

Research notes on  
Mayan Iconography, Epigraphy  
Ceramic Styles: Regional & Temporal

Palace and Temple Architecture  
and Lacandon Ethnohistory

Notes & Publications written by Nicholas Hellmuth,  
1970's through late 1990's

November 2020

## **Introduction to the several thousand pages of catalogs by subject**

Most material was written while he was

- post graduate research fellow at Yale University (he held three sequential positions at Yale starting circa 1968)
- in Graz, Austria, up to circa 1985, mostly research for his PhD dissertation.
- While in Germany with friend and helpful manager, Andrea David, late 1980's-1990's
- a visiting guest research professor at Japan's National Museum of Ethnology, six months during 1995-1996,

As soon as funds are available for scanning these thousand+ pages of typewritten manuscripts and funds are available to find the original photos to scan them at good resolution to illustrate each manuscript, it would be awesome to have all this material available to scholars and students. Some of these manuscripts were hand-copied by Xerox copiers decades ago and thus may be available at several libraries of major universities in USA. But we would like to have them available to everyone as e-books with the photographs at higher resolution.

### **Protoclassic and Early Classic Maya Ceramic Art**

Preclassic and Protoclassic stelae have hieroglyphs and rich presentation of deities and ornate clothing for rulers. But Preclassic and Protoclassic ceramics rarely have hieroglyphic inscriptions. However they do show birds, mammals, and other themes worthy of research and publications.

#### **HELLMUTH, Nicholas M.**

1997. Maya Mammiform and Peccary Tetrapods: Guatemala, Mexico, Honduras, Belize, and El Salvador. Prepared for the 1997 and 1998 BBC+FLAAR Maya Symposium. 71 pages.

This is potentially one of the few comprehensive lists of mammiform-shaped tetrapod, peccary-head tetrapod and other tetrapod ceramics of the Maya in all literature plus museums that existed in these years (late 1990's). Plus includes 10 full-color photos of mammiform and peccary tetrapods, including a stucco-painted peccary-head tetrapod. There are two editions: 71 pages single-spaced and 132 pages double-spaced.

I was inspired to learn about why the first century of tetrapod support shapes are obvious female beasts with hard nipples and these evolved into stylized and also into naturalistic peccary heads with the snout of the head at the base instead of a nipple.

In recent years I have done further research and have more information with which to turn all the mammiform and peccary head tetrapod supported vases, bowls, and plates into a helpful book.

The material here should also inspire a PhD dissertation on iconography and ceramics of tetrapods of the Maya Lowlands.

**3-Dimensional Birds, Felines, Reptiles as Lid Handles** of Basal Flange Bowls and Tetrapods; and **Paintings on Lids and Side Panels** featuring, macaws, other birds, and additional animals of Basal Flange Bowls and Tetrapods.

Although you quickly notice that my life-long interest was in scenes on cylindrical tripods (of Costa Sur and Maya Lowlands), I actually went to efforts to photograph lids of basal flange bowls and tetrapods (so more than just the mammiform supports and peccary head supports). The most remarkable renditions of birds, jaguars, iguanas, and personages were the 3-dimensional lid handles (and the decorations painted or incised on the large surface of the lids). In some ways these lids were an ample area to present scenes (since in Tzakol centuries the insides were not often painted; painted plates came primarily in Tepeu 1 and lots during Tepeu 2 centuries).

Lid handles include vultures, waterbirds and abstract symbols. There are some basal flange bowl lids and sides that show birds almost never portrayed elsewhere: one rare toucan for example. Plus another basal flange lid has a bird that I am still working to identify (I estimate it is a waterbird).

### **Cache Vessels, Early Classic**

#### **HELLMUTH, Nicholas M.**

1982        Cosmology, Zoology & Iconography of Early Peten Maya Cache Vessels and Incensarios. Prepared for the Symposium The Beginnings of Maya Iconography, Princeton University, Gillett Griffin and Elizabeth Benson, organizers, Oct. 15-17, 1982.

54 pages plus 17 full-page B&W photos (half paginated; the other half added at the end with no page numbers).

#### **HELLMUTH, Nicholas M.**

n.d. Early Classic Cache Containers from Central Peten. 74 pages (text, not including all the illustration pages).

First draft written at Yale during early 1980's. Second draft written in Halle-an-der-Saale, Germany, 1996-1997 (where I was with German friend, Andrea David).

#### **HELLMUTH, Nicholas M.**

1997        Early Classic Cache Containers from Central Peten. Foundation for Latin American Anthropological Research. Prepared for the 1997 BBC+FLAAR Annual Symposium. 74 pages text and 3 color illustrations.

More photos and drawings of these cache vessels are in my 1980's PhD dissertation.

*Cosmology, Zoology, & Iconography of Early Peten Maya Cache Vessels & Incensarios*. Prepared for Princeton University symposium, 1982. 61 pages.

### **Teotihuacan Influence: Costa Sur, Early Classic**

Cylindrical tripods from Costa Sur with ballgame and ballplayer scenes are in the ballplayer list:

- *Ballgame Art, Part I, Tiquisate, Part II, Peten*. 144 pages.
- *Human Sacrifice in Ballgame Scenes on Early Classic Cylindrical Tripods from the Tiquisate Region, Guatemala*. 1987. Several hundred pages (182 pages of text plus photos; total length not yet counted since the quantity of photos did not get page numbers).

Additional material on Tiquisate ceramic art. Although not all Tiquisate style cylindrical tripods and other contemporaneous ceramics are “Teotihuacan” most Tiquisate style is either regionally distinctive or relatively international (such as the Curly Face and the Tiquisate Trinity).

#### **HELLMUTH, Nicholas M.**

1975        The Escuintla Hoards, Teotihuacan Art in Guatemala.  
F.L.A.A.R. Progress Reports, Vol. 1, No. 2, June 1975. Guatemala.

69 pages including 51 illustrations. Also introduces Teotihuacan influence on Early Classic Peten Maya (pages 59-63) and Teotihuacan-related symbols in the art of the Late Classic Maya (pages 64-68).

#### **HELLMUTH, Nicholas M.**

1976        Oaxaca Deity in Escuintla, Cocijo in Guatemala. Pages 263-267 in *Actas del XLI Congreso Internacional de Americanistas*, Vol. II, Sept, 1974, Mexico.

1978 Teotihuacan Art in the Escuintla, Guatemala Region. Pages 71-85 in *Middle Classic Mesoamerica: AD 400-700*, edited by Elizabeth Pasztory. Columbia University Press, New York.

1992 Echoes of a Lost Colony. Pages 18-25 in *Natural History* (March 1992)

1993a Middle Classic Pottery from the Tiquisate Area, Escuintla, Guatemala. Part I. FLAAR. 123 pages text plus over 100 pages of photographs from the FLAAR Photo Archive.

Much of this 1993 monograph is related to the Tiquisate ballgame volume of 1987.

**HELLMUTH, Nicholas M.**

1993b Discussions leading to Conclusions Relative to Dating the Art of Tiquisate. Part II of Middle Classic Pottery from the Tiquisate Area, Escuintla, Guatemala. FLAAR. 74 pages plus 60 or more pages of drawings cited; including a few dozen or so photographs from the FLAAR Photo Archive.

Has awesome archive of photographs of Curly Face and the Tiquisate Trinity; more than half never published anywhere else (see next entry)

**HELLMUTH, Nicholas M.**

1993c Curly Face, an International Mythical Personage.

Chapter in the above book, pp. 37-46, plus 29 unnumbered pages of photographs of which 80% are not published or available for study anywhere else.

This report introduces Curly Face and the Tiquisate Trinity, Identification of a non-Maya Deity Cluster in the Escuintla Area, Guatemala.

This is the start of combining everything I have research and written on this trinity (but this “start” needs to be finished). Also includes Curly Face at Kaminaljuyu and Lowland Peten (Early

Classic as would be appropriate). Plus, Curly Face at Oaxaca. A crucial question is: how often is Curly Face found at Teotihuacan itself if it is featured at all “colonial” and mercantile trade locations of Teotihuacan (Tiquisate-Costa-Sur, Kaminaljuyu and Peten).

**HELLMUTH, Nicholas M.**

n.d. Curly Face and the Tiquisate Trinity, Identification of a non-Maya deity cluster in the Escuintla Area, Guatemala. FLAAR.

6 pages of mostly color photos, printed with toner printer. Includes photos taken with permission of IDAEH.

**HELLMUTH, Nicholas M.**

n.d. Female Figurines of the Tiquisate Area of Guatemala. A stylistic continuum from Teotihuacan inspired to local Tiquisate forms with minimal Teotihuacan features. FLAAR.

8 pages of color photographs, printed with toner printer. Includes photos taken with permission of Museo Popol Vuh.

**HELLMUTH, Nicholas M.**

2010 Teotihuacan style Temple Architecture as lids of Tiquisate area incense burners from Early Classic, Costa Sur, Guatemala. 8 pages notes.

These temples are the lids of incensarios. These temples are a remarkable view into the actual original physical temples of Teotihuacan style. Need to ascertain whether any of these temples can be found archaeologically in Costa Sur or in Teotihuacan itself. Or whether they were temporary structures to honor a recently departed soldier or elite military individual.

## **Early Classic Maya Ceramics**

**HELLMUTH, Nicholas M.**

1980 Iconography of Early Classic Maya Myths, based on a Blackware Peten Cylindrical Tripod. Notes for 1<sup>st</sup> Princeton Conference 1980.

Notes only, 3 pages. The final report was published by Princeton.

**HELLMUTH, Nicholas M.**

1982 Classification and Iconography of Tzakol (Early Classic) Maya Ceramics. Guatemala, Belize & Mexico. Report on research conducted while an O.A.S. Fellow and Visiting Fellow, Dept. of History of Art Yale University and an expanded transcript of lecture presented at Princeton University for the Symposium. Foundation for Latin American Anthropological Research. Los Angeles, CA. 332 pages.

All text. Contents pages say the report is 332 pages. Google says it is 668 pages long.

In my library have found only pages 1-246; am missing pp. 247-332. Hopefully we can find the missing pages at Yale or at OEA or at Dumbarton Oaks

**HELLMUTH, Nicholas M.**

1985 Maya Cylindrical Tripods and Related Early Classic Art: Iconography and Form. Vol. II, Corpus of Maya Art in site reports and in museums and private collections Guatemala, Honduras, Mexico, USA, Canada, Europe and Asia. International Photographic Archive of Pre-Columbian Art, Foundation for Latin American Anthropological Research. 245 pages.

Half the volume (pp. 1-129) was scanned in JPG format; this half of the volume is also in MS Word format. Need to scan and transcribe the remaining half of this book (the most comprehensive list of Early Classic cylindrical tripods that we are aware of). This catalog is separate from Tiquisate style ceramics.



**HELLMUTH, Nicholas M.**

n.d. Stuccoed-and-Painted Cylindrical Tripods. 18 pages of notes.

Lots of cylindrical tripods are mold-impressed; some are incised or carved. A few are painted. And for the elite upper class many were stuccoed and then painted. Of course the stucco and paint are so fragile it falls off if you pick up the pot with your hands. If temperature changes dramatically then more stucco comes off.

**Late Classic Maya Ceramics  
with notable Scenes & Iconographic Topics**

**HELLMUTH, Nicholas M.**

1993 The Litter Scene on polychrome Maya vases. 7 pages.

**HELLMUTH, Nicholas M.**

1993 A 7th Century Maya Ceremony with Decapitated Heads: a special ritual that has not previously been recognized. 5 pages text plus 5 pages line drawings of the one vase.

**HELLMUTH, Nicholas M.**

n.d. Enemas and Clysters.

Michael Coe's books opened the door to secrets of Maya behavior that were never dared to be mentioned by earlier scholars of the CIW era (Carnegie Institution of Washington era). Actually still today most scholars do not mention decapitation and especially not the constant practice of sacrificing infants (their bodies have been found in caves and the clearly illustrated sacrifices are shown in painful detail on an embarrassing quantity and quality of vases and bowls).

We all know the Aztecs (and most cultures of northern Mexico and most cultures of South America) took drugs. But the Maya have

been packaged and presented as dedicated to monumental architecture, stela sculptures, murals, and gazing at the stars for astronomical knowledge. Most popular books talk about “Mayan hieroglyphs” with little awareness that the Olmec and proto-Maya had writing centuries before the Maya (just as the Olmecs made rubber ballgame balls multiple thousands of years ago).

Although I do not focus on drugs as did Lowry and other professors, I can’t help noticing the endless number of bowls and vases that show enema ceremonies. There is a new book being published in Mexico that has a chapter on the enema that will be accepted by many scholars but not admitted by other scholars (and this new book features only one potential drug; there are a lot more available for enemas).

As we enter an era where basic drugs are legalized in most parts of USA and other parts of the Americas, it might be helpful, if we wish to learn what a Maya city was actually like, to look at cigar smoking, enemas, and alcohol (balche just being one of many options).

When I was a student at Harvard, I was taught that “archaeology is to learn what an ancient civilization was like.” But I soon realized that archaeology was really “art, artifacts, and architecture.” That is why I have evolved to study ethnobotany and ethnozoology, to learn what it was really like for the Maya farmers, workers, middle class, merchants, elite, and religious leaders. The King of France took enemas, so why not the kings of Maya cities? (slight difference, the reason for Maya elite taking an enema was not to clean out the digestive system from the tail end, but was to ingest plant chemicals into the body that if you took them by beverage you would vomit them out).

### **Late Classic Maya Ceramics with Primary Standard Sequence (PSS) Hieroglyphs**

Only a few Early Classic ceramics have hieroglyphs (plus glyphs on Early Classic jade, incised shells); we photographed these texts.

But by far the most common time for PSSequence hieroglyphs is on Tepeu 1 and then Tepeu 2 vases, bowls, and plates.

I am not a linguist nor an epigrapher but I can recognize regional styles and can detect the styles of individual scribes.

**HELLMUTH, Nicholas M.**

Face-Variant PSSequence Hieroglyphs during Tepeu 1 Times: Scribes and Styles. Part II-A, Examples on Bowls in Red-Cream Style with Double PSSequences.

**Vases, Bowls and Plates  
featuring Deities or Sacred Personalities**

**HELLMUTH, Nicholas M.**

1986      The Holmul Dancer and the Principal Young Lord in Maya Art; total 310 pages, in three parts:

1. *Holmul Dancer and Principal Young Lord*, abstract circa 26 pages text; full volume is 190 pages.
2. *Polychrome Peten Vases with the Principal Young Lord*, pp. 191-257.
3. *The Headband Partners*, pp. 258-310.

*Hunting the Principal Bird Deity as pictured in Maya Ceramic Art.* 41 pages. Also see the section in this catalog on hunting per se.

*Early Classic Cauac Monsters*, 9 pages notes (not counting what is in my PhD dissertation, nor illustrations). This is part of a several hundred page deity inventory listed below.

**HELLMUTH, Nicholas M.**

1984      Supernaturals, "Gods" and Mythical Characters. Late Classic Volume I, Catalog of Peten Funerary Art (Mostly Late Classic (Tepeu) Polychrome vases & plates) in museums and private collections, Guatemala, Mexico, Honduras, USA, Canada, Europe and Asia. 161 pages.

Covers God A, God C, God D, God L, God N, Cauac Monster, Lily Pad Headdress Monster, Jaguar God of the Underworld. Those that were water-related personalities were expanded in my PhD dissertation.

God D was not yet recognized in Classic Maya art by Michael Coe in his Grolier Club monograph. I discovered God D on Late Classic Maya vases (previously God D was known primarily from the Post Classic Mayan codices). Coe fully cited my recognition of God D in Classic Maya ceramic scenes in his subsequent books.

**HELLMUTH, Nicholas M.**

n.d. God N, The Iconography of the full range of this aged deity, from his Seashell Housing to his Sexual Lust and Spider Monkey Transformations. F.L.A.A.R. 169 pages text and 2 pages color photographs.

Seashells and even spider webs can be the “home” of God N.

The start of this God N text is inside *Catalog of Peten Funerary Art, Late Classic Vol. I, Supernaturals, “Gods,” and Mythical Characters*, pp 47-73.

**HELLMUTH, Nicholas M.**

n.d. The Paddler Gods: The Perforator Paddler together with the Jaguar Paddler as pictured on Maya Ceramics and Stelae.

These deities became instant celebrities after the incised bones were found in Tikal Burial 116 (under Temple I). I have photographed these deities close-up with full studio lighting at Copan Ruinas, Honduras. And already many decades ago I noticed the two paddlers on a now famous scene in the Museo Popol Vuh. Actually at age 19 I saw them on the upper part of the Jimbal stela (since one of the Tikal workers heard about these stelae while I was at Tikal and at age 19 a hike through the rain forest was a good way to spend a weekend: no TV, no Internet at Tikal in 1965).

The primary contribution of this FLAAR report will be the high-resolution images so that epigraphers and iconographers can see every detail of these two personalities: for example, is it really a stingray spine through the nose of that deity? Or is it something else (which I found while in Yucatan on the beach)? It really helps to show other options to traditional archaeological iconography if you study flora and fauna face-to-face throughout the Maya areas.

**HELLMUTH, Nicholas M.**

2006      Rediscovering and Rescuing the Blom Plate.

Frans Blom found a well-preserved plate in a private collection in Mexico, with a scene of the Hero Twins using blowguns. He published a photograph circa 1952. When I was writing my PhD dissertation, I was interested in this plate because it had a monster with a water-related headdress. It took over 4 years to track down where the plate had been photographed by Blom and where the plate was relocated in the 1980's. I finally found it in a closet in Oaxaca (home of an engineer in charge of making the airport for Chetumal in the 1950's; to make that airport the local authorities bulldozed the mounds of an archaeological site: the top local authorities got the jades; the engineer got the plate). The engineer asked me what he should do with the plate. He did not know its true value; he would have accepted a hundred dollars. But I knew this plate was worth a fortune for several reasons: 1<sup>st</sup>, it is in perfect original condition. 2<sup>nd</sup>, it shows blowgun hunters even showing the pellet of the blowgun traveling towards the bird. 3<sup>rd</sup>, it has nicely detailed hieroglyphs, and 4<sup>th</sup>, was featured in publications. Obviously I did not want to buy it; this plate should remain in Mexico and be available to all scholars, so I suggested that he donate the plate to INAH, which he did. It was displayed in the museum in Chetumal but later moved to the larger museum in Merida.

## **Ballgame Corpus: Ballplayers on Stelae and Steps Hunters (who share costumes with certain ballplayers)**

In the 1980's-1990's we produced literally a dozen hand-typed monographs on the ballgame. If these were scanned and made available digitally, then knowledge of the ballgame, ballplayer attire, and ballgame rituals will change forever.

- *An annotated Bibliographic Introduction to the various pre-Hispanic Rubber Ballgames of Mexico, Belize, Guatemala, El Salvador, and Honduras. Olmec, Maya, Teotihuacan, Mixtec, Aztec, El Tajin.* 311 pages.
- *Review of everything the Spanish wrote about the ancient Ballgames of Mesoamerica.* 67 pages.
- *Ballplayer Scenes Chochola Style.* 51 pages.
- *The Pseudo-God L Headdress on Warriors and on Ballplayers (stelae and painted ceramics).* 27 pages.
- *Ballgame Iconography and Playing Gear, Late Classic Maya Polychrome Vases and Stone Sculpture of Peten, Guatemala.* 541 pages.
- *Iconography of Maya Sculpture in Mexico, Vol. II.* 165 pages.
- *Iconography of Maya Sculpture in Mexico which portrays the Sacred Rubber Ballgame: The Complete Corpus.* 139 pages. (this is in effect "Vol. III" on Mexican ballgame sculptures).
- *Iconography of Maya Sculpture in Mexico which portrays the Sacred Rubber Ballgame: The Complete Corpus* (newer edition). 86 pages.
- *Iconography of Seven Maya Ballplayers sculpted in a Rio Usumacinta Style.* 150 pages.
- *Iconography of Seven Maya Ballplayers, Rio Usumacinta or Calakmul.* 156 pages (this and the previous opus are two editions discussing the same sculptures of, in the 1990's, unknown providence (Site Q)).
- *Ballgame Maya Sculpture of Guatemala.* 186 pages.
- *Headdresses and Skirts shared by Deer Hunters and Ballplayers.* 86 pages. Since this book covers both hunters and ballplayers, it is listed also in the hunting iconography section.
- *Ballgame Art, Part I, Tiquisate, Part II, Peten.* 144 pages.

- *Human Sacrifice in Ballgame Scenes on Early Classic Cylindrical Tripods from the Tiquisate Region, Guatemala*. Several hundred pages (182 pages of text plus photos; total length not yet counted since the quantity of photos did not get page numbers).
- *All the Ballplayer Decapitation Stelae of Aparicio, Vega de Alatorre, Veracruz, Mexico*. 38 pages.
- *All Eight Ballplayer Stelae of Bilbao, Cotzumalhuapa: A Complete Iconography*. 129 pages plus lots and lots of full page photographs. I brought an entire photo studio to the museum in Berlin and set up lighting, ladders, giant tripods (to photograph straight-on even the details of the tops of these sculptures).

2,358 pages, not counting the photographs... This is an example of the magnitude of what the FLAAR Photo Archive can produce, if partnered with funding and a publication outlet.

**Hunting:  
Hunters, Prey, and Hunting Dogs  
(often related to Ballplayers and the Ballgame)**

*Hunting pictured on Early Classic Maya Pottery: Cylindrical Tripods and Basal Flange Bowls*. 60 pages.

*The Old Deer Hunter and the Woman riding the Mythical Deer. The Actun Balam Vase, Belize, Tepeu 3 and the Prototype Actun Balam Scene, Peten, Tepeu 1*. 18 pages.

*Headdresses and Skirts shared by Deer Hunters and Ballplayers*. 86 pages. Since this book covers both hunters and ballplayers, it is listed also in the ballplayer section.

*Hunting the Principal Bird Deity as pictured in Maya Ceramic Art*. 41 pages. Also see the section in this catalog on deities. Aspects of this iconography are covered in the PhD dissertation since this dissertation covers several aspects of Classic Maya art which are mentioned in the Popol Vuh.

## Fauna in Late Classic Ceramics

Although I worked on iconography ceramic art of the Costa Sur for decades, during the 1980's I was also curious about the ceramic styles and iconography of ceramic art of the Maya Lowlands and Highlands.

### **HELLMUTH, Nicholas M.**

1995      Cockroaches painted on Late Classic Maya pottery of the Peten style. FLAAR. November 1995. 9 pages.

Listing all known paintings of these insects (all known up to 1995).

### **HELLMUTH, Nicholas M.**

1998      Catfish Red Style of Tepeu 2 Peten Maya Ceramics. Prepared as a lecture handout for the BCC+FLAAR Maya Symposium. F.L.A.A.R., Brevard Community College, Florida.

Some vases show catfish, shells (could be fresh water shells). Other vases are in obviously the same color but don't always show catfish.

Two editions; first one with 20 pages. The 1998 edition has 26 pages (but p. 26 is missing from my copy) and 4 pages of color photographs. Reproduced by Xerox.

### **HELLMUTH, Nicholas M.**

1995      The "Dress Shirt" Motif (Muan Bird Feather) on Peten Style Maya Plates and Bowls. Iconography Section, Image Data Base of Slides of Maya Pottery. 11 pages.

This was written while a Visiting Professor, National Museum of Ethnology (MINPAKU), Osaka, Japan (actually a suburb outside Osaka). Spent 6 months here writing notes on styles, themes, deities, etc.

The Muan Bird tail feathers and tail feathers of the Ocellated Turkey need to be compared and contrasted to decide which is



the inspiration for the “Dress Shirt” Motif (this name was invented by the C.I.W. ceramicists at Uaxactun; they were excellent, experienced specialists in ceramic sequence, size, shape, form, but did not have a background in knowledge of flora and fauna that was pictured on the sides of the ceramics.

**HELLMUTH, Nicholas M.**

n.d. JAGUARS and Feline Imagery on Maya Pottery. 17 pages of notes.

Jaguars, deer, and monkeys are the three animals most frequently pictured in Classic Maya art on ceramics. Toads are common in Preclassic art and at both Copan and Quirigua. Birds, especially waterbirds, are commonly presented. Pumas are rare; jaguarundi seen less seldom seen. Ocelot and margay primarily only as pelage patterns (in the next volume).

So the present volume is dedicated to full-figure felines (actual trained felines in Maya palaces and rituals). And dancers dressed as jaguars. Plus Jaguar headdresses for rulers; jaguar hides for dancers, jaguar hides as throne coverings, etc. Full figure jaguars and 3-dimensional jaguars are also featured on Highland area Quiche urns, especially in the Museo Popol Vuh, UFM, Guatemala. Entire dissertations have been written on Quiche urns but those students rarely were aware of all the places to find images of these urns.

**HELLMUTH, Nicholas M.**

n.d. Feline Spot Patterns on Maya Pottery. Notes.

We have a large corpus of photographs of bowls, vases, and plates that show jaguar spots and potentially margay and ocelot spots. Plus we need to look at the spots that pumas and other felines have when they are cubs.

We have enough images of feline spots to make an impressive book to help students, archaeologists, understand the difference between jaguar spots and the pelage patterns of ocelot and margay.

Plus, each feline has different size and shape and pattern of spots depending what part of the body: head, top, sides, stomach, legs, etc.

We also have photographs of lots of jaguar hides and a few ocelot and margay hides (we do not own these and we definitely do not encourage people to kill felines to hang them on their walls; but to study the pelage it helps to find-and-photograph hides that are already pegged onto a wall).

**HELLMUTH, Nicholas M.**

n.d. Slicer Bats, Bats that Decapitate; Bats of Xibalba (saga of the Popol Vuh). Notes.

I saw the most remarkable Slicer Bat in the collection of Jorge Castillo, years before he founded the Museo Popol Vuh. I have photographed this “Castillo bowl” dozens of times, including with high-precision digital rollout cameras.

Plus I have searched for, found, and photographed bat creatures in Late Classic ceramics in many other collections. All these images of bats should be brought together in a fresh new publication to make all this data available to iconographers, epigraphers, archaeologists, student, and the general public.

**Late Classic Maya Ceramics  
that Show aspects of Popol Vuh Sagas**

Our research on the Slicer Bat (of the Popol Vuh) is only the start. We have high-resolution digital rollouts of Maya bowls and vases that document aspects of the sagas of the Popol Vuh chapters.

We are especially interested in each plant, animal, deity, devil, demon that is featured in the Popol Vuh. So you can expect lots of fresh new iconographic documentation as soon as funding makes it possible to catalog, scan, and publish more of the 40+ years of photography.

## **Late Classic Ceramics that Show Flowers or Plants**

*Crescentia* species trees and pods as drinking cups will be added. Fleur de Lis (studied independently and also cooperatively by Charles Zidar and Nicholas Hellmuth), and water lily flowers (studied for decades by Hellmuth, both on ceramics, stelae, murals, and in the rivers and lagoons of Monterrico area, Peten and Izabal, Guatemala.

### **HELLMUTH, Nicholas M.**

Water lily flowers are a category in Copan sculpture.

### **HELLMUTH, Nicholas M.**

Cacao pods being carried by Monkeys.

There are several coffee-table style books on cacao that show all the 3-dimensional cacao pods, show monkeys carrying the pods, and show cacao trees pictured on Classic Maya vases.

In the FLAAR Ethnobotanical Research Garden we raise cacao. We have spent countless field trips to visit areas of native Maya cacao cultivation in the mountains of Guatemala. So we have access to experience, photos, and knowledge of cacao pods (and which animals carry and eat these pods).

We have been doing research on this topic now for over 20 years and will have some nerve-wracking breakthroughs on anything and everything related to cacao and the Maya (past and present).

### **HELLMUTH, Nicholas M.**

2018 Fruits (mostly from Trees) Pictured on the Sarcophagus of Pakal of Palenque. Work-in-progress.

First Alberto Ruz then Merle Greene Robertson, tried to identify which fruits were featured as immortal symbols of the ancestors of King Pakal. But to identify fruits, leaves,

flowers you need to have decades of experience of all these plants in front of you, in forests and in kitchen gardens of Mayan people in remote areas. So several of the “identifications” need to be improved; and all need to be documented. The report that results from this project will show clearly that any time you attempt to identify any plant and animal in Classic Maya art, often as many as 25% of the “identifications” are totally wrong.

### **HELLMUTH, Nicholas M.**

#### 4-petalled Flowers

FLAAR has the largest archive of high-resolution photographs of *Nymphaea ampla* of Guatemala in the world. Plus the only archive of high-res photographs of blooming underwater in crystal clear water several meters deep so the sun reaches below the surface for those water lilies that sprouted in areas of the stream too deep to allow the stem to reach the surface. Plus photos of above-surface flowers in shallow areas of the stream that bloom fully above water level and withdraw underwater to wither and form seed pods.

FLAAR has the largest archive of high-resolution photographs of *Pseudobombax ellipticum* and of *Pachira aquatica* in the world (plus flowers of their relatives, balsa wood tree and two species of *Ceiba* that are native in Guatemala).

Also have photographs from over 12 years of field trips during which we have found 4-petalled flowers (and “4-segmented leaves”) used as inspiration by the Late Classic Maya for 4-petalled flower designs and hieroglyphs.

Radiating 4-Lobed Designs are associated with derivation from 4-petalled flowers and 4-lobed symbols of Planetary Bands. Although there have now been two theses or dissertations which mention 4-petalled flowers, none had a botanical data base to show all the options of actual species of 4-petalled flowers (and 4-segmented leaves). And none followed the symbols over time to note all the other 4-segmented designs that we have found, photographed, and now wish to make available for students and scholars. “There is a whole new world out

there” for studies of cosmology via iconography and ethnobotany. So it helps considerably to have botanical documentation via not only the photographs of 4-petalled and 4-leafed aspects of plants, but also to know in which eco-system each plant grows and whether an herb, bush, tree, or underwater!

### **Late Classic, Regional Painting Styles, Regional Themes based on color or themes that are featured**

#### **HELLMUTH, Nicholas M.**

1997 History of the Discovery and Research of the Chama Polychrome Style of Highland Guatemala, Foundation for Latin American Anthropological Research. Prepared for the 1997 BBC+FLAAR International Maya Symposium. 55 pages text.

Although “Chama style” is known already, there are dozens, scores, of additional vases and bowls of this style which could help students do an entire thesis on the full diversity of this style (since not all “Chama vases” are identical; there are temporal and regional variations).

#### **HELLMUTH, Nicholas M.**

1997 Red Band Tepeu 1 Style, vases, Bowls and rarely Plates. 8 pages.

5 pages of color photographs of five very different scenes but clearly all trying to show they are part of the “Red Band Tepeu 1 Style”.

This is a dominant regional style that deserves more research and publication.

#### **HELLMUTH, Nicholas M.**

n.d. Pink Hieroglyph Style. 4 pages.

This style has already attracted epigraphers, iconographers, and archaeologists. The notes on these 4 pages is just the

start; already dissertations are mentioning the FLAAR photographs and these notes as origin of the name Pink Glyph Style. Obviously these vases also have received other names from different archaeologists.

**HELLMUTH, Nicholas M.**

n.d. Previously Unpublished CODEX STYLE Maya Ceramic Art.

Robicsek and Hales published the largest corpus of a single painting style in their helpful volume. Unfortunately several of these Codex Style vases had been repainted in Florida or New York City. So one aspect that will help iconographers and epigraphers is to recognize this aspect of “restored” vases (which are really simply repainted to brighten them up for collectors). Repainting is actually forgery.

The new report will focus on showing several Codex Style paintings which were not presented in the Robicsek and Hales compendium. Plus we will show some regional variants.

### **Late Classic Maya Polychrome Plates**

**HELLMUTH, Nicholas M.**

n.d. Polychrome Painted Plates. Typed, 78 pages.

Since polychrome vases brought in more money for looters, most photographs for art dealers and collectors are on vases. Plates did not bring in enough money (unless they were extraordinary).

The goal of our rescue project was to find and photograph as many ceramics as possible; their inflated prices was not an aspect we focused on: we wanted to find and photograph ceramics before forgers in Florida and New York City repainted them (to claim more profit by selling them with bright colors).

Most plates are in original condition so we have worked around the world to find and photograph as many plates as possible. 90%

are Late Classic; and most are Tepeu 2. I estimate we have one of the three largest photo archives of ceramic plates in the world. Most are polychrome painted. Not many plates are incised nor mold-impressed.

Lets work to find the original 35mm slides and negatives, the original Hasselblad medium format transparencies and B&W negatives, the few 4x5" photographs and the rare rollouts of the PSSequene glyphs around the inside edge or decorations around the outside.

### **Last of the Classic Maya Themes Ceramic Art of the Terminal Maya Classic, Tepeu 3**

The most notable Tepeu 3 ceramics (that have human figures and deities) are the orange-colored Pabellon Modeled Carved and comparable mold-impressed or carved vases but in gray color.

- Traditional God L
- Atypical Warriors with atlatls and darts (but no Tlaloc)
- Rulers in different hair styles and features than Tepeu 2
- But, traditional Tepeu 2 deity symbols as thrones and patrons

The few glyphs will be interesting to analyze as to whether they are traditional Peten format and messages, or from Tabasco or the Yucatan Peninsula?

### **Additional Topics**

It is obvious that our primary interest is to find and photograph vases, bowls, and plates. We also photographed cache vessels and Quiche style urns when we found these in collections and museums. Plus to use our special style of cross-lighting to bring out more detail in stelae (both in site museums and in-situ; we brought electric generators everywhere we went in past decades). But we will also be reporting on everything else we photographed during the 1970's into 1990's. From then on we worked primarily on digital imaging technology plus flora, fauna, and documenting fragile eco-systems that needed documentation.

## **Jade Jewelry in the Classic Maya World.**

The INAH in Mexico noted our equipment and dedication to photography and they asked us to help them photograph jade artifacts from Calakmul, especially their masks. So we have 4x5", Hasselblad, and Leica quality photographs with lighting from our complete photographic studio. We also photographed Olmec jade in other museums.

If we noticed jade in collections, if we had time available we would photograph the jade if it showed deities or symbols that would assist research. But our primary interest was style and iconography of ceramics.

## **Enigmatic Images representing a bizarre belief system**

Most faces, symbols, aspects of clothing and costumes are documented. But there are some symbols and characterizations that have not yet been written about. So we will have some surprises; our purpose is to make these available to students for their theses and dissertations; to make these images available to professors for their classroom lectures (and for their articles), and to show the world that the Maya were a remarkable diverse culture.

## **Material to assist Visitors to Guatemala**

### **HELLMUTH, Nicholas**

1978 TIKAL COPAN Travel Guide. A general introduction to Maya Art, Architecture & Archaeology. A Complete guide to all of the Maya ruins of Central America. FLAAR, Culver City, California. 214 pages.

This is the second edition, with lots of additional photographs,



more architectural drawings, and 100 pages of new text and captions. During these years Frank Comparato was manager of FLAAR, in Culver City, California. He was also the founder and editor of his own company, LABYRINTHOS. He passed away in 2013.

Since Nicholas visited Tikal as a tourist in 1963 and 1964, and then was asked by the University of Pennsylvania to assist them as a photographer and architectural surveyor for 12 months in 1965 and one month in 1966, it is probably no surprise that he wrote notes on the entire city of Tikal.

### **Glossary of Architectural Terms (Classic Maya Architecture) Spanish, English, German**

Glossaries are helpful to college students and the interested public to begin to learn about the Maya civilization.

### **PhD dissertation, Iconography and Cosmology Karl-Franzens Universitat, Graz, Austria**

1987a The Surface of the Underwaterworld. Iconography of the Gods of Early Classic Maya Art in Peten, Guatemala. FLAAR 306 pages of text (Volume 1) and 199 pages of illustrations (Volume 2).

Revised English original of PhD dissertation (auf Deutsch) for Art History, Karl-Franzens-Universitaet, Graz, submitted and accepted 1986. Two-volume size was typical of the focus of Nicholas whenever he found a topic he really liked to do research on. Only 50 copies were printed.

The actual PhD in the German translation (by Susanna Reisinger) was also updated and published the same year, as a hard-cover coffee-table book, *Monster und Menschen in der*

*Maya-Kunst*, by ADEVA.

If this were available as a PDF, it would be appreciated by students and scholars.

1987b *Monster und Menschen in der Maya-Kunst*. ADEVA, Graz, Austria. 403 pages.

This is the German-language coffee-table edition of the PhD dissertation. Captions are in English and German.

### **Photographic Archive of Pyramids, Temples, Palaces, and Ballcourts**

All the above are the “artifact photography” portion of the 30+ years of photography around the world. But I also spent parts of the same 30+ years driving from site to site while leading tour groups and while with the tour groups I photographed the pyramids, temples, ballcourts, and local sculpture. So the “architecture photography” is a separate portion of 30+ years of photography. That is a separate project and a separate catalog, but I would like to document the several volumes of reports we prepared on the palaces and temples of the significant Mayan ruins of Santa Rosa Xtampak, Campeche, Mexico. These ruins are Puuc, Chenes, and Rio Bec features all together. FLAAR had a permit from INAH, Mexico, to work here to achieve intensive photography of these remarkably well preserved ruins, especially a multi-story palace with intact interior stairway. We also had a separate INAH permit for 18 months of photography of monumental Maya architecture and artifacts in museums during the mid-1990’s.

#### **HELLMUTH, Nicholas M.**

1989 First Season Photography and Analysis of Standing Architecture at Santa Rosa Xtampak, Campeche, Mexico. FLAAR. 146 pages plus photographs,

**HELLMUTH, Nicholas M.**

1989 An Introduction to Chenes, Puuc and Rio Bec Palaces: the Example of Three Palaces at Santa Rosa Xtampak, Campeche, Mexico. FLAAR. 124 pages plus photographs,

**HELLMUTH, Nicholas M.**

1989 Wood that has lasted One Thousand Years: Lintels and Vault Beams in Maya Temples and Palaces, the example of the Main Palace, Santa Rosa Xtampak, Campeche. FLAAR. 39 pages.

Written while I was Curatorial Affiliate, Peabody Museum of Natural History, Yale University.

**HELLMUTH, Nicholas M.**

1989 Advances in Knowledge of the Monumental Architecture of Santa Rosa Xtampak, based on photography and mapping of June-July 1989. FLAAR. 221 pages plus photographs.

**SULAK, Jack**

1992 Notes on "Room #5 Suite of the South-East Quadrangle of the Ruins at Santa Rosa Xtampak, Campeche, Mexico. 1992, 67 pages.

By Jack Sulak who worked with the Hellmuth-FLAAR project at Santa Rosa Xtampak.

**17<sup>th</sup> century Eye-witness descriptions of  
Cholti-Lacandon Maya, (Yucatec) Maya Lacandon,  
Peten-Itza Maya and Quejache (Peten) Maya**

A final segment of the FLAAR resources are the work of Nicholas Hellmuth in the Archivo General de Central America (Guatemala, in the 1970's), in the Peabody Museum (Harvard University) Library archives and in the Archivo General de Indias, Sevilla, Spain (with a grant from the American Philosophical Society in 1972).

Here we found first-hand Spanish eye-witness descriptions of Mayan houses architecture, furniture inside the houses, god-houses, milpas,

and other aspects of daily life of the Maya before everything was changed by the Spanish conquest.

**HELLMUTH, Nicholas**

1969 17<sup>th</sup> Century Chol Maya of Peta and Map, Chiapas. Paper read at the 17<sup>th</sup> Annual Meeting of the American Society for Ethnobiology, Ithacca, NY, October 1969. 37 pages.

This is cited by scholars and listed by Google, so it should be able to find a copy to scan and make available to the world.

**HELLMUTH, Nicholas**

1970 Preliminary bibliography of the Chol Lacandon, Yucatec Lacandon, Chol, Itza, Mopán, and Quejache of the Southern Maya Lowlands 1524-1969. Katunob, Occasional Publications in Mesoamerican Anthropology, No. 4. Museum of Anthropology, University of Northern Colorado, Greeley.

This bibliography was so popular it was republished in its entirety with a different front cover design and a different month date in the series 2: Occasional Publications in Anthropology, Archaeology Series, 2. Museum of Anthropology, University of Northern Colorado, Greeley, Colorado.

These bibliographies are based on three years research, especially in the Peabody Museum Library of Harvard University (since I initiated the bibliography while a student at Harvard). They go up to everything written between 1524 and 1969 (so several centuries). Now we need to add all the books and articles written from 1970 to 2018.

We are seeking grants or donations to totally update this bibliography (from 1969 to 2021). We would divide the new updated Bibliography into six separate new volumes:

1. Cholti-Lacandon (the original inhabitants of the area around Sac Balam, western Chiapas (facing Guatemala).
2. Yucatec Lacandon (the present day Lacandon Maya, present in Chiapas for several centuries)
3. Chol (Ch'ol), the language around Palenque and nearby in Chiapas but also one of the lingua francas of Classic Maya hieroglyphic

writing. So Ch'ol is essential to become even better known.

4. Petén Itza' also known as Itza' Maya: the language of Tayasal, Lake Petén Itza, introduced a thousand years ago from Chichen Itza by a prince who fell in love with the girlfriend of a rival king. He absconded with the woman to Petén to be far enough away that the other Yucatec king could not find him.
5. Mopán (an important Mayan language area of western Petén)
6. Quejache Maya, best known when Hernán Cortés and Bernal Díaz del Castillo hiked through their territory almost half a millennium ago.

Outline of a descriptive Ethnography of the Choltil-Lacandon Maya of the Settlement of Sac Balam (Nuestra Señora de los Dolores de Lacandon), Chiapas, Mexico, 1694-1715.

Research in progress based on unpublished 17<sup>th</sup> century manuscripts in the Archivo General de Indias, Sevilla and the Archivo General de Centro America.

This five page outline is in effect the list of advances which can result from the mass of notes and documents which I found in the two major archives: the Spanish archives of Guatemala; the archives in Sevilla, Spain. Plus I worked in the archives of the Peabody Museum, Harvard University, since I was an student at Harvard for a five-year period (since I spent one entire year at Tikal, Guatemala). The librarian at during the time I was at Harvard (1962-1967) noticed my intense interest in the Maya in general and Lacandon ethnohistory in particular, that she let me go inside the library so I could wander around on my own. I had access to microfilms of 17<sup>th</sup> century documents, drawers filled with unpublished notes of the Carnegie Institution of Washington studies of ethnohistory (by France Scholes).

This outline of topics in effect provides suggested topics for thesis and dissertation research for students. Plus topics for the next generation of linguists, ethnohistorians, ethnographers, ethno-agronomists, and other scholars who have used primarily Bishop Diego de Landa's *Relación de las cosas de Yucatán*. As source for knowledge of "what the Maya were like before the Spanish invasion altered cultural values and preferences."

In addition to what is available in mimeographed format, there were hundreds of pages of notes and transcriptions from the original documents. All the transcriptions and Xerox copies of manuscripts I loaned to another ethnohistorians. I believe it was to Grant Jones. But I have not yet been able to find a viable telephone or e-mail for him.

**Publications: Cholti-Lacandon (16<sup>th</sup>-18<sup>th</sup> centuries), Lacandon Maya (1840-1990's), Peten Itza (16<sup>th</sup>-17<sup>th</sup> Centuries)**

**HELLMUTH, Nicholas**

1969        17<sup>th</sup> Century Chol Maya of Peta and Map, Chiapas. Paper read at the 17<sup>th</sup> Annual Meeting of the American Society for Ethnohistory, Ithaca, NY, October 1969. 37 pages.

**HELLMUTH, Nicholas M.**

1970a        Preliminary bibliography of the Chol, [sic] Lacandon, Yucatec Lacandon, Chol, Itza, Mopan, and Quejache of the South Maya Lowlands, 1524-1969. Katunob, Occasional Publications in Mesoamerican Anthropology, No. 4, Museum of Anthropology, University of Northern Colorado, Greeley, Colo.

This was the first edition, with errors in the title.

**HELLMUTH, Nicholas M.**

1970b        A Bibliography of the 16<sup>th</sup>-20<sup>th</sup> Century Maya of the Southern Lowlands: Chol, Chol Lacandon, Yucatec Lacandon, Quejache, Itza, and Mopan. Occasional Publications in Anthropology, Archaeology Series No. 2, Museum of Anthropology, University of Northern Colorado.

This was the corrected edition.

**HELLMUTH, Nicholas M.**

1970c        Progress Report and Notes on Research on Ethnohistory of the 16<sup>th</sup>-19<sup>th</sup> Century Southern Lowland Maya.

Part I: The Cholti-Lacandon of Dolores (Sac Balam), Chiapas, 1695-1712.

Part II: The Yucateco Lacandon of San José de Gracia Real, Chiapas, 1786-1807.

Original English for the subsequent 1972 publication in Spanish. Handtyped, 53 pages (legal size, so larger than standard size). Was updated in 1971.

**HELLMUTH, Nicholas M.**

1971a Progress Report and Notes on Research on Ethnohistory of the 16th-19th Century Southern Lowland Maya. Part I: The Cholti-Lacandon of Dolores (Sac Balam), Chiapas, 1695-1712. Part II: The Yucateco-Lacandon of San Jose de Gracia Real, 1786-1807, revised (original 1970). Mimeographed. Guatemala City, Guatemala.

**HELLMUTH, Nicholas M.**

1971b Outline of a Descriptive Ethnography of the Cholti-Lacandon Maya of the Settlement of Sac Balam (Nuestra Senora de Los Dolores de Lacandon), Chiapas, Mexico, 1694-1715. Typewritten. FLAAR.

Research in progress based on unpublished 17<sup>th</sup> century manuscripts in the Archivo General de Indias, Sevilla and the Archivo General de Centro America, Guatemala City.

**HELLMUTH, Nicholas M.**

1971c Some notes on the Ytzá, Quejache, Verapaz Chol, and Toquegua Maya: a progress report on ethnohistory research conducted in Sevilla, Spain, June-August 1971. Mimeographed, Foundation for Latin American Anthropological Research, New Haven, Conn. 51 pages.

The research was funded by the American Philosophical Society based on research in the Spanish conquest of Maya areas archive in the Tozzer Library, Peabody Museum, Harvard Library, plus research in the Archivo General de Centro América, Guatemala City. The report was written while I held the first of three post-graduate research fellowships at Yale University (the fellowship was for Classic Maya art, not Lacandon, but I was very curious about the difference between the original Cholti-Lacandon and the

later arrivals from the edges of Yucatan who got the same name “Lacandon” when found in Chiapas.

**HELLMUTH, Nicholas M.**

1972 Progreso y Notas sobre la investigación etnohistórica de las tierras bajas mayas de los siglos XVI a XIX. *America Indigena*, XXXII (1), pp. 179-240. Mexico.

Parte I: Los Cholti-Lacandon de Dolores (Sac Balam), Chiapas, 1695-1712.

Parte II: Los Yucateco Lacandon of San José de Gracia Real, Chiapas, 1786-1807.

**HELLMUTH, Nicholas M.**

1973 An Ethnohistorical Study of the Southern Maya Lowlands in the 16<sup>th</sup> and 17<sup>th</sup> Centuries. A Research Design Outline. Handtyped. 27 pages.

**HELLMUTH, Nicholas M.**

1977 Cholti-Lacandon (Chiapas) and Peten-Ytza Agriculture, Settlement Pattern and Population. Pp. 421-448, In *Social Process in Maya Prehistory*, edited by Norman Hammond. Academic Press, London.

**Additional Material  
for Students, Professors and Interested Lay Public**

My Harvard undergraduate thesis is about 200 pages long (the excavation, the architecture and construction sequence of Str. 5D-73 and on the discovery of the Tomb of the Jade Jaguar). I estimate that the occupant was son or brother of Ruler A under nearby Temple I. I seriously doubt the occupant was Ruler B; maybe a relative of his, but not the actual Ruler B. Ruler B would have warranted a significantly taller pyramid and a masonry temple with roof comb: the pyramid Str. 5D-73 was identical to the pyramid supporting Temple I, but was about half the size. And, had no masonry temple whatsoever on top.



These 200 pages of the thesis should be republished with scans of all the photos that I took inside this impressive crypt in late 1965 and January 1966. To my knowledge of the circa 200 burials at Tikal and dozens of burials at Uaxactun, there is no other burial which was as thoroughly photographed as this one (for the reason that at age 19 I had never found a royal tomb before and I wanted to make sure I recorded everything in photographs).

90% of these photos have never been published. All the original negatives still exist and can be scanned. I have already visited the University of Pennsylvania to discuss this with them. Lacking is funding and an assistant to handle all the layout and graphic design and putting together the PDF on this burial.