

## PRINCIPAL DIAGNOSTIC ACCESSORIES

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1. **ENEMA JUG** was first recognized as such by M. Coe. Over 100 examples now known; some throne scenes have two to five jugs, often of varying sizes. The shape, not size, is the distinguishing characteristic. Enema jugs have a neck much narrower than the rim top. This neck can be either long or short. The top rim is wide and sometimes pictured as quite thick in body of the enema jugs varies widely. The jugs can vary in height from 1 to 2 ft., containing an estimated 1 to 5 gallons of liquid if filled to the base of the neck. Some enema jugs have handles on the body; two jugs possibly enema jugs-on a Chipoc painting, (R. Smith 1952: Fig. 15h, C.I.W. Contrib. 56) has handles on the neck. A few enema jugs are bound with ropes. One Peten vase and Peten plate show a Dance after Decapitation Sacrifice dancer carrying an enema jug with a tumpline (carrying strap around the forehead holding the jug on the back). Two monkeys and an animal that may be a deer carry enema jugs on netted tumplines in a complex jug presentation scene (not related in this vase at all to sacrifice). The large clay jug filled with several gallons of liquid must have been rather heavy. Enema jugs may be plain, or painted with a variety of designs, or may have a single glyph. Since some enema jugs have round bottoms that would have tended to tip over, some enema jugs are pictures resting securely in pot-stands. One enema jug has a lid (M.A.R.I., labeled as from Honduras). Once the basic shape of an enema jug is recognized. Two can readily be identified from Tikal polychrome vases, one from Temple I's Burial 114; one which I excavated in 1965 from Burial 196. Str.5D-73 near the Central Acropolis; the aforementioned possible enema jugs from Chipoc, highland Guatemala; and in Grolier 32 and 48. I suspect it would be possible to find another half dozen enema jugs on vases in museum exhibit catalogs and elsewhere in the literature-but not labeled as such, since their identify has been known only since the Furst and Coe article of 1977. I suspect the many of the sherds of large jugs found in excavations on the palace floors of Tikal and of Uaxactun, labeled conservatively in the technical pottery monographs as "water jugs" or "storage jugs" were in fact enema jugs. Chemical analysis needs to be done of the residue on the bottoms of excavated enema jugs; antiquities dealers could make a helpful contribution if they would not cleanse out these pots but would loan them for laboratory analysis. Finally, if ever a special hieroglyph (other than the sphincter muscle glyph already suggested, seriously, by M. Coe) is to be found to help identify the contents or context of the enema jug, it would be the single glyph sometimes painted on the body of the jug itself. Comments by epigraphers on these glyphs would be welcomed. Finally, although the jugs often seen in the Dresden codex have the same general shape as 8<sup>th</sup> century enema jugs, there is no enema symbolism yet identified in any codex, and in the Post Classic these large jugs seem to have been containers for special and sacred liquids.

2. **"BARS OF ESSENCE"** usually in a parallel row, stick out 2 to 6 inches from the tops of many enema jugs. They are about the size of large, wide bird tail plumes; it is unclear whether these objects are rigid, or are of cloth or maybe even in fact bird plumes. Once a pair of stylized "smoke" curls issue from the jug through the row of bars. I postulate that the essence bars may possibly be leaves or segments of a plant steeping in the watery concoction to add flavor or other essence deemed necessary for this apparently potent liquid. There is though, no proof whatsoever of this hypothesis--further study of new examples from private collections are needed. Several Yucatec-Campeche region polychrome paints on low bowls have fat, rounder, nipple-ened objects sticking out from enema jugs; these are either a regional variation or a different substance soaking in the liquid. It is also possible that these are food solids meant to soak into themselves essence already in the enema jug liquid so the bar can be sucked, eaten, or smoke. We need to find a painting where these bars are being handled out-side of the jug to see their full size and perhaps learn something of their content and function.

3. **ENEMA SYRINGE** (over 25 examples) was between 5 and 8 inches long, consisting of a bone tube for injection into the rectum and a squeezable bulb. The long bone tube is quite clearly rendered in two Peten paintings in the Museum Popol Vuh and in enema scenes in private collection. Often a little "gasket" can be seen holding the bone tube in place on the bulb. Princeton 11, an important scene, was repainted during modern restoration and it is unclear whether its enema syringe ends are original or repainted. In any event, the normal bone tube is incompletely portrayed. The rear end of the oval bulb often has a nipple-like end clearly visible on the Whipple Vase and a Tepeu 1 Peten bowl in a European collection. Coe and Furst's description of the syringe as being a hollow deer or bird bone tube attached to a bulb of native rubber or animal gut seems likely. To get a bone tube into one's anus might have been painful without a preliminary lubricant, and indeed one bowl painting a celebrant has his hand near his anus seemingly applying something, while a spider-monkey-man behind him holds the syringe ready to inject. The most important diagnostic trait of the enema syringe is the oval or semi-circular black design on the top middle of the bulb. Jaguar personage 22 on the Grolier Vase of the 31 Gods is an excellent example; the three syringes on the Whipple Vase are likewise. Enema syringes with the tube and symbol clearly painted are visible in Hellmuth 1978:188 and 212. Curiously, the apparent seashells held by personages 1 and 24 on the Vase of the 31 Gods has the same symbol and here look inexplicably like syringes--although Coe seems correct in identifying them as seashells. In use the enema syringe as dipped into the enema jug to suck in the liquid to the bulb, then was either self-administered, inserted by a young female attendant, or by a specially costumed male attendant, often with a net or netted knapkin headdress. I suspect that many of the deer bone tube found in excavation (Willey comments on their frequency and at that time unknown function) are actually syringe tubes. Finally, round gourd rattles held on sticks by musicians are often the same size as syringes and are frequently held by celebrants sitting in front of enema jugs (such as on the Peten plate edge in the Denver Art Museum) are musical instruments and should not be mis-identified as syringe.

4. **VOMIT BIB** is the single most diagnostic trait for specialized enema rituals after the enema jug and syringe themselves, and vomit bibs are far more commonly pictured than syringes. Whereas in normal palace enema administration bibs are rarely worn, in the special rituals involving spider monkey impersonators, water lily jaguar impersonators, enema birds, and other specially costumed personages up to 50 per cent of the participants wear vomit bibs. The association of these bibs to scenes with enema jugs is so fixed that I originally termed these “enema bibs,” but of course they are worn at the wrong end for that. These special bibs are made of hundreds of overlapping segments of unidentified material woven together. On some paintings the segments look like feather ends, in other paintings like flower petals; they could also be bits of painted cloth. Several paintings show people wearing the exact same kind of material as a bib and as a head-dress. M. Coe (personal communication 1977) drew my attention to these headdresses. Two extant paintings, the Whipple Vase and a West Berlin Museum vase, show female enema attendants holding these “bibs” getting ready to tie them onto the men. They could be equally destined for the headdress or as bib. The bib form, though, is restricted solely to enema rites. Just as one may wear a lobster bib to keep melted butter and lobster bits from soiling one’s suit at a seafood restaurant, analogously, when the Maya went to their enema get togethers they tended to don a vomit bib, because drinking (and sometimes regurgitating) was a standard prelude to the actual enema injection. One painting in the Museo Popo Vuh shows a man vomiting (Hellmuth 1978:210) and a Tepeu 1 vase shows something possibly similar. Anthropologists have recorded that when consuming fermented balche drink that the Lacandon Maya normally regurgitate the first sips they take due to the unpleasant and harsh taste of this intoxicating beverage. Actually, when we speak of the Maya “enema” ritual, most of the ceremony actually involved ritualized preliminary drinking and toasting, usually with two men, one seated on either side of a 5 gallon jug of stimulating liquid, often with an attractive young female attendant to serve the cups. Based on vases available for study so far, a hypothetical reconstruction of one class of enema rituals: first the men enter the room, are first undressed by female attendants (shown clearly on three vases) then are massaged and fanned by the nubile maidens (Whipple Vase), then are dressed in their bibs and headdresses, next are given cups of the potent liquid to drink—all the time while musicians play lively tunes (and like rock musicians today imbibe a little themselves), then participants may eat special little “cookies,” and only at the end is the actual enema syringe injected for the final rush of stimulation. All the while the participants may also be smoking potent cigars of *Nicotiana rustica*. Up to 1976 it is understandable why nobody had yet identified the vomit bib, not even the one on personage 21 of the Vase of the 31 Gods, because no more than two or three examples existed on any published vase. Only when over 1000 polychrome vases, bowls, and plates had been photographed in private collections could such specialized items of ritual costume be reliably identified. The suspicion that perhaps the little oval units of the bibs and headdresses might possibly be flower petals (or painted copies on cloth) comes from the overlapping pattern of suspected flower petals on stems being sniffed in certain throne room enema scenes; and from the overlapping pattern of suspected plant flowers or leaves contained in a wicker basket next to a small enema jug on a Tikal Burial 196 polychrome vase. But this could be a misidentification and should not be quoted until better evidence is available one way or another. One possible clue is on a Yucatec carved bowl showing God L where a deity has an enema jug turned upside down and is pouring out its contents little round overlapping units seemingly just like the material of the bibs and headdress spangles. Additional clues to solve this problem exist in private collections which have not yet been brought to the attention of art historians.

5. **U-THING:** a Red Rim Tepeu 1 style bowl in the Museo Popol Vuh shows three enema ritual settings, each with two net headdressed-God N devotees on either side of a large 5 gal, enema jug. Two of the jugs have clearly identifiable enema syringes on top; all three jugs have a U-shaped thing on top also. Three of the celebrants are holding identical U-shaped things as though they were going to eat them. This U-shaped thing may be a variant shape of the normally rounded "cookie ball" (see item 6 next). It will be necessary to have collectors bring forth their other vases which have similar U-objects in enema scenes before it is possible to identify the content and importance of this enigmatic object. Whatever it is though, it appears restricted to enema scenes.

6. **COOKIE BALLS:** on the righthand throne of Princeton 7 is a ceramic container with five little balls which Coe correctly identifies as "offerings." With the advantage of photographs of 1000 other plates, bowls, and vases from private collections in the photographic archive it is possible to relate this bowl to others, and then to use these identities to recognize the same cookie balls previously overlooked on a Tikal Burial 116 vase under a lord's throne right next to another throne with an enema jug beneath it. This ceramic container has tripod supports and contains the same little oval offerings as on a lively and complex Peten polychrome full of enema celebrants, a syringe, enema jug, and stick bundle in the jug (see item 7 next). This faded but important enema scene has a variant of the Holmul Dancer wit with an extremely long vomit bib (this is, though, the only Holmul Dancer associated with enemas anywhere). I suspect that these cookie balls were edible. They all have a little semi-circle painted at their tops, sometimes just like the design on the enema syringes. Since the U-things also have a painted design, I suspect that the U-things may possibly be U-shaped cookie balls, but they may also be totally unrelated. On Princeton 11 the upper musician holding two rattles (together they look like a telephone receiver) has a low tripod container in front of him. Until it is possible to see closeup photographs of this vase in its original condition before it was extensively repainted it is not possible to tell for sure whether the objects in the musician's plate were eroded or are correctly shown as larger objects. A Campeche bowl shows a man seated in front of a large enema jug holding a large bowl (completely different than the plates with the cookie balls) full of what seem to be the same cookie balls, except here they seem almost to be some kind of fruit. Four of the identical round objects are sticking out of the top of the enema jug in the same position that essence bars are normally found. Still another Campeche or Yucatec bowl has two more clearly defined cookies with the diagnostic little split or semi-circle (really a thin "U") right on top of the jug. These little balls may well be to steep in the enema liquid either to impart essence or to soak up essence already in the jug. Whereas the character on the important Whipple Vase does indeed seem to be applying pigment to his face from what Coe identifies as a "paint pot" held in his hand, this round object has the U-shaped indentation, and may well be another cookie ball. His gesture-looking in to a possible "mirror" ---suggests application of lipstick, he may also be nibbling on this cookie, or if he is in fact applying it to his lips, it may be as much to impart a tingling sensation from whatever substance the cookie is made of or soaked in. We do not yet know the final answer; these rituals seem too bizarre that almost anything is possible. Traditional methods of archaeological or art historical analysis of Maya material have never before faced something as perverse, unusual, and unexpected behavior. We must rely on additional paintings with further clues to guide us in continued study.

7. **STICK BUNDLES** are pictured just below the cookie ball bowl on the Holmul Dancer enema scene. These sticks are in two bundles projecting out of a 2 gal. enema jug. A man holding a syringe is nearby, and several of the people wear vomit bibs, so the setting is quite well defined by costumes and accessories. On a vase in the West Berlin Museum a woman (wearing clothing with a painted, tabbed "turtle carapace" symbol associated with enema attendants) offers a bundle of sticks to a man, and on a Dance after Decapitation vase (Hellmuth 1978:188) the sticks are again projecting out of an enema jug, here carried by a feline with vomit bib and with a syringe strapped onto his belt front. He looks like a drug peddler coming into town with his wares. Since in two cases the stick bundles are inside the enema jug, presumably these sticks are steeping in the liquid to impart some essence, or perhaps, conversely, they are to soak up some flavor or stimulant already in the enema jug. They seem too thin to be cigars. Are the pointed ones wooden penis perforators? Their identity and function are unclear. Are the little bundles held in Grolier 43 (non-enema scene) and contained in a serving dish in Grolier 48 (a definite enema jug scene) the same? We can only hope to find in a private collection a painting where these sticks are being handled in some manner where their full size and shape is clearer (so far, they are partially hidden in containers).

8. **DRINKING CONTAINERS** in a variety of sizes and shapes are held by enema attendants and celebrants in many, many scenes. The normal pattern seems to have two men on either side of each enema jug; they will drink and toast one another for some time before actually getting an enema. Apparently, one dipped the little cups into the enema jug. Often attractive young females served the cups full of tasty beverage. Obviously drinking cups and vases in palace scenes are so common in other non-enema contexts also that the mere presence of a drinking pot is not enough to identify a scene as an enema scene unless the celebrants are wearing a bib. Actually, small cups about the size of a short, wide whiskey glass seem frequently associated with pre-enema drinking. The Cholula murals of the drinkers is certainly similar to many of the drinking scenes around enema jugs on Maya polychromes. Unfortunately, the entire mural sequence has never been adequately published; the few segments illustrated, often in poorly printed drawings and grey photographs in *Artes de Mexico*, XVIII, No. 144, 1971, are inadequate. Whereas it has long been known from reports and from present highland Maya ritual drinking habits that the Maya are heavy consumers of alcoholic beverages (balche beer for example among the lowland Lacandon), I think it a fair conclusion from available paintings that drinking in the Maya palaces reached rather high levels. The ancient Romans and modern suburban problem drinkers do not seem to be alone. Certainly most Maya drinking seems restricted to special ritual contexts, but on these occasions they seem to have consumed enormous quantities and certainly made up for non-drinking moments. Furthermore, although there is no way to ascertain the frequency of these Maya get-togethers, I suspect they were more common than we would like to believe. Considering that at the same time they were often smoking native cigars of unimaginable potency in nicotine alone, not to mention other stimulants not found in a Marlboro, they are eating some cookies of undetermined potency, and injecting stimulants directly into their body through an enema. It would be rather unsettling to read a modern clinical report by a medical doctor of what condition the patient would be after a typical Maya ceremony. We cannot discount the effect of music and occasional dance, not to mention bare-breasted young ladies. Ecstatic states can be obtained through suggestive music and dance even without all the direct chemical stimulants through smoking, eating, and injecting. Aztec excesses are better documented up to now; the Maya may well have set an earlier example.

8. **ECSTASY COOKIES:** in two or three scenes with enema jugs the celebrants are popping little pellets or cookie sized candies into their mouth. The way they hold these cookies so reverently as they eat them, and the general posture of the eater in his setting, suggests that these little cookies are either mighty or else pack quite a stimulating effect upon injection into the body system. The cookies are so small that it was hard for the Maya artist to add any symbols to aid our identification of their content or meaning.

9. **CIGARS** are smoked by participants in several enema rituals. All such photographs have been made available to Francis Robicsek, M.D. for his forthcoming monograph on Maya smoking. Cigar smoking is widespread and was not in any way limited to enema situations, but such smoking in enema rituals was in conjunction with drinking, eating, and enema injection-all of which must have accelerated the effects of the *Nicotiana rustica* which the Maya were evidently smoking. Robicsek's new book describes the effects of smoking a Mesoamerican cigar.

10. **PETAL BOUQUETS** on long sticks are held by several lords and attendants in palace scenes where enema jugs are nearby. These bouquets are not necessarily restricted to enema scenes though. That they are in fact pleasantly scented flowers is suggested by the little bird hovering over a bouquet in Grolier 28 (not an enema scene) and also by the fact that on at least one enema scene the lord is clearly himself sniffing at the bouquet. Whether these are flowers of the plant which is adding essence to the enema liquid is not known at the present time. These are probably not actual individual flowers (they rather large); they may be formed of detached petals skillfully woven together to form a special bouquet for certain ritual occasions. Did the Maya also sniff stimulants? If so, it would seem that they injected drugs through every opening of the body except their ears and the pores of their skin, and the drums and rattles acted to act upon the auditory senses and on the Whipple Vase one of the God N devotees is either applying something to the sensitive skin of his and mouth (or is simply eating a cookie ball, see item 6 previously). Our natural tendencies to render conservative interpretations in traditional terms is inappropriate in a situation such as the highly evolved Maya rituals which involved a total chemical assault on every sense from a wide variety of stimulants administered in sequence. Whereas these excesses are well documented for other societies throughout the world, they do come as a surprise for the Classic Maya, especially when we consider that certain of these drinking and injection rituals took place before the bloody sacrifice of babies, young children, as well as adults followed by the crazed priests and ritual attendants.

11 **ADDITIONAL ACCESSORIES** will likely be detected as soon as additional examples are available for study. On vases already photographed, as well as vases which I have seen but not yet recorded, and with vases which I have been told about but not yet had a chance to speak with the private collectors about the possibility of studying their important vase, bowl, and plate paintings, there are other accessories which need to be itemized and described. It usually takes at least three examples of any one item to give an initial hint as to its association with enema rituals, although it helps to have five to ten examples to really show its full form, variations, and function.

COSTUMES AND PERSONAGES  
ASSOCIATED WITH SCENES OF  
ENEMA JUGS, SYRINGES, AND BIBS

12. **WATER LILY JAGUAR** is as frequent in enema jug scenes as he is in Dance after Decapitation scenes. That it is the same mythical creature (although often in a different guise as suggested by different costume) is clear in three Tepeu 2 Peten death dance paintings where the feline dancer wears a vomit bib, and in one remarkable scene from the Museo Popol Vuh where the jaguar, holding a syringe in one hand and an enema jug in the other hand, dances ecstatically while elsewhere a baby with his severed heart is being offered on a platter and a man dressed as a Chama bat is in the process of chopping off his own head using an axe. On Grolier 37, the Vase of the 31 Gods, a death dance jaguar, complete with death collar, holds a clearly defined enema syringe (personage 22). Normally though, while participating in the enema ritual the water lily jaguar does not wear his death collar, nor his red scarf, nor a black-white-black banded shawl; instead he wears a loincloth and is always seated (never dancing). He usually holds a small drinking cup, and may wear a vomit bib. The only time he is up dancing is on the Museo Popol Vuh vase (Hellmuth 1978:212). That it is a human actor wearing a costume is clear from another vase where the celebrant's head sticks out from his feline costume (Ibid:210 upper left).

12. **SPIDER MONKEY** is likewise as common in enema jug scenes as he is in Dance after Decapitation paintings, but there is no interchangeability in costume for the monkey as there is for the jaguar. In enema scenes the monkey never has deer antlers nor a deer ear, since the deer itself is not prominent in enema scenes. Conversely, no monkey dancing after an execution has no bib. No enema monkey ever has a red scarf or a black-white-black scarf. I would, though, not be surprised to find exceptions, since the spotted "fruit" held by death dance monkeys shows up in the hands of a bat, personage 18 of the Vase of the 31 Gods. It is unfortunate that this vase is no longer available for close-up photography which would be so much more detailed than the line drawing for these esoteric accessories and costume elements. Monkey costumes for the enema ceremony tend to have more hairiness to them, and the monkeys often wear loincloths.

13. **DRUG BIRD**: is distinguished by a bird beak with a fat, out-turned end. This beak is unlike any red bird pictured in "The Birds of Tikal" but this bird character is present in at least four enema scenes (Hellmuth 1978:210 illustrates one). On a set of two nearly identical plates an anthropomorphic dancer in net weave body stocking has one of these special bird beaks attached to his face. Of the many different birds in enema rituals, this is the easiest to recognize, even if it does not correspond to any actual species. It is typical in Mesoamerican art to have bizarre physical aberrations and composite creatures formed of body parts from many different animals, amphibians, birds, reptiles, or fish.

14. **ENEMA BIRDS** (species other than Drug Bird) are more common on highland Guatemalan (but non-Chama) vases. Not one of the 30 Chama vases yet photographed has an overt enema scene, nor jug nor syringe, although this situation may be changed when additional private collections are studied. One Tepeu 2 Peten plate in the Denver Art Museum has highland type bird celebrants next to enema jugs, some even with rattles as musicians, just as on the highland vases. Two highland vases have various enema birds; these two vases are virtually identical in subject matter to one another, except one has a glyph band and one has a long beaked bird not on the other vase. Each vase has sets of two birds each around enema jugs; there are two such repeated scenes on each vase. A third highland vase in the same style has the same scene but with animal actors instead of birds. A published Chipoc vase has enema birds next to jugs which seem to be of the enema jug shape except for handles on the neck. A vase on exhibit in the American Museum of Natural History has enema birds, with the bird, holding enema jugs of various sizes. Altogether at least five different species of bird are represented on this group of paintings, and other species are sure to be recognized as new vases become available for study. These enema birds are far more pleasant looking than the revolting mythological birds in Dance after Decapitation scenes. Certain bird species may turn out to be diagnostic for enema scenes.

15. **BIG LIPPED FROGS** are dominant personages on one Tepeu 1 bowl. One frog-man holds a giant water lily in his lap. The frogs on this one vase have prominent large round eyes and thick, almost birdlike lips. Other frogs, but differing in anatomical and mythological detail, appear on the Vase of the 31 Gods (Grolier 37). In some of these 8th century paintings it is hard today to tell the difference between toads and frogs, and where as personage 10 seems definitely to be a frog, is personage 12 with his longer snout possibly some other creature, an iguana for example? It is necessary to photograph actual amphibians and reptiles in Peten and publish zoological photographs alongside the suspected species on the vases. Offhand, a good 50 per cent of Thompson's animal identifications are incorrect on certain vases and even in the codices. There is about the same percentage of zoological error among all other archaeological "identification" in current literature as well.

16. **UNIDENTIFIED ANIMALS** appear on several enema scenes. One may be an armadillo; another is about the same size but with a longer snout; both are about the same size as the animal on the Vase of the 31 Gods (personage 29). Since every rendering is a little bit different, it is difficult to tell whether the differences are stylistic (the artist) or anatomical. Also, we tend to identify each animal by the name of a common species that we recognize --we neglect the many other possible animals which inhabit the Southern Maya Lowlands. Since zoological textbooks show either skeletons or mangy specimens in dark zoo cages, it is difficult for the North American archaeologist or art historian to get helpful examples in traditional zoological monographs. Besides, the Maya artist almost always pictures the animal in full profile--zoological photographs show the animal in whatever position he could; such shots often lack the facial profile so necessary for iconographical identification. To assist in more accurate identification of creatures in Maya paintings, I have started an archive of live animal photographs, especially of close-ups of their heads in profile, when this zoological archive is finished, and published, it might help to re-identify most of the curious creatures found on pots and on occasional stelae and altars also. In the meantime, it can be recorded that animals in enema rituals differ from the same animal when shown in a decapitation ritual-in most cases.

16. **RAIN BEAST** has been identified by M. Coe on the Whipple Vase. This same deity, regrettably faded, appears also seated inside a ritual hut composed of elaborate stacks of deity faces. On this second vase he also overlooks a scene of two women undoing the loincloth apron of adult God N devotees; enema jugs are prominently displayed in front of each devotee. With only two examples on polychrome vases (Coe cites other deities in non-enema situations on stone at Quirigua and at Palenque and in the Tikal incised bones fishing scene) it is difficult to say much else about this god other than he seems of higher status than the God N devotees. He seems to be a patron to whom homage is rendered during the ritual; God N is an active participant more than a lordly observer.

17. **OLD SLOUCHING DEITY** sits on a throne with band of planetary symbols with several enema jugs all topped with "bars of essence" on three different polychrome vases. This deity also appears on more than a dozen other vases (with no enema symbolism) despite the frequent appearance of this deity, he is nowhere described in any book published within the past seventy years. Since there is no description of him in the current literature it would be well to precis his various attributes. 1st) the deity is invariably elderly; 2nd) he is always bending over, as though infirm. physically deformed, or simply old and stooped, his posture is so bad I label him the "Old Slouching Deity;" 3rd) he is normally toothless (this distinguishes him from a host of other gods who have filed front teeth); 4th) he is always up on a throne and when more than one person is on the same throne he is usually dominant. Other gods, especially God N, stay humbly on the floor when in his presence (Tikal Burial 116 vase and a second, previously unpublished vase). 5th) he often is seated upon a "sky band" (equally correctly termed also a "planetary band") throne, that is, a throne whose border has various symbols such as sky itself, (night) darkness, venus, etc. Such a sky band throne is not a prerequisite though, he may sit on a plane throne as well. 6th) the body may have sagging breasts in front view or a pronounced almost feminine bust in side view, though without nipples or aureole; it seems that the deity is predominantly male and that the breasts are those of an aged, overweight male. It is possible though, that the deity is on occasion female. 7th) the god has a Roman nose (as do many other deities). 8th) the rest of the facial profile is more distinctive, consisting of a pronounced indentation into the nose bridge with a strange bump sticking out at about eye level. Some God D's, God G's, and some God L's share the aged, toothless, even bumped facial profile, but the Old Slouching God lacks all the diagnostic God L headdress and accessories and lacks the barbel of most God G's. As we will see later, the sky band throne god may well be a Classic antecedent for God D in the codices, although this is not yet sure. 9th) headdresses are more diagnostic for deity identification than facial profile in most cases. The diagnostic trait of the Old Slouching God is a rosette (a round medallion framed by little circles) with a pendant sticking out briefly at 180 degrees then turning and hanging down at 90 degrees. The rosette itself has a glyphic design, but in almost all polychrome vase paintings the design is too eroded to identify; in the codices it is an Akbal glyph. On four highland vases this rosette sticks out of a water lily (Robicsek, "The Mat Symbol" Plate 77 for example). It is though, not yet clear whether this common highland deity is the same as the Peten sky band slouching god. Other examples of the highland deity are 481649-29, A516 (Museo Popol Vuh), and A549 (Museum Popol Vuh) with the same headdress but on a young man. 10th) on about half the Peten examples the god has a doubledecker forehead with two little fringes of hair, one on each forehead. Many Holmul Dancers have the same set of domed, double foreheads, as does the deity of Princeton 6 (who not uncoincidentally sits on a planetary band throne). The common Uaxactun Dancers on scores of Tepeu 1 Peten plates likewise has the same unusual deformed head. The above list of characteristics was based on the following representations: D.O. 122 (same vase also on D.O.320b); D.O.173; 451858-4 (seated on a sky band throne but with no enema jug nor bib in the scene, although he is being offered that look similar to plates of "cookie balls;" 269215-1 (Stuart and Stuart 1977 "The Mysterious Maya." National Geographic Society); D.O. 304; 464706 (with God N on the floor in front of the throne); Tikal Burial 116 (with God N on the floor in front of the throne); A313 (on sky band throne with three enema jugs alongside), 272079 (Museum of the American Indian, on sky band throne with two enema jugs alongside); D.O. 211 (on sky band throne with two enema jugs alongside); and Princeton 6. Since this slouching god never has a sea shell around his body, never wears a net headdress, and has God N subservient in front of him on the floor, it does not seem that the Old Slouching God is Ni as Coe has proposed. The deity on Princeton 7 lacks the facial profile and the headdress of the old Slouching Deity and has a quite distinctive face, but he is on a sky band throne and in the correct enema setting. I am unsure of his identity at present. The god on Princeton 9 on the throne has certain of the right characteristics but is quite likely a more youth-fulpresence with a better posture. A dozen more clearcut specimens are needed; in the meantime, it is worth entering the suggestion that we are dealing with God D.