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MESOAMÉRICA

Sky Band Iconography



Part V, Palenque, Stucco Sculptures and Carved Stone

FLAAR Reports
FLAAR (USA) and FLAAR Mesoamerica (Guatemala)

Nicholas Hellmuth
October 2024

Appreciation

We appreciate the identifications of certain motifs by epigrapher Camilo Luin curator of the Museo Popol Vuh, Universidad Francisco Marroquin.

We appreciate the identifications of certain motifs by epigrapher Carl Callaway, Adjunct Professor, Austin Community College. Carl Callaway provided tips on the presence of Te' as a kind of affix on the edges of a Sky Band. From his publications I also learned about T1017 and I saw its relationship to the profile/half-frontal face of Sky Bands plus the usually full-frontal rendition as a Loincloth Apron Deity Face.

We appreciate the assistance in the library of the Museo Popol Vuh by Andrea Alvarado for loaning the volumes of *Sculpture of Palenque* that we did not have in-house surrounding my desk.

We appreciate the assistance in the library of the Fundacion La Ruta Maya by Sophia Paredes.

Acknowledgements

Norma Cho (FLAAR Mesoamerica) assisted in filling out the tabulations that I made.

Senaida Ba Mucu assisted by Rosa Sequen photographed the drawings in Maudslay on the light stand in the FLAAR photo studio. No realistic way to xerox these drawings because of the hard binding, so the pages are not flat on top of a scanner.

Edwin Morales assisted by Rosa Sequen photographed the drawings in Merle Greene Robertsons several volumes on the light stand in the FLAAR photo studio. It destroys the binding to scrunch a book onto a scanner to illustrations, so we use a copy stand and photograph from above with a Nikon camera. This also gives much more resolution (because we photograph in RAW model (NEF in a Nikon).

We thank Sofia Parades, Fundacion La Ruta Maya, for providing a copy of Maudslay's 4 volumes to our research library. It often helps to compare drawings from the 1890's with Merle Green (Robertson) and Schele drawings from the 1970's-1980's.

All volumes of *The Sculpture of Palenque* are autographed by Merle Greene Robertson as a gift from her to the Museo Popol Vuh.

We thank Creo Scitex for providing the high-resolution scanner of double-page size in a past decade so we could scan our 35mm color slides, medium format, 4x5" and 8x10" large format transparencies of Maya art and architecture (photos that we took from the 1960's through 1990's). We use 35mm for the present report.

Introduction

Palenque has more conservative Sky Bands with traditional motifs than found so far at any other Maya site. Yaxchilan is a potential second in quantity and quality, especially when you count the Sky Bands on hems of women's clothing. All the Sky Bands at Palenque are well known and available in books by Merle Greene Robertson or on the Internet. You can't put tracing paper over a 2-dimensional stucco sculpture of Palenque. Nonetheless, Merle Green Robertson was able to draw all the stucco Sky Bands on all the piers of the palace and the Temple of the Inscriptions, sanctuary friezes, and one of the roof combs (based on photos by Maudslay's team).

Many of these Sky Bands were first published over a century ago by Maudsley. Since there are not yet many "new and undiscovered Sky Bands" at Palenque, I decided to do a special FLAAR Reports just on Sky Bands of Palenque. In other categories, Sky Bands on plates, Sky Bands on vases and bowls, Sky Bands on hems, I have found lots of Sky Bands that have not previously been cataloged.

There are several reconstruction drawings by Merle Greene where empty spaces of Sky Bands (eroded motifs) were replaced by her. I do not show these nice restoration drawings since not all the motifs shown were really still preserved on the roof comb of the Temple of the Sun. What would be helpful would be an authentic drawing of the Sky Band motifs of this roof comb to show what was still preserved. We also do not show the Linda Schele reconstructions of the north façade of the Palenque palace; we want to study only original 7th-9th century Maya Sky Bands.

Since the motifs on the stucco palace and temple have been available for over a century, and since the long Sky Band from the sarcophagus cover of Pacal's tomb has been known for many decades, many of the motifs utilized for the catalog of motifs by Carlson and Landis 1985 come from Palenque.

We are not using drawings by any explorers before Maudslay because the drawings by Maudslay's team did better drawings than previous sketches. Lots of other capable epigraphers have produced drawings of sculptures that do not have Sky Bands. So David Stuart

has produced excellent drawings but the focus for the present report is just on Sky Bands.

In past years these were called celestial bands. Most iconographers and archaeo-astronomers call them skybands (one word and nothing capital). For some quirk in my either overworked or overaged brain cells, I use the term Sky Bands (two words and capital). This is to double emphasize Sky and Bands.

I am interested primarily in Sky BANDS, meaning a band of at least two different motifs. Lots of ceremonial bars have just one motif repeated multiple times. I do not list these because so far most are Crossed Bands or other common designs. Crossed Bands are found all over clothing of Maya elite. You also get Kin, Kan or other motifs as decoration.

95% of Sky Bands are rectangular: horizontal, vertical, diagonal or in a stepped format (in many Maya sites and in headdresses in stucco at Palenque).

Snakes or crocodiles are often but not always associated with Sky Bands. The Cosmic Monster is the most common. Lots of giant snakes in royal scenes have round circles as decoration and most snakes show the V-shaped dark-colored area that I estimate is to remind us that these are pit vipers (a few have rattles). But just with circles (individual or sets of two) with dark V-patches are to remind us this is a snake; I do not list these as Sky Bands unless in a rectangular band with rectangular segments. However I have found one naturalistically curling snake that has enough motifs to be considered a Sky Band. Also worth mentioning, most Sky Bands have designs of scales of a reptilian underside. And Carl Callaway kindly mentioned to me last week (October 2022) that many Sky Bands have Te' symbols, suggesting that the edges of Sky Bands were wooden. I really appreciate when epigraphers, iconographers, and archaeo-astronomers can help me learn so that this documentation can be available to students, professors, and the general public. The Cosmic Monster is a well-known aspect of Sky Bands but my first step is to find, catalog, cite, and show every individual motif.

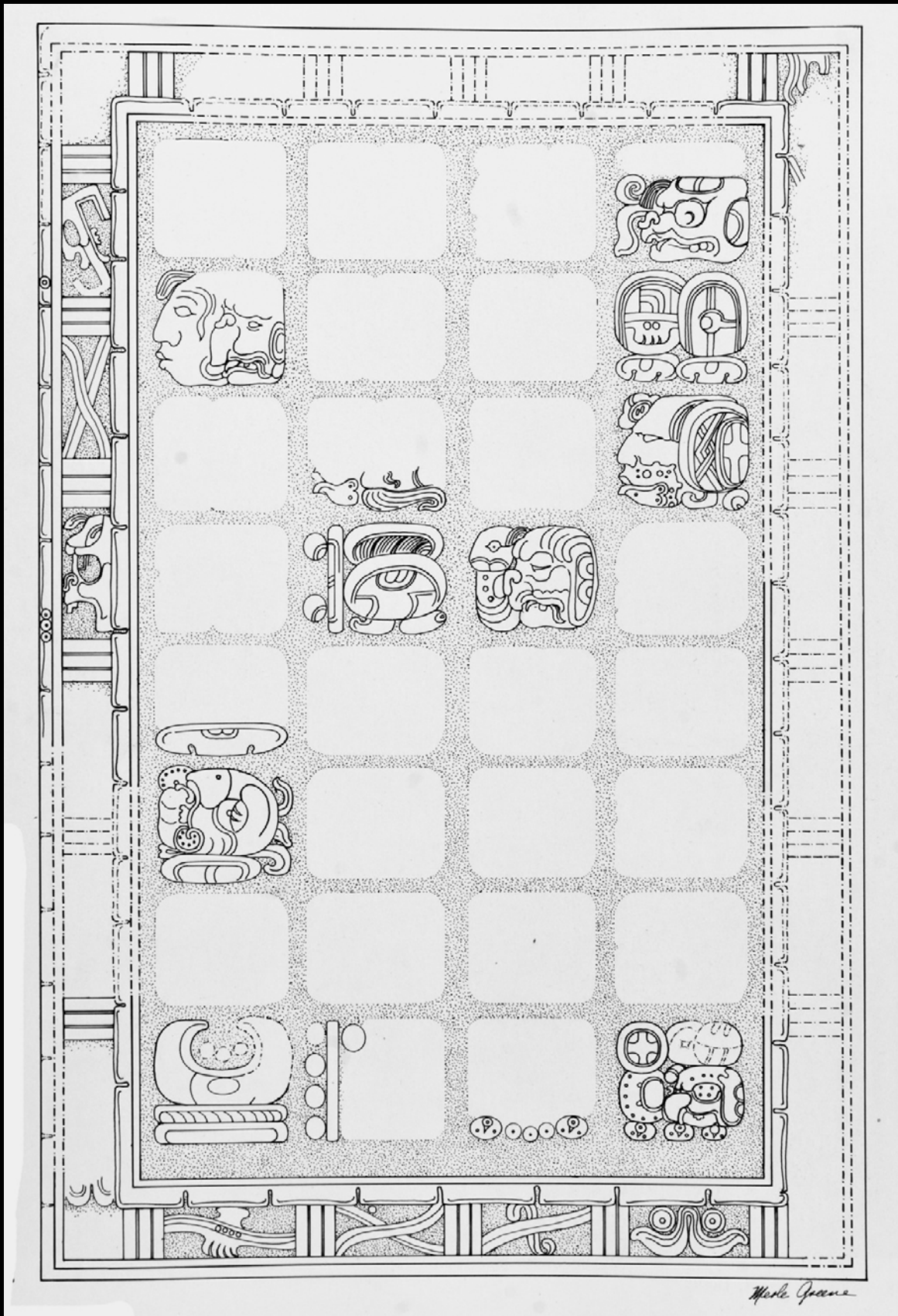


Fig. 1. The variant of a profile/half-frontal Loincloth Apron Face has an open mouth. The motifs across the bottom are "a flowing curved style". Palenque, palace, House A, Pier A (Robertson 1985b: Fig. 17).

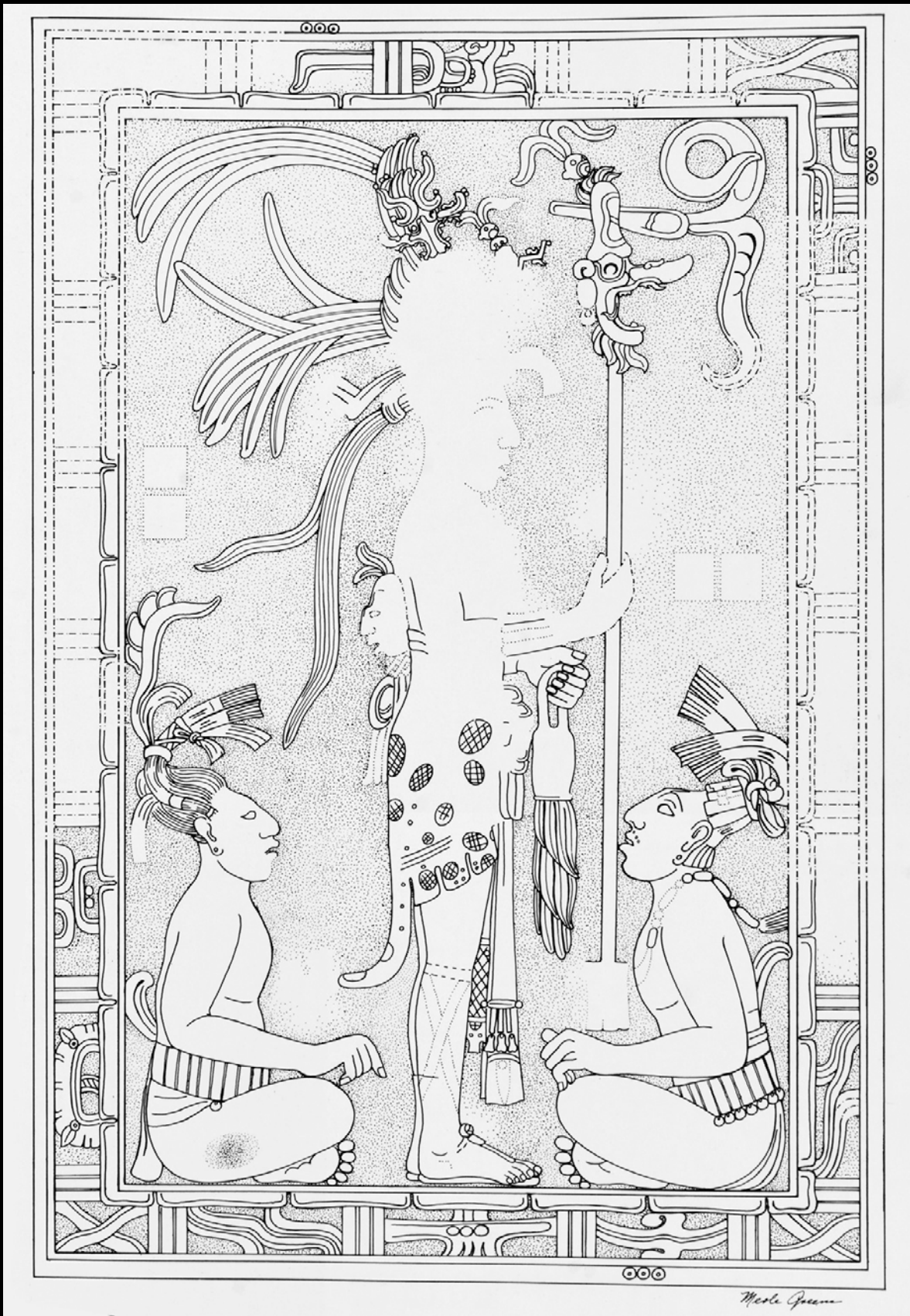
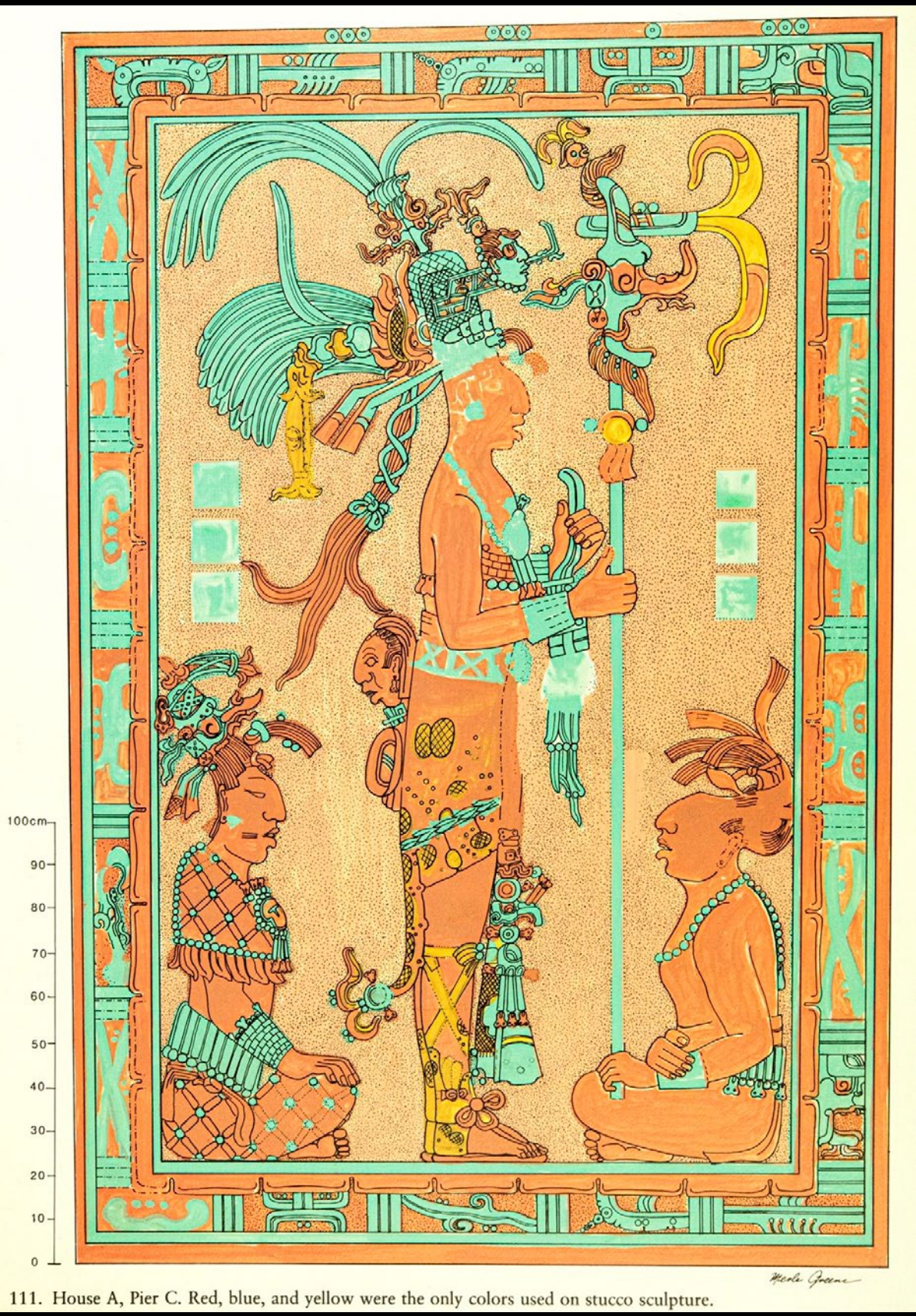


Fig. 2. The profile/half-frontal Loincloth Apron Face at the top middle has an open mouth and something sticking out of the mouth. The motifs across the bottom are again "a flowing curved style". Palenque, House A, Pier B (Robertson 1985b: Fig. 24).



Fig. 3,a. The Loincloth Apron Face at the top right is more traditional; the one at the bottom right focuses more on his open mouth (but not same angles as on other pier stuccoes). Palenque, House A, Pier C (Robertson 1985b: Fig. 38).



111. House A, Pier C. Red, blue, and yellow were the only colors used on stucco sculpture.

Fig. 3,b. Palenque House A, Pier C, with suggested original color by Merle Greene (Robertson 1985b: Fig. 111).



Fig. 3,c. Stepped Sky Band in headdress has three distinct motifs (so not repeated). Palenque stucco, Palace, House A, Pier C, in headdress. Cropped from Robertson 1985b: Fig. 38.

There are several stelae from Peten and elsewhere that have a similar stepped/diagonal Sky Band in their headdress: Naranjo Stela 8, Seibal Stela 8, and Seibal Stela 11.

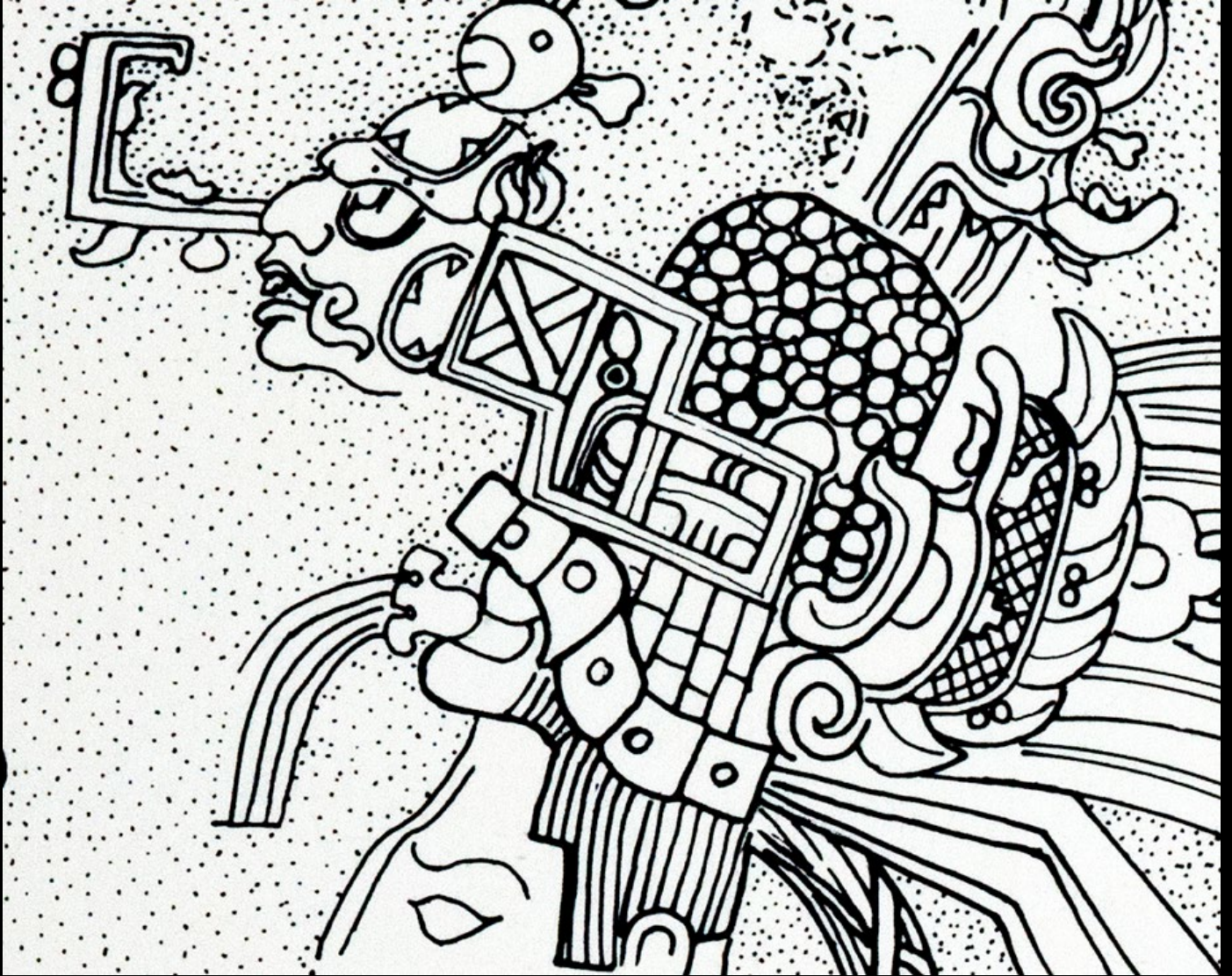


Fig. 4,a. Stepped Sky Band in headdress has three distinct motifs (so not repeated). Palenque stucco, Palace, House A, Pier D, in headdress. Cropped from Robertson 1985b: Fig. 70.

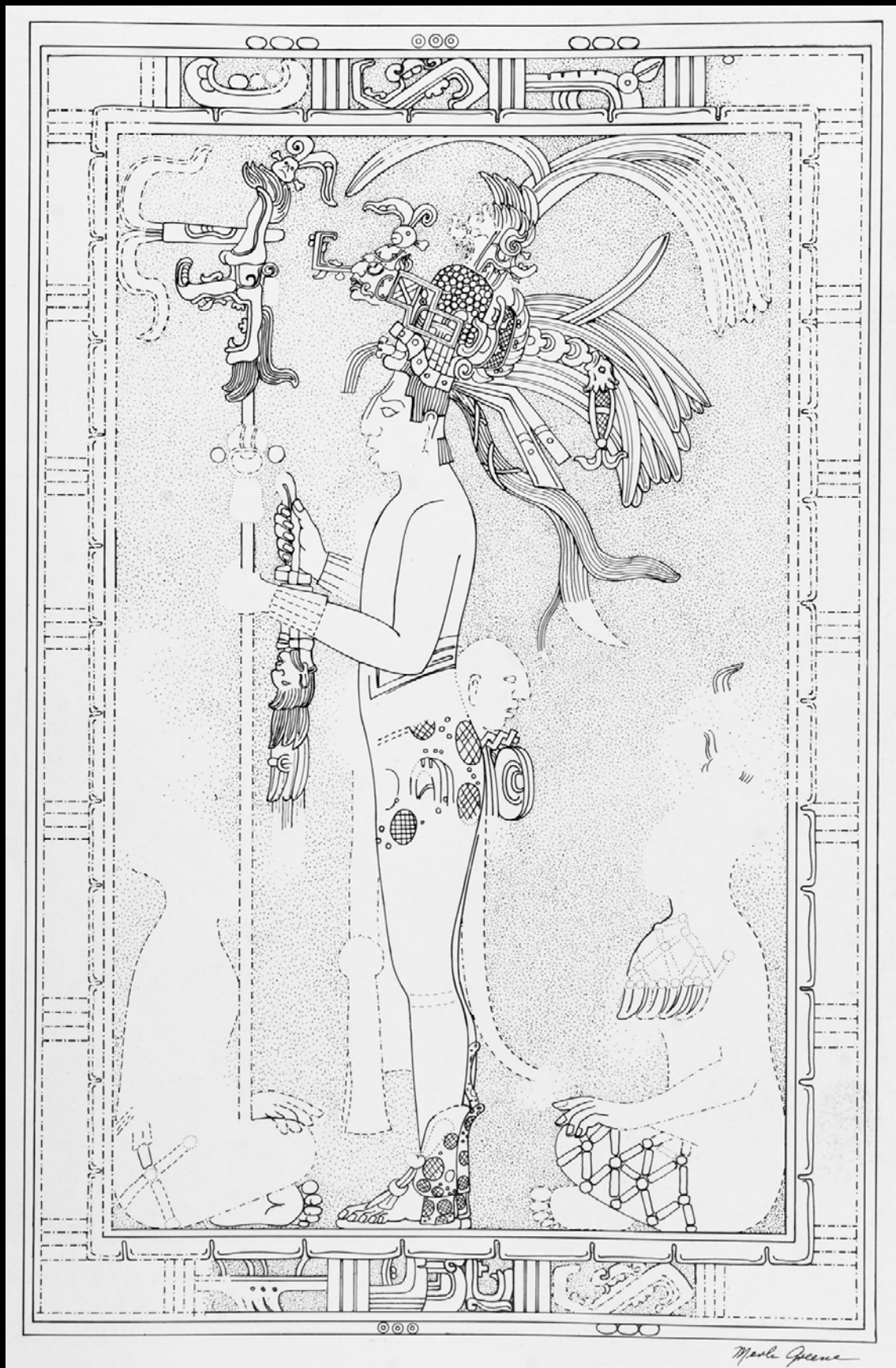


Fig. 4,b. Profile/half-frontal Loincloth Apron Face is more traditional here (lower middle). Pier D (Robertson 1985b: Fig. 70).

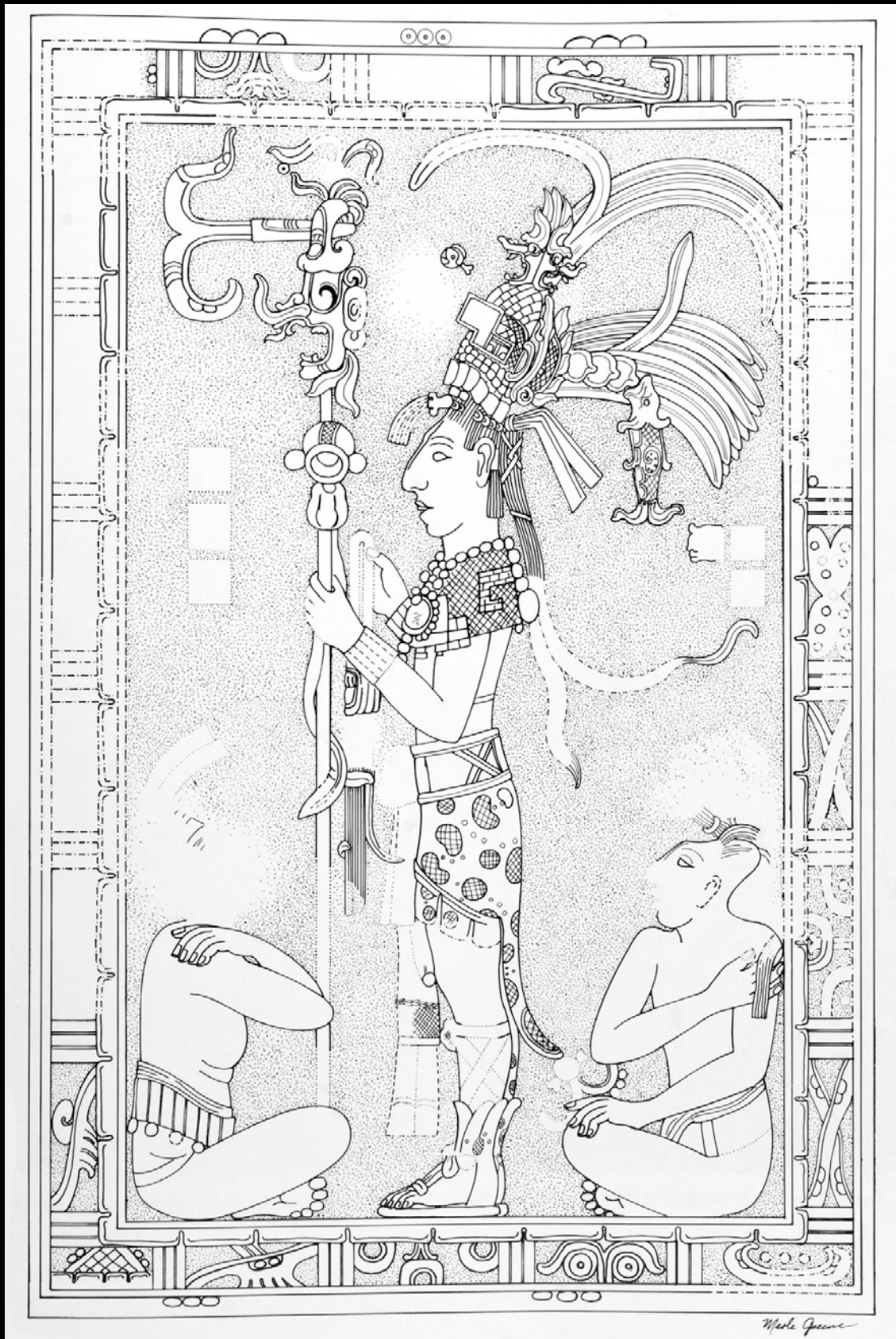


Fig. 5. Zip Monster in upper Sky Band points to the right. House A, Pier E, has crossed-bands on waist and eroded Sky Band in headdress, plus traditional Sky Bands around all four sides of the Pier (Robertson 1985b: Fig. 87).

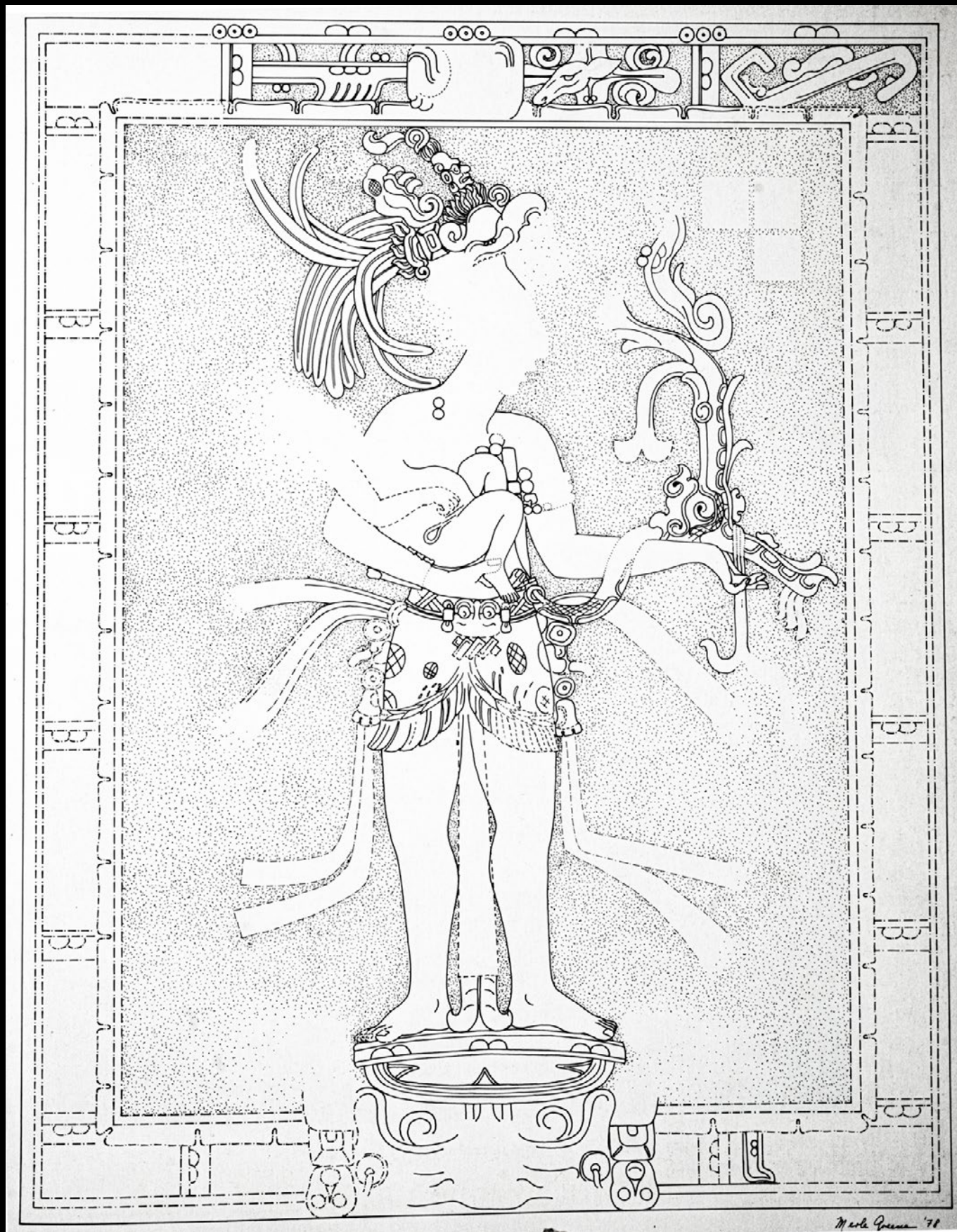


Fig. 6. Palenque, Temple of the Inscriptions, Pier B (Robertson 1983: Fig. 21). The deer head sticking out of the Lamat-like motif is rare. All these motifs are wider than on House A. Zip Monster in upper Sky Band points to the left which is the traditional direction.

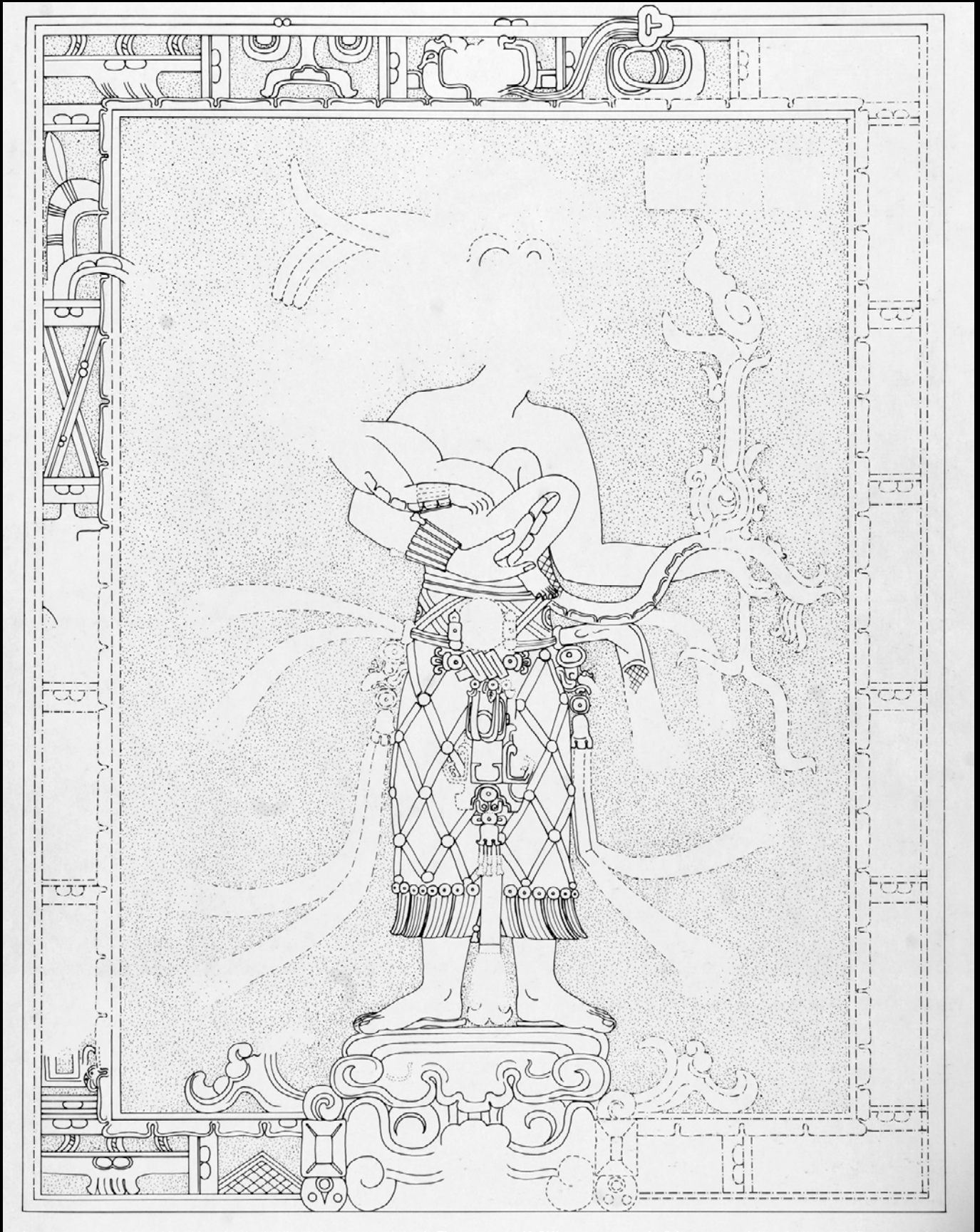


Fig. 7. Palenque, Temple of the Inscriptions, Pier C (Robertson 1983).
The thin band around the inside of the Sky Bands is the lower area of a snake.

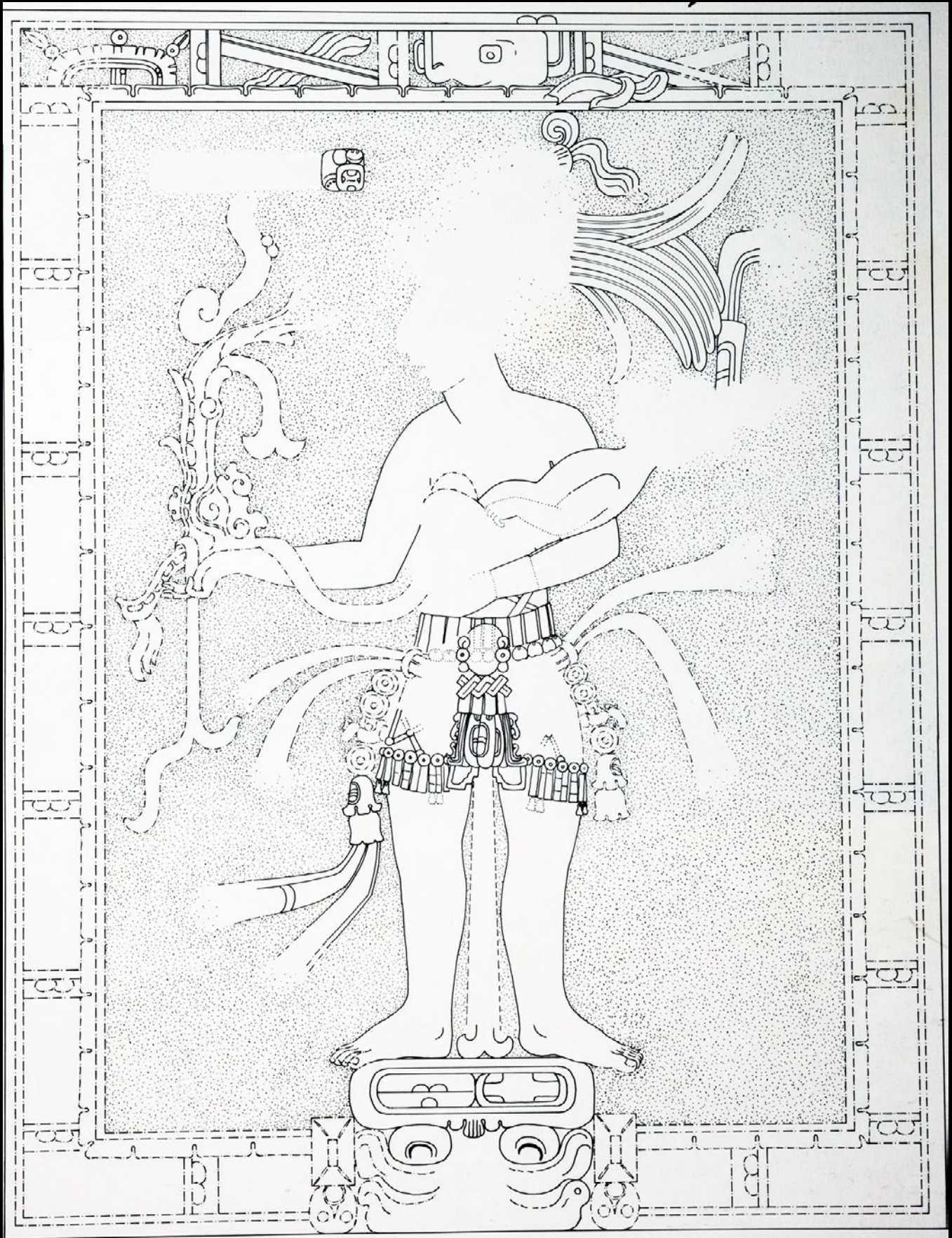


Fig. 8. Stucco, Palenque, Temple of the Inscriptions, Pier D (Robertson 1983: Fig. 64).

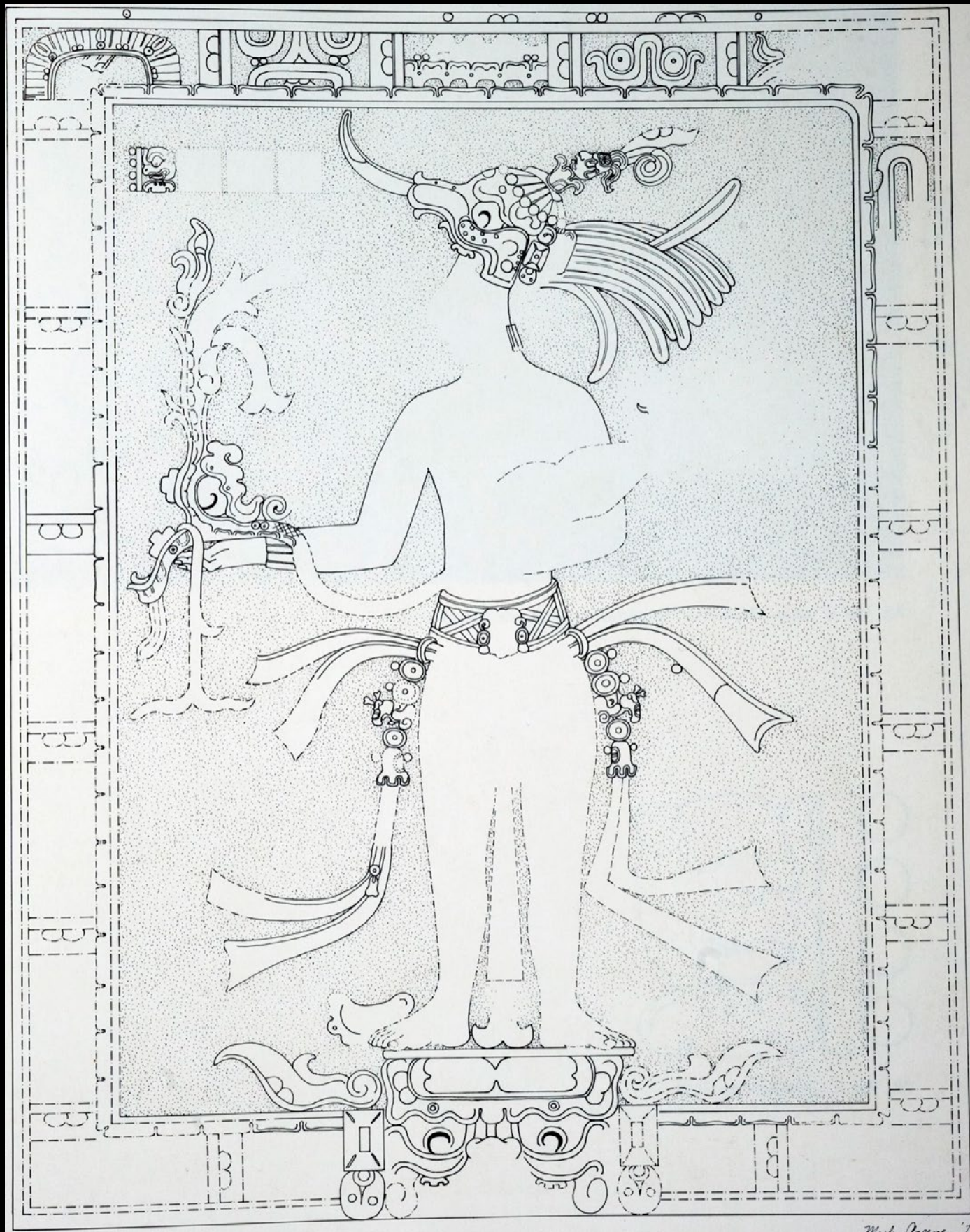


Fig. 9. Stucco, Palenque, Temple of the Inscriptions, Pier D (Robertson 1983: Fig. 78).

Sky Bands, Temple of the Inscriptions

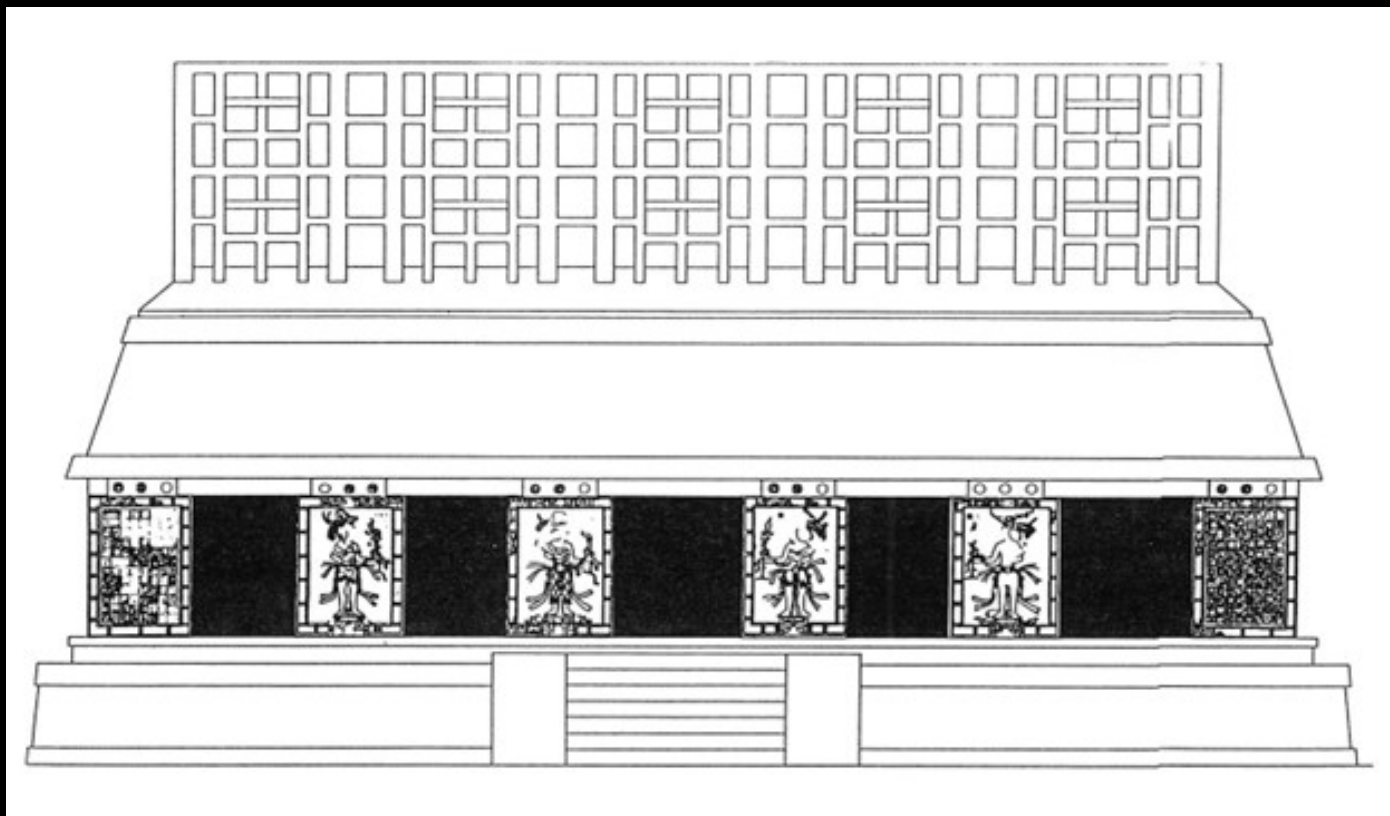


Fig. 10. Reconstruction drawing of the roof comb and front elevation of the Temple of the Inscriptions to show that there are four piers with standing persons. Drawing by Linda Schele © David Schele, SD-7679. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).



Fig. 12,a. Palenque, sarcophagus cover below the Temple of the Inscriptions. We removed the symbols from the middle area because "celestial symbols in isolated positions" are not "bands." We wish to show just actual Sky Bands. Drawing by Linda Schele, © David Schele, SD-508. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).



Fig. 12,b. Sky Band motifs at far left and far right. From Linda Schele drawing, SD-508.

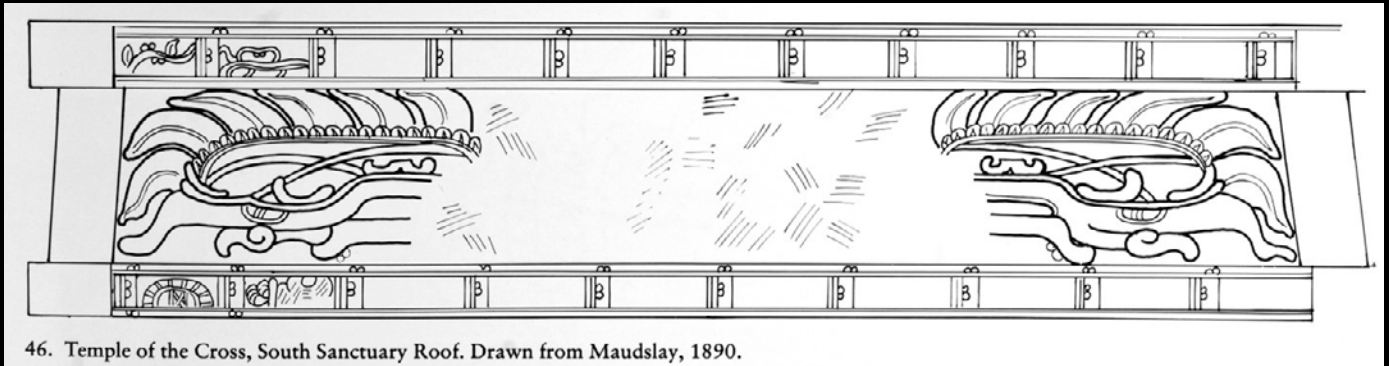


Fig. 12,c. I put the band in this position to show it horizontally. Zip Monster is 99% of the time facing left; all other motifs are also in their usual position except for the double-25% half oval which is downwards instead of upwards). But most motifs are occasionally "upside down." The same motif on the left band is correctly facing up; but the lots of other motifs are "upside down." All motifs are traditional and conservative. Sarcophagus cover, from Linda Schele drawing, SD-508.



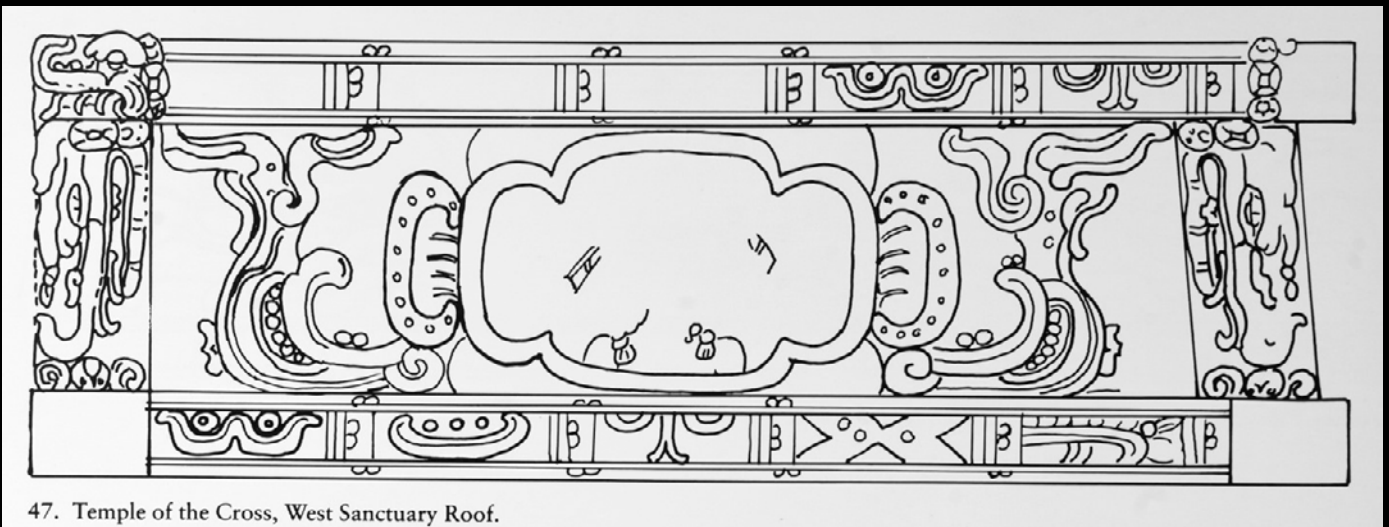
Fig. 12,d. Here I rotated to make the Moon Crescent "correct side up." This leaves the Zip Monster correct (with eye and supraorbital plate above the jaw). But leaves the double 25% quadri-motif upside down. Cropped and rotated by Hellmuth from Schele drawing, SD508. Notice that the mouth of the profile/half-frontal Loincloth Apron Face is closed. Curiously the two faces are positioned differently from each other. Palenque, sarcophagus cover below the Temple of the Inscriptions.

Temple of the Cross Sanctuary Friezes, West, East and North Façade



46. Temple of the Cross, South Sanctuary Roof. Drawn from Maudslay, 1890.

Fig. 13. Two motifs remain in the top Sky Band and one in the lower Sky Band (second motif is not readable). Palenque, Temple of the Cross, south roof of sanctuary. Robertson 1991: Fig. 46.



47. Temple of the Cross, West Sanctuary Roof.

Fig. 14. Instead of a bird head at the end of the top horizontal Sky Band, here you see a fanged reptile. Plus there are vertical fanged reptile heads hanging down at both ends. Is this a "two-headed reptilian Sky Band"? Yet where is the Quadripartite Badge Head(dress) at the right end? Palenque, Temple of the Cross, west side (Robertson 1991: Fig. 47).

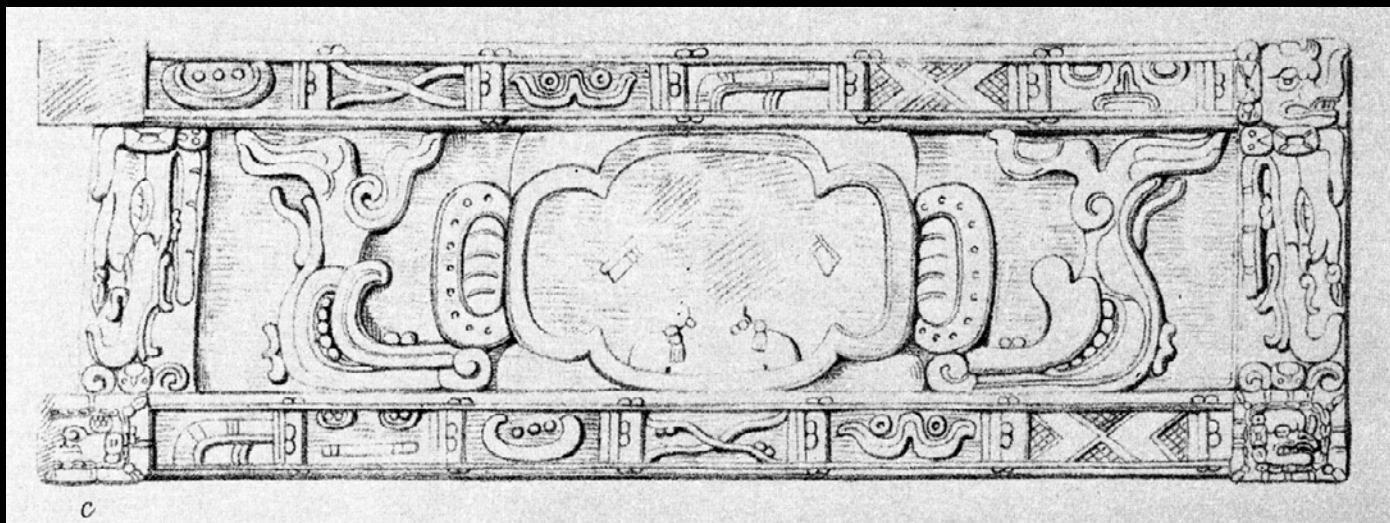


Fig. 15. Palenque, Temple of the Cross, frieze, east side (Maudsley, Plate 68,c). This has Sky Band across the top and also across the bottom. Carlson and Landis name the motif at the top right a face form of the Akbal symbol (2005: 137, their motif 8).

Each end of each Sky Band has a face, but not clearly a bird's face.

I have not yet found any drawing by Linda Schele for these Sky Bands on these friezes; hope someone can tell me if they exist. For Merle Greene Robertson, would sure help to have her drawings of these; Her 1991, Volume IV has only the south and west sides; is missing the east side? But in the meantime, the drawings by Maudsley's team are a great start. These Sky Bands tend to be ignored and forgotten as we iconographers delve into deities and royal costume aspects and as epigraphers delve into which ruler is shown in which scene and what do the associated hieroglyphic texts tell us about the dynastic history of his realm.

The motifs above and below are similar to each other; but (sometimes) in a different reading order. The two 25% quadrilateral motifs are both missing the diagonal decoration at their top left.

Notable that the twice present motif: >< with cross-hachure maybe to signify black is missing from the otherwise very helpful Appendix II (Carlson and Landis 1985) showing over 100 drawings (of about 20 different motifs). This is why the goal of the present FLAAR Report is to find and show every single individual motif that is possible (realizing I don't yet have Merle Greene Robertson's drawing database). You can't do a rubbing of a 2-dimensional stucco sculpture so these stucco Sky Bands are not in her nice database at Tulane University of her rubbings.

Sanctuary Roof inside the Temple of the Sun

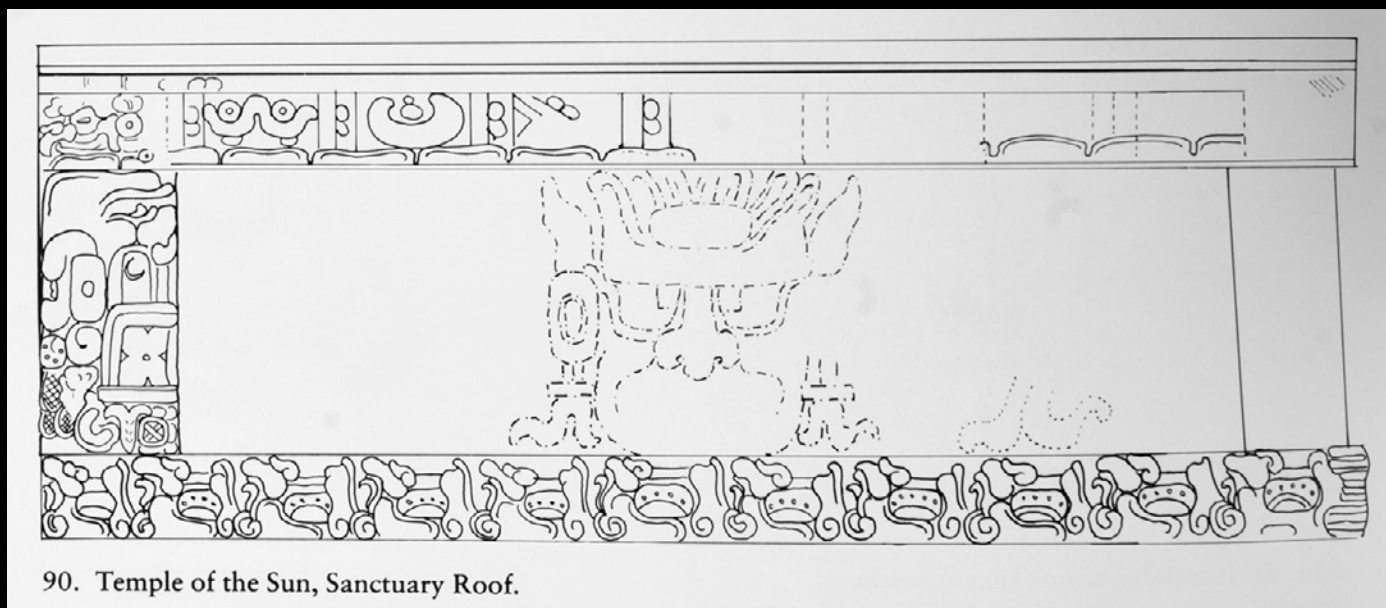


Fig. 16,a. Three traditional Sky Band motifs across the top. Notice that there is a bird's head at the far left. In our volume on Sky Bands of Maya stelae we show and list many other Sky Bands that have a bird's head at their end, such as Piedras Negras, Naranjo and other sites.

The upside-down Quadripartite Badge Headdress monster is usually at the tail end at the right; here it is at the left. Drawing by Merle Greene Robertson, Volume IV. Palenque, Temple of the Sun, sanctuary roof (1991: Fig. 90).

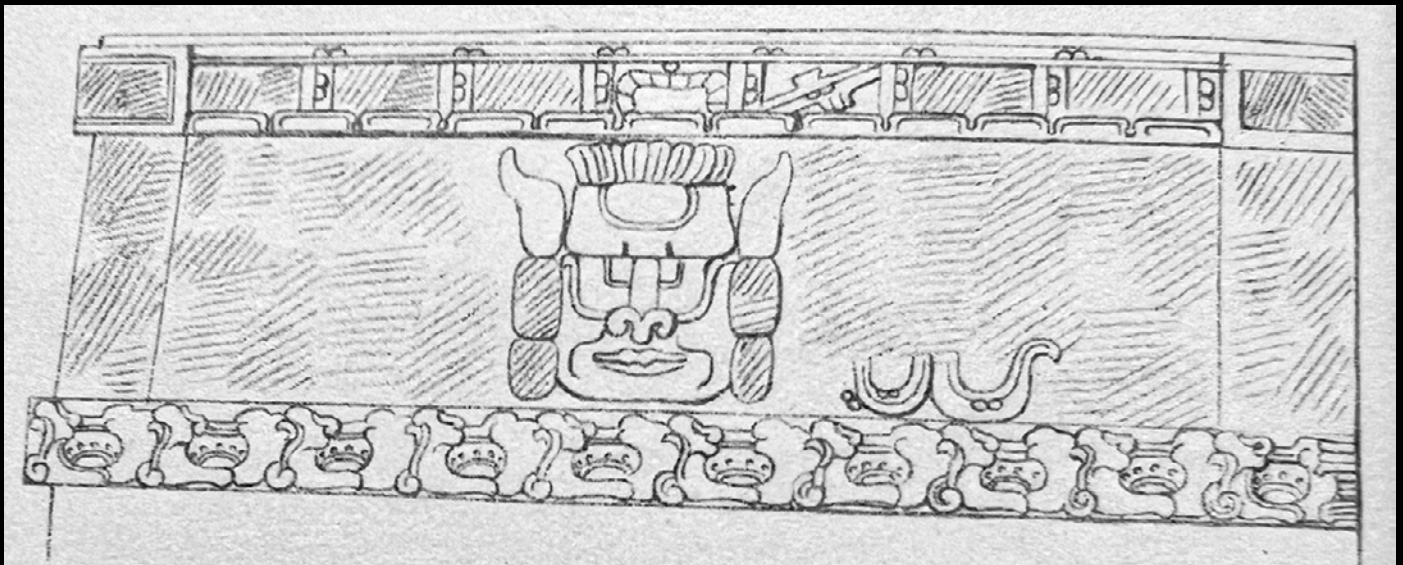


Fig. 16,b. Only two Sky Band motifs are preserved. The lower band is not a Sky Band.

The large face in the middle is a human-mouth variant of the profile/half-frontal motif: each profile face is looking at its other half. But when in a Sky Band or as Loincloth Apron Deity Face the mouth is usually with geometric tooth and quadrilateral shaped mouth (usually just the top half). We have initiated a report on these faces but they need a MA thesis or PhD dissertation to catalog the variants of mouth, forehead, eye, earring decoration, context (where present); and why and when they vary.

Sanctuary Roof Panel, Temple of the Sun, Palenque. Maudslay, Volume IV, Plate 85,e-right side.

Sky Bands on Sculptures elsewhere at Palenque

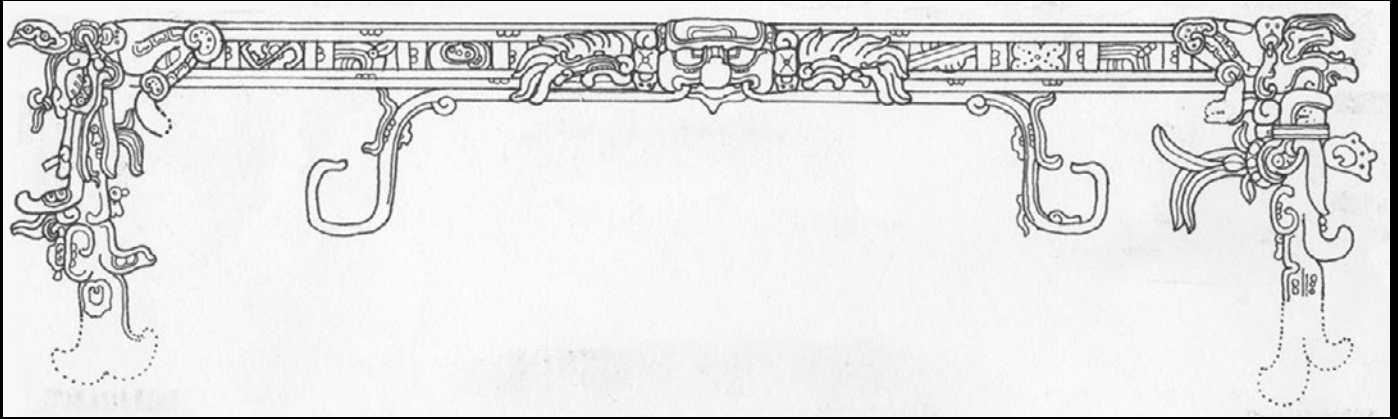


Fig. 17, House E, Palenque palace, Bicephalic Room, drawing by Linda Schele, © David Schele, SD-1106. This is a bicephalic Cosmic Monster: the "deer" head is at the left; the Quadripartite Badge Headdress monster is upside down at the right. There are celestial symbols in the deer's eye and ear. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).

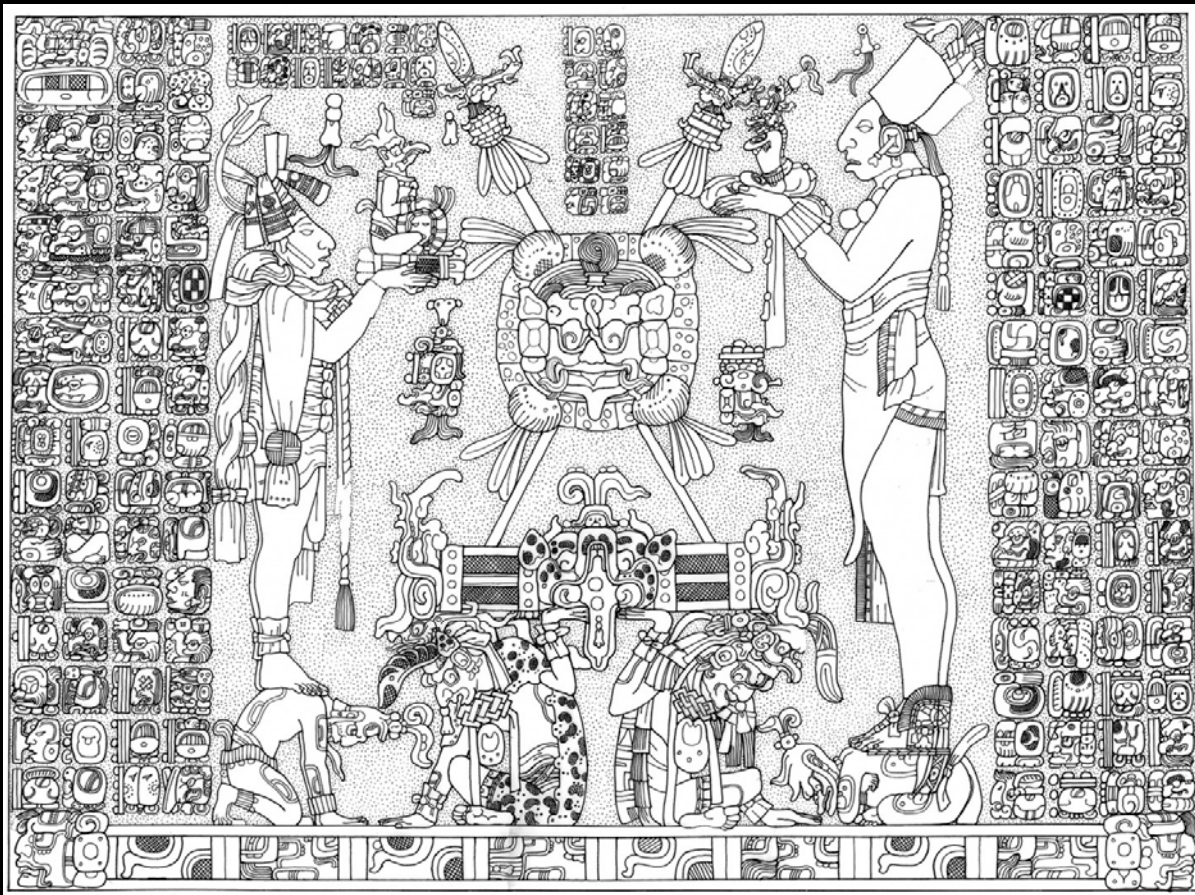


Fig. 18,a. Interior panel, Temple of the Sun. Schele drawing, © David Schele, SD-171. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).

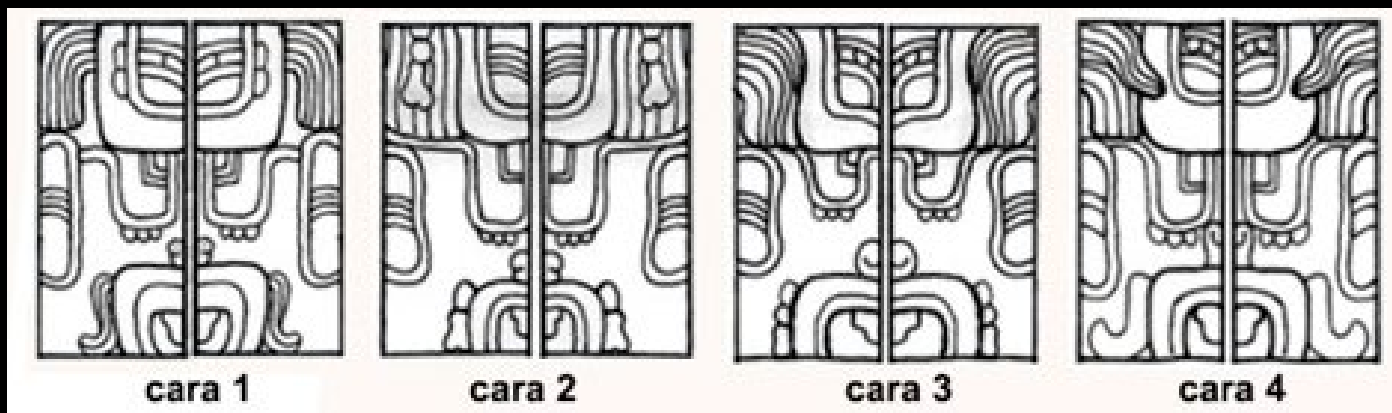


Fig. 18,b. Each of these motifs on the Sky Band is half of a Loincloth Apron Face. If you show the other half, then you can see the complete Loincloth Apron Face.

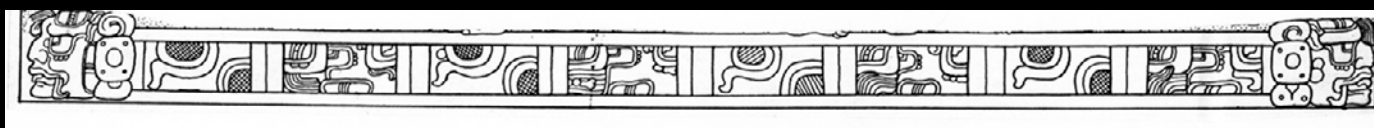


Fig. 18,c. My name for this motif is profile/half-frontal Loincloth Apron Face. I do not (yet) consider this as a Sun God. They usually point upwards. The other motif is what Carlson and Landis name a Caban (2005: page 138, motif 14). In fact they utilize this Palenque sculpture as source of their example. On stelae of Peten, when there is a Sky Band across the bottom, often it is repeated Caban motifs. When all the motifs are Caban, this band can often be considered an "Earth Band" rather than a Sky Band.

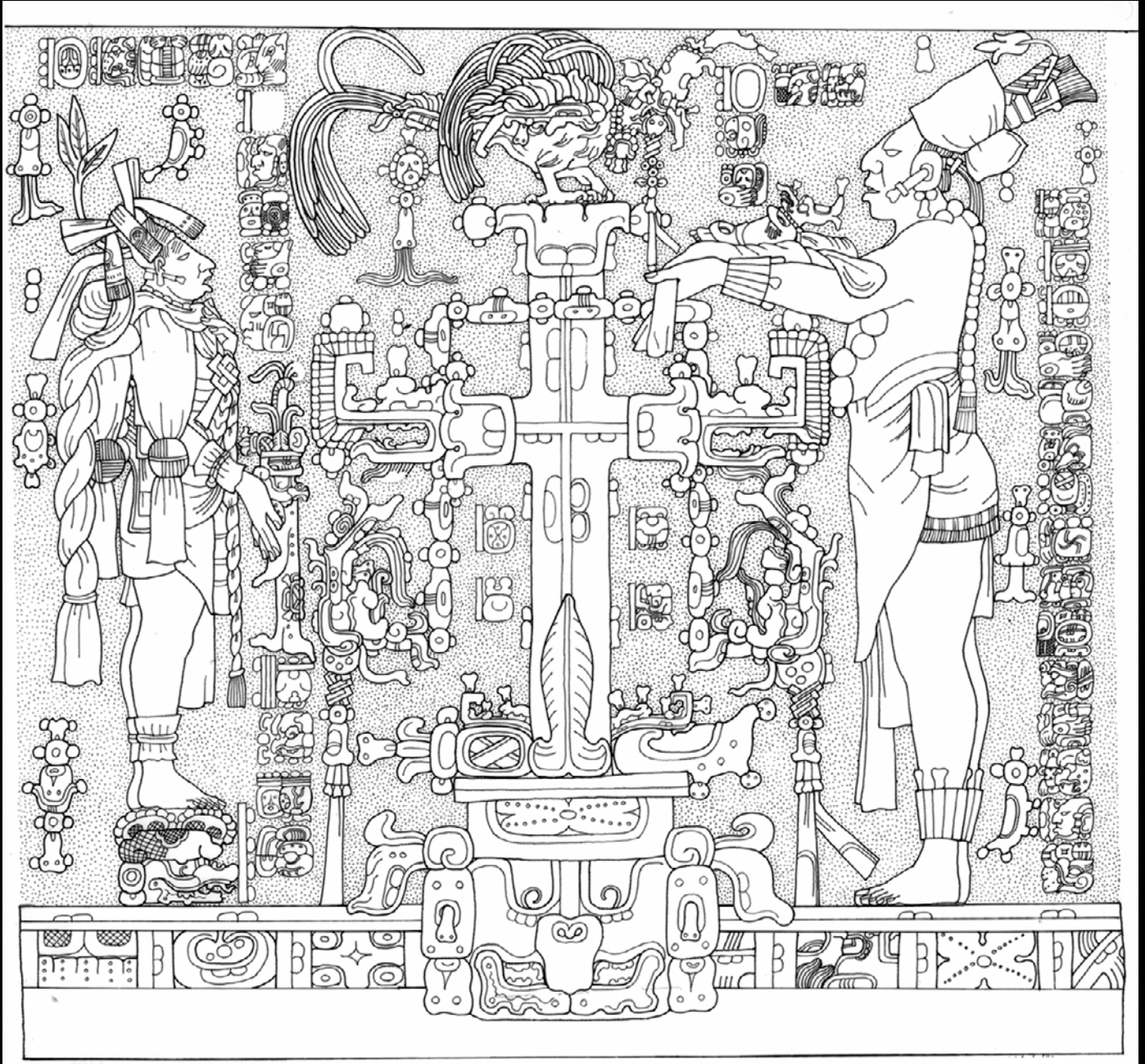


Fig. 19,a. Sky Band across the bottom of an iconographically and epigraphically very rich scene. The Principal Bird Deity at the top has aspects of a God D headdress. Drawing by Linda Schele, © David Schele, SD-170. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).

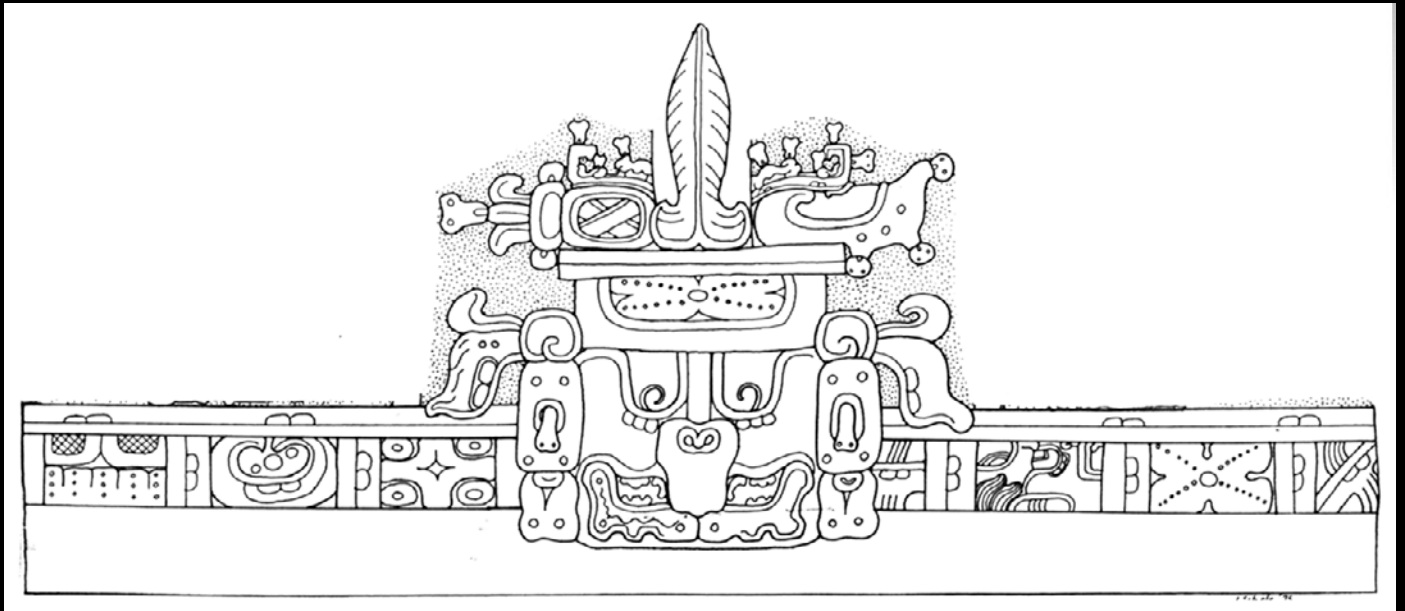


Fig. 19,b. Quadripartite Badge Headdress monster in the middle (Kin sign, 4-petalled flower on the forehead); erect perforator in the middle (too long to be a shark's tooth); seashell at the right (with recurved snout reptile head on top, a potential Zip Monster); and crossed-bands at the left with recurved snout reptile head on top, another potential Zip Monster.

The Sky Band has traditional Sky Band motifs, including a profile/half-frontal Loincloth Apron Face at the right. Crescents (middle at the left) are common at Palenque but elsewhere it's a closed oval that is more common (hence hard to judge as a moon symbol).

Drawing by Linda Schele, SD-170.

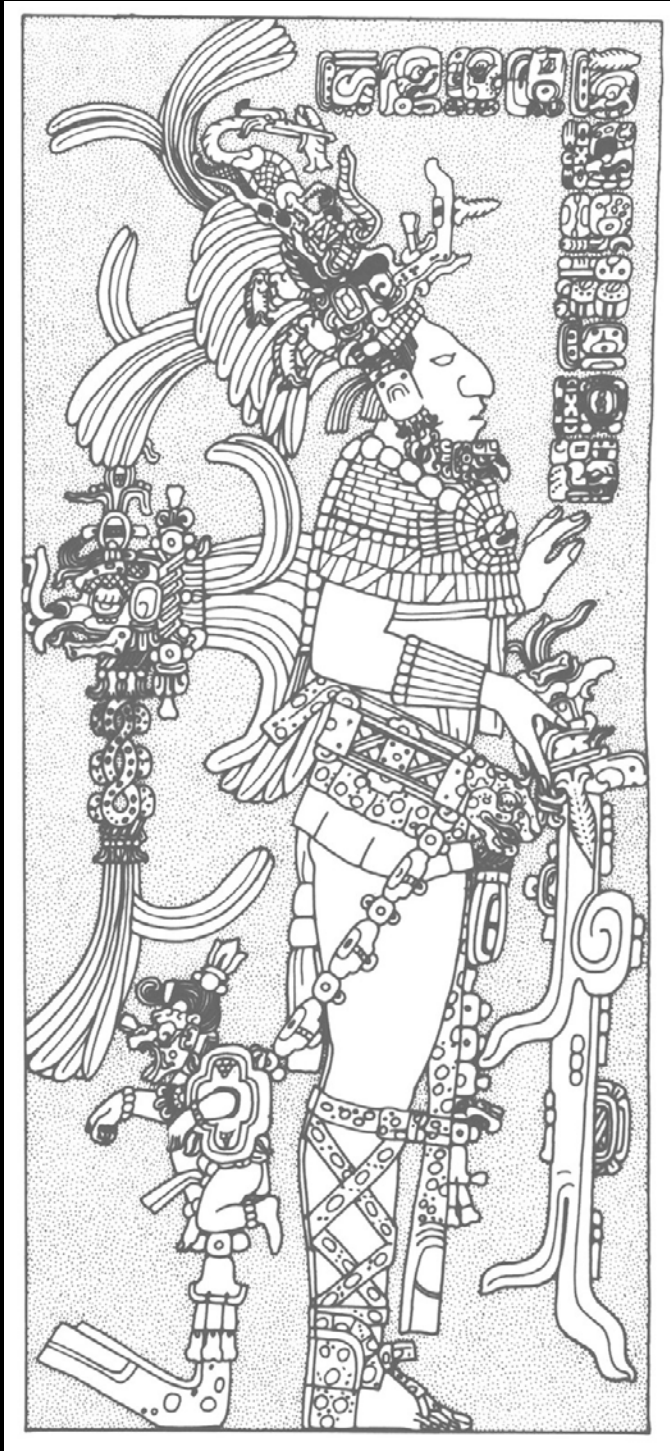


Fig. 20. Hieroglyphs at the top left have been cropped off in order to focus on the Sky Band around the waist. Palenque, Temple of the Cross, left panel. Schele drawing, © David Schele SD-175. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).

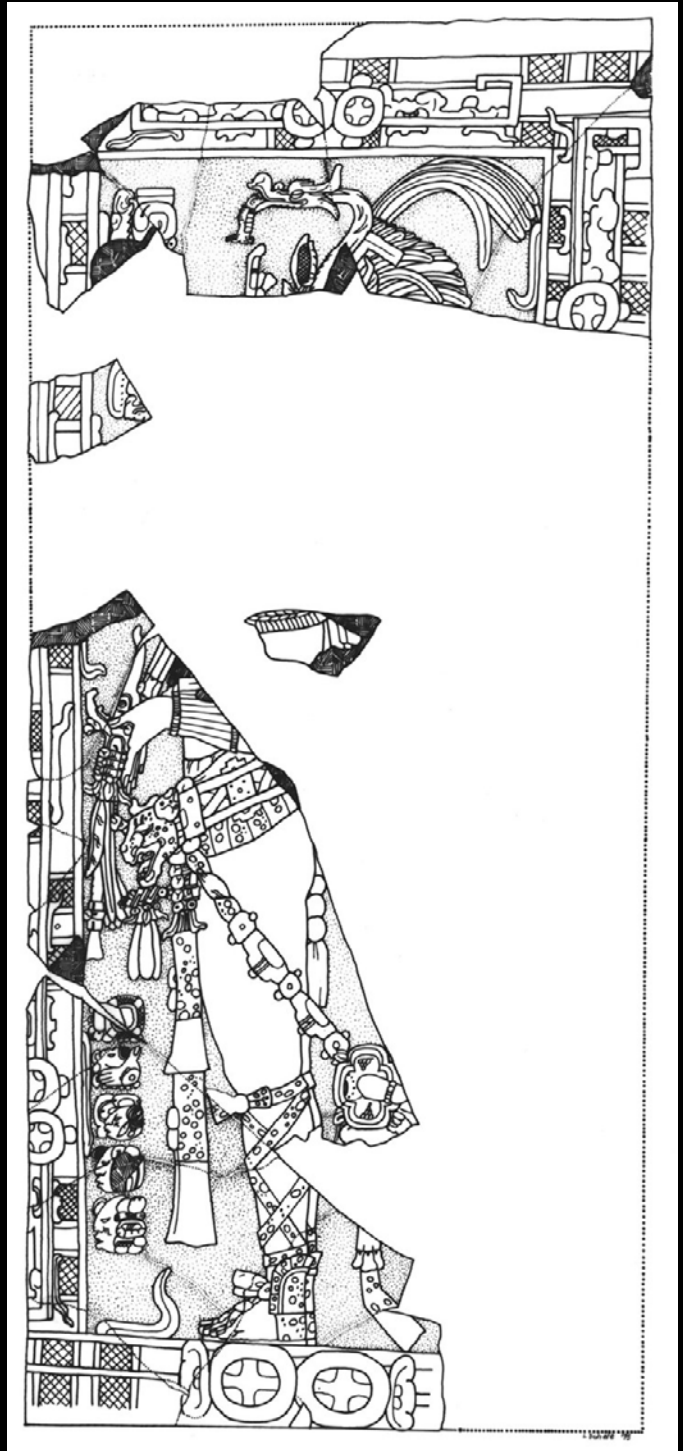


Fig. 21,a. Temple of the Foliated Cross, left jamb. Sky Band motifs across the waist is same as on the other sculpture. Two Zip Monsters at the top (but not in Sky Band format). Schele drawing, © David Schele, SD-180. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org)

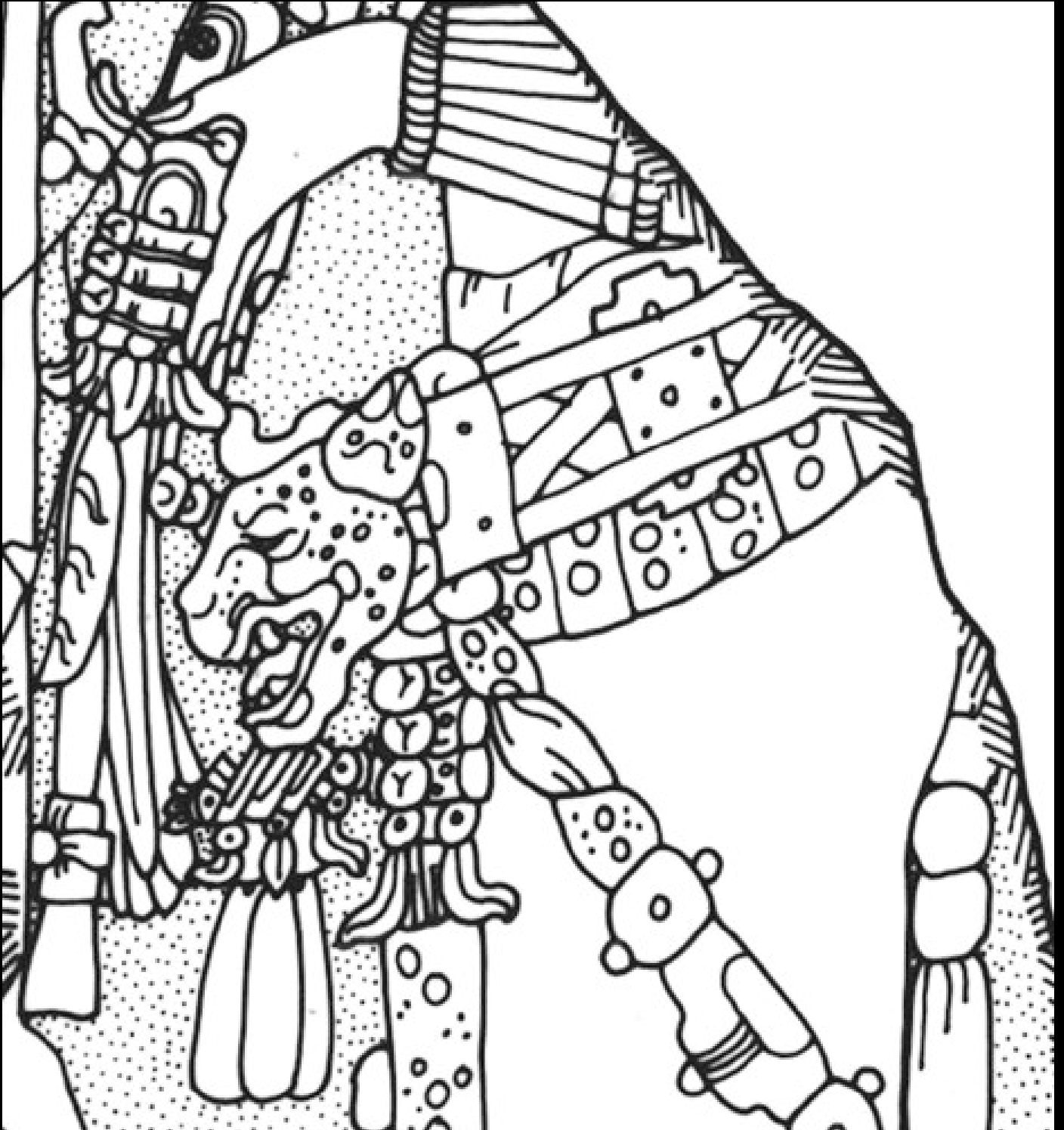


Fig. 21,b. Temple of the Foliated Cross, left jamb. Sky Band across the waist is same as on the other sculpture. All of these waist accessories have no vertical divider spaces between the motifs. Cropped from Schele drawing, SD-180.

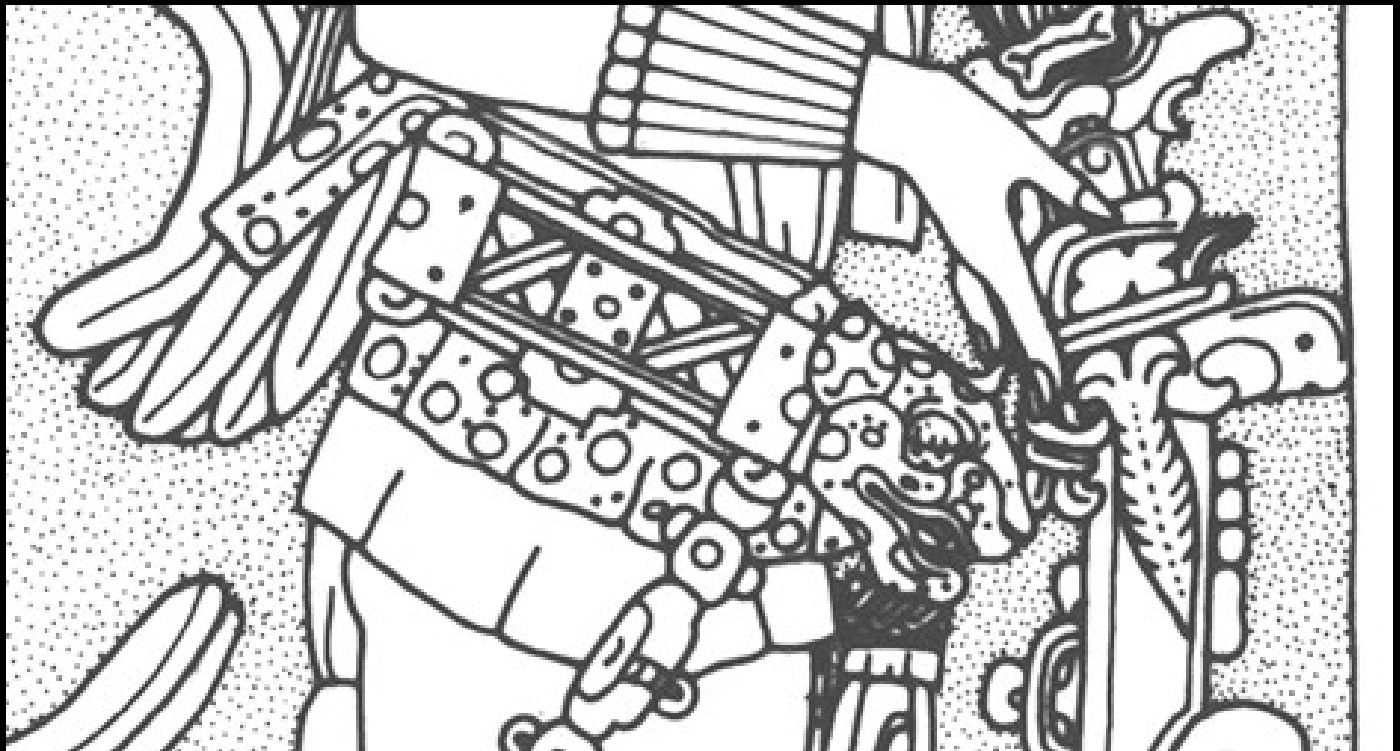


Fig. 20,b. The man holds a Quadripartite Badge Headdress deity in his hand.
Temple of the Cross, left panel, cropped from Schele drawing SD-175.

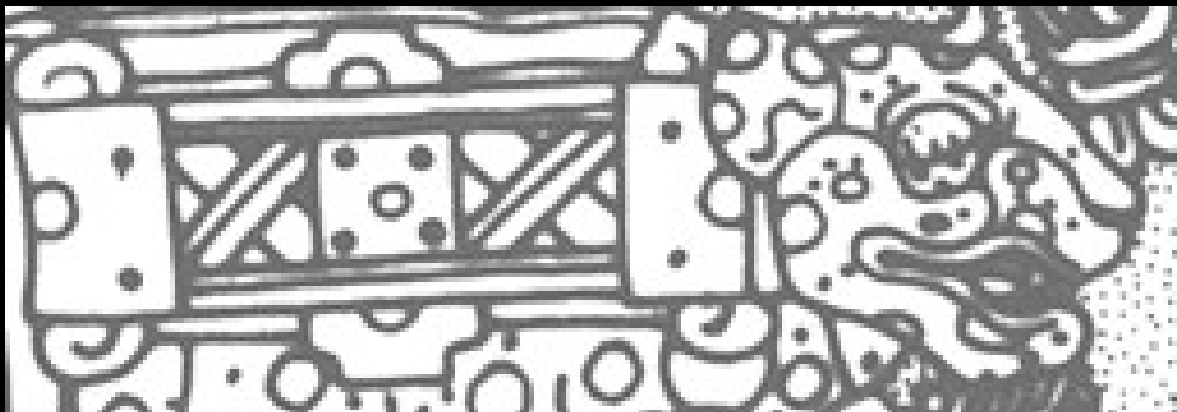


Fig. 20,c. The motifs here are the same as around the woman in Fig. 21.
Interesting that both royal men and royal women at Palenque wore identical waist outfits.

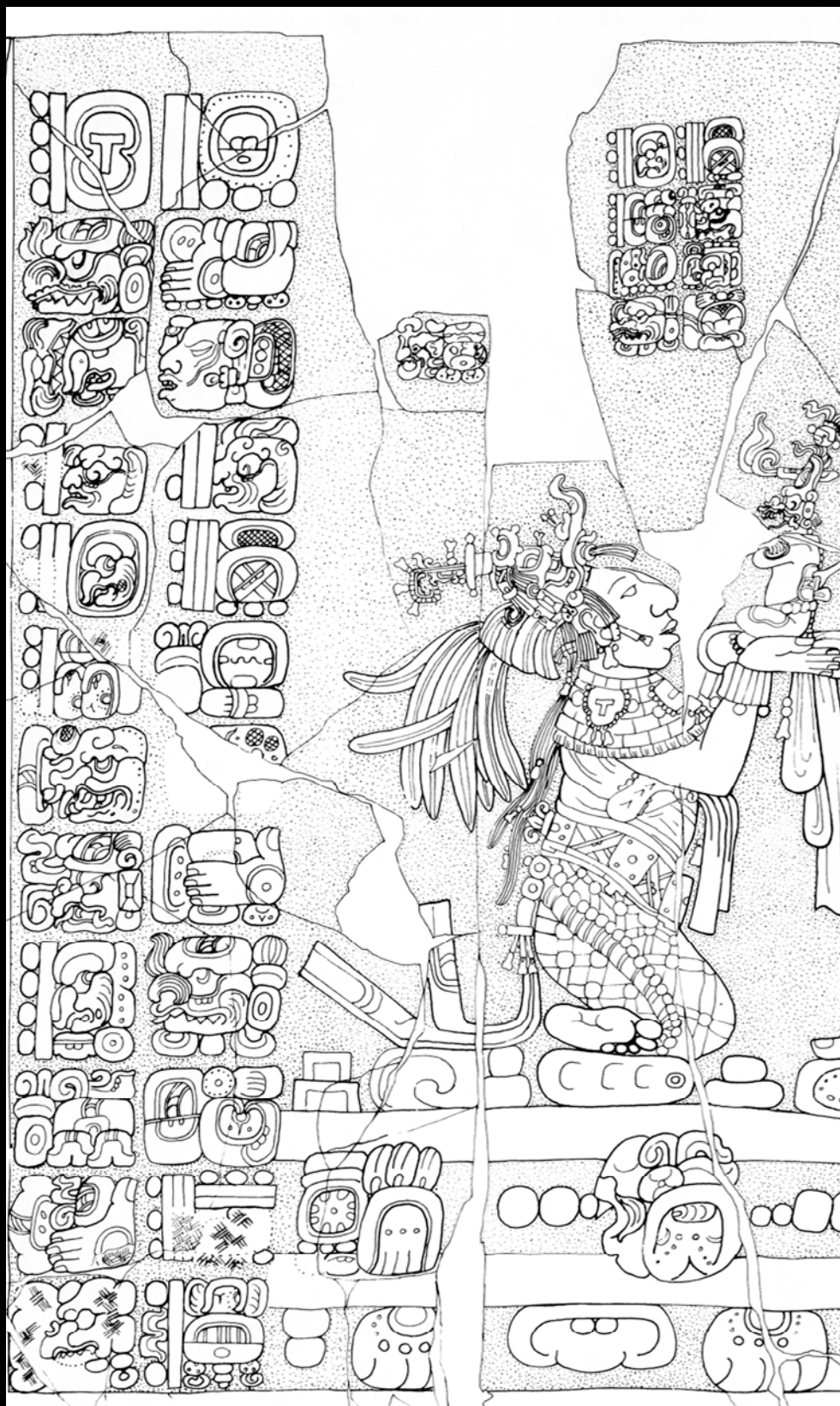


Fig. 22,a. Palenque, cropped from Temple IV, tablet
from Merle Greene Robertson's 1991, Volume IV, Fig. 176. Sky Band around waist.



Fig. 22,b. The top element in the headdress reminds me of a God D headdress, but this woman is not a God D. She holds a God K. There are two Sky Band symbols on her waist outfit but no vertical divider space between each motif.

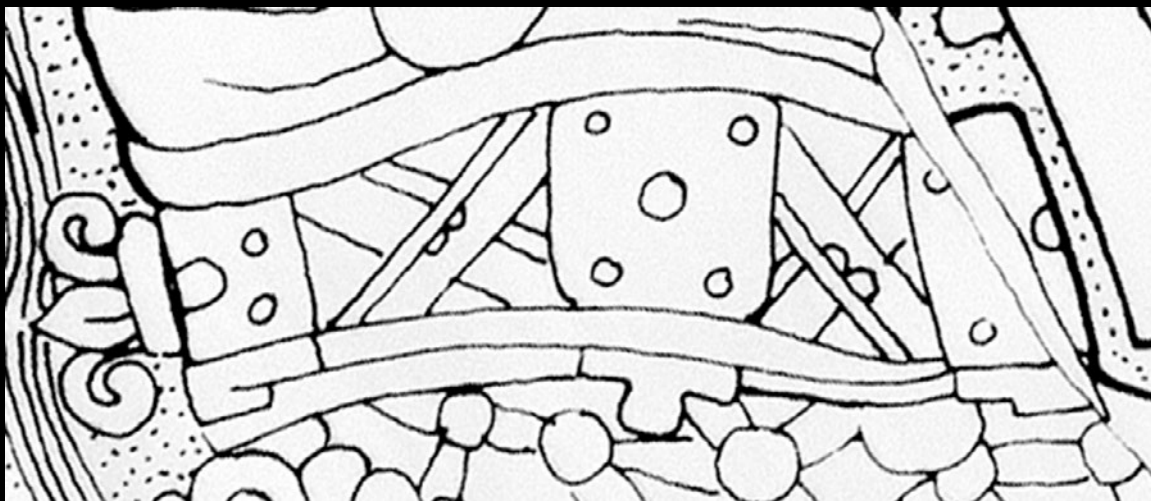


Fig. 22,c. Close-up of the Sky Band around waist area. There are no vertical divider spaces (not enough space to have them).



Fig. 23. Repeated crossed-bands in headdress and on clothing accessory around the waist. Palenque, drawing by Merle Greene, published as Fig. 9, in her Volume I.

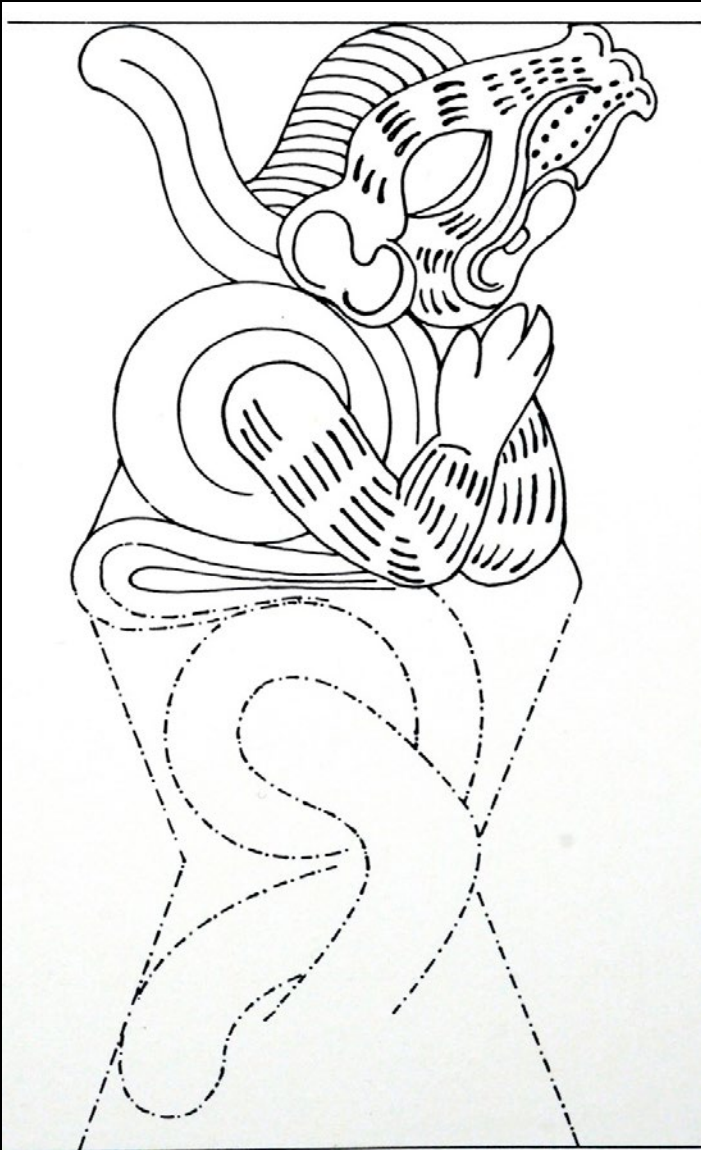


Fig. 24. Peccary in "star" motif. You can see two peccaries in the Bonampak murals.

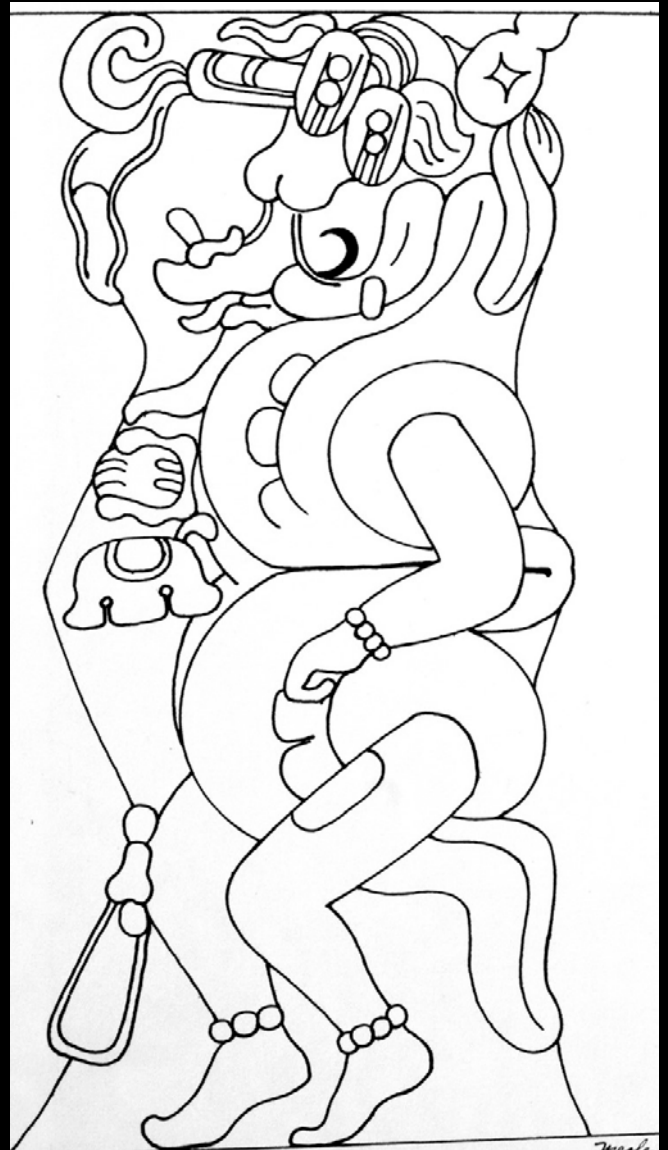


Fig. 25. God K, Ka'wiil with arm and leg in "star" motif.

These two stucco images face each other on walls facing the West Court of the Palace of Palenque. They are large decorations, not in a Sky Band. They appear in Merle Greene Robertson's Volume II (1985b: Figures 364 and 365).

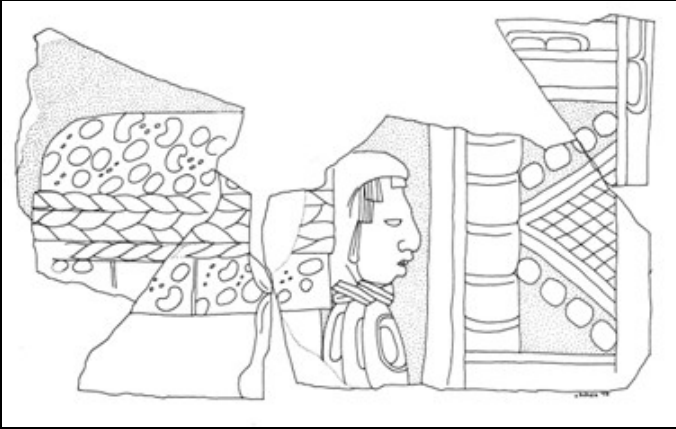


Fig. 26,a. Snake skin motif in vertical format. Palenque bodega, Schele and Mathews 1979: No. 25, Schele drawing SD-296, © David Schele, Ancient Americas at LACMA (ancientamericas.org).

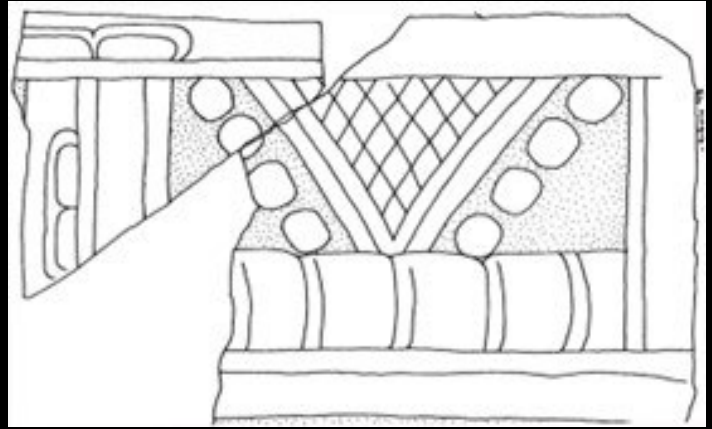


Fig. 26,b. Rotated by Hellmuth to show the snake skin motif. Scholars working at Palenque can hopefully find more. Drawing by Linda Schele © David Schele, Ancient Americas at LACMA (ancientamericas.org)



380. Tower. Venus symbol painted on inner wall.

Fig. 27. Venus symbol painted on inner wall of the tower at Palenque (Robertson, Vol. III).



Fig. 28. There are several areas on the Palenque Str. XIX sculptures that have Sky Bands in their hems. I show these in the report on hems. Photo by Jorge Pérez de Lara in Stuart 2005.

Final Comments



East side of the palace of Palenque seen from the Temple of the Inscriptions. Most piers and doorways have collapsed centuries ago but a few remain.

Photograph of Nicholas at Palenque either 1961 or thereafter. I asked a local person to take my photo with the Leica 35mm camera I had in those early years. Scanned in recent years with Creo-Scitex scanner kindly provided by Creo and Scitex team.

I visited Palenque in 1961, while a junior in high school (in St Louis, Missouri). I was studying Spanish at a language school in Saltillo, Mexico (in northern Mexico, north of Monterrey). I saw banners in Saltillo showing Palenque temples surrounded by the rain forest. I was from Missouri so had never seen a rain forest, nor Maya temples or palaces, so I decided to visit this adventure. I wrote a letter to my parents asking if I could leave the Spanish school early to travel far south to Chiapas. I knew my parents would say NO, so I left Saltillo the same day I sent the letter via postal service (no e-mail in 1960's). I entered the rain forest in Tabasco while waiting for

a train to Palenque (no road there from Mexico City half a century ago). Spent about two or three days to explore Palenque (staying in a hotel at 50-cents US dollar per night; "toilet" was a bowl under the bed). I then returned by chicken bus to Saltillo to finish Spanish school. Found my parents' answer: "no son, stay in school, do not go by yourself to a place you have never travelled to."

I then returned from Saltillo back to St Louis and wrote my high school thesis on Palenque and the surrounding rain forest. This won 1st prize in my high school. This got me into Harvard (I was not 1st in my class; nor 2nd; nor 3rd; but Harvard likes students who are daring to accomplish something they want to do). While a junior at Harvard I discovered a celestial band in a patolli game board in a graffiti of Uaxactun that no book on graffiti and no book on patolli and no book or article on Sky Bands had recognized.

Today, over half a century later, I am daring to jump back into Sky Bands and try to sort them out.

References Cited

There are “hundreds” of books and articles that include the Palenque Sky Bands. To get started with the bibliography we include the sources that I have been reading.

BRINTON, Daniel G.

1895 A Primer of Mayan Hieroglyphics. University of Pennsylvania.

His Figure 61 is one of the few “catalogs” of Sky Band symbols, mostly from the codices. Although primarily Sky Band motifs of the three codices, is very helpful. However several of the motifs are simply different variants; and most of the “names” put on these motifs are not correct once you have all the data on Sky Bands that is available today.

Easy download from the Internet from various websites.

CALLAWAY, Carl

2006 The Maya Cross at Palenque: A Reappraisal. MA Thesis, University of Texas at Austin. 228 pages.

This is one of the best Master’s theses that I have found. Plus he dares to gently contradict the leading scholars on several interpretations. He accomplishes this in a polite manner.

Easy to download from the Internet.

CARLSON, John B. and Linda C. LANDIS

2005 Bands, Bicephalic Dragons, and other Beasts: The Skyband in Maya Art and Iconography. Pages 115-140 in *Fourth Palenque Round Table*, 1980. Editors Merle Greene Robertson and Elizabeth P. Benson. The Palenque Round Table Series, Volume VI.

CHINCHILLA Mazariegos, Oswaldo

2006 The Stars of the Palenque Sarcophagus. *Anthropology and Aesthetics*, no. 49/50 (Spring/Autumn): 40-58.

CLANCEY, Flora S.

1994 The Classic Maya Ceremonial Bar, *Anales del Instituto de Investigaciones Estéticas*, Núm. 65, 1994.

GRIFFIN, Gillett G.

1978 Cresterias of Palenque. Third Palenque Round Table, June 11-18, 1978. Published in *Tercera Mesa Redonda de Palenque*, edited by Merle Greene Robertson and Donnan Call Jeffers. 9 pages.

His Fig. 19 shows the reconstruction by Merle Greene Robertson of the roof comb (cresteria) of the Temple of the Sun of Palenque.

Originally published in *Tercera Mesa Redonda de Palenque*, eds. Robertson, Merle Greene; Jeffers, Donnan Call. Republished in 2003 by Mesoweb.

Helpful download:

<https://www.mesoweb.com/pari/publications/RTo4/Cresterias.pdf>

LAYSER, Chris

2018 The Turtle, The Peccary, and the Two-Headed Serpent: Comparison of Maya Zodiac Constellations in the Paris Codex and the Murals of Bonampak. SPICA, the Journal of Cosmology in Culture, Issue 7.1.

<http://spica.org.uk/index.php/2019/02/01/the-turtle-the-peccary-and-the-two-headed-serpent-comparison-of-maya-zodiac-constellations-in-the-paris-codex-and-the-murals-of-bonampak/>

LAYSER, Chris

2019 Can an Iconological Analysis of a Classic Period Vase (K1485) Further our Understanding of Ancient Maya Skyscapes? MA thesis. 79 pages.

<https://repository.uwtsd.ac.uk/id/eprint/1693/1/Layser%2C%20C.%20%282019%29%20MA%20Can%20an%20iconological.pdf>

MAUDSLAY, Alfred Percival

1889-1902 Archaeology. 5 vols. Appendix to Biologia CentraliAmericana; or, Contributions to the Knowledge of the Fauna and Flora of Mexico and Central America. R. H. Porter and Dulau, London.

Palenque sculpture and architecture is in Volume IV. There are several reprints; I have the one sponsored by Francis Robicsek, kindly donated to me by Sofia Paredes, Fundacion la Ruta Maya. The images are helpful but the grey font on gray-ish paper makes everything difficult to see.

<https://www.mesoweb.com/publications/Maudslay/index.html>

Helpful but resolution is too low and color of paper is not white; so the old drawings are gray lines on off-white paper. Would help to use a high-res scanner and then in appropriate Adobe software to digitally strengthen the black lines on white background.

MILBRATH, Susan

1999 Star Gods of the Maya, Astronomy in Art, Folklore, and Calendars. University of Texas Press. 381 pages.

Super helpful to have a book of this quality available as a download on the Internet.

ROBERTSON, Merle Greene

1983 The Sculpture of Palenque, Volume I: The Temple of the Inscriptions. Princeton University Press. 115 pages.

ROBERTSON, Merle Greene

1985a The Sculpture of Palenque, Vol. II: The Early Buildings of the Palace and the Wall Paintings. Princeton University Press. 302 pages.

ROBERTSON, Merle Greene

1985b The Sculpture of Palenque, Volume III: The Late Buildings of the Palace. Princeton University Press. 466 pages.

ROBERTSON, Merle Greene

1991 The Sculpture of Palenque, Volume IV: The Cross Group, the North Group, the Olividado, and Other Pieces. Princeton University Press. 293 pages.

RUZ Lhuillier, Alberto

2013 El Templo de las Inscripciones: Palenque. Fondo de Cultura Economica, Mexico. 311 pages.

This seems to be a year 2013 reprint of the year 1973 publication by INAH.

I met Ruz several times and he invited me to give a lecture on the Tomb of the Jade Jaguar at UNAM, so they could all see the difference between the royal burial of Pakal of Palenque compared with an impressive Tikal tomb of an unknown ruler (or brother or son of Ruler A). I do not think this Tikal Bu. 196 was Ruler B because he would have been buried under a considerably larger pyramid and with a masonry temple on top (such as Temple IV). But so far no royal burial has been found under Temples II, III or IV.

SCHELE, LINDA and Peter MATTHEWS

1979 The Bodega of Palenque, Chiapas, Mexico. Dumbarton Oaks. 180 pages.

STUART, David

2005 The Inscriptions from Temple XIX at Palenque A Commentary. The Pre-Columbian Art Research Institute, San Francisco.

With excellent photos by Jorge Pérez de Lara.

Webpages with helpful information on history of Palenque

<http://www.palenque-park.com/#!/explorers>

Complete well-researched documentation on Early Explorers plus general "Palenque Facts."