

HUMAN SACRIFICE IN BALLGAME SCENES
ON
EARLY CLASSIC CYLINDRICAL TRIPODS
FROM THE TIQUISA TE REGION,
GUATEMALA



Frontispice: rubbing of black Museo Popol Vuh Tiquisate area cylindrical tripod by hideo Kojima,

Front cover: detail from a stone yoke, leke amatitlan, drawing courtesy of Dr. Guillermo /mata A.,
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**HUMAN SACRIFICE IN BALLGAME SCENES
ON
EARLY CLASSIC CYLINDRICAL TRIPODS
FROM THE TIQUISATE REGION, GUATEMALA**

by
Nicholas M. Hellmuth

1987

International Photographic Archive of Pre-Columbian Art
FOUNDATION FOR LATIN AMERICAN ANTHROPOLOGICAL RESEARCH

12317 Inletridge Dr.
Maryland Heights, Missouri 63043
Phone: +1 419-823-9218

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**II. BALLGAME ICONOGRAPHY AND PLAYING GEAR: Late Classic Maya
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Constructive criticism and comments are welcome by the author

12317 Inletridge Dr.
Maryland Heights, Missouri 63043
Phone: +1 419-823-9218

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DEDICATION

The printing of this ballgame manuscript was made possible by each of you who has sent in a donation and/or purchased a copy. Without your checks in the mail neither the photography, the line drawings, nor the publication of this book would have been possible.

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PREFACE

This report results from research for the “International Symposium on the Mesoamerican Ballgame and Ballcourts in the New World” organized for Tucson, Arizona, in November 1985.¹ Since only 20 minutes was available to read a paper it was not possible to present orally all the ballgame data available in the photographic archive of the Foundation for Latin American Anthropological Research. Two volumes, this one on the Guatemalan yet non-Maya Early Classic ballgame, and a second monograph on the Late Classic and specifically Maya ballgame, serve simultaneously as a handout for the symposium, the notes for my paper, a complete descriptive inventory of all ballgame vases, and thereby a preprint of the ballgame sections of the long range publication program of the International Photographic Archive of Pre-Columbian Art.

The subject assigned me for the November Arizona symposium--the iconography of the Mesoamerican ballgame as pictured on southern Lowland Maya vases--is covered through analysis of all extant representations of the pre-Columbian ballgame on ancient pottery of Guatemala. This ballgame corpus comes from a long range project to find, salvage a photographic portrayal, catalog, and then make available to students and scholars all known ancient Maya or Teotihuacan-related pottery which has figural, hieroglyphic, or artistic content.

1. Organized by David Wilcox, Northern Arizona University and Museum of Northern Arizona and by Vernon Scarborough, University of Texas at El Paso.

Background studies have been made of contemporary portrayals of the Maya ballgames on stone altars, stelae, panels, and graffiti, not only of Guatemala but also of adjacent Honduras, Belize, and Mexico, including Veracruz and Teotihuacan. The focus, though, remains southern vases, as the highlands and the northern lowlands were discussed by other participants. Iconographically and stylistically distinct Yucatec ballgame scenes on Late Classic pottery will be listed but not described in the same thoroughness as Guatemalan scenes. Southern lowland ballgame scenes on vases share more features with playing scenes on northern stone sculpture than with athletes on Yucatec vases.

The discovery by Guatemalan archaeologists at Tikal of a Teotihuacan-style round ballgame sculpture and an early ballgame mural showing Chac Xib Chac playing the game point out how much we need to update our traditional concepts. Knowledge of the ancient Mesoamerican ballgames is entering a new period of advances. Hopefully both the popular former models as well as the several new theories will be tempered by the available facts. Until the facts and artifacts are available in print, though, armchair models will tend to get the most play. The present two volumes on the ancient ballgame of Guatemala and Mexico are written both to provide the basic data to the scholar and student as well as to help the many people who are confused by conflicting romanticized accounts of "the ballgame" while visiting the ballcourts of Chichen Itza, Copan, Tikal, and the other Maya sites.

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INTRODUCTION

for both Volume I, TIQUISATE, and Volume II, PETEN

UNRESOLVED PROBLEMS OF CHRONOLOGY AND ICONOGRAPHY in the Regionally Distinct Ballgames of Pre-Columbian Guatemala: Escuintla versus Peten

Since the ballgame itself has been written upon often, my paper will focus primarily on ignored, unresolved, erroneous, or previously undiscussed concepts. The most common misnomer in ballgame literature is that any wide item of clothing is automatically called a yoke. Even belts which are totally outside any remotely likely ballgame context have been labeled as yokes in major and recent monographs. The example of Grolier No.37, Pages 5 and 8 could be found in many other books as well.

The introduction in 1975 of the distinction between players with yokes (around their waist) as opposed to players with “ball deflectors”

(around their chest) (Hellmuth 1975a:8; 9; 19; 23) has been successful, but often so much so that even actual yokes are now mis-named as ball-deflectors. Evidently the new terms are incompletely understood. Using clearly pictured ballgame outfits from southern lowland Maya vases I will clarify the distinction in outfits, since political, regional, and temporal factors are involved.

On the subject of yokes, this report presents the first published reference to a

remarkable find of 52 ballgame yokes discovered together in a single cache or burial in Guatemala's Costa Sur region. Line drawings of seven of these Guatemala made but often Veracruz inspired yokes are provided (Figs.37-45), as well as possible dating to the local coastal equivalent to the Esperanza or Tzakol 3 period, or at latest a pre-Bilbao date. I consider the Bilbao ballplayer stelae essentially Late Classic and the Chichen Itza ballplayer panels to be late Late Classic or at most early Post Classic. The latest research, still on-going, at Chichen Itza, though, supports the traditional Post Classic date of the Great Ballcourt sculpture (Linnea Wren, personal communication, 1985). Previously I had myself favored the suggested earlier datings of Parsons and of Cohodas, but all members of the several Chichen Itza ballcourt sculpture recording projects who were at the symposium kept to the traditional dates. I discuss this unresolved problem further in the conclusions.

The presence of "Veracruz" yokes in Guatemala contributes to a better understanding of the origins of the ballgame outside its Mexican homeland. There is certainly no suggestion that the ball game was present earlier anywhere in Central America than in Mexico. Lowland Maya vases can best be understood when their predecessors are first recognized.

The immediate temporal predecessors to lowland ballgame scenes on polychrome vases are more than 22 mold-impressed cylindrical tripods from the Tiquisate area of Escuintla, Guatemala (the Costa Sur). Tiquisate is outside the lowlands; indeed outside the highlands as well. Four slab-footed cylindrical tripods of definite Early Classic date are presented which portray an evolutionary predecessor of the ballgame sacrifice scene known later at Chichen Itza. Although Lee Parsons and Marvin Cohodas have on several occasions pointed out the seeming impossibility of the traditional Post Classic dating and supposedly Toltec origin of

the Chichen Itza ballcourt sculptures, their documentation has not yet been incorporated into any of the general, traditional overviews of Mesoamerican history. Neither their, nor any of the other increasing number of studies that point out the necessity of reviewing and revising the Post Classic Toltec tag for Chichen Itza ballgame scenes (Lincoln 1982; McVicker 1985) have yet referenced the four key ballgame scenes--datable to no later than the 6th century and present in Guatemala, far away and long before Toltec heritage. These four vessels show a decapitation scene complete with serpents issuing from the head of the dead ballplayer (Hellmuth 1975b:P1.8 and 9; 1978a:Fig.11).

While it is easy to dismiss these vases as forgeries or declare them inapplicable because they were not stratigraphically excavated with grave lot data and provenance (they are

in museums), the overall Tiquisate, Escuintla art style and ceramics have been authenticated through surface collections during over a decade of field work by Edwin Shook, the archaeologist who is most familiar with pottery of this period of the Costa Sur. Neutron activation analysis is readily available as a test to further substantiate their pre-Columbian origin. No forged Tiquisate cylindrical tripod has yet been found. My paper brings up the unresolved questions posed by these 5th-6th century ballgame serpent decapitation scenes in southern Guatemala.¹

This section of the presentation leads into the ballgame on Peten style vases. Only a single clearcut Early Classic scene is known (on a cylindrical tripod (J. Jones 1976; Hellmuth 1975b:Pl.47)), and that is totally different in style and content than

1. I do not intend to suggest that the decapitation imagery developed in Guatemala, since the imagery (lacking only yokes) is present on earlier Izapa Stela 21.

any of the approximately contemporaneous Escuintla tripods. Only a single Tepeu lowland Maya game scene with ball is known (Fig.78), and that is totally different than either the Tiquisate or the Peten "predecessors." But this sole Tepeu 1 vase is definitely the earliest example yet found of the standard scene on contemporary stone sculpture and on all Tepeu 2 southern Lowland Maya polychrome vases: a ball-deflector up to the armpits instead of a yoke down on the waist and no portrayal of human sacrifice in any form whatsoever. Of all the many Peten-related Maya stone sculptures which show the ballgame, only three show a yoke and hacha being worn: Itzan, Copan, Chicago Art Institute panel. Of these² stone sculptures, only the Itzan stela comes from the Peten. No lowland Maya stela shows a palma, though limestone palmas of probable Peten origin have now been found (Figs.59-62).

The difference between yoked ballplayers--Mexican oriented--and athletes with high ball deflectors--southern Maya lowland oriented--is best seen on the two ballgame sculptures which show players with each outfit, Mexican versus Maya. These two panels are the central marker from Copan and a rectangular panel in the Art Institute of Chicago (Figs. 71, 72).

Thus--for Guatemala--the Tiquisate decapitation type of ballgame typified by players of serpent and butterfly cults who wear yokes and hachas does not serve in any way whatsoever as models for either the contemporary Peten ballgame or for the subsequent central Maya variant of the Late Classic game. This unexpected

2. Of lowland Maya ballgame sculpture, one Seibal sculpture, the Yaxchilan steps, and the Coba ballcourt panels are among the few that associate human sacrifice with the ballgame. Even then, though, the victim is not wearing ballgame clothing, nor is a knife shown, and no serpent iconography of the Chichen Itza- Tiquisate kind is present.

situation, never before stated in this manner, has implications for political boundaries, trade routes, spheres of influence, and the whole question of the role of Teotihuacan and El Tajin in the Middle Classic. Parsons has already researched the Cotzumalhuapa-Bilbao component of this Mesoamerican problem. Since the Tiquisate vessels originate from within 50 miles of Cotzumalhuapa, and as Tiquisate period yokes are direct predecessors of those on the Bilbao stela, it is time that the Tiquisate pottery is included in discussions of Cotzumalhuapa history and art.

The differences between Tiquisate and Cotzumalhuapa ballgame ritual and iconography are equally as important as their similarities. Although the ballgame played at Tiquisate has little or no relation to the game (with a stick) played at Teotihuacan, the Tiquisate ballgame is developed in a Teotihuacan-related milieu. The nature, degree, and dates of Teoti-

huacan-related style and motifs in the art of the Cotzumalhuapa area can better be understood when the immediately preceding Teotihuacan-Tiquisate situation is discussed. This information was not available when Parsons covered this aspect of the art of Bilbao.

Curiously, in subjects other than the ballgame, dozens of examples of mutual influence can be found among Escuintla, Esperanza dated Kaminaljuyu, and Tzakol 3 dated Peten: Curly Face is a Tiquisate deity found in Escuintla (Hellmuth 1975b:P1.14,A, 14,B, 15A, 15B, 15C, 16, 19), at Kaminaljuyu (Kidder, Jennings, and Shook 1946:Fig.186,c), elsewhere in the Maya Guatemalan highlands (Hellmuth 1975b:P1.15A), and also in the Peten (Hellmuth 1985:158 and **456981-30**³). Tlaloc is found in all three zones. Even hourglass base incensarios are in all three areas of Guatemala. A polychrome, central Peten hourglass Tlaloc incensario base with an

3. Boldface numbers refer to the photography archive. The catalog number system and location of the archive depositories are described in Maya Cylindrical Tripods.

elaborately adorned chimney lid--again with Tlaloc-related adornos--shows the Peten adaptation of either highland or Costa Sur forms of Teotihuacan hourglass base incensarios (Hellmuth Photo Archive). "Tiquisate Ware" or a close imitation is known for Tikal, yet the ballgame is conspicuous by its absence from contemporary (Tzakol 3) Peten pottery. On the sole Tzakol instance that the ballgame is portrayed on any media, it is not to any degree Tiquisate related. Why did some cults take root in Peten while others did not? Why did the serpent execution form of ballgame skip Peten (and at least two centuries) and reappear only later, in Yucatan?

If stratigraphy and non-ballgame aspects of the iconography substantiate a Post Classic date for the Great Ballcourt ballgame decapitation scenes, then at least the heritage from Tiquisate needs a place in the overall model. The palmas at Chichen Itza, though, may mean that the immediate origin is elsewhere than

Tiquisate. The Escuintla ballgames (Tiquisate and Cotzumalhuapa) are yoke and hacha oriented; palmas are not included in any Escuintla area scene found so far. Perhaps Veracruz is a common source for both, first (before palmas were the fashion) for Tiquisate and then later for Chichen Itza. The origin, development, and diffusion of palmas needs to be worked out.

The Tiquisate ballgame execution pots demonstrate nonetheless that neither Tula nor the Post Classic is needed as a source for the ballgame execution scenes at Chichen Itza, yet the Chichen Itza sculptures are certainly not Early Classic. Models which are too early do not find acceptance and thereby merely lend support to the further entrenchment of the Toltec-Post Classic beliefs. Toltec dated Post Classic schemes, though, do not take into account the presence of the earlier Tiquisate instances and such Early Classic Peten representations as the

proto-"Toltec" Mexican warrior outfit on Uaxactun Stela 5 (Hellmuth 1975b:P1.45).

The Tepeu 1 period of Peten brings in another unresolved situation, that of the second variety of ballgame, the handball game, on a polychrome Tepeu 1 bowl (Coe 1982:Pearlman No.10). The earliest handball game is known from Dainzu, Oaxaca (Bernal and Seuffert 1979); a Middle Classic handball game is well known from El Baul Monument 27 (Parsons 1969,2:P1.52). Parsons (1986) also illustrates Kaminaljuyu Stela 25 with a Dainzu-like individual. As only the single Peten vase shows a handball game for the Maya, it will be used primarily to document the validity of linguistic studies as an aid in archaeology and iconography, as Thomas Lee reports entries for three different ballgame types in the colonial period Ara dictionary of Tzeltal (personal communication, 1985; Ruz 1985: 156-157). My volume on the Late Classic (material submitted in written form for symposium participants to peruse but

not actually read as a lecture) will provide additional background information on the God D iconography of this vessel and on its Primary Standard Sequence. The PSSequence allows the Tepeu 1 date and Peten provenance to be reconfirmed (and further authenticates the vessel as well).

A additional observation on the ballgame is the role of midgets or dwarves, known previously only from the Yaxchilan Structure 33 ballgame step panels. One polychrome vase (in an as yet unidentified regional style), known before the Yaxchilan steps were published i (and hence not a forgery copying the Ian Graham drawings) clearly shows a midget or dwarf in close proximity with the players.

Although Graham's drawings of Yaxchilan ballgame panels and subsequently recent articles on the ballgame hieroglyph (Houston 1983; Mayer in press; Mary Miller in press and personal communication) make it today common knowledge that

one aspect of the ballgame took place against steps or stepped terraces instead of the better known ballgame court slope, the stepped nature of the ballcourt WCIS first published in 1975, before the Yaxchilan panels had been discovered and before the glyph had been noticed. As this discovery was derived from southern lowland Maya polychrome vases, additional vessels will be shown which portray this stepped architecture. The history of advances in ballgame iconography will be reviewed, as there is a notable omission of cross-references to the actual earlier discovery of game aspects and earlier publication of pertinent Maya portrayals in articles of the 1980's where this subject is treated.

For example, the original 1975 publication of the Leiden museum venom bottle showing a rodent-ball will be set in its proper historical perspective by presenting illustrations of additional, comparable vessels which have not previously been published (Volume II, Figs. 120 and 121). Schele made an important icono-

graphic and epigraphic observation on the first (larger) ballplayer venom bottle (Schele and J. Miller 1983:Fig.19,A), an identification I had myself not reached a decade ago.

The final section of this paper (in the *Peten* volume, II of the overall ballgame research) introduces an aged character with a special protruding beard and/or chin, a possible patron of hunting who also appears as a headdress on two Late Classic southern lowland Maya ballplayers. This caricature, found also on a Chama vase and as an unpublished figurine, may be a previously unrecognized member of the pre-Columbian pantheon.

Several of the vases mentioned in this introduction have been rolled out in inked drawings prepared specially for the symposium. Most of this material is previously unpublished or known only from technical or infrequently cited reports,

or if published, not together with a complete discussion of the ballgame aspects with full comparisons and contrasts with other related scenes.

Rather than reviewing the traditional models on the ancient Maya ballgame, this paper makes reasoned use of unpublished material to compliment provenanced material in order to reach further into the full range of ballgame iconography, symbolism, and ceramic form than would be possible in a study restricting itself solely to traditional pieces in the official provenanced corpus. The lack of provenance and the destruction caused by looters is a definite problem. The loss of scientific data is considered in more detail in Hellmuth 1985a, pages 1 and 2.

My ballgame research also takes into account the unacceptable nature of vessels which have been repainted, “restored,” or otherwise forged. I have visited the principal fake factories to meet personally with the forgers in order better to learn how to recognize their products. In today’s Maya studies it is as important to be able to recognize the Miami style as the Peten style. The advent of the “Atlanta” series of paintings on ancient Maya vases has inundated the art market since 1980 with sophisticated scenes complete even with carefully created hieroglyphic texts.

Chapter 1

INTRODUCTION TO ART OF THE TIQUISATE REGION OF GUATEMALA

The pages which follow are descriptions of all currently known ballplayer scenes in the Early Classic art of the Tiquisate region of Escuintla, Guatemala. The art of ceremonial pottery in this area has been introduced in **The Escuintla Hoards: Teotihuacan Art in Guatemala**, in an article for AMERICAS magazine, in the Mexico City “Congreso Internacional de Americanistas,” and in my paper “Teotihuacan Art in the Escuintla, Guatemala Region” for a Middle Classic symposium organized by Esther Pasztory, Columbia University. This work on Tiquisate iconography has been expanded by the Yale University Ph.D. dissertation of Janet Berlo, Department of History of Art (1980, published 1984), and her subsequent report on Teotihuacan iconography (1983). As Tiquisate has already been introduced in those previous

works and as these new pages are prepared to focus on the ballgame aspects of Escuintla art rather than coverage of the Escuintla hoards per se, no further discussion of non-ballplayer art will be attempted other than a few general observations in the following paragraph, to bring the Tiquisate situation up to date.

The following text serves three purposes: first, as the first complete description, in a single place, of all known Tiquisate ballgame scenes so that interested individuals can have this information available to better continue the research on this little known regional art style; second, as a handout for the ballgame symposium; and third, as a pre-print of the ballgame chapter for the

eventual catalog volume on all South Coast cylindrical tripods. My work on Teotihuacan related art in Guatemala had been sidetracked for ten years due to the need to salvage photographic images of as much Maya art as was possible before it disappeared. I have dusted off Tiquisate material momentarily for the ballgame symposium, since hardly a single monograph on the Mesoamerican ballgame has commented upon the more than 22 ballgame vessels from the South Coast.⁴ It is refreshing to notice that several of the papers for the 1985 ballgame symposium are citing the most dramatic of the Tiquisate scenes. This report aspires to draw archaeological attention to the many other related ballgame scenes especially since the ballcourt sculptures of Chichen Itza are now the focus of several projects of photography, re-drawing, and publication (Maldonado,

Kurjack, and Greene Robertson, paper at the ballgame symposium; Wren; slides shown in evening session at the ballgame symposium).

From 1970 through 1975 I worked on salvaging through photographs a corpus of the pottery art of Tiquisate in Guatemala. By that last year the mounds at the several sites in the Tiquisate region had been fairly well bulldozed by farmers and looted almost out of existence. During 1973 the situation was so rapacious that up to a hundred Tiquisate tripods a month came into public display in the open antiquities shops of Guatemala, Antigua, and Panajachel. By 1975 only one or two tripods a month became available for study, as by this date Maya pottery from Peten flooded Guatemala City as the Peten was opened by new roads, oil

4. An exception is Von Winning's articles, which offer illustrations of Tiquisate, material, even dating back to the 1940's, and which recently include a ballgame scene (1985).

exploration, lumbering, collective farms, and a general lust for polychrome funerary vases.

When a combined fellowship from the Department of History of Art, Yale University and the Organization of American States was offered in 1980 to catalog the then ten years of photographic salvage, I moved to New Haven, and while in the USA began to seek out and photograph what Tiquisate cylindrical tripods and incensarios I could find, recording about 15 or 20 tripods over a three year period. This number included several ballplayer scenes. Over the last four years I have continued to

photograph Tiquisate cylindrical tripods in the extensive collections of the Museo Popol Vuh. As this was after Berlo's dissertation was finished, they do not appear in her important publication or in any of my articles.⁵

Among Berlo, von Winning, and myself, a wide selection of the art of Tiquisate has now been published, but these have tended to be those pieces which were in Teotihuacan or Teo-Tiquisate style and content. There are at least 20 fancy incensario lids (such as Fig.6) and 50 other cylindrical tripods in the

5. There must be another several hundred Tiquisate cylindrical tripods in private collections and museum storage in the USA and Canada, since as many as one thousand may have been unearthed during the removal of mounds for creating agricultural fields throughout the South Coast. There are at least a dozen unphotographed incense burners in Belgium, and probably an equal number in the United States. It would be easy to find at least another 200 Tiquisate pots in private collections in Guatemala. Although my long range goal is to have available in the FLAAR. Photo Archive all extant decorated Tiquisate cylindrical tripods and incensarios since no grant or fellowship has ever provided film and processing for unrestrained total photography, it has been possible only to take as many pictures as limited funds permitted. Therefore it has not yet been possible to photograph all the other exotic ceramic art of the Escuintla area, especially the little known Late Classic vases and effigy containers. The project does its best, though, to secure a photograph of all tripods decorated with figural art.

photographic archives of the foundation for Latin American Anthropological Research which are of several other, local South Coast styles, and none of these have been published. A rare double-chambered Tiquisate tripod is an example of what is still in the Photo Archive unpublished. Also, there are at least 15 giant Tiquisate cylindrical tripods with impressive Teotihuacan related scenes which for lack of space were not in any of my publications; as Berlo's key work was primarily on incense burners, there was understandably no intention there to illustrate all the cylindrical tripods. Von Winning also has illustrated primarily incensarios.

Thus, overall, the photographed--but unpublished--whole, decorated, cylindrical tripods from Escuintla constitute one of the largest reserves of iconographic and cosmological data

of the major Classic period Mesoamerican cultures potentially available to scholars and students. This corpus includes scenes which will expand knowledge of Teotihuacan iconography and cosmology and will raise the art of Tiquisate from one totally overlooked into a sector of ancient Mesoamerica that will figure prominently as maps of regional art styles are updated.

8x10 inch black-and-white enlargements from FLAAR. negatives of most of these vessels (but only of pieces photographed up to 1980), are in the Robert Goldwater Library of Primitive Art, Metropolitan Museum of Art, New York.⁶ 35mm color slides (originals, not duplicates) of this material are in the slide files of Dumbarton Oaks (but only material photographed up through 1984; the 1985 and

6. Alan Chapman, librarian, Mary Baldwin, photo archive, and Carol Meyer, photo archive organizer.

1986 photographs are available only in the main FLAAR archive stored at Yale University). A full description of the “Hellmuth Photo Archive” is in the first issue of the long-range corpus publication program, Maya Cylindrical Tripods, now in print. Although the non-ballgame Tiquisate cylindrical tripods will be in an eventual subsequent volume (since Escuintla was not a Mayan speaking provenance in the Early Classic), the Maya volume describes the overall archive, lists all current depositories, and catalogs those three or four Tiquisate tripods which picture Peten Maya themes. Hellmuth 1986a and in press also illustrates a previously unpublished Tiquisate vessel, one which shows a Principal Bird Deity with Maya form of serpent face-wing.

Chapter 2

DECAPITATION ON TIQUISATE BALLPLAYER VASES

Four Tiquisate region cylindrical tripods show scenes of one ballplayer holding the severed head of a decapitated player in front of him. A tower of snakes rises from the neck of the decapitated player. Three of these vessels present essentially identical scenes (Hellmuth 1975b:P1.16); the fourth adds a fancy hieroglyphic decoration on the far right side (Hellmuth 1975b:P1.9; 1978a:fig.II). Two of the vessels are in the Museo Popol Vuh (figs.1 , 11, 12).⁷ The red tripod is on exhibit in the Denver Art Museum (figs.2, 3, 4, 5, 6, 8, 9, 10) and the fourth vessel is in a private collection. These four vessels are the subject of this report.

The aftermath of a decapitation is further exhibited on another cylindrical tripod illustrated and described by von Winning (1985), but this is from a different mold series, is the only cast yet found from this mold, exhibits different iconography, is not available in photographs, and is not further discussed in this paper.

A sixth Tiquisate ballgame tripod with death imagery is also in the Denver Art Museum (Hellmuth 1975a: 21; 1975b:P1.II; 1978a:fig.9). This unique vase shows two players seemingly adoring or at least rendering homage to a large ball with a

7. In storage as of 1985. All ancient art in the Museo Popol Vuh, Universidad Francisco Marroquin, is readily available to students and scholars of all lands without discrimination and without walls of restrictive paperwork through the courtesy of the Junta Directiva, Dr. Guillermo Mata, chairman, curator Arqueologo Lic. Rolando Rubio, and administrator, Lucy Alvarado.

frontal death skull on it. No actual decapitation is taking place. The players on this skull-ball homage scene are comparable to ballplayers on a series of approximately 16 other cylindrical tripods where each panel has a single kneeling player holding a knife-like object in one hand--but no skull, no ball (Tozzer 1941 :fig.67; 1957:Fig.489; Hellmuth 1975b:P1.10A and B; 1978a:Fig.8). These vessels I call "single-player" scenes. A tripod in the Museo Nacional de Arqueología y Etnología, Guatemala City (Hellmuth 1978a:Fig.7) is most likely also a ballplayer but in a more elaborate setting than the series of single players with knives.

Another mold-set is of three more or less similar Tiquisate cylindrical tripods where each mold impressed panel pictures a kneeling player on either side of a ball--but this ball has no skull (Figs.15 through 18). These players are comparable to and certainly contemporary with those on the Denver skull-ball tripod and the

series of sixteen single-player vessels (Figs.19 through 32).

A final vessel is a single giant Tiquisate cylindrical tripod (Figs.33 through 35) which shows a "butterfly player" pitted against a serpent player (Hellmuth 1978a:Fig.12). The latter is comparable to players on all the other vessels but with a more ornate costume due to the additional space available for elaboration on the giant tripod sidewall.

Because all these vessels are made from molds, it is only a matter of time before additional examples of the same scene become known. Over 1,000 cylindrical tripods were bulldozed and excavated by farm workers and grave robbers during the early 1970's. Except for the examples salvaged in the Casa de Cultura in La Democracia, the extensive collection in the Museo Popol Vuh, several tripods

protected in the Karl-Heinz Nottebohm Collection, and a few in the Juan Maegli Collection (Guatemala City), the rest of the thousand are scattered throughout the world.⁸ It is statistically possible that at least one additional mold-series scene related to the ballgame could be located, and would be an important discovery. If additional mold-series are found that would be a major breakthrough.

The Four Decapitation Scenes

Although three of the four decapitation scenes are identical in content at least two molds are represented. The brown Museo Popol Vuh vessel (Fig.1) is not as high as the others (Figs.2

to 6, 11 and 12) and clearly the only one yet found from this particular mold. The red tripod (Denver, Figs.2 to 6) and the best preserved one (not illustrated) are very similar but measurements and comparisons of closeup details need to be studied before an assessment is made. These three scenes will be described together; the black decapitation-with-glyph tripod will be considered afterwards.

8. At the time of this writing a private collector is donating his entire pre-Columbian collection, which includes at least two giant Tiquisate tripods and several other Tiquisate vessels, to the Museo Popol Vuh in Guatemala City in order to make this material better available to Guatemalan students and visiting scholars. Ninety percent of this particular collection is already in the FLAAR. Photo Archives.

THE RED TRIPOD, DENVER ART MUSEUM

Two Tiquisate region ballgame tripods are in the Denver Art Museum: the red decapitation scene (Fig.2) and the white skull-ball homage scene (Hellmuth 1975a:21; 1975b:P1.11; 1978a:Fig.9). The red tripod is so named because its surface is a deep brick red, a color found on other Tiquisate vessels, often on bi-color ones (Hellmuth 1975b:P1.16). few Tiquisate vessels of this time period were painted; only a single tripod has survived with stucco, and that stucco was undecorated, covering the plain framing of a tripod with simple curl decoration in panels.⁹

The red tripod has surface incrustation, chips on the rim, and several cracks. All have fortunately been left unrepaired, so it is possible to study the vessel in its authentic condition as is. No restoration has marred the scene. Although the original surface polish has eroded away with time, humidity, and probably contact with earth in its unknown burial situation, the entire scene is still preserved and readily visible under strong cross illumination.

9. This sole stucco decorated tripod was stated to have come from the same burial which contained 52 ballgame yokes and many jade jewels. A selection of these yokes is illustrated at the end of this paper (Figs.37-45). Although the informants did not wish to identify the site, I was able to get enough data from several different sources to substantiate the association in supposedly the same find of the stuccoed tripod, the jade, and the 52 ballgame yokes. Shook indicates that he was later able to ascertain that the yokes were found as a mound was bulldozed for a sugar refinery for the Hacienda La Barranquilla, on the road to Nueva Concepcion.

THE BROWN TRIPOD, MUSEO POPOL VUH (Fig.1)

This small tripod is similar in size to many other mold impressed and carved vessels from Escuintla. This is not a size common in Peten, where the tripods are taller and of concave side profile. The sides of this vessel are best described as wobbly. The legs are rounded nubbins. Since the other three vessels have rectangular slab supports, this is evidence that the two different leg shapes were contemporary. This vessel has suffered erosion, evidently from water, and is the least well preserved of the three from this mold-series. Since the scene on this vessel is essentially identical to that on two better preserved specimens, the iconography is described from where it is better preserved.

THE FLARING-SIDED TRIPOD

This tripod is of totally different size and proportion than the Museo Popol Vuh or even the red Denver one, yet is an example of the same mold-series. Classifications based on vessel size, shape, and proportion do not reflect actual atelier output in the case of Early Classic pottery of Guatemala. The same warning applies to any attempts at classification by shape of cylindrical tripods in the Peten (Hellmuth 1985a). This vessel is the only one of the decapitation scenes which preserves its original surface details; it is as well preserved as the Denver skull ball tripod, and even has all three supports.

Positioning

The player in the decapitation series is not kneeling as on all the non-execution vases, but rather squatting in an unusual position, almost as though he were getting ready to give birth.

It is hard to say if he is dancing; possibly there simply was no place in the panel to show him standing upright, since all the other panels are arranged for kneeling players. That the stance results from presence or lack of room is suggested by the **477299**-series of double players with ball, where an acute lack of space resulted in noticeable changes in the position of the players' limbs when compared with the Denver skull-ball scene where there is plenty of extra space. Indeed the decapitated player in front of him is kneeling. The idea that the stance results from lack of space is weakened, though, by the same stance on the giant butterfly tripod, where there was plenty of room to have shown the player standing in whatever pose the artist wanted.

For the moment this position is unique in ball-player scenes of Mesoamerica,

but fully acceptable within the canons of Tiquisate art. That this posture, albeit unusual, is not out of place in Tiquisate can readily be appreciated after perusing the dozens of other unusual scenes typical of the art of the South Coast.¹⁰ The executioner's body proportions are further altered to fit into the available space on the vase; his chest is missing, since if he stood up on the legs as shown, he would look ridiculously proportioned. The black Museo Popol Vuh tripod is the best proof of what alterations would have to be made to allow the executioner to stand--his entire body and limbs would have to be smaller than those of the immediately adjacent kneeler. To keep the limbs the same size, and even to increase the size of the winning celebrant, the "Russian dance" spread legs posture was one way out of the dilemma.

In his back hand (his right hand, viewer's left) the player holds an object which is most likely the unhafted knife used to hack off the head of the unfortunate player. Due in part to the nature of mold pressings, and also to a style where sharp angles are not often rendered, the knife does not look particularly pointed, but by the nature of the scene and by analogy with the Chichen Itza and all the various Veracruz ballgame sacrifice scenes, a knife is what is expected. No other known "religious object" has yet been recognized in a comparable position.

10. This part of Guatemala is known locally as the "Costa Sur." The Teotihuacan related sites are by no means on the ocean, though, or even in the "south," and not actually in any way's related to the coast; this is just a coincidental traditional local name. "Coastal plain" would be more appropriate a term than merely the coast, which falsely implies being near the ocean.

The Ballgame Paraphernalia

Since all the vessels described in the introductory section are stated categorically to be “ballplayers” it is necessary to document this identification. All too often in current writings anyone seen wearing a thick belt is mis-identified. Thus the thick belts on Grolier No.37, Personages 5 and 8, are not ballgame yokes (Coe 1973). These are normal belts and have no relationship whatsoever with the ballgame. Comparable misunderstandings of the size, shape, components, accessories, and evidently the setting and associations of the ballgame are present with embarrassing frequency in other books and articles.

A wide variety of yokes is known from the Escuintla area, both actual yokes and portraits of yoked ballplayers. The decapitators on all three tripods of the mold-series wear a rare yoke style which has five circles and is rectangular in outline, rather than having the zoomorphic form as on the more common serpent

yokes. Such a serpent yoke is worn by the dead player, by the two players adoring the skull ball on the Denver tripod, and by all the single ballplayers. The rectangular type is worn by both players on the black Museo Popol Vuh tripod, on a Rio Blanco, Veracruz, mold impressed or carved bowl (von Winning 1971 b:Fig.2a; in Hellmuth 1978a:Fig.10), and by the Chichen Itza players in the Great Ballcourt reliefs. This Tiquisate, Guatemalan, precursor for the Chichen Itza yoke has not earlier been commented upon in any discussion of the iconography or dating of the Mexican bas relief sculpture. Actual serpent yokes have been found in Guatemala (described in the last section), as well as yokes approximating those on the black tripod; no yoke solely with a row of circles has yet been photographed, but many unrecorded examples in private collections have yet to be studied. Tlaloc headdresses also have a rectangular frame filled with circles. Tlaloc hachas and

kneepads are known from the Chicago panel, discussed in Volume 2, Late Classic ballgame scenes, but no connection has yet been suggested between the rectangular forms in the two situations (Tlaloc headdress bar and yoke). The identical form could be entirely coincidental since none of the Tiquisate players wears any other Tlaloc related insignia. And all the Tlalocs which are portrayed on Tiquisate cylindrical tripod panels have no ballgame paraphernalia on or near themselves.

An occurrence of a framed band of repeated circles is on an iconographically rich portable limestone panel from the Sierra Lacandona

area in western Peten, 4th-7th century A.D. (Fig.14).¹¹ This Teotihuacan warrior has three long bands of repeated circles forming part of a variation of the owl-and-weapon motif, with the bands taking the places of the usual darts. The darts are held instead in the soldier's hand. One of the framed bands of circles goes right across his chest, in a manner analogous to a yoke--but is longer, has no hacha, and is not in a ballgame context. This waist band is, on this particular soldier, part of the overall assemblage with the upside down bird on his chest. If the yoke with band of

11. This stone sculpture is evidently not from Mexico, that is, not from the Selva Lacandon, but from the archaeologically totally unknown hinterland behind Piedras Negras. After detailed analysis of this sculpture I accept this locus of origin for several reasons. This panel is precisely what would be expected as the mechanism of transfer of models from Teotihuacan itself into their enclaves of influence in Maya city-states. This panel is the source of Teotihuacan warrior imagery of Piedras Negras "Lintel" 2 (actually a wall panel), of earlier Lacanja Stela 1, and of those later Piedras Negras stelae that picture the king as Teotihuacanoid decorated warrior. It is doubtful that the bulldozer driver who is stated to have found this panel was familiar enough with the minutiae of Teotihuacan-Maya relationships to fabricate an origin myth. Further information about this panel is in the later section on "reversed 6's." Although I gloss the image on this panel as "warrior," I do this only to keep within traditional usage. Actually these characters are wearing military uniforms and are therefore most likely soldiers. This particular individual is either an elite commander or a patron deity-like image.

circles is a reflection of this warrior assemblage, then that is one of the first major shared motifs between a definite warrior and the ballgame. Before this proposed relationship can be accepted, the iconography of all rows of circles must be researched.

No ball is pictured on any of the actual decapitation panels, but none is needed to identify the participants and their actions. The left player on the decapitation panels wears the same idealized costume assemblage as on the Denver skull panel and on the other mold-series where balls are conspicuous. The kneeling posture (of the victim and of the single players) is a further identifying clue that a ballgame scene is being represented.

The head at the back of the, yoke is probably a “thin stone head” though it could equally well be another severed head. The Bilbao monuments show that more than one head

was carried around in ballgame rituals. All the tripod panels with single players also have a head at the back of the yokes. Actual stone faces can probably be found among the many extant subject types that could represent actual specimens, though it would not be impossible that it is a real severed head. Bilbao players do not have any form of hacha attached to their yokes but plenty of human shaped heads are carried as trophies. Whether of bloody flesh or cold stone, the head on the back of the Tiquisate yokes is representative of the sacrificed head held out proudly in the outstretched arm. This head on the yoke has a downward curling speech scroll with rounded attachment, possibly a tri-lobal form. The “doughnut” further down is described in the section on isolated floating designs.

Tiquisate ballplayers do not appear to wear kneepads on either leg. The single kneeling players have an animal face out in front of their forward knee but no indication that it is tied on. Some players wear leg bands but not on the actual knee and with no particular special padding. Although the forward knee is obscured by the blood drops from the severed head, what at first looks like the right-most blood drop is actually part of a kneepad. Neither the single players nor the double players with intervening balls show any indication that the animal heads in front of their knee are tied on--and they are out in front of the knee, not underneath it as would be necessary to provide a padding effect.

Within Guatemala, kneepads are more noticeable for the Maya and for the Late Classic. The El Tajin ballplayers have no knee pads whatsoever in Panels 2 and 3. Only in Panel 4 do all the players wear small knee pieces, one on each leg--but nothing like the size of the

thick Maya ones. Most Rio Blanco players have kneepads and the Chichen Itza players of the Great Ballcourt wear definite ballgame kneepads, but the Bilbao players have only small leg decoration and specifically just below the knee. The actual knee is calloused and thereby swollen in size. Regional and temporal variation seems the norm, and a presence of kneepads on the executioner and possible absence on other Tiquisate players is not particularly unusual, especially considering their ultimate Veracruz origin where also within the same milieu (the main ballcourt) some have pads, most do not.

All the single Tiquisate ballplayers have no arm padding. On the executioner vases the forward arm (the one holding the severed head) and possibly also the other arm both appear to have some form of binding and padding. A diagonal binding in the middle of the forward arm is especially noticeable. This diagonal

mark appears almost as a defect on the brown Museo Popol Vuh panel and on the others. But since the two vessels are definitely not from the same mold, this feature must be a deliberate one. Bilbao and Rio Blanco (Veracruz) ballplayers have unclothed arms. It is the Chichen Itza parading players who are best known for full arm padding. Otherwise the Tiquisate arm has a simple segmented band near the shoulder. Some of the single players have an identical upper arm band (Hellmuth 1975b:P1.10).

Both thighs of the executioner have diagonal bands. These may be a hem on the edge of the player's shorts--or may be an actual band if he is wearing only a loincloth. The inner ticking on the thigh band is identical to that on the diagonal arm band, supporting the interpretation as a band rather than a hem.

The executioner wears a leg band just under both knees (and a pad on the forward knee) and an ankle band. It is confusing as to whether he is wearing any form of sandal, but as the single ballplayers are all barefoot, he probably is also. Some Bilbao players are wearing sandals (Monuments 2, 5, 6, 8), others have a half-sandal on one foot while being barefoot on the other leg (Monuments 1, 3, 4). This "half sandal" may be related to the instep pad that I have discovered on Late Classic Maya ballplayers, both on polychrome vases and Site Q stone panels.

The loincloth apron is in the usual two parts and has basic decorations at the end. There is an area of probable cloth above the yoke and probably also under the yoke to help hold it on.

Filler Symbols

Closely packed around the executioner are a number of floating symbols. These are not found on any of the other ballplayer mold series, but are entirely within the style and content of both Tiquisate and Teotihuacan art. It should be emphasized that when comparisons are made with the art of Teotihuacan it is with incidentals of decoration that were widely diffused. The ballplayer motif in this attire is as yet wholly foreign to the Teotihuacan inventory of forms, as is this type of actual depiction of decapitation. The “Teotihuacan cylindrical tripod” happens to be the vehicle of expression simply because this was the standard vessel form throughout much of Mesoamerica in these centuries. These vessels themselves and the manner of decoration are likewise not directly borrowed from Teotihuacan. Tripods with totally Central Mexican subject matter are indeed known from Tiquisate (Hellmuth 1975b:P1.3) but the ballgame vessels do not count among

this group. The speech scrolls and filler elements (which at Teotihuacan occur within speech scrolls and hand flows) are among the few features of these decapitation scenes that were borrowed (probably through intermediating cultures) from Teotihuacan.

At first glance the motif in the far upper left corner of the panel appears to be a concentric circle, but upon closer scrutiny under strong cross-lighting the actual quatrefoil shape is recognized, with a possible inner division. Poor casting and subsequent erosion makes fine details impossible to perceive. A flower-like design is one possible interpretation which will need to be reviewed when a clearer image becomes available to study. An example of a four-petaled flower at Teotihuacan is illustrated by Arthur Miller (1973:Figs.116; 119) and by von Winning

(1981:Fig.384 etc.). Seashells hang from these flowers at Teotihuacan. Stylized seashells are between the feet of the executioner. The four-petaled design is common on Teotihuacan related incensario lids from the Tiquisate region (Hellmuth 1975b: front cover; Plates 31,B and C; 34) and Fig.7 of this paper. On another Tiquisate area ballplayer vessel, the pedestal cylinder, **420456-6-Neg.8**, quatrefoils (in their halved form) alternate with curls to form a frame on both sides of the single player panel.

Under the executioner's loincloth apron are three additional "space fillers." Even though the central one is directly beneath the loincloth I believe it is a separate, unassociated element, not an appendage of the clothing. In shape it

is a featureless doughnut shaped circle. Such "doughnuts" are common at Teotihuacan and on Teotihuacan inspired incense burners at Tiquisate (Hellmuth 1975b:P1.23, middle; 37). On the red tripod the bottom has been cut off when the border frame was cut into the side-wall. On the brown Museo Popol Vuh specimen the circular form is flattened into an oval.

On either side are additional round elements with an inner top section. These may possibly be simple bivalve shells (Miller 1973:Figs.297, 319, 322), The top section would thus be the muscle attachment. More finely decorated examples are

12. The traditional name "hourglass" comes from the concave shape of the bottom half of the overall incense burner. This bottom section holds the hot coals on which the incense was placed. The lids have a chimney hidden behind the main image to make the smoke appear to come from inside or behind the headdress. Hourglass bases are known for Peten (Hellmuth 1974:6) where the Tlaloc-like image is a flat front applied over the hourglass shape; the hourglass shape on this type of Peten example is only visible in side view; for Lake Amatitlan (ibid.:Fig.7), and of course for Teotihuacan itself. Berlo discusses and illustrates such incensarios in more detail (1984), though the 1974 article was not cited.

on Tiquisate area Teotihuacan-inspired hourglass base incensario lids (Hellmuth 1975b:P1.38).¹² This same series of flower and seashell decorated incensarios (ibid.:P1.39) also have the doughnuts and same flowers. Thus all four of the detached elements on the decapitation scene are part of a related assemblage. This assemblage occurs elsewhere, as mentioned earlier, on speech scrolls (Kubler 1967:Fig.17) and on flows from the hand of parading celebrants (Miller 1973:Fig.235; Kubler 1967:Figs.5; 23).

In addition, the same features are present on “flows” held in shield-like positions by Tiquisate incensario characters of unknown occupation but wearing the butterfly nose-plaque which is also worn by warriors (Hellmuth 1975b:P1.37). Mesoamericanists have long promulgated a popular theory that the ball game was a substitute for warfare. If so, and if the flower-seashell (and butterfly motifs, on other Tiquisate ball-

game tripods to be discussed shortly) motifs are warrior attributes, then their presence on the ballgame decapitation scene is pertinent and substantiates the traditional model. Speaking against this scheme, though, is the fact that flower and seashell forms are ubiquitous in Teotihuacan and Tiquisate art and occur also in contexts which would be interpreted as invoking agricultural fertility or expressing cosmological ideals (abode of certain gods in the sea). None of the Tiquisate ballplayers in execution scenes or single panels is wearing attire or accessories that appear demonstrably related to warriors or war. The warrior relationship comes from the reversed 6’s (to be discussed later) and the butterfly headdresses on the butterfly ballgame fragment.

In front of the decapitator’s back leg (viewer’s left) are two more elements. The bottom one is a small circle and may be floating (detached) or may be

pendant from the element above. The form above is in turn probably attached to the speech scroll emanating from the head (thin stone head/hacha?) attached to yoke of the ballplayer. None of the other heads attached to a yoke emits a speech scroll, but tabbed speech scrolls are present on the ballplayer himself and elsewhere in Teotihuacan derived Tiquisate art, so one is not totally unallowable here. The usual attachments to the outside of linear speech scrolls are well known from Teotihuacan itself (op cit.)

The Executioner's Clothing: Head and Headdress

The eye is a long narrow slit, with thick outlines at the top and bottom. No eyeball is evident. Comparable slit eyes are on the Denver tripod and on the single players as well.

The man's face is either tattooed or painted with a stepped design or has a large plaque

over this part of the face. Or, the face may be decorated both with painting/tattoo and also a nose or mouth plaque. An identical facial decoration is on two similar faces, each face is one of a life-death pair on a Tiquisate tripod support decoration (Hellmuth 1975b:P1.1; FLAAR. Photo Archive **481649-17**; a third one is archive number **271014-8**; the published one is **A-193**). Both facial decoration (Sejourne 1966: Fig.180) and nose plaques occur at Teotihuacan. Erosion and lack of definition in a mold pressing result in the difficulty of determining what type of decoration the cheek, nose, and mouth had. The face is definitely elongated at the nose area and clearly has a stepped decoration raised on the cheek.

The earring is of three pieces: a large, strongly rendered main earring disk; a

simple geometric pendant, likewise deeply carved; and a smaller, weakly rendered top section which on the red Denver vessel is no longer easily distinguishable. All the single players have just the large earring with no pendants. The decapitated ballplayer has the large concentric ear disk but no pendant. Its top decoration is clearly visible albeit not clearly outlined. The “hacha” head has a smaller and simpler disk earring.

The necklace is of closely packed beads. On the eroded panels the necklace merges with the earring pendant. The beads are not as clearly separated as on the single ballplayers (Hellmuth 1975b: P1.10).

The headdress begins with a rectangular bar set atop the closely clipped hair, or what may be a lower, inner part of the headdress. On top of the rectangular bar is a giant segmented

half circle, possibly a large eye, as there is an “ear” behind and a curled nose or (butterfly) antenna in front. On the Denver skull ball scene, left player, the comparable and beautifully preserved headdress has a scroll-antenna-snout which also shares features with a speech scroll, as it has a tri-lobal “flower” on its underside. The executioners have only a vestigial bump in the flower position. Since the frontal projection is not bifurcated, the headdress is not a snake, as it is on the more reptilian imagery of the Denver skull ball players. There is certainly plenty of butterfly imagery in the art of Teotihuacan (von Winning 1977) and of Tiquisate, especially on incense burners. In the case of the decapitator’s headdress, though, the butterfly identification is only a suggestion, not a statement of fact since only on one of the tripods is the preservation in this section of the panel good enough to see the original details.

The headdress has a “tail” or backpiece of two long U’s which overlap along one side. Normally feathers--a tail--might be expected, but no naturalistic feathers are represented. Not enough is yet known of native Tiquisate clothing and symbolism to further identify the attributes of this curious headdress.

Between the two long U’s and the earring is another rigid looking mass which is probably the man’s hair. This can be ascertained by comparison of this head with that of the decapitated player, who has his headdress removed.

A double sectioned speech scroll curls directly out of the mouth of the executioner. The players on the Denver skull ball tripod also have speech scrolls, but single ones. Speech scrolls are one of the trademarks of Teotihuacan art and occur in a wide variety of contexts throughout the cylindrical tripods of Escuintla (Hellmuth 1975b:Pls.4, 5, 6, 7, 8, 11). Each of

the two sections of the executioner’s speech scroll has a set of double bumps on top; the final scroll has an additional set of bumps on the bottom.

Summary on the Executioner

A typically proportioned Tiquisate representation is in an unusual position with legs splayed outwards, possibly partially a result of space and design considerations and possibly to some degree a ritual pose that is not yet understood. He holds an unhafted knife in one hand and the head of a recently decapitated ballplayer in his other outstretched hand. He wears a thick rectangular waist accessory with a head on its back. This is most likely a yoke with an attached trophy head or hacha. He wears a stylized composite mythical animal headdress and his face is painted, tattooed, or adorned with a nose plaque. The little empty space around his body is

filled with Teotihuacan-related sea or flower symbols. Aside from the ubiquitous speech scrolls, the individual is otherwise more typical of Escuintla, Guatemala, than of any image at Teotihuacan or Veracruz. The style and content is in many ways totally unlike that of the subsequent and nearby Bilbao culture.

The Decapitated Ballplayer

The positioning of a kneeling decapitated player wearing a yoke directly in front of a comparably attired player holding a knife is comparable to the arrangement of the central portion of the more complex El Tajin and later Chichen Itza scenes. The holding of a severed head by one player while snakes represent gushing blood from the decapitated player place the scene content closer to that of Chichen Itza, though the several Aparicio, Veracruz, stone stelae demonstrates that the snake iconogra-

phy was also known in Veracruz. Otherwise, though, there are many differences, resulting from time, distance (regionality) and a different ethnic mixture in each area. By no means is the Tiquisate scene derived straight from that of El Tajin and then the direct antecedent of that of Chichen Itza. Intervening cultures and invention of new style and content resulted in changes. Before the decapitation scene can be compared and contrasted it must first be studied in its own right. Also, it is possible that the Tiquisate representation is earlier than those on the ball court at El Tajin. So far no stratigraphically validated dating has been documented for the ballcourt at this important Mesoamerican capital.

The decapitated Tiquisate player is kneeling on his back knee; the celebrants on the single-player panels are down on their front knee and have their back foot

flat on the ground to balance themselves. Thus the recently sacrificed player is in a genuflecting position.

The severed head is comparable to that of any living Tiquisate individual on any other vase, especially on the other ballplayer vessels. There is no indication that each player is of a different culture.¹³ The dead player has no headdress; the head is held by the naked hair. The lack of headdress offers an opportunity to see the hair style and to estimate that the mass immediately behind the earring on clothed heads is also probably hair. The blood is stressed here more than in the Chichen Itza example or on the Bilbao stelae.

The trophy head has no noticeable tattoos. His earring is of two parts, not three. All the

single ballplayers have only the large center disk, just a one piece earring.

A tri-lobal mass of blood drops issues from the neck. On the eroded panels it looks as though there are four drops of blood, but the one on the far right is not a tear-shaped blood drop but the kneepad of the executioner.

The Tower of Snakes

The entangled mass of serpents is the most eye-catching aspect of these four vessels and also of the black Museo Popol Vuh scene. It is these serpents which

13. On a Late Classic Maya stone sculpture in the Art Institute of Chicago one player is dressed in a lowland Maya interpretation of a Teotihuacano and he plays an opponent in completely Maya attire. This "Teotihuacano," though, is more likely a local Maya proclaiming his political and ritual affiliations by this particular outfit. This sculpture is described in the Late Classic volume, II.

Provide a direct relationship with the Great Ballcourt reliefs of Chichen Itza.

The Chichen Itza victim has six naturalistic snakes with a complicated, Cotzumalhuapa-like plant issuing from the middle. One Tiquisate mold-series likewise has six snakes, but in monstrous form. The snakes curl around one another in a branch or vine-like arrangement. The snakeheads form the “flowers” or fruit of the deadly vine. The black tripod (Museo Popol Vuh, Figs.11 and 12) has six naturalistic snakes (not monsters and not inter-twined) with a seventh snake standing straight up. The erect serpent is a monstrous head. No plant, vine, or flower imagery is immediately apparent on the black snake cluster, but in the next area scrolls grow out of a giant head glyph in the manner of young sprouts. The non-hieroglyphic mold-series has an additional decoration at the base of the tower of snakes, on the chest. On the red Denver tripod this central chest ornament is not well preserved. On the better-preserved

fourth vessel it seems to be a mass of blood drops. The shape is identical to that of a Mexican hieroglyph “sangre” or “agua” at Xochicalco (Caso 1962 Fig.12).

The monstrous snakeheads are more or less the same type of creature as on the yoke of the same player, and on the yokes on all the other vases. They are essentially derived ultimately from Teotihuacan prototypes. The eye or ear curl is the diagnostic trait of a Teotihuacan serpent monster.

Arm and Leg Decoration of the Executed Player

The dead player wears on both arms a bracelet and a horizontal upper arm band with beaded center. On his back arm he also has the same-segmented diagonal band as on the executioner, a possible arm pad tie. Behind the back hand

is an unidentified item. It is too large to be arm padding; it is in the correct position to be his hacha, but is not in the form of a face.

He wears one decoration just under his knee (just under the lower jaw of the Yoke's serpent face) and another rectangular band on his ankle. The back leg has comparable decoration but it is harder to identify because of the overlying loincloth apron. The player appears to be barefoot, but that is not certain.

The Yoke

Serpent yokes are known from the Escuintla area, so this wide, thick belt is easy to identify as a ballgame yoke with serpent end. The players wear them sideways, so the opening is not visible in a profile view. The reptile has a long eyebrow curl and then there is another curl or a circle. Above the yoke, across the man's mid-section, is what is probably a thick cloth which

could have helped wedge the open yoke firmly onto the body. It is hard to ascertain whether an hacha is attached to the back of the yoke because the man's arm obscures that area. The butterfly players (see subsequent vessel description under that title) and all the single players have an hacha in the form of a human head, so some sort of attachment is expected here, and indeed a form higher than the yoke does peek out from behind the man's arm. Even though it does not appear to be the expected face, it may be some other form of hacha, such as the round one on the Museo Nacional de Arqueologia player (Hellmuth 1978a:Fig.7).

On the Denver skull ball scene, the butterfly scene, and the series of four essentially identical decapitation scenes, the player on the left team has the rectangular yoke with a row of circles while the team on the right has the serpent

yoke. The single-player panels always have the serpent yoke; they are always on the “left” player. Their opponent is known only from scenes that have the second individual. The headdress of the player (in those cases where the player has not had his headdress stripped prior to losing his head all together) also is related to the yoke type. Yokes with round circles seem to be associated with a bird or butterfly-like headdress; yokes with serpents tend to go with a serpent headdress.

THE BLACK MUSEO POPOL VUH DECAPITATION SCENE

In the early 1970's, on the rooftop storeroom of Don Jorge Castillo, I found and photographed a black slab-footed cylindrical tripod which showed a ballgame decapitation scene (Figs. 11 and 12). When Castillo formed the Museo Popol Vuh about 1977, he donated the tripod to that institution, where it is still guarded. It was in the basement storeroom of the museum in August 1985. The rollout rubbing by Hideo Kojima, which illustrates the front section of this paper, was made in the mid-1970's.

Tiquisate pottery has a considerable color range, as can be seen from the decapitation tripods: light brown, dark brown, red, and black. As usual for a tripod of this size, the panel is repeated twice. As it is mold impressed, each panel is the same scene, but incidental acci-

dents of pressing and subsequent preservation introduce minute differences. I have not yet found any other pressings from the same mold, but it would be expected to find some more sooner or later. It would be particularly helpful to have a clean pressing and well preserved surface for the executioner himself, as his clothing, especially his headdress, is hard to make out on the sole example available. The description of the previous mold series was made on the basis of minute examination of three different vessels, for the following description only one tripod is available.

This vessel is taller than usual, due to the high supports. This tripod has no restoration other than the gluing together of the fragments.

The Layout

A standing player at the left walks to the right holding the severed head of a decapitated ballplayer who sits to the immediate right. A tower of snakes issues from his neck wound. The right third of the panel is occupied by a large hieroglyph in a cartouche. The hieroglyph is elevated onto a platform and decorated with flame-like motifs. The extra space which allows inclusion of the hieroglyph is derived from making the decapitator diminutive and in profile. The executioner on the other mold-series has his lower body in splayed frontal position whereby his legs occupy an inordinate amount of space. On Izapa Stela 21 the executioner is also striding towards his victim.

The panel has a crudely cut outline at top and bottom. The right and left sides have a vertical set of four repeated geometric motifs. The

set on the right has wedge-shaped forms stuck in between each motif. The tripod itself has a lower row of many applique "screwheads," a trait also of tripods from the Peten lowlands (Hellmuth 1985a:186) although there is nothing about the style and content of the decapitation scene that has yet been found or is even remotely suspected as likely for the Peten style area.

The Executioner

The executioner carries an unhafted knife in his right (viewer's left) hand. He carries the severed head in his forward hand. The head is held by the hair which is bunched together in a handle-like form. The head is being carried as though it were a strap bag, a ritual object frequently carried by Teotihuacan and related warriors, priests, and nobles. The arms of the executioner are thin. The artist is

certainly not one of those that did the other mold-series or any of the single ballplayers either. The executioner utters a speech scroll, with no attached bumps or pendant forms. The feet are rendered in typical Escuintla fashion--poorly.

The Yoke

Either the original mold was worn out, the clay was too hard to receive a good pressing, or the surface was worn down by use (or several of these factors together) have resulted in the details having been lost--such as how many circles he had decorating his yoke. It was between five and nine. The frame is rectangular, as on the other circle decorated yokes (the executioner's on the other mold-series, the left player on the Denver skull ball tripod, and the left player on the butterfly fragment). Is the left the honored position in the ballgame confrontation?

There does not seem to be any hacha on the front or the back. On the front is a poorly defined thin pendant that curls out towards the hair on the back of the severed head.

Headdress, Head, and Face

The headdress is in two layers. The first is a monster face consisting of a giant eye, a downward curling snout or beak with two diagonally placed tubular nosebeads, an "ear" and a curl underneath. The rest of the headdress appears to have a crest of feather segments and an upward diagonal section, but the intended meaning is unknown. None of the other ballplayers wear anything like this. Additional motifs are in the upper corner of the panel; they could be isolated

floating motifs or part of the headdress.

No details or clearly defined outlines remain on the face, which is reconstructed in the line drawing. The earring placement is clear, albeit worn. It is a simple circle with no attachments. A long form appears to be attached to the lower back of the earring, an unlikely place and position for an earring pendant. More likely the form is the man's hair (and so rendered in the restored drawing) or even the back section of the necklace. The actual necklace shows only five beads, not well copied in the first published drawing (Hellmuth 1978a:Fig.11).

Clothes

The arms show no indication that any jewelry or padding was worn. The ankles have simple bands, possibly of large beads. He does not seem to be wearing sandals. The poor mold-

ing ruined whatever details were intended for his shorts or loincloth apron. He may be wearing a front kneepad but that is equally unclear. Reconstructing this portion of the panel in the drawing was not successful.

The Victim

The severed head of the victim is just like heads on all the other Tiquisate ballplayers, and comparable to the head in the hieroglyph. He wears a simple doughnut earring with no pendants. His hair is carefully cut across the forehead, long on top, and in a thick, stiff mass at the back, about shoulder length. The hair is only noticeable when the headdress is removed, as is the case of all the victims. From his neck issues a framed panel with inner decorations, presumably stylized blood. The other mold series did not have the frame around their large

blood drops. On the black panel the original outline of the presumed drops is lost in the poor casting of one panel but can barely be made out on the other panel.

The victim is seated American Indian fashion rather than kneeling on one knee as in the Chichen Itza and the other Tiquisate mold series. The decapitated ballplayer on the several sculptures from Aparicio, Veracruz¹⁴ is also seated, but on a seat, not on the ground. If the Tiquisate player was wearing any leg decoration it is lost in the poor casting. His right hand (viewer's left) may either be missing (chopped off) or be tightly bound--or perhaps incompletely shown, or covered with protective binding. The other hand appears normal. He wears a simple necklace of round beads.

The Victim's Yoke and Accessory

The dead player wears a rectangular yoke with diagonal motif, almost a rope-like arrange-

ment. I have seen actual Tiquisate yokes with this pattern. The front end has no serpent face. At the back is a round attachment which could be comparable to the round object on the front of a probable yoke on a potential ballplayer in the Museo Nacional de Arqueologia, Guatemala (Hellmuth 1978a:Fig.7). The round form could be an hacha or a decorative medallion, such as worn by the Chichen Itza players, but more flattened against the small of their back.

The Tower of Snakes

Two blood drops issue from either side of the neck, on top of the shoulder.

14. Included in most books on the ballgame; one was mislabeled as a palma in Tozzer 1957,XII:Fig.475.

Blood is also shown on other decapitation scenes but in a more stylized fashion from the center of the neck. The snakes are in the usual grouping of six diagonal and one vertical. The diagonal snakes are of the naturalistic class, as on the Chichen Itza and Veracruz stone sculptures (the stelae in the Rijksmuseum voor Volkenkunde, Leiden, Museo Nacional de Antropologia, Mexico City, and in Jalapa, Veracruz). The three heads on the left have extended tongues; there is no space for these tongues on the right, so they are omitted. The six snake bodies are rigidly diagonal and do not wrap around each other as on the other mold series. It is interesting that both arrangements of snakes exist in the same culture--what else could be found if all Tiquisate vessels in all the unstudied private collections of the world were researched?

Unique so far in representations of the tower of snakes is the thick erect backbone which ris-

es up the center and terminates in a monstrous version of a snake head, in noticeable elaboration to the plain, more or less naturalistic snake heads below. This monstrous head is the kind that is on all six heads of the other mold-series, the same serpent monster head that is on the yokes of the right players on the butterfly fragment and the Denver skull ball tripod. The snake beast is elaborated on the dead player, though, with a feathered crest on top of his head and speech scroll-like forms issuing from his mouth, actually probably a long, fat snake's tongue. Escuintla's densely forested tropical landscape would have supported a wide variety of deadly venomous snakes.

The erect form and the segmented nature reflect a stylized spinal column. The column is in three large rectangles with intervening joints, and then a row of smaller segments on the right side.

The Hieroglyphic “Monument”

The right third of the panel is occupied with a human head as a hieroglyph set within a thick cartouche mounted on a platform and serving as the source of long curls. Five Teotihuacan-type “warrior curls” are also in this area. The Tiquisate writing system has never been studied by either an epigrapher or iconographer and was not cited in Michael Cae’s list of thirteen ancient Mesoamerican writing systems (1976: Fig.1), though certainly it could be appended to the Cotzumalhuapa script.¹⁵ The Tiquisatian glyph system is the least known in Mesoamerica, in part because only four examples have been pointed out and these in a single article (Hellmuth 1975b:P1.12A and B; 13). As with glyphs in Mexico, the Tiquisate glyphs are enclosed in thick round cartouches. I guess that this head stands for the decapitated head of the once living ballplayer. This guess is based

on proximity and likeness of the two heads, although practically all Tiquisate heads look like each other. The head has curly hair hanging on top, a hair mass down by the simple round earring, and a large eye, unlike the slit eyes of most ballplayers. The cartouched head has no attribute of a supernatural or mythical being. The head glyph is not in a textual arrangement at all, but rather the head is set up on a stand or pyre, like an item on display.

The cartouched glyph is on top of a double row of repeated decorations. The bottom row looks like curled or wave-like forms; the upper row is a different repeated geometric indented form. Little display platforms are known from

15. His listing was written before the Tiquisate glyphs were published.

Teotihuacan (Kubler 1967:Fig.45).

Of the five “reversed 6’s” the ones alongside the glyph are badly pressed and hard to see; the most complete ones are on top of the cartouche. I name them warrior curls because they tend to be found in direct association with warriors in the art of Teotihuacan (Hellmuth 1969b; von Winning 1981,2: various illustrations) and on the Uaxactun murals (ibid.). They are also present on the headdress of one of the Teotihuacanoid warriors on the sides of Tikal Stela 31 (Fig.13), where their presence has not, to my knowledge, previously been noted.¹⁶

Several scholars have proposed that the ballgame was a substitute for inter-city warfare. The presence of a motif which is clearly and repeatedly associated with warriors in the

art of Teotihuacan, and here present in a ballgame sacrifice scene, lends support to this model, a model towards which I had not previously been inclined. The art of Tiquisate offers the possibilities to solve a number of area-wide Mesoamerican problems because of its pivotal geographical and temporal position--in the Middle Classic and in between Teotihuacan and a large adjacent sector of the Maya area, both highlands and outposts of the lowlands.

Reversed 6’s on a Peten Teotihuacan Warrior Panel

The most dramatic association of reversed 6’s in direct association with a

16. After these important stelae were painstakingly and accurately drawn by William Coe, his beautiful drawings were reduced so small in all publications that they are useless for iconographic analysis of details. I noticed the reversed 6’s only in 1985 after the University Museum kindly made enlarged prints available for consultation, courtesy of Christopher Jones.
17. The owner kindly loaned this panel (about 9 inches wide by 13 inches high) so

Teotihuacan warrior is from a limestone panel in a private USA collection (Fig. 14).¹⁷ It is portable (it is not a stela: it is perfectly rectangular, and thin). This panel is the legitimization charter for all the Mexican related Maya factions who displayed Teotihuacan warrior imagery in the 6th-8th centuries, especially on Lacanja Stela and Piedras Negras “Lintel” 2. The wide range of motifs on the panel make this the most important discovery relative to the Late Classic Teo-Maya situation since the Tikal Central Acropolis facade sculpture showing a monumental Teotihuacan-related costume was unearthed in the 1960’s.

The ramifications of whether this miniature panel is Early Classic or Late Classic are so

far reaching that I hesitate to suggest a date until the planned monograph on the style and iconography of this sculpture is finished. I will only point out that the feathered medallion on the bottom third (not illustrated in this paper) is found on a stuccoed-and-painted bowl from Peten dating most likely to Tzakol 3 (Hellmuth 1985a:32). The location of reverse 6’s in the headdress relates this sculpture to Tikal Stela 31. The double earrings are a trait frequent on Tiquisate incensario lids (Hellmuth 1975b:frontispiece; P1.32; interior back cover), which are also Early Classic. At present I will venture only so far as to state the obvious; it is unlikely earlier than the 4th century and unlikely later than the 7th

that illustrator Barbara van Heusen could do a detailed inked line drawing in New Haven, which took about a month to finish. The panel is of translucent limestone. The stone needs to be tested to ascertain whether it was quarried in Guatemala or a Teotihuacan related source in Mexico. All indications are that the stone was found by a bulldozer operator making a rural road in the Sierra Lacandona area of Peten. I would imagine this area is within the sphere of influence of Piedras Negras, though as I did not see this sculpture until it was in a foreign collection, I do not know the location of the original find other than reportedly this general sector. My first impression was that the panel was fake because the bottom third looked “Aztec.” After studying the panel the month it was being drawn, and in consultation with other scholars who kindly viewed the original panel, it was unanimously agreed that the panel was pre-Columbian, not at all ‘Post Classic, and dated to the Classic period.

century. As to whether it was carved in an actual Teotihuacan workshop or nearer to where it was eventually deposited I will leave until I can consult further with Pasztory, von Winning, and Langley.

Four reversed 6's are directly alongside the atlatl. Seven are neatly arranged on the plumage of his warrior helmet. Four or more are at the upper end of an enigmatic rod he carries tightly together with his long darts. This rod is wrapped, is not a bundle of darts or spears (they are separate, to the right), and seems to be a torch, as undulating forms issue out of the top. The reversed 6's themselves look like flames. The same hand also holds a rectangular shield, the standard shape for Teotihuacan warriors. The wrapped rod often looks like a flaming torch. Whatever it is, numerous examples can be found in the art of Teotihuacan. I cite one (Seler 1915:528, Abb.181). On the headdress of the side warrior of Tikal Stela 31 the rod is abbreviated, but can readily be identified by the diagonal binding and the set of three reversed 6's.

With reversed 6's so intimately associated with warriors in Teotihuacan murals, with the headdress of the Tikal Stela 31 side warrior, and now this portable panel, it is hard to avoid interpreting their presence on the ballgame scenes as a warrior emblem there also, especially when butterfly elements are also present on ballplayer scenes. Butterfly headdresses on Tiquisate incensarios often have other warrior imagery (shield end decoration) alongside (von Winning 1977:Fig.1).

Back to Tiquisate Tripods

Four reversed 6's are on top of another cartouched head hieroglyph on another Tiquisate mold impressed tripod (Hellmuth 1975b:P1.12A; 1978a:Fig.14). There a butterfly wing is nearby.

The final motifs on the black Museo Popol Vuh decapitation tripod, at the right, are the tabbed “smoke curls,” rendered four times. Izapa Stelae 5, 23 and 24 have such curls rising from incense burners, and indeed here they do look like rising smoke. Is it possible that the severed head becomes a burnt offering? Rubber was as much a ceremonial offering for the Maya as better known copal incense. Idols were even made of rubber. Was this burning head made of rubber? Is the ball equivalent to the severed head?¹⁸

It is perfectly within Mesoamerican tradition to show several sequential moments of a ceremony in the same panel. That would situate the head glyph on top of a “funeral pyre” and the lower row of circles might be flames

or hot coals? This is not intended as an actual identification, only as a rhetorical question. Stands may be seen elsewhere in the art of Mesoamerica on the often published Casa de Barrios mural (Kubler op.cit.; von Winning 1983).

The same knobbed wisps are also found as repeated symbols on bodies of water, both at Izapa (on Stela 23 the same symbol is on the incense burner and also on top of the adjacent water). At Teotihuacan, knobbed forms, almost always in rows of just the upper curled end, are present in a variety of situations, including in association with reverse 6’s (Quetzalpapalotl pillars, Kubler 1967:Fig.37).

18. I do not yet accept Mary Miller’s suggestion that the ball was rubber wrapped around a severed human head, as there is, so far, no ethnographic, epigraphic, linguistic, iconographic, or archaeological evidence for this. The skull balls of Chichen Itza and Tiquisate are for the Mexican game; such a skull ball is not known for any of the Maya representations despite a dozen scenes which picture the ball.

Knobbed ends of spiraling forms are also in a row across the upper part of a complexly adorned Tiquisate incense burner (Hellmuth 1975b:inside back cover). Smoking water could mean steaming hot, appropriate in a volcanic region of hot springs such as Guatemala, and even if this were not the intended meaning or derivation whatsoever, there is a definite pre-Columbian propensity to combine things together in a mythical, mystical setting to produce “flaming or smoking water.” On the decapitation panel, no water imagery is present other than the row of curls at the bottom of the hieroglyph area.

THE OTHER BALLGAME DEATH IMAGE

Hasso von Winning (1985) has recently published an article in which a single photograph and a rollout line drawing of an additional Tiquisate ballgame death scene is presented for the first time. Although this vessel has been known for more than five years, it is not yet photographed next to all the other Tiquisate vessels. Stylistically this particular vessel is unlike any other yet known Tiquisate vessel and includes many features which link it with Veracruz, though the vessel itself has a reported provenance from the Tiquisate region. As no forged Tiquisate vessel has yet been reported (they never fetched a high price and since in the 1970's there were so many thousand real ones it was not worth anyone's time to make a

fake one) there is not yet any evidence to support any idea that the vessel might be a fake. There is no precedence for the vessel being a modern forgery and indeed it has been authenticated by von Winning as well as by the curator of the private collection where it was beforehand. Actually, the very fact that this particular Tiquisate vase is in a unique style and unusual subject matter documents its importance and shows that the art of Tiquisate offers the opportunity to make advances in Mesoamerican iconography. But as I have not seen the vessel in person, it is not possible to include a further description in this catalog.

chapter 3

DOUBLE PLAYER SCENES**THE TIQUISATE TRIPOD WITH THE SKULL BALL****The Vessel and its History**

The first published Tiquisate ballplayer vessel was one of the single-player mold-series, formerly in the Rossbach Collection, Chichicastenango (Tozzer 1941:Fig.67; 1957:Fig.489). The second ballplayer vessel that was available for study was a larger one in the Denver Art Museum, the best preserved larger Tiquisate tripod yet found--despite the loss of the supports. The mold was expertly and conscientiously pressed and the original surface is perfectly preserved. I have published this beautiful vessel three times before, twice a frontal view (1975a:21; 1978a:Fig.9) and a side view (1975b:P1.11). As is typical of Escuintla tripods,

each side of the vessel has a panel which is a repeat of the other side. This particular scene is an ambitious one, the longer than of any of the ballplayer ones on a regular sized tripod; even the panel on the giant butterfly tripod fragment is not longer. In order to accommodate the additional length the vessel itself is larger than normal (yet is not one of the giant tripod class).

This vessel is not only larger than usual, its frames are more complex and far more carefully cut than on normal tripods. And, the off-white color is quite rare. Rather than these being indications of a modern forgery, to the contrary, this

vessel is decidedly not a usual Tiquisate tripod—it is the product of the best artist of that ancient time and place and presumably was buried in a tomb of appropriate wealth. The inner frame is a neatly cut and orderly rectangular boundary. Then comes a decorative border of repeated “doughnuts.” The same type of decorating framing with repeated “doughnuts” is also found on a non-ballgame Tiquisate area vessel (Hel muth 1974:Fig.5).¹⁹ Doughnuts are similar to the goggles of Tlaloc and also an occupant of water flows from hands on Teotihuacan murals showing water related creatures and objects. They are used as border decorations also at Teotihuacan (Kubler 1967:Fig.14; AMiller 1973:Fig.146). Nothing suggests their use on the Denver vessel is Tlaloc-related, or sea-related for that matter, though the latter is more likely than the former, because they are not in Tlaloc eye-sets of two. They could also be simple geometric decorations. A single doughnut is under the executioner ballplayer

on the three-vessel mold-series. There it is one of several isolated floating motifs related to flower and sea creatures from hand flows and incensario decorations, thus showing the doughnut already has an association with the death ballgame in a marine cosmological aspect.

The Left Player

The left player on this Denver tripod is essentially the same character as the victorious ballplayer who is the executioner on the three vessel mold-series. The right player is the same as the victim on that mold-series. Is it possible that the Denver vessel shows a pre-game adoration of the ball? The other mold-series

 19. Three bands of concentric circles adorn the bird assemblage on the chest of a warrior chief on the Sierra Lacandona portable Teotihuacan panel, but these consist of three concentric circles; doughnuts have only two circles.

shows the post-game decapitation. The differences between the two mold-series is in minor aspects of the clothing, such as the size of the loincloth apron, the number of circles on the yoke, and the decoration on the headdress bar.

Ethnographers and art historians should establish whether the placement on the left or right of the victor and the victim has area-wide meaning. On most Maya ballgame vases the player on the left (corresponding position to the “winner” on the Tiquisate execution scenes) is standing up; the Maya player on the right is down on the court floor. Based on the Chicago panel Mary Miller suggests that the player in the down position is the victim. The question is whether this suggestion can be documented for the Maya situation, and whether the precedence on certain Tiquisate cylindrical tripods may be used as evidence. This problem is further discussed in Volume 2 where the Chicago panel and the Maya polychrome vases and described and analyzed.

The left Denver Tiquisate player is distinguished by a rectangular yoke with a row of closely packed solid circles. The player on the left of all the other Tiquisate ballplayer scenes wears a comparable rectangular yoke with circles. At Chichen Itza, though, the players on both teams wear rectangular yokes with circles.

Attached to the back of the yoke is a human head. It is not yet known whether this is a severed head worn as a trophy or an hacha. The speech scrolls suggest that it is an actual head. The Bilbao stelae show a player and attendants running around with severed heads so it should certainly not be unexpected to have players wearing actual heads. One of the speech scrolls has a tab with two

interior blips. The hair of the head has repeated indentations just as does the actual player. These probably indicate the strands.

Both heads have oval eyes with horizontal slits, with the ones on the player being more developed than the ones on the trophy head. Neither head has any tattooing or decoration, nor have they any nosebeads. Contemporary Maya would have conspicuous double beads. A long speech scroll issues out with the same kind of tab as on the yoke head. The earring is a simple doughnut shape with inner circle. An upper piece is the same size and shape as on the corresponding left player of the decapitation series, but the Denver artist did not clutter his costume with the corresponding pendant. That allowed him to show the full necklace of round beads. Behind the earring. is an undifferentiated mass of hair, cut at shoulder length.

Headdress

The headdress has the same main part as on the executioners, but does not have the long U's. Instead it has a long, fat curl filling all available space in the back. The main headdress is a rectangular bar with three geometric panels, each with central circle and vertical side frames. That differs from the repeated diagonal lines of the otherwise identical executioner's headdress. Above is the "eye" with an accentuated pupil standing strongly out from a deeply gouged background. The "eye" has a frontal curled snout or speech scroll with a three-part, flower-like appendage--just as on the executioners. The "eye" has an ear and an unidentified, possibly incompletely cast oblong form directly above (not present on the other mold series).

Clothing

The player has a minuscule loincloth apron when compared to that on the executioner. He wears two beaded bands on each leg: one at the ankle, the other just under the knee. No kneepads per se are worn. Each arm has likewise two beaded bands, one on the wrist, one high up near the shoulder--no padding. From under the yoke come what may be vestigial cut-aways. There is no space above the yoke to show the expected cloth. The player has no chest; the yoke is on his waist, it is not actually up as high as his armpits.

The Player on the Right

This player is similar to those on all the single-player panels except for the headdress. The main point of similarity is the pose, the serpent yoke, and the ubiquitous head attached to the back of the yoke. His shorts or cut-aways

are the same as worn by the player on the left; this item of clothing is not as well defined on the single-player panels. The Denver player, though, has no jewelry bands on his legs or his arms. His opponent has them and all the players on the other vases have beaded bands on their arms and/or legs; the right player on the **477299**-series of double players has no jewelry.

In front of the forward knee is the face of an animal (or reptile; its genus is not clearly indicated to the modern eye). The role of this object is unknown. Nothing like it is on either of the two decapitation mold-series or on the butterfly game fragment. A possibly comparable accessory is on the single-player panels. On these vessels there is more space in this sector because no ballcourt sculpture occupies that area. The best view of an expanded knee monster has long ago been

published (Hellmuth 1975b:P1.10B) but this object has not been discussed by de Borhegyi or others; possibly it was never noticed. It does not even have a name, unless it is a ballgame handstone that is momentarily on the ground because the player needs his hand for the scattering gesture. The Denver players have no scatter flow (possibly because that space is occupied by the ballcourt snake monument) but they do make the gesture.

David Stuart has suggested that in the Maya scattering motif it is blood that is being offered, not the casting of lots or sprinkling of water. In the Teotihuacan context, though, reference needs to be made to the scattering gesture on the murals and pottery because those scatter-

ing gestures release flows filled with all kinds of symbols. There is not yet any documentation that the Teotihuacan scattering gesture is for the sprinkling of blood from a recently perforated penis. Maya iconographers need to double check and be sure that the scattering gesture has a thoroughly Maya origin and is not taken over from the Teotihuacan one, in which case a meaning restricted to blood perforation may have to be amended--or 20 at least expanded.

The Headdress

The headdress is a fanged serpent, very different from that on any of the

20. Victoria Bricker reads a Mayan scattering glyph as porn, copal incense, not blood (1986:146-147, Fig.166). Since incense is sap, and if sap (for rubber or resin) includes the meaning of blood in Mayan, then scattered drops may have multiple referents: especially since semen is also glossed by the word for blood and rubber. The 17th century Maya offered rubber as well as copal to their gods, and even made idols of rubber. Although the sap=blood relationship is known to Maya linguists, the extension to sap=copal incense=blood pun warrants further exploration, especially since the ball's main component is rubber, a sap.

single players, but related to that on the corresponding (right) player on the butterfly ballgame fragment (Hellmuth 1978a:Fig.12). The serpent aspect is certified by the bifurcated tongue, here of exaggerated length in order to fill available space. The nearby speech scroll of the player is likewise rather long. The snake has two dangerous looking fangs. The snake's large eye with eyeball in the sunken area demonstrates that the suggested eye on the opposing player is indeed that, an eye. The head-dress snake has a stepped mouth, over-curved snout, and long, thick, segmented eyelash curl. At the end of the curl is a comb-like motif (just above the empty hand of the player). One corresponding hand of most other players holds a knife; the forward hand offers a flow or holds a severed head. The Denver tripod evidently records a different moment in what must have been a long and complex ballgame ritual.

Under the man's chin is a long rectangular bar. This is most likely either a necklace or the lower jaw of the serpent. The last possibility is shown on the butterfly fragment. Whereas on the Denver player the lower bar does not at first appear to be in any way associated with the upper jaw of the serpent, another double player scene shows even more clearly than the butterfly fragment that in fact the bar is a simplified lower jaw. On **477299-1-Neg.12** the upper jaw of the snake maul is rendered in double lines; the bar under the chin is done in an identical double line manner, and curves upward under the ear--the snake's upper jaw double line curves down at the top of the earring (where they presumably meet behind the earring). Thus the head of the ballplayer is intended to be illustrated as fully inside the open jaws of a fanged snake. Certainly plenty of comparable examples could be found in the art of Teotihuacan and on Mexicanoid warriors on

Piedras Negras relief sculpture. He wears no beads as do all the other players in the comparable right side position.

The Yoke

The serpent yoke is shown solely as a snake's head--no space is available to render the back section of the yoke. What that end looks like is shown on the brown Museo Popol Vuh decapitated player. The snake's face is the front end (the open end). The other "end" is just where the yoke curves around the back of the waist. Although the yoke appears directly under the armpits, it is actually nowhere near the arms on a real body. These players seem to have no chests due to lack of space and to Tiquisate artistic conventions. The yoke is around the waist, not around the chest. Only Late Classic central lowland Maya wear an armpit high ball deflector, a device that is not a yoke in size, shape, or position.

The snake has no bifurcated tongue and no speech scroll, as those are not appropriate to a yoke. The eyebrow curls back as is typical of Teotihuacan and Tiquisate snakes. The round circle is the earring of the attached head, not part of a circle decorated yoke.

The Ballcourt Monument and the Skull Ball

The players gesture in reverence towards a cross-section of the ballcourt on top of which is a giant skull ball. On top of the ball is a geometrically stylized knot. Comparable knot bars may be found at Teotihuacan (von Winning 1981). Possibly the artist intends to show that the ball is suspended from this bar, as is the later ball on the Copan ballcourt marker. The ball in a comparable position on

the other double ballplayer mold-series (477299) has no skull on the ball and has reversed 6's on top of the ball instead of the knot bar. Reversed 6's are directly on the ball in the butterfly game fragment and on the hieroglyph pyre on the black Museo Popol Vuh decapitation tripod.

The skull on the Denver panel turns an interesting scene into an even more outstanding iconographic find. Frontal death skulls are common in the later art of Bilbao and associated sites (Parsons 1967-69,II:Pls.40,a, 42,a, 43,a, 44,b, 44,g, 46,e, 46,g, 47,c, 49,d, 55, 57,c, 58, 60, 66). The skull directly on the Guatemalan ball immediately calls to mind the profile skull on the Mexican ball in the great court at Chichen Itza. The ball on the earlier Monjas court there is plain, as are all El Tajin balls but one. And all the other Tiquisate double player balls are plain also. The reversed-6's "on" the butterfly ball are probably intended to be around or associated with it, not precisely a decoration.

The Denver skull ball and also the plain ball on the 477299 mold-series (Fig.15) both rest on top of a stylized representation of a cross-section of a ballcourt. The architectural aspect has been noted earlier by Robert Stroessner (n.d.) who discussed the associated and probably tenoned serpent heads. These fanged serpent heads are expanded versions of the snake heads on the yokes, on the decapitated player's blood-snake masses, and especially on the butterfly game fragment (Hellmuth 1978a:Fig.12). The stylized ballcourt is identical to that of the other double player mold-series. Only the compressed proportions vary.

This architectural cross-section is not merely of architectural interest but of considerably more importance in epigraphy, because Steven Houston and Mary Miller

and separately Karl Herbert Mayer, have followed up Linda Schele's comment that Peter Mathews noticed that the Maya hieroglyphic designation of the ballgame (or the ballcourt) is also a cross-section of the stepped court with a ball in the middle (Houston 1983; M. Miller in press; Mayer in press). These glyphs date to the 7th-8th century; these Tiquisate panels date to the 5th-6th century with roots possibly another century earlier. That means a possibility exists that the Maya hieroglyph is derived from the Tiquisate scene, which should not be that surprising, as Tiquisate is in Guatemala also, and if the Tiquisate culture had the entire serpent-blood ballgame decapitation 3-4 centuries before Chichen Itza it is not improbable to find Tiquisate as a distribution point for other aspects of Late Classic culture. The Chichen Itza ballgame reliefs are here considered Late Classic, neither the traditional Post Classic nor as early as a poorly defined Middle Classic. A straightforward Late Classic date fits the Monjas stratigraphy and does not upset the traditional Mesoamerican historical atlas as much as a Middle Classic date.

The snake type on these vessels is here labeled as "Teotihuacan," in order to distinguish them from contemporary Maya snake monsters. There is no model for these ballgame scenes in the yet known art of Teotihuacan, especially not a portrait of a bilaterally symmetrical stepped ballcourt. And skulls of any kind are rare in the art of Classic Teotihuacan. Skeletons are more at home in the bas relief art of El Tajin. Skulls are typical of Escuintla in general; I have earlier commented on the prevalence of skulls in the art of Bilbao and adjacent sites. The Cotzumalhuapa piedmont in front of the highland volcanoes is just a few miles further inland from the Tiquisate area sites, which are still in the coastal plain.

The more alluvial Tiquisate area lacked the giant boulders that characterize the surface of the Bilbao area.

DOUBLE BALLPLAYER SCENES WITH NO SKULL

In addition to the single pressing from the Denver skull ball mold there is a related mold-series from a different mold, where the ball has no death's head but has three warrior curls (reversed 6's) on top (Figs.15; 16; 17; 18). The reversed 6's associate this ball with that on the butterfly tripod fragment (Figs.33-35). Although the FLAAR. Photo Archive has photographs only of one double ballplayer scene, **477299-1-Neg.12**, in fact I have seen at least one or two others in private collections in the USA.

This mold-series is on regular-sized tripods, tending towards the short variety. Such a size does not have space for elaborate framing of doughnuts or a rectangular frame. The players even have to lower their front arm to save space. The speech scrolls are tucked into scarce available space and are noticeably shorter than those on the Denver panel. The layout is otherwise the same as on the Denver vessel.

The left player, as expected, is the one who wears the rectangular yoke decorated with repeated circles. In keeping with the abbreviation, the shortened yoke has only three circles, as opposed to the four on the the Denver panel and the five circles on the decapitation mold-series. When iconography comparisons are made the abbreviation of forms should be kept in mind, as the contemporary viewer would have immediately visually/mentally replaced the missing features automatically. We have to teach ourselves to do this and provide copious demonstrations that the missing elements were really in the artist's model, but for

reasons of artistic license and space or organization considerations were not necessarily rendered.

Directly attached to the back of the yoke is the usual head. Instead of one straightforward speech scroll there is a space filling arrangement; but due to incomplete pressing of the mold, it is difficult to ascertain whether there are two--one from the mouth, one from the middle of the nose--or a single long one that starts from the mouth and then curls back up around to end against the nose. A bifurcating tongue is not intended. The corresponding head on the yoke of the opposing player has a single curl which issues from between the upper lip and the nose. The artist had trouble finding places to insert all the features that were expected for this standardized scene type. Due to lack of space no cloth is shown under the top of the yoke.

Clothing

The player wears the usual loincloth apron and two-flap thigh coverings. The normal set of two arm bands and two leg bands is rendered, as is the beaded necklace. This player does not have the lower jaw of a headdress monster substitute for a necklace as is the case of his opponent.

Head and Headdress

The player's face is stylized into a grimace. The mouth and eye are raised in a manner not done on the flatter Denver panel. The eye is not at all the slit variety. The earring is of two parts; a lower doughnut (with no central bump) and a large upper feature.

The headdress is a variation of that expected for the left player of a two player panel. The large central eye is the dominant feature. The ear is prominent. The curling front part has a wide tab, not differentiated into a flower form as was done on the Denver panel. The back area of the headdress is interesting because the hair, featureless on the Denver vessel, here has the strands indicated. A large, thick curl fills the remaining space in the upper left corner of the panel. This is the back part of the headdress, just as on the Denver example.

The Player on the Right

The second player is much the same as the corresponding one on the Denver panel except the snake headdress has no space for a bifurcating tongue due to the close proximity of a reversed 6. The man's speech scroll is thick and has a long undercurl. No tabs are present. The headdress adds a feature not found on the

Denver panel and not on the single-player panels either, a large thick curl in addition to the eyebrow curl of the headdresses serpent. This added curl is in mirror symmetry with that of the headdress on the other side of the panel, on the other player. Its purpose may be to fill otherwise empty space.

As on the Denver panel, the left player wears jewelry on his arms and legs, the right player does not. On the butterfly scene both players wear jewelry, as on the decapitation scenes. The yoke and attached head are the same as elsewhere and need no repeated description, as the displacement of the mouth curl has already been mentioned. The forward hand is not well pressed. This hand either touches the "handstone" or the handstone is not present. If another clearer pressing of this mold series reveals that the player is in fact touching, or better

yet, holding the top of the little animal head, then such a find would document that these Tiquisate players used handstones. Such use could make them ancestral to the Bilbao handstones, and together, ancestral to those at Chichen Itza, keeping in mind that Veracruz may be the origin. Actual handstones have been found in Escuintla (Braun 1977:432), but those in private collections have lost their grave lot provenance data, and thus lost any opportunity to ascertain whether they are of Cotzumalhuapa date (ca. 7th-8th centuries) or of Tiquisate date (ca. 6th century, certainly no later than A.D. 650, and highly improbable to be as late as A.D. 700).

The Headdress

The headdress is not identical to that of the Denver player but rather shares only some features with it and more with the corresponding (right) player in the butterfly-wing player scene

(to be described in the following chapter). On the latter fragment the right (snake player) has his head totally encased in a monstrous fanged snake helmet with a lower jaw under the man's chin. On the butterfly player it is clear that the snake headdress has a complete lower jaw which is definitely continuous with the upper jaw. On the Denver player the connection behind the earring is not clearly represented, but the joint is nicely carved on the **477299** mold-series. The double outline makes it clear that the chin bar is a continuation of the snake's upper jaw. Also, the curve behind the earring is visible.

The right player's face is more typical of the other athletes and is not as stylized as that of his opponent.

The Ball and Court Cross-section

The iconographically most helpful feature of this series is the middle section, as the ball, a set of reversed 6's, and a cross-section of the ballcourt are all present. The court does not have space to include the tenoned snake heads but is otherwise the same as on the Denver tripod. The large rubber ball rests on an oblong object spanning the court. Above are three reversed-6's. Four of the same "warrior curls" are directly associated with the ring or ball on the butterfly scene. References to occurrences of the reversed 6's in association with warriors in Teotihuacan art has been provided in the section on the black Museo Popol Vuh decapitation scene, in the sub-section on the hieroglyph pyre.

Chapter 4

TIQUISATE TRIPODS SHOWING SINGLE PLAYERS

A dozen mold-impressed, 5th-7th century A.D. cylindrical tripods from throughout Guatemala's Costa Sur all show an essentially identical ball-player--only one person, though,--facing to the left (Figs.19-32). No ball is present. The player is identified as such by his pose, costume, and paraphernalia. The minor differences among all these panels are in the framing and in the decoration in front of the face. Based on an analysis using enlargements of close-up color photographs I have established two basic series of details of the costumes within the panels, the "standard panel" (Figs.29-32) and the "Diagonally Grooved Thigh Group" (also called "the orange group") (Figs. 24-26).²¹ All extant vases, published or unpublished, are listed,

described, and classified in this report, most of them for the first time. The basis for the classification is explained and the slight differences between the two sets of single ballplayers are identified. Since all the tripods show the same scene, it is not necessary to illustrate each vessel in this corpus. Several have already been illustrated (Hellmuth 1975b and elsewhere to be cited in the list). Black-and-white photographs are in the photographic archives of the Foundation for Latin American Anthropological Research at its various depositories. These depositories are listed and their contents and access described elsewhere (Hellmuth 1985a).

21. Called the orange group because the two principal examples of this series are orange (the other vases are black, gray, or brown). The color orange is not a requirement, just a coincidence in these two tripods. Color is to some extent a result of the heat and conditions in the kiln, as some vessels are dark yet with patches of orange.

Most of the tripods are of black exterior; two are orange and wider than the norm. None is negatively painted or polychrome. None is carved other than post-mold-pressing touchups. The molds themselves were carved. All are of regular small size; the orange ones are the largest of the series, but not quite the size of the panel on the Denver skull ball vessel. Typical tripods have two identical panels except for the orange vessels which have space for three panels. One black tripod has four panels, but they are cut down in size to fit them on. All are cylindrical tripods except for one on a pedestal base, **420456-6-Neg.8** (Fig.22). Pedestal based vases and cylindrical tripods are contemporary in Escuintla as they are in Peten, but the ones in Peten are of different size and proportions. The vessels on top of pedestal bases in Peten tend to be round-sid-

ed bowls rather than cylinders. These factors make it normally quite easy to tell the difference between a Tiquisate pedestal base vessel and one from Peten. All the single player tripods have rectangular slab supports, as do all the decapitation ballplayer tripods except for the brown one in the Museo Popol Vuh which has rounded supports.²²

The single player Tiquisate tripod of the Rossbach Collection (Fig.19) has been published since 1941, and was therefore available for inclusion in comparative references for over three decades and was again published in Tozzer's well known two volume opus on Chichen Itza and the Toltecs (1957,II:Fig.489). It was not illustrated or even mentioned in any survey of the Mesoamerican ballgame and is

22. Cylinder shaped supports are not common among Tiquisate tripods; cylinder shaped supports are frequent in Peten, both on cylindrical tripods and on basal flange bowls and tetrapods.

conspicuous by its absence in de Borhegyi's section on the Pacific coast (1980), where, as typical in the traditional literature, only the Bilbao game of Cotzumalhuapa is described. Parsons illustrates one of the single player tripods (1967, I:P1.16,d) but it is in miniature contact sheet size²³ on which practically no one could possibly make out what the decoration was. This Saville photograph dates back to 1917, and shows a standard single player scene on extremely high slab supports. Screenshot appliques decorate the bottom zone. The Rossbach Collection tripod probably is a different vessel, so I classify the Saville tripod as a separate, lost example. It would be worth searching for Saville's notes to see what else was photographed on that same roll of film, in an attempt to find where this tripod is today. It would also be helpful to locate the actual negative, though not much hope should be held for something that early.

So, although a photograph was potentially available since 1917, and with one vase published since 1941, the literature on the Mesoamerican ballgame remained dedicated to stone sculpture, resistant to the inclusion of these players (or probably simply unaware that they existed). Possibly because they had no ball they were not recognized as ballplayers, though Tozzer had them properly cataloged directly in his ballgame section. I am not familiar with the mention of the knife wielding aspect of these Tiquisate single players in any discussion of human sacrifice, nor are the vaguely Veracruz scrolls mentioned in discussions of the spread of the El Tajin ballgame. The Tiquisate single players have remained as forgotten as the entire Escuintla culture--ironic, as the Tiquisate civilization was one of the most

23. He reports this was how the photograph was provided him (Parsons, personal communication 1970's).

dynamic producers of ceramic art in Mesoamerica for several generations of the Early Classic.

At this point it is well to introduce the controversy over the dating of these vessels; whether they are 5th, 6th, or 7th century AD., and whether they should be classified as Early Classic or Middle Classic. It has become standard to use an historical scheme with a Middle Classic category, but after 14 years' analysis of the ceramic sequence of Peten, based on several thousand whole vessels (not sherds), and these mostly unpublished vessels not known to the developers of the official ceramic sequence, it has not proven necessary to use a Middle Classic scheme. The only change necessary to the standard Peten sequence is to insert a "Tzakol 4" phase, which I have done, and explained why, in my dissertation (Hellmuth 1986a). Although Parsons has demonstrated the need to refine the dates for Cotzumalhuapa and revise the dates for Chichen Itza, there is insufficient

stratigraphic data for any of these cultures, especially for Tiquisate, as no archaeologist other than Shook has made the effort to excavate a Tiquisate site, and Shook undertook primarily only surface collecting to rescue material being ploughed or bulldozed into oblivion.

Since several Tiquisate vessels share motifs with the Peten (Recurved Snout Monster, Principal Bird Deity, Curl Formed Monster, Curly Face (Hellmuth 1976b; 1985a; 1986b; in press) it seems better to call the Tiquisate material Early Classic when the identical Peten gods are definitely Early Classic (Tzakol 2 and 3). Although those Teotihuacan specialists and other Mesoamericanists who have looked at the Tiquisate pottery have judged it to be "Late," it is certainly not Late Classic, and again, its sharing of traits with unequivocally Tzakol 2 and 3 basal

flange bowls and cylindrical tripods from Peten argues for a date no later than Tzakol 3, or at most, Tzakol 4.²⁴ Negative painted tripods are certainly of Tzakol date in Peten and at Copan, therefore the negative painted tripod from the Tiquisate area should be also. The Escuintla tripods cannot be "late" because they are certainly not of the same date as Tepeu pottery in Peten. These comments on dating will need to be revised whenever an archaeologist excavates something other than the fashionable Preclassic or a site with monumental sculpture on the Costa Sur. In the meantime, stylistic dating used here is at least based on fourteen years study of a Tiquisate sample of about 200 whole photographed vessels, tripods, hourglass base incensarios and figurines combined with a study of comparable duration of Tza-

kol pottery from Peten, 250 whole cylindrical tripods (and related material) and about 150 basal flange bowls and tetrapods--whole, not rim sherds.

Since this single player theme was common, and as several different master molds existed, there must be several more examples in other museums and private collections, so the following list is not exhaustive. The decorative frames on any uncataloged piece, though, probably repeat known specimens, so the iconographic data base is complete as already in the FLAAR. Photo Archive. Only the decorations on the supports of future discoveries will be new, and they probably

 24. Evelyn Rattray once politely told me that the reason Tiquisate pottery had not been mentioned in any of the official Teotihuacan project reports was that it was firmly believed the Guatemalan pots were modern fabrications. Yet Shook, Thompson, and others have found slab-footed cylindrical tripods in stratigraphic excavations, so they cannot be made to disappear from the Mesoamerican landscape by such a simple ploy as believing they are fake. Teotihuacan (and Kaminaljuyu, not to mention Tikal) specialists should address this problem openly in print. Shook has found more than enough fragments of both tripods and especially of the ornate hourglass incensario bases and lids at the actual Costa Sur sites to demonstrate conclusively that these are authentic.

repeat feet on some other vases. As yet no study has been undertaken to ascertain what relation, if any, existed between size-shape-decoration on the supports and the decoration on the sidewall. The necessary information is available in the archive for any student who would wish to undertake such an analysis.

LIST OF SINGLE-PLAYER TIQUISATE TRIPODS

Saville photograph (Parsons 1967,I:P1.16,d).

Roszbach Collection, Chichicastenango (Tozzer 1941; 1957,XII:Fig.489). Fig.19. A-140 and **A_207,25** on large detached support of giant tripod.

B-027, fragment said to come from Verapaz. Fig.27.

402461-35-Neg.1, high supports, same base frame as 489655 but has undecorated area as divider panel.

405900-3-Neg.3A, wide plain frames with half appliques.

35mm color slides only, identical to 405900-3-Neg.3A but in perfect, unbroken condition. Fig.20.

406451-2A-Neg.10, basal border design with no appliques. USA. Identical to 489655-19-Neg.10 but not in as good a condition.

420456-6-Neg.8, black, pedestal base, diagonally grooved thigh group. Unique frame with motifs. Broken and repaired. Fig.22.

469047-1, A-183 (the "orange tripod"), no appliques (Hellmuth 1978a:Fig.8). Figs.24-26.

471169-2-Neg.3, Maegli Collection, TECUN, S.A., Guatemala City.

471781-11-Neg.11 and 471243-1, Museo Popol Vuh. No appliques. Fig.23.

476012-3-Neg.8, 464706-11, A-067, and B-030 the best preserved player (Hellmuth 1975b:P1.10), the "standard" panel. Figs.29-32.

476012-11-Neg.8, A-059, and A-076, side frames with local attempt at Veracruz scrolls. Fig.21.

477300-18-Neg.6, fragment with Veracruz-like scrolls as end decoration; possibly a fragment of a giant tripod.

25. Numbering system of the FLAAR. photographs is described in detail in the introduction to Hellmuth 1985a.

485114-5-Neg.17, 402461-41, and A-074, ex-Castillo Collection, fragmentary, fire clouding, applique heads. Fig.28,a-c.

489655-19-Neg.10, identical to 406451-2A-Neg.10 but in better condition. Has continuous decoration with a double tower of scrolls between the panels.

DETAILED DESCRIPTION OF EACH CYLINDRICAL TRIPOD

Saville Photograph (Parsons 1967,I:P1.16,d), tripod with basal band. As no view of either side is available, it is not possible to see what kind and how many scroll assemblages are present. Due to the miniature size of the picture, it is not possible to see whether the scene is the standard one or the variant.

Rosbach Collection, Chichicasteango (Tozzer 1941; 1957,XII:Fig.489). This tripod was not in the exhibit of the Rosbach Collection in the mid-1970's. Its whereabouts are unknown. Fig.19.

The basal band evidently has no applique (only a rollout line drawing is published; the appearance of the vessel itself is unknown). The panel is essentially the standard one but varies in that the butterfly antenna pendant curls are not fully under the wedge. The standard panel

is described under catalog number **476012-3-Neg.8** and illustrated in Hellmuth 1975b.

A full flow falls from the outstretched hand. The player wears two sets of jewelry on each limb. A small but complete tower of curls is on the left. On the right an additional stack is added, not known from most other vessels.

A-140 is a detached mold impressed support of a giant tripod. Large Tiquisate tripods are so big that their supports alone have enough space for an entire scene, almost the size of the panel of a small tripod sidewall. This detached foot is somewhat smaller than even the smallest sidewall, so it has no curl assemblages on either side. The individual faces right. From the contact

sheet it is not possible to determine whether he is wearing a yoke or not, but his part-squatting part-genuflecting posture and his outstretched arms allies his pose at least directly with the ballplayers.

It is common to see for sale in antiquities shops in Guatemala City and in Panajachel dozens of detached decorated tripod feet which have broken off Escuintla region tripods in plowing or careless grave robbing. Detached feet from Peten are hardly ever seen in these shops since they are usually plain, and in any event are usually small. Some of the Tiquisate region feet measure up to several inches across, with space for large scale faces (Hellmuth 1975b:P1.1) or elaborate busts of deities (ibid.:P1.15C; 16), or else whole personages or mythical animals (ibid.:P1.3A). No supports as large or complexly decorated as these have been unearthed in Peten. Large vessels there themselves are rare, and their feet tend to be plain.

One particular support caught my attention one day. I never have time to photograph all the thousands of detached feet that turned up each year, but I did take a snapshot of this one because the personage's position seemed somewhat like that of some of the Tiquisate ballplayers, especially in the upraised back hand, which was in the pose of an executioner holding a knife. The forward hand was raised also.

Whatever was held in the back hand is now eroded sufficiently so as to make positive identification difficult. Although coincidences of the mold pressing and erosion makes it seem as though he seems to be holding a staff, a knife is what is expected for this pose. There are a number of indistinct objects attached to, or

near, that form. In his forward hand he holds something by a strap. The light and shadow in some angles of studio lighting picked up a distinct handle. El Jobo Stela 1 depicts a severed human head outfitted with a wide strap (hair?). A striding personage carries this handled-head just like a strap bag. El Jobo is a proto-Maya (thus also pre-Tiquisate) site in the foothills of the volcanic chain that runs between Escuintla and Kaminaljuyu-Lake Amatitlan. El Jobo is more towards the Mexican border than Escuintla (Shook 1965:Fig.1, f).

The Tiquisate scene is too eroded to allow an identification of this forward object, but, since this tripod foot is mold impressed, eventually it should be possible to track down another support cast from the same or a similar mold and find the answer in a better preserved scene.

This figure is so anatomically compressed by the restricted space available on the support

that the artist could not show everything neatly in natural place. For example, this person has almost no chest area. If he stood up on his legs he would look absurd. Experimenting with various angles of lighting revealed a rectangularly framed object at the waist, about the right size to be a ballgame yoke. There is an object to the left that would be the hacha, although here this attachment faces upward, as do hacha-like forms on mold-impressed bowls from the Rio Blanco region (von Winning 1971 b:Fig.1; 2A). These Veracruz bowls show a prototype for the Tiquisate "Winged Down Arms" personage (Hellmuth 1975b:P1.20) and since the technique of mold impressed pottery is shared between Tiquisate and Rio Blanco, Veracruz, it is possible that other items, of decoration, were shared also.

Still, since no details are preserved on the attachment on the suspected yoke, it is not possible to provide an honest identification of it yet, so it is academic whether this attachment is related to Rio Blanco or not. Only the discovery, photography, and drawing of more specimens from both regions will tell whether these belt decorations are indeed part of a ballgame attire or not.

A-183-Neg.7, cracked and simply glued. The tablero-talud supports are identical with **471243-1**. The panel is essentially the same but is two millimeters or so shorter, eliminating the flow from his forward hand. Both these vases are part of the Diagonally Grooved Thigh Group. This group is described under **469047** (the dark orange vessel) or the Museo Popol Vuh specimen, **471781-11** (a light orange tripod).

8-027, fragment said to come from Verapaz (fig.27). In the early 1970's David Sedat kindly brought me a portion of a single ballplayer ves-

sel. He indicated that the vessel had been excavated in Verapaz, where he had been living for some time. All the fitting fragments to form an entire panel were brought in. This is certainly a case of loss of grave lot information, for this vessel was absolutely made in Tiquisate. Presuming that Sedat was provided the correct information (he seemed to know the man involved, as in those days this was going on quite openly and everyone was known to each other) this would be the northernmost instance of a definite Tiquisate vessel, as the Tiquisate Ware from Tikal has been identified only superficially. Clay tests have not yet been published. Considering that tripods from Tikal Problematical Deposit 50 were (erroneously) identified as being made in Teotihuacan, one should instinctively be leery of undocumented tags of Tiquisate ware.

The presumed Verapaz vessel is of the series of diagonal grooving across the thigh, and that mold sub-series is described under **469047-1**.

402461-35-Neg.1, high supports, same base frame as **489655** but has an undecorated area as divider panel. Pressing was good except for the whole top area, specifically the entire headdress back to the upheld knife. The rest of the scene is well preserved. No appliques are present. The supports are not table-ro-talud but high slabs with a frontal bust(?) showing two eyes, earrings, and a wide collar. The zig-zag headdress is mostly hidden in the shadow created by the photography lights.

This panel exhibits a crucial feature in the reptile face in front of the knee that is not as clear on any of the other panels, namely that the reptile's snout either ends or turns up, and that the down turning curl is separate, possibly

even a filler curl. That the curl is distinct from the snout is also evident on **489655**. Loss of the original surface at this point on the standard scene resulted in its front curl appearing as a continuation of the snout, in other words, a down-curved snout. That explains the faint break at the end of the snout (at the front line of the nose) on the headdress reptile on the standard panel. The headdress reptile and the knee reptile are the same creature. On 402461 that upper right part of the panel is incompletely molded.

405900-3-Neg.3A features wide plain frames with half appliques. This vessel may also be in the Maegli Collection. This mold is related to that of the orange (diagonal loincloth) series, **471781** and **469047**. This mold sub-series is characterized by an extended ruff of hair on the hacha, by a wide pendant under the knife-hand,

by diagonal markings on the thigh, and by a more beaded appearance to the headdress bands. The vase itself is identical to that of one photographed only in 35mm color slides, but the latter is perfectly preserved and better carved. The description of the two together will be under the color slides.

35mm color slides only, Fig.20.

This vessel is grayish black with many areas of brown and intense orange showing through. The standard tablero-talud shaped support has an attractive bilaterally symmetrical step fret on the tablero. The bottom edge of the sidewall has half-nubbins apphqued, identical to the manner of **405900**. The sidewall panel, though, is from a different mold.

The diagnostic feature of this particular mold is in the upper right corner. This is the only mold of a player with diagonal additions to

the loincloth apron where the upper right corner is finished. The knife is clearly visible as is the shape of the hand, albeit angular. The thumb is particularly angular and identical to that of the forward hand.

The upper right corner is occupied by a completely finished and neatly detailed curl, filled with radial ticks. This presumed butterfly part sticks out from an extension of the reptile snout immediately to the left.

Most other aspects are the same as the diagonal loincloth series, such as the squared necklace layout, the bar on top and bottom of the yoke, the extended hair mass of the hacha, etc.

The headdress is halfway between the deep relief beads of the orange series

and the standard panel. The butterfly antenna ends in beaded tubes rather than a rigid trapezoid. Also beaded are the shorter items which hang from the row of three brackets, the ever enigmatic forms in front of the headdress. This mold has no scroll tower to the left. The only curls are those of the flow from the hand and those always in front of the headdress.

The “knee reptile” does not have the mass of parallel lines between its earring and the player’s thigh. Instead there is a higher form which fills the space up to the front of the serpent yoke.

The front arm has a bracelet, with bar on the front (probably just to show the end of the hand rather than something actually worn). The back hand has no jewelry, neither does the back leg. The front leg has parallel binding. The toes are turned under.

The loincloth area is probably the best carved, the best mold pressed, and the best

preserved of the whole diagonal grooved series.

406451-2A-Neg.10, basal border design with no app liques, USA. Similar to 489655-19-Neg.10, even with the same supports, but not in as good a condition. The latter vase is in excellent condition; 406451 is in better than average condition despite cracks and a pitted surface in places. The main difference between the two sidewall panels is that 406451 ‘s panel is not as high, a few millimeters along the top are featureless, and the right curl assemblage is emphasized. The mass of curls on the right appears disarticulated in that the interior lines do not continue one with the other. Perhaps the vessel was repaired at this point. Overall, at least judging from the contact sheets, the two vessels could practically have come

from the same mold. The extra line in the forward foot occurs on both, but not on other feet. But there are subtle differences, such as the length of the encircled curls on the base panel. At least the two molds are so similar that they must have come from either the same atelier or sequentially from the same potter.

The supports of 406451 are half again as high in the talud section of **489655**, though the decoration is the same arrangement other than the elongated proportion.

420456-6-Neg.8, black, pedestal base, said to be from Finca El Limon(?) (Fig.22). Although this is the only ballgame scene yet found on a pedestal base, it is known from the overall corpus that pedestal bases are allowable substitutes for slab tripodal supports. Vessel fragments have been glued back together but not professionally restored. The mold was

well carved, the pressing was expertly accomplished, and despite the breaks this is one of two well preserved single player panels.

The hand is disproportionately large but well formed. All four fingers and thumb are clearly visible and in their correct anatomical position. The bracelet, however, is only a faint band of two lines; no beads or details are rendered.

The face, and all its details, is angular, with a sharp chin, triangular mouth area and lips. The necklace is of small beads. The arrangement is rectangular, since it gets caught on the flat top of the yoke.

The headdress starts out with two rows of beads, which is different than most

of the other tripods which have either rectangular segments or a more three-dimensional effect. The three flat horizontal bands which form the top part of the headdress is more like on the other single players. A breakage line runs across the animal head on the back of the headdress.

The mass which is evidently the forward extension of the headdress is shorter than on other vessels and quite different in details. Description of the differences cannot be understood without the illustrations, which must wait for the final formal publication of this material.

The serpent head on the yoke front is more squared, with its mouth not as triangular as on other single players. The head on the back of the yoke, though, is similar to others of all the Tiquisate series.

The ever enigmatic animal head in front of his knee almost appears to be attached to the front of his yoke with some straps. At first this ani-

mal does not look anywhere near as reptile-like as the ones on other ballgame tripods. It would be a surprise if in fact this was a rabbit! But a detailed comparison with animal heads in comparable positions on the other vessels shows the same features, albeit here in different size, orientation, or emphasis. For example, here the earring is quite large, leaving no space for the usual top piece. The bottom piece is more definitely a continuation of the cheek curl of the monster. The front end does not curl down very much. The forms under the teeth are not as long as on other faces. The eye area is shorter (the whole head is shorter).

His mid-calf band is as simple as his bracelet. His ankle beads are well formed, and something appears to continue under his foot, seemingly like the instep

guard I noted on Site Q panels (see description in Volume 2, on Late Classic Peten related scenes).

The back arm, as on the rest of the orange-related mold-series, is disproportionately long; the hand and knife can be recognized only in comparison to the other series where they are more naturalistic. The carefully arranged stack of Veracruz entrelaces is just like that on the orange vessels of this series. This right half of the scene is closer to the standard than the short left half.

Because of the extra frames around the panels there is not much empty space between the two panels. A set of three gouged horizontal lines goes all around the vessel, even bridging the space between the panels. Two vertical lines fill the scant space between the panels to further reduce its role as visual isolator of the two panels. To the contrary, this artist has worked to make a sidewall decoration appear continuous.

Each side band and the bottom band are all the same: a half quatrefoil flower alternating with an encircled curl. On the bottom band some of the quatrefoils are almost complete (rather than being cut directly in half). flowers are found often on Tiquisate lids for hourglass base incensarios (fig.7). A faint quatrefoil is a floating design on the three ballgame decapitation tripods. In Late Classic Maya art of Peten, divider panels are common and a standard panel is a half-completion sign, which shares a basic geometrical arrangement with these Teotihuacan flowers, as does the Kan Cross and some renditions of the Kin (sun) sign among the Maya. The top band has encircled curls alternating with short sets of stacked horizontal lines.

The excellent detailing (as much as the mold impressed technique in Tiquisate would allow) allows a complete view of the whole scene.

469047-1 and A-183 (Hellmuth 1978a:Fig.8), no appliques (Figs.24-26). Several of the tripods with single players are orangish, thus becoming the name "the orange tripod" to help distinguish the tripods in some more easily rememberable manner than solely with long numbers. This vessel is the type specimen for the Diagonally Grooved Thigh Group. It has, though, no bottom band. This particular specimen has an almost red tint on the upper part that accents the orange. The vessel is broken through all three panels; they are inexpertly glued with one curved section of the rim band particularly badly placed, which actually helps distinguish this vessel from a practically identical one in the Museo Popol Vuh, **471781-11**.

There are no curls on the left at all, not even a remainder. On this particular specimen there is not even a flow from the hand, though the

Museo Popol Vuh vessel has the bare outline of one side of one. The hand of this series is slightly larger and with the thumb base at a different angle as the standard panel. The other arm has its knife and hand incompletely rendered. This deficiency seems to be worked into the mold and not the result of an incomplete pressing--as both tripods have the same situation in the upper right corner. A further relationship is the flap along the under arm, starting with the unnecessary extension of the hair from the hacha head, then a triangular flap and then a grooved hanging under the hand. The flap is actually the faint bottom of an indistinct knife and the grooved form contains the four fingers; above is the thumb. This entire back arm is longer and thinner than on the standard panel and has no bracelet or upper arm band. Both the orange vessels are larger in

circumference than the vessel with the standard panel, thus necessitating the extended arm.

The diagnostic trait is the diagonal indentation or groove on either side of the loincloth apron, as though he has short cut-aways. The forward leg has a double ring binding at mid-calf (distinct from the higher, rectangular segmented banding on the standard panel) and then the foot is turned in at the toes.

The knee reptile is not as elaborate as on the standard panel: the earring is larger but has no top curl; the bottom curls in the opposite direction to that of the standard and appears to be a mouth curl as much as a pendant to the earring. The eye socket has no raised eyeball. The whole jaw shape is organized differently, much shorter, with the teeth less clearly distinguished. The front curl is more clumsily arranged. All these features are the same on

the reptile of the headdress, except up there there appears to be a thick front fang. Out in front of the face the curl from the nose does not actually curl--but then comes an extra curl (above the man's wrist). The alignment is different than that on the better organized standard panel. Past that point the orange panel is incomplete in the sense that the knife is barely present and the hand is hard to detect. This is a result of a sloppily carved mold, not in the moment of pressing.

The headdress is in deeper relief on the orange vessels than on the standard one, with beading instead of just nicked bands. The end of the pseudo butterfly antenna is also beaded. The pendant curls are not aligned specifically under the antenna's wedge ending, but oriented to the enigmatic assemblage to the left and above. The curls here are squared off instead of round.

471169-2-Neg.3, Maegli Collection, Guatemala City. Lopsided black tripod; attractive supports are tall relative to the size of the vessel. The supports have a neatly carved, straight quatrefoil design with a well balanced central circle and concentric central nubbin. The supports cant inward, as though the vessel was slightly crushed before the supports were fired. Perhaps that caused the lopsided angle. Either the mold was not carefully pressed, or the clay was too hard, or subsequent wear has rubbed down the raised surface, so not much detail remains, which is too bad as slight differences in arrangement of all the details make the scene interesting despite its condition and appearance. One evidently missing sherd in the leg of one player has been carefully restored in black.

This is one of the smaller of the vases. Nonetheless this potter tried to cram four panels onto a vase that was barely large enough for three panels. To arrange this the potter first

made a mold that did not include either of the two side curl masses. Only a half centimeter of the former curl masses remains at the right; he simply chopped off the curls, which indicates that he did not bother to redesign that part of the scene, leaving those that were under the outstretched knife-holding hand. But in order to leave a blank section of sidewall between each panel it was necessary to shorten one of the mold impressions even more, chopping it back to the outstretched front hand. Whether this was done by breaking the mold back to this point, or somehow selectively applying the mold, or by filling back in the unwanted end of the panel, should be decided by technical analysis of the sidewall and experimentation with casting.

The player is scrunched down more than the others, so his doubled in leg has to overlap both thighs and his back leg must be out at an angle rather than more

straight up. His back arm is not stretched quite so far up either. The hair mass on the hacha continues far out from his actual head--a feature also of the orange tripod in the Museo Popol Vuh (**471781?**). The headdress is tipped to allow at least the back stem to be visible. The artist was adept enough to do these rearrangements to take into account the smaller size of his available space.

The mass extending out in front of the headdress (left of the normal antenna) differs in proportion and arrangement from the standard, especially the lowest set of designs.

While the Denver skull ball panel has a decorative frame on all four sides and several single player panels have a decorative frame at the bottom, the artist of this small tripod attempted a frame at the top. Parts of it appear to be mold-impressed, but it seems somehow incomplete; it is certainly irregular. Despite its

condition, every archaeological artifact helps one learn about the ancient culture; and the Maegli Collection also serves the purpose of keeping these vessels in Guatemala.

Along the bottom of the sidewall are applique bumps which are larger than screwheads and not grooved, but have no features of a face (and are not that large). They are slightly pointed, perhaps intending to represent ceiba tree spines. Thousands of incensarios from Lake Amatitlan have such spikes, but this spike form is not customary on cylindrical tripods, and its actual meaning and origin is unknown at present.

471781-11-Neg.11 and 471243-1, Museo Popol Vuh, Universidad Francisco Marroquin, no appliques (Fig.23). This light orange vessel has the same decoration

on tablero-talud supports and its single player panel is practically the same as **469047-1** except the latter has no flow from the hand and a longer assemblage at the right. They are, though, part of the same sub-series of diagonally marked thigh group. The rim is thoroughly chipped. The panels, though, are not too effected by the resultant cracks.

476012-3-Neg.8, 464706-11, A-067, and B-030, the best preserved player (Hellmuth 1975b:P1.10); the “standard panel,” Figs.29-32.

Condition

The mold was expertly pressed and is still well preserved. One panel is slightly sharper than the other. Breaks have been reglued with no restoration.

This is an orange-brown vessel on table-ro-talud supports. The diagonal design in the

tablero is not cut out. The sidewall has wide blank space between the two panels. There is no bottom panel or flange. Within the panel itself the stack of curls at the left appears almost cut off, as though originally made for a vessel of smaller circumference, or else in an attempt to cram three panels on a slightly larger vessel. From other examples of Tiquisate pottery I have found that the same mold can be used on both giant and tiny tripods, often resulting in incomplete panels; here the mold itself is “incomplete” though of course was completely pressed, but with not as much space present to allow for elaboration of the left stack of curls. The Maegli Collection panel shows a mold that was cut down even more, and on both sides, in order to get four panels onto a vessel.

The cut-off stack of curls is not integrated into the scene, and appears

separate, almost like an end frame, except that part of the extension of the headdress wedges in between two of the curls. But the flow from the player's hands remains physically and pictorially separate.

The scrolls at the right are very similar to those on **489655** but do not dip down into a bottom frame, as there is none on 476012. The diagnostic characteristic of both these scroll assemblages is the speech-scroll like segment filling the top right corner, with the trapezoidal pendant. **406451**, being essentially identical to **489655**, also shares the right scrolls on the right, but the scroll pendant has only one nick; the other two have two nicks. Differences such as these allow identification of individual molds.

The Player

The stylized eye is arranged with a heavy outline and a large pupil that overlaps the outline. In other mold series there is a narrower

eye and no eyeball. A raised eyebrow is standard for most of these faces. The mouth area is either not well press-molded or worn, but is not raised as on **471781-11**. A curved modeling indentation runs from the nose across the front of the cheek but there is no tattoo and no mouth plaque as on the executioner ballplayers. The large simple earring is of several concentric rings, whose depth is slightly different than those of other mold series. There is no nosebead, no speech scroll.

This particular mold provided a bit more space at the top so the headdress adornment's method of attachment at top is better seen than on some others. The ornaments flop out to the front and back on thick stems, possibly a vague mimicry of the two curved antennae of a butterfly. What is different (and what masks the

immediate recognition as butterfly imagery) are the double curls that hang from the bottom of the wedge shaped pendant. Also the pendant joint is two round forms. What is butterfly-related is the size and shape of the "stems" and the wedge shape at their ends. Identical forms at about the same angle issue as butterfly antennae on a number of Tiquisate incensario lids (Hellmuth 1975b:P1. 24, 25, 31 etc.). Although the butterfly vessel obviously has butterfly symbolism, the basic headdress of the single players differs from all those on the double player panels.

Immediately alongside the left of the butterfly feeler is a horizontal arrangement with a large curl on the bottom. It does not look enough like a butterfly wing and at present I can offer no other suggestion.

Back at the other side of the headdress is a profile reptilian monster face pointing right. It starts with a high, round earring which has an undercurl. The eye, vestigial lower jaw, and

long upper jaw are well indicated. Three blunt teeth fill the mouth. The long upper jaw appears to curl down, but that is actually a filler curl. The snout itself ends or curls up. The definite end of the snout and the separateness of the in-curl is observable on other panels. Next to the eye is a nose. All the other single players have a comparable monster, though the details of mouth shape and dentition vary considerably.

The player's headdress itself consists of parallel horizontal bars. The alternative headdress on the other sub-series has deeper relief forming beading.

The player has both arms thrown out full length. In front his hand offers a thick flow. No shells or other forms fill the flow. The presence of this flow on a

definite ballplayer (yoked and with sacrificial knife) is what leads me to suggest the tripod in the Museo Nacional de Arqueologia (Shook 1965:Fig.2,f; Hellmuth 1978a:Fig.7) pictures a ballplayer. The back hand holds a knife. This is most likely the knife which will subsequently decapitate another player on the decapitation series of Tiquisate tripods.

This player wears a bracelet and an upper arm band on each arm; players on some other panels wear no arm jewelry at all. He also wears two sets of leg jewelry, each of three rectangular beads, as on the arms. The necklace is of large beads. The beads sag in a natural rounded manner, as opposed to the horizontal bar appearance of the smaller and more numerous beads on the orange mold series. No pectoral is visible and probably none was worn.

The loincloth apron is a simple rectangle divided into three vertical segments. Some of the other single players have a diagonal arrangement alongside the vertical one.

Ballplayer Gear

The player wears a serpent yoke with a human head attached at the back. The yoke appears to be under his armpits but is not; it is actually around his waist. Solely because the player has no space to render a chest does the yoke superficially appear to be worn high on the chest. This is a Mexican style yoke, not a Maya ball deflector.

At the upper back is an hacha-like attachment. This head is identical to that of the player himself, except it has no headdress but does have a curl on top of

the earring. On at least one other vase that earring curl is continuous with the top bar of the yoke, an impossibility and a mistake on the part of the carver.²⁶ The horizontal mass on top of the head is probably hair. This head is either an *hacha* or a trophy head serving as an *hacha*. It is specifically placed on the back of the yoke, where it could not have been used to hit the ball. But as the player holds a knife in one hand and offers a flow in the other, it is unlikely that he is actually playing the ball at this particular moment anyway. He is, though, down on one knee, the position of playing the ball two centuries later in Peten, but Maya kneelers can also be engaged in non-play ceremony, on other vases. A straight sided piece of cloth(?) hangs from behind the hand which holds the knife. On **469047** this is quite wide and seems integrated on its right border with the mass of scrolls at that point. Perhaps this

vertical section is unrelated to the hand and knife and is just part of the scroll assemblage which happens to be behind the outstretched hand.

No ball is portrayed on any single player scene. Schele has determined that the rabbit or large rodent can be a linguistic and pictorial pun on the rubber ball. As the language of the Tiquisate potters is not known, it is not yet possible to ascertain whether the object under his outstretched arm in front of his leg is a ball substitute, a giant kneepad, or something else. The image is practically the same as the reptile face attached as a back for the headdress. The earring is here of three parts and there is a backswept mass beyond the earring assemblage.

 26. Tiquisate potters were often clumsy, imprecise, and did not always finish the scenes. These faults are not indications of an inept forger but are indigenous traits in the ancient art.

Its meaning and function are unknown. Nothing comparable appears in the art of El Tajin, Chichen Itza, Bilbao, or the Maya area, unless it is a giant ballgame handstone. Nothing comparable occurs on the decapitation or butterfly vessels. On the Denver skull ball panel the player with a snake yoke has a reptile head in front of his knee, but it is much smaller there than on the single player panels, since the size may reflect the lack of space at that point on the Denver tripod. The small size and position in front of the knee makes it appear as a kneepad, but it is not under the knee, so renders no padding protection, and no means of attachment are shown.

4760 12-11-Neg.8, A-059, and A-076 (Fig.21): side frames with Veracruz scrolls (as the former Rossbach Collection tripod) but with large applique heads, as on **485114-5-Neg.17** (ex-Castillo). Condition: rim is chipped; sidewall has cracks and gritty surface due to erosion of the original polished surface.

On this particular panel the loincloth is divided down the middle instead of in three parts as the standard. The flow from the player's hand is short and has no lined pendant continuation due to larger curls on both sides underneath. Otherwise the panel is closer to the standard than to the diagonal thigh series.

The headdress reptile is shorter than that in front of the knee. Its upturned snout is clearly rendered as the next curl in front is set lower down.

Applique heads are also known' from cylindrical tripods in Peten (Hellmuth 1985:191-193), but the facial type is different--the ones in Peten are "more Maya." Also, Peten tripods are taller and often more concave, and never mold-impressed.

Ht 14.5 cm, dia 13.3 cm.

477300-18-Neg.6, fragment with Veracruz scrolls as end decoration, possibly a fragment of a giant tripod. 95% of one panel and 1 % of the adjoining panel show that the scene was continuous, as on **406451**. The angle of curve of the pot suggests that originally it may have been a giant tripod, if so it was the only one of this size found so far which had the single ballplayer. The other single ballplayer on a giant tripod is from a support, its the sidewall above is no longer extant. The butterfly fragments are definitely of a giant tripod, as there was plenty of remains to establish an approximate circumference.

485114-5-Neg.17, 402461-41, and A-074, ex-Castillo Collection (Fig.28,a-c). Missing fragments, fire clouding; has applique heads. First photographed in the early 1970's on white

background (A-074). When I had learned that the design on molded or carved relief vessels is considerably more distinguishable when photographed on a black background (because white background paper casts light upwards, nullifying the effect of the studio lights shining deliberately straight down from above) then I photographed the vessel twice again. All the vessels shown on roll 485114-5 disappeared between 1980 and 1981, along with more than 1,000 major fragments and whole vessels, mostly Peten and highland Guatemala ceramic art, when the portion of the Castillo Collection which was not donated to the Museo Popol Vuh was moved to an undisclosed location after the death of Sr. Castillo.

A large chunk of the vessel at the rim is missing but only a bit of one panel corner's design was included. From the other panel it is possible to recreate an

entire original. The damaged panel is also eroded, the details of the applique faces are especially dim.

The right end of the molded panel is uneven, cut along the edge of the curls at that point. The mold itself had been shortened, as the mass of curls at that point has half of its normal extent eliminated.

The man's loincloth apron is wider than that of the standard. The headdress bands are eroded or poorly molded but appear to have a thick central zone as opposed to four bands of equal height as on the standard. The butterfly antenna has only a single curl directly under it; the second curl (left) is mixed in with the other decoration further left. The player appears to wear no jewelry though close-up color photographs would show more detail than black-and-white contact sheets. The curl on the knee reptile's front is larger and lower than on the standard.

The bottom band is better preserved on other tripods, so will not be described here.

489655-19-Neg.10, identical to **406451-2A-Neg.10** but in better condition. Along with the two double player vessels, this is one of the better preserved Tiquisate ballgame scenes. Has continuous decoration with double tower of scrolls between panels. The second tower is additional, a stack not found on any other Tiquisate ballplayer scene. The other two continuous sidewalls (**477300-18** and **406451**) handle the continuity differently. **477300** is incomplete (fragments missing at this point) but it appears simply to be continuous from one panel to the other without even a straight line as boundary. **406451** enlarges the normal right

assemblage of curls including having the lower curl extend ostentatiously into the lower band.

The supports are tablero-talud in shape with a row of three circles in the tablero.

This sidewall differs from the standard scene in the lack of a raised eyeball, the addition of an extra stack of curls, the basal band, and the extension of the right curl mass into the basal band. In other details this panel is essentially the same as the standard, such as the complete headdress and the two circles pendant from the butterfly antenna. The standard panel happens to have its left panel cut off, but what was used is the same as this other well preserved vessel.

The upper arm (holding the knife) has a round bump sticking out, probably a defect, as it appears on both panels (which of course came from the same mold) but on no other scene.

Summary

From a comparison of all these individual scenes it is possible to identify two main groupings.

THE STANDARD PANEL, **476012-3-Neg.8** (Hellmuth 1975b:P1.10), Figs.29-32. The panels are cataloged, first, irrespective of whether they have a basal band, applique heads, or extra (or absent) stacks of curls at the left. Additional categories are based on the presence or absence of horizontal or vertical decorative zones. The “standard panel” is selected as a standard around which others can be compared and contrasted in part because it is well preserved, has

been thoroughly photographed under many lighting conditions, has 1:1 scale details both in color and black-and-white, and because it is published and thus readily available for reference.

DIAGONALLY GROOVED THIGH GROUP:
A-183, 405900-3-Neg.3A (Maegli?), **469047-1** and **471781-11**. This mold sub-series is characterized by an extended ruff of hair on the ha-cha; by a wide pendant under the knife-hand; by diagonal markings on the thigh; a more beaded appearance to the headdress bands; the necklace is of small beads and squared off horizontally as it goes across the chest; there is space between the earring and the necklace (bulged out); the knife area is incompletely elaborated; and the forward foot is turned in at the toes.

The following description of the group is taken from the two orange tripods. It is described as though it were a single panel. The differences between **469047** and **471781** have already been described under the separate listings.

The decorations in the upper left quadrant are no longer differentiated as to that which hangs from and should be associated with the antenna stem from the headdress and that which is in front of it. On this mold all the forms are joined together. In fact 471781 places a common border around the front and bottom (not present in this manner on 469047). It would be difficult to show that this potter understood what he was rendering. Perhaps the original iconography was too Teotihuacan for a provincial potter to comprehend.

On the reptile face under the outstretched hand (the knee face), the earring has become the dominant feature. What on the standard scene is a curl which neatly extends out from the snout has here degenerated into an unintelligible form

on the front of a short face. A raised area under the frontal “curl” also appears on the headdress reptile. In contemporary Maya art of this time such a decoration would be a shark’s tooth. That imagery was not used at Tiquisate or in Teotihuacan in traditional scenes, and is not likely the intention here either. Although there are Mayoid scenes on cylindrical tripods from the Costa Sur, none of the ballplayer vessels are among these. Although Tiquisate gods such as Curly Face are known from several Peten vessels (Hellmuth 1985a:91, 158 and Photo Archive), none of the Tiquisate ballgame imagery has yet been found in Peten.

The hand is large and deeply grooved across the palm and at the base of the fingers. The front arm (his right) is far shorter than the back arm (his left one, viewer’s right).

The face is angular, with raised rigid lips and slit eyes. There is no eyeball. The necklace is

of small, closely packed beads, and sits in a rectangular arrangement resting on top of the yoke. The yoke has a horizontal band on top and bottom, as opposed to the free form of the same yoke on the standard player. The top band continues over the main earring of the hacha face and ends forming the curl that tops the earring. The hair mass on the hacha continues much further than it should, forming a trademark of this series of vessels. The grooves in the hair are well done; they are more diagonal than on the standard panel.

At first it seems that the carver of the mold neglected to finish the part further up under the arm, so a triangle or flap appears attached to the arm. But this is actually the bottom end of the knife. This form is noticeable only under

strong cross-lighting and extreme enlargement of color transparencies. Under the wrist is a vertically grooved form; its many grooves suggest it is not part of the scroll mass nearby. This grooved item is not present on the standard panel. In fact these are the fingers, pointing straight down. That means that the thumb is the modeled form above. Thus the hand is oriented completely differently than the diagonal placement of the standard panel. Also the knife is in an impossible position--it is not actually held by this hand, it passes "behind" the fingers. This impossible situation evidently was a further result of the artistic limitations of this atelier. Precision was not a demonstrated goal in many Tiquisate vessels, although there are many other vessels which are indeed aesthetically pleasing. Whatever their appearance, all these are a record of a lost civilization, and a challenge for iconography irrespective of their aesthetic rank.

The back foot is up off the ground; the front foot is bent at the toe. The front leg is considerably and unnaturally longer than the back leg.

The artist excelled on the headdress, carving deeply recessed grooves on two bands and raised beads on the middle band, topped by a projecting zone. This headdress is in deeper relief than that on the standard panel. This part of the headdress evidently exhausted his limited capabilities, though, as the monster is complete only in the earring and jaw. Its eye, nose, and front curls are reduced to meaningless forms. Of the hand, only the bottom is properly rendered. The knife is absent as is the overall shape of the hand per se. No fingers or thumb are attempted.

The curl mass is completely different on these vessels than on the standard.

First, the entire upper quadrant is incomplete and in any event did not have the wedge pendant from the speech-scroll-like form. Under the arm is a wide vertical band, not present on the standard panel. Actually, this area is done with a capable hand. Most likely an El Tajin artist would barely recognize these Tiquisate scrolls, and they are only derived from Veracruz models indirectly. This Escuintla artist was not likely personally conversant in the intricacies of Veracruz style or iconography. He probably knew of it from occasional trade items such as carved slate mirror backs or pottery from the highland regional capital of combined Teotihuacan-Veracruz influence, Kaminaljuyu. Actual stone yokes may have provided further models for a provincial expression of Veracruz themes.

BASAL BAND GROUP: **402461-35-Neg.1**, **406451**, **476012-11-Neg.8**, large fragment **477300-18-Neg~6**, **485114-5-Neg.17** (ex-Castillo), and **489655-19-Neg.10** (no applique) all have a basal band which consists of a row of three molar-like forms set into gums(?) alternating with an encircled curl. Theoretically a basal band can be under either of the two main kinds of panels though in fact they tend to be under the standard panel and its close variants.

A DIFFERENT TIQUISATE AREA TRIPOD POSSIBLY ALSO SHOWING A BALLPLAYER

Museo Nacional de Arqueologia, drawing in FLAAR. archives by volunteer Arlene Miller, 1971, access to this IDAEH vessel courtesy of the then museum director Rafael Morales and Licda. Dora de Gonzalez. This vessel (Shook 1965:Fig.2,f; Hellmuth 1978a:Fig.7) is missing one support, has unrestored chips in the rim, and other breaks simply repaired with no restoration.²⁷

This panel shows a different scene, but several attributes suggest a ballplayer: he is down on one knee, he has a yoke-like waist item and an hacha-like extension at the front, and his arms are thrown out as by the single ballplayers.

The flow from his hand is considerably more elaborate than that on the singly player panels.

The head in a bird headdress above the flow of

liquid could be a reference to the bird-butterfly players on the giant fragment. These non-playing scenes- are actually more important than simple playing scenes because the non-athletic aspects of the game reveal the religious cult behind the sport. Also, the “sowing” of a flow from outstretched hands is closer to Teotihuacan than to anything indigenous at El Tajin. This panel has no Tajin scrolls, whereas many ballplayer ones do. The stone yokes throughout Escuintla demonstrate that the Tiquisate inhabitants had contact with Veracruz. The many hourglass base

27. This condition is the best way to leave archaeological specimens; the restored vessels sent by Guatemala to the traveling 1985 Maya exhibit were over-restored to the point of being as slick as the products of the Miami repainting studios.

incensarios and portraits of Tlaloc on tripod sidewalls demonstrate an equal acquaintance with Teotihuacan religion. It seems that the Tiquisate villagers adapted the Veracruz game in association with a Teotihuacan ritual. The mixture of the two cultures is also evident at Kaminaljuyu, where El Tajin scrolls are on stuccoed and painted bowls (the latter a Teotihuacan trait) suggesting that the awareness of the two cultures came in simultaneously. Whether the Teotihuacanos brought in both, or whether independent groups from central Mexico and Gulf Coast Mexico arrived in a melting pot, can better be decided when the Tiquisate area is scientifically excavated.

Chapter 5

THE GIANT TRIPOD FRAGMENT SHOWING BUTTERFLY BALLPLAYERS

During the 1970's it was possible to undertake occasional research in the two warehouses built up on the flat roof of the house of Don Jorge Castillo y Sra. These bodegas contained thousands of fragments of pre-Columbian pottery in addition to the other thousand whole vessels which now form the study collection of the Museo Popol Vuh-Universidad Francisco Marroquin. I was able to take both color and black-and-white photographs of sherds of a giant Tiquisate area cylindrical tripod **A-123** (Figs.33-35). These photographs are the only surviving record, as in later years it was never possible to find the sherds again--no small wonder, because there were literally tons of pots in the two adjoining rooftop warehouses. Since only half of this material was donated to the Museo Popol Vuh, this iconographically unique vessel would be totally unknown without the all too brief photographic record.

Since it is mold-impressed, sooner or later another example will be unearthed, or more likely, another example probably already sits on the mantelpiece of an unknown collector. There are more than 800 unphotographed Tiquisate cylindrical tripods in the private collections of the world, and probably 200 still in Guatemala. Only a few in the Karl-Heinz Nottebohm Collection and those in the Juan Maegli Collection have been photographed outside those now safely in the Museo Popol Vuh and a handful of those photographed in the two Castillo roof bodegas before the mass of pots was moved to an undisclosed location after Don Jorge's death around

1980. Losses to Mesoamerican art history through the disappearance underground of private collections is all the more reason to further the study of other private collections so at least the iconographic material from these otherwise unknown sources is available for the current and following generations of students. This is the long range goal of the international photographic archive, of which the photographs of the Butterfly Tripod fragments are a part.

In 1973 FLAAR illustrator Dorsey Bethune prepared a preliminary rollout drawing.²⁸

About seven sherds fit together to form a large section of the vessel from the lower edge to the rim. That allowed a profile drawing to be made (FLAAR archives). Then there was an isolated fragment. Since the scene repeated itself as it went around the circumference, by using all the available pieces it was possible to reconstruct a rollout of more or less one complete panel (Hellmuth 1978a:Fig.12). Curiously, on this vessel there is no frame separating the end of the panel; if pressed by a mold then there should be the mark where the end of the

 28. This careful tracing still needs to be edited and re-inked. Mold impressed scenes are difficult for modern artists to draw because, unlike painted or incised vessels, there is no single outline to follow but rather a constantly varying outline depending in part on the ability of the ancient potter. I have not yet found an artist to draw Tiquisate style scenes in a satisfactory manner, therefore few line drawings of the Escuintla pots are yet available. I now regret that I did not take more color photographs, since the detail shows up so much better in color, for two reasons. First, the chemistry of Kodachrome film simply captures a better image, and second, the use of a dark backcloth in color photography incidentally results in a sharper definition. Any carved, mold-impressed, or incised pottery photographs better in black-and-white when a darker background is used. With a normal white background the reflection up from the bottom sheet casts both light and a white image on the relief. It would also have helped to have had a rice paper rubbing made.

mold was. The molds were one panel long, and then pressed again to get the adjacent panel (the pot itself was finished, unfired, with the clay pliable enough to be pressed into the mold). Without having several panels together it is not possible to ascertain whether perhaps this vessel was carved and not mold-made after all. Plano relief vessels are common at Tiquisate, as also from their Teotihuacan homeland.

Tripods from Escuintla may provisionally be divided into three broad classes: normal-sized, medium-sized, and giant-sized. Exceptions, intermediate examples, and inconsistencies show that modern ceramic classifications do not reach into the mind of the ancient potter. No claim is made for the validity of any of my classifications other than I have found these terms and classes practical in my own cataloging. Millimeter measurements of ancient pottery is a necessary exercise in scientific rigor, but often becomes a goal into itself, introducing more rigor mortis into the resulting description than any practical help to the reader.

Normal-sized tripods represent more than 80 percent of the vessels, perhaps as much as 90 percent. Medium-sized tripods are an informal flexible category and represent only 2-5 percent of the sample (of 200 photographed tripods, another 200 were seen but when no budget was available to enable photography and recording). I estimate another 600 tripods were looted between 1970-1975. Giant tripods have diameters of more than 20 cm. The average giant tripod is the same diameter as a contemporary medium-sized Maya basal flange bowl or tetrapod. Such tripods represent at least 10 percent of the sample. Only two giant tripods are known for the Peten, the Deletaille Tripod (Hellmuth 1978b: 140) and the even larger Tikal Problematical Deposit 48 tripod. The latter was probably made in a provincial

outpost with Maya contacts, as with its many Mayoid features (Hellmuth 1969b) it is certainly not an import from Central Mexico. Thus large tripods are a standard part of the Escuintla inventory but are infrequent in the lowlands to the point of being decidedly rare in Peten. Although no statistics on cylindrical tripod size for Teotihuacan itself are readily available for the non-specialist, giant tripods seem more common in Tiquisate than at Teotihuacan itself. One unprovenanced giant tripod is in the Denver Art Museum. Otherwise, hardly any museum in the USA has a study specimen of the large class of Tiquisate tripods. The largest selection in one place is in the Museo Popol Vuh (mostly in storage).

The subject matter on large tripods is sometimes different than that on tripods of typical size although I have seen small tripods (A-192) impressed with the identical molds as used

on a tripod of impressive circumference--but in this case the large tripod had a low sidewall and was big only in length, not in height (Hellmuth 1978a:fig.13). Giant tripods are usually as much taller as they are longer. Although about 11 "single player" panels are known for normal tripods of average size, only one is possibly on any giant tripod sidewall. About eight "eagle warrior" scenes are known for small vessels (Hellmuth 1975b:Pls.4 and 5; **471114-3**; etc.) but the comparable scene on a giant tripod (ibid.:P1.3) is considerably elaborated and in a different arrangement.²⁹ One noteworthy relationship between large and small decorations on large and small tripods is that the slab supports on the giant tripods are often large enough that they equal the panels on small tripods. Thus, a single player appears on a support A-140-Neg.4; a warrior motif

 29. In 1986 I was able to see a normal sized tripod with the identical scene as on that larger Museo Popol Vuh one of Plates 4 and 5.

from a vase of small circumference (ibid.:P1.6) also appears on the large support of a giant tripod, **471114-2**.

A further point worth mentioning is that no lid has yet been found for any giant tripod, and 99 percent of the regular-sized Tiquisate tripods likewise had no lid. In contemporary Peten about 50 percent of the tripods come with lids.

Layout

This artist had all the height he needed to develop his theme and a fair amount of length also, as the circumference was well over one foot. But discoveries on other tripods show that such giant tripods did not always take maximum use of such extensive space, as though the design concept was based on the individual panel and often specifically on a smaller tripod size. While clearly some of the giant tripod designs were custom made exclusively for the

large circumference, the unit of measurement tended to reflect the smaller size. That tendency will be easier to relate to actual scenes when the entire photographic record of Tiquisate pots is processed. The butterfly panel was probably repeated four or five times around the large size of its container.

The scene consists of two players pitted against one another. Between them is a ball and two giant monster mouths. No sacrifice is taking place. Each portion of the scene will be described in turn, starting as usual with the two players. The player on the left has a bird headdress with butterfly accessories, a circle-decorated yoke, and two butterfly wings, and so will be named after these features. The opposing player has a serpent yoke, serpents hanging from his waist, and a giant serpent monster headdress. He will be named the Serpent Player, and

is of course an elaboration of all the right side players on all the other vases--and the victim on the decapitation vessels. Except for the single aberrant scene (von Winning 1985) all the known Tiquisate panels present aspects of more or less the same opposition: a doughnut decorated yoke character plays against a serpent yoke character. The latter loses and is decapitated. The world goes on.

The Butterfly Player

The Pose

The left player is not kneeling or down on one knee, but rather is in the awkward squatting position as is the executioner on the other mold-series. There that position was blamed on lack of space; that rationale does not work here because there is enough space for the player to be in any position, including standing straight up. Evidently this specific position was char-

acteristic and specifically for the player-type wearing the rectangular yoke. Unfortunately the back leg of this player is not preserved (and neither leg of the opponent) so we do not know the full pose.

Tiquisate Manner of Rendering Hands and Feet

Hands and feet on Tiquisate cylindrical tripods are often shown in the same crude manner. Feet are generally the simplest, in terms of being not much more than a blob, roughly foot-size. For the Tiquisate situation I do not subscribe to the theory that this always or necessarily means the dynastic family suffered from a genetic arm and hand deformity. Anatomical precision is totally lacking in the overall style and practice and often toes are not shown at all. Usually it is hard

to tell whether the person is barefoot or wearing sandals.

The hands do have the thumb indicated, but the remaining hand is rendered with either three generalized fingers, or with no individual fingers differentiated at all but rather the hand as a blob of clay in the scene, only discernible as a hand because of the thumb and because the whole thing is at the end of an obvious arm. Is it possible that these anatomically imprecise hands and feet were the prototypes for the strangely sideways turned hands and feet on Cotzumalhuapa sculpture? Some hands in ballplayer scenes are bound, but in a poor mold pressing the resulting hand cannot usually be identified well enough to know what details were intended.

The Player

Fragments of two panels give the opportunity to study two different pressings of this player from the mold. One fragment includes the entire front half of the player; the other fragment

includes the entire player except for his back foot thus unfortunately neither panel shows the back foot. The player is named for the butterfly because he has two clearly rendered butterfly wings standing up in anatomically correct position from the yoke. To some degree such a diagonal position is that of a palma, but these are probably costume wings, more metaphorical and symbolic, and are probably not made of stone, nor are they likely to function as a palma. The opposing player has extra snake heads in comparable position. These “players” seem more to be costumed dancers in a ceremony rather than athletes sweating in an actual competition. This tripod is the most laden with symbolism of any of the Tiquisate game related examples, with the possible

exception of the von Winning specimen.

In Teotihuacan related art wings may be either of raptorial birds, or butterflies (or conceivably a composite of each). The serpent face-wing (seen most frequently as the wing of the Maya Principal Bird Deity) was known both to the Tiquisate (Hellmuth 1985a and in press) and to the Teotihuacan artist, but only from one or two examples in Central Mexican art. Traditional owl, eagle, or quetzal wings (here considered simply as generic bird wings) can be found. Teotihuacan butterfly wings are easy to identify because butterflies of all kinds are naturalistically painted on pottery and murals of Teotihuacan. Butterfly parts are also frequently dominant features of Teo-related Tiquisate area incensario lids (Hellmuth 1975b and von Winning 1977). As with other “Teotihuacan” aspects of this scene, such as the “reversed 6’s” and the serpent faces themselves, this attribution is not intended to suggest in this particular

case that this scene itself was borrowed or is in any other direct manner derived from a comparable scene at Teotihuacan. None exists in Central Mexico. The Tiquisate artists are using Teotihuacan motifs but in an entirely Escuintla manner of association. And the style is purely Guatemalan, not Mexican at all, despite the subject matter. They are Teotihuacan features recombined in a completely new style. It is not even provincial, it is eclectic and innovative. “Provincial” implies that it slavishly (and perhaps ineptly or certainly inexpertly) copies an imperial model. To the contrary, this particular panel copies no imperial model but creates a Guatemalan context in which Teotihuacan motifs find new associations.

Is this dancer a ballplaying version of the butterfly incensario busts? One of the several common types of Tiquisate incensario lids is a standardized bust with

outstretched butterfly wings (Hellmuth 1975b:P1.30; 31; 33; von Winning 1977:Figs.1 and 4).

As typical of Teotihuacan related art, the wings share features both with birds and butterflies. The diagnostic feature is the pronounced inward curl. Eagle-like birds of prey in Teotihuacan art usually have this type of wing outline (Lothrop 1959:Pl.XXX1V). On this vessel the same character has a butterfly headdress and on the other side of the pot is an anthropomorphic frontal butterfly deity. A character with combined butterfly-eagle headdress has this wing (ibid.:P1.XXXII). Other specimens are: Acosta 1964:Fig.104; Kubler 1967: Fig.12; A.Miller 1973:Figs.107-109; 252; 281; 300; etc. What most suggests a butterfly on this Tiquisate vase are the sharp diagonal triangles in the wings (A.Miller 1973:Fig.116). Whereas long triangles sometimes appear in Teotihuacan bird wings, the usual triangle there is a simple equilateral

one as a frame on one side of the wing, not so much as an internal decoration. Elsewhere at Teotihuacan butterflies have the same thick, end-curved wing as a bird (ibid.:Fig.110).

That wings of raptorial birds and butterflies are interchangeable (at least under certain conditions, whose grammar unfortunately we do not yet know) is demonstrated from the well known "owl and weapon" motif. This motif also includes the "parading eagle warrior" scene (Hellmuth 1975a:Pls.4 and 5). Von Winning has found instances where a butterfly has spears diagonally arranged across its body. The Teotihuacan idea seems more to be of flight and general wingedness, with the particular type of wing of secondary importance.

The wings on this one Tiquisate player are just part of his personal, heraldic

costume, not part of the gear necessary to play ball, and he may not even be playing. “Dancer” or “celebrant” is a more likely designation, since this is a symbolic enactment, not an athletic moment.

Whereas I label the butterfly wing player’s headdress as of a bird (because of the beak) it is possibly more properly identified as a composite between bird and butterfly. The twin feathered tubes are typical decorations associated with butterflies, as is the hook, which is the butterfly tongue. The feathered tubes may represent the insect’s antennae (feelers). A perusal of incense burners and other scenes will provide a better comparison than words and dry citations.

Headdress

The winged player has his head completely encased in the giant beak of a raptorial bird.

That is typical of the art of many Mesoamerican styles including Teotihuacan. The lower beak serves as a chin decoration. The upper headdress may be discussed in its two parts: the bird beak directly encasing the dancer’s head and the tas-seled extensions sticking up on top. The bird beak part of the player’s headdress is simple and straightforward, although ornithologists may have difficulty ascertaining whether it is an owl, eagle, or quetzal, since without the bird’s feather pattern and tail size, any nomenclature would only be a guess.

Above the bird beak head are three attachments: a curl and two identical rattle-like forms. Since there are so many other clear examples of this precise grouping of forms on headdresses and on actual creatures the cluster is readily recognizable as stylized Teotihuacan butterfly antennae and coiled feeler. Butterflies are usually represented in this abbreviated fashion, anatomically reduced

to solely the antennae and central feeler; often with large, round, feathered eyes. The eyes in this headdress are of the bird, not of the butterfly.

Yoke

The butterfly player is on the left of the scene and, as predicted by analogy with all the other panels, he wears a rectangular yoke with circles. In this case it is a short yoke with only three circles, because he has to have space for not one, but rather two trophy heads, one on the front and one on the back. Between each head and the butterfly wing immediately on top is a row of beads of unknown meaning, since they are unexpected either as an adornment on the wing or a headdress of the trophy head and they do not belong to any necklace. Otherwise these yoke-attached heads are identical to those on the yokes of all other comparable players. The only difference is that there are two instead of one.

Clothing

The butterfly player wears a necklace of large beads which is illustrated even though space also had to be allowed for the lower beak of the giant bird headdress. He also wears a bracelet and anklet. No thigh band is present; the upper arm is hidden by the butterfly wings; the opposing player has no upper arm band.

The loincloth is in larger and longer segments than on the Denver tripod but not quite the size of that on the decapitation mold-series. No shorts or thigh clothing appears on the butterfly player. The snake player is so covered with hideous reptiles that that area of his body is not visible.

The Snake Player

The right player is clearly a member of the fanged snake faction. He has a giant snake yoke, two equally large snake heads hanging down in front, another snake head topping the human trophy head on the back of his yoke, and the usual snake headdress himself, but enlarged to hold his head between upper and lower jaw. Since the center of the panel pictures two double serpent mouths, the serpent is clearly the dominant image of the whole scene. It is therefore somewhat surprising at first to remember that it is the serpent faction that gets decapitated on the three vessels of that mold-series (though this decapitation seems mainly to spawn seven more revolting reptiles; it is like cutting up a starfish to kill it results solely in propagating still more starfish). Perhaps the artist wants to indicate that the left player won against imposing odds. In any event, on this panel the serpents certainly seem to control the situation. The serpent player himself is larger

in height and occupies more volume, and he is allied with the entire central panel. The butterfly player appears (to the modern eye) to be in a distinctly secondary position, yet his position of the left of the scene may indicate he is the eventual winner after all. On all the Tiquisate decapitation scenes, and on the published composite Chichen Itza Great Ballcourt decapitation scene, it is the player on the left who decapitates the individual on the right. So the snake player may be the one to be decapitated on this panel also.

The meaning behind the snake head imagery is clearly central to understanding the political, religious, cosmological, and iconographical situation of the Tiquisate zone of ancient Guatemala. It will be necessary to gather together and study all serpent representations in this art style before any meaningful answers can be provided for the questions raised by the serpent ballplayer. One example of the

type of scene which will provide tantalizing clues is another giant Tiquisate tripod, **482107-11-Neg.2** (Fig.36). But this present catalog is only a beginning, and seeks solely to record the ballplayer scenes. To understand an entire ancient civilization--especially one that has only been presented in two books (the early FLAAR report and Janet Berlo's Ph.D. dissertation at Yale University)--is not possible without beginning a specific project with that goal.

These heads may be identified as of serpents on the basis of several features. These heads also share the feature of a stepped mouth with certain feline heads.

Headdress

The serpent headdress has a different eye (all filled in rather than being hollow with a raised round pupil) and a feathered crest. None

of the other panels on the small tripods had space for such elaborations. The snake helmet also has room for both a speech scroll for the celebrant and also a bifurcated tongue for the snake. The fact that this headdress includes the whole jaw, that is, is complete with a lower jaw, has been mentioned earlier. The jaw outline is of double bands and clearly goes around past (under) the earring. This headdress is a fully developed version of that on the **477299** mold-series of double players. The two long nose tubes and the feathers are the additional features.

At the level of the belt is one serpent which is horizontally oriented. This interpret as being the yoke's snake end, because immediately behind it is the expected trophy head. Also, it is the only horizontal snake and is in the proper position on the body to be the yoke. The trophy head's mouth area may be

decorated, but perhaps it is just thick lips and an incomplete pressing. The face has a serpent headdress, something not on any other trophy head. Perhaps, though, this snake is not an actual headdress but is merely in this position through lack of any other space. In this interpretation this snake head would correspond to one of the butterfly wings on the opposing player. Against this suggestion is that the corresponding side of the yoke has no snake head on top of the yoke, but two underneath it. It is unknown why there are so many extra snake heads here. They are not issuing from a decapitated torso--perhaps they are premonitions of what will come, as this is the player who gets decapitated on the other vases.

With only one example to study it is hard to figure out this overfilled area of the panel, but it appears that the player's forward hand sticks out of the mouth of the forward serpent head. This particular head has a flat upper mouth and no

lower jaw; the rest of the arm is just above the same snake's head. Perhaps the head is worn as a giant bracelet? The other arm, though, has no corresponding bracelet, nor is there precedence for that elsewhere, so more likely there was not enough room for the snake's head and the lower arm in the same place; thus they became confused.

The Central Area

The central third of the panel shows a ring or ringed ball with four reversed 6's hovering between two double-profile frontal composite monsters with attributes of snake, feline, and butterfly. The "ball" is presented specifically as a ring rather than as a solid ball. Is it possible that the Tiquisate courts had rings as goals? Is this a unique pre-Aztec portrayal of a goal ring? Or is the entire assemblage a

segmented monument, a representation of a tall ballcourt marker, a hitherto unknown provincial elaboration of the composite ballcourt marker known from Teotihuacan?

I interpret the ring as a ball on several grounds. First, the ball on the **477299**-game series has reversed 6's directly on top of a ball; and second, a Late Classic polychrome Maya vase from Peten shows a ball with a ring painted on it (Hellmuth Photo Archive **A-333**). The ring there is certainly a decoration, as most central Peten courts did not have rings as goals, Naranjo being the first known extension into Guatemala of the otherwise Mexican form of goal (Graham 1982,2: 187). The form of goal used by the Bilbao players is not illustrated on Cotzumalhuapa sculpture. Parsons has suggested tenoned heads as one possibility.

Leaving the interpretation of the raised ring as unresolved at present, there is the equally enigmatic situation of the close association of the reversed 6's. This catalog of Tiquisate

cylindrical tripods is not intended as an investigation into the iconography of Teotihuacan, because the complexity of that subject would overwhelm the deliberately limited goals of this report, but some comments on the reversed 6's are begged by their frequent appearance in Tiquisate. First, the shape itself has the same appearance as a simplification of the central portion of a conch shell. Whether that is intended or coincidental needs to be investigated. On the butterfly vessel the reversed 6's are done in the identical manner as the eyebrow curl of the serpents and the jaw curl of the serpents, and as the speech scrolls. This similarity in form may be a result of a deliberately simple style, or may reflect shared meaning or deliberate punning. Thus two aspects of the reversed 6's await clarification: their main association (is it really with warriors or

do warriors merely include a meaning which can be illustrated by the 6's?) and what is the universal meaning within Teotihuacan related art for the form in its various contexts.

Reversed 6's appear several times together with composite felines (von Winning 1949:Fig.10; 1968:Fig.6) but so far feline imagery is not found in association with the ballgame in Tiquisate. The serpents are not naturalistic, but their eyes are not those of felines and their fangs are also not cat-like (though not always snake-like, either). Considering that Tiquisate is far more a native habitat of felines than dry highland Teotihuacan, it is surprising that there are not more visual references to this beast. The Tiquisate residents are either very selec-

tive about choosing only certain iconographic clusters from what they learn about (possibly those clusters that suit their needs and traditions) or possibly the Teotihuacanos are introducing into the provinces only certain deities and cult practices, as the conditions in a provincial outpost in the maize fields of 5th century Costa Sur were certainly a far cry from the international cosmopolitan elegance of the imperial court in Teotihuacan itself. It is surprising that the study of the art of Teotihuacan has not more often included the art of Tiquisate³⁰ Copan was as far away from the origins of Maya art as Tiquisate was of Teotihuacan art yet no one would write a book on Maya art without including Copan.

30. Von Winning as early as 1977, several times since then, the entire Ph.D. dissertation of Janet Berlo and also that of James Langley (1986), Muriel Porter Weaver (1981:256), and recently Michael Coe (1987) constitute the practically the sole utilization of, and evidently the only public recognition of, the potential of the art of Tiquisate to assist in answering questions in Teotihuacan, Maya, and also Cotzumalhuapa studies.

While Tiquisate is different in having, in addition to Teotihuacan art, an entirely native Guatemalan corpus, there is still a major portion of the art of Escuintla that is demonstrably Teotihuacan, and in statistical documentation, there are certainly a lot more Teotihuacan incensarios, figurines, and cylindrical tripods in Tiquisate than ever were or ever will be found at Kaminaljuyu, which remains the traditional pillar in official studies of Teotihuacan art outside Central Mexico.

A Cotzumalhuapa style monument from the Antigua highland basin (Parsons 1969,2:P1.63,i) has reversed 6's coming out of an offering bowl. The bowl could be a shallow brazier for incense burning and there the 6's could be flames or smoke. Reversed 6's adorn the wings of a Winged Down Arms personage from Tiquisate (Hellmuth 1975b:P1.20). With so many occurrences it should be possible for Teotihuacan specialists to work out a meaning for them.

Two shared features with Teotihuacan felines of the butterfly panel are the frontal visage formed from joined profile faces and the resulting type of nose. Kubler's article on "Jaguars in the Valley of Mexico" shows several- such double profile/ frontal faces, and some (his Fig.12) have the same nose as on this Tiquisate face. Otherwise, though, the length of the Tiquisate mauls is that of a typically long snake mouth, not the more compact feline maul. Only the two profiles when together form a semblance of a frontal feline mouth (with feathered, probably butterfly parts). frontal snake mouths are not as common in Central Mexico, and such frontal monsters are usually such a complicated composite. Other double joined profile faces are illustrated by A Miller (1973:figs.18; 94; 119; 194).

The butterfly component of the two Tiquisate frontal monster faces are the

aforementioned dual antennae. They are present on butterflies themselves (Seier 1915 (1960-67),V:Abb.167 and elsewhere) and on abbreviated headdresses (Sejourne 1966c:Fig.124, and elsewhere). On the Teotihuacanoid lid of a Tikal Burial 10 stuccoed and painted bowl these feathered antennae merge with nosebeads to decorate both the nose position and also the antennae position.

Conclusion on the Tiquisate Area Ballplayer Scenes

The lack of precise dating for Tiquisate and its glaring omission from general books on Mesoamerica and even worse, from specific studies of Teotihuacan influence on Guatemala, is

all the less defensible when it is recognized that, for example, more hourglass base incensarios are known from Tiquisate than from all of Teotihuacan. Possibly because not a single monumental stone sculpture is known from its (Escuintla) homeland, probably because the nearby Cotzumalhuapa culture attracts all the attention, the Tiquisate civilization has been relegated to not much more than passing mention, and its ballgame totally ignored. Although Shook is the sole archaeologist who has done field research specifically on the Tiquisate culture, his only publication is on broader subjects and again, the cylindrical tripods are relegated to incidental illustrations (Shook 1965: Fig. 2).

EARLY CLASSIC YOKES FROM GUATEMALA

Yokes per se are so well known that they require no introduction. Proskouriakoff's 1954 monograph on styles of yokes, hachas, and palmas remains unsurpassed despite over three decades of continued discovery of additional material.³¹ The worst features of grave robbing come to fore again with yokes, in this case from Guatemala. Around 1979 someone bulldozed or illegally excavated his way

into a mound somewhere on the Costa Sur or adjacent piedmont and stumbled on a cache of approximately 52 whole ballgame yokes (Figs.37-45).³² That such a hoard of yokes is possible is documented by Parsons' excavation of smaller concentrations of them at Bilbao (1967-69,2:P1.20,a). Of the looted hoard of yokes,

31. It should be pointed out that the research and publication of Proskouriakoff was primarily based on looted artifacts in private collections, an unfortunate necessity when scientific excavations have simply not provided adequate material. Most Carnegie Institution of Washington archaeologists routinely worked in private collections, worked with private collectors and antiquities dealers, provided expertise for private pieces, and published entire private collections (in the Carnegie Notes) with no ill effects to their scientific research. I have seen letters of expertise on looted pots or looted stone sculptures written by Thompson, Proskouriakoff, and others. Naturally the Carnegie staff deplored looting and at no time assisted in or associated with such activities (in later years Proskouriakoff in particular refused to lecture to groups that were associated with private collectors or museums which had looted pieces) and it was understood that they worked with looted material solely to salvage a photographic record and make the data available for students and scholars in various Carnegie Institution of Washington publications, where items from private collections are indiscriminately included along with provenanced pots.

32. In 1985 Shook said he was recently able to ascertain where these yokes came from: the bulldozing of an area for a sugar refinery at Hacienda la Barranquilla, off the road to Nueva Concepcion.

more than half were plain, but of diverse colors of stone, and of size and shape. Whatever ancient noble had amassed such a fine collection of yokes also enjoyed jade jewelry, especially pieces displaying diverse colors. Some beads were so blue mistakenly believed them to be turquoise, but analysis by a German specialist who was undertaking a turquoise project in Guatemala at that time demonstrated that the beads were just jade.

I had the opportunity to photograph about eight of the carved yokes before they disappeared. One of the saddest aspects of my years of photography was not having enough film and financial aid to take pictures of absolutely every iconographically important object which was brought to me for photography. At least the eight photographed yokes represent a grave lot sample of diverse styles that are unlikely to be duplicated by another find in the near future. These photographs are particular-

ly useful for research because it is possible the yokes are Early Classic, or at least pre-Bilbao, rather than Late Classic. That is, the yokes may be pre-Cotzumalhuapa in date .

The clue is a cylindrical tripod which I saw but lacked wherewithal to photograph. The tripod was the only tripod I have seen from the Tiquisate area which had stucco, in this case on the plain border areas along the top and bottom of the vase and on the divider areas between the decorated panels. The decorated panels were carved. My vague memory suggests a scroll-like decoration; certainly unlike the normal mold-impressed or crudely carved tripods so typical of Escuintla. While it is perfectly possible that the cylindrical tripod was in a burial lower down in the same area, it is also possible that it was physically together with the yokes. That at least was the third hand information given to me.

As no one made any effective effort to protect such sites I felt that after the travesty of rude removal from over 1000 years of sacred burial at least the iconographic data should be salvaged. It seemed to add insult to injury to ignore this material which, in those years, was everywhere to be seen throughout Guatemala. Fortunately the regulations have at last been enforced (since 1980-82) and hopefully such destruction of a site and loss of scientific information will not repeat itself. One can just imagine how much information could have been garnered if this had been a recorded excavation with in situ photographs and stratigraphic information--and with the entire cache kept together as part of the national patrimony of Guatemala.

Wilkerson and other participants at the 1985 ballgame symposium prefer a Late Classic date for the yokes. Perhaps a date of merely

pre-Bilbao would be more likely rather than pure Early Classic which I propose as a possibility to ponder. The date should be held open until all the major carved ones can be photographed and published. Since no, or few, fancy decorated yokes have ever been proposed to be Early Classic,³³ and since most dating is based on El Tajin precedents, it is necessary to study the Tiquisate situation thoroughly before issuing a final dating. A Late Classic date just means that the tripod was either an heirloom, or was in an earlier tomb, perhaps even in a nearby mound. I would imagine that something the size of a sugar refinery obliterated an entire site, not just a single mound. Whether or not the yokes are the same date as the

33. A yoke in the Denver Museum of Natural History may be early, as also one in a San Francisco private collection.

cylindrical tripod, at least all the yokes represent a grave lot.

The next step is for specialists to survey the published literature and the private collections of Guatemala to ascertain whether yokes of comparable style can be found, in order to build up a data bank of potentially Early Classic yokes. The Tiquisate ballplayers on all the mold impressed cylindrical tripods certainly wore yokes. The Tiquisate ballplayers are between one and three centuries earlier than the Bilbao ballplayers. Actually, if a "Tiquisate" time-period yoke style(s) can be identified, and then style and dating criteria for Bilbao yokes can be worked out, the relationships between the two cultures can at last be studied. So far the Cotzumalhuapa culture has been looked at with too strong a Teotihuacan perspective, forgetting that "Teotihuacan" was already present in Guatemala, a brief stroll from Bilbao. The roots of some aspects of Bilbao may be in Tiquisate, and shown on Tiquisate pottery. At

least this is possible for ballgame paraphernalia. In other aspects, though, considerable care should be taken before Tiquisate is classified as the forefather of Cotzumalhuapa style and content. At present the principal features which began in Tiquisate times and stand out still in later Cotzumalhuapa times are the hieroglyphs and limited aspects of the ball game, specifically serpent yokes.

The second contribution of the photographs is that a definite relationship with Veracruz can be established, not by any means that these yokes were physically transported from the Gulf region, but rather that when ballgame imagery was crafted, it was based on Veracruz heritage-or at least a Costa Sur concept of Veracruz style. This Veracruz heritage is important because the dominant imagery on non-ballplayer Tiquisate cylindrical tripods is Teotihuacan, not Veracruz. Only

occasional imagery on pottery is Veracruz related, such as the entrelaces on the right side of the ballgame tripod panels. Simultaneous with frustration at the horrendous loss of data represented by this mass cache of ballgame yokes should be continued labor to salvage what is still possible.

Yoke G-1 (Fig.37)

The diagonal impressions around this yoke are comparable to the diagonal sunken effect on a Seibal ballgame monument of several hundred years later (Seibal "Stelae" 5 and 7). The serpent end is a motif found both on the Tiquisate tripod yokes and on later Bilbao yokes as seen on Bilbao monuments. The fangs of this serpent show it as a prototype for the Bilbao type, though in proportion the Bilbao yokes look higher. Whether that is artistic license or not needs to be determined through measurements of yokes with a Bilbao provenance and dating.

Yoke G-2 (Fig.42,a)

This yoke has the decoration at each end and in the middle rather than continuously. A monster is again an end motif but a totally different form of creature than the long-mouthed fanged serpent of G-1. G-2 has the curl and "feathers" that suggest a snake but also a shorter, stepped mouth and round nose that suggest a feline. The stone is a beautiful color, highly polished, and expertly carved. Current location is unknown.

Yoke G-3 (Figs.39,a and b; 40; 42,b)

A composite animal face at the end of another yoke is on one of the outstanding aesthetic masterpieces of this cache. The design was inspired to

considerable degree by Veracruz. The animal has a paw alongside the lower jaw, therefore it is not a snake. It has a large ear, typical of a deer, but in this case deer imagery is not expected and the face has no deer features. The upper jaw continues as a curling snout, with two teeth. These should never be termed "long nosed gods" and never "Chac" or "Itzamna." The nose is not long at all, the nose is the small curl in a square in front of the eye enclosure. The nose has a large diagonal nosebead. It is the snout which extends--the nose has nothing to do with it.

The ears are repeated on top of the yoke, but the face nearby is humanoid, and indeed has human arms, holding onto a rope or bar.

This yoke is a beautiful green color, and was widely considered a jade yoke.³⁴ The jade was wishful thinking. The yoke is quite authentic, though not jadeite. The current location of this beautiful yoke is unknown to me.

Yoke G-4 (Fig.43,a and b)

The variety of size and shape in the collection is immediately demonstrated by this unusual yoke, which has all the decoration concentrated on a projecting mass in the middle. The rest of the yoke is totally undecorated. The imagery is a skull.

34. Once a "jade" hacha was brought to me so I could photograph it. The object was a clumsy forgery and not even of jadeite.

Yoke G-5 (Fig.44, a, b, and c)

This yoke is as uninspired and roughly scratched as Yoke G-3 is inspired and competently designed and carved. The immediate question occurs as to whether someone added the decoration in an attempt to increase its sales value. Yes, this is certainly possible, and I have seen every imaginable bit of trickery. One of the most ingenious was a decoration serving as a headdress for a female Tiquisate figurine. The headdress was a detached support of a tripod, but was so cleverly worked into the otherwise authentic headdress that it was not detectable without some serious scrutiny of the piece. Recarving plain celts has always been a favorite ploy of Olmec forgers. The unsure line of this yoke carving is further documentation of the possibility of a modern enhancement. Yet the rest of the yokes of this cache were indeed plain. But, ineptitude is not a mark solely of forgers, and clumsy carving is a diagnostic

trait of Escuintla potters, so I would not rule out this piece as being entirely pre-Columbian, scratchy mannerism and all. An analysis of the piece with a strong light and magnifying glass would answer the question once and for all, but there is no tradition whatsoever of forging or enhancing yokes (no need to, there were plenty of authentic ones). If someone was up to enhancing plain yokes they would have enhanced the other 20-30 plain ones also. The chances are that the carving is ancient. As seen from the top the decorated panels are neatly arranged with respect to the curve of the yoke. Various arrangements of Veracruz inspired scroll masses occupy three of the four decorated panels.

Yoke G-6 (Figs.38 and 41)

The round end of this yoke is the thin grinning mouth of a frog-like

creature. Frog (or toad) shaped yokes are among the most common of Veracruz subject matter. It will be interesting to see whether the yokes are as purely Veracruz as some Tiquisate decorations are purely Teotihuacan, or whether these yokes are local Tiquisate adaptations of Gulf area style and subject matter. The top is well designed in a aesthetically pleasing balanced arrangement. The bottom is the same but adds a face in the middle of each long dimension. No photographs of the side are available, so it is not possible to see how the top and bottom designs are arranged with respect to the frog/toad face on the front. Current location unknown.

Yoke G-7 (Fig.45, a, b, and c)

Along with Yoke G-3 this is one of the most aesthetically pleasing and competently carved yokes that I photographed. The entire surface is decorated except for the inside. Human skulls are the dominant subject matter, both at the round end and along each side. On the side the skull is faced by a long-snouted monster head. In the cache as a whole these long-snouted heads seem to be the main theme, but no two are exactly alike.

APPENDIX A

PRELIMINAR Y CORPUS OF GUATEMALA RELATED MAYA BALLGAME REPRESENTATIONS

Between 1970 and 1980 all work on the salvage project was to photograph and make roll-out drawings to rescue as much iconographic and epigraphic facts as possible. No time (or funds) for cataloging was available. The simultaneous Yale fellowship and the O.A.S. fellowship in 1980-81 was the first opportunity specifically for cataloging, and during this period it was possible to organize the entire Early Classic Peten section of the FLAAR. Photo Archive. The corpus of cylindrical tripods is now in print; the corpus of basal flange bowls and tetrapods is finished except for typesetting; all other Early Classic forms (cache vessels, incensarios, shells, etc.) are on index cards but the grant period and funds ran out before they could be completed. The Early Classic Teotihuacan section of the archive, the section on Teotihuacan

related Lake Amatitlan incensarios, and the section that started. the whole photography project--pottery from Escuintla--has not yet been cataloged.

As it is unlikely there will again be such a concentration of scholars interested specifically in the ballgame gathered together at one place as the November 1985 international conference in Arizona, I have prepared these pages as a preliminary catalog of ballgame photographs, so that the various regional depositories of FLAAR. photographs can better be utilized by students and scholars. The rest of both volumes, prepared for the conference as reference, discuss in detail only ballplayer vases. Most of the solely hieroglyphic ballgame

related sculptures (all the Site Q ones in France, for example) are also in the archive but have not yet been cataloged. The archive also includes photographs of hachas, palmas, yokes, and ball court architecture.

Photography Technique and Equipment

All these photographs are taken with a Hasselblad camera on a tripod in an improvised setting with two 1000 watt (3200 Kelvin lamps). The color slides were taken with a Leica camera and 35mm or 28mm lens, using Kodachrome film. The outdoor architectural photographs are also taken with a tripod (in Guatemala and Honduras) and differ from stock photos in several respects. First, they are not 35mm but the larger format 2-1/4 x 2-1/4 inches with a Zeiss lens and Hasselblad camera. Second, they are taken at optimum time of day, that is, when the sunlight was perfect for the particular building in question, in this case the ballcourt. Such

time intensive photography is not possible for short term visitors or for photographers on assignment who have to make do with whatever sunlight occurs the particular day they are able to be at the site. Ten years residence in Guatemala and an additional decade of month-long trips made it possible to clock when the sun was best for photographing each major building in the entire Maya area--and then to wait for this moment to take the photograph. If the setting was not ideal one year, I returned the next year.

For color the preparation went further: calculations and experiments were initiated as to what month of the year provided optimum background color (trees, flowering tropical plants, whether the grass was green or was wilted). Yet for other buildings, which were obscured by vegetation, it was best to wait for the

height of the dry season in order to get a view with less foliage and more architecture. For the Tikal ballcourt a helicopter was rented to obtain aerial photographs. The goal in this architectural portion of photography was to obtain for use in general books on Mesoamerica photographs of better visual quality than is often the norm, where dull gray pictures (in black-and-white) or color shots have all the background grass an unnecessary dead brown and the dry season trees missing all their leaves. It will be some time before the architectural portion of the FLAAR. archives are cataloged, but in this section a few reference numbers are provided. The Robert Goldwater Library of Primitive

Art, Metropolitan Museum of Art, has samples of these architectural photographs along with several thousand 8x10 inch photographs of Escuintla and Peten pottery.

The best eight specimens of a remarkable cache of approximately 52 ballgame yokes from the Costa Sur or piedmont Guatemala were photographed only in color, and these have not yet received numbers. Line drawings of several of these yokes illustrate this paper. Other yokes, both from Veracruz and Escuintla, are listed in the following pages.

EARLY CLASSIC TIQUISATE TRIPODS WITH BALLPLAYER SCENES

Saville photograph (Parsons 1967,I:P1.16, d), single player.

Rosbach Collection, Chichicastenango (Tozzer 1941; 1957,XII:Fig.489).

Single player. Fig.19.

Denver Art Museum, double players with skull ball (Hellmuth 1975a:21; 1975b:P1.11; 1978a:Fig.9) **479332-4-Neg.10** and 471242-39.

A-059 and A-076, see **476012-11-Neg.8**.

A-067, B-030 and 464706-11, see **476012-3-Neg.8**

A-073 and A-318, Museo Popol Vuh (Hellmuth 1978a:Fig.11) black ballgame decapitation scene. Ht 17.0, dia 12.2 cm. Figs.11-12.

A-074 and 402461-41, see **485114-5-Neg.17**, ex-Castillo Col.

A-076 and A-059, see **476012-11-Neg.8**.

A-123 and A-124 (Hellmuth 1978a:Fig.12), fragments of large “butterfly player” ceremony scene. Figs.33-35.

A-140 and A-207, on large detached support of giant tripod. Possibly a ballplayer.

A-207, see **A-140**. Could not find the negative to cross-check the image, but notes from 10 years ago suggest that the same support is in both contact sheets.

A-318, see **A-073**, Museo Popol Vuh

8-027, fragment said to come from Verapaz. Single player. Fig.27.

B-032, see A-123, the Butterfly Tripod showing two ornately outfitted players,
ring-ball with reversed 6's. (Hellmuth 1978a:Fig.12).

265441-20.

271504-3, Museo Popol Vuh, brown ballgame decapitation tripod. Ht 12.5, dia 11.4 cm
(Hellmuth 1975b:P1.8). Fig.1.

402461-35-Neg.1, high supports, same base frame as 489655 but has undecorated
area as divider panel. Single player.

405900-3-Neg.3A, wide plain frames with half appliques. Single player.

35mm color slides only, identical to 405900-3-Neg.3A but in perfect, unbroken condition.
Single player. Fig.20.

406451-2A-Neg.10, basal border design with no appliques. USA. Identical to
489655-19-Neg.10 but not in as good a condition. Single player.

420456-6-Neg.8, black, single player panels, pedestal base. Fig.22.

469047-1, A-183, (the "orange tripod"), no appliques (Hellmuth 1978a:Fig.8).
Single player. Figs.24-26.

471169-2-Neg.3, Maegli Collection, Guatemala City. Single player.

471242-39 and **479332-4-Neg.10**, see under Denver Art Museum.

471781-11-Neg.11 and 471243-1, Museo Popol Vuh. No appliques. Single player. fig.23.

476012-3-Neg.8, 464706-11, A-067, and B-030 the best preserved player (Hellmuth 1975b:P1.10), the “standard” panel. Single player. figs.29-32.

476012-11-Neg.8, A-059, and A-076. By putting only two panels on the sidewall that left extra space. This additional room was utilized to develop a local attempt at Veracruz scrolls; bottom band is similar to that of the Rossbach Collection panel. Single player. Ht 14.5 em, dia 13.3 em. fig.21.

477299-1-Neg.12 and 477301-6, double players, plain ball with reversed 6's on top, cross-section symbol of ballcourt (figs.15-18).

477300-18-Neg.6, fragment with Veracruz-like scrolls as end decoration; possibly a fragment of a giant tripod. Single player.

477301-6, see **477299-1-Neg.12**, double players.

479332-4-Neg.10 and 471242-39, see under Denver Art Museum.

482107-8-Neg.10, Denver Art Museum, red decapitation tripod, Ht 19.3, dia 13.1 cm. figs.2-6; 8-10.

485114-5-Neg.17, 402461-41, and A-074, ex-Castillo Collection, fragmentary, fire clouding, applique heads. Single player. fig.28,a-c.

489655-19-Neg.10, identical to 406451-2A-Neg.10 but in better condition.

Continuous decoration with double tower of scrolls between panels. Single player.

COMPLEX BALLPLAYER FIGURINES: ESCUINTLA

420456-8-Neg.16, Escuintla, orange container which serves as the body of a seated ballplayer. His yoke goes around the container and is fully detailed in back and on the sides. The open end of the yoke is decorated by an enigmatic medallion. Something about this figurine reminds me of the orange yoke-tripod in a private USA collection; did the orange yoke-tripod come from Tiquisate? The other end of the yoke has the attached hacha. The player is to some degree in the “down on one knee” position, but actually then is sitting down. The threedimensional sculptural pottery of Escuintla has produced some outstanding works of art. Virtually none of these have been photographed, otherwise cataloged, or published.

“VENOM BOTTLES” WITH BALLPLAYERS

Many of these squared containers are forged. The one photographed in the early 1970's, published in 1975b (Hellmuth), **A-244-Neg.4** and B-053, published later by Schele (Schele and J.Miller 1983:Fig.19), and now in the museum in Leiden, is authentic. Venom bottles are Late Classic and come from several areas of Guatemala, both Costa Sur and Peten, and from El Salvador. There are over a thousand bottles with diverse designs in private collections; the ones with God L facing God K are the best known and the venom bottle scene most often published. There is no proof at all that they held venom. This name comes from

the local Spanish name, “venenero.”

Museo Nacional de Arqueología e Etnología, Guatemala, photograph (1984-2-31) provided courtesy of Karl Herbert Mayer, Graz. Eroded venom bottle more or less identical to the smaller ones in Leiden.

Rijks Museum voor Volkenkunde (National Museum of Ethnology), Leiden, The Netherlands, photograph of object number 2842-1, cataloged by them as “Yucatan.” This is an (authentic) abbreviated mold based on A-191-Neg.9 and Neg.10, and thus most likely from Guatemala, not Yucatan. Photographs courtesy of the curator, Ted Leyenaar.

A-191-Neg.10, scene very similar to that of A-244 but the container is smaller and the animal is less rabbit-like. A-191-Neg.9 shows a different rendering of the same scene and is probably the other side of the same bottle. Figs.120, 121.

A-244, National Museum of Ethnology, Leiden, The Netherlands (Hellmuth 1975a: 19)

B-053, note with no photograph.

EARLY CLASSIC -- TZAKOL 3 -- PETEN TRIPODS

A-490, see **476709-3**, Museo Popol Vuh.

449209-11, Metropolitan Museum of Art (Hellmuth 1975b:Pl.47; Jones 1976), black, gouged-and-incised cylindrical tripod encircled by three-dimensional yoke. A recently published vessel with a listed provenance of Teotihuacan (Berjonneau and

Sonnery 1985: No.168) has a lid on which are human figures which share some features with the face and costume style on the Metropolitan vessel and also with the sherd of uncertain authenticity known only from a photograph kindly provided by Gordon Ekholm. It is unclear from the published Teotihuacan photograph whether the lid is in the same style and technique as the vessel underneath it; also the lid appears too large. The feathers of the seated characters on the lid are quite close to those on the Metropolitan yoke tripod.

476709-3 and A-490, Museo Popol Vuh, polychrome cylindrical tripod (feet knocked off in ancient times) with scene showing possible ballgame but rendered in the same color and style as on polychrome tripods showing the enema ritual (Hellmuth 1985:40).

TIKAL, Museo Nacional de Arqueología y Etnología, Guatemala City, stone ballgam~

marker essentially identical in overall shape to the La Ventilla marker of Teotihuacan.^o The Tikal marker, though, has no El Tajin scrolls visible (in the sole available photograph) and has four columns of Mayan hieroglyphs on at least one side. This remarkable marker dates at least to the Early Classic.

STRATIGRAPHICALLY EXCAVATED BALLGAME SCENES WITH PROVENANCE

LUBAANTUN, Belize (Hammond 1975:Fig.145). Two fragments of a polychrome vase; text leaves it undecided as to whether this fragment is Tepeu 1 or Tepeu 2, so the stratigraphy and provenance did not help in this situation. From vases in private collections it is possible to date this Lubaantun fragment as Tepeu 2. Hammond states that vessels of this kind were not made locally. A Peten origin

ENIGMATIC BALLGAME-RELATED SCENES

seems most likely. Two ballplayers are pictured. One fragment shows the ball deflector high up to the armpit; the player is standing and facing right. The other fragment shows a player down on the knee, facing left. This entire scene can now be reconstructed based on unprovenanced material in private collections as the typical Tepeu 2 poses, left player(s) standing, right athlete on one knee of buttocks. This Lubaantun painting bears no relationship with the one in the St. Louis Art Museum, especially since the latter does not employ the high type of ball deflector.

NAJ TUNICH caves, Peten. Two representations of the ballgame are found here. They are related to the scenes depicted on the Yaxchilan steps and on polychrome pottery.

489655-32-Neg.7, probably Guatemala, unknown provenance and of a style not yet named; incised bowl. The two nearly identical characters are in a ballgame playing posture down on one knee and wear cut-aways. On that basis they are presumed to be athletes. One holds a rattle; both have an unidentified object in or near their back hand, possibly a ballgame hands tone. They may have a yoke around their waist, though the thick cloth above it stands out more than the probable yoke below. The face of this character may be the same as the headdress of several ballplayers. If so, he is an otherwise unknown, unnamed mythical personage, evidently intimately related to the ballgame. Figs.97 -99.

LATE CLASSIC POLYCHROME VASES, PETEN STYLE

A-165, B-series, and 271928-5, Pearlman Collection vase, A-series shows the vase before it was repainted. B-series has close-ups of the hieroglyphs before they were altered by repainting. After repainting the vessel was photographed completely over again. The pre-restoration photographs document that the vase was originally well preserved and the entire scene was present. Dacey Taylor has described the details of the hieroglyphs and style which were altered by the repainting. Figs.87-90 (Volume II).

A-167-Neg.2, Peten, current location unknown. This is the most eroded vase I have ever attempted to photograph. Dorsey Bethune made a rollout drawing which salvages as much detail as was humanly possible (see illustration). This vase was not included in the volume on Late Classic Peten ballplayer vases as the characters are probably not ballplayers. It is more likely that they are "holding" the rectangular bundle--or the objects may be ball de-

flectors. The possibility that they may be ball deflectors comes from the individual on the right, as he has a lower garment in the shape of a cut-away. If so then the deflector should go a little more to the back; Bethune may have just closed in the rectangle; the drawing is not yet edited (the vase's current location is unknown and there are no color slides). Another vase by the same painter, atelier, or at least certainly the same subject (Barbara and Justin Kerr archive, rollout, photo 2345) suggests that the individuals are not wearing ballgame outfits (that vase is repainted). The larger kneeling person (right of central frontal character) has a long vertical item which is either a long tassel or the hem of a huipil. No women, though, are yet known for any ballgame scene. These two vases serve as a cautionary note on the

(mis)identification of ballgame deflectors. fig.76.

If this is a ballplayer scene, then it brings up several points. First, it means that the ceremony before and after the game was much more complicated than previously realized. Second, it is another reminder that such pre- and post-game ritual held as much interest for the Maya, if not more important than the actual play of the game. And third, this eroded vase should be an indication of what remains to be found in unstudied museums and private collections. This vase is on someone's shelf somewhere in Guatemala or elsewhere. If it could be found so that 35mm color slides could be taken of the details of the clothing it would be possible to resolve the question of whether they are players wearing ball deflectors or people carrying bundles. If they are bundles, this opens up even more questions relating to what ceremonies were going on in the Late Classic.

A-333, Peten, probably central area, private collection, Guatemala City. This Tepeu 2 polychrome vase shows two traditionally attired Maya players on each team with architecture in the background. Rim glyphs are PSSSequence. fig.81.

D.O.-319, see **453027-26**, Bowers Museum, low vase, eroded and repainted. All these polychrome vases are described in Volume 2.

265441-14-Neg.5 and 267707-3, Dallas Museum of Art (Hellmuth 1975b).

272079-1-Neg.3, Museum of the American Indian-Heys foundation, polychrome ballgame vase, Tepeu 2 (figs.77, 91, 93).

406608-10-Neg.12, Pearlman Collection, handball game, outstanding original condition. This is the only Maya handball scene known from any media.

406608-11-Neg.9, two players, low architecture, one player with “spikes” on his deflector. front cover of Peten volume and Figs.80,a and b; 82 through 86.

453027-26 and 0.0.-319, Bowers Museum, low vase, eroded and repainted.

486667-3 Unpublished Peten vase showing two players without ball, Denver Art Museum, Tepeu 1. Figs.92; 111; 112; 113.

492795-12-Neg.11, two players, ball on ground; the ball is festooned with decoration and is seemingly not in play, but rather being adored or otherwise rendered homage. The surface of the vase is effaced and was not repainted at the time of initial photography. The line drawing of Fig.79,a and b restore the scene as far as is possible. Current location of this ballgame vase is unknown.

35mm color slides provided courtesy of owner, four standing players (all facing same direction), small player kneeling near ball with his hands on it; definitely Tepeu 1, Peten. Fig.78,a-d.

George R. Gardiner Museum of Ceramic Art, Kerr rollout #1921, polychrome Peten style ballgame vase. 35mm color slides courtesy of Jack Sulak. Polychrome ballplayer vase included in Quirarte’s paper for the ballgame symposium (his P1. 7). Among the headdresses are a type which looks like a God L headdress minus the usual bird. Similar headdresses are found on ballplayers from Yucatan, both on stone sculpture and on pottery. It is not sure whether this headdress is an abbreviated God L variant, or only coincidentally shares the wide brim and row of closely packed upright feathers. This vessel has been totally repainted and

over lined, resulting in the typical Miami gloss style. On this vase the player who is down is the person on the left. I am presuming for the moment that the vase is authentic, though I have not studied it in person.

Photographs provided by an art gallery, London. Scene shows a ball on top of a stepped platform; two players are on each side. This vase could be a product of the Ticul fake factory except that in 1978 few ballgame scenes had been published. The white band around the ball was not yet known, thus not available as a model to a forger. Until I see the actual vase I cannot further judge its authenticity. Current location unknown.

STONE SCULPTURES WITH PETEN STYLE BALL DEFLECTORS

LAAMALIA, Peten, Sayaxche, **B-083-Neg.35A**, ballplayer pose with no deflector.

CALAKMUL, two stone panels found about 1984 by Jacinto May Hau about 2 km. from the site center.

CANCUEN, Altar **271504-5-Neg.8**, Museo de Arqueologia, IDAEH, photographed in 1970's with permission courtesy of Rafael Morales and Licda.Dora de Gonzalez.

TIKAL, a mural depicting "ballplayers" was found within the past few years by Guatemalan excavators at Tikal. At least one of the players has been identified as a Chac Xib Chaco. It is curious why discoveries such as this are not immediately, thoroughly, and professionally published.

449272-25, Art Institute of Chicago (Wardwell 1969; Schele and Miller 1986: P1.101a, 101). Considerably smaller than the Site Q panels, this sculpture is also unusual for the step-variety in including two opposed players. One (on the right) wears the outfit diagnostic of a typical Peten Maya player, a deflector up to his armpits. His opponent has a Mexican outfit consisting of a Tlaloc hacha, a Tlaloc kneepad, and Mexican-related symbolism elsewhere on his body (Hellmuth 1969b).

Museum of the American Indian-Heys Foundation (Hellmuth 1975a:24; Mayer 1980:Cat. No. 37, Plate 55; Freidel and Schele 1985: front cover), illustrated joined with the Zurich panel. Mayer provides other citations and publications of this stone; these previous publications on these sculptures were omitted in the 1985 paper.

PERLS PANEL (Coe 1973:Grolier No.5). 458230-3 and A-448-Neg.12. Player down on forward knee with both arms out, no ball. Beautifully preserved.

PARIS PANEL, SITE Q (Greene et al.1972:P1.78; Mayer 1978:Cat.No.15, Plate 26). **396421-9A** Horizontal arrangement of the player falling back on unprotected knee. He is guiding the ball with his knuckles to assist it to the leading top edge of his ball deflector.

PARIS PANEL, Site Q (Greene et al.1972:P1.79; Mayer 1978:Cat.No.16, Plate 27), **396421-4**. Shell diadem headdress shows that Chac Xib Chac (GI) was intended. Feet and face chipped off. Knuckles of forward hand practically touch the ball to aim the ball to the leading top edge of the ball deflector.

ZURICH PANEL (Karl Herbert Mayer reference), formerly in an art gallery in Zurich, now in an art gallery in New York. Schele has joined this panel together with that from the Museum of the American Indian-Heyle foundation to say that the two are halves from the same original single sculpture. The freidel-Schele paper for the ballgame symposium used Schele's line drawings of the joined panels as the front cover illustration.

This is the panel which Schele describes in her Maya verb book as GI playing God L. If it is God L, it is he without cape, without cigar, without wide-brimmed headdress, and without his wrapped bundle. With these diagnostic traits not present it should require a God L name glyph, a 13 Moan (in avian or glyphic form), or a God L context to allow proper identification as God L. As such documentation is lacking, only context can save the identification, but the context is based on Yucatec ballgame scenes and the

Gardiner Museum polychrome vase where the reverse happens: the headdress has the God L-like brim and feathers--but no bird. If the Yucatec players can be demonstrated to be God L impersonators nonetheless, then God L can be introduced into the ballgame context, and could thus be expected elsewhere. But calling the Zurich Site Q panel "God L" on the basis of a bird and jaguar tail alone is unconvincing, as the Chicago panel player also has a bird headdress yet is clearly not a God L. The idea of the bird as indication of a defeated player is a helpful suggestion but possibly premature. That recent publication also lacks citations to the previous publications and discussion of this panel.

The rest of the ballgame panels in the Photo Archive have not yet been cataloged, but they are well known from research of Mayer, Berthold Riese and

other epigraphers. Taladoire (1985: 10) mentions that Colsenet is working on an inventory of all ballgame related sculptures, so there is no need to repeat such a list here. The Site Q ballgame stones present the information most needed for comparison with Peten polychrome ballgame scenes.

UNPROVENANCED LATE CLASSIC POLYCHROME BALLGAME VASES

Ballgame vase at Harmer-Rooke art gallery, New York. Around 1973-76 there was a ballgame vase at this gallery. I never saw it and do not know whether it was published in one of their catalogs. I also do not know whether it was carved, mold-impressed, or polychrome, and would welcome snapshots. Current location is unknown.

267707-2, four players, two spectators, and stepped architecture.

New Orleans Museum of Art (Delgado Museum 1968:No.131; Hellmuth 1975: 14; Borhegyi 1980:Fig.15) **A-605-Neg.2**, 449209-9, and 459201-8. Saint Louis Art Museum (Parsons 1980:310). **267707-7**, Fig.122.

LATE CLASSIC CARVED VESSELS, YU- CATAN-CAMPECHE

A-437-Neg.1 and D.O.-250, probably the actual source for Tate's 1983/85:Fig.13. Taller than the other two squat vases. One panel shows single ballplayer at tired with gear about the same as on the other two Yucatec vases, but his headdress here is a bird. In front is a rudimentary set of symbolic steps. The

back panel pictures a man with elongated torso. He has no ballgame clothing. In front is a column of hieroglyphs which are reversed, facing right, with “prefixes” on the right also. Glyphs in front of the ballplayer (in the other panel) are not well preserved. A horizontal row of hieroglyphs decorates an upper band. Glyphs in the panels are incised, those in the horizontal band have carved outlines; details are incised or gouged. This text should be checked for authenticity by someone familiar specifically with inscriptions on Yucatec vases. Between each panel with a man is a divider panel with a vertically elongated profile monster face. Vessel is in average condition with considerable pitting. Little original surface polish remains, but the entire scene is readily visible. Ht 18.2, dia 13.5 cm.

265441-13, ballplayer and ball; the athlete has headdress practically the same as on 453027-28 and similar to God L (but without bird I do not classify it as God L). In a horizontal band across the otherwise undecorated back is a row of hieroglyphs. A2 is a Winged Quincunx, but four of the dots are missing (only the center dot is present). The prefix and suffix identify the glyph as an intended Quincunx. All these hieroglyphs should be checked for authenticity, though keeping in mind that hieroglyphic inscriptions on carved Yucatec pots will not follow the same rules as hieroglyphs on polychrome Peten vases and should be expected to be different than glyphs in dynastic texts.

 35. Tate credits Donald Hales as being the sole source of the slides she used. In fact, several of these slides may have been copied from the FLAAR. Photo Archive, since I have seen others likewise stamped with a Hales copyright notice. While the protective notice is appreciated, the actual source of the slides should be acknowledged. If in fact the slides she received had an incorrect source attribution, she cannot be faulted for repeating this. Tate's Figs.3, especially 10 and 12, and possibly 13, 14, and 16 are at least also in that archive. Coe was the immediate source for others, correctly cited by Tate.

453027-28, single ballplayer who has flung himself down (Tate 1983/85:Fig.12)³⁵ Immediately in front is a giant ball (squared to fit available space) on top of a miniature five stepped architectural unit. The player wears a string neck choker and long flexible earring. He wears a waist level ball deflector with high stomach binding. He has cut-aways on both thighs. The particular view selected by the artist shows through between the legs to reveal the back portion of the cut-aways. Both knees have pads, as do both arms. One hand also is padded, which suggests that all these Yucatec style carved vases should be tested for authenticity. On the otherwise undecorated back of the vase is a diagonal band of hieroglyphs.

insula. These other monuments, such as those from Coba, are not cataloged here. Below are listed only those few sculptures which I happen to have photographed.

266835-13, Ichmul, Stela 1. INAH storage, Merida, photographed with permission of INAH (1970's). Incomplete panel showing two players in poses comparable to that of 269461-4. Likewise the ball is flat on top and both sides. Player on the right wears a deer headdress which includes antlers. The closely chopped feathers above the headdress are vaguely similar to those on the likewise bearded deer headdress (though with no antlers) on the polychrome "Petén" vase

YUCATAN-CAMPECHE BALLGAME SCENES ON STONE SCULPTURE

these are all known sculptures and there is no problem with falsifications. Either Ian Graham or Eric von Euw has done line drawings of these and all the other sculptures from the pen-

with the squared, decorated ball on the ground. The vase, though, is not a copy of any of these Mexican sculptures and is considered authentic. The blunt snouted animal headdress on the left player has only a slight parallel with the headdress of the less well preserved player on the polychrome, probably Tepeu 1, Denver vase with no ball. That vase is decidedly ancient.

269461-4, Ichmul Stela 2, Hotel Merida, Merida, Yucatan. Player on the left has waist level ball deflector decorated with horizontal slats. This identical pattern is on the higher form of ball deflector from Site Q (Mayer 1978:Cat. No.16, Plate 27), on the polychrome Heye Foundation vase, and others. Both players are down; both have bird headdresses. The ball is rather flat on the sides.

YOKES

043235-2-Neg.3, Guatemala, stone yoke, private collection USA

267707-9-Neg.12, Saint Louis Art Museum, Veracruz yoke.

465863-14-Neg.1, Veracruz, Tiquisate? Yoked-cylindrical tripod.

465863-15-Neg.8 (Hellmuth 1974:45), Guatemala, attractive yoke with serpent head at each end; remainder of outside is a skillfully designed and competently carved pattern of woven fronds or rope (not quite a Maya mat motif). Private collection, USA Figs.46-47

473033-3-Neg.3, 271504-2, and 471242-9, Guatemala (Lake Amatitlan), collection of Dr. Guillermo Mata A, Guatemala City (published in one of his

Articles on Lake Amatitlan). Skull design from this yoke appears as front cover of this volume.

482107-17-Neg.7, a museum, possibly one of the two in Denver.

Yoke **G-1**, Hacienda la Barranquilla, and Escuintla, all the following are from the same lot of 52 yokes. Repeated diagonal sunken impressions around the side; serpent at the end. Fig.37.

Yoke **G-2**, decoration at each end and in the middle rather than continuously. Fig. 41.

Yoke **G-3**, beautiful green color, Veracruz inspired design, humanoid face at the round end with upraised arms, blank diagonal zone, then long-snouted animal (not reptile) heads at the ends. Figs.39,a and b; 40; 42,b.

Yoke **G-4**, skull projects from the middle (of the rounded end); rest of yoke is Plain. Fig.43, a, and b.

Yoke **G-5**, decoration only near each end; none on the middle. Motif is different on each side, "Casper the ghost" on one side, long snouted monster on the other. Lots of Veracruz related scrolls on top and one side. Fig.44.a, b, and c. .

Yoke **G-6**. frog-like creature at the round end. Figs.38. and 41.

Yoke **G-7**, beautiful, complex, skull at round end and middle of both sides. Fig. 45, a, b, and c .

HACHAS³⁶

A-125, Guatemala, hacha, parrot over human face.

A-162-Neg.5 (Hellmuth 1974:44), Guatemala, hacha, bird with open mouth and
“saber tooth.”

A-162-Neg.9 (Hellmuth 1974:43), Guatemala, bird head.

A-162-Neg.15 (Hellmuth 1974:43; 44; Fig.8), Guatemala, bird on tenon.

A-162-Neg. 17, Guatemala, animal head.

A-174-Neg.2, Guatemala, human face.

A-174-Neg.3, Guatemala, monkey face. Fig.58.

A-206-Neg.9, Tlaloc hacha with scrolls.

D.O-4 Guatemala, hacha showing player against stepped building. Mary Miller has related
this situation to that of the Yaxchilan ballplayers against steps or terraces.

265441-6-Neg.6, Dallas Museum of Art, hacha, Mexico.

265441-14-Neg.2, Dallas Museum of Art, hacha in anthropomorphic-bird head form.

36. Elayne Marquis has an extensive photographic archive of ballgame hachas from Guatemala.

265441-17, Denver Art Museum, hacha in form of human skull.

267423-9 and 0.0.-20, Guatemala, hacha, creature with saber tooth
(or tongue or beak) Fig.57.

473033-1-Neg.11, Guatemala, hacha in shape of skull. Figs.52 and 53.

473033-3, Guatemala, dark hacha in shape of skull.

473033-3, Guatemala, macaw or parrot hacha.

473033-3, Guatemala, combination parrot and animal hacha. Fig.56.

482107-14-Neg.4, museum, probably in Denver. The four drawings of hachas (Figs.48-51)
are in 35mm color slides only; these have no number. Other hachas are not yet
cataloged.

PAL MAS

473033-2, probably from Peten, evidently limestone. Figs.59 and 60.

Photo Archive, another probably limestone palma most likely from Peten. One of these two
Guatemalan palmas is in the Duke University Museum of Art. Figs.61-62.

482107-17-Neg.1, museum, probably in Denver.

482107-17-Neg.3, museum, probably in Denver.

BALLGAME "GOALS"

Museo Popol Vuh, Universidad Francisco Marroquin. The museum has a set of three parrot/macaw heads, probably from the Motagua River area.

Museo Nacional de Arqueología y Etnología, Guatemala City. Guatemalan excavations at Tikal unearthed at least one Teotihuacan-inspired game marker of the La Ventilla style.³⁷

COTZUMALHUAPA BALLGAME SCULPTURE, WEST BERLIN

458230-5. All are photographed straight on and with special cross-lighting. In the 1960's they were not on open display, but tightly packed in storage, hence the awkward angle of the photographs in the Bilbao publication.

MESOAMERICAN BALLCOURT ARCHITECTURE

COPAN: **A-062** , A-087, A-155,
271014-2, 271014-3.

DAINZU (Oaxaca): **A-254.**

IXIMCHE: **271014-2.**

37. Ian Graham received information from Edna de Rodas, former IDAEH director, that another one may have been found. The second one was allegedly sold, though there is no confirming evidence whatsoever and such a sculpture has not shown up in any museum or private collection. If evidence is at hand, it should be published with the names of those involved.

MIXCO VIEJO: **A-133**.

MONTE ALBAN: A-253, A-255.

TIKAL: A-357, 271014-1, 294175-5,
294175-6, 461593, 461366-20,
461366-13.

BALLPLAYER FIGURINES FROM GUATEMALA

Museo Popol Vuh, several ballplayer figurines from the highlands are on exhibit. These are most likely authentic. I dispute the authenticity of several of the Jaina figurines which show ballplayers, especially the matched set of players each carrying a yoke on his shoulder. If authentic, this should be demonstrated on the basis of laboratory analysis of the paint and clay.

A-270-Neg.1 and 267423-5 (Hellmuth 1975a:27, possibly from Zacapa region.

A-355A-Neg.1 and 0.0.-324, ballplayer figurine with broken headdress.

A-355A-Neg.7 and 0.0.-327, ballplayer figurine, current location unknown.

CARVED, MOLD IMPRESSED RIO BLANCO AREA VERACRUZ BOWLS

Some of these bowls show costumes and postures related to the ballgame. Other of these bowls include features shared with mold impressed vessels from Tiquisate. Von Winning has published most of these both in photographs and in rollout line drawings.

D.O.-87.

D.O.-234 and -235-238.

452295-8 and -10, -11.

452295-7.

419951-2 another bowl recently photographed in a private collection, Europe (Hellmuth in press:Fig.564).

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LIST OF ILLUSTRATIONS

Most of the cylindrical tripods are illustrated in Hellmuth 1975a, 1975b, or 1978a.

Outside front cover, detail from a stone yoke, Lake Amatitlan, drawing courtesy of Dr. Guillermo Mata A., **471242-9**, 473033-3, and 271504-2.

The rubbing of the black Museo Popol Vuh Tiquisate area cylindrical tripod is by Hideo Kojima.

Fig.1. Museo Popol Vuh-Universidad Francisco Marroquin, Guatemala City, **271504-3**, brown ball-game decapitation tripod, round supports. The other side, and also the decapitated player, are illustrated in Hellmuth 1975b:P1.8. No repair, no restoration. Ht 12.5, dia 11.4 cm. Mentioned on pages 15, 19, 58, and 134.

Fig.2. Denver Art Museum, **482107-8-Neg.10**, red decapitation tripod, closeup view of executioner. Note the four petaled flower (isolated floating motif) in upper left, sea “shells” under the spread legs, and fainter motifs in the cramped space between his leg and the left side of the panel. That foot appears to have a sandal. No repair, no restoration. Mentioned on pages 15, 18, and 135.

Fig.3. **482107-8-Neg.10**, red decapitation tripod.

Fig.4. **482107-8-Neg.10**, view showing the severed head.

Fig.5. **482107-8-Neg.10**, view showing the serpent-blood.

Fig.6. **482107-8-Neg.10**, narrow divider space.

Fig.7. **471781-12**, back of lid for hourglass base incense burner, Tiquisate region, private collection, current location unknown. The “filler motifs” on the decapitation tripods are related to the flower and sealife motifs on contemporary incensarios. Hellmuth 1975b:P1.23, center; 34; 36; 37; 38; and 39 show plain flowers and “doughnuts” which are actually closer to the motifs on the decapitation tripods. The flowers on this illustrated incensario back are unusual in having curls in each petal. Breaks rejoined with no restoration. Mentioned on pages 27-29 and 84.

Fig.8. **482107-8-Neg.10**, the other of the two identical panels.

Fig.9. **482107-8-Neg.10**.

Fig.10. **482107-8-Neg.10**.

Fig.11. Museo Popol Yuh, Universidad Francisco Marroquin, **A-073**, A-318, and 451858-3, black decapitation cylindrical tripod (Hellmuth 1975b:P1.9, a rollout sketch is in Hellmuth 1978a:Fig.11). Ht 17.0, dia 12.25 cm. Breaks rejoined with no restoration. Mentioned on pages 15, 21, 35, 38ff and 133.

Fig.12. **A-073**. Right third of the scene. For view of the center, see Hellmuth 1975b:P1.9.

Fig.13. Enlarged detail of side warrior of Tikal Stela 31. Line drawing by William Coe, photograph courtesy of the Tikal Project, The University Museum, University of Pennsylvania. Three sets of reversed 6's, each of three “flames.” Each set of reversed 6's tops a truncated Roman “faces”-like of bundled rods. Comparable rods (usually longer) are present in Teotihuacan art. Mentioned on pages 45, 47.

Fig.14. **043474-3-Neg.9**, top third of Sierra Lacandona portable panel, translucent off-white stone, Peten, Guatemala, 5th-7th century A.D. Line drawing by Barbara van Heusen directly from the original stone; slightly less than original size. Reversed 6's occur on top of the atlatl (left), widely spaced in the headdress fringe, and on top of the diagonally bound long bundle (right). Mentioned on pages 23, 45, 46, and 52.

Fig.15. **477299-1-Neg.12**, double ballplayer cylindrical tripod, Tiquisate region, Escuintla, Guatemala. No noticeable repair or restoration. Mentioned on pages 20, 57, 59, 62ff, 116, 118, and 135.

Fig.16. **477299-1-Neg.12**, shows the difference between using black as opposed to a white background. On white background the reflection from underneath is counter-productive. On black background the light comes only from the top. Two 1000 watt lamps are used, in this case directly above the vessel for raking "side lighting."

Fig.17. **477299-1-Neg.12**, when two players are shown the left player almost always wears a yoke with circles.

Fig.18. **477299-1-Neg.12**, in two player panels the character on the right almost always wears a serpent yoke.

Fig.19. Tozzer's rollout drawing, reproduced from Rhode Island School of Design, 1941. The same drawing appeared in reduced size in Tozzer's two volume monograph on Chichen Itza. Formerly Rossbach Collection, Chichicastenango. Current location unknown. Mentioned on pages 51, 68, 73, 75, and 133.

Fig.20. 35mm slides only. Catalog notes say that the mold is similar to that of **405900-3-Neg.3A**. This is one of the best preserved single player scenes., of the diagonal grooved loincloth (the “orange”) series. This particular vessel, though, appears to be the more usual blackish color. Mentioned on pages 73, 80ff, and 134.

Fig.21. **476012-11-Neg.8**, A-059 and A-076. Part of a contact sheet showing the manner in which each side of the tripod is photographed with overhead lighting using a specially adapted portable studio. The remaining frames of this contact sheet show the other views. No repair, no restoration. Ht 14.5 cm, dia 13.3 cm. Mentioned on pages 73, 94ff, 101, and 135.

Fig.22. **420456-6-Neg.8**. Full contact sheet showing the pedestal base single player vessel. Repaired. The other contact sheets happen to have been printed in a horizontal format (four across), therefore to reproduce them here at 1: 1 scale the other frame in each row has been left off. The purpose of these published contact sheets is to show the nature of the coverage of the FLAAR. Photo Archive so that students can decide whether they could make use of this material for M.A theses and Ph.D. dissertations. Mentioned on pages 28, 68, 73, 82 ff, and 134.

Fig.23. Museo Popol Yuh, Universidad Francisco Marroquin, **471781-11-Neg.11**, part of a contact sheet. The two pots in the lower left are also in the museum and show a “Tlaloc-Butterfly.” Mentioned on pages 73, 78, 79, 85, 88ff, 98, and 135.

Fig.24. **469047-1**, part of a contact sheet showing the “orange tripod.” The repeated views are because the light exposure is bracketed. Mentioned on pages

67, 73, 85ff, 98, and 134.

Fig.25. **469047-1**, the “orange tripod.” The third panel (and view of the whole vessel) is in Hellmuth 1978a:Fig.8.

Fig.26. **469047-1**, the other panel of the orange tripod. Rollout created by joining two prints together.

Fig.27. B-027, fragment of cylindrical tripod stated to have been excavated in Yerapaz. Mentioned on pages 73, 78, and 134.

Fig.28,a, b, and c. **485114-5-Neg.17**, 402461-41, and A-074, ex-Castillo Collection, current location unknown. Black coloration results from what is called fire clouding. The addition of extra scrolls at both ends of the scene relates this to 476012-11-Neg.8; the bottom zone is similar to that on the Rossbach Collection panel. The several catalog numbers mean that the vessel was photographed on three different occasions. The ones shown here are the first “cataloging shots” where lack of black background resulted in details washing out. Lighting appears to be natural sunlight. Mentioned on pages 73, 95, 101, and 135.

Fig.29. **476012-3-Neg.8**, 464706-11, A-067, and B-030 (Hellmuth 1975b:P1.10), the “standard” panel. The loincloth does not have side sections; no diagonal grooving is present. Mentioned on pages 67, 73, 89, 97, and 135.

Fig.30. **476012-3-Neg.8**, the same view but of the other panel.

Fig.31. **476012-3-Neg.8**, view showing the upraised knife and the Veracruz-related scroll mass.

Fig.32. **4760 12-3-Neg.8**, the same view but of the other panel.

Fig.33. The remains of the giant Butterfly Tripod, A-123 and B-032, current location unknown. A preliminary rollout drawing of this scene is pictured in Hellmuth 1978a:Fig.12. Mentioned on pages 16, 57, 62, 104-121, and 133.

Fig.34. Profile drawing; height reconstructed to be about 27.5 cm.

Fig.35. Additional fragments of the Butterfly Tripod, **A-124**, showing several varieties of serpent head.

Fig.36. **482107-11-Neg.2**, Tiquisate region cylindrical tripod (supports partially broken) showing complex scene of seated man holding a serpent. Plants issue from the mouth of the reptile. This serpent head (other than the plants) is similar to the snake heads on the Butterfly Tripod. No repair, no restoration. Mentioned on page 116.

Fig.37. Yoke G-1, Hacienda la Barranquilla, Guatemala. Current location unknown. Mentioned on pages 2, 126 and 150.

Fig.38. Yoke G-6, Hacienda la Barranquilla, Guatemala. Current location unknown. See also Fig.41. Mentioned on pages 128, 129, and 150.

Fig.39,a and b. Yoke G-3, Hacienda la Barranquilla, Guatemala. From the same cache as the others. Current location unknown. Mentioned on pages 126 and 150 and Fig.40.

Fig.40. Yoke G-3, view of the flat side. See also Fig.42, b. Mentioned on pages 126 and 150.

Fig.41. Front view of Yoke G-6; from the same cache. Current location

unknown. See also Fig.38. Mentioned on pages 128, 129, and 150.

Fig.42,a, Side view of Yoke G-3; b, Side view of Yoke G-3. Mentioned on pages 126 and 150. See also Figs.40 and 42, b.

Fig.43,a and b. Yoke G-4. From the same cache as the others. Current location unknown. Mentioned on pages 127 and 150.

Fig.44,a, b, and c. Yoke G-5. From the same cache. Current Location unknown. Mentioned on pages 128 and 150.

Fig.45,a, b, and c. Yoke G-7. From the Hacienda la Barranquilla cache. Current location unknown. Help in re-locating these yokes would be appreciated so that it becomes possible to photograph them in black-and-white. The Photo Archive has them only in color. Mentioned on pages 129 and 150.

Fig.46. **465863-15-Neg.8**, (Hellmuth 1974:45), Costa Sur, Guatemala. Underside of a carved stone yoke with basket weave design on the side (shown in following figure). Mentioned on page 149.

Fig.4 7, a and b. **465863-15-Neg.8**. End view and outside side view. The serpent head is different than those on Tiquisate cylindrical tripods. The basket weave is expertly sculpted. No restoration, fine original condition.

Fig.48, 49, 50, and 51. Four different hachas from the Costa Sur, Guatemala.

Date not established; current location unknown. These are not from the same site as the Early Classic yokes and could be either Early or Late Classic themselves. All line drawings of the yokes and these hachas are by Wolfgang Varga.

Fig.52. **473033-1-Neg.11** , Costa Sur. Hacha in shape of skull. These hachas and three

of those in the line drawings have a hole in an upper quadrant. This hole could have served to attach or suspend these hachas, since not all of them have tenons. Page 152.

Fig.53. **473033-1-Neg.11**. The other side of this skull hacha.

Fig.54. **473033-3**, Costa Sur, Guatemala, hacha in form of parrot or macaw head with exaggerated beak.

Fig.55. **473033-3**, the other side of the same bird hacha.

Fig.56. **473033-3**, Costa Sur, Guatemala, tenoned hacha which seems to combine animal mouth with bird beak.

Fig.57. **267423-9**, Costa Sur, tenoned hacha with protruding tongue or beak.

The face is related to that of Fig.51 but the area of the open mouth is cut through. No repairs, no restoration. Page 152.

Fig.58. **A-174-Neg.3**, Costa Sur, beautifully carved monkey head. Current location unknown. Page 151.

Fig.59. **473033-2**, (black background). Front of palma from unknown site in Guatemala. Possibly limestone. Page 4 and 152.

Fig.60. **473033-2**. Back of the same palma as Fig.59.

Fig.61. Front of another palma from an unknown site in Guatemala. Possibly limestone. (off-white background). Possibly in Duke University Art Museum. Page 152.

Fig.62. Side view of the same palma as in Fig.61.

The illustrations for other items listed in the corpus are in the companion volume on Peten Maya ballgame art. Items not illustrated are pictured in the various depositories of FLAAR. slides or prints in the United States, Canada, Austria, and Japan. The location and contents of these archives is indicated in Maya Cylindrical Tripods.

ILLUSTRATIONS FOR COMPANION VOLUME (PETEN MAYA)

In order to reduce potential confusion of distinguishing between the illustrations of the two ballgame reports (Tiquisate and Peten), the numeral sequence of illustrations will be continuous. This has also been done with the pagination.

Thus Figs.63 through 122 inclusive illustrate the Peten Maya report and are together with that volume.

Front cover, Volume 2. Ballplayer with spiked outfit, polychrome vase, Tepeu 2, Peten, **406608-11-Neg.9**. Due to loss of the surface in certain portions the hieroglyphs are faint and thereby are not included in this drawing by Eileen Starr. Figs.82-86, discussed on pages 355-360.

Frontispiece. The Venus Rabbit Plate, A-305, Peten, Late Classic, drawing by Barbara van Heusen. Discussed on pages 401-421

Fig.63. Itzan, Panel 1, north stairway, width 1.67 m. Photograph donated by Ian Graham. Peten, A.D.500-700, **431862-1-Neg.3**, discussed on pages 269-273.

Fig.64. Site Q ballplayer panel, Paris, 396421-4. Standing player hitting the ball. It is believed that most of the Site Q panels come from El Peru, Peten, Guatemala (Graham, personal communication; Mayer 1985; Riese 1985). Discussed on pages 280, 281.

Fig.65. Site Q ballplayer panel, Paris, **396421-9A** Player sliding to hit the ball. Discussed on pages 275, 280-282.

Fig.66. Site Q ballplayer panel, Perls Gallery, **458230-3**. This player has a full outfit and is ideal for study purposes. Discussed on pages 275-279.

Fig.67. The Chicago Panel, Art Institute of Chicago, **449272-25**. Discussed on pages 279, 282-299, 387, 429.

Fig.68. The Copan ballcourt markers. Print donated by Francis Robicsek, M.D. Mentioned on page 292.

Fig.69. Close-up of the Tlaloc player on the Chicago panel, **396421-4**. Discussed on pages 279, 282ff, especially 295-298.

Fig.70. Tlaloc hacha, Guatemala, current location unknown, **A-206-Neg.9**. Discussed on pages 295-298.

Fig.71. The Chicago Panel, Art Institute of Chicago, **449272-25**. This photograph is “deliberately repeated so that the ball deflector of the right player can be compared and contrasted with the yoke and hacha of the player on the left. Discussed on pages 279, 282ff, especially 287-295.

Fig.72. Closeup of the Maya player wearing the characteristic ball deflector, the Chicago Panel, Art Institute of Chicago, **449272-25**. Discussed on page 279, 282ff, especially 287-295.

Fig.73. Crocodile Tree on the Deletaille Cylindrical Tripod, Tzakol 2 or 3, Peten, (El Zotz?), **456981-19-Neg.8**. The best known Crocodile Trees are on earlier Izapa stelae. The iconography of Crocodile Trees is discussed in Hellmuth 1980, 1986, and in press. Drawing donated by Lin Crocker. Discussed on page 411.

Fig.74. El Tajin, South Ball Court Panel 1 (Kampen 1972:Fig.20). Man on left sits in mouth of “Crocodile Tree” monster. Panels 3 and 4 in the same ballcourt show the ballcourt architecture and athletes. Courtesy of University of Florida Press. Discussed on page 411.

Fig.75,a. Yaxchilan, Step VIII, Structure 33, Late Classic (Graham 1982,3: 162). Vertical arrangement of sprocket-nosed reptilian monster with turtle-like Quadripartite Badge monster. Thick tail of the monster is in tree-like arrangement. In a horizontal arrangement this face may be the Venus Monster with a sky band body, but the Venus Monster head usually (at Palenque and Piedras Negras) has deer hooves and the Venus mark on a large deer ear. Thus, despite the Quadripartite Badge Monster (which Schele correctly points out is an indicator of the sky band creature), I suggest an additional identification as, or at least a relationship with, the Crocodile Tree.

Fig. 75, b. Guatemalan crocodile or caiman, drawing by J. Bianca.

Fig.76. Peten, Tepeu 2, **A-167-Neg.2**, current location unknown. Preliminary rollout drawing of a eroded polychrome vase by Dorsey Bethune. Central individual is either wearing wide ball deflector or carrying a rectangular bundle or “throne.” The individual on the far right is wearing clothing that shares some features with a cut-away and is either wearing a ball deflector (eroded at the back) or carrying a bundle. The interaction scene, individuals, and ritual objects of A-167-Neg.2 are virtually identical to those on another similarly sized Peten vase photographed by Justin Kerr. This second vase, unfortunately, repainted, does not appear to be a ballgame related scene, though the individual on the far right has painted hands on his body, which is how some Tepeu 1 hunters are pictured on other bowls. These

vessels provide a good cautionary note to be careful before saying any particular object is a ball-game-related item. Context is also important. Discussed in Tiquisate volume on page 140.

Fig.77. Museum of the American Indian-Heyle Foundation, 272079-1 and D.O.-"D," ht 20.4, dia 15.8 cm. Drawings to show the ball deflector and cut-aways. Some repainting on vase. One player on the vase is not included here due to space considerations. Drawing by Eileen Starr. Discussed on pages 277, 304, 325-338. See also Figs.91 and 93.

Fig.78,a-d. Line drawings of four Peten ballgame participants, Tepeu 1, slides provided courtesy of the owner. The scene also includes an individual not in deflector near a ball on the ground--a ball not in play. This vase has a PSSequences along the rim. All the line drawings on this page are to show the ball deflector and cut-aways. The last five players (Figs.79 and 80) also wear the choker. All drawings by Eileen Starr. None of these vases had repainting at time of photography. Discussed on pages 300-308.

Fig.79,a and b. **492795-12-Neg.11**. Line drawing of two players (not in play); a ball with feathers on it is not included here as these drawings are to show the Peten Maya deflector and how it differs from yokes and general Mexican playing gear. Eroded, inked drawing shows restoration though drawn from unrestored state. Discussed on pages 350-354.

Fig.80,a and b. **406608-11-Neg.9**, athletes in play. The balls have not been shown so as to draw attention to the Peten manner of outfitting the players. No repainting on actual vase at time of photography. Drawing shows restored state. Discussed on pages 355-360. See also Figs.82 through 86.

Fig.81,a-d. **A-333**, private collection, Guatemala City. Tepeu 2, Peten, ht 16.5, dia 10.0 cm. No repainting. Discussed on pages 339-349.

Fig.82. **406608-11-Neg.9**. No repainting. Figs.82 through 86 show the vessel which is drawn in Fig.80 a and b, and on the front cover. Discussed on pages 355-360.

Fig.83. **406608-11-Neg.9**. No repainting.

Fig.84. **406608-11-Neg.9**. No repainting.

Fig.85. **406608-11-Neg.9**. No repainting.

Fig.86. **406608-11-Neg.9**. No repainting.

Fig.87. The Pearlman Vase before cleaning and repainting. **A-165**. The beautiful outfit is filled with interesting details of hieroglyphs, information on costume making, ballplayer gear, and other records of the ancient Maya civilization. Discussed on pages 278, 320-324, 422.

Fig.88. **A-165**. The Pearlman Vase before cleaning and repainting.

Fig.89. **A-165**. The Pearlman Vase, architecture and standard, before cleaning, repairs, and repainting.

Fig.90. **A-165**. The Pearlman Vase, closeup of the standard.

Fig.91. **272074-1-Neg.2**, Museum of the American Indian-Heys Foundation. "Kneeling" player on the left has a headdress which may be the same as on a Tepeu I vase of non-playing outfitted athletes (next photograph). Discussed on

pages 325-338. See also Fig.77.

Fig.92. **486667-5**, Denver Art Museum, Tepeu 1, Peten, ht. 14.3, dia. 14.8. The headdress is of a strange face that may be related to that on the Heye Foundation Vase. Discussed on pages 309-312. See also Figs.111, 112, 113.

Fig.93. **272074-1-Neg.2**, Museum of the American Indian-Heye Foundation. Further comparison of the headdress. See also Figs.77 and 91.

Fig.94. **493421-15**, Peten. "Catfish Series" style (most other vases of this identical size, shape, red background color, and rim band decoration have catfish on their sidewall; sherds of this style series are known from Uaxactun). The strange bearded face has a Loincloth Apron Face behind his ear. A further comparison for this class of bearded-balding heads is the merchant chief on an often published Chama vessel (Coe 1978:Princeton No.9). No repainting or repairs at the time of this photograph, ht 18.0, dia 9.0 cm. Discussed on page 312, see also Fig.96.

Fig.95. **A-432**, the Actun Balam Vase, Tepeu 3, Belize, Royal Ontario Museum. The hunter on the right has a head that may be related to those in the ballplayer headdresses--or the bald, aged appearance may be coincidental. Quirarte has suggested a parallel with a black hunting gods in the codices (Quirarte 1985). would add these heads on vases to that comparison. No repainting. Discussed on page 312.

Fig.96. Another bearded bald head on the same "Catfish Series" vase (Loincloth Apron Face over the head), page 312. No repainting. See also Fig.94.

Fig.97, a and b. **489655-32-7**, probably Guatemala, probably Late Classic. Incised vase on nubbin supports. Sidewall shows two "Pointed Beard Chin"

characters in ballgame guises. One carries possible musical rattle in his forward hand. Current location unknown. No restoration.

Fig.98, a and b. Pointed Beard Chin character wears cut-away and carries ballgame handstone in his back hand. Current location unknown. No restoration.

Fig.99, a and b. Pointed Beard Chin character. Current location unknown.

Fig.100. **464706-10-Neg.6**, Peten, Tepeu 2. This vase shows the same hunting scene as the Actun Balam vase, but is one phase earlier and from Peten, not Belize. Photographs show this vase before total repainting. The animal hide is worn in the same manner as a cut-away on a ballplayer. The conch shell musical instrument is also used in ballgames (on the Heye Foundation vase). The hunters also wear deer headdresses--the principal headdress of ballplayers.

Fig.101. **485103-5**, Peten, Tepeu 2, Pink Hieroglyph style, current location unknown. One of three vases which all show the same decapitation scene. One, **492795-21**, is quite similar in style to that illustrated; the third is by a different painter and is also in perfect condition. The present drawing is a preliminary sketch which has not yet been finished or even corrected but is included nonetheless because the animal hide clothing of the two persons on the left is identical to that of hunters on the Tepeu 2 predecessor (see Figs.100 and 102) to the Actun Balam vase, and also to a deer hunter on a Peten polychrome cylindrical tripod (Hellmuth 1985a). This distinctive costume is another shared trait between hunters and warriors. These animal hide outfits may have been the inspiration for the ballplayer cut-aways. The domed, sombrero-like hat of the rare frontal visage of the person on the left is also comparable to the definite sombreros of most hunters and some ballplayers (see Fig.108,a).

Fig.102. **464706-10-Neg.6**, Peten, ht. 23.0, dia 10.5 cm. Photograph shows the vase before it was totally repainted in Miami. The enigmatic bald character on the Tepeu 2 predecessor of the Actun Balam vase. Elsewhere this caricature has a pointed chin and/or beard.

Fig.103. **485103-7**, Tepeu 1, Peten, polychrome hunting scene. Hunter wears the same type of deer headdress as on ballgame vases. Is this coincidence? No repainting.

Fig.104, a and b. **476710-10-Neg.5**, Tepeu 1, Peten, a different hunting scene. This bowl comes from the same ancient atelier and most likely the same site as **485103-7-Neg.4**. A polychrome plate, **476710-5** in the same earth colors and also showing a hunting scene may also be from the same area (Hellmuth color photograph in d'Anna 1983:48).

Fig.105. **496027-12**, Tepeu 1, Peten, from the same atelier or area style as the two hunting scene bowls. Bowls of this style have an unusual amount of blank, undecorated space. This particular bowl looks as though it was freshly painted, but is most likely 7th century and totally unrestored--just well preserved. What is so important is that here are warriors wearing the same headdresses as ballplayers and hunters.

Fig.106,a and b. **496027-12**, Tepeu 1, Peten. Pseudo-God L headdress on the top warrior is similar to those on Gardiner Museum of Ceramic Art ballplayer vase, Yucatec vases and sculptures. To eyes trained in the traditional pots of Holmul, Uaxactun, and Tikal this scene appears to be a modern painting, yet, if they are in fact 7th century, they are the first firm documentation of 'a relationship (other

than in armchair theoretical models) between the Maya ballgame and warfare. The same relationship can now also be documented via butterfly symbolism for the Early Classic Tiquisate situation.

Fig.107,a and b. **476710-5**, Peten, Tepeu 1, two details, hunter on left offering tied haunch of game to smoker on the right. No repainting.

Fig.108,a. Peten, Tepeu 1, ballgame scene. The two standing players wear sombrero-like hats. For the rest of the scene see Fig.78. No repainting.

Fig.108,b. **476710-5**, another detail of two hunters wearing sombrero. The hunter on the right blows a conch shell. No repainting.

Fig.109. **476710-5**, drawing by Laura Gornto. This plate is illustrated in full page size, in color in d'Anna 1983 from the Photo Archive.

Fig.110. **476710-5**, hunter No.5 aims short dart (probably propelled by an atlatl) towards unidentified animal. All the poses, attributes, sombreros, and other features on this plate are also found on the two other bowls of the same color, **485103-7** (Fig. 103) and **476710-10** (Fig. 104,a and b), as well as on three unpublished plates in another style and another Tepeu 1 bowl in the FLAAR. Photo Archive.

Fig.111. Other side of **486667-5**, Denver Art Museum, Tepeu 1. Deer headdress. No repainting. Discussed on pages 309-312. See also Fig.92.

Fig.112. Other side of **486667-5**, Denver Art Museum. Middle hieroglyph is initial sign of the Primary Standard Sequence.

Fig.113. Remaining side of **486667-5**, Denver Art Museum.

Fig.114. Closeup of the running rabbit, **A-305**.

Fig.115. The Venus Rabbit Plate **A-305**, Pet en. Breaks joined with no repainting. Discussed on pages 401-421. See also Frontispiece.

Fig.116. Tepeu 2, Peten, vase showing God N in front of God D (off stage to the right), **456981-32**. Portion illustrated shows an unidentified mythical character sexually harassing a Maya lady. This ugly character has the same face as the executioner on the Venus Rabbit Plate. No repainting.

Fig.117. Closeup of the same mythical character, but in a completely different setting, **A-305**. No repainting.

Fig.118. **471242-35**, Tepeu 2 vase, Peten, showing woman holding rabbit or agouti-like animal. Alongside the throne is another animal with a ball-like object in front. Figures retouched, PSSequence in original condition.

Fig.119. **464706-29-Neg.13**, Tepeu 2 vase, Peten, with rabbits or similar rodents with “drool.” Private collection Europe; specific location unknown, probably Germany. Well preserved, no repainting at all. The style of the painting and shape of the vase is quite similar to that of the other female-with-drooling-rodent vase.

Fig.120. “Venom Bottle,” Guatemala, Late Classic. **A-191**. Athlete “playing” against agouti or rabbit which has replaced the ball. Listed on pages 136-137, mentioned on page 399.

Fig.121. Other side of this venenero, Guatemala, Late Classic, current location unknown. A practically identical venom bottle is in the Museo Nacional de Arqueología' e Etnografía, Guatemala City (Karl Herbert Mayer photo). These

objects are mold made so many of the same scene exist. A larger and better preserved scene is illustrated in Hellmuth 1975a.

Fig.122. Polychrome ballgame vase in the May Collection, St. Louis Art Museum. **267707-8-Neg.1**. This scene is not the same as that on a sherd found at Lubaantun and thus this vase is not necessarily from Belize, as traditionally believed. A Belize provenance, though, cannot be ruled out until a clay analysis is undertaken. In the meantime a Campeche origin is also possible. Restored and carefully repainted in places. Pre-restoration photographs document original condition. Discussed on pages 384-391.



Fig.1. Museo Popol Vuh-Universidad Francisco Marroquin, Guatemala City, 271504-3, the brown ballgame decapitation tripod. The other side, and also the decapitated player, are illustrated in Hellmuth 1975b:P1.8. No repair, no restoration. Ht 12.5, dia 11.4 cm. Mentioned on pages 15, 19, 58, and 134.



Fig.2. Denver Art Museum, **482107-8-Neg.10**, red decapitation tripod, closeup view of executioner. Note the four petaled flower (isolated floating motif) in upper left, sea “shells” under the spread legs, and fainter motifs in the cramped space between his leg and the left side of the panel. That foot appears to have a sandal. No repair, no restoration. Mentioned on pages 15, 18, and 135.

Fig.3. **482107-8-Neg.10**, red decapitation tripod.



Fig.4. **482 1 07-8-Neg. 10**, view Showing the severed head.





Fig.5. **482107-8-Neg.10**, view showing the serpent-blood.



Fig.6. **482107-8-Neg.10**, narrow divider space.



Fig.7. **471781-12**, back of lid for hourglass base incense burner, Tiquisate region, private collection, current location unknown. The “filler motifs” on the decapitation tripods are related to the flower and sealife motifs on contemporary incensarios. Hellmuth 1975b:P1.23, center; 34; 36; 37; 38; and 39 show plain flowers and “doughnuts” which are actually closer to the motifs on the decapitation tripods. The flowers on this illustrated incensario back are unusual in having curls in each petal. Breaks rejoined with no restoration. Mentioned on pages 27-29 and 84.



Fig.8. **482 107-8-Neg.10**, the other of the two identical panels.



Fig.9.

482107-8-Neg.10.



Fig.10.

482107-8-Neg.10.



Fig.11. Museo Popol Vuh, Universidad Francisco Marroquin, **A-073**, A-318, and 451858-3, black decapitation cylindrical tripod (Hellmuth 1975b:P1.9, a rollout sketch is in Hellmuth 1978a:Fig.11). ht. 17.0, dia. 12.25 cm. Breaks rejoined with no restoration. Mentioned on pages 15, 21, 35, 38ff and 133.



Fig. 12. **A-073.** Right third of the scene. For view of the center, see Hellmuth 1975b:P1.9.



Fig.13. Enlarged detail of side warrior of Tikal Stela 31. Line drawing by William Coe, photograph courtesy of the Tikal Project, The University Museum, University of Pennsylvania. Three sets of reversed 6's, each of three "flames." Each set of reversed 6's tops a truncated Roman "faces"-like of bundled rods. Comparable rods (usually longer) are present in Teotihuacan art. Mentioned on pages 45, 47.

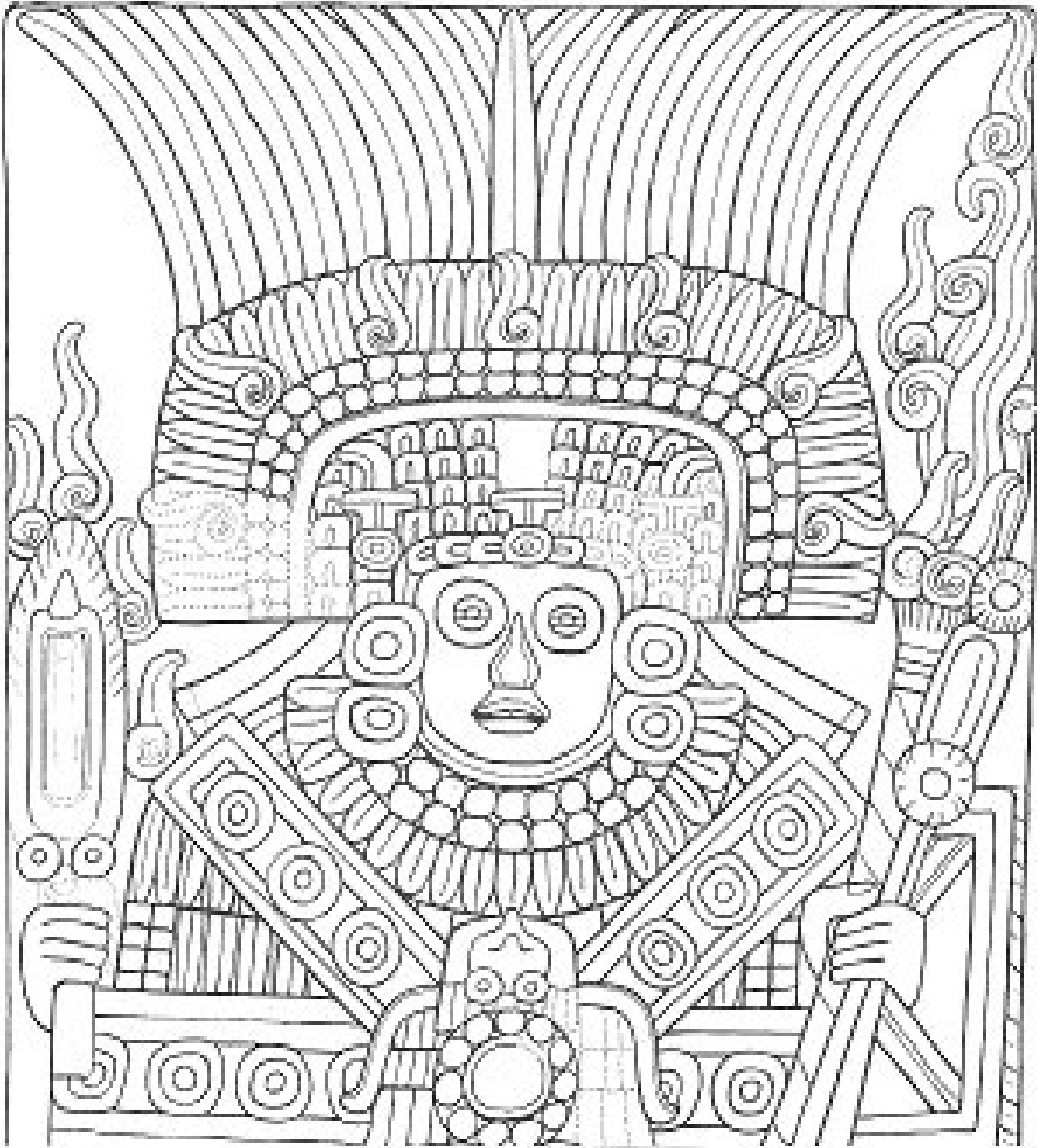


Fig. 14. **043474-3-Neg.9**, top third of Sierra Lacandona portable panel, translucent off-white stone, Peten, Guatemala, 5th-7th century A.D. Line drawing by Barbara van Heusen directly from the original stone; slightly less than original size. Reversed 6's occur on top of the atlatl (left), widely spaced in the headdress fringe, and on top of the diagonally bound long bundle (right). Mentioned on pages 23, 45, 46, and 52.



Fig.15. **477299-1-Neg.12**, double ballplayer cylindrical tripod, Tiquisate region, Escuintla, Guatemala. No noticeable repair or restoration. Mentioned on pages 20, 57, 59, 62ff, 116, 118, and 135.



Fig. 16. **477199-1Neg.12**, Show the difference between using black as opposed to a white background. on white background the reflection from underneath is counter-productive. on Black background the light comes only from the top. two 1000 watt lamps are used, in this case directly above the vessel for raking “side lighting”

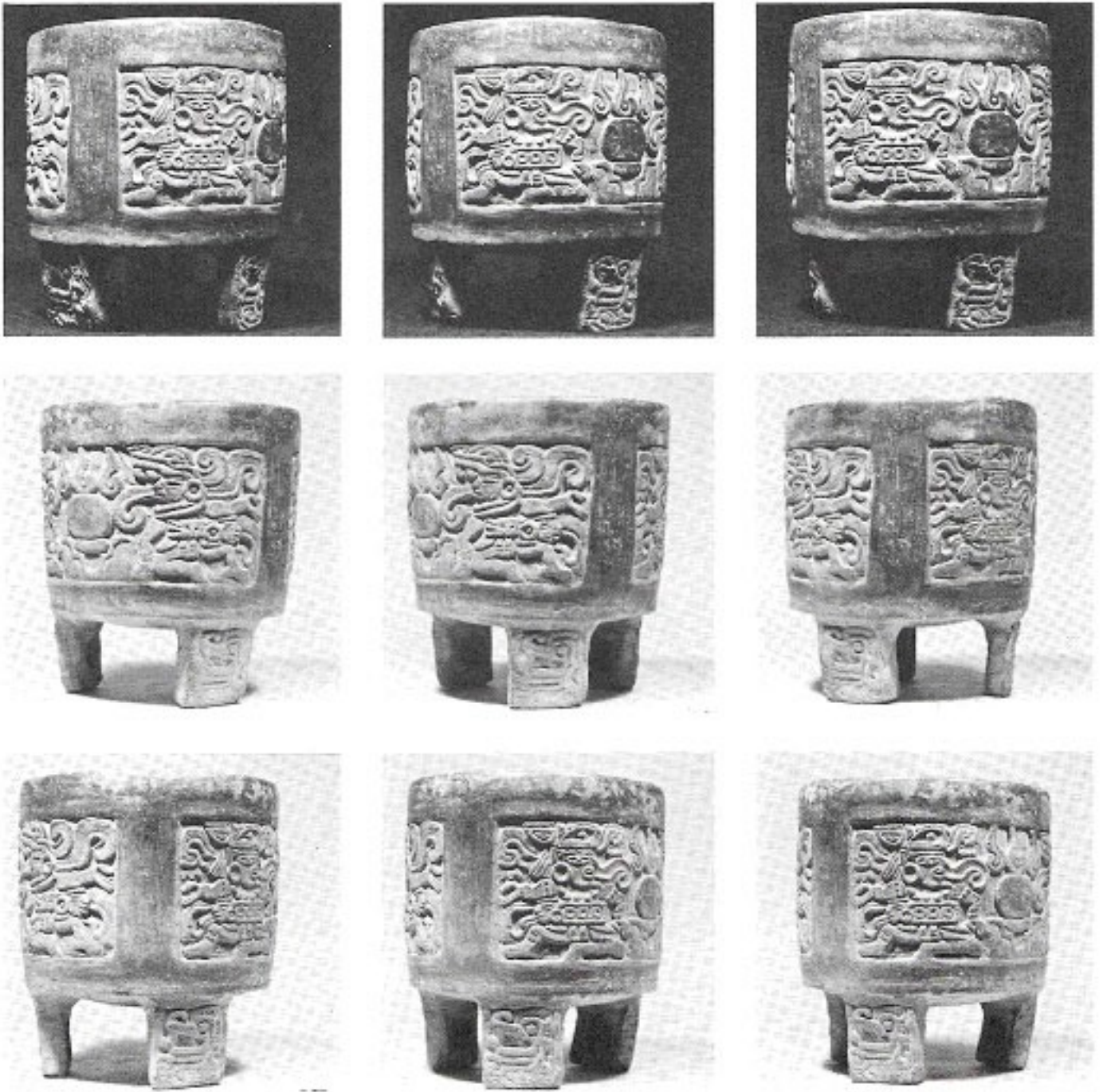


Fig.17. **477299-1-Neg.12**, when two players are shown the left player almost always wears a yoke with circles.



Fig.18. **477299-1-Neg.12**, in double-player panels the character on the right almost always wears a serpent yoke.

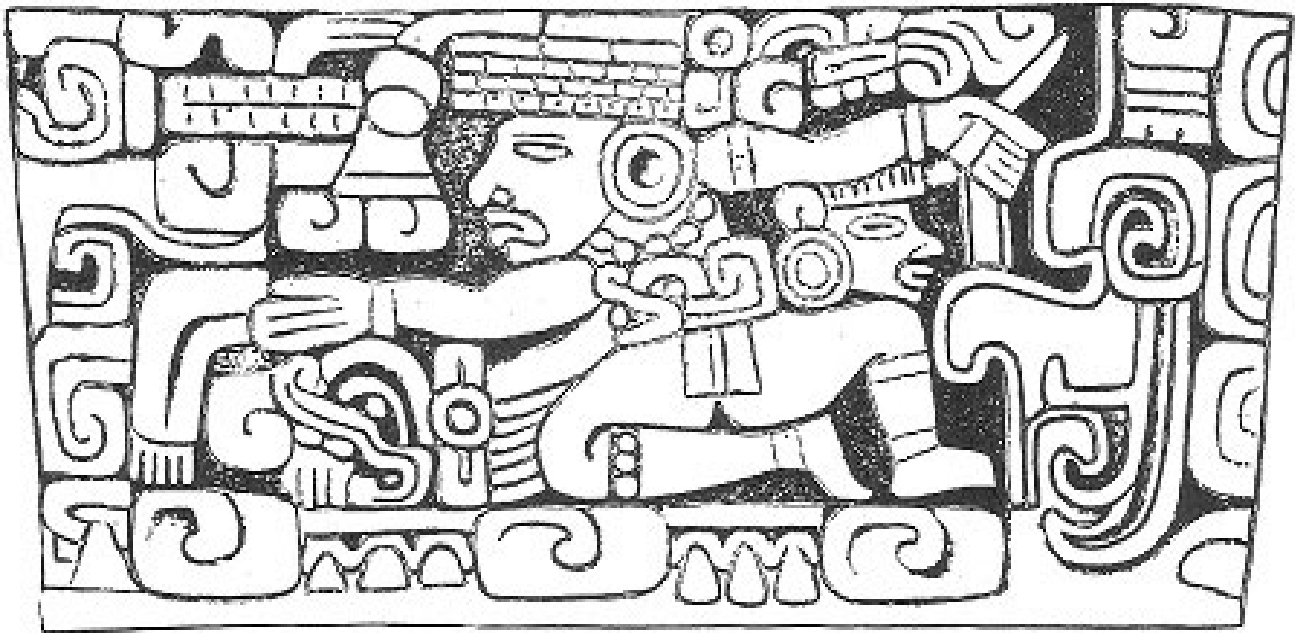


Fig.19. Tozzer's rollout drawing, reproduced from Rhode Island School of Design, 1941. The same drawing appeared in reduced size in Tozzer's two volume monograph on Chichen Itza. Formerly Rossbach Collection, Chichicasteango. Current location unknown. Mentioned on pages 51, 68, 73, 75, and 133.



Fig.20. 35mm slides only. Catalog notes say that the mold is similar to that of **405900-3-Neg.3A**. This is one of the best preserved single player scenes, of the diagonal grooved loincloth (the “orange”) series. This particular vessel, though, appears to be the more usual blackish color. Mentioned on pages 73, 80ff, and 134.

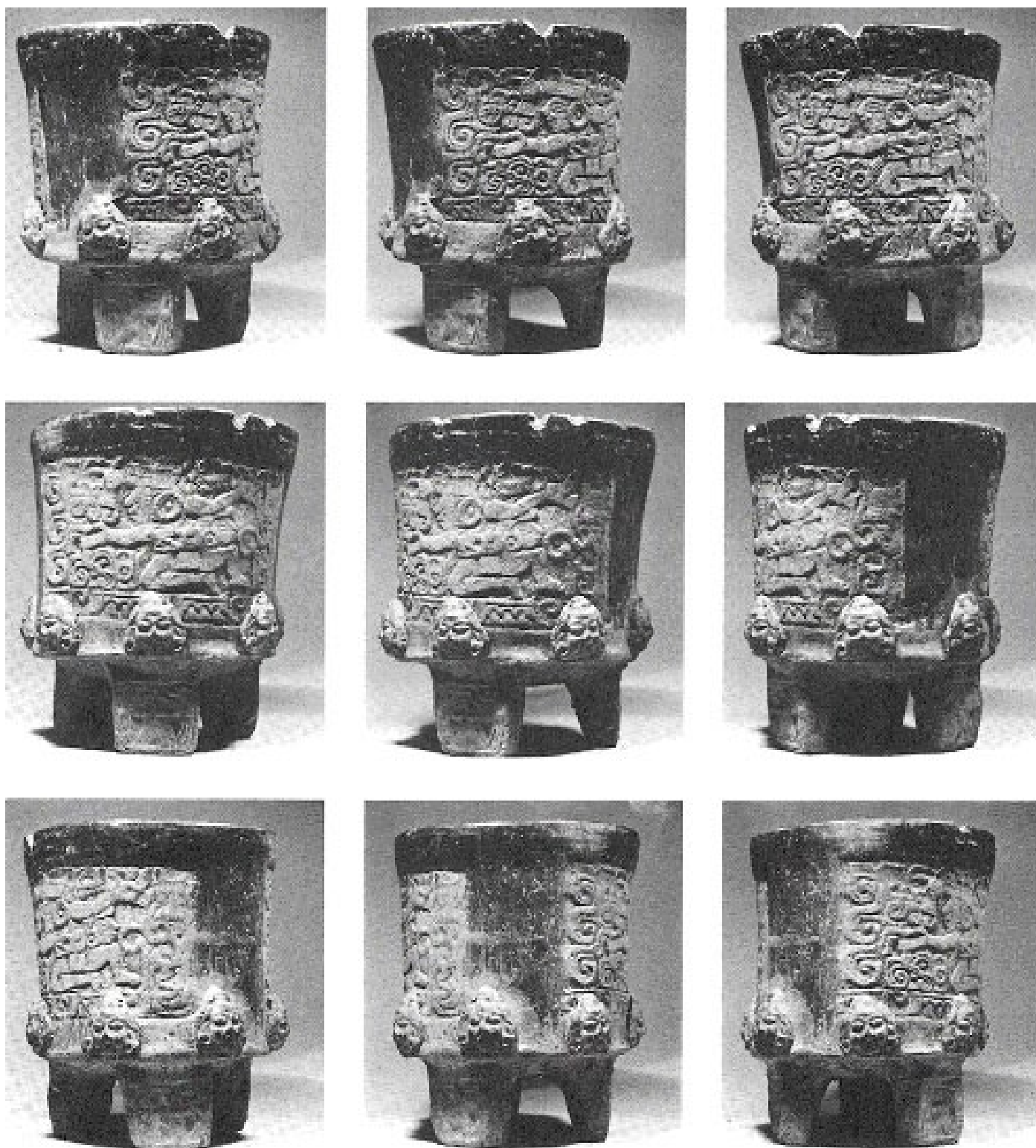


Fig.21. **476012-11-Neg.8**, A-059 and A-076. Part of a contact sheet showing the manner in which each side of the tripod is photographed with overhead lighting using a specially adapted portable studio. The remaining frames of this contact sheet show the other views. No repair, no restoration. Ht 14.5, dia. 13.3 cm. Mentioned on pages 73, 94ff, 101, and 135.

420456-6 SET 2



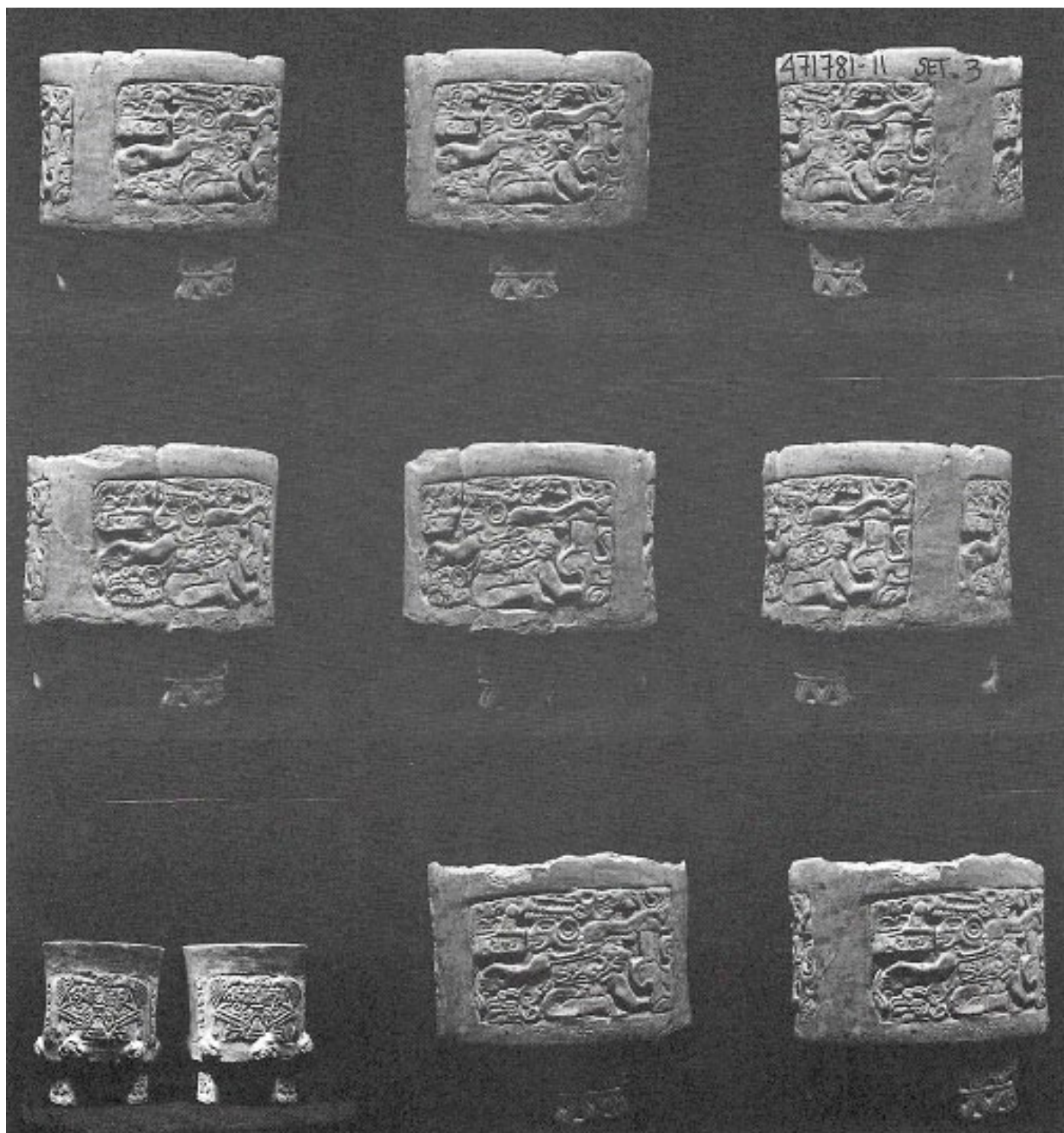


Fig.22. **420456-6-Neg.8.** Full contact sheet showing the pedestal base single-player vessel. Repaired. The other contact sheets happen to have been printed in a horizontal format (four across), therefore to reproduce them here at 1: 1 scale the other frame in each row has been left off. The purpose of these published contact sheets is to show the nature of the coverage of the FLAAR. Photo Archive. Mentioned on pages 28, 68, 73, 82ff, and 134.

Fig.23. Museo Popol Vuh, Universidad Francisco Marroquin, **471781-11-Neg.11**, part of a contact sheet. The two pots in the lower left are also in the museum and show a “Tlaloc-Butterfly.” Mentioned on pages 73, 78, 79, 85, 88ff, 98, and 135.



Fig.24. **469047-1**, part of a contact sheet showing the “orange tripod.” The repeated views are because the light exposure is bracketed. Mentioned on pages 67, 73, 85ff, 98, and 134.



Fig.25. **469047-1**, the “orange tripod.” The third panel (and view of the whole vessel) is in Hellmuth 1978a:Fig.8.



Fig. 27. **B-027**, fragment of cylindrical tripod stated to have been excavated in Verapaz. Mentioned on pages 73, 78, and 134.



Fig.28,a, b, and c. **485114-5-Neg.17**, 402461-41, and A-074, ex-Castillo Collection, current location unknown. Black coloration results from what is called fire clouding. The addition of extra scrolls at both ends of the scene relates this to 476012-11-Neg.8; the bottom zone is similar to that on the Rossbach Collection panel. The several catalog numbers mean that the vessel was photographed on three different occasions. The ones shown here are the first “cataloging shots” where lack of black background resulted in details washing out. Lighting appears to be natural sunlight. Mentioned on pages 73, 95, 101, and 135.



Fig.29. **476012-3-Neg.8**, 464706-11, A-067, and 8-030 (Hellmuth 1975b:P1.10), the “standard” panel. The loincloth does not have side sections; no diagonal grooving is present. Mentioned on pages 67, 73, 89, 97, and 135.



Fig.30. **476012-3-Neg.8**, the same view but of the other panel.



Fig.31. 476012-3-Neg.8, view showing the upraised knife and the Veracruz-related scroll mass.



Fig.32. 476012-3-Neg.8, the same view but of the other panel.



Fig.33. The remains of the giant Butterfly Tripod, **A-123** and B-032, current location unknown. A preliminary rollout drawing of this scene is pictured in Hellmuth 1978a:Fig.12. Mentioned on pages 16, 57, 62, 104-121, and 133.

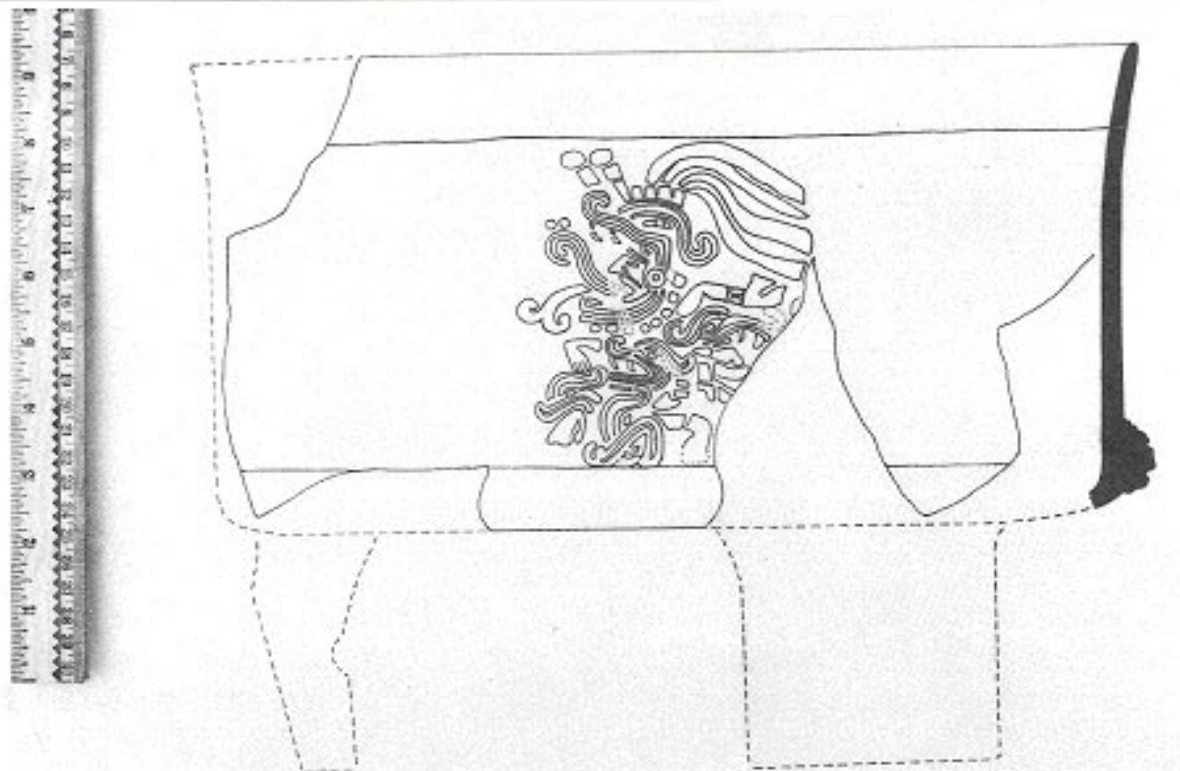


Fig.34. Profile drawing; height reconstructed to be about 27.5 cm.



Fig.35. Additional fragments of the Butterfly Tripod, **A-124**, showing several varieties of serpent head.



Fig.36. **482107-11-Neg.2**, Tiquisate region cylindrical tripod (supports partially broken) showing complex scene of seated man holding a serpent. Plants issue from the mouth of the reptile. This serpent head (other than the plants) is similar to the snake heads on the Butterfly Tripod. No repair, no restoration. Mentioned on page 116.

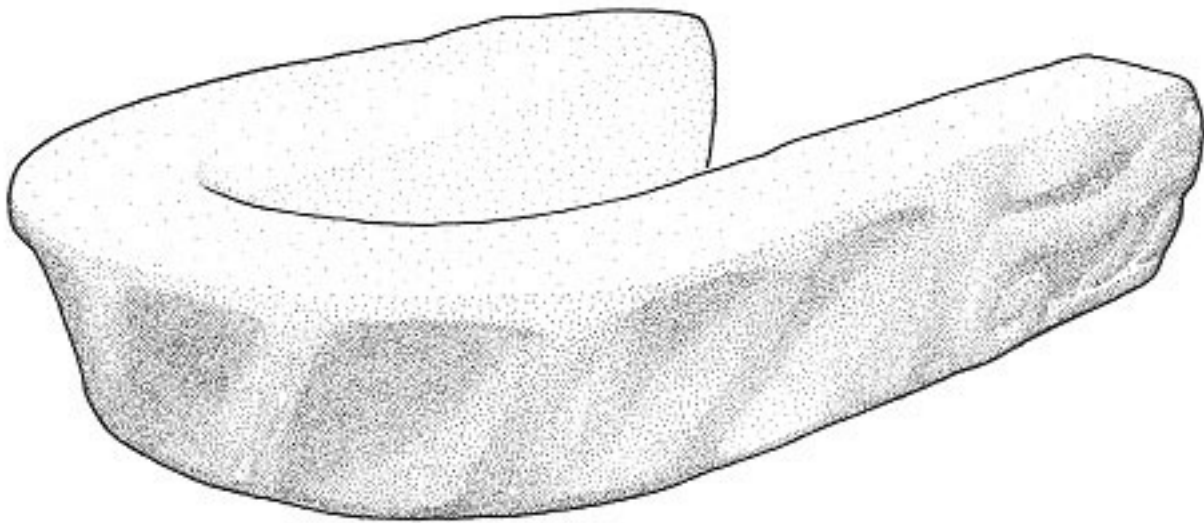


Fig.37. Yoke G-I, Hacienda la Barranquilla, Guatemala. Current location unknown. Mentioned on pages 2, 126 and 150.

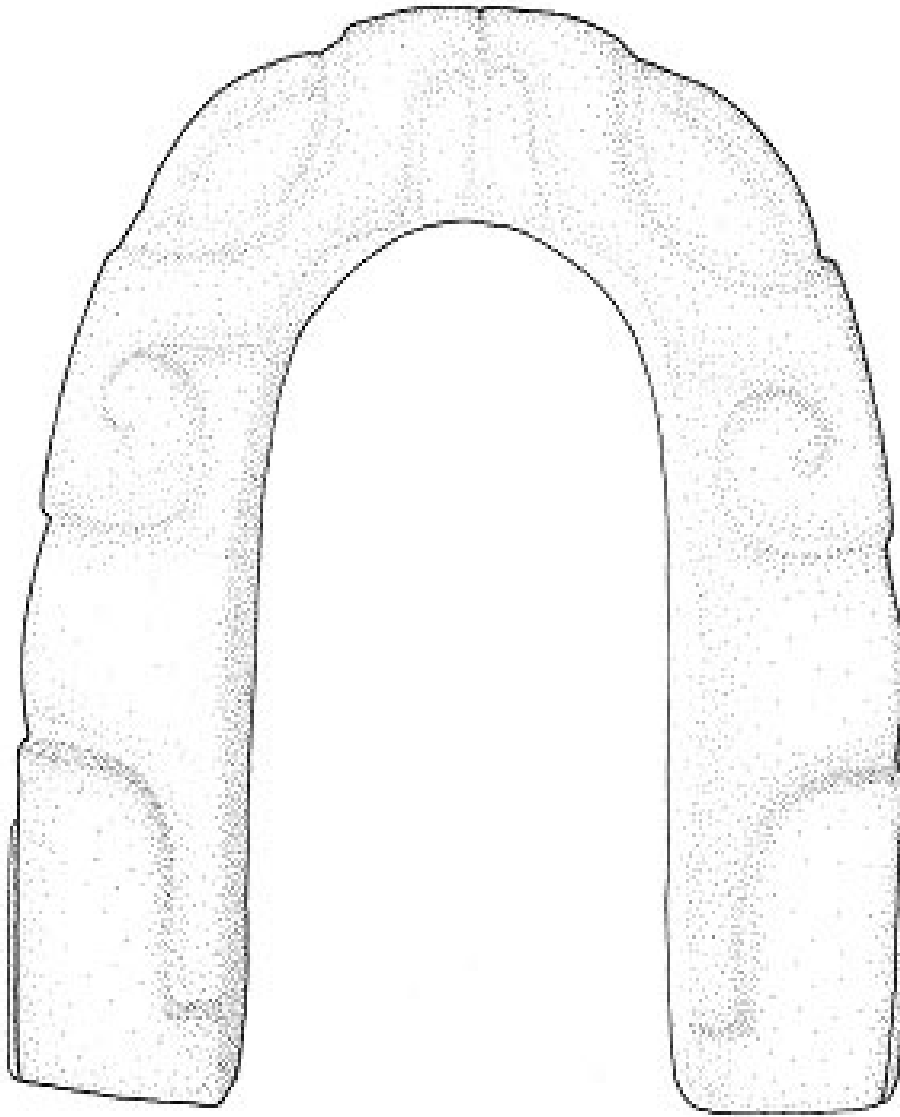


Fig. 38. Yoke G-6, Hacienda la Barranquilla, Guatemala. Current location unknown. Mentioned on pages 128, 129, and 150.

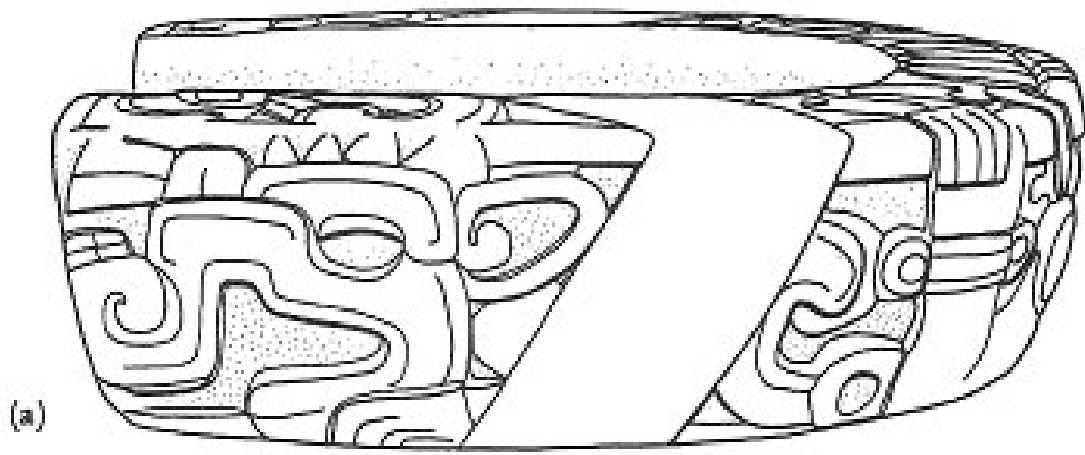


Fig.39,a and b. Yoke G-3, Hacienda la Barranquilla, Guatemala. From the same cache as the others. Current location unknown. Mentioned on pages 126 and 150 and Fig.40.

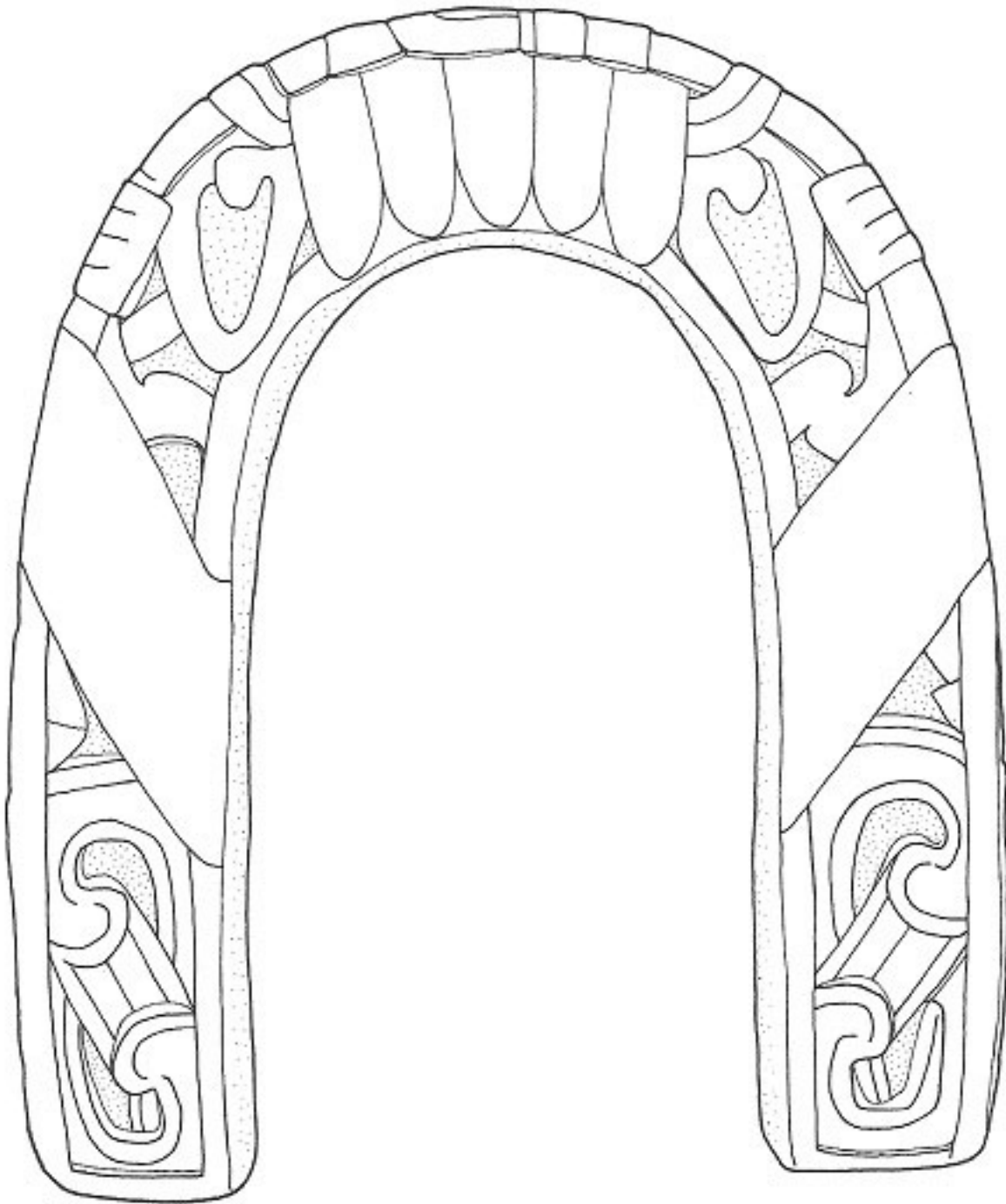


Fig.40. Yoke G-3, view of the flat side. See also Fig.42,b. Mentioned on pages 126 and 150.

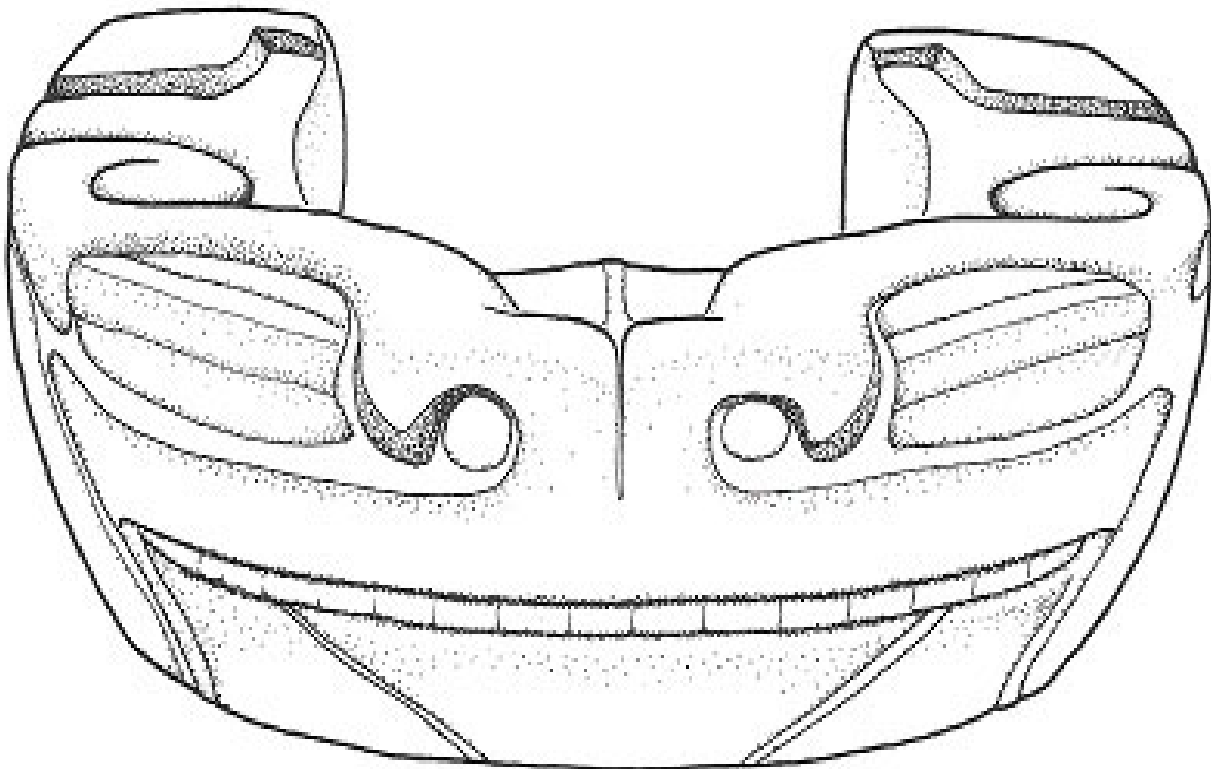


Fig.41. Front view of Yoke G-6; from the same cache. Current location unknown. See also Fig.38. Mentioned on pages 128, 129, and 150.

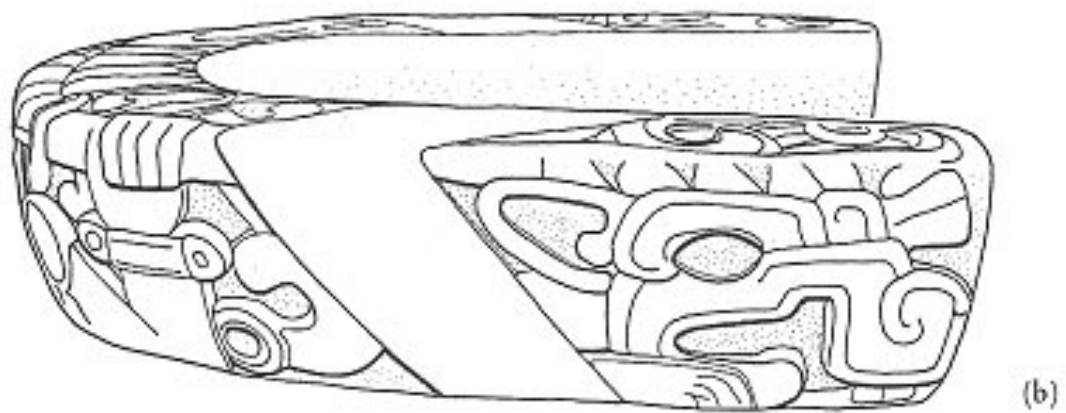
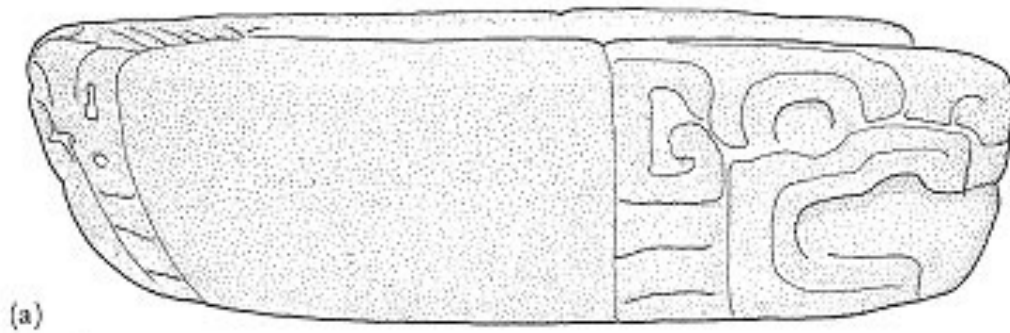
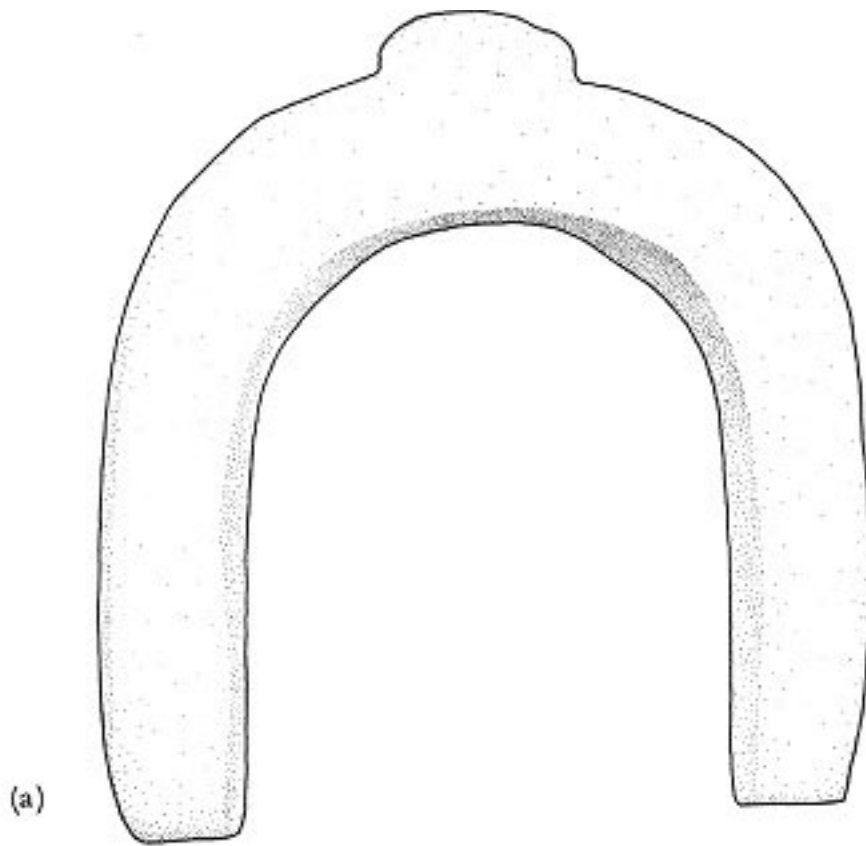
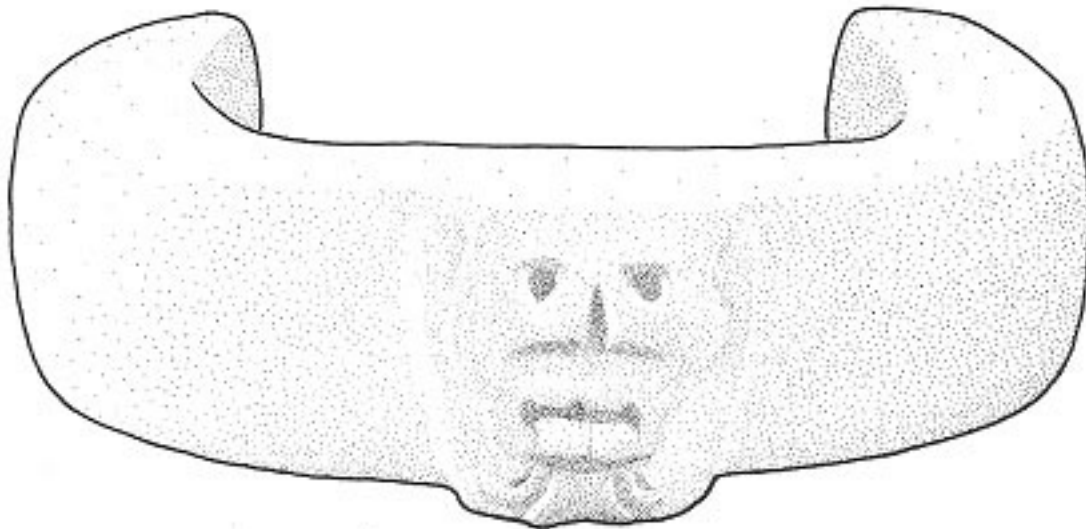


Fig.42,a, Side view of Yoke G-2; b, Side view of Yoke G-3. Mentioned on pages 126 and 150. See also Figs.40 and 42,b.



(a)



(b)

Fig.43,a and b. Yoke G-4. from the same cache as the others. Current location unknown. Mentioned on pages 127 and 150.

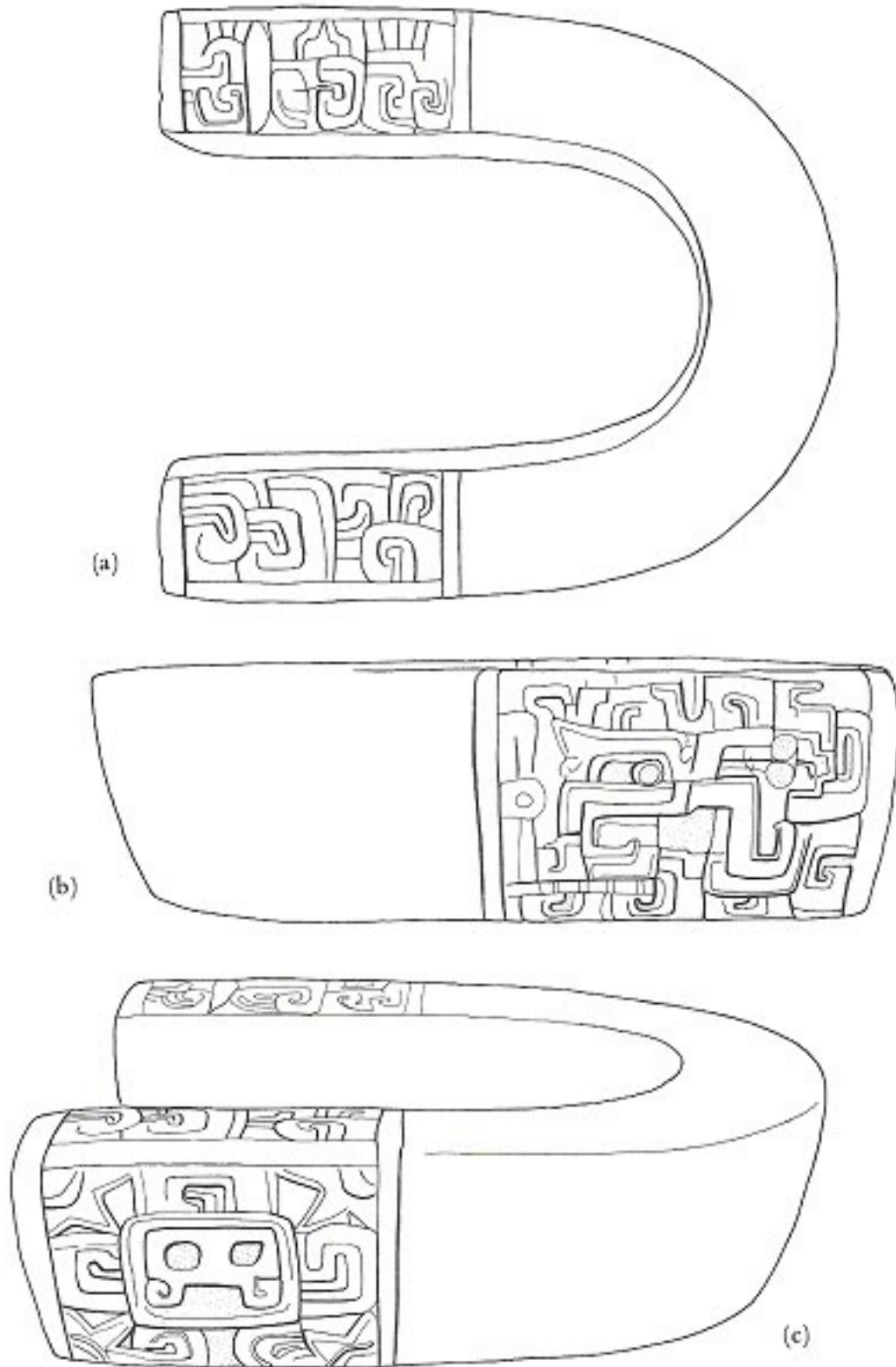
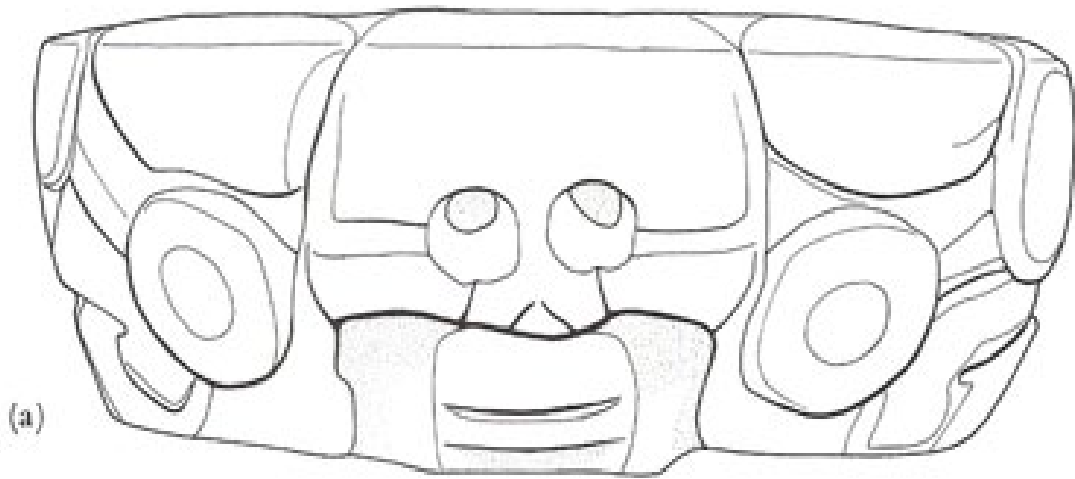


Fig . 44a, b, and c.

Yoke From the same cache. Current Location \Unknown.
Mentioned on pages 128 and 150.



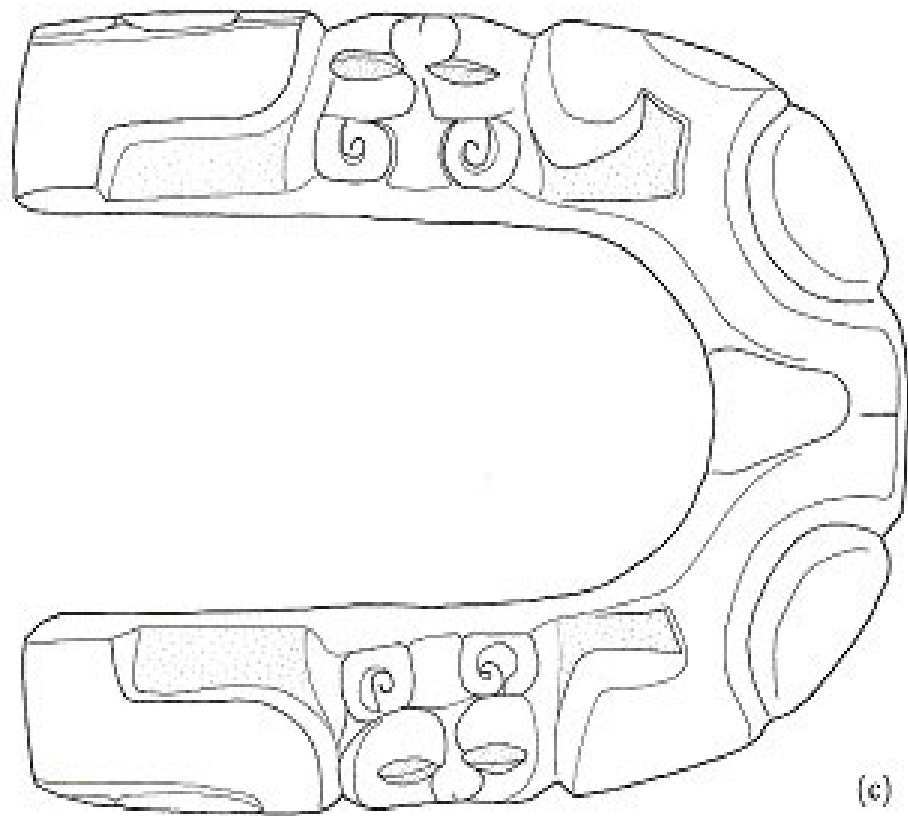


Fig.45, a, b, and c.

Yoke G-7. From the Hacienda la Barranquilla cache. Current location unknown. Help in re-locating these yokes would be appreciated so that it becomes possible to photograph them in black-and-white. The Photo Archive has them only in color. Mentioned on pages 129 and 150.

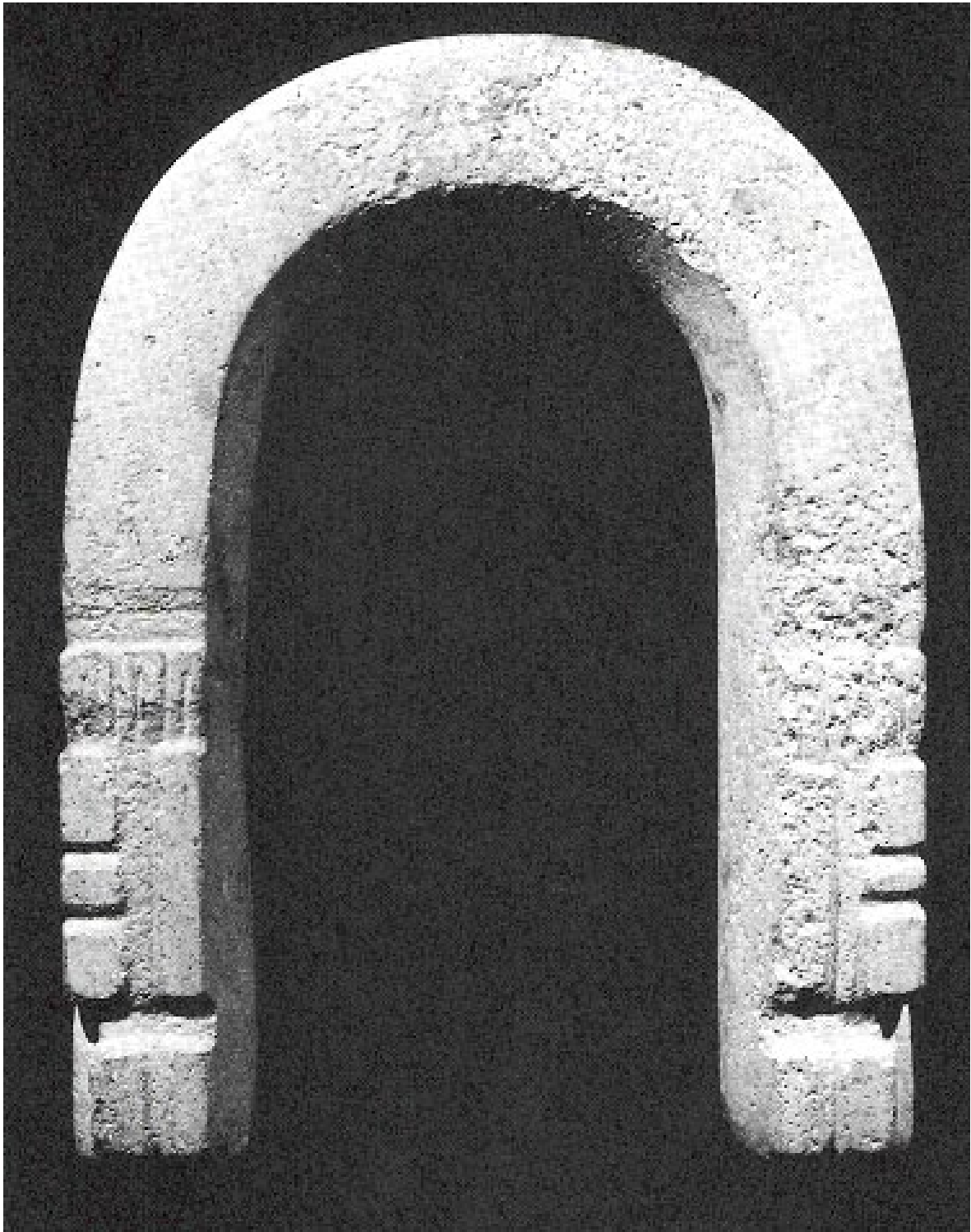
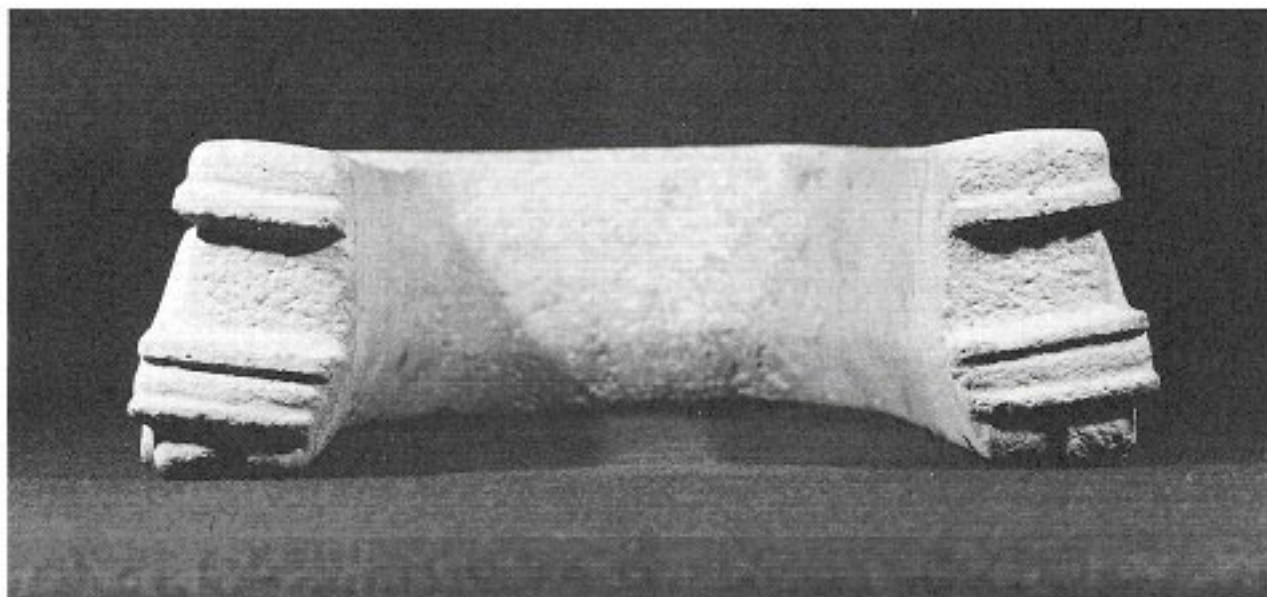


Fig.46. **465863-15-Neg.8**, (Hellmuth 1974:45), Costa Sur, Guatemala. Underside of a carved stone yoke with basket weave design on the side (shown in following figure). Mentioned on page 149.

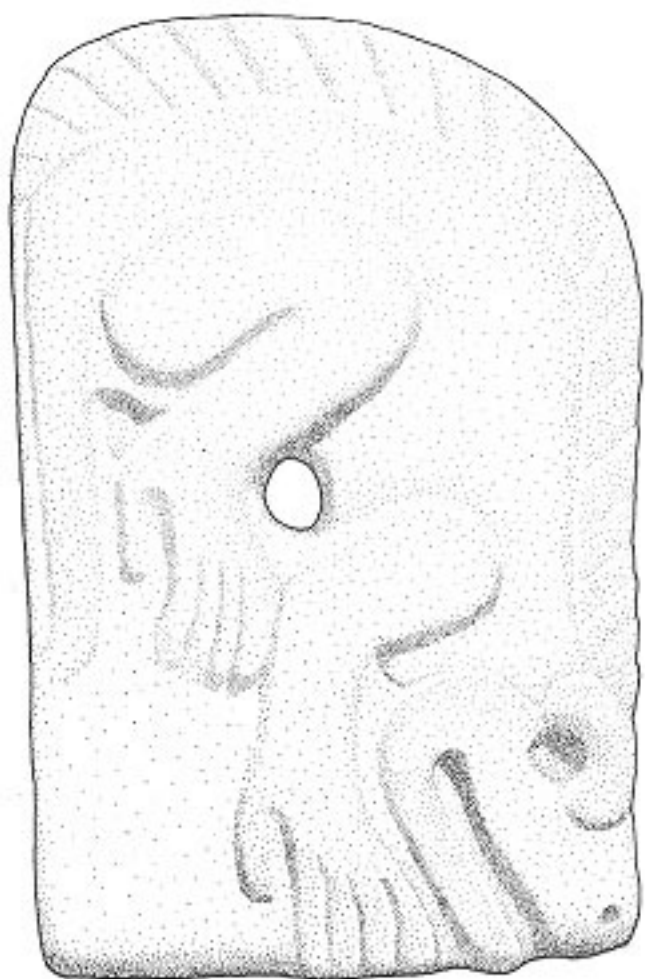


(a)

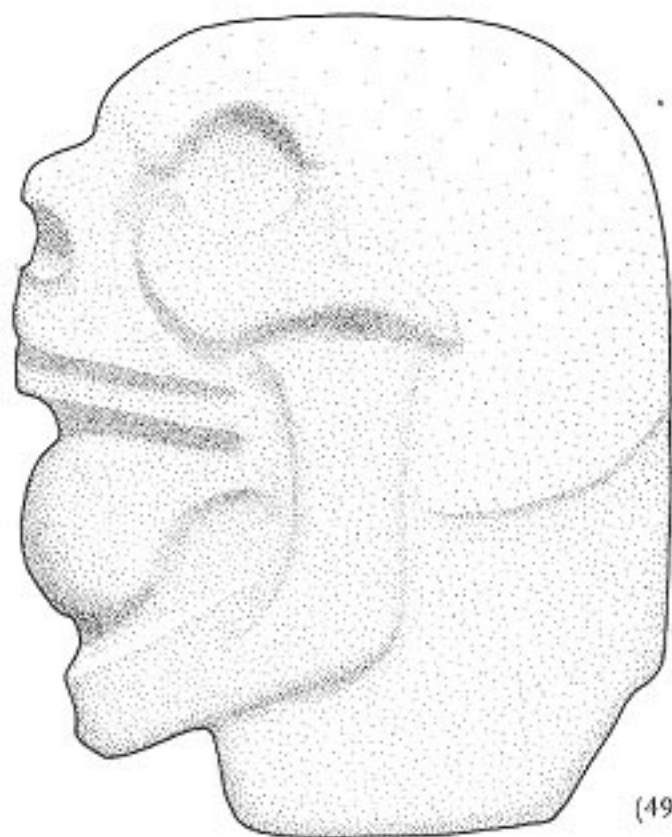


(b)

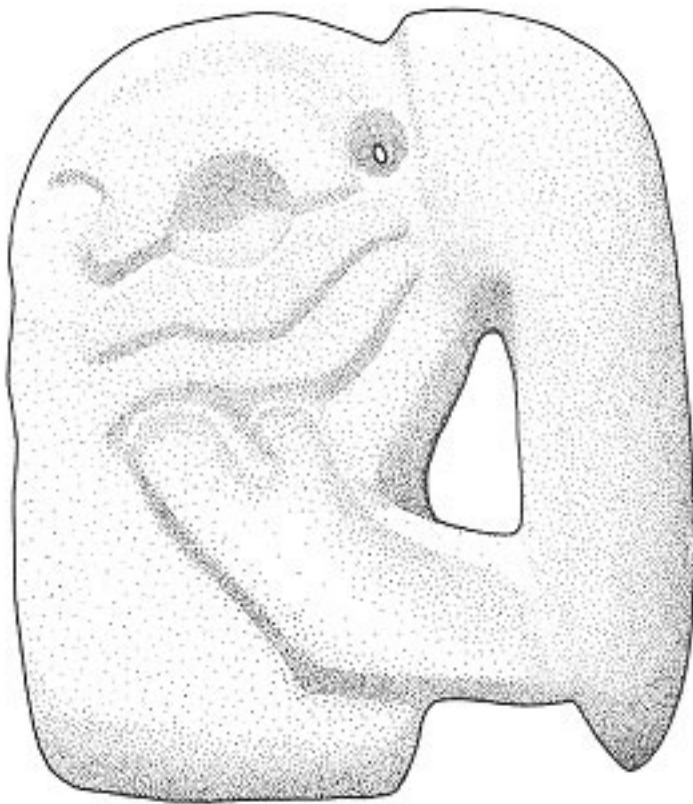
Fig.47,a and b. **465863-15-Neg.8.** End view and outside side view. The serpent head is different than those on Tiquisate cylindrical tripods. The basket weave is expertly sculpted. No restoration, fine original condition.



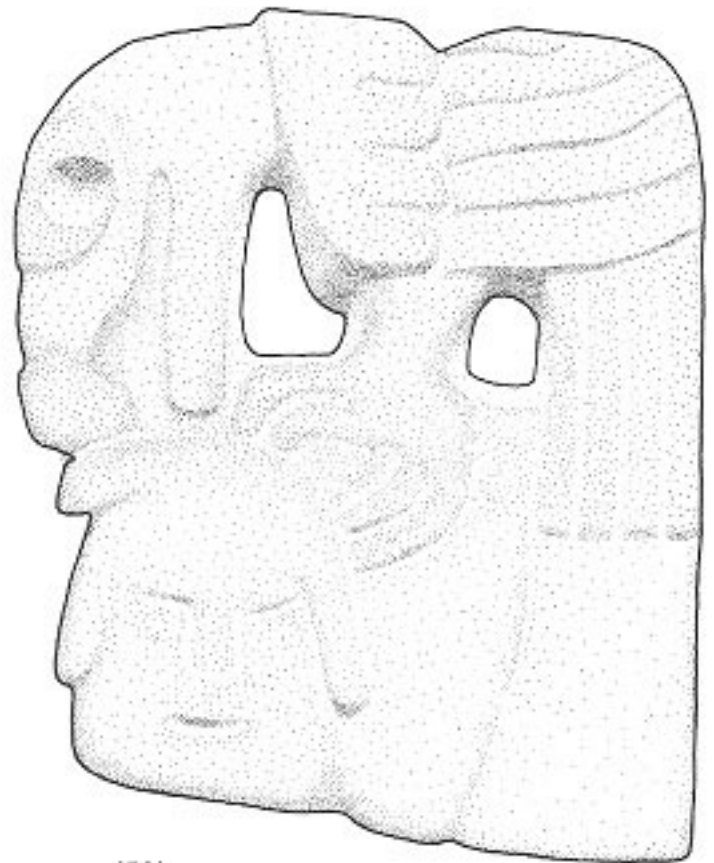
(48)



(49)



(50)



(51)

Fig.48, 49, 50, and 51. Four different hachas from the Costa Sur, Guatemala. Date not established; current location unknown. These are not from the same site as the Early Classic yokes and could be either Early or Late Classic themselves. All line drawings of the yokes and these hachas are by Wolfgang Varga.



Fig.52. **473033-1-Neg.11**, Costa Sur, Hacha in shape of skull. These hachas and three of those in the line drawings have a hole in an upper quadrant. This hole could have served to attach or suspend these hachas, since not all of them have tenons. Page 152.

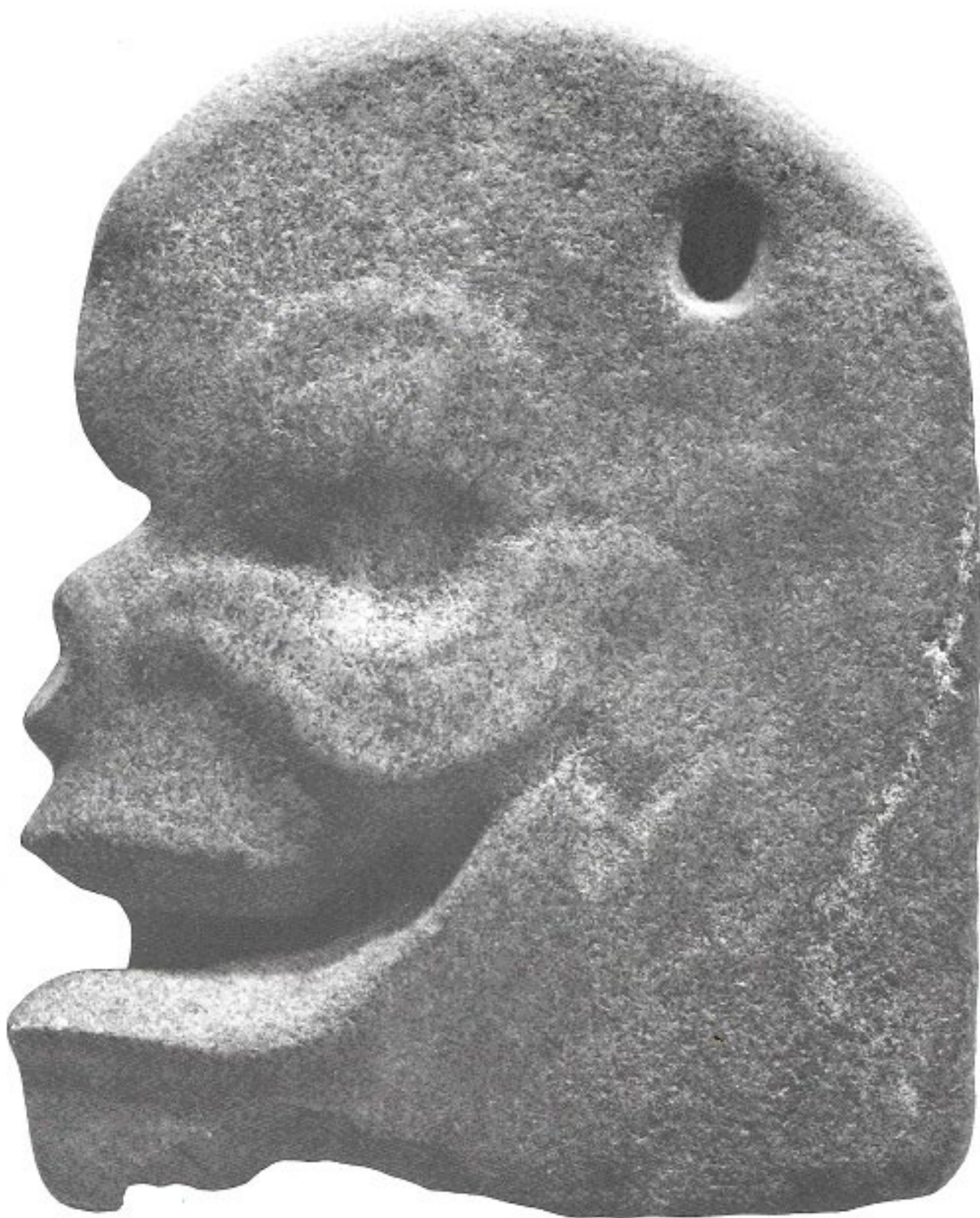


Fig. 53. **473033-I-Neg.11.** The other side of this skull hacha.



Fig.54. **473033-3**, Costa Sur, Guatemala, hacha in form of parrot or macaw head with exaggerated beak.



Fig.54. **473033-3**, Costa Sur, Guatemala, hacha in form of parrot or macaw head with exaggerated beak.



Fig.55. **473033-3**, the other side of the same bird hacha.



Fig. 56. **473033-3**, Costa Sur, Guatemala, tenoned hacha which seems to combine animal mouth with bird beak.

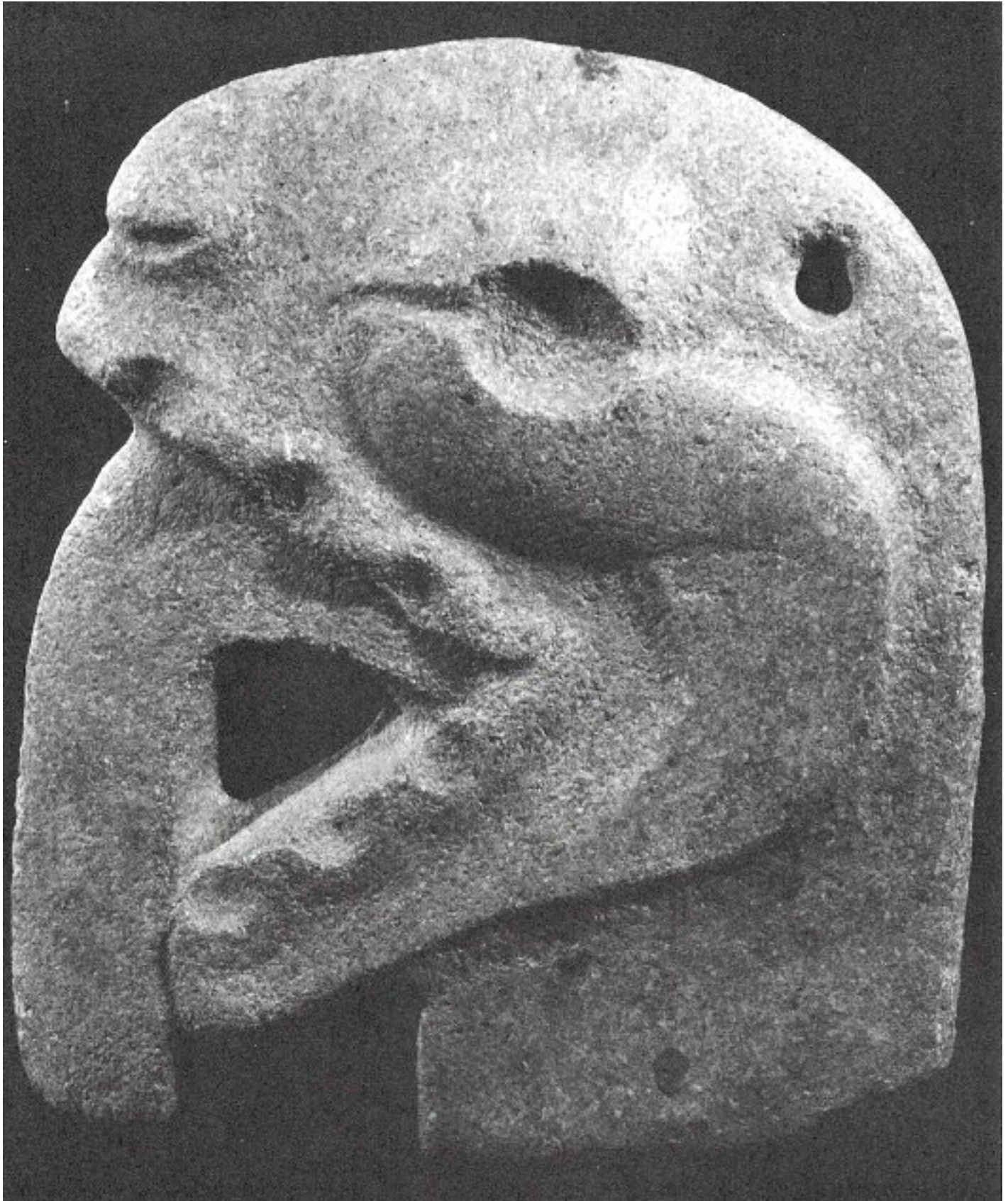


Fig.57. **267423-9**, Costa Sur, tenoned hacha with protruding tongue or beak. The face is related to that of fig.51 but the area of the open mouth is cut through. No repairs, no restoration. Page 152.

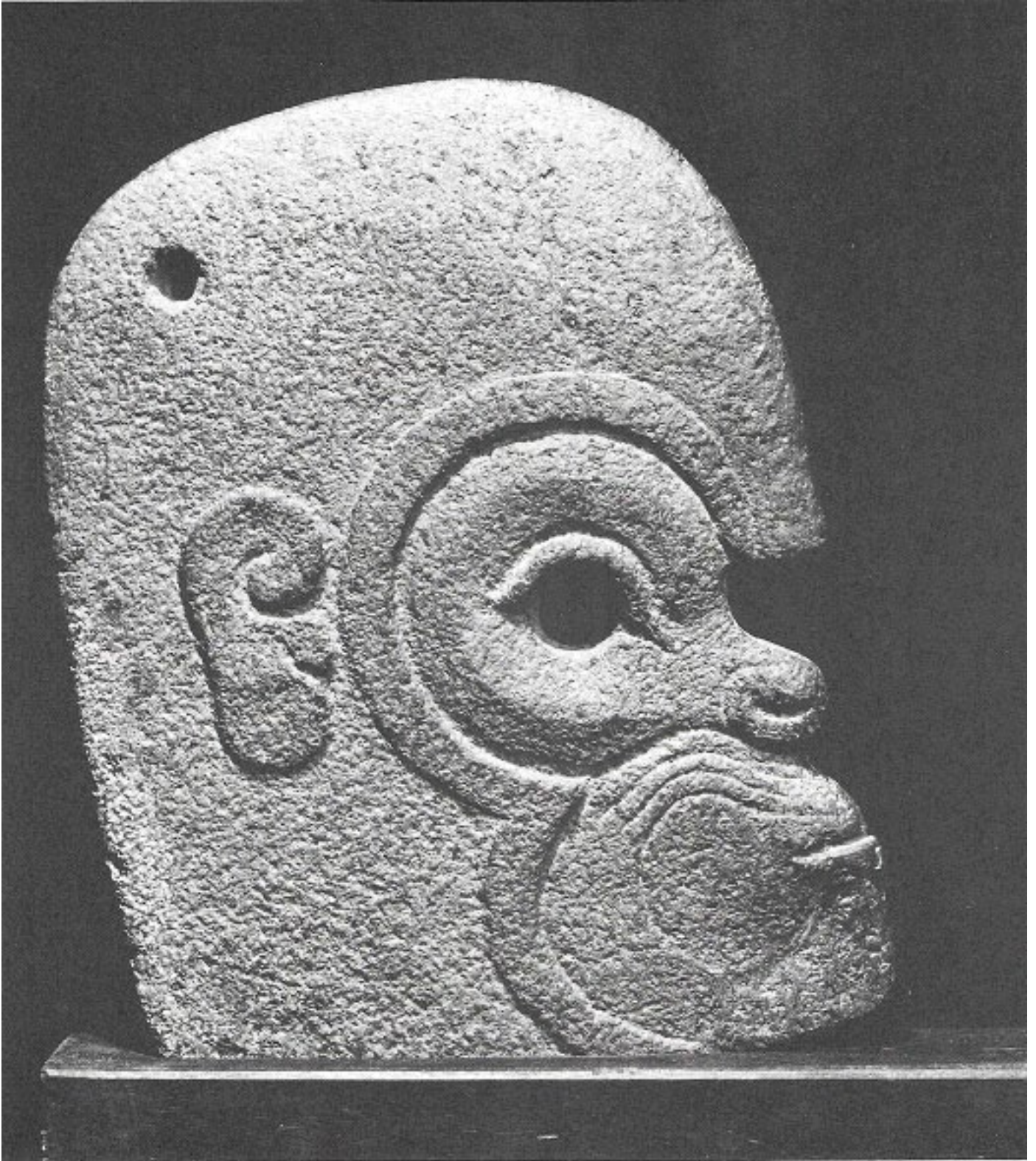


Fig.58. **A-174-Neg.3**, Costa Sur, beautifully carved monkey head. Current location unknown.
Page 151.

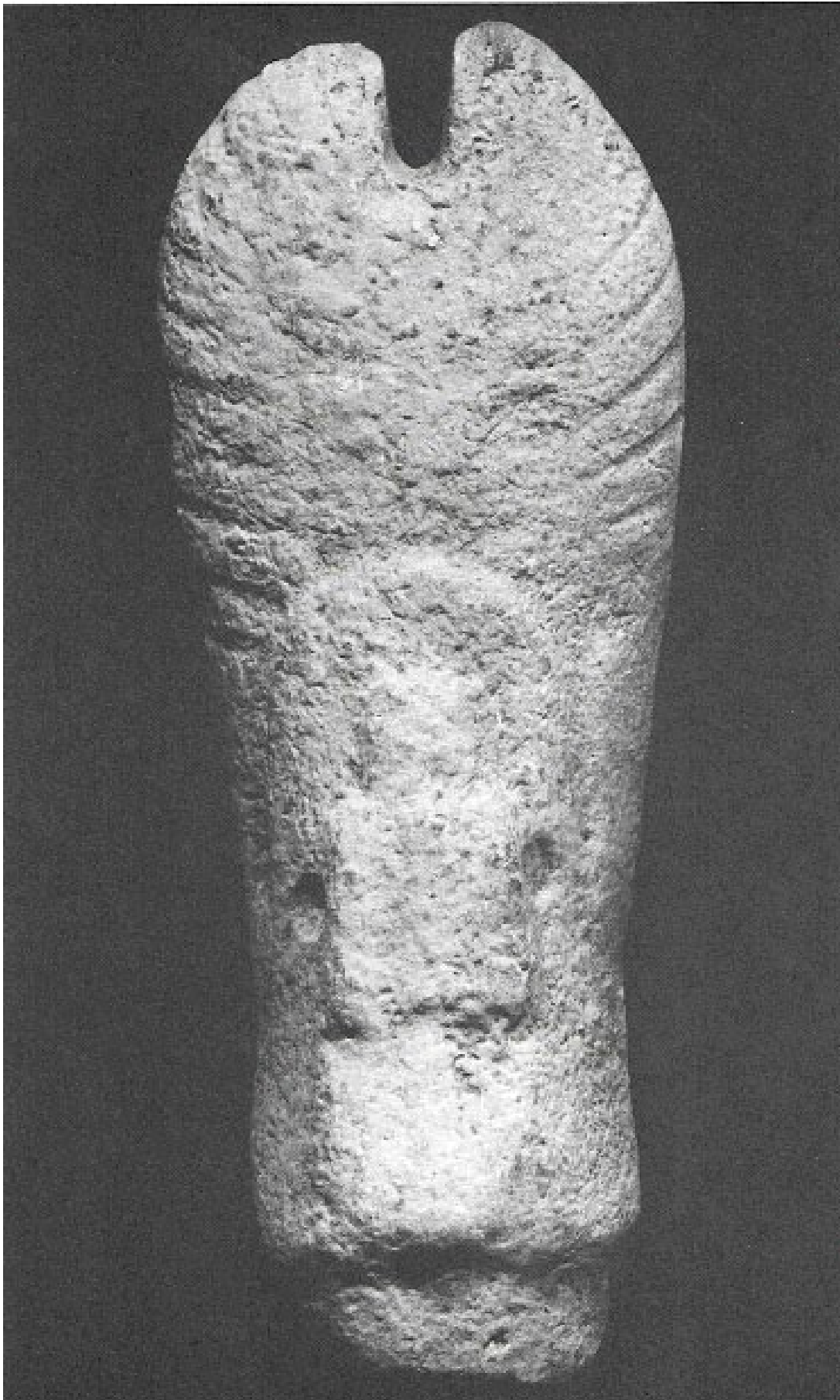


Fig.59. **473033-2**, (black background). Front of palma from unknown site in Guatemala. Possibly limestone. Page 4 and 152.



Fig.60. **473033-2.** Back of the same palma as Fig.59.



Fig.61. Front of another palma from an unknown site in Guatemala. Possibly limestone. (off-white background). Possibly in Duke University Art Museum. Page 152.



Fig.62. Side view of the same palma as in Fig.61.

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