

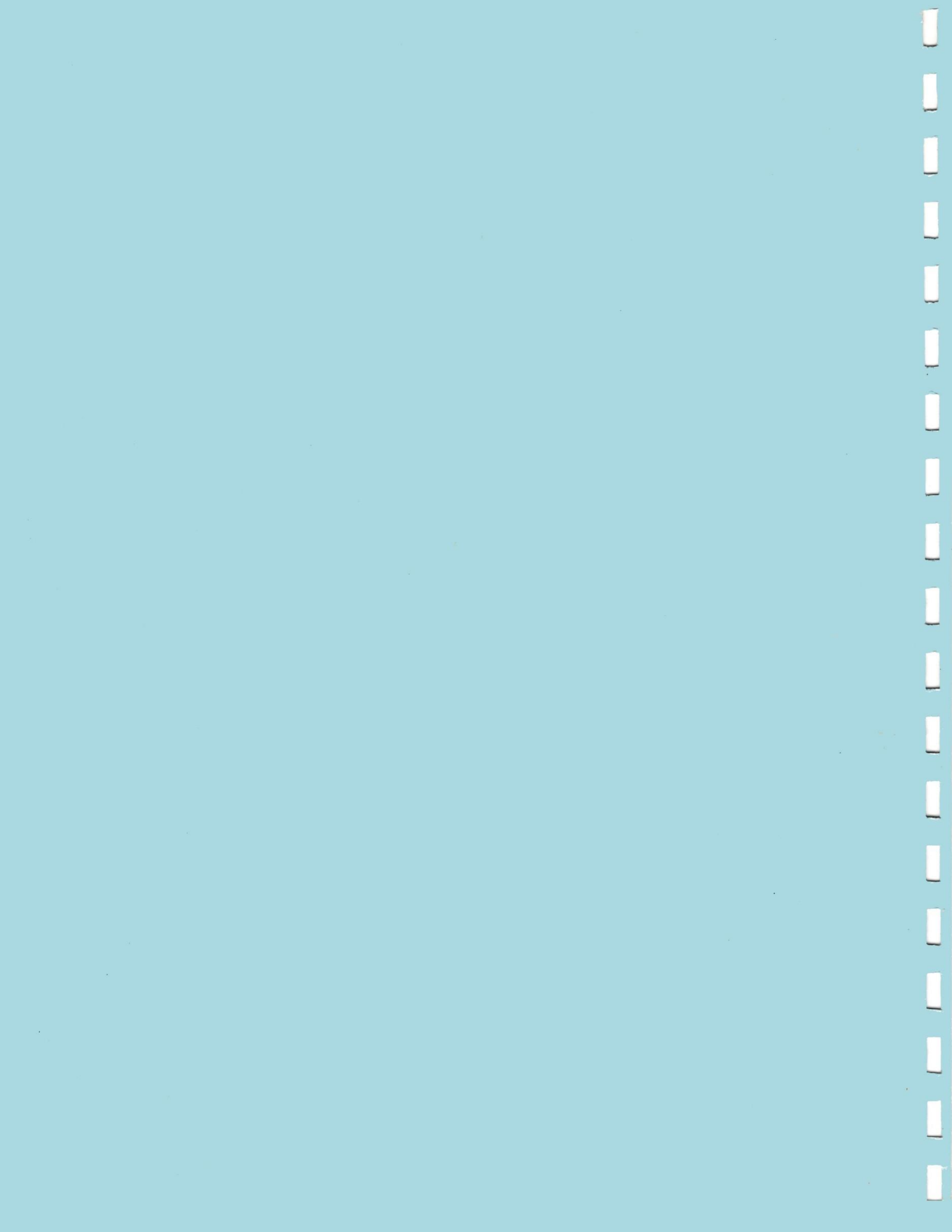
**Hunting
the
Principal Bird Deity**

**as pictured
in Maya Ceramic Art**

Nicholas M. Hellmuth

National Museum of Ethnology

1996



first draft

of work-in-progress cataloging the F.L.A.A.R. Photo Archive, copyright 1996,

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"Image Data Base of Slides of Maya Art"

we thank Jack Sulak for editing an earlier version of this paper.

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Some objects in this report may now be in museums; since the photography took place before this time, and since we do not always know where a vessel is located after our photography, we are unable to cite such a museum until we learn that a given artifact is in a particular museum. Thus we welcome comments which inform us of the current location of pertinent pieces so that we may cite the museum, provide them a copy of this report, and request permission to re-photograph the piece with our current equipment, which is better than we had during original photography.

all photographs by Justin Kerr are copyright by him on the year listed in the original report where his photograph first appears.

We intend to edit and improve this report and welcome constructive critique from readers. If you would like to order a copy of the new edition, please contact the author at:

F.L.A.A.R. at BCC
1519 Clear Lake Road, Cocoa, FL 32922

fax (407) 633-4565, tel (407) 632-1111 ext. 64160

email hellmuth.n@al.Brevard.CC.FL.US

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National Museum of Ethnology
Osaka, Japan

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Chapter 1

THREE-DIMENSIONAL CERAMIC PORTRAIT OF A HUNTER SHOOTING THE PRINCIPAL BIRD DEITY WITH A BLOWGUN

Condition

This vessel is in authentic condition. Its complexity and originality are by no means an indication that this is some clever modern fabrication. The episode of a Hero Twin shooting the Principal Bird Deity was not known when this pot was first photographed.¹

Style and Provenance

Elaborate three-dimensional Early Classic ceramic masterpieces seem to come more from the zone comprising northern Peten into adjacent southern Campeche than from Tikal or Uaxactun. Five decades of excavation at Tikal and Uaxactun has never produced the quantity and quality of exotic three-dimensional ceramic art that a single Early Classic burial produced for Ramon Carrasco at Calakmul (F.L.A.A.R. Photo Archive). Rio Azul also seems to have provided art far more eclectic and exotic than any yet known for the center of Peten. It will be easy enough to do a clay test and know for sure where this vessel was crafted but in the meantime, I would estimate that northern Peten, specifically the northeastern sector, is the

¹I saw this remarkable vessel in New York between 1981 and 1983, so it was probably photographed by Justin Kerr prior to this. He first showed photographs at a symposium at Princeton University. The published photographs are listed as copyright 1982. Robicsek's book did not make the Codex Style rendition of the comparable scene available until 1982. His book is dated 1981 but it did not appear for sale until 1982. So no forger would have known the details of how the ancient Maya actual portrayed the image of Hunahpu shooting the bird monster. The other twin cylindrical tripod, in the Rockefeller Collection, was already known but does not have all the details that are present on this example, which is considerably more elaborate.

3-D Blowgun Hunter shooting mythical Bird

source, if not for the clay than at least where this remarkable work of art was a hallmark of local taste.

The former Rockefeller Collection, Museum of Primitive Art, now part of the Metropolitan Museum of Art, has a vessel that is part of this same tradition.² Since this Rockefeller double tripod must have been obtained in the 1960's, that was long before the Peten was pilfered to the degree that it has been since the 1970's. The major purveyors of Maya pottery to American collections all seem to have concentrated on Campeche and Yucatan in the 1960's, so again, these elaborate masterpieces of three-dimensional Early Classic art are more likely from the northern frontier of the central lowlands than from the Tikal-Uaxactun core area. It will be interesting to see whether the Rockefeller double-tripod and this north-eastern Peten double-tripod are made from the same clay. We know from vases of the Altun Ha Belize style that pottery was widely distributed in pre-Columbian times. The Quetzal Vase was found as far away from Belize as Copan, Honduras. Thus even if the two double-tripod containers were from the same clay, even the same atelier, they still could have been traded in ancient times and found on both sides of the Campeche-Peten border. It is highly unlikely they were found at the same site since Calakmul was no longer being looted by the late 1970's.³

It is interesting that this exotic three-dimensional style did not catch on more often in adjacent Belize. The Chases found an Early Classic three-dimensional "cookie jar" at Santa Rita, which is not that far into Belize from Rio Azul, which is itself near the Peten-Belize border,

²The Rockefeller example has been published in most of the catalogs or descriptions of that collection by Julie Jones.

³Ian Graham should have the best information on the dates for looting the stelae of Calakmul. but I would guess the 1960's and possibly early 1970's.

3-D Blowgun Hunter shooting mythical Bird

indeed the stream is of course known as Blue Creek on the Belize side. But a single figure is a far cry from multiple figures perched atop double cylindrical tripods. Perhaps items such as a double lidded tripod were only fashioned for powerful city-states (such as Calakmul) or for rich regional centers (such as Rio Azul). No site of this size, or at least not of this political rank, is in the pertinent area of Belize. Caracol is the right size, but is too distant to the south. The considerable mass of ceramics found at Caracol demonstrate it was not sharing in the core ceramic styles of the Peten-Campeche heartland. It was aware, it was occasionally borrowing, but it was not producing Peten style art when you compare the Caracol output with known pieces from Tikal, Uaxactun, El Zotz, Calakmul, and Rio Azul. Xunantunich at one end, and Pusilha to the other end, are all more likely to have aesthetically masterful ceramic art but may not have been large or wealthy enough to commission luxury items such as fancy double cylindrical tripods. El Pilar is in the right style area but it is not yet known if El Pilar was as rich as Rio Azul. Altun Ha was too far away, in another environmental niche, and another socio-political sphere as well. The ceramics of La Milpa have not yet been published though if anything as exotic as this double-tripod had been found it would have made headlines by now.

Previous Publication

I have not had an opportunity to photograph this masterpiece myself but it was photographed by Justin Kerr before it disappeared into a private collection. He showed slides of this at one of the 1980's Princeton conferences and then Michael Coe published the entire scene as well (1989: fig. 14). Photographs have also been published elsewhere (Freidel, Scheie, and Parker 1993: pl. 11, a and b).

Current Location

I do not know where this vessel is currently located. If I did I would have sought to get close-up photographs to reveal the details of the figures. These details are not visible in photographs published so far. This masterpiece deserves to be rephotographed completely, but with the goal to get all the iconographic detail.

The Hunter

The hunter does not have the sombrero or bowler which is so typical of representations a few generations later during Tepeu 1 times. Because no hat covers his head we see a strange form of hair arrangement which is not known from any other representation in Maya art.

The blowgun is short and thick. It would need to be checked to see whether this is the original length, or whether it was once longer. Of course it would have been difficult to have a longer blowgun that would not be broken off sooner or later.

The Supplicant in front of the Bird

The incomplete set of published photographs does not provide adequate views of what is on the lid under the bird deity nor of the supplicant figure offering a fruit-like form to the bird monster.

The Pottery Ensemble

The tripod surmounted by the hunter has the standard symbols of water curls around a band. Plenty of comparable examples, including from the Early Classic, have been published (Hellmuth 1987c; 1987d: figs. 163 through 184, 188, 471). The sparse published views of the double tripod do not show the full quantity and quality of details of this band of water curls, which is why I would enjoy the opportunity to photograph this important specimen.

Nance Trees

Coe and others have pointed out that several stelae at Izapa picture essentially the same episode of the Hero Twin(s) and a giant bird monster. Most Maya iconographers have recognized that the birds of these Izapa stelae are the same as at Kaminaljuyu and on later Maya art (Parsons; Quirarte 1973; Hellmuth 1987d: figs. 481, 482, and 483). Whether the tree is specifically the *nance* fruit tree, however, needs more careful botanical-iconographical scrutiny. The tree of Izapa Stela 25 is a Crocodile Tree. I have demonstrated from a Crocodile Tree yoke in the Museo Nacional de Antropología (Mexico City) that the main model for a Crocodile tree is, at least in this one instance, a cacao tree. Another potential model is of course the ceiba tree. Freidel or Scheie state that the perch on the double cylindrical tripod "is marked as a nance tree by *Ki*-sprout signs just below the rim." (1993: caption for plates. 11, a and b). A set of illustrations of *Ki*-sprouts would have helped, along with comparative references to other nance trees. Thus we need an iconographical botanical inventory of a larger selection of these trees, such as the Crocodile Tree on a God D Codex Style vase (Robicsek and Hales 1981:108;

3-D Blowgun Hunter shooting mythical Bird

Coe 1989: fig. 19; and F.L.A.A.R. Photo Archive). The fruit on this Crocodile Tree are the size of a cacao or calabash. The lower fruit looks repainted, though the F.L.A.A.R. photographs possibly reveal this scene before repainting.

The trees of Izapa Stela 25 and Stela 2 have leaves of totally different size, shape, and, form. Can they both be nance trees? Such self-fulfillment came often in Thompsonian iconography. Although I have seen nance trees in the Peten—they are common in the savanna areas between Flores and Sayaxche—I do not have any photographs of them when they fruit, but it is unlikely their fruit is the size of a cacao, or the shape of a calabash (though anything is possible in mythology). The fruit of Izapa Stela 2 is potentially a calabash, of which I have photographed countless examples in Mexico and Guatemala. Cacao is long and oval, the gourd tree fruit is relatively round. The leaves on Stela 2 are more tightly packed than for the calabash tree but at least they are a close approximation of the size and shape. The leaves on Stela 25 are not of the calabash tree. Generic leaves are an additional problem, but even so, the trees of the two Izapa stelae are different kinds of plant. Obviously we need to extend our photographic reference corpus to the nance tree. F.L.A.A.R. has assiduously photographed ceiba, cacao, and calabash trees and overall has developed an archive of Mesoamerican flora and fauna, especially of the scale patterns found on snakes, crocodiles, caimans, and on Maya depictions of reptilian monsters.⁴

⁴. It is easy to have the leading photography archive in the field of botanical-iconography since no biologist, and no Mayanist either, have concentrated on photographing the flora and fauna related to the plants and animals depicted in Mesoamerican art. F.L.A.A.R. has sent photographic expeditions throughout Mesoamerica over a fifteen-year period, especially during the 5 years that I held an honorary position at the Peabody Museum of Natural History, Yale University. But clearly we need to continue this program until we get adequate photographs of the *nance* tree.

Unresolved Problems of the Principal Bird Deity

In 1976 Bardawil suggested the term "Principal Bird Deity" for the bird monsters that had been well known in Maya art since the days of Stephens, Catherwood, and Maudslay. Since Bardawil's article these birds have become mixed up with the Katun/Baktun Birds, and have received a variety of other designations. Each writer seems to use his own term; worse, some writers invent their own names, totally oblivious to the laws of classification in biological sciences (that the name first given should remain in force).

In 1987 I was able to demonstrate that many of these birds have a God D component (1987d: fig. 459, 553, 582), which is in addition to the variants already best known from Palenque. If ever a complete inventory were made, then other classes could also be distinguished. Since these birds come in so many other different sizes and shapes it is difficult to conceive of them actually as a single species. For example, there are plenty of these birds which look like God K. In the last ten years most writers have jumped to interpreting some of these giant bird monster as 7 Macaw, or Vuqub Kaqix⁵ in Quiche. Since citations and references tend to be sparse or nonexistent, it is difficult to determine whether the reports have either forgotten, or ignore (or are often totally unaware of) all the other examples of comparable birds, which may or may not fit in with the designation of 7 Macaw.

Several studies have demonstrated that the birds of the early Izapa stelae are prototypes for the Maya creature. Although the best recent article on this is by Coe (1989), a comparable

⁵. This is the spelling used by Edmonson 1971:34. Various spellings are used, depending on linguistic preferences, when the translation was done, and spelling fads of the moment.

3-D Blowgun Hunter shooting mythical Bird

evolutionary picture is presented in illustrations several years earlier, Hellmuth 1987d: figs. 481, 482, 483; indeed all of Chapter B.X of this book is dedicated to the continuum of these bird monsters from Izapa to Maya. The work of Quirarte (1973) and others such as Parsons, on Izapa, should also be checked to see how this iconography was viewed a decade earlier.

The Principal Bird Deity family is large and complex enough to need an entire Ph.D. dissertation. For these reasons I do not offer any new designations here, and no new theory or personal interpretation. The purpose of the Photo Archive is to provide the raw illustrations, or, in this case, to link together pertinent scenes that have not been included when key specimens have been discussed. This Early Classic specimen is well known, as is the Late Classic Codex Style follower. What has not been included together with either of these is the polychrome example from an Early Classic basal flange bowl, the subject of the next chapter.

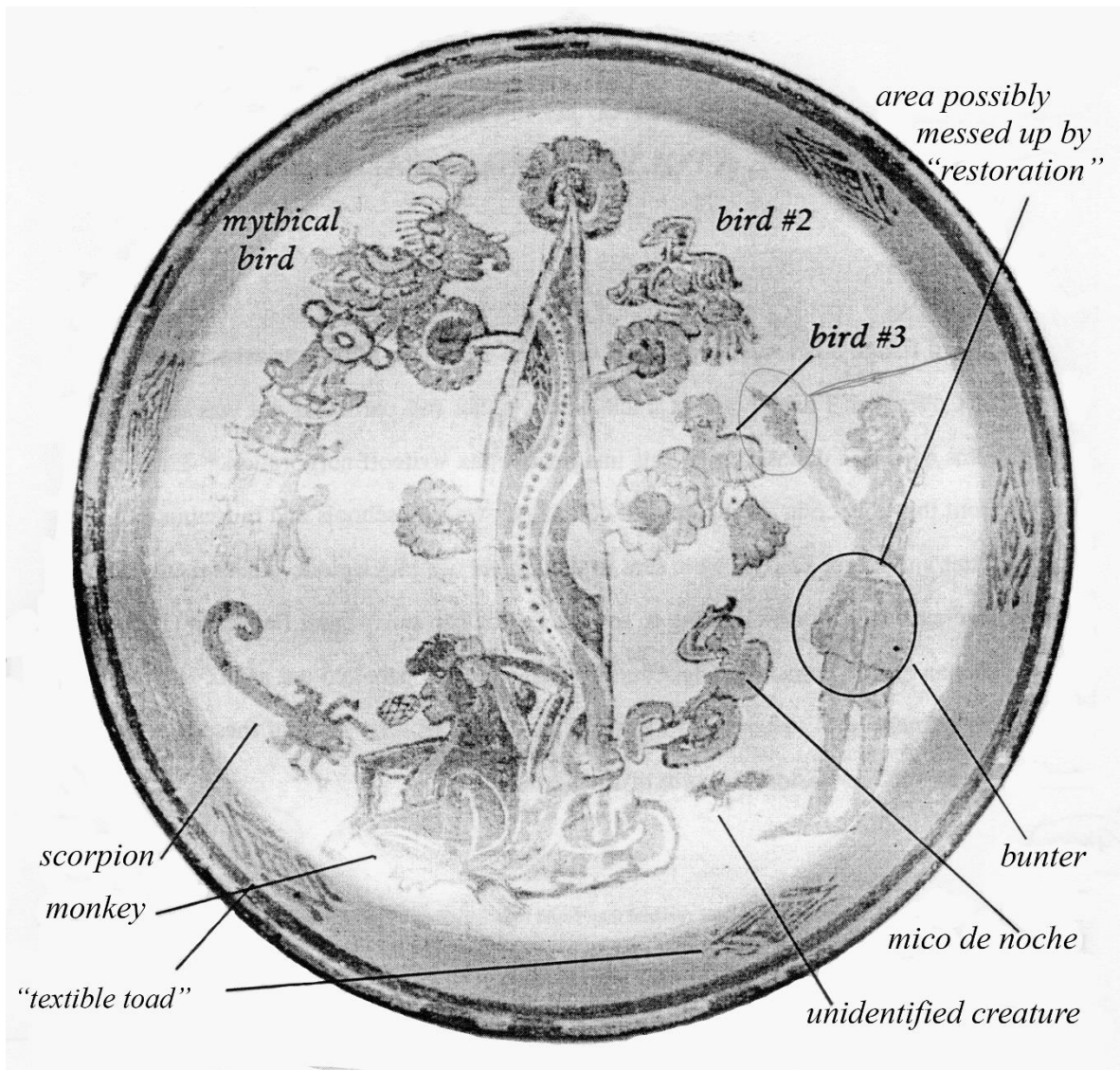
Chapter 2

A POTENTIAL HUNTING SCENE PAINTED INSIDE A POLYCHROME BASAL FLANGE BOWL

General

This basal flange bowl was formerly in the same collection as objects associated with the November Collection. I have not kept track as to whether this particular pot was sent to one of the museums used as a depository by this imaginative tax write off corporation.⁴ Earlier batches from this collection and associated collections went to schools and museums in Florida, later larger batches were sent to the University of Virginia; others then went to Duke University. It is worth checking to see where this particular basal flange bowl ended up. Those portions of this immense collection(s) which were not parceled out as tax “investments” earlier, were finally sold to Landon T. Clay. It seems that at least some of these pots were donated by him to the Boston Museum of Fine Arts.

⁴. During the 1970's several clever individuals realized they could reap considerable profits by buying Maya art cheaply, then having it "appraised" to be worth a fortune, and then donating it to museums (at the values which even IRS itself alleged were inflated). The tax write off aimed for was often 500% of the original purchase price of the pots. This lucrative loophole was the largest single factor which sustained the looting of Maya sites Guatemala in the mid to late 1970's. Finally the IRS caught on that the appraisals of the pots was excessive, and the laws were changed, but permanent damage had already been done to the Maya sites which were the victims of this tax write off scam. The IRS asked my help in this case so I had an opportunity to see first hand the nature and magnitude of this problem, a real eye opener for a field archaeologist. The appraisals tended to claim that each vessel was unique or otherwise worthy of the excessive evaluation, and of course no one at IRS itself had the knowledge to combat this. I was able to take advantage of my large database on Maya pottery to document on a pot by pot basis which situations were pure hype. Some of these vases, plates, and bowls were important aesthetic works of legitimate art, other were ordinary artifacts (with no significant monetary value), a few were forged with repainting in the guise of restoration, and so on. But raw statistics were possible only when the entire data base was available. Since the appraisers did not know all extant Maya pottery, and tended to have little knowledge or understanding of iconography, the inflated claims of rarity, uniqueness, and value were quickly deflated. In several instances the pots were actually far more important for iconography, epigraphy, and site ceramic sequence than any potential value as a tax write off—since the appraisals were based on an imaginary monetary value, not the usefulness of the scene to advancing knowledge of Maya culture. This fact is not inherently visible in any single pot, but only in access to the sum total of all reasonably available Maya ceramics. The present bowl, for example, has little monetary value because it is repainted, but it is worth studying for the iconography.



Polychrome basal flange bowl, central Peten, repainted with alteration and destruction of the original scene resulting. About 80% of the scene can still be studied, however, as most of the alteration was on the standing hunter and the Hellmuth, F.L.A.A.R. Photo Archive, with no digital alteration of the image. The color slides were not available when we were writing this text.

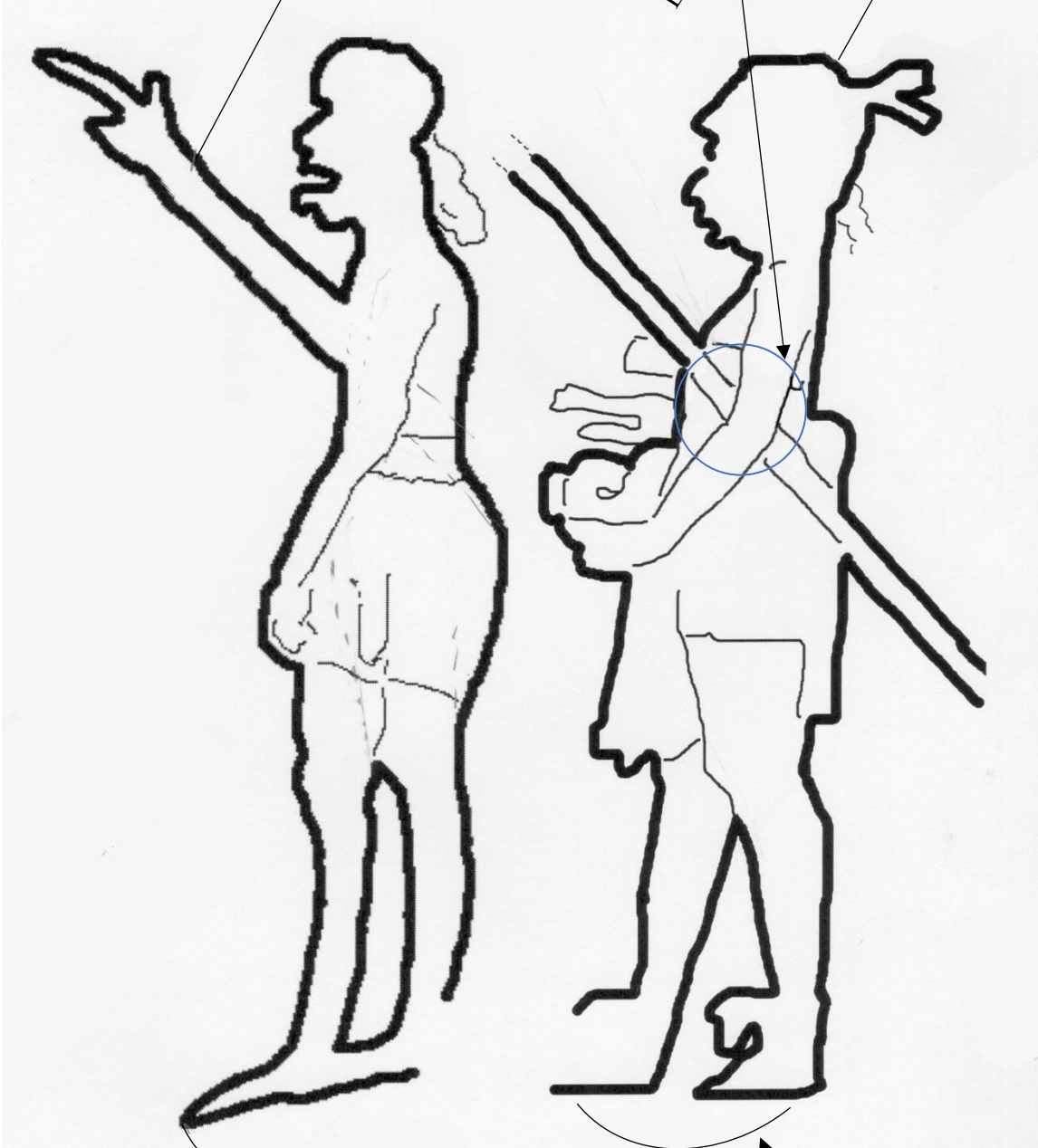
(Who couldn't
Imagine the
figure at right)

Probable blowgun
with hand added
by restorer

Suggest some
sort or story

Blowgun probably went
UNDER the arm

Headress is
not shown



This figure
very similar to

to the figure
from chapter 4

Condition

This is the best example of an abominable repainting job, probably the product of a Fort Lauderdale painter rather than the Miami School. Not enough was known of Maya art in those years for this person to know what to add so the repainting was rather innovative. The bowl would have had considerably more value if it had been left in its original condition.

Previous Publication

I thought I saw this pot published somewhere, though I am not positive, and I must admit I have been unable to find the source.⁵ If it was published it is probably with no warning to the readers that portions had been recreated with fresh paint.

Shape and Size

The contact sheet **451858-12** shows the vessel only from directly above, so does not reveal the side profile, but the photo suggests that the sidewalls go almost straight up. This results in the entire flat field being the bottom, there is no attempt to spread the main scene from the bottom up onto the sidewall. The sidewall is decorated with six "textile toads," normally frog like or insect-like creatures (but occasionally anthropomorphic) that are found on early highland Maya ceramics of Kaminaljuyu and on the hems of Late Classic Maya huipils on sculpture at Yaxchilan, La Florida, and elsewhere. A variety of designs share features with

⁵. I may have seen this bowl published in an article in one of the Mesa Redonda de Palenque Proceedings but as I was researching this article I was unable to find it in Primera... Part I, Primera... Part II, Segunda ... Part III, Tercera... Vol. IV, so either I missed it or it is in another volume, or my memory (of one pot out of many thousands) needs to do more homework. It is possible it has not been published at all.

these textile toads, including insects on pottery of the Late Classic (F.L.A.A.R. Photo Archive).

The vessel is 33.5 cm in diameter; height is 10.4 cm. This is a good sized basal flange bowl.

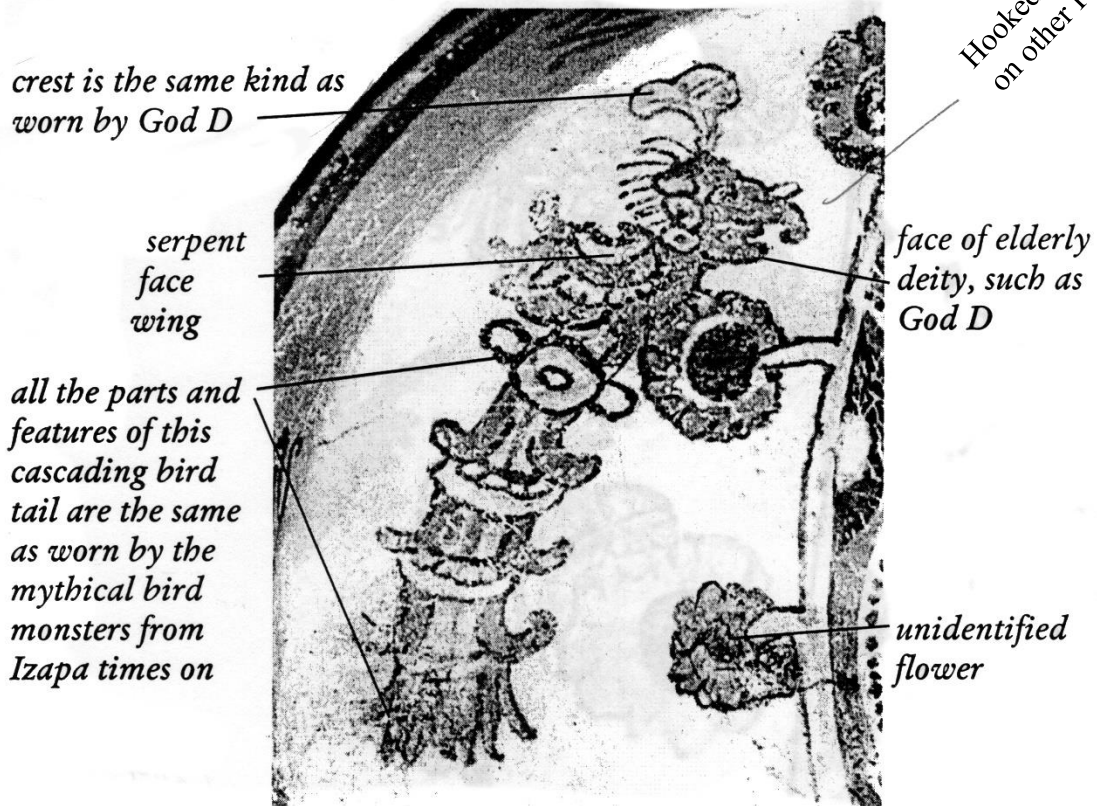
The Scorpion

In the 1980's everything in Maya art was eagerly interpreted as a blood drop. In the 1990's everything is a planet or constellation. So the scorpion on the famous Codex Style vase (Robicsek and Hales 1981: Vessel 109, p. 83; Coe 1989: fig. 11; Kerr 1989, 1:68, File No. 1226) has attracted considerable attention for cosmological interpretations. The importance of this bowl is that it also has the tree, a giant exotic bird deity, and a hunter--in addition to the scorpion.

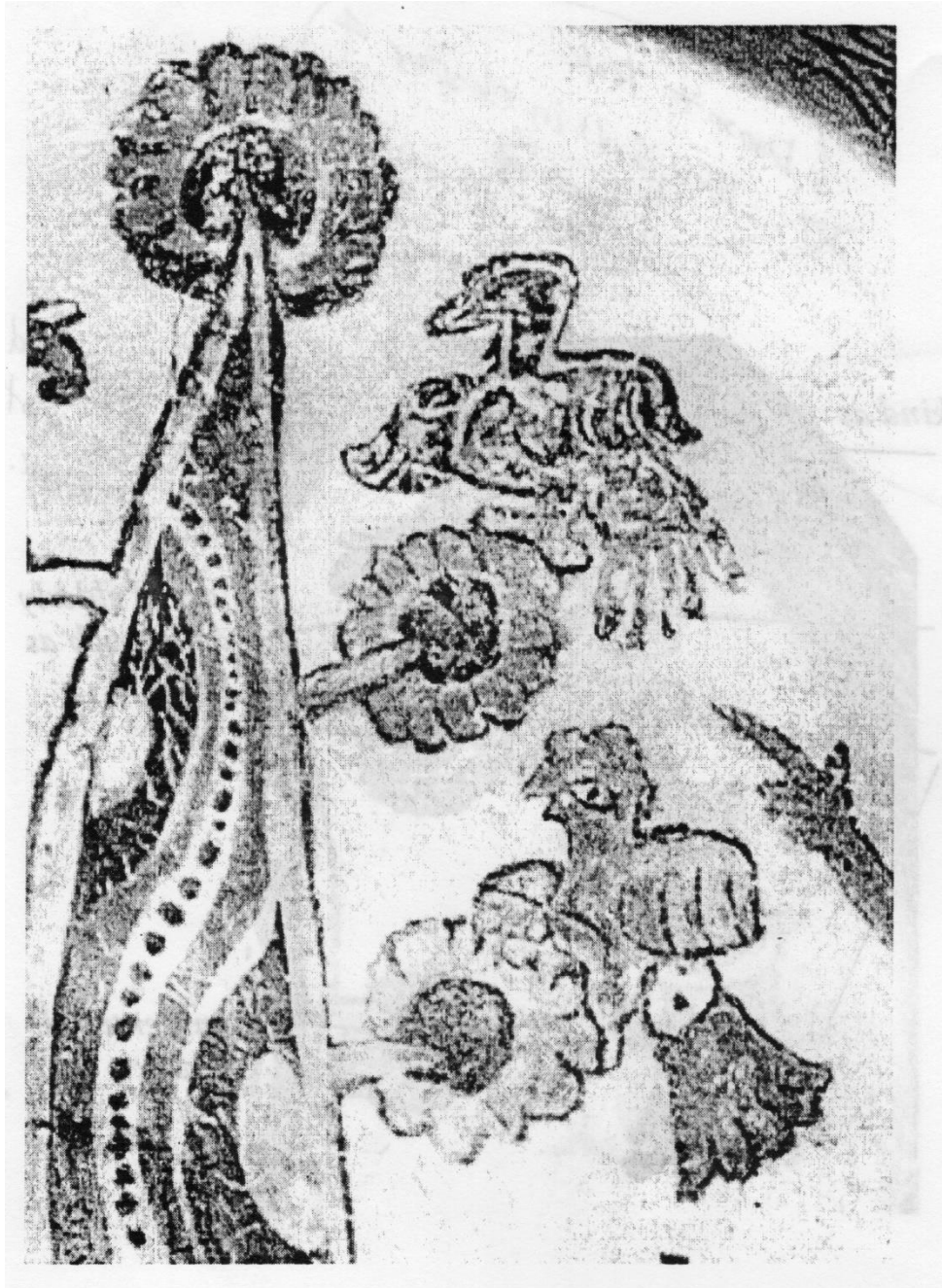
The scorpion here has a surprisingly naturalistic tail, quite long and curled just as you see them in nature. The body is short, a feature of some scorpions I have seen around archaeological camps.

The Bird Deity

This bird monster has the crest-like decoration that is similar to the spangled-J worn by God D (Hellmuth 1987d: fig. 587 on p. 270) and the mythical bird mimicking God D (Hellmuth 1987d: fig. 585). The beak is similar to other birds which mimic certain aspects of God D (ibid. fig. 583). God D often has wings (ibid. figs. 553, 554, 555, 556, and 557).



Although you can see where the bird monster has suffered from the paint brush of the "restorer" in fact enough of the bird must have still been there so that the repainting did not destroy the image. In 1973-1975 not enough was known to enable anyone to forge a God D bird. Today we can recognize that all the features of this bird are correct. File *hntr1c.tif*



The repainting caused more damage to the lower bird than to the upper bird, Flowers of this large size are not known from other Maya paintings but there is no reason to believe they are faked by the repainting. The design on the tree trunk is also unique, though since this is about the only Early Classic tree in all Maya art it is rather hard to say what a normal Tzakol tree would look like. File *hntr1e.tif* and *twobirds.pm5*.

A Hunting Scene on a Basal Flange Bowl

The tail of the bird is a generic tail for giant bird monsters from the Preclassic through the Early Classic (ibid.: figs. 493, 494-499, 501). The wing has features of the Serpent Face Wing, also pictured frequently in *Monster and Men in Maya Art*. Thus, if this is really Seven Macaw, he must be a close iconographic relative of the God D bird, not to mention a member of the Principal Bird Deity family, which is more likely a status or rank of mythical birds of diverse supernatural species, rather than a single deity.

The other Birds

Two other birds are perched on the tree. They are naturalistic and not necessarily supernatural.

The small Creature

Some sort of creature is in front of the feet of the person at the right. It is hard to ascertain whether the original Maya artist intended to picture an insect, or a small mammal, such as a squirrel.

The Monkey

The spider monkey looks rather perplexed. If a howler monkey were also present we could interpret this as the episode in the Popol Vuh where the evil brothers are transformed into monkeys to repay them for their attempting to torture the young Hero Twins.



This hunter possibly once had a blowgun aimed at the bird monster. The person who repainted the scene was not familiar with Maya iconography and as a result messed the figure up. It is, for example, highly unlikely that a limp penis, minus testicles, would hang down, especially when he is dressed in shorts (which may have another invention during repainting). Also the limp arm which hangs down is not very realistic either. Unless the couple who handled this bowl have pre-restoration photographs this figure can only be used as a good example of how restoration is inherently damaging. F.L.A.A.R. Photo Archive **451858-12.**

This scanned image would be clearer if we had the original negatives and could scan them with a dedicated scanner which accepts 2 1/4 inch film (Hasselblad size). Microtek, Leaf, and Nikon make dedicated scanners for this size. Umax and Microtek also make flatbed scanners that can handle negatives of this size, but we did not have the negatives in Japan, so had to make do with the contact sheet.



The kinkajou, known in Spanish as a *mico de noche*, is found here for the first time in Maya art. The creature below is harder to identify since we do not know whether the restorer added or subtracted any body parts during her "restoration" of the scene.

Enlarged segment of a scan of the black-and-white contact sheet image. File *hntrb.tif*.

The Kinkajou

A kinkajou (mico de noche) is curled around a branch which sticks out from the base of the tree, at the level of the monkey. This is one of the few known representations of this animal in all Maya art. These cuddly furry animals are often kept as pets. They are active mainly at night, so seldom seen by tourists. They are not black but the tawny color as a deer or puma, so the color of this animal is appropriate, as is its posture. The representation is surprisingly naturalistic.

The Tree

This is one of the few Early Classic Maya trees, other than Crocodile Trees (Hellmuth 1987d: figs. 595, 596, 599, 597, and others) that have survived. Most of the trees in Maya art are from the Late Classic. With no spines it is not immediately recognizable as a sacred ceiba tree. With no fruit it is not possible to ascertain whether it is cacao or another tree of ritual importance. Repainting has not been kind to it either.

The "Hunter"

This scene has been messed up by repainting, so unless and until a pre-restoration photograph surfaces, it is not possible to figure out whether this individual had a spear, atlatl, or other weapon. With no weapon, no net, no conch shell, this would not be classified as a hunting scene, if it were not for our knowledge of the Late Classic Codex Style scenario of the shooting of the bird monster with a scorpion at the base of the tree. The analogy) is so obvious that this basal flange bowl can also be similarly interpreted. It appears that one, or both arms have been not only repainted, but also rerouted. The posture as given is stiff, and unlikely,

A Hunting Scene on a Basal Flange Bowl

even for the Early Classic. It is more probable that this man was aiming a blowgun at the bird. The modern repainter may have misunderstood a short thick blowgun for an arm. The penis-like form is somewhat unlikely as well. The integrity of this figure has effectively been destroyed.

Summary and Conclusions

Fewer than ten polychrome basal flange bowls have any figural interaction other than extended crawling personages. Actually there are fewer than five basal flange bowls that have a portrait of a mythical scene such as this, and few that come even as close to naturalism as this stylized rendition. This mythical episode must have been deeply entrenched in Maya culture.

In its current state, with the original scene covered over by acrylic paint, we can at least salvage the fact that this specific myth segment goes back to the Early Classic. Under the guise of restoration, however, repainting destroyed the style, messed up the iconography, and reduced the value of the scene considerably. It still warrants to be photographed professionally, and it would be helpful if the fresh paint could be carefully removed so we could see how much of the scene can be attributed to the ancient Maya (I suspect about 85% is original and authentic).

If this bowl had not been repainted, it would stand out as the single most important polychrome figural interaction scene which has survived from the 4th to 5th centuries.

One hour of repainting has ruined one thousand years worth of cultural information.

HUNAHPU HUNTING: A LATE CLASSIC CODEX STYLE VASE

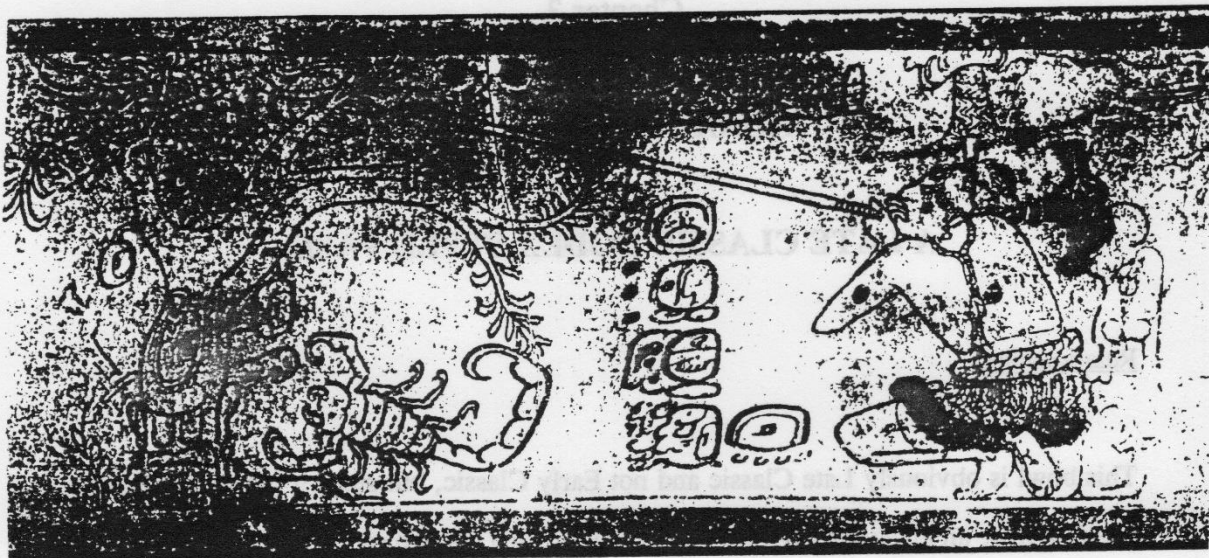
Relationships

This bowl is obviously Late Classic and not Early Classic, but since it pictures a hunting scene with a tree, an elaborate mythical bird monster, and a scorpion, it should be in the same section so that comparisons can be made.

Previous Publication

This important vase has been published several times: Robicsek and Hales 1981: Vessel 109, p. 83; Kerr 1989,1:68, File No. 1226; and elsewhere. The comments have ranged widely. Coe is one of the earlier Mayanists to associate Hunahpu with an outfit now known as the hunter's skirt (1989: fig. 10). I independently had recognized that same special skirt through hunter plates and added the fact that Hunahpu wears a sombrero, a headdress typical of ballplayers as well. These facts have not always been included in theoretical observations that place the scene in the Milky Way or elsewhere in the cosmos. Also, few earlier commentators were aware that a comparable scene is on a basal flange bowl (**451858-12**), discussed in the previous chapter.

THE MAYA VASE BOOK



© Kerr 1980
Ht. 11.4 Dia. 12.5 Cir. 34 cm

File No. 1226

Condition

Not one of the previous publications describes the condition, whether the scene has been painted in Miami or New York, and if so, how much; and if not, that the scene is therefore authentic. The pot was broken or cracked in ancient times. Holes were carefully drilled on either side of the break in order to tie it together with some form of cord.

Cosmological Implications

The tree, bird monster, feline paw, and scorpion have variously been discussed. The theories change as time goes on. I will not add more hypotheses, but will describe their physical features. The safest figure to interpret is the hunter, Hunahpu, since his identity is not speculative, as is certified in the next section.

Hunahpu as Hunter

We know this particular hunter is Hunahpu because of the isolated spots especially on his cheek and also on the arm. The blowgun is rendered with full detail, as we would expect from a painting in the Codex Style. One sight is present on the blowgun; each end is bound or scored. The blowgun is ample evidence that Hunahpu is hunting; the sombrero is additional documentation of that role, as is the skirt of segmented strips. This is the hunter's skirt, worn by so many hunters, and by royal ballplayers portrayed on Site Q and on Itzan panels.

The wide sombrero is also a feature of many hunters and of ballplayers. This sombrero has a wide version of a standard water lily on top. The sombrero is perched at an impossible angle. It is a challenge to ascertain how it is attached.

The hunter has a string or rope-like belt. The tassels of equal length form a short variant of the standard hunter's skirt. The black mass below does not seem to form any particular item of clothing.

The Tree

The tree has fruit which hang down as does cacao, but calabash also hang down in a comparable manner from the calabash tree. Papayas also fruit from the trunks. Botanists will need to check and see if the leaf is acceptable for that of a calabash. The leaves are not similar to those of a cacao tree. The fruit is too large to be *nance*, the fruit described in the *Popol Vuh*. The frontal face on the trunk has been given a variety of names in the literature. This visage is most popularly known as a Sun God, mistakenly presuming that all deities with large crossed eyes are a solar deity. For a while it was popular to tag comparable faces as God C. A neutral position might be more realistic, so I name these images as part of the Loincloth Apron Face family. The connotations are basically phallic and regenerative. This is the same face as at Palenque on the tree trunk rising rather obviously from the sexual area of Pacal's loins on the sarcophagus cover of Palenque.

The Cauac Monster

Under the rules of biological nomenclature the first name which is in the literature should remain unless it is patently misleading or totally incorrect. Thus changing a name from Cauac to Witz might seem understandable, but fails to recognize the international scientific standards. This Cauac Monster is poorly preserved, giant variants of a Loincloth Apron Face adorn its edge.

The Bird Monster

This bird seems to have crash landed into the top of the tree. The Popol Vuh speaks of how the birds got caught up in the tree limbs. This is not the section on the shooting of 7 Macaw. This bird seems to have had serpent face wings but the branches have obscured much detail. Since the bird is totally upside down you have to turn the illustration sideways to orient the view. In the momentary writings on the Maya this bird is automatically described as 7 Macaw. This may indeed be correct, but if so, several errors have to be explained away, mainly that he is not perched atop a nance fruit tree.

Chapter 4

HUNTING ON CODEX STYLE VASES

General

Several Codex Style hunting scenes are known, the most famous of which shows a probable Hunahpu aiming his blowgun at a mythical bird; a scorpion is nearby (Robicsek and Hales 1981: Vessel 109, p. 83; Coe 1989: fig. 11; Kerr 1989,1:68, File No. 1226). Another even more elaborate scene of hunters is the subject of this report, a tall elegant Codex Style vase. It has not been published in the standard reference on vases of this style and, as far as I know, has-been published nowhere else, outside of F.L.A.A.R.

Previous Publication

So far the only publication of this vase is in (Hellmuth 1987d: Tafel XLVI, figs. 578 and 579). This shows two views which include the God D and the Patron of Pax tree with two of the bird monsters. The hunters are not visible in these particular views.

Photographic Coverage

The black-and-white photographs are underexposed but at least all portions of the vase are covered. Close-up details exist of the major sections. There are at least twelve 35mm color slides in the Minpaku⁶ set of F.L.A.A.R. slides, in the **J-0067259** range. There are 6x6 cm format black-and-white negatives back in the main F.L.A.A.R. archive in Florida as well,

⁶ Minpaku is the English equivalent of the abbreviation of the National Museum of Ethnology, Osaka, Japan.

418679-8, as well as close-ups on other rolls.⁷ It would be helpful to find this vase again in order to take better photographs, with improved lighting on the sides, and with a 4 x 5 inch format camera.

Location Past and Present

It is presumed that this vase, as with most Codex Style vessels, came from the area between Tintal and Nakbe, in the northern portion of the Department of Peten, Guatemala. William Folan has excavated a complete Codex Style vase from Calakmul, but pots of this style are not common there and the vase can be judged a probable import from the south (from northern Peten).⁸ I have not seen the hunting vase for over a decade and have no idea where it is at present.

⁷ The illustrations which accompany this report are based on 35mm color slides from F.L.A.A.R. in the reference library of the National Museum of Ethnology, Osaka, Japan. These slides were scanned, at low resolution, with a Nikon Coolscan and prepared with Adobe Photoshop imaging software by Jack Sulak. An image from this middle-level class of scanner must be upgraded by Photoshop software before it is usable. Kodak Pro Photo CD scans, at their upper resolution, are superior, but still need to be worked on before printing. "Worked on" means brightened, sharpened, color corrected, and general electronic upgrading of the digital image. Optimum results will require a more sophisticated scanner, a 1200 dpi laser printer, and special laser quality clay-coated paper. Appropriate equipment would be a Nikon LS-4500AF or Leaf 4x5 dedicated slide scanner that can handle all three formats, 35mm, 6x6 cm (2 1/4 x 2 1/4 inches), and 9x12 cm (4x5 inches). For printing of graphic images 300 dpi is insufficient, 600 dpi is low end, and Lexmark or comparable 1200 dpi printer is acceptable. Obviously an Imagesetter is even better (over 2000 dpi) if you have the funding. Most "laser paper" is not much more than a sham to charge extra money. Only a few papers are really coated specifically to achieve optimum results from laser printers.

⁸ F.L.A.A.R. has 4x5 format photographs of best preserved side of this pot in color and in black-and-white (the back is thoroughly eroded). The scene and vase is absolutely the same general class as the hundreds of Codex Style pots in private collections throughout the world, indeed the PSequence of glyphs on the Calakmul example was painted by the same scribe as many of the pots pictured by Robicsek. This Calakmul vase documents that all the vases published by Robicsek, which are not repainted, are authentic. For years many people had claimed that pots in his book were fake "because nothing like them had ever been found by archaeologists." Now Richard Hansen has found sherds at Nabke and Folan has found an entire vase.



Condition

The painting is faint in areas, worn and rubbed by rootmarks over different sections across the entire surface. Fortunately no repainting whatsoever had been undertaken when I had an opportunity to photograph this masterpiece over a decade ago. This is thus one of the few major Codex Style vases which can be studied in its original condition, of which close-up photographs exist of major iconographic details on the surface of an original Maya painting not covered over by modern acrylic paint.

The Birds

Two bird monsters are present. They are quite similar to each other but definitely not identical. The upper bird has a large knot pectoral above its regular pectoral, slightly different wing feathers, and a tail with no glyphic inset. It might be considered to share some features with birds on a plate pictured in Hellmuth 1987d: fig. 582 on p. 269, except that plate is more a "God D-like bird" and this is more a "God K-like bird. The double dome and double ruff of hair is a trait of God D but the display area and torch-like stick through the display area are features of God K, as is a long-snouted monster visage. God D is usually wholly human except when he is bird-like; he is not yet known in a reptilian form. The Catholic Church has had entire Synods on comparable theological problems--and wars that have resulted in the slaughter of tens of thousands of victims over religious nitpicking, so it may be understandable if we cannot solve the deity identity for this vessel at present. In this chapter our main interests are the clearcut God D, and the hunters. God D details of the composite bird monsters are best





left to the separate monograph where all the other God D images are available for ready reference.

The lower bird has the display unit where a torch would be expected but the branch interferes. It almost seems as though the artist was unsure whether to finish the branch or start a torch. This could be considered "mistake". This, however, is no excuse for mistakenly judging that this vase, is a modern fake, because this scene was painted before God D iconography and bird monster iconography were known by scholars. Only a Maya painter of 1000 years ago had the necessary information with which to create this scene. Today, in 1995, any clever painter in New York or Miami can recreate scenes such as this, but such was not the case fifteen years ago.

The lower bird has the spangled seashell cross-section which is so typical of God D, indeed this is a fully developed example of what is truncated on God D due to lack of space. These birds also share the same class of pectoral with God D.

The upper bird has spots arranged in a potentially feline pattern and even has bunches of fur. The bird on the previously cited plate also has feline markings, so we have a composite monster or a pun on a bird whose Mayan name perhaps includes a word related to a feline, such as "bird whose feathers have spots like a jaguar."

Writers seem to presume that the bird in the tree is Seven Macaw of the *Popol Vuh* myth, the False Sun. This beloved interpretation is understandable, since the bird monster is clearly a rather magnificent creature. But there are other episodes when the Hero Twins are out hunting, and we should also reserve the possibility that entire episodes existed in the 8th century which

did not survive to the 16th century in the highlands. The designation as "Principal Bird Deity" is an interim label until a hieroglyph is found that specifically tells us that it is the False Sun. My caution is also fueled by the presence of two bird monsters, since there is no mention of such a second bird in the *Popol Vuh* episode of Seven Macaw. The designation as Seven Macaw, however, is definitely the current favorite.

The Hunters

Three hunters are present, which immediately signals that perhaps the Hero Twins are not intended. The best preserved hunter however, wears a slender headband and the eroded blow gunner has a large dot on his forearm, so perhaps the artist is showing one or more of the Twins in different episodes, before and after shooting the bird monster.

The preserved hunter has double spots, angled diagonally. The oval shape, angle, and doubled aspect are features not known to be associated with either of the Hero Twins. He carries a seashell musical instrument, as typical of Maya hunters in general. He wears an "elaborate loincloth; none of the hunters wears a hunter's skirt of vertical cloth segments. His blowgun has informative details at the lower end, features not always rendered, or noticed, on blowguns elsewhere. We will need to find more blowguns on Maya vases which have not been altered by repainting in order to understand such features (a form of binding at the end). The high-back sandals are rather fancy for a normal hunter, who tend to be pictured barefoot.

The hunter in the middle (frontal body) also has double sets of spots, and also not round but oval. The eroded hunter on the left aims his blowgun towards the bird, though actually the



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end of the weapon passes behind the bird's wing feathers. No sight is visible along the blowgun as a result.

Immediately above the black cloth which wraps the waist area are semi-circular sections (presumably of cloth) with the symbol for plaiting or weave pattern inside. This woven pattern is especially noticeable on Hunter 1 (leftmost of the three hunters) and Hunter 2 (middle of the three hunters). One piece of this cloth structure sticks out from his waist area. It would be useful to search all Maya costumes on Codex Style pottery to see what was intended, since the preservation on this particular vase is poor. What is useful on this vase, however, is that the details, albeit poorly preserved, are at least all authentic and original.

Headdresses of the Hunters

All three hunters appear to have bizarre headdresses, unless they are deity heads hovering over their heads like the Holy Ghost. Bits and pieces of the headdresses of Hunter 1 and 2 still remain; the complete headdress of Hunter 3 is extant, but the details are faint. These deity images may adorn a straw hat, which, in Maya style, are perched atop the heads in a fashion which almost defies gravity. You can see the possible woven brim of a potential sombrero on Hunter 3, and a bit of a possible dome (though whether this is the correct way to read the inkblot test is not sure due to lack of solid detail).⁹

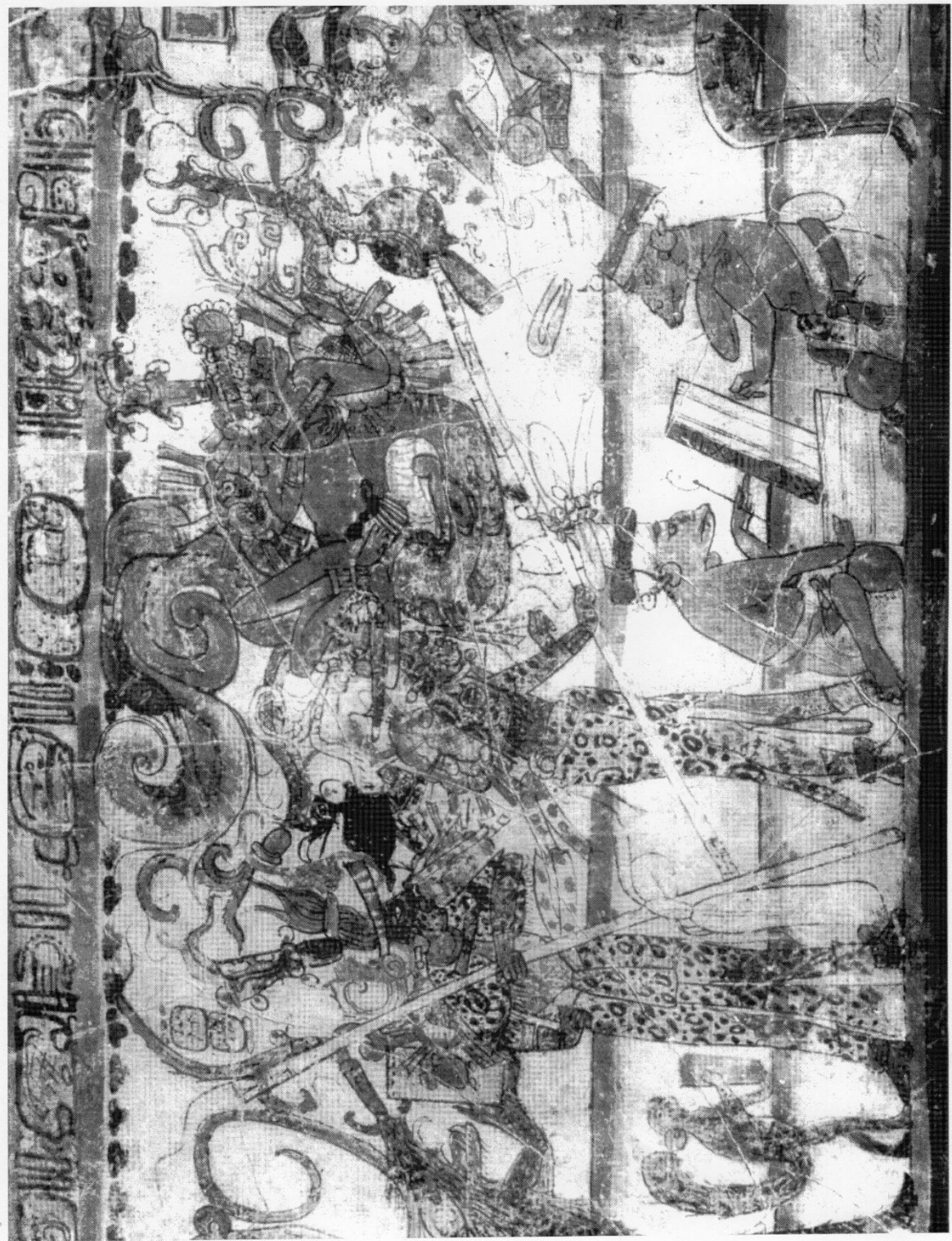
The sole remaining monster reveals a skeletal end of an upper jaw at the right, and a long snout at the left, tapering downward. Instead of an anatomically correct lower jaw there is

9. I write this description only from test scanned 35mm color slides, I do not have my 2¹/₄ inch transparencies available in Japan. The Minpaku archive is based entirely on the 35mm section of the larger F.L.A.A.R. archive corpus.

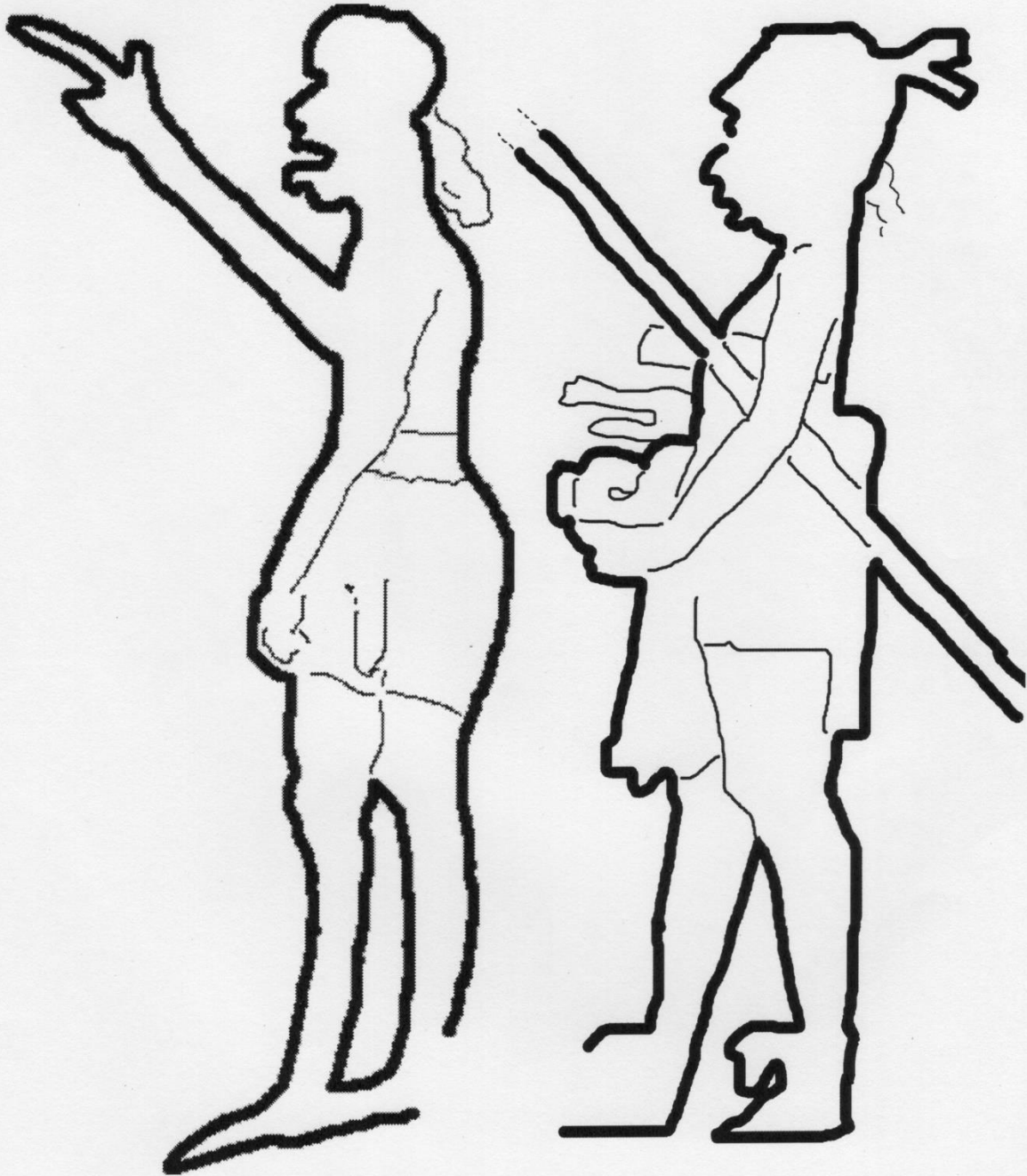




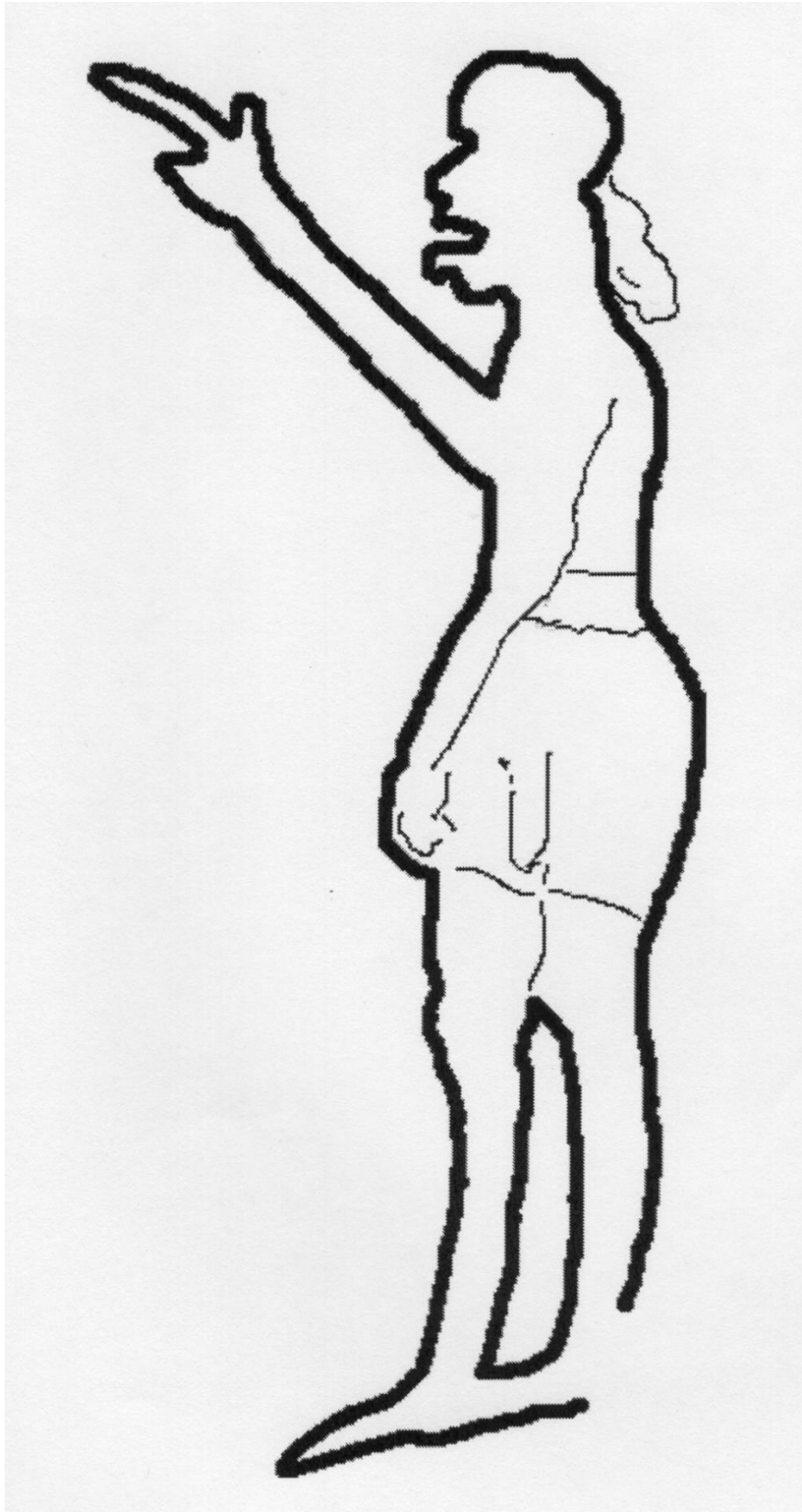




COMPARING FIGURES







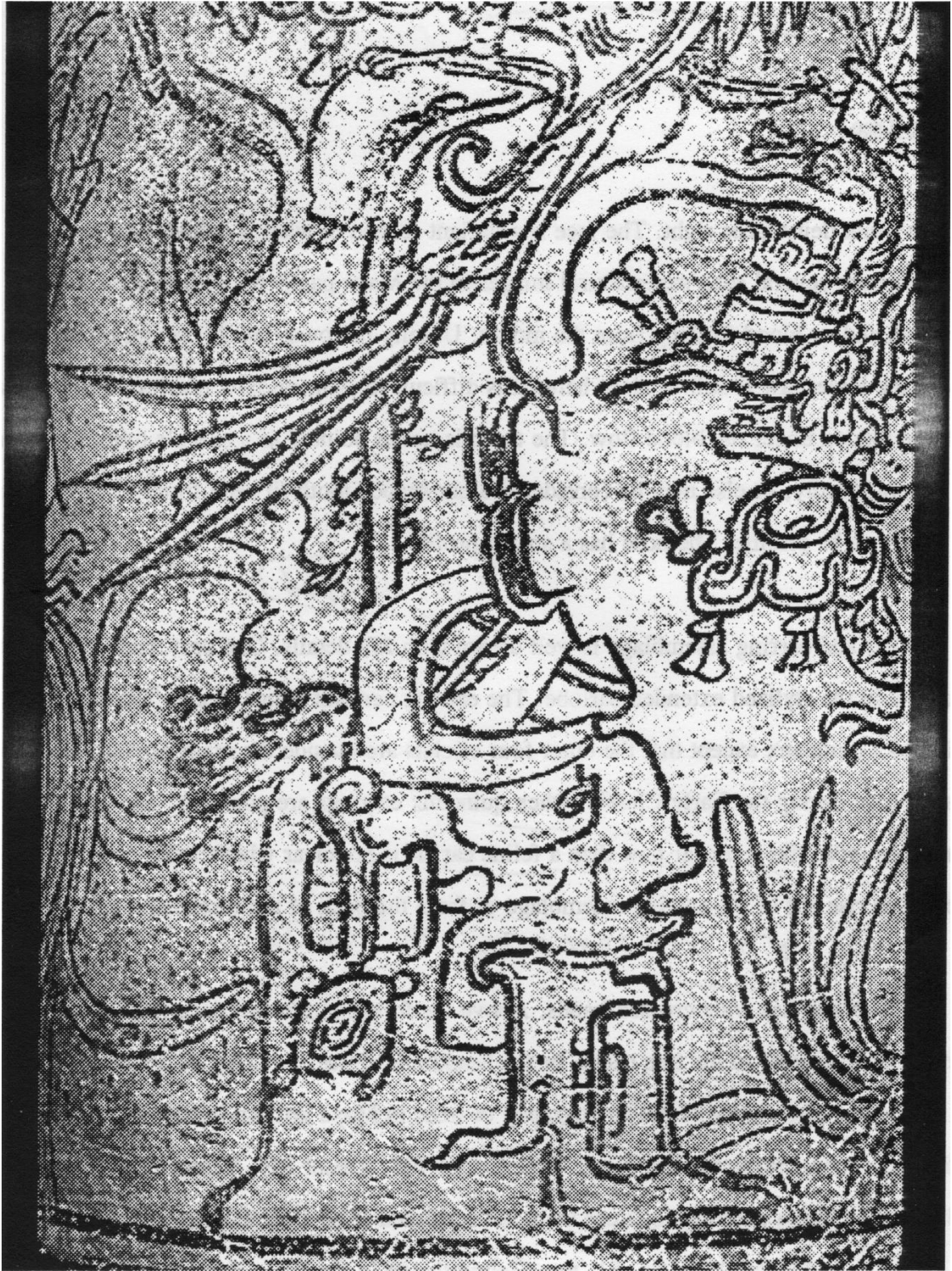


design that looks like the quill or blood flow as on the Maya tree trunk deity. Two sets of tassel ends stick out from the back of the headdress. The upper set is angled slightly upward and has a bifurcating scroll, like insect feelers (through no actual insect is intended). The lower set of tassels has no feelers sticking out. Since the headdress of Hunter 2 has these back tassels we judge that his headdress was similar.

The Blowguns

Considering how important artifacts are to the field archaeologist it is unfortunate that no archaeologist has done an analysis of artifacts as depicted in Maya art. Here are Maya hunters with artifacts in use, namely blowguns. There is no way to excavate such data in a 1x1 meter trench. There is no way the ceramic sequence can reconstruct this scene either.

Hunter 3 has his blowgun tucked under his arm. It is not easy to judge its entire length for it is unclear where it ends, though if that is binding on the tube just as it reaches the shoulder of Hunter 2 then the end must be nearby, since only a few centimeters were bound on a typical Maya blowgun of this period. No sight is apparent along the tube. The blowgun of Hunter 3 is in use, though one end is hidden behind the bird and the other end is eroded. The tube of the middle hunter may be the thing which is sticking up diagonally over the back corner of the bird. If so this is the business end, since it is bound. The marks, though, divide it down the middle.



The Tree

The trunk deity faces right. The face is a variant related to what is called the Patron of Pax. There are several such supernatural images in the Maya pantheon with either a quill in the mouth and/or blood flowing from the mouth. Usually no lower jaw is present though the back of the lower jaw is still in place here. It is difficult to estimate how much of a lower jaw might be hidden under the blood flow. The tooth is not as pointed as a shark's tooth but is in that general family, or else may be considered a tau-shaped tooth (if seen from the front). The lips appear to be piscine. The nose has a strong profile.

The ear and earring assemblage is well drawn with full details. One part sticks through a huge hole in the stylized extended earlobe. The earring pendant hangs freely. This bangle is similar to a quincunx except that the outer four circlets are outside the main earring, not inside as is the case during the Early Classic (when quincunx earrings are popular). The upper adornment looks more like a jaguar paw than a feline ear. It is not clear whether this feline paw is intended to rise out of the earring assemblage or from the back of the forehead display unit.

The forehead has wide crossed-bands. Above the forehead are two dark semi-circles. Whether these belong to the tree trunk, or the headdress of the tree deity, is unknown since no one has done an inventory of the iconography of trees in Maya art. An initial list would mostly be hunting scenes, Robicsek and Hales 1981: Vessel 108, Vessel 109, Vessel 110, Vessel 111 p. 84. A few Maya paintings of trees were not repainted (Coe 1982: Pearlman No. 10 and No. 12; Robicsek and Hales 1981 Fig. 61, top; Hellmuth 1987d: fig. 721; Kerr 1990,2:241, File No. 2356, also in F.L.A.A.R. archive, also not repainted).

Hunters on Codex Style Vase with God D nearby

The tree itself is thick at the trunk but otherwise truncated; it branches out to the right (above) and a wisp shoots up to the left. There are no spines or anything to suggest this is a sacred ceiba tree. No fruit means we are unable to identify it as a cacao or calabash tree. Above the head the trunk is knobby and gnarled, as though its branches were repeatedly pruned to force the main trunk to grow fat. There are not really any leaves as such, and no noticeable fruit, since most of the portion of the tree that would exhibit these features is covered by the bird perched in the center. The trees on the four Codex Style pots pictured by Robicsek all have leaves of one type or another. Those other trees also have fruit which is more the size of a calabash than a cacao. On this tree one stalk rises straight up and then curves to the right under this bird. This stalk has sets of blips on both sides. This botanical feature has not previously been noticed and thus has no designation in Maya iconography as yet. Trees on other Codex Style pots also have features comparable to this. On some trees these look like vines, on others they seem to render the feature which is part of the glyph for *che*, or "tree" in the Mayan language.

The God D

God D is easy to recognize by his aged head, his headband with rosette, and the bejeweled decoration at the top (which is arranged in a truncated version of a pattern that I have termed a "Spangled-J" section of a seashell, you can see a complete rendition of this feature sticking out of the headdress of the lower bird). If you compare this representation with the several dozen known portraits of this elderly deity you can easily recognize that the two main components of God D's head decoration are present. Missing is a double dome (present on the two birds), a ruff, and a back flare. Added is the double stick with bifurcating end issuing down from his







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Hunters on Codex Style Vase with God D nearby

forehead, angled downward. The localized mass of hair is consistent with a generic aged appearance (he is essentially bald) but is not a listed trait for God D, since it occurs only on a few specimens, such as seen Hellmuth 1987d: fig. 553.

This mythical personage has tiny serpent-face wings attached to each elbow and a long flowing bird 's tail. Since God D is well off the surface, and is not standing on anything, or even perched in the tree, we can presume that he is flying, or at least levitating. The wings each have a fully developed long-snouted monster face. The wing on the viewer 's left (the lower wing) even has nose tubes. On some serpent face wings the feathers also serve as the fangs of the serpent, the main lines of the serpent serve as the principal wing bone, etc.—the serpent face is cleverly conflated into the structure of an actual bird wing, indeed there are birds whose wing feathers look very much like these wings painted on Maya pots. The serpent faces on this Codex Style vase, however, are neither subtle nor did they attempt to work the feathers into the design—the complete monster is directly laid over the wing. The bird monsters, also have serpent face wings but the monster face is upside down, so you have to turn the photograph to see the eye, elongated snout, and other features of the monster face.

God D holds a black object about the size of a closed umbrella in his upraised hand. This is rather long and thick to be an atlatl, and has no visible finger holds either, and no hook at the end. What might be mistaken as an eccentric flint inlay into this club is actually the spangled-J seashell cross-section sticking up from the God K/God D bird monster just below the stick.

Summary and Conclusions

A deity with an aged face like this could be either D, L, or N, and in other instances, the JGU as well. With wings like this, and in the company of hunters, neither God L nor God N would be expected. The serpent-face wings are enough context to document God D, since he has such wings in plenty of other instances (Hellmuth 1987d: figs. 580, 581, 585). Further-more a definite winged God D is next to the Hero Twins in a hunting scene on a polychrome vase (ibid. Fig. 554). It would be interesting to know whether God D sprouts wings mainly in hunting situations since this scene shares key features with the same or similar mythical episode as pictured on the polychrome God D scene just mentioned, where God D also has wings. That other vase has only two hunters, and they are absolutely definitely the Hero Twins.

The Maya painter of this Codex Style vase was extremely qualified. It would be a shame to cover his original brush strokes with modern paint.

Chapter 5
AN ELABORATE HUNTING SCENE
ALSO WITH A WINGED GOD D PRESENT
on a polychrome vase

Previous Publication

This vase was first published in Hellmuth 1987b: Tafel LIV, figs. 719 and 720, p. 322. Several years later the same vase was published by Kerr 1992,3:413, File No. 3413.

Condition

The line drawing of this vase was made while the vase was still in its original condition. The painting was subsequently subjected to restoration, most likely in Miami. The unfortunate result is the vase as seen today. The published photograph shows the vase in its resurrected state today. The hieroglyphs were botched. The fresh paint is embarrassingly evident in Kerr's rollout. The saddest part about such "restoration" is that the vase actually looked much nicer in its original condition, before it was scrubbed, painted, and polished.

The line drawing took several weeks to complete due to the complexity of the scene and the faintness of the remaining detail. Of all the vases that I have studied in thirty years I would rate this scene as one of the more convoluted, and one of the three most difficult that I ever attempted to have drawn for publication. Fortunately the vase was thoroughly photographed for the Photo Archive before the scene was ruined by repainting. This record at least saves the iconographic information.

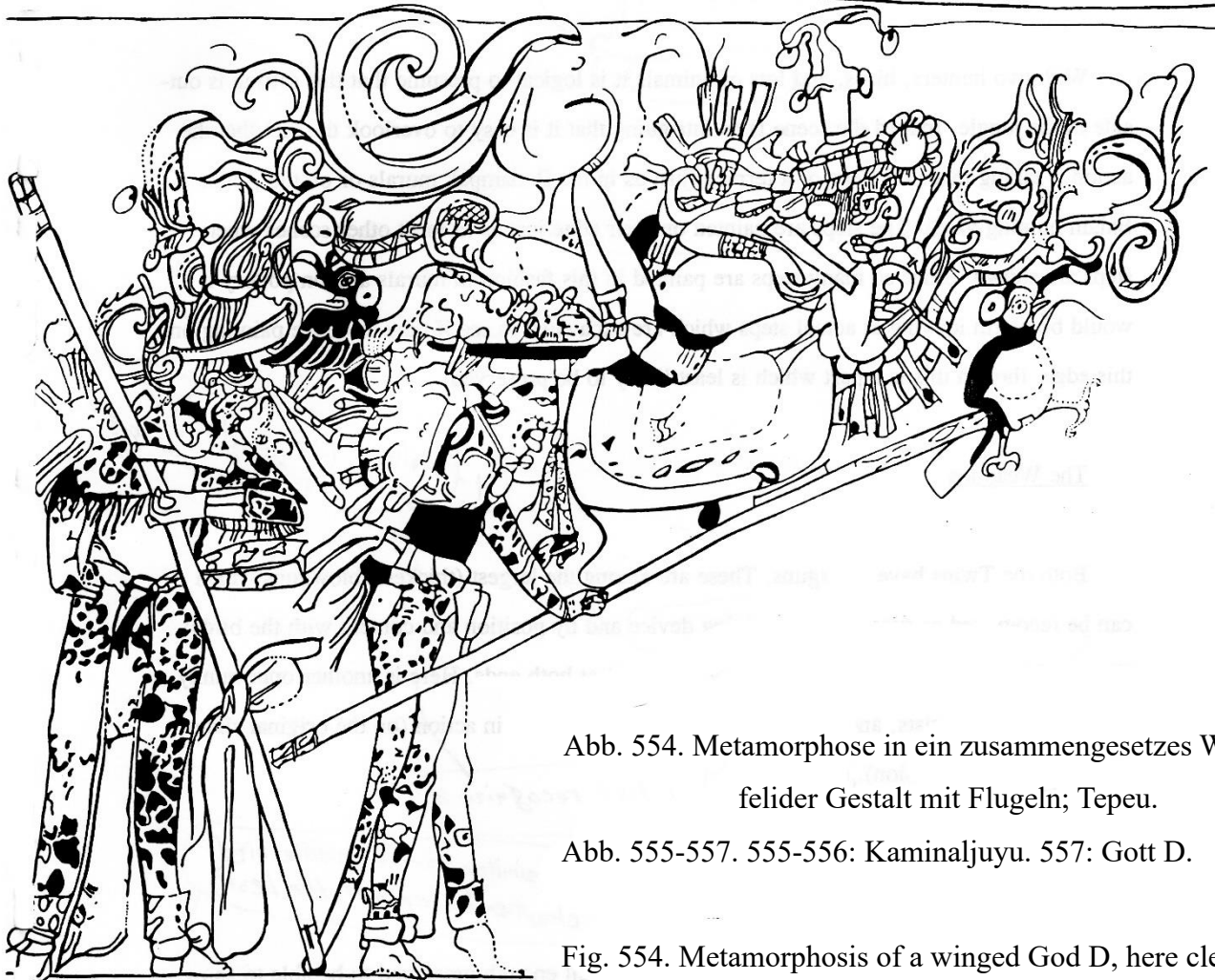


Abb. 554. Metamorphose in ein zusammengesetztes Wesen von felider Gestalt mit Flügeln; Tepeu.

Abb. 555-557. 555-556: Kaminaljuyu. 557: Gott D.

Fig. 554. Metamorphosis of a winged God D, here clearly airborne (Fig. 719), attended to by the full set of differentiated Hero Twins, Personified Numeral Nine, Xbalanque (left) and Spotted Partner, Hunahpu (right). The twins carry their blowguns, as on Figs. 425 and 578.

Figs. 555-557. Deities with wing attachments. 555-556, Kami-

The Architectural Setting

With two hunters, birds, and lots of animals it is logical to presume that this setting is outside in the jungle. Indeed the scene is so intriguing that it is easy to overlook the fact that the action is taking place on steps or a terrace (just as in the Bonampak murals or on the Actun Balam hunting vase). The steps are painted on their edge just as in most other scenes where steps are shown. Since so many steps are painted in this fashion in murals and on pottery it would be worth looking at actual steps which are excavated to see if they too have painting on this edge, though this is a part which is least likely to be preserved.

The Weapons

Both the Twins have blowguns. These are among the largest (thickest) blowguns which can be recognized as such (by the sighting device and by position and context with the birds). There is binding or decoration by scoring (incising) at both ends. Here is another opportunity for field archaeologists, and ethnographers, to study artifacts in action (on the original slides, not on the Miami version).

The Birds

Two birds are present. The one at the left was well enough preserved to be able to show all its features in the drawing. This is basically a more naturalistic version of the standard "deer bird" which is present on so many Peten and Campeche deer hunter plates. The beak here is curved, a feature which will help recognize the intended species. The other bird is not as well preserved.

The Hunters

It is generally understood that the Maya did not tailor their clothing, that is, they did not cut their basic cloth into special sizes and odd shapes. Instead they used whatever strips or bolts that came directly from the loom, and wrapped and pinned, instead of cutting, or otherwise adapting to a natural irregular shape. But there are several instances where leggings seem to have been custom made to fit skin-tight, sort of like a body stocking. An alternative interpretation in some cases is that the spots are painted onto the individuals. From this painting I cannot tell whether the artist is showing fitted clothing or spots painted on the skin, but on the Altar Vase the one dancer is probably wearing tight fitting leggings, and these can be construed as tailored. This is the exception that proves the rule.

The God D

God D is readily identified by his aged visage and headband with rosette. The bush-like form issuing from his head is possibly a variant of the spangled-J which is a common diagnostic trait as well. Wings are another feature of God D; God L and God N do not tend to have wings, rarely a headband with rosette, and would not be expected in direct association with the Hero Twins. This example of God D has a vaguely avian-monster appearance to his face. The details were faint and the line drawing is the best approximation of the original scene, which needs to be studied in its original (there is so little contrast of the figures against the original background that no photograph is provided in this preliminary edition).

The Animal Crowd

There are several instances in the Popol Vuh when the Hero Twins face lots of animals, but the extant portion of the Popol Vuh does not record the presence of God D (most likely Itzamna in the Classic period). Two rather unusual animals are next to the "codex" in its typical box. They are definitely not rabbits. To the left of the Hero Twins the smaller animal is a squirrel with bushy tail. A deer-like animal is behind the squirrel. Several other deer are elsewhere in the scene. A jaguar is in anthropomorphic pose and a panther is in natural pose. Panthers are just as native to Central America as to the American Southwest (couger, mountain lion, different names for the identical genus). Just right of the scraggly plant is a "Jog," the creature that sometimes looks like an agouti, sometimes like a rabbit; often it is a generic small mammal.

Chapter 6

HERO TWIN DEER RITUAL

General

This vase is included in this particular volume because of the God D. Other than the God D, this scene would be equally appropriate for the larger general book on Maya hunting bowls and vases.

Previous Publication

I first saw this vessel in the form of an unpublished line drawing in the archives of Michael Coe. This same vase, in a line drawing by Hattula Moholy-Nagy, was published by her in Mexicon (1981). I have seen this vase published perhaps once or twice since then. Moholy-Nagy did a good job of analyzing the scene, considering that her specialty is with Maya artifacts (notably identification of seashells), and not with Maya iconography. Today, though, the two brothers would be upgraded from "probably Xbalanque and Hunupu" to definitely being these Hero Twins. The black marks on the latter twin are as much related to hunters as they are to the death god. The iconography of hunters was not well known in the 1980's, so the hunter's skirts were not recognized. Although I had identified God D by this date, and had provided this information via correspondence to Coe, Robicsek, and Hales, this fact was not widely known otherwise.

Condition

Moholy-Nagy herself recognized that someone had attempted to "restore" the vase. This use of modern paint must have been painfully noticeable for her to comment upon it. I have

myself not seen the vase. I presume it is in Switzerland, or at least in Europe, since it was evidently sold through the Emmerich gallery in Zurich in the 1970's. Although I lived in Zurich, indeed discussed this vase scene with Moholy-Nagy who also lived in Zurich at that time, I was not in Switzerland looking specifically for Maya vases.¹⁰

Provenance and Date

This vase is in the style of greater Peten, which can extend as far as southern Campeche. If this vase came out during the 1960's, then the Campeche side of the border is possible; if the vase came out during the 1970's, central Peten is probable.¹¹ The vase can be style dated as no earlier than A.D. 680 and no later than A.D. 820.

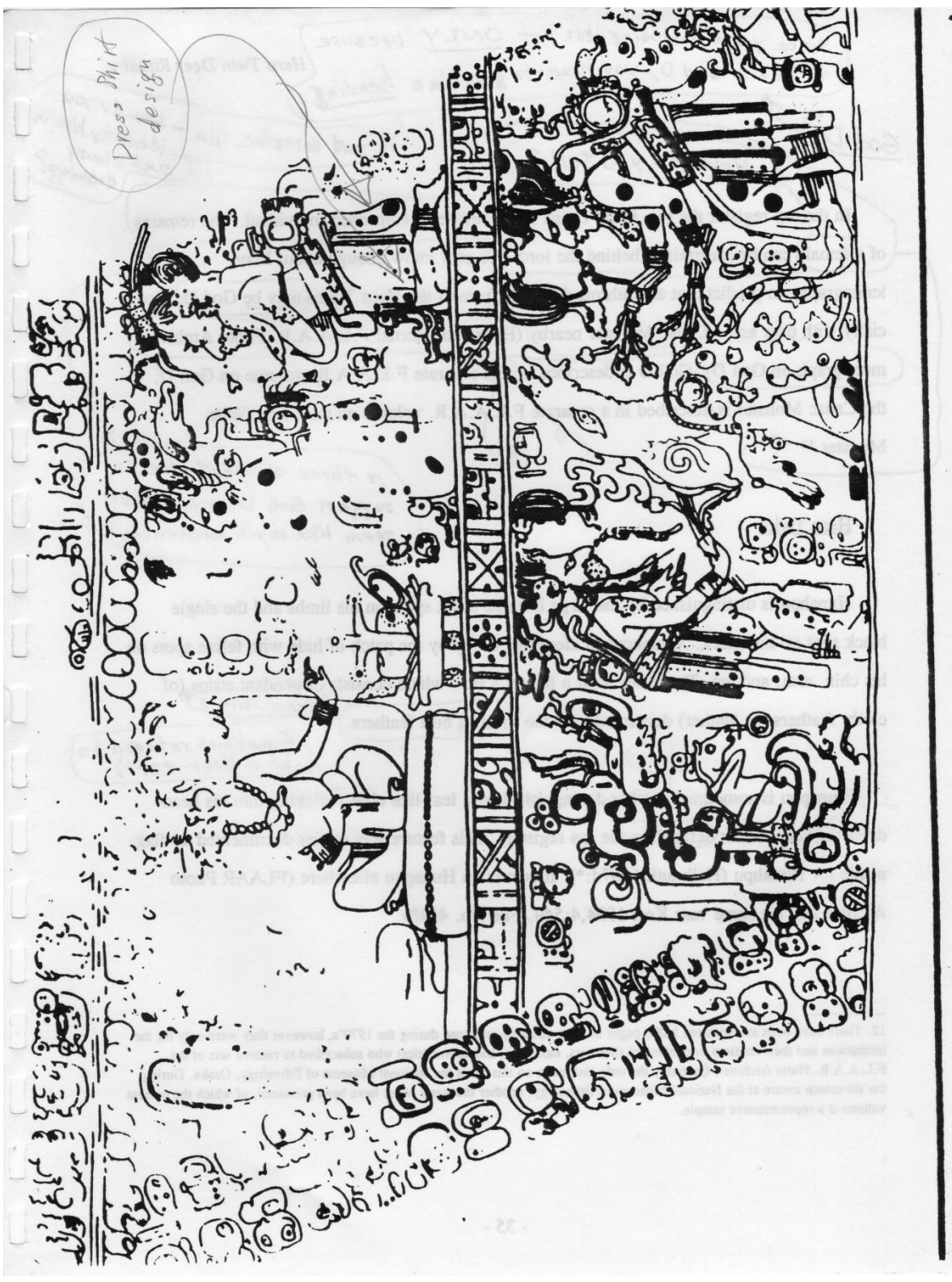
Arrangement of the Scene

A sky band divides the scene horizontally into two parts. Comparable sky bands, in the same position across the middle of a vase, are also known from one or two other polychrome Peten Maya vases. Sky bands alone, at the top, are known from the Indiana Vase (Robicsek 1972: pl. 101; Kerr 1992,3:378, File No. 3007). The top of the vase has a row of cowrie shells hanging beneath the top band of glyphs probably originally a PSSequene, but now eroded). The scene is divided vertically by a double diagonal band of hieroglyphs. Comparable double bands of glyphs are known from other Peten vases, but are not common.

¹⁰ I was in Switzerland for two years since my Swiss girlfriend, Suzanne Schmid, provided a place to stay, which made a nice retreat to pursue my iconography in peace and quiet. Even though this was in Zurich, there was a barn full of milk cows down the block. While in Zurich I house-sat for the Nagy's on occasion.

¹¹ Vases from the 1978-1980's tended to be from northern Peten. This informal system of estimating provenance based on year will be replaced by the results of clay analysis. For vases derived since 1980 I have less concept, though peripheral Peten is more likely than central Peten due to increased protection of the core sites.

Press Shirt
design



In the top register the two Hero Twins kneel before an enthroned individual. The remains of a female can be ascertained behind the lord. We now know enough about Maya iconography to predict that an enthroned lord in front of the Hero Twins may be God D, especially with deer and a Cauac Monster nearby (Hellmuth internal F.L.A.A.R. Photo Archive monograph on God D). God D is described in this separate F.L.A.A.R. volume on God D. The Cauac Monster is described in a separate F.L.A.A.R. volume on the Cauac/Witz Monster.¹²

Hero Twins

Hunahpu is distinguished by the large isolated black spots on his limbs and the single black spot on his cheek. Xbalanque is identified easily by the patch of hide with feline spots on his chin, arm, and leg. The twins wear a hunter's skirt which consists of pendant strips (of cloth, feathers, or leather) decorated with the spots of bird feathers.

Hunaphu is sometimes further distinguished by a leaf-like object sticking into his head-dress (as here, better defined on the top register) This feature was earlier documented as diagnostic for Hunahpu (Hellmuth 1987 d:). It occurs on Hunaphu elsewhere (FLAAR Photo Archive and the same vase Kerr 1994,4:549, File No. 4548).

¹² There have been an estimated 1,000 pages of these catalogs produced during the 1970's, however they were only for the institutions and their curators or professors (libraries, museums, and universities) who subscribed to receive sets of the F.L.A.A.R. Photo Archive. Currently the only institution on this list is the National Museum of Ethnology, Osaka. During the six-month tenure at the National Museum of Ethnology, another thousand pages have been produced, of which the present volume is a representative sample.

The Deer

A small deer-like animal is inside the gaping mouth of the Cauac Monster. A giant deer is between the Hero Twins. The head and ear of this deer are enlarged. The ear has a tip at the end and a question mark inside.

The larger deer has a mantle decorated with crossed bones and eyes-with-nerve endings. This disgusting aspect of the eye can be documented from another scene where such an eye is actually coming out of a deer's socket. This other vase (FLAAR Photo Archive and Kerr 1992,3:405, File No. 3312) may be telling us that all such eyes seen elsewhere are intended specifically to represent a deer's eye. The F.L.A.A.R. Photo Archive has records of two vases decorated solely with enlarged isolated floating disembodied eyes. One is a Chama vase, the other is from Peten. Maholy-Nagy has already presented the other deer scene (Calcehtok, Morley 1946 fig. 93, b; Moholy-Nagy 1981: Abb. 4).

Plants coming out of the mouths of deer (especially in the Dance after Decapitation scenes) are known from:

Kerr 1990,2:203, File No. 2023

Kerr 1992,3:419, File No. 3459

plus dozens of other plates and vases where deer are present. In some cases the plant is serpent-like; in other cases it is an actual snake.

GOD D RIDING A PECCARY
with the Hero Twin Hunters nearby

General

This bowl shows God D and the Hero Twins, the mythical individuals who appear most often specifically with God D. This association goes all the way back to the Early Classic, at Kaminaljuyu (Hellmuth 1987d: fig. 436, a and cited by Coe 1989).

Previous Publication

This vase has been published by Kerr (1990,2:199, File No. 1991). The God D portion has been published separately, Freidel, Scheie, and Parker 1993: fig. 2.26. This vase was photographed for the F.L.A.A.R. archives over a decade ago and a description has been in the internal F.L.A.A.R. monograph on God D as seen on Maya pottery also for over a decade.

Condition

This bowl has been repainted to a slight degree, with minor alteration of the iconography, but not a total disaster. The mouths of the Hero. Twins look rather distorted. I would have to check the F.L.A.A.R. archive to ascertain whether any of the photographs are before this repainting or not. The pot was in relatively good condition.

Provenance

All Codex Style pots are presumed to come from the area of Nakbe, but others a reported to have come from closer to the ruins of Tintal and south to the former chicle center of

Carmelita. There is no way to ascertain which pots came from which area, since even clay analysis tells only where they were made, not where they were traded and subsequently buried.

Current Location

I vaguely remember that this bowl was in a California collection, but since I do not keep any records I am not positive. Pots are constantly changing owner at the beginning I realized it was fruitless to even attempt to keep track. I note the location as soon as the pot settles into a place where it is sure to remain, such as a major museum.

God D

This God D has all the standard features, elderly face, headband with frontal rosette.

The Hero Twins as Hunters

I need to check the photographs of this bowl in the F.L.A.A.R. archive to see whether we were able to record this scene before it was retouched. The entire archive is about 12,000 miles from where I am writing this chapter, so the full text and description can best wait until I can find the original negatives.

Chapter 8

CHOCHOLA SCENE WITH DEER AND PECCARY

General

This bowl is included as a follow up on the peccary of the last pot, since there is a chance that the peccary in many of these scenes has an astronomical role.

Previous Publication

This magnificent bowl was first known from the Grolier Club publication by Michael Coe (1973: Grolier No. 66). It was published by Moholy-Nagy (1981: Abb. 7), by Freidel, Scheie, and Parker (1993: fig. 2:19) as well as elsewhere.¹ There is no illustration of this scene in the review of Chochola pottery by Tate (1985).

Photographic Coverage

I photographed this bowl about 1990 in the National Gallery, Canberra, while doing a survey of Maya art in museums and private collections of Australia.

Provenance and Date

Carved bowls in this size and shape are considered to be from Yucatan, near Merida. Such bowls are considered Late Classic.

¹To avoid copyright conflict we are writing to request permission to publish. In the meantime, the scene on this bowl is readily available to study in Coe's *The Maya Scribe*.

The Deer

This deer is well rendered with a crisp outline, especially around the ears. No interior marks are noticeable. The deer wears a blanket with the same cross-hachure as on another deer blanket (Moholy-Nagy 1981: Abb. 5). On top is a possible seashell trumpet. A deer in a Dance after Decapitation scene (Kerr 1992,3:446, File No. 3924) wears a comparable cross-hachure cloth, with a seashell, but on the bottom. It is difficult to ascertain whether that other vase has been repainted; since there is no discussion of this point in the publication, I would need to see the surface in person to know for sure.

The Peccary

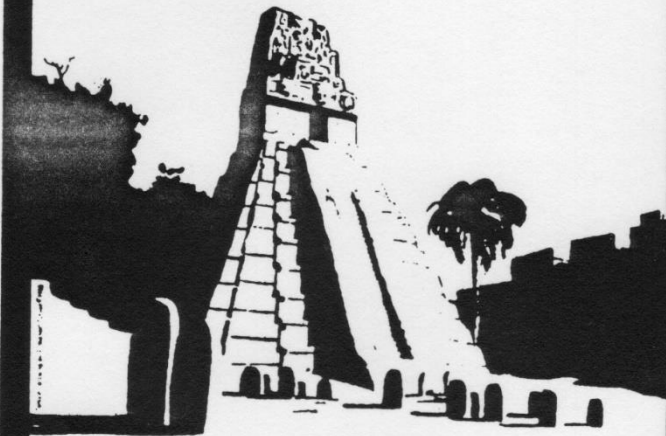
The animal's ear has a tip at the end and a curl at the bottom. This is more a generic Maya animal's ear than a naturalistic portrayal. Comparable ears are also used for many Jaguar Gods of the Underworld, with the difference being the inclusion of feline spots. Actually, if you took away the nose you would have a basic "rabbit" face, better known in Mayan jargon as a "Jog" animal (Thompson's misnomer, JOG, Jaguar-dOG). The parallel fur marks are typical for Maya renderings of peccary; notice that on the deer of this same vessel has no such fur marks (though, occasionally deer elsewhere do).

We hope you liked the occasional illustrations scanned into Adobe Pagemaker, which enabled us to add commentary directly keyed with pointers to the specific iconographic features.

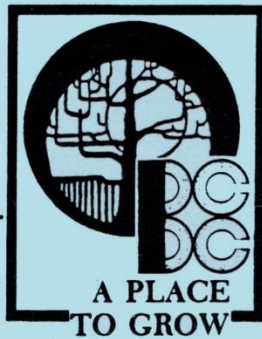
We would have done all the illustrations this way but these graphic images caused an overload on our system in Japan—the printer did not have enough RAM to handle them. In the USA, donations enabled us to add 16 MB to our printer (it cost more than the printer) but the computer system crashed every 12-15 minutes as a result of a software conflict, glitch in the operating system, or SCSI problem. Anyone who has a Scuzzy Problem in their computer will know what we went through.

Several of the images in this report were scanned at the National Museum of Ethnology by Jack Sulak who worked with the joint F.L.A.A.R.-Minpaku project in Osaka. Several other volunteers have assisted in the preparation of these reports as well, mostly individuals from Germany and Japan

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