (with only one presently known exception, Vessel 138) in conjunction with processional scenes where Half-Spotted *Balaan-Ahau* (Hidden Lord, Ancestor titles) occur.

Type II Primary Standard Sequence texts occur in horizontal, diagonal, and vertical columns in conjunction with processions that are named by Half-Spotted *Balaan-Ahau*, Hidden Lord, Ancestor titles; dynasty lists, and in two known instances with Palace scenes (Vessels 1, and 15).

Coe's Primary Standard Sequence Glyphs can be broken down structurally into three parts: The first part, before *Wing-Quincunx*, principally contains god names and may vary according to the scene, as is the case on several polychrome vases painted by the Altar Artist (Figure 22), which are bloodletting processions within varying time frames. In the Type I Primary Standard Sequence of Codex Style Site A, the personal nominals of either GI or GIII (of the Palenque Triad of Gods; the

Hero Twins, Hunahpu and Xbalanque) may occur in conjunction with *Manik-Hand*, T220.671. *Manik-Hand*, T671, has been identified by Schele as *chiu* or *tzuc*, "to nourish, or as a mother with one's own substance (blood)," characterizing the sacrificial rite of bloodletting by rulers to one's ancestors, GI or GIII (Tate 1980: 100-101). This suggests that the first part of the Primary Standard Sequence, where *Manik-Hand* occurs, may indicate that a bloodletting relationship is established, perhaps between the protagonist and the gods (either stated or possibly implied).

While the first part of Type I Primary Standard Sequence of Codex Style Site A is fixed, the Primary Standard Sequence at other sites, such as Tikal (Robicsek 1978: 182), may begin with the Primary Standard Sequence and "leads directly into the father's name and the son's (Figure 57). The two names have no relationship glyphs between them . . . but appears to be a chronological (one assumes) list of historical names associated with the object. This would confirm some of Michael Coe's ideas in that the Primary Standard Sequence includes at least in part a list of deity names. The addition of historical names would associate them with the function (whatever it is) of the Primary Standard Sequence (Schele n.d.d.)." Interestingly, the Primary Standard Sequence before naming the father and son includes the *Manik-Hand* glyph. We would not be surprised to learn that the first part of the Primary Standard Sequence refers in some way to the relationship established by the now-deceased ruler during the accession ceremonies of his son whose bloodletting nourishes the gods (or ancestors). Type I Primary Standard Sequence occurs almost exclusively alone or in conjunction with the resurrection complex, and never with clearly (*Popol Vuh*-related or inspired) mythological scenes.

The second part of Coe's Primary Standards Sequence generally is the most nonvariable part throughout the Maya region during the Late Classic period. In the Type I Primary Standard Sequence, it comprises *Wing-Quincunx*, *Serpent-Segment*, and *Fish*; while Type II is *Wing-Quincunx*, *Young Lord*, *Muluc*, and *Fish*. Type II Primary Standard Sequences occur in direct conjunction with dynasty lists, figural zoomorphic processions named or within half-spotted *Balaan-Ahau*, "Hidden Lord/Ances-

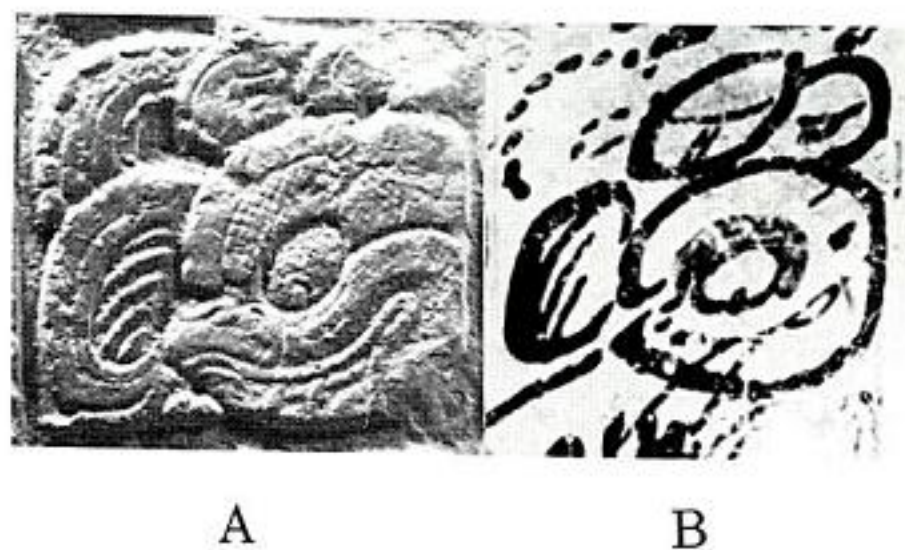


Figure 75. The emblem glyph of Codex Style Site A (A, detail, limestone panel c.f. Mayer 1980: No. 48. B, detail, codex style Vessel 128).

tor," title contexts, as well as in palace scenes. Type II Primary Standard Sequence texts occur in an essentially lineal and ancestral context and include *Muluc*, with a T188, Landa's "le" postfix. In an analysis of the T188 *le*, "leaf" motif occurrences at Palenque, Schele has observed that "In all cases, where the *leaf* occurs with an identified person, he is either dead and in the act of transferring ancestral power, or he is alive and receiving it. In other cases the iconography strongly points as in the case of (the piers of) House D to funerary and ancestral rites (n.d.c.:21)." The fact that the Type II Primary Standard Sequence with its ancestral contexts and *Muluc* with its T188 *le* postfix *does not* occur in Type I Primary Standards Sequence texts at Codex Style Site A suggest a *definite correlation between the scenes and their respective Primary Standard Sequence text.*

The final part of Coe's Primary Standards Sequence, which occurs after Fish, at Codex Style Site A (and elsewhere), contains personal names, titles, and appellations of the clause's protagonist, the person for whom the object was made or by whom it was commissioned.

An analysis of the hieroglyphic texts on the vases included within this volume and elsewhere reveals that only a handful of them (Vessels 1-2, 121-129, 138, 183-185; Figures 23, 33, 35, 38a, 41a, 46, 57, 61a, 64, 76; and Tables 3b, and 22a) refer to people who actually ruled. The vast majority of the Codex Style, the related polychrome corpus of ceramics in this volume, and others that we have seen appear to refer to individuals not mentioned on monuments or dynastic listings. This suggests that the majority of pottery comes from tombs of the upper class nobility.

A review of the unpublished pottery from Tikal, and an analysis thereof, reveals also that the majority of the pottery found there, too, does not refer to actual rulers, but personages not mentioned in the known corpus of monumental inscriptions. In fact only "Curl Nose," "Lizard Head," and Ruler A of Tikal's tombs have been found and excavated by the University of Pennsylvania, while huaqueros (ironically trained and let go by the University of Pennsylvania) have found the tombs of "Jaguar Paw," "God K-Cleft Sky's" son (and successor), "Jaguar Paw Skull I," "Black Jaguar," and "Vulture" somewhere in or closeby Tikal. The material from the tombs discovered in the North Acropolis at Tikal have been ascribed to various rulers, based on the placement of monuments in the Central Plaza — an unfortunate mistake, for the Late Classic Maya moved their monuments around, disfaced some, and yet erected others upside down. The study of the hieroglyphic texts on the pottery from these tombs in the North Acropolis at Tikal suggests, as we have found with the Codex Style and related pottery, that the ceramics in general refer not to rulers, but to personages (not mentioned on monuments), likely of the upper class nobility that may possibly were related to the local "royal family."

We suspect that, in time other evidence will appear to support these conclusions. In addition, we would also like to suggest that pottery which refers to specific rulers may be found to have been scattered about many tombs, not that just in the ruler's final resting place.

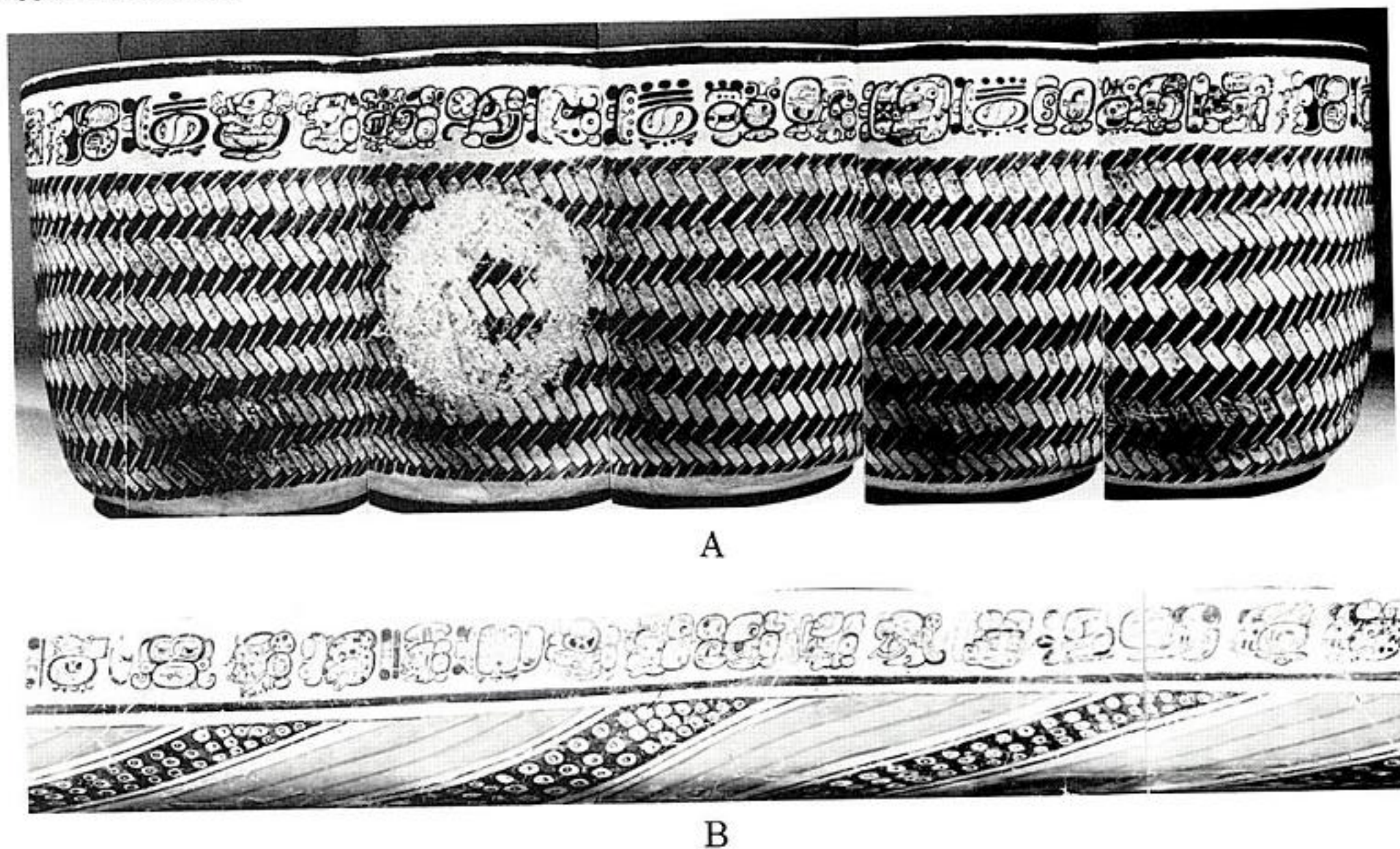


Figure 76. Polychrome bowls with dynastic texts referring to Tikal's Early and Middle Classic Periods (A, photograph courtesy David Joralemon, all rights reserved, H: 20.4 cm, D: 18.0 cm. B, H: 11.2 cm, D: 25.0 cm).



## 2. THE IDENTIFICATION OF THE CODEX-STYLE SITES IN RELATIONSHIP TO THEIR EMBLEM GLYPHS



For the most part, only in recent times have we gained an understanding of Maya history; that is, history as the Maya conceived and recorded it in their hieroglyphic writing system. Indeed, no more than a quarter of a century ago, it was

held by the most esteemed and respected scholars in the field that, as Nicholson has often stated in retrospect, "the Maya were previously viewed as a wise old race of astronomer priests who could not be concerned with the more mundane matters of life, such as recounting the deeds of individuals." Scholars have come far from this view in recent years toward a better understanding of how the Maya viewed themselves and society as a whole.

This change in viewpoint began in 1958 with the publication of "*El Glifo 'Emblema' en Las Inscripciones Maya*" in the *Journal des Americanistes* by Heinrich Berlin, who established for the first time that archaeological sites were known by specific hieroglyphs which he termed "Emblem Glyphs." "Presently," as Schele has said, "there is considerable debate on whether Emblem Glyphs are solely place or lineage names or a combination of both (1979a:43)." The Emblem Glyph "heresy" was continued and compounded two years later by Tatiana Proskouriakoff in an article, "Historical Implications of a Pattern of Dates at Piedras Negras, Guatemala (1960)," in which she identified birth and accession phrases. After the publication of these two significant papers, the glyphs for marriage, death, burial, capture, bloodletting, and parentage were identified, giving us a better understanding of how the Mayas viewed these more "mundane matters."

### CODEX-STYLE SITE A

The identification of the "Calakmul Emblem Glyph," T33:25.168:764, on a number of codex style vases has been previously thought to indicate that Calakmul or sites under its control were their likely origin (Coe 1978:28). This Calakmul attribution was first postulated by Thomas Barthel (1968:159) and later by Joyce Marcus (1973:916). Schele, however, has commented that "Eric Von Euw has been into Calakmul and can confirm that Jeffery Miller's Emblem Glyph (1974) is definitely *not* that of Calakmul. Where it is we don't know (n.d.d)." Further attributions of this Emblem Glyph have been proposed by Clemency C. Coggins in a discussion of a clause recorded on a wooden lintel at Tikal (Temple I, Lintel 3:A5-B5), suggesting that it possibly refers to "the unpublished site of El Peru where it occurs more frequently (Ian Graham, unpublished drawings, 1975:II:448)."

An examination of Calakmul Stela 51, now on public display in the Museo Nacional de Antropología de Mexico, Mexico City, confirmed that the Emblem Glyph recorded on that monument is not the one for Codex Style Site A, or for that matter on ceramics attributed to Codex Style Sites B, C, or D, which tends to verify Schele's comments.

Previous epigraphic references to Codex Style Site A possibly located in the El Peru region, have been found primarily on monuments at other sites, such as Tikal, Seibal, Dos Pilas, Copán, Caracol, Palenque, Resbalon, Yaxchilán, and Edzná, as well as on at least forty monuments of unknown provenance now in collections throughout the world. These scattered references to the rulers of Codex Style Site A give us only a very vague picture of the location of the site and its dynastic history.

Most importantly, Codex Style Site A is one of the four "regional capitals" of the Late Classic Maya (as initially postulated by Barthel 1968:159) and later discussed by Marcus (1973:916), recorded on Copán Stela A (ca. 9.15.0.0.0 4 *Ahau* 13 *Yax* or August 20 A.D. 731) and Seibal Stela 10 (ca. 10.1.0.0.0 5 *Ahau* 3 *Kayab*, or November 28, A.D. 849). The four "regional capitals" in 9.15.0.0.0 (as was recorded at Copán) included Copán, Tikal, Codex Style Site A, and Palenque. By 10.1.0.0.0 (as was recorded at Seibal) Copán and Palenque had been replaced as "regional capitals" by Seibal and Codex Style Site D. This perhaps "reflects a shrinking Maya domain, with the most distant sites being abandoned (Marcus 1976:19)." Considering the architectural grandeur of the known regional capitals, Codex Style Site A must have been as impressive as was Tikal during the Late Classic period.

Interestingly, the earliest provenance assigned to Codex Style Site A was made by Coe in conjunction with his commentary on three limestone panels that were attributed as the "Usumacinta River, between Chicozapote and La Mar (1973: No's 4-6)."

It should be mentioned that in addition to Codex Style Site A (of still undertermined location), from which most of the ceramics covered in this volume may originate, there are other ceramics that display the Emblem Glyph of different archaeological sites, as well as the names of their rulers.

### CODEX STYLE SITE B (NARANJO)

The only codex style vase that can be firmly attributed to the region of Naranjo is Grolier 47, Vase in Codex Style, Glyphs and *Fleur-de-Lis*. This vase records what may be the death of a Naranjo ruler who was born on 9.17.0.2.12, and who may have died on 9.19.3.9.13 (ca. A.D. 814). This vase has been commented upon extensively (Vessel 183). In addition to the latter vase, there is another vessel (Figure 64), though not in true codex style,

that dates to the reign of Smoking-Squirrel. Additional vases that may possibly be attributed to the Naranjo region are Figures 33, 46, 61a, 87a, 88?; Table 3b.

### STYLE SITE C (XULTUN OR NAJ TUNICH?)

We can attribute only a single small glyph bowl with *fleurs-de-lis* (Vessel 184) to the region of Xultún (27.5 kilometers northeast of Uaxactún) or Naj Tunich (just east-southeast of Poptun) based upon the *Cauac* Emblem Glyph, T297var.168:529, which occurs on Xultún Stele 4:PE4,9:F3, 15:D1, and 19: B1; and in the cave of Naj Tunich, (IVj:A4, Va; H; VIe: G1). Other non-codex style vessels possibly of this region include Figures 15, 23b, 35, and 47a) (re: Figure 23b: 04, B'3 cf. Naj Tunich: IVm: A1-B1, a ruler of Nimili Punit or Pusilha?).

### CODEX STYLE SITE D (NORTHERN PETÉN)

Only one vase can be attributed with reasonable certainty to this site. The *Ik* Emblem Glyph occurs on the rim text of Vase 186 and in a secondary text on the same vase, as it does on the polychrome Altar Artist Vase (Figure 22a), and Figure 23a. Other vases possibly attributable to this region of the northern Petén include Vessels 120, 180, 186; Figures 22a, 23, 47c, 77b, 89a, 89b; Table 3a.

\* \* \*

The possible sites of Naranjo, Xultun, Naj Tunich, El Mirador (to be discussed), the Northern Petén, Tintal (to be discussed), etc., cover a wide range of territory, but the ceramics associated with them represent only a *very* small part of the corpus of codex style ceramics we have studied. It must be remembered that we are dealing with a *style* and that the style of a work provides no basis for identifying with absolute certainty its place of manufacture (during the Renaissance many "Italian" paintings

were produced outside Italy). All the examples from the Codex Style Site A, share certain characteristics of color, especially that of the rim, which differentiates them from the black-rimmed ceramics of Sites B, C, and D. Eventually it may be possible to differentiate the black-rimmed vases from these three sites, but thus far we have been unable to do so.

In summary, we can say that we have determined that there are at least four codex style sites (if not more), each of which was ruled independently of the others. During the Classic Period the people of Codex Style Site A kept extensive dynastic records of their origins, and, like the people of Tikal, they recorded their history not only on monuments but also on ceramic vessels in a manner not unlike that of a codex.

In this chapter we have attempted to attribute provenance to codex style vases on the basis of their hieroglyphic texts. Until scientifically controlled, archaeological excavations can yield analogous grave lot material, this is presently the best way of determining provenance of material lacking archaeological context.

At the completion of this work we learned that Bruce Dahlin and Ray Matheny found codex style vessel fragments at El Mirador in the trenches and backdirt piles abandoned by huaqueros.

During the Cuatro Mesa Redonda de Palenque, we suggested that the majority of codex style ceramics may have come from Carmelita in Guatemala's Departamento de Petén (based primarily on rumor). It is interesting to note that north-northeast of Carmelita is Tintal, and just twelve miles further north is the site of El Mirador. Coe may have been indeed close when he initially suggested a "Southern Campeche or Northern Petén (1973: 91)" attribution to vases of "codex style." Based on the discoveries at El Mirador we would hazard an educated guess that somewhere north of Carmelita and south of the Guatemalan-Mexican border is a site (Codex Style Site A) that for many years has produced codex style pottery and monuments.

“... (Pre-Columbian) analyses tend away from the humanistic approach and instead treat art work as artifacts.”

Marvin Cohodas (1979: VII: 301)

“All information, therefore, concerning the makers of the vases we must glean from the vases themselves.”

Gisela M. Richter (1976)

(on Greek vase painting)

### 3. AUTHORSHIP OF VESSELS FROM CODEX-STYLE SITE A



It is surprising how little attention pre-Columbian researchers have given to the individual authorship of specific *objets d'art* — monuments, bone, shell, and jade carvings, and ceramic vessels. Most of these beautiful vases and plates are conveniently labeled

“artifacts” and filed among contemporary stone fragments, human, and animal remains. Even after adequate separation and identification, ceramic paintings are often handled solely as carriers of iconographic complexes and messengers of cryptic texts, and only a cursory glance is given to their artistic value.

While nobody would deny the importance of Maya ceramics in archaeological, anthropological, and historical research, it is also time that we heed such lonely voices as those of Elizabeth Benson, Gillett Griffin, and Merle Greene Robertson, who emphasize that we are dealing with some of the most eminent masterpieces of the past. If the ancient Maya had not intended these ceramics as works of art, he would certainly have written his messages on clay tablets as the Babylonians did.

Along with dynastic research, the most recent trend in Maya studies, one might expect a change in this respect. As data is accumulated on the rulers of the ancient Maya past, it would seem natural to enrich our knowledge on the particulars of his court artists as well. Unfortunately, this expectation has not yet materialized. While certainly people know more about Rembrandt van Rijn and Frans Hals than they do about the illustrious burgomasters of seventeenth-century Haarlem, the identity of the medieval Maya court artist has, so far generated very little interest — a situation that clearly calls for reevaluation and remedy. We certainly want to know more about the

mysterious founder of dynasties King Jaguar Paw of Tikal; Pacal the Magnificent of Palenque; Bird Jaguar III, Conqueror and ruler of Yaxchilán; and Lady Kuk the Beautiful of Palenque, but we should also meet through the dust of centuries past the artist who created the Princeton Vase.

The first step in this direction is undoubtedly the identification of individual Maya artists within the framework of a specific style. While the merits of such an effort have been referred to several times, no such in-depth study has ever been undertaken. One reason for the absence of such studies may be that the conditions necessary for the attributions of works to specific artists are not frequently met. “Unless a large number of artworks were made within a short time at a specific locality, such investigations are seriously impaired (Cohodas 1979:VIII:301).”

In 1973 and 1975, “Coe has suggested some identifications of masters and schools in his iconographic and epigraphic studies of eighth-century Maya funerary ceramics (Cohodas 1979:VII:301-302).” Because of its distinctive style, short-term existence and well-defined locality, as well as the relative number of vessels produced, the artistic school of codex style ceramics appears to be most suitable for such an investigation. For this reason it was decided to include an attempt at artist identification in the framework of this study.

If we try to picture the vase painter who worked in the potters' quarters of ninth-century Petén, we run into the obstacles of complete silence about them in written records. Judging from their surviving portraiture, they were probably males(?) of relatively high birth and social status, who were distinguished by special attire, such as the “spangled turban,” and the “computer” back rack (see discussion to Codex Fragment 2), and who may have carried with them their tools, such as paintbrushes and



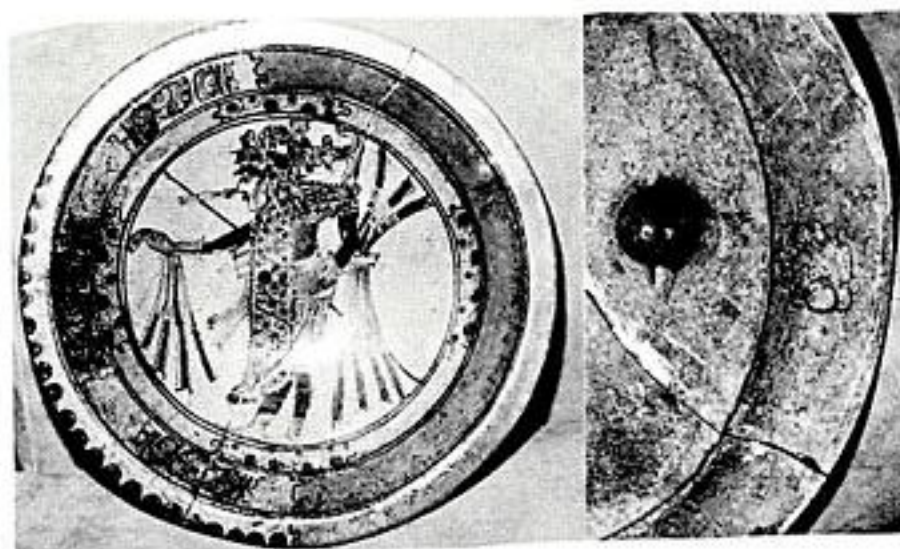
Figure 77. (A) *Lady gazing into a mirror* (Pieter Codde, Dutch 1599-1678 A.D., photograph courtesy The National Gallery, London). We are primarily interested in the artist and his work, not in the identity of his model. (B) *Lord gazing into a mirror* (unknown court artist, Maya, ca. 800-850 A.D.). Present Maya research is almost exclusively directed at the identity of the model and disregards the artist and his work. Why?

inkpots, as symbols of their profession. They were possibly regarded as followers (or perhaps descendants) of 1 Chuen and 1 Batz, the two brothers turned monkey gods; who were probably well paid and held in high esteem.

Besides these vague data, all that we know of the ceramic painters we must glean from the vases themselves. Unlike most artists of the Greco-Roman culture, the ancient Maya artists did not sign their works. The only possible exceptions to this rule are the red palm prints that may have been left by the architects of some of the Puuc palaces (Figure 78). We suspect, however, that occasionally the ceramic painter may have slipped his coded "signature" into the composition of his painting. On the magnificent Princeton Vase, for example, there is a lovely little rabbit (Figure 80b) who is seemingly unaware of all the socializing and killing around him and is dutifully scribbling into a codex (like a secretary working overtime in the midst of a New Year's Eve office party). From the *Lamat-Etznab* sign infixed in the rabbit's ear, Coe (1973:93; 1978:16) identifies him as the Rabbit God and accuses the dutiful little beast of being associated with moon, wine, women, and drunkenness. It seems more probable that the tiny rabbit scribe could represent a cameo appearance of the vase painter himself, whose name may have been something like *T'ul* (Rabbit) — a device not unlike the one used by Rembrandt in *The*



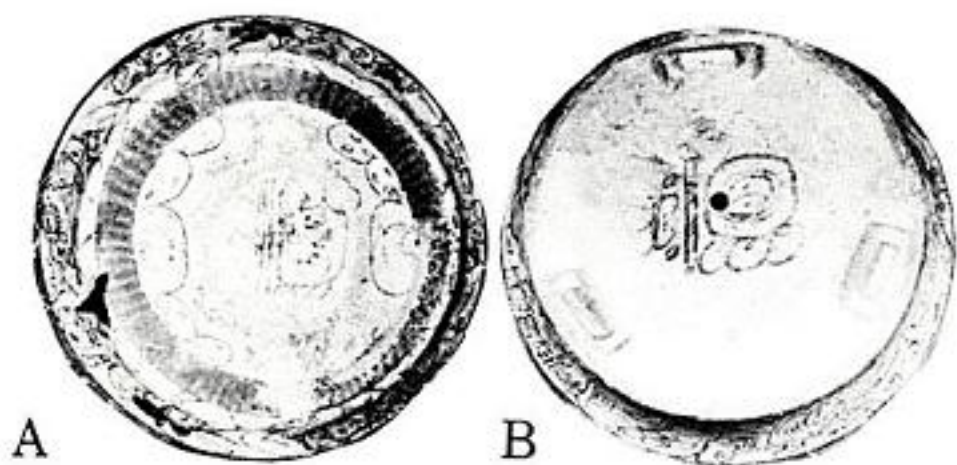
A



B

Figure 78. A, Red palm print on the wall of the Nunnery Complex at Oxmal. B, Interior and Base of a polychrome plate. Could the imagery on the rim represent the artist's signature?

Figure 79. Solitary glyphs painted on the bottom of codex style bowls.



Night Watch or the one El Greco added to his masterful painting in the Church of Santo Tomé in Toledo, Spain. That the Maya scribe had both the wit and the willingness to use "coded" signatures has already been suggested by Coe (1978:46) in his interpretation of Princeton Vase 6 (Vessel 179, Figure 80a).

Data concerning the provenance of the ceramics, their relationship to other artifacts; especially to those containing organic (datable) artifacts, would be of great value in shedding light upon the identity of the painter. Unfortunately, such data is not available. Lacking direct evidence, we are left with methods of indirect research and subjective analysis, described below.

1. *Physical analysis*, such as thermoluminescence, may be of considerable value in estimating the date of manufacture. Since, however, the codex style ceramics were made in a relatively short time span in the Late Classic period, probably not exceeding a century, such analysis would provide very little, if any, precise information.

2. *Compositional Analysis* of the paste from which the vessels were made could be of help in determining the site of manufacture and hence the probable residence of the artist. The determination of the number of centers of codex vessel production and an assessment of paste variability may supply data indirectly related to the person of the painter. At the time of this writing, we have been closely cooperating in such a study with Ronald L. Bishop and his associates at the Museum of Fine Arts in Boston and Brookhaven National Laboratory in hopes of learning more about where the vessels were made and the artists who made them. At the completion of this book, Bishop's (n.d.) evaluation of the codex style ceramics he examined was as follows:

"In the spring of 1980, the Maya Jade and Ceramics Project carried out trace elemental analysis of four Classic Maya codex style vessels. The results of those analyses were reported at the 1980 Mesa Redonda de Palenque. One of the conclusions of this initial effort was that the chemical similarity of the vessels suggested a fairly restricted procurement zone was exploited for the raw ceramic materials.

Since that time, an additional fifty-five codex style vessels have been analyzed. As before, the analytical technique employed was that of Instrumental Neutron Activation Analysis, and the concentrations of the following

elements were determined: Rubidium, Cesium, Barium, Scandium, Lanthanum, Cerium, Europium, Lutetium, Hafnium, Thorium, Tantalum, Chromium, Iron, Cobalt, Calcium, Samarium, and Ytterbium. Measurements of isotopes with short half-lives have not yet been completed.

Inspection of the resulting data allow the following observations, although all statements should be considered tentative pending additional analysis and more rigorous statistical treatment.

The majority of the vessels analyzed are carbonate tempered. A few vessels, such as numbers 66, 161, 180, and 181, have been tempered with volcanic ash. They are not, therefore, chemically relatable to the remaining vessels. Given that other types of Maya polychrome vessels frequently undergo a transition from carbonate temper to volcanic temper, the volcanic-bearing codex vessels may be a slightly later development.

Small subdivisions, reflecting more homogeneous groupings, can be seen in the data for the carbonate tempered vessels. However, when group membership is statistically evaluated, only six specimens fail to attain a high probability of belonging to a single compositional group. Given that these latter specimens tend to have predominately higher elemental concentrations, the noted differences could be due to the use of less carbonate temper.

The current analytical data is consistent with a hypothesis of a single locus of raw material procurement and, inferentially, a single center of manufacture as well as standardized vessel production. Yet, on a finer level of inspection, minor variations may be significant and reflect the activities of separate craftsmen. The possibility of craftsman differentiation is perhaps strengthened by instances of strong stylistic similarity exhibited between particular sets of vessels. For example, within the limits of analytical precision, Vessels 57 and 58 as well as Table 8e and 8b are extremely close in paste composition. Additionally notable is the tendency for close chemical similarity among the group of cartouche vessels (e.g. Table 8a, 8e, and 8f). It is possible, of course, that these minor subgroupings may reflect little more than a specific period of production, utilizing a particular exploitation of the local clay resource.

Obviously, more examples of codex style pottery need to be analyzed in order to place it within regional and temporal perspective along with other styles of Maya polychromes. If more analyses can be completed, there is then

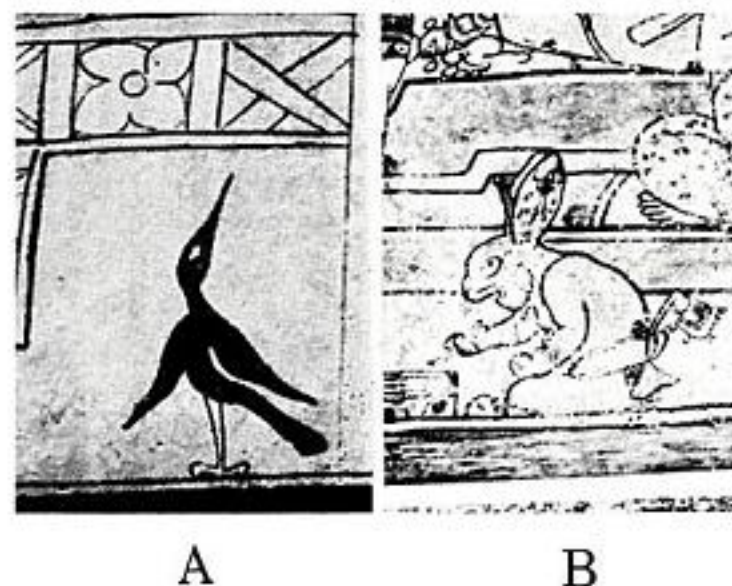


Figure 80. Cameo appearance of animals on codex style ceramics (Vessels 179 and 1).

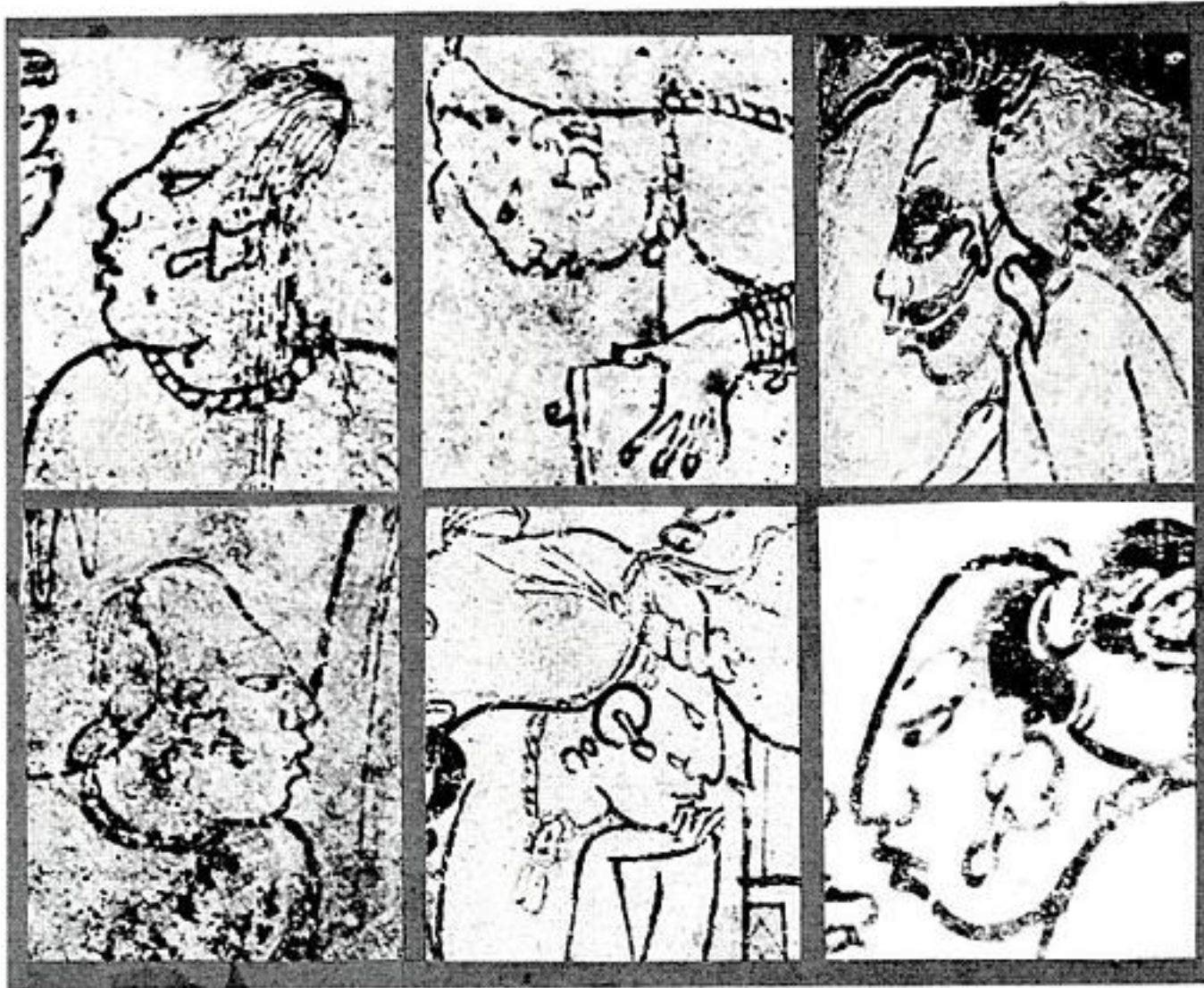


Figure 81. "Search for the individual Maya Artist, I. Profiles. The styles of drawing of the profiles were so similar that we made prints of the individual faces and then found it difficult to put the appropriate face on the pertinent vase. On almost every face the eye was drawn with a curved bow for the lid-ending and in a hook to form the eyeball. The upper lip is also shaped identically" (From left-to-right, top-to-bottom. Vessels 1, 1, 111, 1, 68, 82. After Barbara and Justin Kerr).

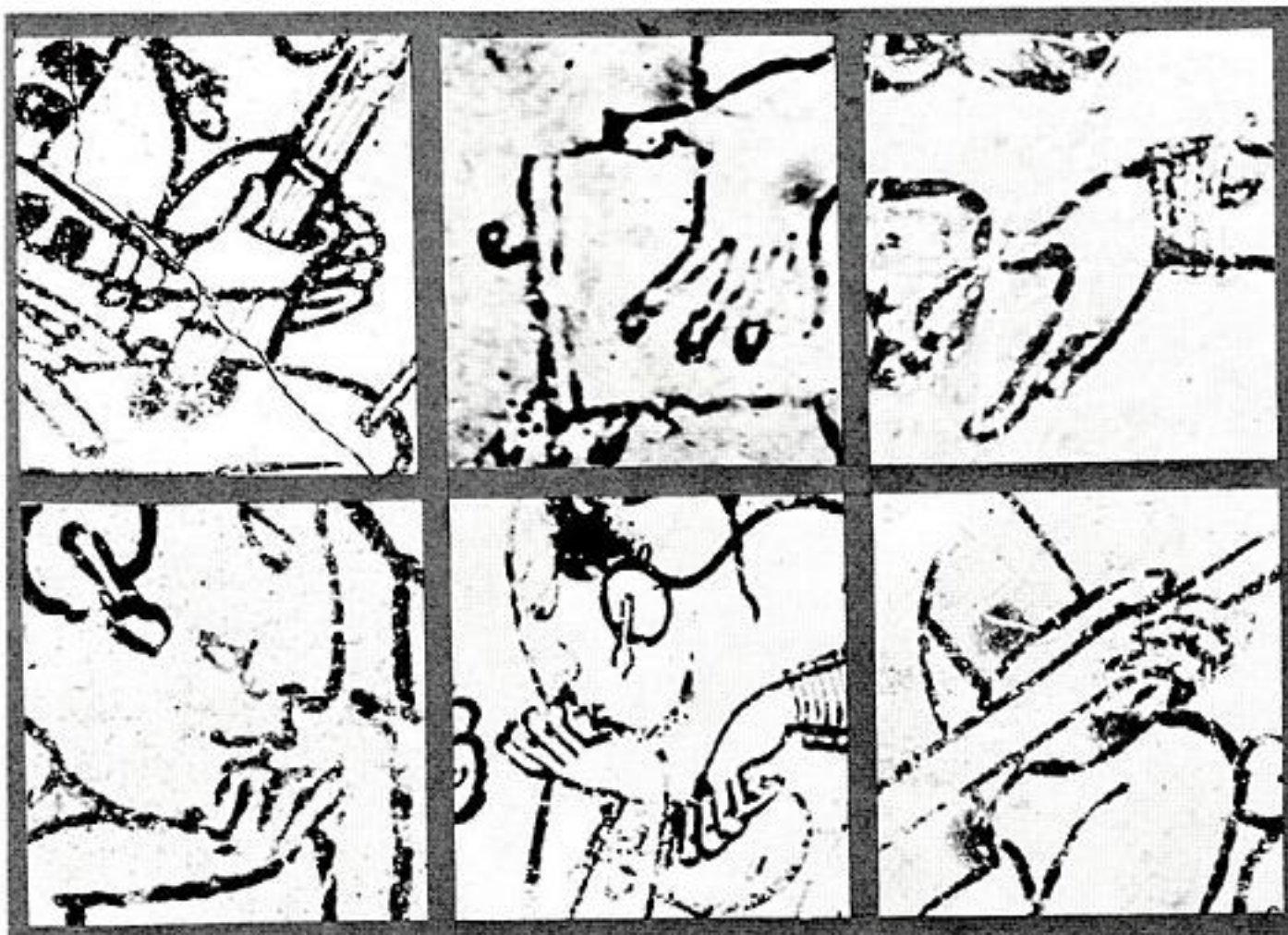


Figure 82. "Search for the individual Maya Artist, II. Hands. The hands are flexible and well proportioned with a variety of elegant poses. Some of the fingers show well delineated pads on the fingertips." (From left to right, top-to-bottom: Vessels 139, 1, 70, 68, 82, 111. After Barbara and Justin Kerr).

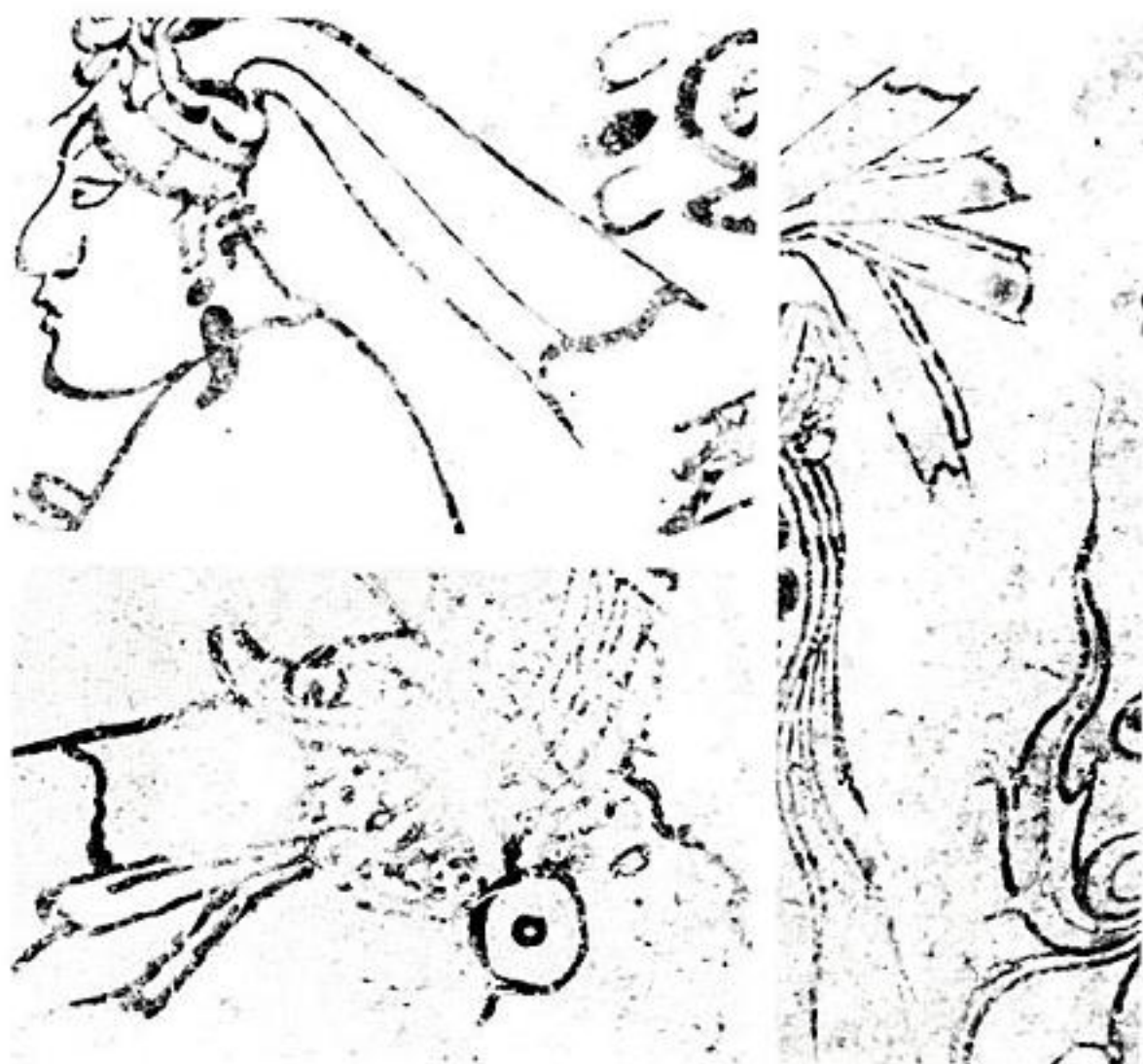


Figure 83. "Search for the individual Artist, III. Brush-stroke and fabric. The brush stroke is a fine line with flame like shapes in the scrolls and volutes and with whiplash strokes at the end of lines. Cloth is shown with double line along the edges" (Clockwise Vessels 56, 1, 68. After Barbara and Justin Kerr).



Figure 84. "Search for the individual Maya Artist, IV. Ornaments. The bracelets on four vases are drawn with thin horizontal lines — a similar concept of the bracelet on each vase" (From left-to-right, top-to-bottom, Vessels 1, 139, 82, 68. After Barbara and Justin Kerr).

Figure 85. Comparative analysis between the artistic style of the wall paintings of the Naj Tunic Cave (upper and lower left) and that of some codex style ceramics (Vessel 163 upper right, Vessel 111 lower left of the viewer).



potential for seeing the correlation of similarity in artistic rendering with ceramic paste composition. To the extent that this fine level of relationship is obtainable, we will have detailed information on a specialized segment of ancient Maya society."

It has to be considered, however, that even if this study is successful in determining the number and location of codex style sites, the possibility remains that the artists migrated from one center to the other, or unpainted vases were carried to different locations to be decorated.

3. Formative analysis of the ceramics could also be of some assistance in identifying individual authorship and might shed some light on the relationship among the potters and painters (Trendall 1967). We have found these data, however, of very limited value. While some artists (identified by style) showed preferences for particular shapes, they seldom adhered rigidly to one form; for example, they changed readily from a legless vase to tripod bowl; from tripod bowl to flat plate. The same can be said about the width and number of red and black rim, and basal stripes and lines, the presence or absence of glyphs, and so on. Moreover, we do not know whether the painter and the potter were identical. Given the specialized nature of the layered Maya society, it is logical to suppose that they were not. Reaching for analogy in Greek historical archaeology, we find that the Greek artisans often signed their ceramic masterpieces, a custom

unfortunately not practiced by their Maya counterparts. On some of the Greek *craters*, *kylics*, and *hydrias* we find signatures of *epoisen* (the makers) and the *egrapsen* (the painters) (Richter 1976). We find, however, that some Greek ceramic vessels are signed *egrapsen-epoisen* — "painter-maker" — indicating that the artist was both potter and painter, one individual having both the ability to fashion vases and the talent to ornament them.

4. Analysis of hieroglyphs, both shape and content, can provide useful data not only about the site of manufacture and the events portrayed but could also possibly provide limited information about the identity of the artist.

5. Analysis of style and to some degree also of the subject matter appears to be the most effective means of shedding light on individual authorship. Even this method, however, has its shortcomings:

a) A very "individual" style may have been practiced by a family or a close-knit group of artists working under the rigid discipline of a master painter.

b) The style of one individual may have changed appreciably during his lifetime.

c) An experienced painter may have changed some of his stylistic stigmata at whim.

d) A single ceramic painting may have been the creation of more than one individual. It may also have been the practice for an artist to paint the scene and a scribe to provide the hieroglyphic text, just like medieval Dutch masters like Momper and Jan Brueghel often collaborated with others, one painting the landscapes, the other the figures in them.

e) We must also apply the consideration to the Maya painter "that we give to other artists — he may have been rushed, tired, etc." — conditions which certainly would reflect on his style (Barbara and Justin Kerr n.d.).

Even with these shortcomings, stylistic analysis is still the best — possibly the only — effective method of establishing authorship at our disposal. It appears to be especially useful in determining which vessel *was* painted by a particular artist; though with the latter limitations, it is a less reliable tool in determining which *was not* painted by him. Because vessels on which scenes were painted are more suitable for judging stylistic trends than those painted with glyphs or with cartouches, those painted with scenes were selected in the attempt to establish individual authorship. Similarly, black-rimmed vases that evidently were painted by a different school of codex style painters were also eliminated from this effort.

Justin and Barbara Kerr (n.d.) wrote the following on the subject:

"This is a preliminary examination of the hand of the individual Maya artist. In trying to identify the 'same hand,' we must set up a set of criteria that will enable us to recognize the similarities in a school of painting. As in handwriting or fingerprint identification, one must have a number of points of similarity to make a match. Even great artists, who have painted lesser works, and not signed them, have had them attributed to their students.



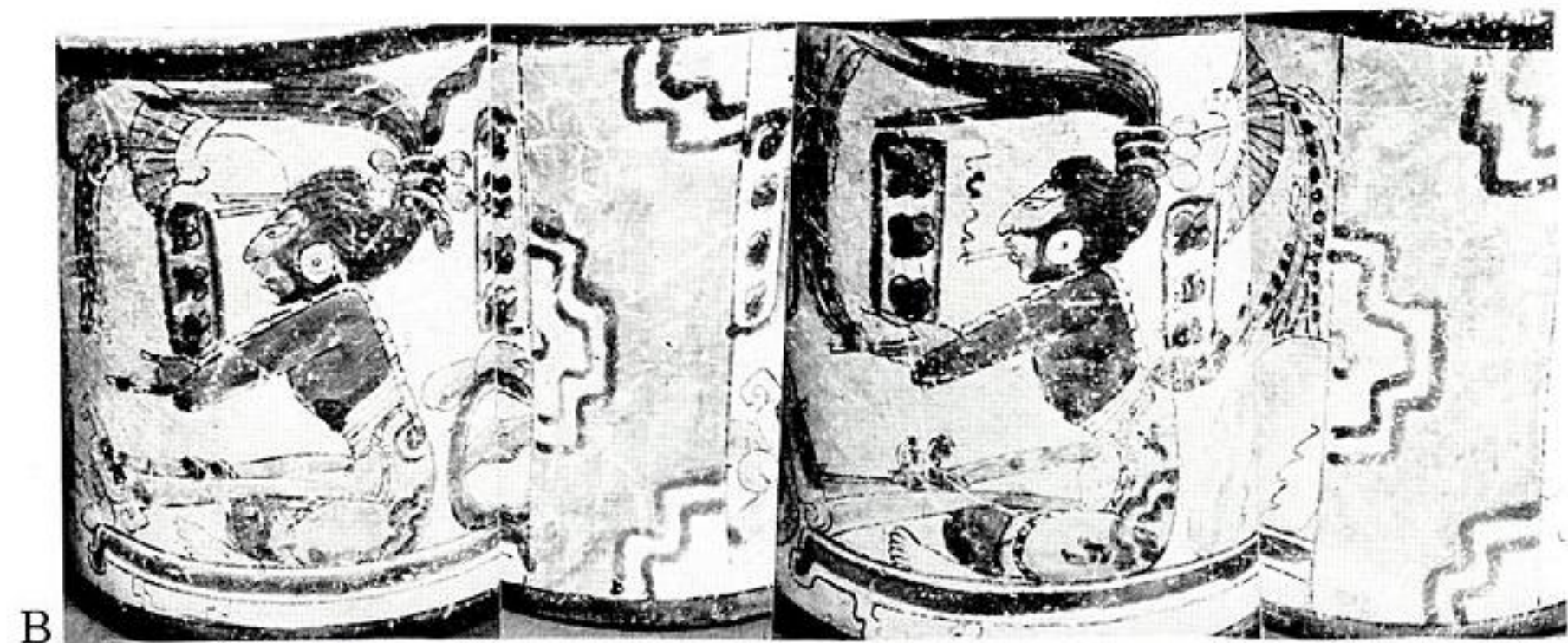
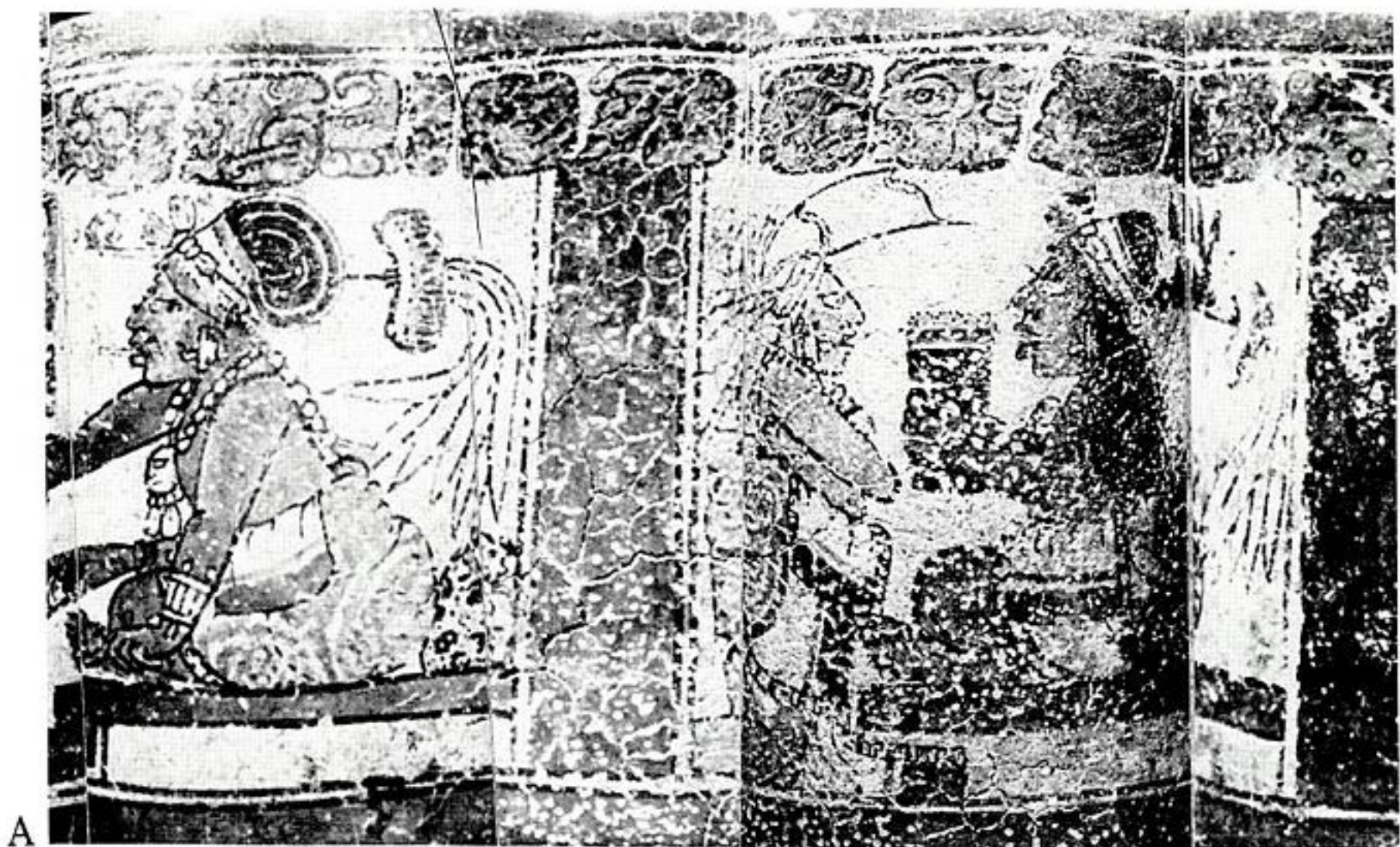


Figure 86. Polychrome vessels painted in a manner closely resembling that of codex style. Were the artists the same? (A, c.f. Robicsek 1978: Plates 155-156, Fig. 163, pp. 149-151; B, c.f. Robicsek 1978: Plates 111-113, Fig. 136, pp. 120-122).

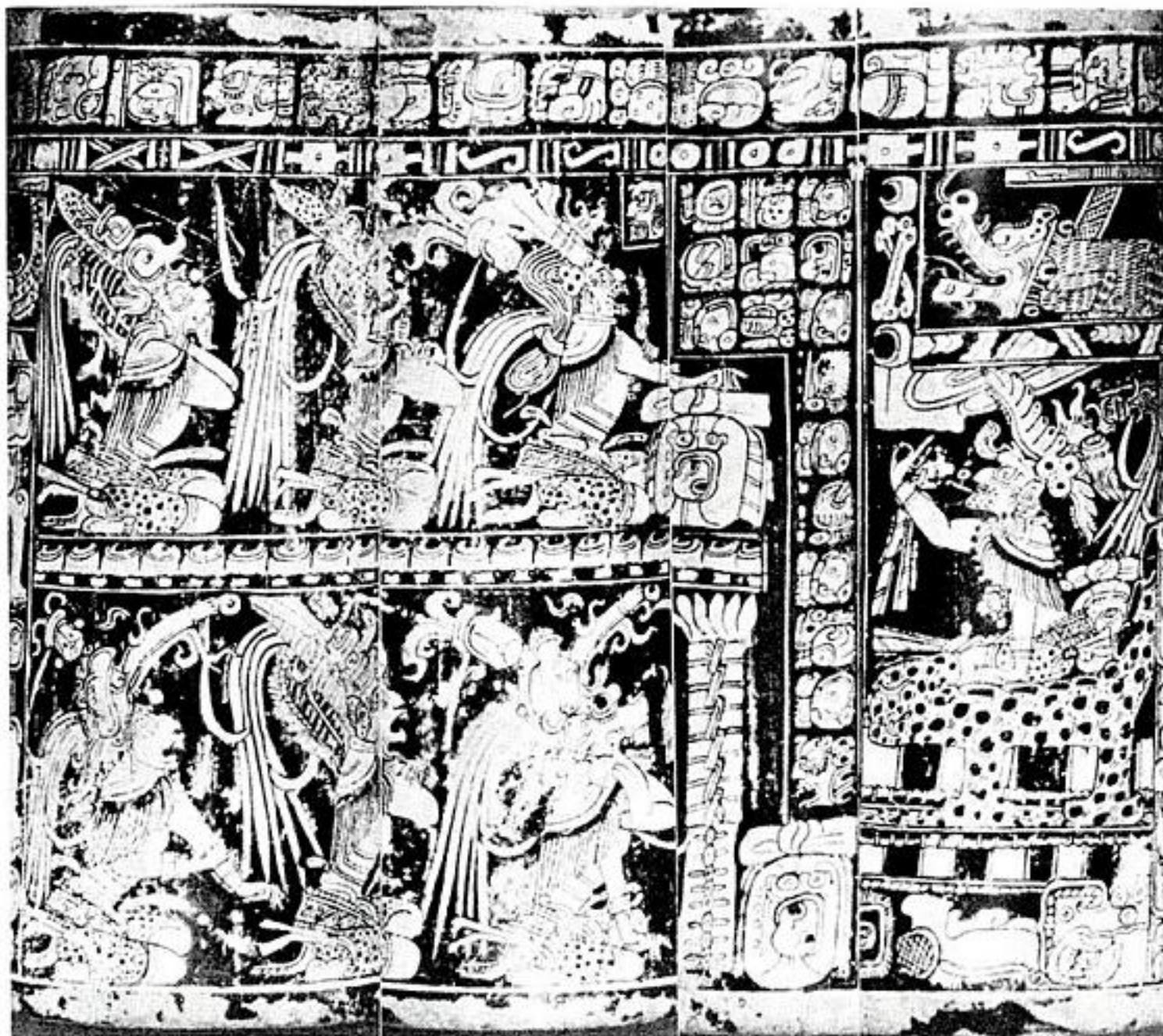


Figure 87. *Black-and-white vase and orange background plate painted in a manner closely resembling that of codex style. Were the artists the same? (A, c.f. Coe 1973: No. 49, pp. 107-108; Robicsek 1978: Figure 161, Plates 159-162).*



Figure 88. The pride of the Museo de Popol Vuh, the Castillo Bowl, in many respects resembles the manner in which codex style vessels were created.

Keeping in mind that we are being very subjective, we set up certain guidelines — the spacing of figures in the vase, the spatial arrangements of glyphs to figures, the proportions of the figures (hands and feet to figure size), the amount of stylization or naturalistic drawing in the style, the details such as mouths, eyes, hands, and then, of course, the ‘line’ itself — the handling of the brush — are the very things that might stamp an individual artist, no matter how he tried to change his ‘handwriting.’ The drawing of the hand or eyes is comparable to the way we cross our *t*’s or dot our *i*’s, usually not changeable with our moods.”

Based on similar principles, we considered three propositions as distinct possibilities regarding the authorship of Codex Style Site A ceramics:

#### Proposition 1

For the sake of completeness, the possibility should be raised that all red-rimmed, codex style vessels painted with mythological scenes of a related nature are the creation of a single artist. The abundance of vessels, the wide range in talent displayed, the variety of subjects depicted, the many sub-styles exhibited, make this possibility highly unlikely.

#### Proposition 2

As explained in Part Two of this book, we can clearly differentiate five sub-styles within the framework of codex style: *plain line*, *codex-baroque*, *whiplash*, *calligraphic*, and *fine-line*. It is not unthinkable that each of these sub-styles represent the work of a single artist. While we found this possibility acceptable in two of the five sub-styles (*whiplash* and *calligraphic*), we found such a variety of individual techniques and talent within the other three sub-styles (*plain*, *codex-baroque*, and

*fine-line*) that we believe it highly probable that these vase paintings were painted by more than three painters.

#### Proposition 3

After a careful study of all codex style vessels of mythological style, we advance the following theory:

1. All “calligraphic” ceramics are the creation of one individual (*Painter 8*).

2. The “fine-line” vessels available to us for study show personal styles of a minimum six, possibly more, individuals. It is possible, of course, that more than one of these numbers we have given them designate the same person.

3. The limited numbers of plain-line and baroque vases available for study were painted by a number of artists mostly of modest talent and secondary importance.

4. All “whiplash” vessels were painted probably by two artists.

Following are brief descriptions of the *oeuvre* of some of the painters (closely knit painter groups?) we have identified:

#### PAINTER 1, OR THE “CALLIGRAPHIC PAINTER”

*Vessels Attributed: Vessels 71, 72, 116, 133, 134, 166, 169, 170, and 174; Tables 22, 24, 25, and 26.*

This artist, who has been named for the line technique he probably invented, was unique both in style and versatility. At first, we attributed his vessels to three different painters. Only after more of his works were found with the same motifs and characteristics did we realize that we were dealing with a single, multifaceted artist. While he was definitely a codex style painter, he modified his style to such a degree that his technique certainly moved to the

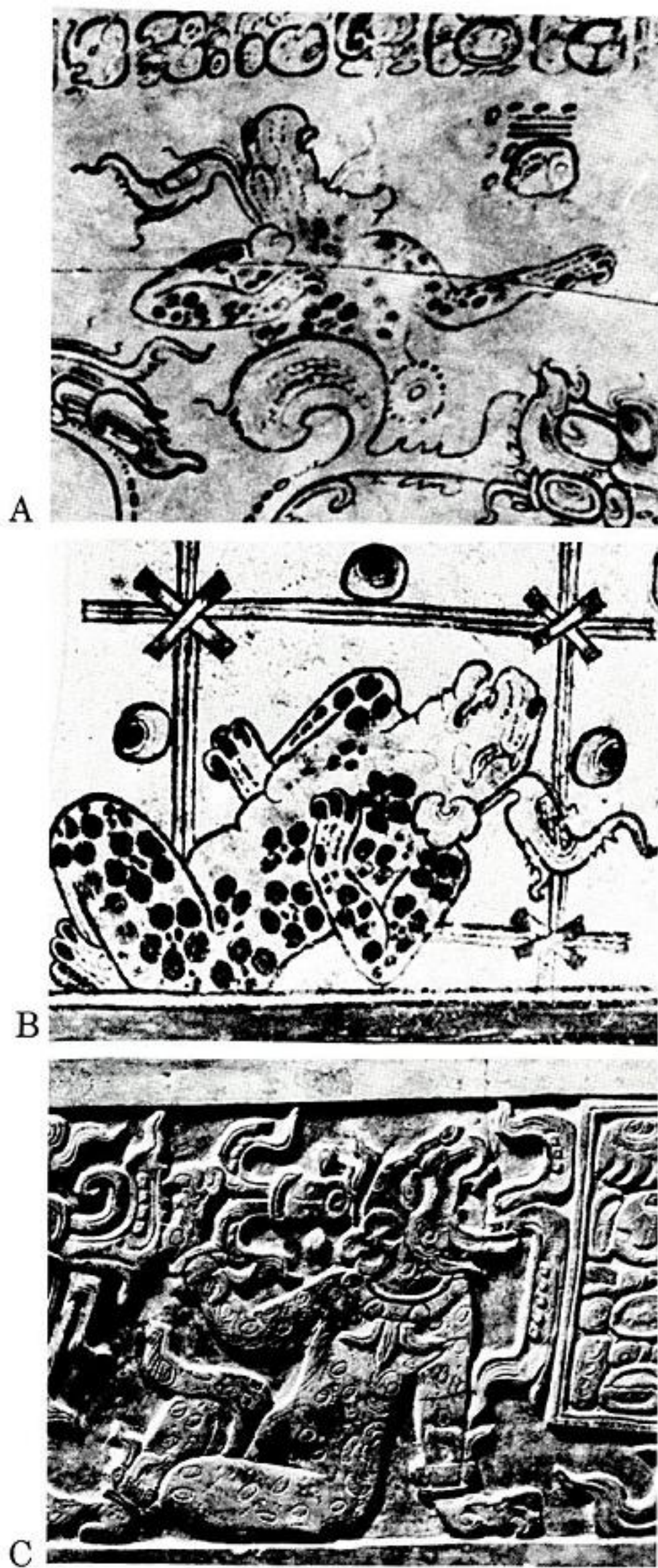


Figure 89. Comparative presentation of the images of three jaguars painted and carved in three distinctly different artistic style but with very similar imagery (A, codex style Vessel 120, B, the Altar de Sacrificios Artist Vase, figure 22a, C, Carved vase from the Pasión, figure 18).



Figure 90. Two polychrome plates, Late Classic Period, northern Petén, showing the image of the Mayas equivalent of the Mexican Rain God Tlaloc: A in profile, B en face.

fringes of this ceramic school.

The first works of the Calligraphic Painter that became known to us were *several* bowls (Tables 24 and 25), on which the principal motifs were glyphic heads of *kan* monsters painted on a solid black background — a feature unique among codex style artists. These heads are affixed with shell motifs and wing-like appendages that are among the trademarks of this painter. Virtually identical motifs and style appear on three magnificent plates (Table 26). The individual style of the *Calligraphic Painter* also recognized on a checkered short cylinder; on several plates (Vessels 166 and 174), but probably represent works of some of his pupils of lesser talent.

The execution of the glyphic texts on these vessels was unusual. The texts were painted in a style that could be best described as “nonchalant expertise,” a whiplash-like technique written in a casual long hand. Some of these texts had a peculiar flesh-colored or pinkish wash, which led to the conclusion that the *Calligraphic Painter* was the same one we at first thought to be a relatively undistinguished artist known from his shallow bowls decorated exclusively with glyphs of similar style. Proof that they were all executed by the same painter was found on a bowl (Table 22) decorated with both large, flesh-colored glyphs with winged *kan* heads against a black background. Interestingly enough, we have six vessels (Table 23) also with winged heads but on the traditional white base, painted either by this artist or by one of his imitators.

The most important known work of the *Calligraphic Painter* is the Plate of the Scribe (Vessel 22). The rim of the vessel is decorated with winged deity heads on a black background, with a twice-interrupted short sky band. The center of the plate is occupied by the powerfully painted seated figure of a deer-eared scribe, his body

contours accentuated with the same type of wash used on the glyphic texts. The quality of the artwork in this figure is among the best of codex style paintings.

#### *Painter 2, or the “Painter of the Prancing Deer”*

*Vessels Attributed: Vessels 24 and 43*

We know of only two paintings by this highly refined and sophisticated artist; the Vase of the Fallen Jaguar God (Vessel 24) and the Vase of the Prancing Deer (Vessel 43). Judging by the subject matter and the iconographic content of these vessels, this artist apparently worked in a very close context with other codex style painters, primarily with *Painter 4*, but he used a completely different technique, by adopting the finest possible line. His figures combine an abstracted semiangular stylization with virtually unrestricted mobility. The composition of his vase paintings is animated and well balanced. The glyphs are drawn with a rather casual technique of the highly literate and are occasionally interspersed between the characters of his scenario. Some of his figures are rather out of proportion in relation with each other, but this seems to be due to whim rather than to inability to draw by the anatomical rules. Undoubtedly he was avant-garde, and it would have been most interesting to see what artistic direction he would have led if the codex style school had lasted for a longer period.

#### *Painter 3, or the “Painter of the Princeton Vase”*

*Vessels Attributed: Vessels 1, 2, 3, 18, 111, 128, and 141.*

This painter was undoubtedly one of the, if not the,

most talented, most versatile, and most prolific of the codex style painters. His compositions are exemplary, the postures of the figures portrayed are flawless, and the dimensions even in foreshortening are invariably correct. He paints sloe-eyed women in graceful poses, dignified lords in elegant cloaks, and animals with ferocious grace and natural beauty. His masterpiece, the Princeton Vase (Vessel 1), the generally reserved Coe refers to as the "greatest of all extant Maya pictorial vases (1978:16)," and as "the finest example of Maya pictorial ceramics yet known; it ranks as one of the greatest masterpieces of aboriginal American Art (1973:91)."

#### ***Painter 4, or the "Painter of the Metropolitan Vase"***

*Vessels Attributed: Vessels 14-15, 19, 21-23, 26-28, 30-34, 36, 38-40, 42, 44-45, 52, and 140.*

This artist used a highly articulate, very distinct, moderately accentuated, not-so-very-thin line technique. He created a number of high-quality vase paintings, of which the Metropolitan Vase (Vessel 21) is undoubtedly his masterpiece. Many of his compositions are arranged around the Cauac Monster whose versatile body makes an ideal artist's model. *Painter 4* is one of the few Maya artists whose portraiture of the jaguar truly presents the majestic feline as worthy both of his crown in the jungle and of his place among the Maya gods, and not as an oversized, bug-eyed pussycat, as it is unjustly presented by most Maya artists. His subjects range widely from grisly executioners to charming ladies, from hybrid canine-feline creatures to long dynastic glyphic texts. Though he maintained characteristic stylistic traits throughout his career, a study of his paintings in sequence also reveals changes in his technique. This, as well as his apparently prolific output, suggest that he lived long enough to be both productive and multifaceted, and that he was sought as a talented and fashionable artist of his time. It also, however, raises the possibility that we are dealing not with a single painter but with an extremely close-knit (family?) group of artisans working under the tight discipline of a master painter. Other favorite themes of this painter include black and white faced death gods, jaguars, insect gods, and different representations of GI of the Palenque Triad. Most of his scenes depict sacrificial rites. Interestingly enough, however, the arrangement of the participants, the weapons, and other paraphernalia exhibited on his paintings are suggestive of macabre events, but the grisly acts themselves are not shown. This was apparently a generally accepted "code of ethics" among codex style painters; we have found only two ceramics on which an act of violence (decapitation) is shown in detail (Vessels 1 and 40). On the rest of the vessels only the prelude or the aftermath is presented.

#### ***Painter 5, of the "Painter of the Vase of the Jaguar God"***

*Vessel Attributed: Vessel 186.*

We know of only one ceramic vessel made by this artist, the Vase of the Jaguar God (Vessel 186), decorated with a mythological scene of superior craftsmanship and exquisite fine-line technique. In spite of the fact that the rim

band of the cylinder is painted black instead of the customary red, we believe that it was created in the tradition of Codex Style Site D. While the artist's style displays several similarities with that of other codex style artists, it has also some subtle differences in representations that we could not find on other vases; for example, the prognathous facial characteristics of the Jaguar God; the spotted body marks, which have the appearance of patches of jaguar hide sewed to his skin, and the diving bird.

#### ***Painter 6, or the "Painter of the Falling Lord"***

*Vessel Attributed: Vessel 54.*

We had the opportunity to study only two vase paintings created by this painter, the very important Vase of the Falling Lord (Vessel 54; Robicsek 1978:152-153), and another in the Museo de Popol Vuh, Guatemala City (Figure 88; Hellmuth 1978:212-213) which shows extensive mythological and iconographic knowledge, as well as a highly-developed craftsmanship. In spite of this, however, this painter certainly cannot be called the leading artist of the codex style school. He applied very fine lines and was one of the very few who used red in the figural register of the ceramics. He was a meticulous technician who used traditional figures and postures; however, his positioning of the principal figure of Vessel 54 is unique in Maya pictorial art. Judging from the style and from the absence of other known works, it is most probable that the rest of his work was non-codex style art.

#### ***Painter 7, or the "Painter of the Water Scenes"***

*Vessels Attributed: Vessels 8-11, 13, 37, 56-59, 61-64, 67-69, 80-83, 86-87, 89-90, 91-101, 103-106, and 139.*

This fine-line painter is among those who adopted the technique of applying a wavy layer of brown-black wash to the lower part of vase paintings to indicate water. Indeed, he may have invented the technique. Unfortunately, restorers have mistakenly believed that this design was but a mineral deposit and with great care and patience they completely removed it. This artist was very skilled in painting beautiful women and lords with gesturing hands. His characters are often shown with their mouths half open as if talking and with their heads and shoulders bent forward. He has a highly individual style in painting helmeted warriors with round shields.

#### ***Painter 8, or the "Painter of the Flying Monsters"***

*Vessel Attributed: Vessel 55*

In his only known work (Vessel 55), the Vase of the Flying Monsters, this painter used a meticulous fine-line technique with very little or no accentuation, to portray skeletal gods, mythological mammals, and birds in a highly mannered style. His glyphs are dutifully lined up, sized, and drawn with a precision that approximates printing. He used a light-gray wash to emphasize body contours. His figures are shown walking, dancing or

flying, but in general he was not very successful in conveying the feeling of mobility to the observer, and his characters appear to be frozen. He was certainly an articulate scribe, and his extensive and precise knowledge of the Maya mythological bestiary and familiarity with the minute details of iconographic symbolism make his painting one of the most important. As an artist, however, he did not measure up to the best of codex style painters.

#### *Painter 9, or the "Painter of the Underwater Scenes"*

*Vessels Attributed: Vessels 112, 113, 115, and 136.*

This artist can be easily recognized by his free-flowing, well-accentuated line technique, in which alternating thick and thin lines are employed in a most pleasing manner. The wavy lines on his two aquatic scenes give a realistic impression of underwater settings. Undoubtedly this painter possessed great talent and superior knowledge of mythology and used maximum freedom in artistic expression within the confines of traditional iconography.

#### *Painter 10, or "The Painter of the Dancing Death God"*

*Vessel Attributed: Vessel 138.*

We presently know of only one codex-style vessel by this painter. Judging from its style, he was close to, but not identical with the master of the Princeton Vase, and the painter of the Metropolitan Vase. He combined a, not so fine line, technique with high-quality art. There is a somewhat rigid disproportionality in the composition. In spite of this shortcoming, his vase is among the best produced in the codex-style.

#### *Painter 11, or "Dynasty Vase Painter A"*

*Vessels Attributed: Vessels 123-125, and 129.*

The artist responsible for the dynasty vase of the Sixty, Thirty-Six, possibly the Twenty-Seven (II), and Twenty-Four Glyphs is distinguished primarily by his treatment of the thumbs. The hieroglyph for accession, or inauguration, consists of an outstretched hand, with an extended thumb, holding a mirror that smokes. The artist rendered the thumbs in an unnatural rectangle formed by the back of the hand to the first phalanx of the thumb. His thumbnails, shown in profile, are well manicured. He rendered this glyph (and their respective thumbs), and others, in a very strict and rigid rectilinear fashion. None of the hieroglyphs exceed the boundaries of what may be conceived of, as an implied rectangle.

His vases, in comparison with the rest of those dealing with dynastic matters, recorded fewer errors (if that is indeed what they are) in the dates, than the other artists of this series of dynasty lists.

#### *Painter 12, or "Dynasty Vase Painter B"*

*Vessels Attributed: Vessels 127, and 137.*

This painter was responsible for only two vessels that we can discern — the Vase of the Thirty-Seven Glyphs, and the Plate of God K Seated — both dynastic in content.

Unlike the other dynasty vase painters, he did not outline, in red, the *tzolkin* portions of the Calendar Round dates. Like *Painter 11*, he rendered his thumbs in a rigid manner, with only a slight difference — his thumbnails closely resemble modern bottle-top openers. His canons closely follow those of *Painter 11*, as he followed, in his hieroglyphs, strict rectilinear contours.

#### *Painter 13, or "The Painter of the Gadrooned Vases"*

*Vessels Attributed: Vessels 41, and 148.*

We know of two vases by this artist, of relatively modest talent. Both, are fluted or gadrooned, and painted with scenes involving Death Gods and other mythological characters.

#### *Painter 14, or "The Painter of the GI Plate"*

*Vessel Attributed: Vessel 120.*

The only codex-style painting, presently known by this artist, is a magnificent plate, which centers around GI of the Palenque Triad of Gods. This masterfully painted scene, demonstrates not only his superior craftsmanship, but knowledge of mythology and astronomy. Stylistically, we believe that this artist was the author of at least three other vases, though polychrome (Figures 22a-c).

#### *Painter 15, or "The Painter of the Dancing Lord"*

*Vessels Attributed: Vessels 17, and 119.*

This artist distinguished himself amongst other painters by his brush technique, with which he rendered his figures, with an almost three-dimensional effect. We have rarely seen this technique used, but when it is utilized, it is by the best Late Classic artisans, such as those that produced in the Black-Background Style (Figure 20). On his most important work, a large plate, the lord portrayed exhibits, non-Maya facial characteristics, while being presented in a peculiar dance pose presently unknown on other Maya vase paintings. We suspect that this artist, just as *Painter 14*, also worked in the polychrome medium.

#### *Painter 16 or "Painter of the Old God"*

*Vessels Attributed: Vessels 7, 11, and 110*

This painter evidently worked in association with *Painters 4* and *7* but never rose to the artistic heights achieved by his two colleagues. While his figures, such as the personage facing the viewer on Vessel 11, certainly reflect artistic experience, his portrayals are generally awkward and postures occasionally misdrawn.

Further stylistic analysis of painter identification is indeed possible but would go beyond the size and scope of this book.

The last question we feel obliged to ask is; Did the artists who produced the corpus of cordex style ceramics limit their activity to only this style?

After more than two years of study, our answer is: Probably no. This opinion is based on the following considerations:

(A) The realm of Classic Maya civilization was sizeable, but certainly not an extensively large region. There is ample evidence that this area was traversed by a vast network of trade routes, some built as well as modern day highways. The exchange goods, including painted ceramics, through this network of routes was likely continuous and sizeable. There is no reason to suppose that while the product of the artist travelled freely, the artist did not.

(B) Besides such "incidental" travel, the painter may have had other reasons to change his residence, such as an over abundance of painters at one center, and need for artists at another. We know that intermarriage among the ruling houses of the Classic Maya city-state was common. It is logical to suppose that when such an event occurred, the royalty who changed their residence took along an *entourage*, which included painters and potters. Such a resettling of his studio would have brought the artist inevitably in contact with colleagues. Such a contact may have resulted in a two-way exchange of ideas

and methods: The "codex style" painter infused his concept of fine-line technique into the local artistic style and, at the same time, in his own work may have utilized colors beyond the traditional red-white-black scope of the codex style.

(C) Finally, using again the principal tool of the art-historian, i.e., stylistic analysis, we are convinced some of the great masters of Classic Maya vase painting had the talent, knowledge, and ability to change from one style to another if required, not only within, but beyond regional boundaries. This would have been facilitated by common language(?), religion, writing system, cultural, regional, and iconographical background. We believe that some of the master painters, like the Altar de Sacrificios artist, freely travelled to different centers to fulfill orders of patrons, we so impersonally call the "vases protagonists." According to his task, he chose his subjects accordingly and may have adopted aspects of the local artistic style, though still maintained his own individual artistic character to be recognizable. Carrying this theory to the extreme, one may entertain the possibility that the artist did not change residence, but simply accepted orders and had his products, painted in the style desired delivered to the different ruling houses that placed the "order". This, however, appears to be less likely.



"Taken alone the picture tells us little. But we do not have to take it alone."

Jane Henle (1973)

## 4. CONCLUSIONS



The idea that codex style vases could be arranged in sequence and read as pages of a ceramic codex is very logical, especially when one considers the understandable desire of the ancient scribe at the time to weatherproof his masterpieces. For this purpose ceramic

material is ideal. Not only does it provide a convenient medium to work on and one that is easy to store, but also it is highly resistant to the moisture of the rain forest. Besides these advantages nothing would agree more with the well-known mystery-loving and rebus-making Maya character than to hide and scatter his codex and leave it to posterity to decipher it.

The theory presented here, that the codex style vases are in reality codex pages, is the logical derivative of several significant breakthroughs in Maya ceramic research:

1. The discovery by Thompson (1939) that aspects of ancient and contemporary Maya myths are present on individual Late Classic ceramic vases.

2. The definition of the "codex style" by Crocker (n.d.a.; Coe 1978:16), and the recognition by Coe (1973:91; 1978:16) that codex style vases were created by codex painters. As a matter of fact, both Crocker and Coe stopped only one step short of the "ceramic-codex" hypothesis. In an unpublished manuscript Crocker (n.d.a) wrote the following:

"In this paper, I will deal only with one group of vases that I consider done by this master. So far, I associate six vases, three that have been published in the *Lords of the Underworld* (Coe 1978: No's 1,3,4) and three others in private collections that constitute an *oeuvre* by this artist."

Coe, in *The Maya Scribe and His World*, wrote: "There is enough congruence in this material to suggest that the artist who was responsible for painting funerary vases was drawing upon an already existing corpus of written and painted material in codex form. It is not beyond the bounds of possibility that there was a real *Book of the Dead* for this Classic Maya (1973:22)."

Coe also wrote: "(These) . . . artists must have been

primarily painters of codices. This ceramic group gives an excellent idea of the high elegance and delicacy which must have characterized ancient Maya books, none of which has survived from the Classic period (1973:91)."

What we have done has been simply to proceed from Crocker's definition that we are dealing with a special group of ceramics, and Coe's recognition that these ceramics were painted in the style of codices, to the logical conclusion, that, if we put these vases in sequence we are dealing with something that does not merely *look like* a codex but *is* a codex.

We have found that these codex fragments (or type themes as they occur in other styles, other than "codex style") repeatedly express in the ceramic medium specific highlights of various mythological events of major importance to the Late Classic Maya. The repetition of themes within each codex-fragment may imply that an example of each could be placed within a tomb and conceptually represent for the deceased a highly abbreviated form of the Maya equivalent of *The Book of the Dead*, as a *standardized* ceramic assemblage. Hypothetically, if this was the case, then we have at least ten grave lot assemblages that are roughly contemporaneous and not necessarily from a tomb of a ruler, per se (c.f. Tikal M.T.'s 216, 217 and Robicsek 1978:182, Plate 240).

Evidence has been presented in this book that the Classic Maya not only used folding-screen books to record their religious and secular events in continuity, but used painted ceramic vessels for the same purpose. These vessels can be appropriately assembled to represent "pages" of codices. This possibility is most evident in codex style ceramics; however, it is likely that other kinds of ceramic vessels were also used for similar purposes.

We are very conscious that the present classification inevitably contains errors and omissions in both interpretation, sequence, and that a number of attributions and groupings proposed will require modification in the light of further studies and discoveries, which may well serve to link together vases that today seem not to be closely related. We believe, however, that the principle of a "ceramic codex" is sound and that it provides a firm basis for further study of Maya vase paintings.

Some of the long-sought codices of the Classic Maya epoch have been found. They were under our noses all the time.

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