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# Late Classic Maya Vases, Bowls and Plates with God D



## Part I, God D Photographs in the FLAAR Photo Archive

FLAAR Reports  
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# Introduction

Part II, *Kerr Rollouts that include God D*, is a separate publication. The present PDF shows the 35mm color slides of FLAAR Photo Archive that we have found and scanned so far. We have photos by Hellmuth of about five of the vases in the Justin Kerr rollouts plus a dozen vases that are not in Kerr's rollouts of God D. Kerr calls him God D and Itzamnah. I focus on the designation of God D.

The photos were taken over a quarter-century between 1970's, 1980's, 1990's. We do not have any catalog of where each ceramic was photographed because every several years we moved ahead to a different university and our notes did not survive the quarter century of moving from state to state (and from Switzerland to Austria for my PhD then to Germany). As soon as we can win PowerBall or MegaMillions (or if someone can donate) we would like to construct a research center where we can catalog all the photos. But in the meantime, at least we have enough photos of God D to show what this deity looks like.

Michael Coe was one of the first to do in-depth iconography of Maya vases, bowls, and plates. He was able to identify God L and God N was also known at that time. But Coe subsequently credits Hellmuth for finding God D on ceramics. Now I would like to publish the God D photos so students and scholars can have a more comprehensive database. Now. If you have the Kerr database on God D (that is Part II) plus the present Part I, surely an iconographer or student doing a PhD dissertation can find other aspects of God D.

We are doing the same for God L and for God N. These will hopefully be ready by October. God D, God L, and God N are all elderly males. Their headdress is what usually allows them to be identified, plus the shawl for God L.

There are several excellent publications by iconographers on Maya deities that obviously include God D, God L, and God N. But by having a more complete corpus, we can add other aspects, such as that God D is frequently receiving homage and gifts from deer and other animals. Plus God D rides both peccary and deer. God D is occasionally associated with enema rituals. And God D frequently has a person with black spots on his body and one spot on his cheek. In one scene this individual is clearly Hunahpu of the Hero Twins of the Popol Vuh. Although God D is not the only person to sit on a Sky Band throne, he does this quite often.

In addition to the Kerr archive and the FLAAR archive, you can find several God D's in Coe's *The Maya Scribe and His World*, keeping in mind that God D was not yet recognized by Coe in 1973. Grolier 37, Vase of the Thirty-one Gods has several God D's interacting with animals. Grolier 20 has possible God D. Grolier 22 has Highland God D. And surely there are other publications with God D.

Karl A. Taube's 1992, *The Major Gods of Ancient Yucatan* and Reiko Ishihara's 2009, *Deities of the Ancient Maya, A Guide for the 3rd Maya* at the Playa Workshop both show illustrations of God D with mention of a few characteristics. But with the FLAAR Photo Archive and Justin Kerr rollouts we can show even more examples.



Fig. 1. Codex Style vase shows three of the traditional Peten-area features of God D: a headband that ends in front with an oval or circular motif. The same area of the headband at the back of the head opens up and "long feathers" issue out. A common attribute is the "upside-down J symbol" rising up from the top of the head.

Missing here is a "domed head", often with two domes and usually with a row of red or orange "hair" atop each dome head.



Fig. 2. God D interacts with a bird-man. One side of this plate has been restored (the PSSequence glyphs here were probably eroded).



Fig. 3. This God D has a single dome extension for his head. It is covered in "hair" at the top. Although no headband goes across the side of the head, there is one issuing from the forehead and plumes issuing from the back of the head (albeit not from the same shape accessory as on other God D's).

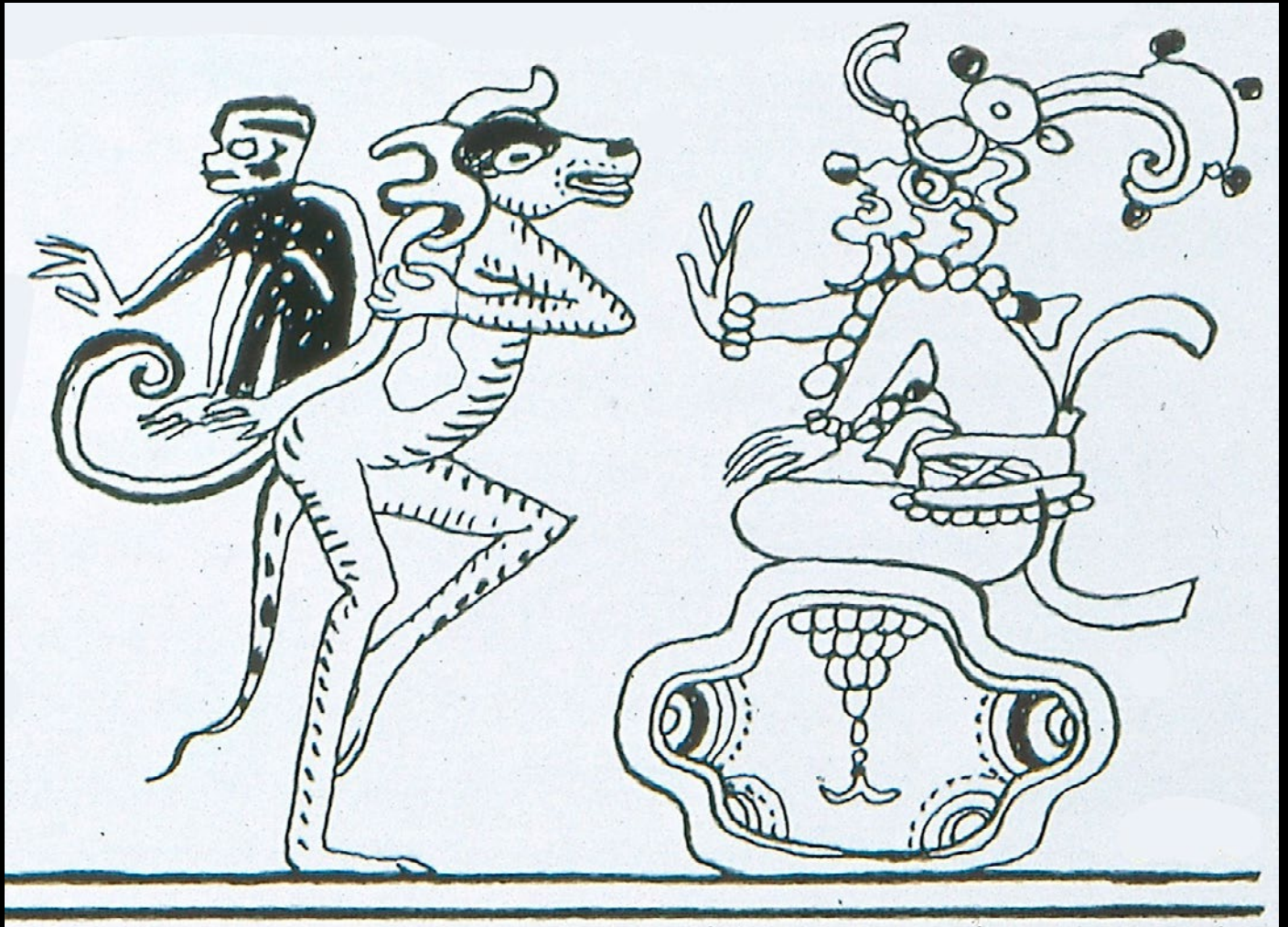


Fig. 4. God D with a large upside-down J motif rising from the top of his head. As in other scenes, God D is seated receiving animals. The complete rollout photo by Kerr is in Part II, Fig. 1.



Fig. 5. Probable God D but something is covering his face. He has a wider than usual domed head but with the usual red band of hair. The headdress and forehead decoration are not quite in the conservative style of elsewhere. If another iconographer suggests not to call this person God D, I would be open to considering that.



Fig. 6. This is the complete plate.





Fig. 7. God D for sure, based on the upside-down J symbol rising out of the head. The headband has a circular feature near the end. No plumes issue from the back.

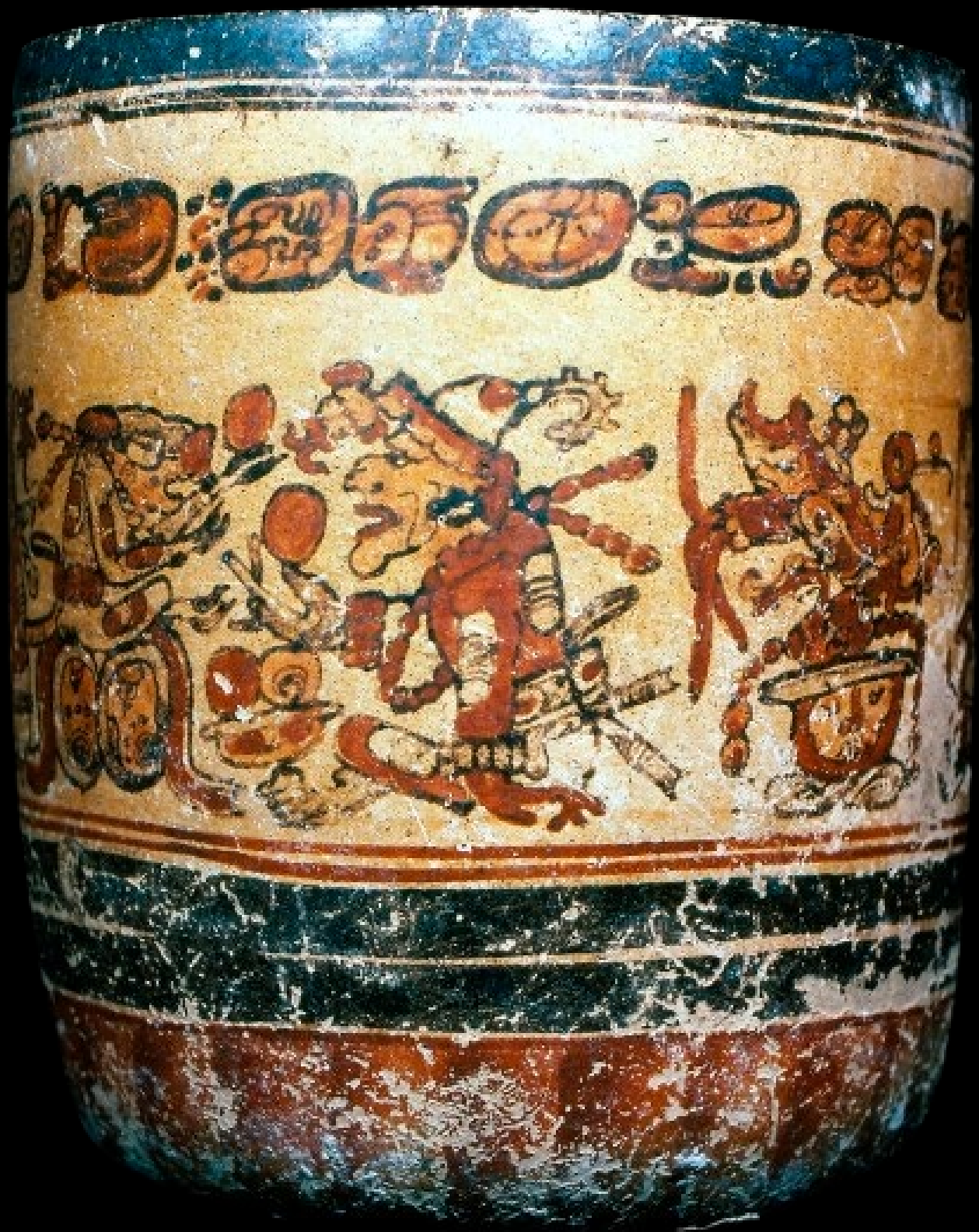


Fig. 8. Very similar to the previous God D: God D for sure, based on the upside-down J symbol rising out of the head. The headband has a circular feature near the end. No plumes issue from the back. This God D is in conversation with a peccary. We will see more interaction with a peccary later in this report.



Fig. 9. This deity has a “glyph” in its forehead (not expected on God D). This deity has a long “ear”, which reminds me of the deer ears on the dying old god on Codex Style vases. We see about four of those scenes in the rollouts of Justin Kerr (Part II for God D publications). So it is crucial to identify the deity in the scene above and distinguish him from the two obvious God D’s elsewhere on this same vase.

Now we will show all the sides of this vase, following the Primary Standard Sequence (its Initial Sign is at the left on the scene above).



Fig. 10. Bird interacting with God D. The entire scene is in Kerr rollout, K1774, Part II, Fig. 12.



Fig. 11. Bird discussing with God D. Notice how they are "speaking" with their hands.

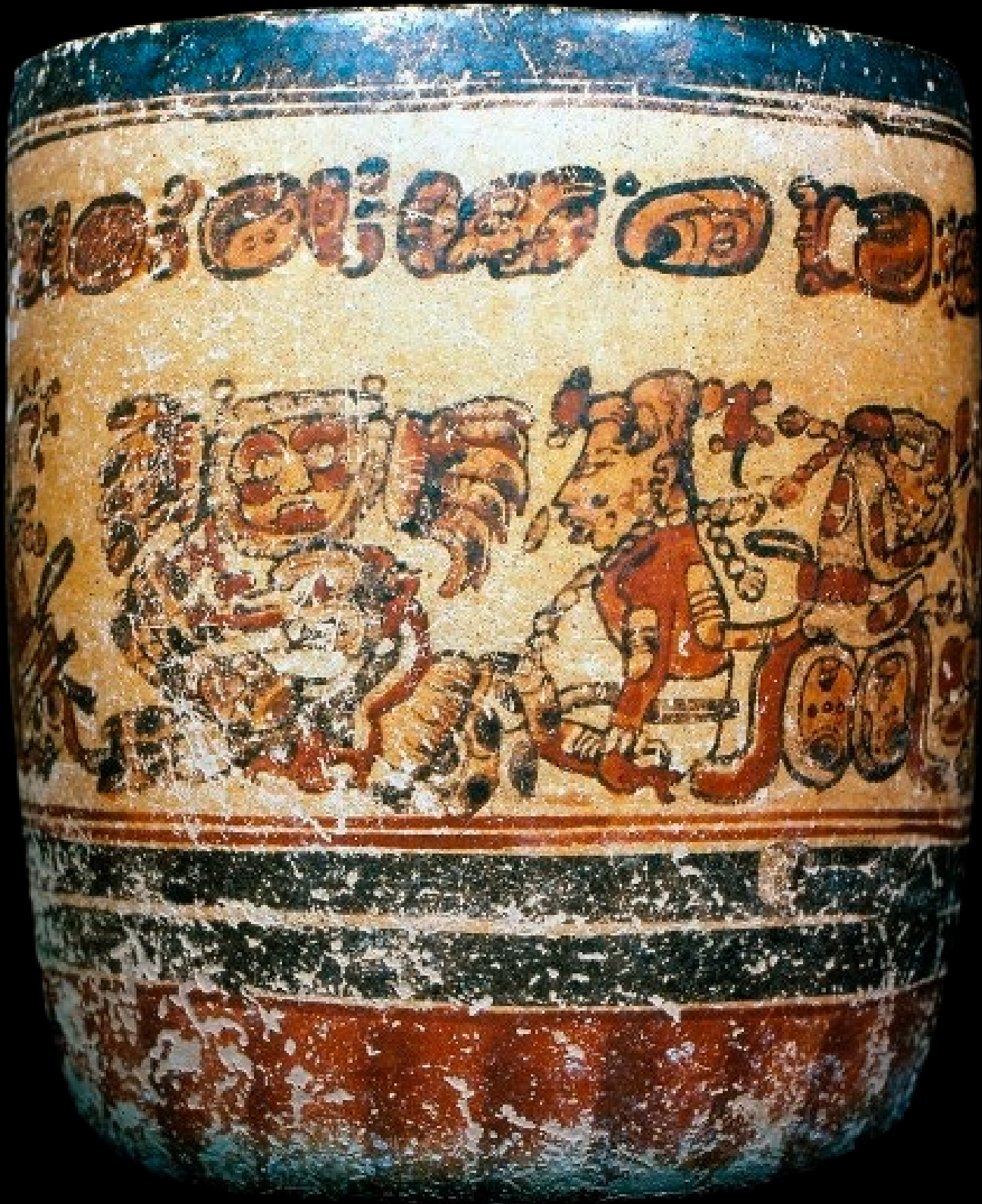


Fig. 12. These motifs need much more research. Notice the raised deformed head of the man.

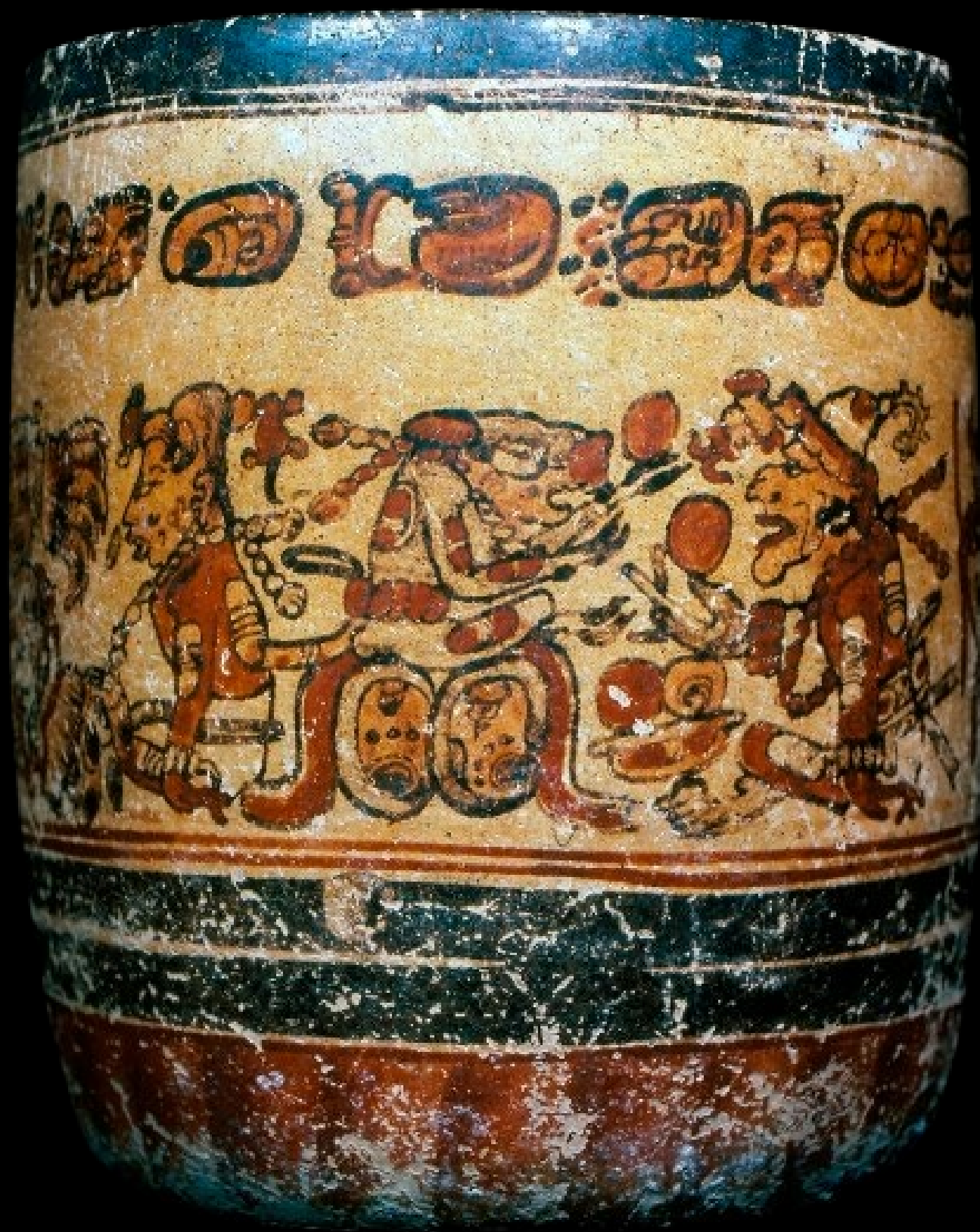


Fig. 13. The peccary speaking with God D. Both are also using their hands.



Fig. 14. God N seated in his conch shell. God D is clearly of higher status than God N.





Fig. 15. God N speaking with God D.



Fig. 16. Closeup of the aged face of God N.



Fig. 17. God D on his throne. He has a domed head with a row of hair at the top. He has the often-missing plumes issuing from the back of his head. He has a large headband motif. The upside-down J symbol rises from the top of his head.



Fig. 18. An unidentified personage. Unlikely a God D.



Fig. 19. Unidentified character at the left; God N in the middle (God D at the far right).



Fig. 20. Closeup of the unidentified character.

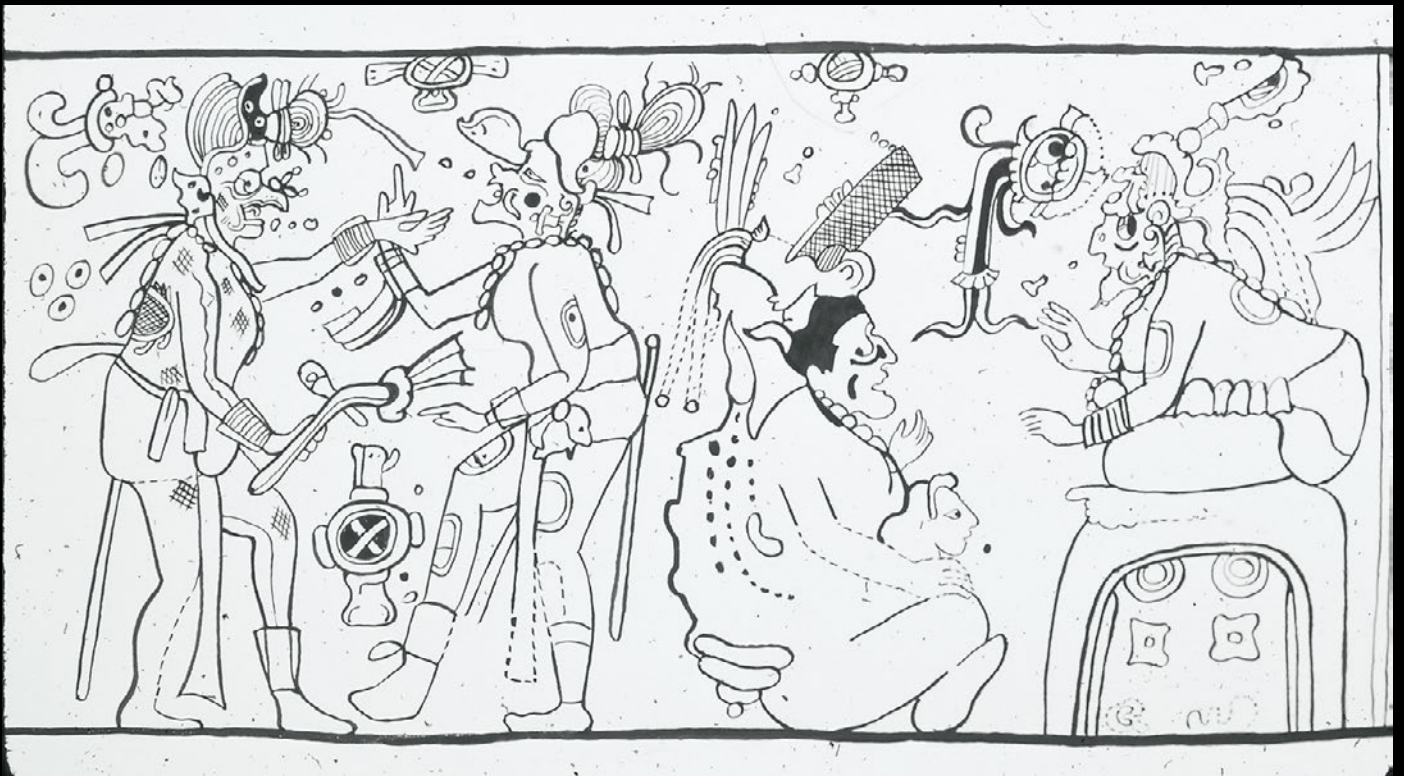


Fig. 21. Here is a drawing of the entire scene. This is probably by one of the FLAAR illustrators.



Fig. 22. God D on his throne. He has (single) domed head and front and back decorations. There is no space for the upside-down J symbol atop his head.





Fig. 23. A person with black spots on his cheek and body stabs a conch shell, causing it to "bleed."  
There is no God N issuing out of this shell.



Fig. 24. Female being fondled by a personage with bizarre nose.  
This is taking place not far from the throne of God D.



Fig. 25. Digital rollout by Nicholas Hellmuth showing five personages in front of the throne of God D. This God D has the primary four features: circular motif near head of headband; accessory behind the head from which issues plumes; domed head; upside-down J symbol on top of the head.



Fig. 26. Many God D scenes have an individual with black spots. But only one scene has an obvious Xbalanque behind Hunahpu. Thus I am estimating that Hunahpu by himself also has a presence in front of God D on a throne.



Fig. 27. God D head on a polychrome plate.  
The thick line under the eye is similar to comparable on God D of the Maya codices.



Fig. 28. This God D has the upside-down J rising from a domed head. His forehead band has no plumes at the back. The forehead band includes a vertical "flower" that is the same as on Highland Maya vases (but rarely on Peten area scenes).



Fig. 29. Unidentified individual renders homage to God D at the right.



Fig. 30. God D sits on a low platform with decoration. There seems to be a woven mat across this platform. This God D has the decoration at front end of forehead band but no upside-down J on top of his slightly domed head. The back decoration is also simplified.





Fig. 31. Closeup of God D. The oval decoration on his thigh, wrist, shoulder, stomach and back are seen on several other God D's.



Fig. 32. As on many God D scenes, a person with black spots is featured.



Fig. 33. The aged person at the right has face that would not be impossible for a God D but not enough headdress features. Notice that he has similar body markings as the God D in the other panel on this vase.



Fig. 34. Potential God D variant.



Fig. 35. God D leaning over as he often does (here to fit into the scene).



Fig. 36. God D often sits on a Sky Band throne. Here he has an enema jug under him and in front of him.



Fig. 37. It is common for God D to be conversing with a deer (or other animal) on the floor in front of his throne. This God D has round decoration on front of his headband and an upside-down J symbol rising from the center of his domed head. What is missing is the accessory at the back of his headband from which lots of long plumes issue out.



Fig. 38. Possible God D at the left. Very hard to see with incised lines over the painted scene.



Fig. 39. God D on Sky Band throne. Enema jug beneath. He has large circle near end of headband and upside-down J rising from domed head.

This is a published image that I photographed a quarter century ago.





Fig. 40. God D sits on his throne. He holds a small human head.



Fig. 41. God D has a "hieroglyph area" on his forehead. He has two domes, each with a row of red hair (though the lower one may be a headband). A long reptile face issues out of the round motif near end of the headband. Several other God D's have similar reptile face in same position. An upside-down J rises out of his upper dome.



Fig. 42. This God D is almost identical to the one on the other side.



Fig. 43. The second God D on this vase.



Fig. 44. A divider panel between the two God D's.



Fig. 45. This God D has raised dome. The forehead band is same hair-like mass as is on top of upper head dome. No space for a complete upside-down J. Back of the head has a decoration issuing out.



Fig. 46. God D with atypical headdress but with upside-down J symbol. Nothing sticking out in front or behind (because no headband). Notice the symbol on his back and both thighs. Other God D's have same shape motif in same position.



Fig. 47. A challenge to recognize whether this is also a God D, or not.





Fig. 48. Definitely a God D. Has forehead band out front and lower out back. Has red "hair" at top of his wide domed head. No space to show an upside-down J.



Fig. 49. Closeup of the front of God D.



Fig. 50. Back of throne and clothing of God D have feline pelage spots.

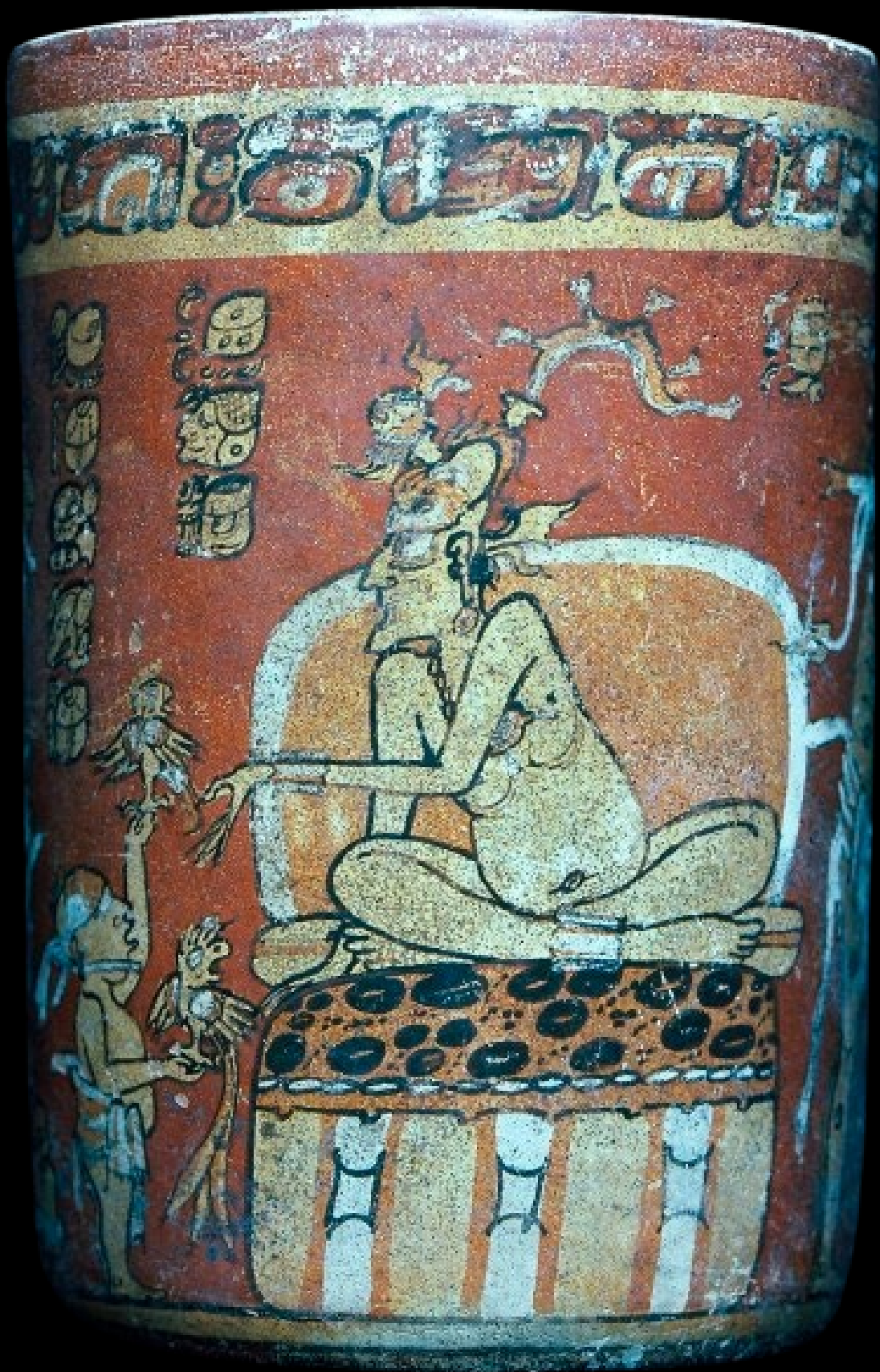


Fig. 51. God D; a child is showing him two probable macaws.



Fig. 52. Two sets of orange hair. Thin dome rises above top of head. Round motif at end of forehead decoration. At back of his head, but lower than usual and not attached to a headband, is a decoration (but no plumes issue out). Wandering upside-down J rises from center of domed head.



Fig. 53. God D holds deer antler.

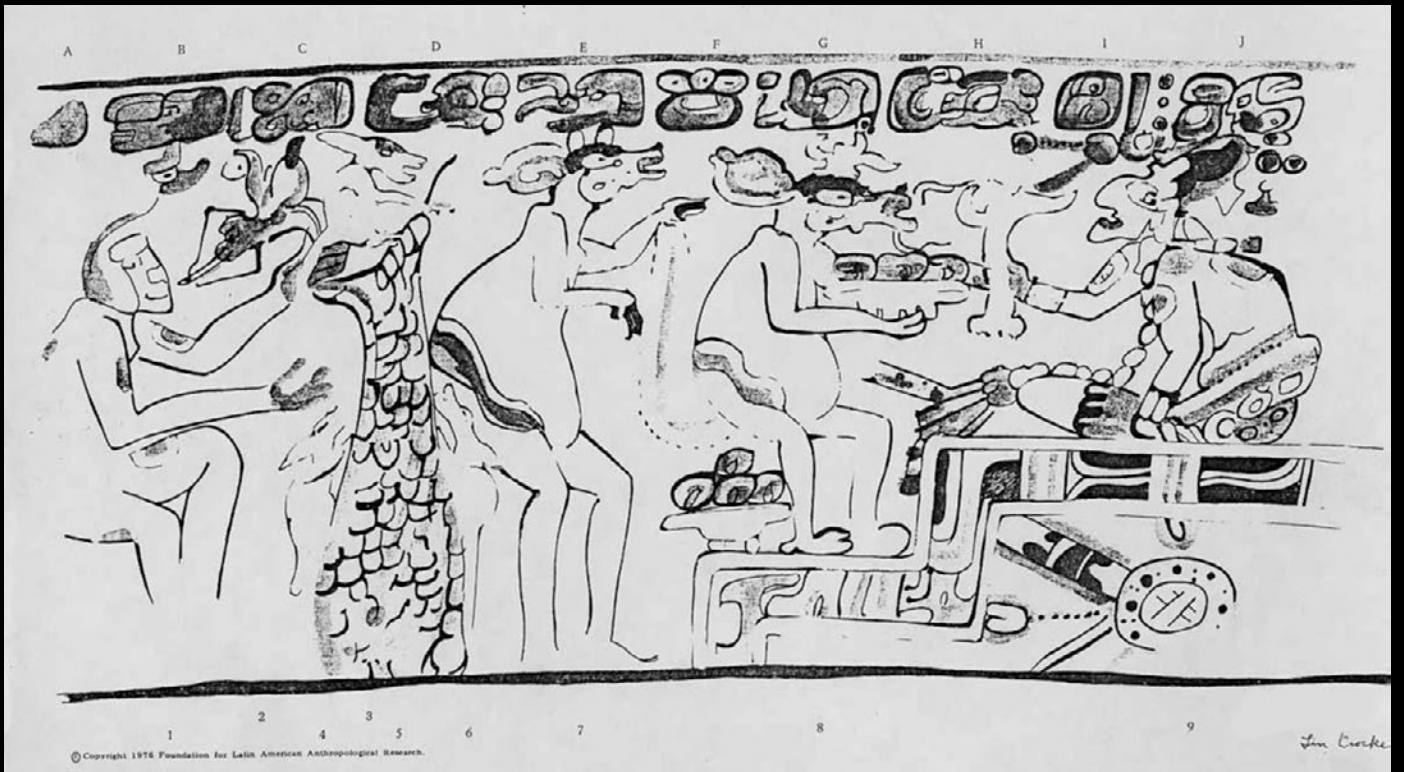


Fig. 54. God D on Sky Band throne. Two deer approach him, one bringing offerings.  
FLAAR drawing by Lin Crocker.



Fig. 55. Animals climb a tree. Deer do not have tails this long.





Fig. 56. This deer also has a long tail (not present on actual white-tailed deer).



Fig. 57. With black face and no God D features except for aged face, best not to id as God D.



Fig. 58. Definitely a God D with headband with expected aspects at both ends. This, and several other God D's, have facial hair growing from chin. No upside-down J but slight dome has row of orange "hair". As often, an animal is in front speaking to God D on a throne.



Fig. 59. God D, although eroded has headdress and forehead band aspects.

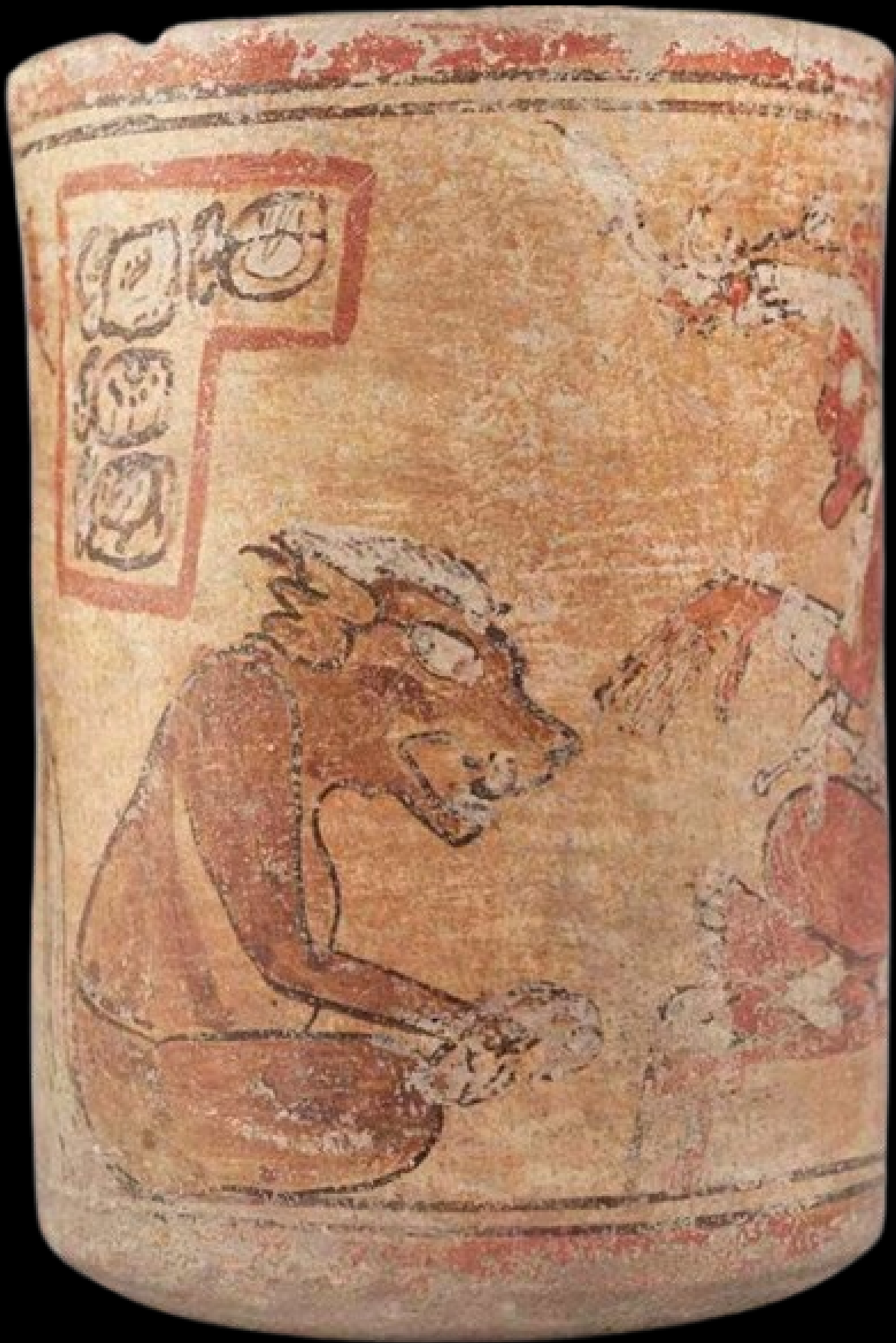


Fig. 60. As in other scenes, an animal interacts with God D. This animal had leishmaniasis eat away his ear (as on the previous vase).



Fig. 61. God D accepts gifts from an individual with a God L headdress.



Fig. 62. God D has front and back aspects but no upside-down J.



Fig. 63. On his head this God D has front and back aspects and a minimalized straight upside-down J, plus a row of orange "hair" on domed head. This God D has facial hair under his chin as do lots of other God D's. What is atypical is the thick band under the eye, but no crueller in front. A similar band under the eye is found on God D's in the Maya codices, but there the band goes up the entire side of the eye and ends in a curl (near the ear, not a crueller over the nose).





Fig. 64. This God D has oval glyph-like motifs on upper arm, back, and thigh (as do other God D's).



Fig. 65. Man kneeling in front of deity on other side of the vase. We have not yet found photos of the rest of this scene but this vase is shown as a rollout by Kerr, K5745, Part II, Fig. 24.



Fig. 66. God D reaching out to dog-like animal whose ear has been eaten away by leishmaniasis. This God D has an upside-down J rising from the top of his head.



Fig. 67. An upside-down J rising from the top of his head.  
The entire scene is pictured on a Kerr rollout, K4548, Part II, Fig. 17.



Fig. 68. The wing-like decoration at the rear of God D needs further study. A deity head looks up from the top of the wing. On the surface of the wing is the usual reptile face (its eye is visible).

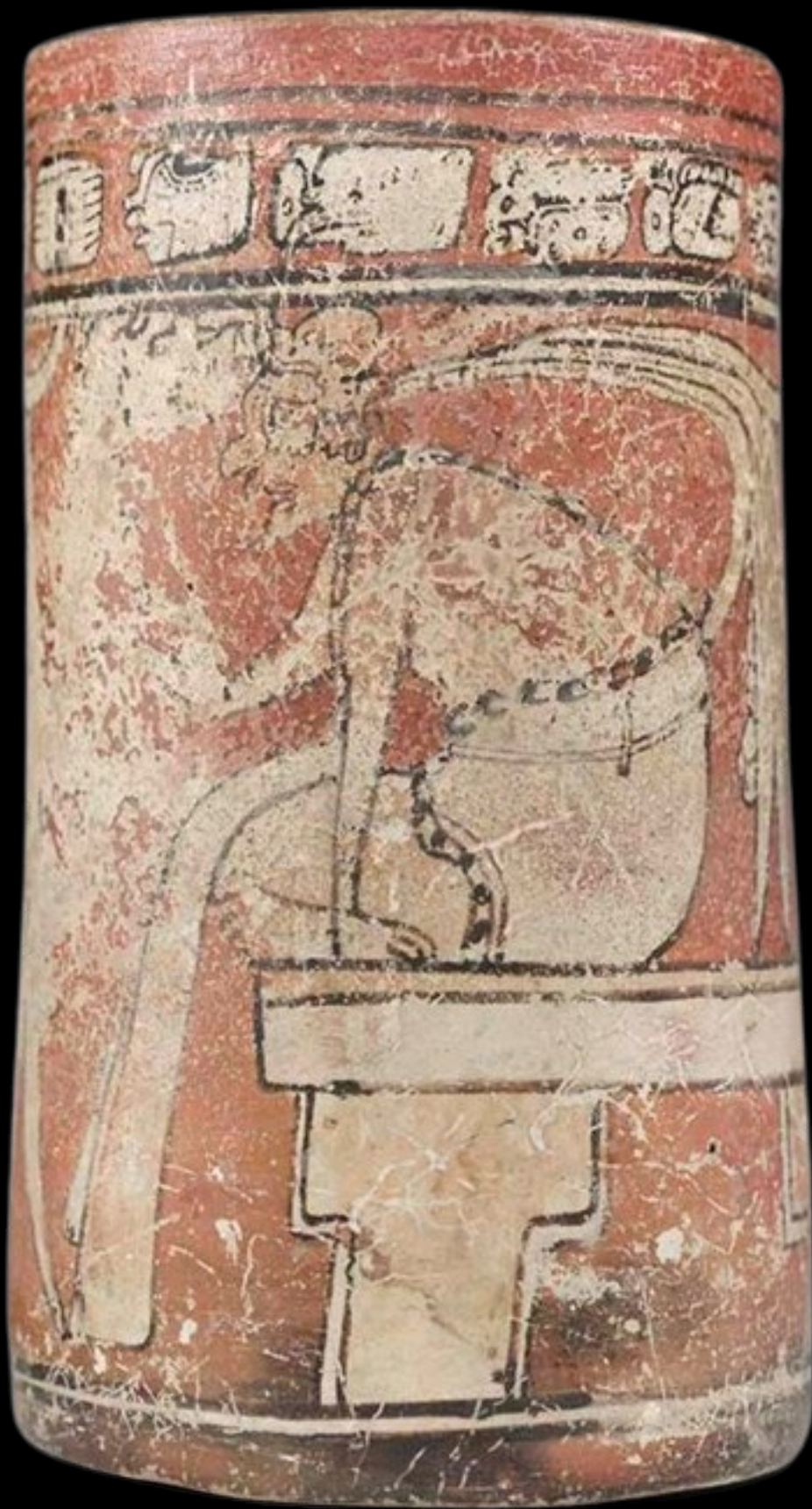


Fig. 69. God D on a throne, gesturing with his hand.

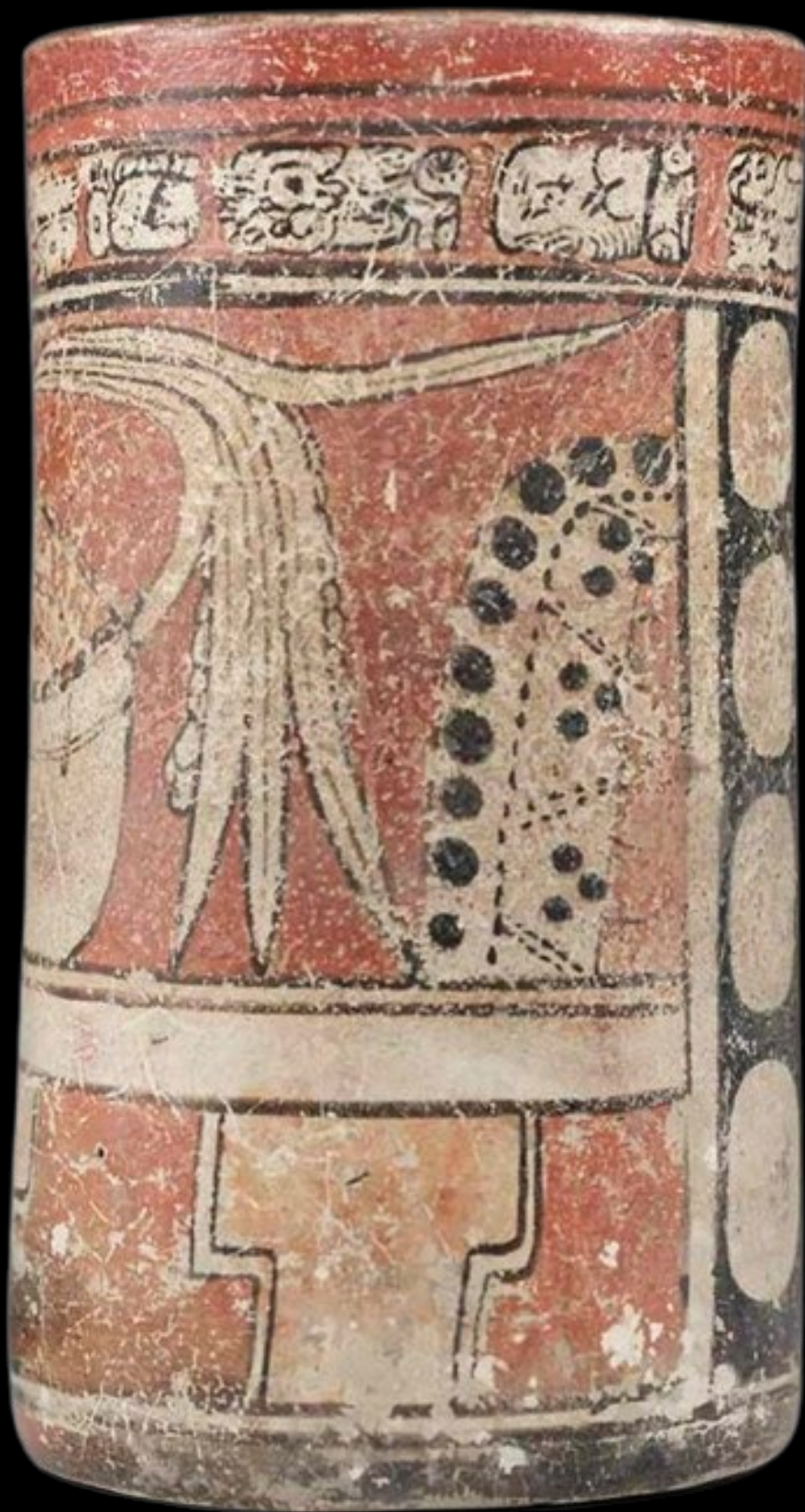


Fig. 70. Plumes out of the back of the headband.



Fig. 71. Obviously God D despite different headband and head decorations. Has oval motif on arm and leg. The entire scene is shown in a Kerr rollout in Part II. The photograph here is by Hellmuth.





Fig. 72. God D sits in front of a crocodile tree (rising out of a bowl). A batman walks towards him. So far, no other scene has a bat associated with God D. On another Codex Style vase (Kerr rollouts with God D, Fig. 2) a God D also gestures towards a crocodile tree rising from a bowl.



Fig. 73. God D with hieroglyph-like motif inside frame on forehead.



Fig. 74. Hunahpu with round spots on body and cheek has Xbalanque behind him.  
The entire Kerr rollout is in Part II, Fig. 26.



Fig. 75. God D riding a peccary. Kerr rollout Part II, Fig. 3. The glyph at the top, is this the name of God D?



Fig. 76. Codex Style vases tend to show God D with pertinent headband and head decorations.



Fig. 77. God D riding an animal. There is a vase (that we show subsequently) that shows God D riding a peccary and another God D riding a deer. The ears of the 3-dimensional animal here are size of a deer's ear but the flat nose is more like a peccary. Plus the rows of vertical "hairs" are what you see stylized on the body of a peccary.

This ceramic is in Kerr's set of God D photos but since it's not a rollout and since there are Hellmuth photos of several sides, we show this only in the present Part I.



Fig. 78. God D riding a peccary.



Fig. 79. The animal has flat-fronted nose of a peccary.



Fig. 80. God D because he is the only aged deity who rides on top of a peccary in other scenes.



Fig. 81. God D riding a peccary in Kerr rollout K8622. We show the complete rollout in Part II, Fig. 4. God D has decorations on upper arm, on back, and leg.





Fig. 82. God D riding a deer in Kerr rollout K8622. We show the complete rollout in Part II, Fig. 4. God D has a headband with oval motif near front end. He has a large upside-down J rising from top of his head. Designs issue out of the back of his head. His thigh, back and arm have oval/rectangular decoration (but with different lines inside than on other God D's).



Fig. 83. God D riding a deer. The God D has frontal decoration and back area decoration from headband.



Fig. 84. Three-dimensional God D atop a peccary. Notice the rows of vertical or horizontal lines that symbolize the hair of a peccary (the comparable lines are on the other 3-dimensional animal ridden by God D).



Fig. 85. Early Classic cylindrical tripod lid handle.



Fig. 86. Has shortened upside-down J because if complete it would break off.



Fig. 87. This drawing and the following photograph are from Michael Coe's 1973 *The Maya Scribe and his World*. Here God D is rising out of the inside of the peccary (the way the Maize God rises out of the middle of a turtle).



Fig. 88. God D rising out of the inside of the peccary.



Fig. 89. God D interacting with a peccary. We show the rest of this vase earlier in this report.  
A Kerr rollout, K1774, shows the entire scene (Part II, Fig. 12).

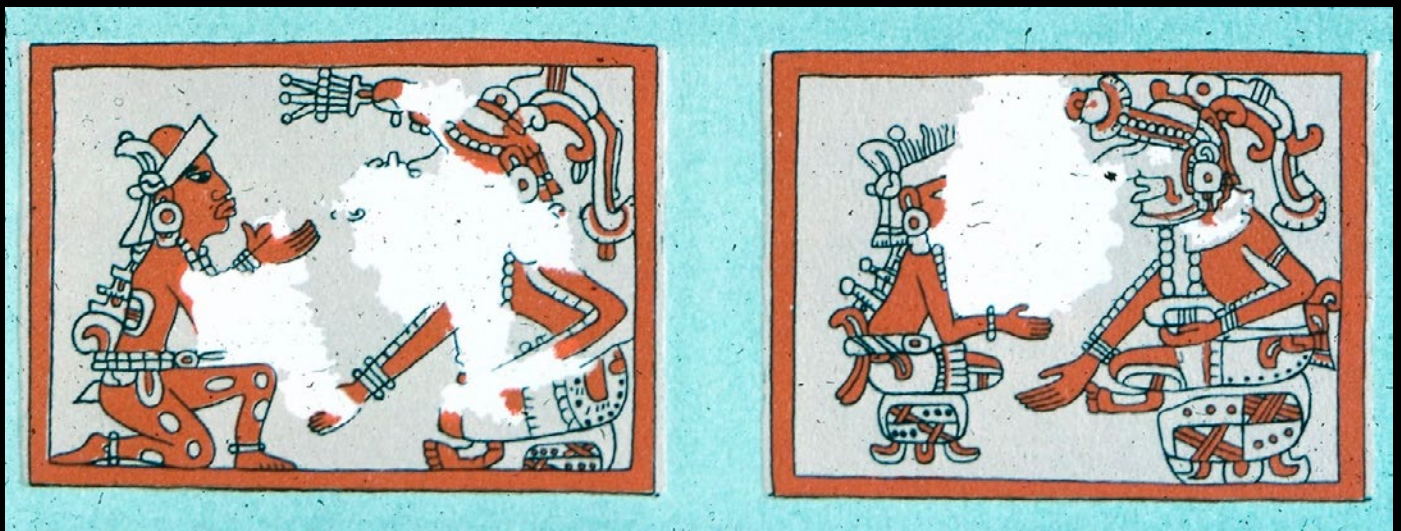


Fig. 90. I estimate that the personage at the far right is God D.  
I do not have the citation for this image but it may be from Kaminaljuyu.

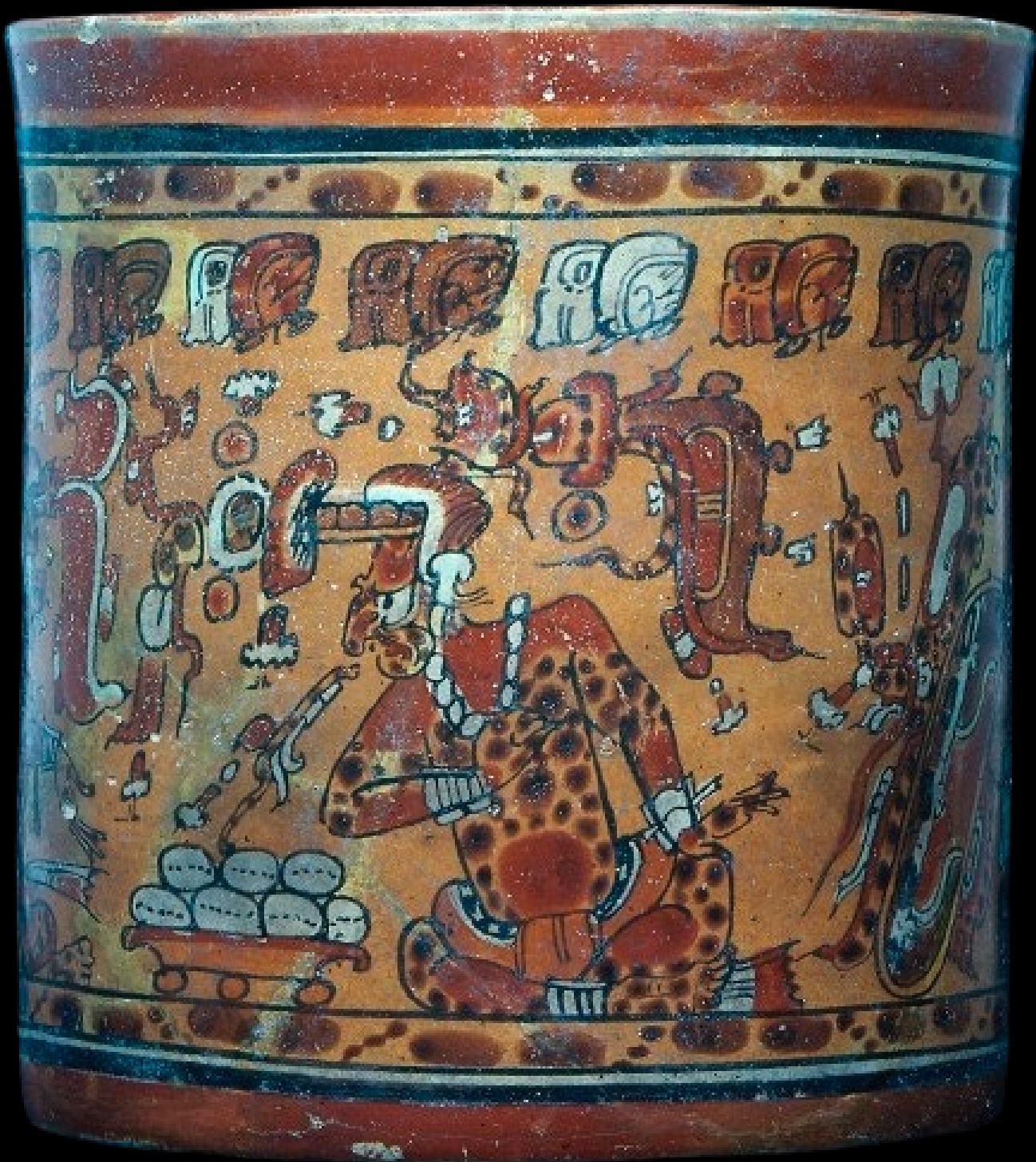


Fig. 91. God D in Maya Highland vases has different features: jaguar spotted body and head, and high motif before the oval motif near end of headband. There are several rollouts of Highland vases in the Kerr archives and in Coe's *The Maya Scribe*





Fig. 92. At the right, God D in Highland Maya style.



Fig. 93. Closeup of the headdress decorations of a Highland Maya God D.

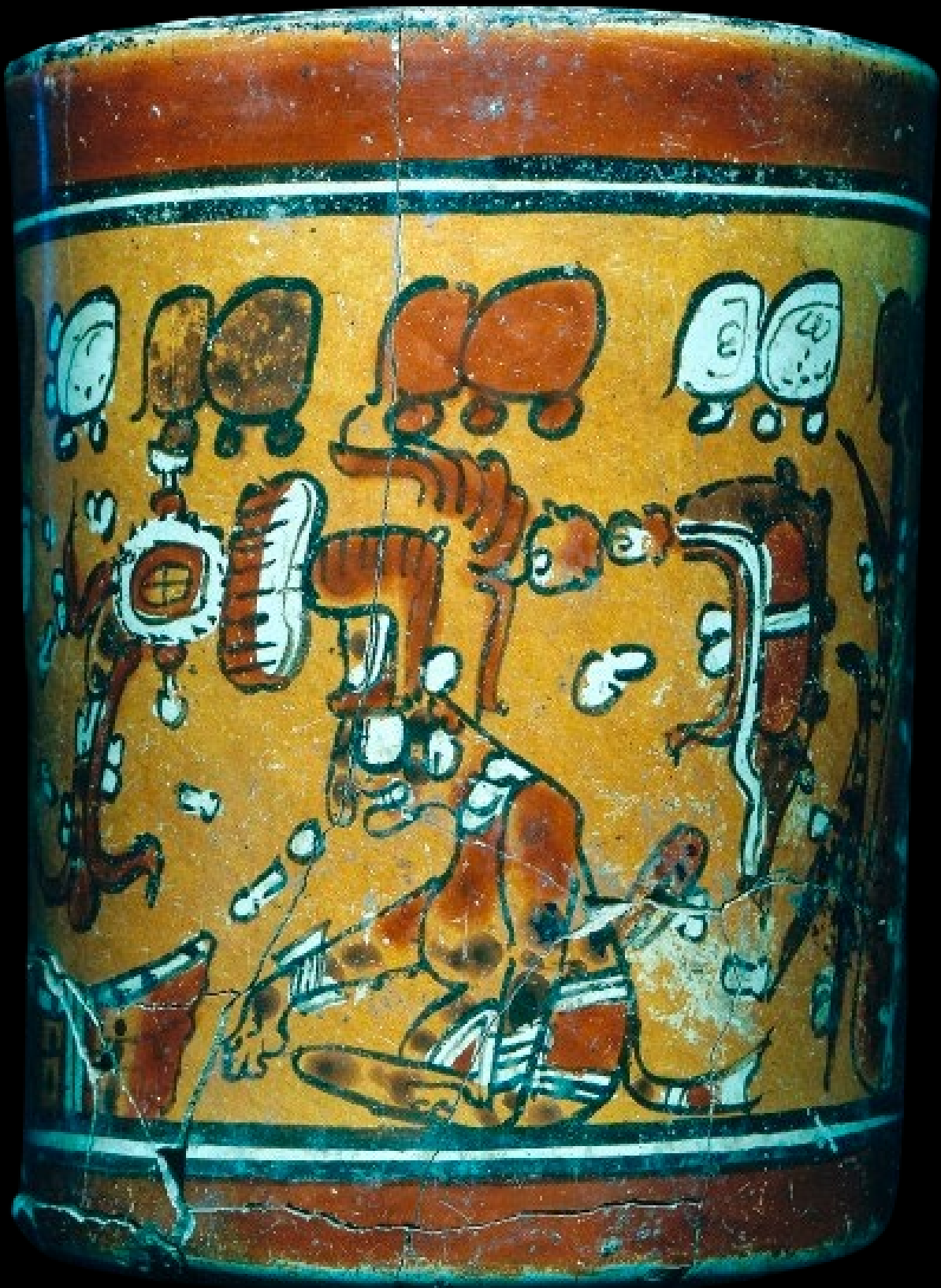


Fig. 94. Highland God D, again with a wide "flower" before the circular motif near the end of the headband. This God D also has a frame on his forehead. He has potential feline spots on his body.



Fig. 95. Published rollout drawing of a potential Maya Highland God D.



Fig. 96. God D is often receiving bowls of gifts from an animal.



Fig. 97. Highland God D.



Fig. 98. Highland God D.



Fig. 99. Highland God D.