

**Basal Flange Bowls and Tetrapods:
Early Classic Maya Iconography and Ceramic Form.
Corpus of Maya Art, Vol. III**

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CHAPTER 1:
POLYCHROME BASAL FLANGE BOWLS WITH INTERIOR PAINTINGS

Examples from the Traditional Corpus

BARTON RAMIE, Belize (Willey et al 1965: Fig. 215, e). Sherd only but has band of repeated step motifs in alternating colors, same interior circumferential band as several in private collections which have figural paintings in the center.

BELIZE, unnamed site near mouths of Rio Hondo and Rio Nuevo⁹ (Gann and Gann 1939: Fig. 11 and p. 49). No illustration or description of the container other than it is a "polychrome bowl, 32 cm in diameter" (p. 52). The scene is possible Early Classic, though this assessment may be rash.

BELIZE, "Mound 2," (Hammond 1985, i: Fig. 2, 15, a). Hammond comments that a vessel from Nohmul itself and from San Estevan have a comparable geometric decoration.

BELIZE, "Mound 2," "east of Nohmul, close to the little Indian settlement of Santa Rita" (Gann and Gann 1939: 11; Hammond 1985, i: Fig. 2.15, b-c). Polychrome container with very wide basal flange. The painting on the exterior is only partially described by Gann (p. 12) and is not sufficiently visible in the illustration to enable any added comments here. Hammond provides somewhat better photographs. Interior circumferential band is geometrically undulating form in segments alternating in color. Main design are intertwined serpents with feathered heads.

BELIZE, (Hammond 1985, i: Fig. 3.23), Burial in the San Pablo-Douglas road. Simple decoration in resist technique.

DZIBILCHALTUN, Yucatan (Miller 1982: Fig. 64). Polychrome basal flange bowl illustrated only with a modern artist's painting. From the tiny reproduction size it

9. Gann's excavated material is only barely able to be cataloged in the same section with material excavated by institutions, since his digs were not that far removed from pot hunting. But he at least published his finds and his material has been sanctified by the passage of time and is considered part of the traditional corpus as long as its dubious origins are not too closely inspected. The fact his finds were published by the Smithsonian helped the legitimization process also. However, by no means do all his finds have actual grave lot data and what we would call today a reliable provenance.

is difficult to ascertain whether the outer sidewall and inner central bottom were originally painted and subsequently eroded or whether they were always plain. The only remaining painting that is clearly shown is on the inner sidewall. A bird alternates with a panel with encircled curls that vaguely form a possible monster face. The birds are neither parrots as are better known on Peten examples, nor are they water birds. Their wings are not serpent faces, but they are barely naturalistic either. With so few other Mexican examples available for comparison it is difficult to make reliable observations on the iconography.

HOLMUL, Building B, burials in Rooms 1 and 6, with Skeleton 6 (Merwin and Vaillant 1932: Pl. 29, b). Line drawing shows only the "bee man" painting in the center of the bowl interior; there is no illustration of the pot itself. The man is distinguished by a waist backpiece with long, narrow, triangular adornments. The same tail piece is worn by characters on Hellmuth Photo Archive **405900-5-Neg.5**, **482107-52-Neg.8**, and **405900-14-Neg.10**.

KAMINALJUYU (KJS 1946: Fig. 207, d). Polychrome highland basal flange bowl with unidentifiable design in center which is vaguely similar to one at Tikal from Burial 10.

NEBAJ (Smith and Kidder 1951: Fig. 23, a; 24, a; 72, d). Interior painting is not visible in the latter photograph, which shows only the outside. The interior painting, of a fish, is shown only in the line drawing.

NEBAJ (Smith and Kidder 1951: Fig. 23, d; 25, c; 72, a). Parrot is painted on the outside; two fish on the inside. These fish are completely different than fish on the inside of Protoclassic tetrapod plates (Hellmuth Photo Archive).

NEBAJ (Smith and Kidder 1951: Fig. 23, c; 24, c; 72, e). Two fish on the interior bottom; bird and geometric face on the interior sidewall. The bird would not be out of place on a Tepeu 1 bowl nor would the face.

NEBAJ (Smith and Kidder 1951: Fig. 23, b). While all the other fish in Fig. 23 are on basal flange bowls this fish is on an "unusually small bowl" and is a single fish, not in a pair. There are no further illustrations of this pot in the Carnegie Nebaj monograph.

NOHMUL (Anderson and Cook 1944: Fig. 4, b; Pring 1977: Nohmul No. 28; Hammond 1980/85: Fig. 6; 1985, i: Fig. 25). Vessel has a complicated interior scene well described by Pring (pp. 164-165).

NOHMUL (Hammond 1985, ii: Fig. 5. 20), Op.306B. Simple geometric design on

inside sidewall.

RIO FRIO CAVE, Belize (Pendergast 1970: Fig. 6). Three different polychrome basal flange bowls were found in this cave. Cave deposits are common for Belize and adjacent areas of Peten. The interior of two of the vessels are not well preserved as the pots are fragmentary. The third is also only in pieces, but a mythical creature can be seen — although not identified. Pendergast suggests the creature has wings.

TIKAL, Burial 10 (Coggins 1975, II: Fig. 46, a). Polychrome basal flange bowl.

YUCATAN, Museo Regional de Antropologia, INAH, Merida. **35mm color** slide only. No information whatsoever in this exhibit,¹⁰ Ring base, basal flange, possibly late, well on the way to evolution of ring based, vestigial basal flanged plates of Tepeu 1, yet probably still within Tzakol time. Four sets of double drilled repair holes at regular intervals span an ancient break. Interior painting is a simple black line bird. Otherwise the entire bowl is plain.

YUCATAN, Museo Regional de Antropologia, INAH, Merida. **35mm color** slide only. No provenance provided whatsoever; no museum catalog. Deep, rather straight walls; polychrome decorations repeat around top of the basal flange itself (black triangles) and around the rim (circles within parallel lines). Interior has large, unsophisticatedly rendered "bird" in profile view. Under his beak is a form that is more similar to stylized tails on other Tzakol birds. Possibly this is a remnant of the bib-like decorations which fill the front area on earlier lids, such as on jaguar lids. Nearby are two similar motifs that could be vestigial "wings" but this is not a satisfactory suggestion. The circles scattered around are not understood. The potter was more accomplished than the painter. Other than that this basal flange bowl would not be immediately noticeably out of plate in a Peten site, I have no notes on its provenance.

In Museums and Private Collections

(Loudmer, Poulain, Cornette de Saint-Cry 1974: No. 141), **456981-15-Neg.8**. Polychrome basal flange bowl complete with definitely matching lid both decorated with "downward peering head" (double listed). Rim top band is long sections of color separated by two short spaces of background orange. Color patches alternate in color as is usual on basal flange bowls. Interior painting presents a lively

10. What good are grave lot data and provenance if they are not published

rendition of a horned deer ("cabrito," *Mazama americana* or *Mazama temama*). Two thin undulating forms fall from its mouth, one has possible "leaves." The center has flaking; from the photo some repainting is suggested. Otherwise the container and lid are in outstanding original condition. Apropos the deer, deer are typical decorations on the interior of Tepeu plates, both in Peten and adjacent Campeche even up into Yucatan. These Peten-southern Campeche basal flange interior paintings are the evolutionary antecedents of Late Classic plate painting. The Tzakol deer evolve from deer on mammiform supported vessels of Holmul I-Tzakol 1.¹¹

(Sotheby 1979, Sale 4246: No. 222). The auction catalog description does not indicate whether this is a basal flange bowl or not, and no photograph showing the side is provided, so the profile cannot be checked. I identify it as a probable basal flange bowl even though the profile of that portion of the bottom is not known, on the following grounds: the sidewalls seem to be rather steep, rather too steep for most Tepeu plates. Second, the character in the interior center has a nose bead that looks like an Early Classic type. Third, in general his posture and costume seem to be within the Early Classic manner. This standing character is completely different from the Holmul-Uaxactun series of "bee-men" that have fancy back feathers. Other than his headdress and loincloth, this present man wears an apron. He has no back decoration at all. Condition is unascertainable without a personal examination. The catalog text practically never warns the observer whether the piece has been totally repainted or rebuilt, or whether it is really original.

Museo Popol Vuh, **405900-10-Neg.17**. Polychrome basal flange bowl with moderately high bottom part. Exterior painting is extended crawling character (double listed). Interior circumferential painting is wide band with widely spaced step frets. Central painting leaves considerable empty space. Motif itself is highly abstract, bilaterally symmetrical, and cannot be identified. Good original condition.

Museo Popol Vuh, **405900-10-Neg.20**. Exterior sidewall pictures an extended crawling personage. Rim top band is of long rectangles alternating in color separated each by a short bit of background color. No circumferential bands exist on the inside, which leaves a large visual space available for the interior painting of a handsomely rendered deer. The deer has no antlers or horns but its form is otherwise rather naturalistically rendered in a sure hand of a capable painter.

11. Holmul I is slightly earlier and distinct from that of Tzakol 1.

From the deer's backturned head issues an undulating vine with round fruits or leaves. On Tepeu 1 multiple resist scenes of the Dance after Death many dancing deer have vines issuing from their mouths. But no evidence has yet been found on any Early Classic painting of any elements or evolutionary predecessor of the Dance after Decapitation Sacrifice.

The interior is in excellent condition with only a small central patch of flaking. Plate (and basal flange) centers tend to flake because the ancient food contents decay and decomposition chemicals damage surface painting.

Duke University Museum of Art, **405900-5-Neg.5**. Polychrome basal flange bowl; sidewall shows an elongated crawling character (double listed). Interior painting is bordered with row of repeated zig-zags (Smith's "reverse angles" [1: 65]) in alternating colors. Entire bottom is filled with a large painting of striding man wearing the long, triangular-plumed tail decoration as on the Holmul vessel. Two undulating vegetative forms issue from above his head. His forehead (and top of head) is missing as though cut with a saw. An incomplete form with two saw teeth has a mass of red above it, with a further unidentified red form to the right (on top of his shoulder). Unless repainting is responsible for these anomalies then something is going on where his forehead and scalp should be.

He holds a thin stick with a possible large spearhead at the bottom end. Most of the interior sidewall still has original, smooth, shiny orange slip.

Top of the rim and a few millimeters of the interior rim together are decorated with a band alternating in long sections of red, orange, and black. The orange sections have rows of three or four black dots. Basal flange itself has red zones alternating with the main flesh color, then zones of black alternating with the flesh color. There is a single black circle decorating the bars of flesh orange.

Interior painting is pitted but not obliterated. Exterior is rootmarked and marked with usual results of a thousand years of tomb exposure but the entire scene is extant. Rim band is only painting which is damaged to any extent, and has not been repainted at all. Repainting elsewhere, if any, needs to be checked by examining the vessel under a strong light.

Duke University Art Museum(?), **405900-14-Neg.20**. Only one view, from the top, is in the Photo Archive so the side profile is not visible to allow determining whether this is a basal flange bowl or not, but from the angle and depth of the sidewall from the top view, I would guess it is a basal flange bowl. The interior

painting presents a striding personage with the same tail feathers as on the Holmul-Uaxactun "bee-man" series. The tail plumes are widely spaced. The artist has shown the man's legs as bent, perhaps to suggest a striding motion, or to fit the man in the available space. Maya artists were not always very precise with anatomy or proportion. Most of the body is eroded; a long, unnaturally proportioned hand is left sticking out. Not much remains of the face and headdresses.

Bottom is cracked and has been glued without repainting. The rest of the vessel is also unrestored and all parts can still validly be studied.

Liverpool, Merseyside County Council, Museum, **421167-1**, Gann Collection. Low sidewall, plain on outside. Interior has large bird eating an even larger fish. Chip missing from rim. Cracked and simply reglued; flaking with possible repainting across eroded surface.

Liverpool, Merseyside County Council, Museum, **421167-5-Neg.3**. Small kill hole in center; center area itself is not decorated. Interior sidewall has simple repeated triangular geometric decoration. Broken and repaired with no repainting.

Maegli Collection, TECUN, SA, Guatemala City, **403225-2-Neg.11**. Polychrome basal flange bowl with interior painting. As is usual with bowls having interior paintings, in order to make enough space on the interior sidewalls the side profile ends up widely flaring outward. Often this leaves little, or as in this case, practically no space for painting on the outside sidewall, as that area of the pot is hard to see due to the wide, overhanging rim. On this specimen the outside sidewalls have no scene at all. The basal flange itself has, though, a typical decoration of repeated triangles. The inside has a comic crocodile or caiman.¹² Around the inner sidewall are three large-beaked birds, each separated one from the other. One is well rendered and is actually rather unusual. Another by triangle shapes with two fat lines underneath. The entire arrangement — or at least it seems unusual with the limited sample of basal flange interior paintings. The birds do not have serpent face-wings, and they are neither parrots nor macaws, nor necessarily water birds either, although their long beaks suggests a species that swallows fish. Their clunky bodies are formed essentially of a rectangle divided by two. Such a body is not yet known from another Tzakol painting.

12. The creatures in tropical Mayaland are not necessarily alligators as so commonly mis-labeled in most reports. The best reference for correct zoological and popular names are in various books by Mexican zoologist Alvarez del Toro.

Maegli Collection, TECUN, SA, Guatemala City, **403227-2-Neg.36**. Polychrome basal flange bowl with simple wobbly zig-zag line and plain painted border bands on the sidewalls outside. The inner walls are painted with giant chevrons that alternate in dark and light colors. The interior bottom has no figural representation but around the edge are a row of semi-circles. No notes taken on condition during compressed and hurried photo session.¹³

University of Virginia Art Museum **406608-5-Neg.3**. Polychrome basal flange bowl that once had three supports. Tripod basal flange bowls are forerunners of three legged Tepeu 1 plates and are completely unrelated to cylindrical tripods. Such bowls are also known from Tikal (Burial 48 [Coggins 1975, II: Fig. 63, a]), from Uaxactun (RS: Figs. 30, b, 1-3), and from other sites. The stubs of the supports are still visible on the base of the museum example. The exterior sidewall has simple painted decoration. Parallels can be found in simple paintings from other sites. Interior sidewall has two thin dark bands in ungainly position. Interior bottom shows a deer that looks frozen stiff with its legs locked. This artist has not given his deer as much life as the painters of the other basal flange interior deer, which were probably earlier renditions. This deer has no horns or antlers; from the mouth issues only a short line, probably the tongue, though based on analogy with the other two basal flange deer the line may be an abbreviation or start of a short vine. Bowl is broken and simply repaired with no other restoration.

University of Virginia Art Museum, **406608-5-Neg.9**. Kill hole in center, decoration on interior bottom; listed here because there may be decoration on No interior sidewall, but that is in shadow in the photograph.

13. The Juan Maegli collection, in the 1970's, consisted of two parts: one on public exhibit in large glass cases on the main floor of the TECUN, SA machine import company, 3rd Calle and 3rd Avenida, Zone 9, Guatemala City. A second part was in the same building but inside the private office of Sr. Maegli. In 1983 the beautiful exhibit area was dismantled. All the various members of the Maegli family have been extremely helpful to all visiting students and scholars and several pieces of their sculpture have been published by Karl Herbert Mayer (1984) with other pieces recorded in the archive of Ian Graham. This private collection has established a pleasant precedent for reasonable access for students and scholars visiting a Latin American collection. Their collection has also preserved within Guatemala a portion of the national patrimony and thereby saved it from leaving the country. It is a benefit to be able to study such a large collection without the tons of needless paperwork, permisos, and long-distance petitions that waste research time and create an obstacle to visitors from foreign countries who do not have the time to file a thousand forms just to undertake a simple academic study, or who would rather put their research time to more productive use than paperwork.

University of Virginia Art Museum, **406608-5-Neg.10** and **406608-22**. Peten. Polychrome basal flange bowl with ring-stand. Bowl and base are moderately high with widely flaring side wall. Only interior is painted. Inside walls have top frame of repeated geometric elements, then a wide band of chevrons (not related to Chama chevrons). Main scene is of two canine or feline creatures, more of what is expected on a Tepeu 1 plate rather than a Tzakol basal flange bowl. Large kill hole. Normal condition.

University of Virginia Art Museum, **406608-22-Neg.1** and **406608-5**. Peten. Polychrome basal flange bowl, widely flaring profile, ring base, low bottom part of vessel. Large kill hole is in center. No painting in the central interior; instead, painting is on the widely flaring interior sidewall which is large enough to provide surface for a painting. Normal condition.

University of Virginia Art Museum, **406608-22-Neg.5**. Peten. Polychrome basal flange bowl. Bottom portion of the bowl is high. Outside walls are painted with stepped motif and other simple, largely geometric designs. Interior center has no painting, but circumferential band has widely spaced step frets. Good original condition; no repainting.

D.O.-174-Neg.1. Peten, probably central area. Polychrome basal flange bowl with rather straight side walls. Interior scene has no border and shows two strange water birds that are formed with unusual parts, including two encircled curls, and have fin-like appendages for feet and tail. Swimming around the scene are several cute little black turtles with rather fierce looking mouths. Slight flaking but scene is otherwise in fine condition as unearthened. No restoration to the interior painting.

403225-18-Neg.8. Peten. Wide polychrome basal flange bowl with flaring side profile and very low bottom section. Exterior painting is unusually simple for such an otherwise fancy bowl, probably because all attention was intended for the interior painting, or possibly because the wide flaring and low profile meant the side was not as visible. The painting on the side is a simple band with repeated geometric designs alternating in color.

The interior painting is the most advanced yet found for a Peten basal flange bowl. This painting may be a candidate for a "Tzakol 4" date. The central hunter and the overall scene are more comparable to Tepeu 1 hunting scenes on plates and bowls than to other basal flange bowls. The expansive interior of the bowl is so flattened that it is more comparable to the interior of a large Tepeu 1 plate,

but the artist's division of the painting is innovative. Despite the large space available the central zone is reduced in size and the rest of the interior base is filled with a wide decorative band that does not show up well in B+W photographs. The character of the central zone is a hunter, bent over as he stalks his prey (or as he dances after a successful hunt?). His body has large, widely spaced black dots, as do hunters on a series of Tepeu 1 bowls and a plate (Hellmuth Photo Archive). He wears a large conch shell musical instrument around his neck, as do deer-and bird hunters in several unpublished Tepeu 1 scenes.

The overall arrangement left a wide circumferential band that is the somewhat flattened inner edge of the sidewall of the container. On Tepeu 1 plates this zone is sometimes decorated with complex scenes of human (or animal or deity) interaction. For basal flange bowls, the principal comparable use of this zone for a major presentation is the also flattened sidewall that shows a puma and a jaguar. On the present plate, due to its overall larger size, and to the small size of the individual creatures, the artist has been able to fit two animals and also two large woven frond motifs.

The first animal appears to float effortlessly in undefined space. Its claws are in a vaguely swimming position. Whereas the typical armadillo is the nine banded species (Alvarez del Toro 1977; Leopold 1972) this one has three bands with triangles. The long isosceles triangles the Maya artist has rendered are quite noticeable on actual animals in photographs or drawings of armadillos of the Maya area (Ibid.; and Elliot 1904: Fig. XII; XIII; Cendrero 1972). The authoritative "Los Mamiferos de Chiapas" lists only a single armadillo for the state, the nine banded one (Alvarez del Toro 1977: Fig.33). Elliott lists two different armadillos for Middle America, but both have far more than three bands. Whether a zoologist who specialized in armadillos could distinguish the intended species from the claw size and arrangement is not yet known, as the creature has been somewhat stylized. Early Classic art is not always naturalistic.

The armadillo has a fierce looking fang and full dentition as well as a double set of nose beads, a trait of a human. In front of his mouth is an undulating object of unknown meaning.

The second animal takes up more space and is also not biologically correct. The cloven hooves, blunt snout, and bristly hair all suggest a peccary (two species are present in the Maya lowlands) but the proportion of the limbs is more human than pig-like. In another one of the few other Early Classic basal flange paintings of a possible peccary (polychrome Grave Lot BF-J) there is a possible conflation of a deer with a peccary (both are possible astronomical symbols). Here there is no

immediately recognizable feature that is deer-like and the snout is too exaggeratedly flat to be anything other than of a peccary — as the animal is certainly not a coatimundi (pisote), the only other Maya animal with a flat snout. Also, armadillos in Maya art do not have their flat snouts emphasized (Hellmuth Photo Archive, Late Classic examples).

In front of the probable peccary is a spray of small round forms, of unknown meaning. With effectively nothing comparable with which to compare and contrast this scene it is difficult to understand or explain the intended symbolism.

The two mat symbols vary in size and proportion one from another but are otherwise the same. Flowers hang from the extremities of the mat, an association not otherwise frequently seen in connection with woven motifs. Tzakol period art can introduce new twists of common motifs, as this particular floral association was not known at the time of Robicsek's monumental review of the mat symbol (1975).

Once these unusual hunting scene basal flange bowl paintings become better known to archaeologists, art historians, ethnographers, and zoologists they will gradually take their place among pieces that need to be addressed in any complete study of Maya culture because they are among the earliest views of the "everyday life of the ancient Maya." Hunting was a key part of Maya life in a jungle environment. The importance of these various Tzakol hunting scenes has been enhanced and preserved because the owner graciously permitted them to be carefully photographed and drawn before they were even cleaned, so all the original details are preserved for further study unsullied by subsequent restoration.

Also, this painting can be joined by the monumental basal flange bowl with the deer-peccary on the outside (Sotheby 1985, Sale 5336: No.108), plus the beautiful basal flange bowl with the exquisite puma and jaguar painting **477301-5** to illuminate examples of what must have been a thorough painting program of animal figures during the Early Classic. The clay analysis program of Ron Bishop will eventually document whether all these animals scenes came from either Rio Azul or other nearby sites in the northern sector of Peten but even without the locus of workmanship, in the meantime, these vessels all offer plenty of material to study on Maya hunting and the role of animals in Maya culture.

35mm color slides only, Peten, possibly northern zone.

Abstract: Polychrome dish with two hunters, a deer, and a peccary.

Comparisons: Similar to the interior scene of **403225-18-Neg.8** except that that

other one has the "hunter" in the middle. At the same time that these bowls became available to study I was shown one or two cylindrical tripods which had comparable scenes. One was a polychrome painted tripod (not on stucco) with deer. The second was brightly painted, probably on stucco. I would imagine they all came from the same site, and possibly from either the same burial or from sequential burials which had kinship or occupational relationships to one another. Since hunting scenes are rare the sudden appearance of four or five of them suggests a concentration for some artistic or cultural reason. Here is the true loss of grave lot data, for it would have been informative to know how many tombs were in fact involved, and whether there was possibly an actual "Tomb of the Great Hunter." But recognizing the loss does not mean the scenes have no further use. In fact these vessels help considerably for an analysis of the iconography of animals in early Maya art. These vessels are the direct predecessors of the hunting scenes on Late Classic Maya plates and bowls and may be compared with the hunting scenes on later Chama vases. Furthermore these paintings help in the study of costumes and life style of the Maya of Tzakol 3 and Tzakol 4 times. This hunting scene is as close to subsequent Tepeu 1 plate tableaux as it is to cylindrical tripods, and the tripods to which it is related are polychrome painted 14 and thus possibly one generation later than stuccoed, gouged, and modeled ones.

The deer is easy enough to identify even without horns or antlers. The head size, the large ears, cloven hooves, general body shape, the characteristic tail, and the vine or plant extending from its mouth are all typical of Maya deer. The vine is much longer than the whole animal and ends in a scalloped shaped form, either the cross section of a conch or a blooming flower or an exotic leaf.

The deer's fur is indicated on the ear and on the lower back of the head, along the back and as underbelly hair. A three- dimensional aspect to the body of the deer is skillfully suggested by lighter color inside the black outline before the main dark red of the body. The same style is employed for all the figures of the scene.

Although the deer's head is disproportionally large the animal in fact is rendered with considerable knowledge of the anatomical features of an actual deer. The hooves in particular are naturalistically done.

The peccary is more stylized, with the exaggeratedly flattened snout stuck on

14. The usefulness of adding a Tzakol 4 phase to the transition between Early and Late Classic has been proposed in my PhD dissertation.

the furry face as though it were a plug. The identification as a peccary comes from this flat snout together with the body size and proportions and the cloven hooves. The bristly hair is also a trait of Maya drawings of peccary. As to which of the two Central American species is represented, we cannot tell.

The pig has the same vine and the same "flower" at the end as does the deer, but it is not as long.

The hunter in front of the peccary is carrying a backpack in a tumpline. Similar backpacks may be seen on Dance after Death vases on Tepeu 1 vases, but there is no thematic relationship of this basal flange bowl with sacrifice. It is purely coincidental that actors in both events are carrying backpacks.

The hunter has a comic strip face with large nose and thick lips. His ears are elongated from wearing earrings but he does not have any on at this moment. His head is flat. This facial type is vaguely similar to that of the individuals who self-administer enemas on polychrome cylindrical tripods (Hellmuth 1985a:39) but that is a generalized facial type and does not by itself have any connection with the enema ceremony. That cult is so far unknown on any basal flange bowl.

The hunter has black bracelet and anklets, and black patches on his shoulder, but these are not the same as the black spots on many other hunters, and have no relation to the spotted Headband Partner, one of the Hero Twins.

The other hunter has black on his shoulders also, but no arm or leg jewelry. His loincloth apron has a wide woven pattern in black outline. He wears no earring. His mouth has black lines, suggesting a moustache and goatee. No tattooing is known for these scenes. Without further examples for comparison the meaning of the black areas on the lips is unknown. His hair is curly — a fashion not known from other Maya hair styles. This painting is more like a caricature than a portrait, and is almost like a graffito, and equally full of ethnographic information.

Condition: broken into a dozen fragments, with wear on the rim and some spotted wear elsewhere. Photographed thoroughly in color before restoration. Probably subsequently restored and repainted.

403227-2-Neg.11, described under Maegli Collection.

403227-2-Neg.36?, described under Maegli Collection.

405900-5-Neg.5, described under Duke University.

405900-10-Neg.17, described under Museo Popol Vuh.

405900-10-Neg.20, described under Museo Popol Vuh.

405900-14-Neg.10. Partially eroded (all the center), the rest is faint. No circumferential decoration other than a simple circle around the striding character who fills most of the interior bottom. No stick seems to be in the outward stretched hand. Back decoration has widely spaced plumes that are not as triangular as on other plates, but still showing the same general intent for a special backpiece. Side not photographed. Normal condition, no restoration.

405900-14-Neg.20, described under Duke University.

406608-5-Neg.3, described under University of Virginia.

4066Q8-5-Neg.10, described under University of Virginia.

406608-22-Neg.1, described under University of Virginia.

406608-22-Neg.5, described under University of Virginia.

406608-23, Peten. Iconographically important polychrome basal flange bowl with complex, extended crawling personage on the exterior sidewall (double listed). Interior painting has two borders, one on the rim (of geometric forms) and the second around the interior bottom (repeated stepped geometric forms, alternating white-red-orange colors). Scene shows a possibly aged, definitely bearded character on a throne. He is bent over and his body is highly stylized with parts unnaturally large or stretched. He holds a strap bag in one hand, but has no Teotihuacan features. Headdress is a full-figured water bird that is holding on to a strange fat-question-mark creature with its beak. The mythical import of this scene is as yet a mystery due to a total lack of comparable Early Classic examples or any relationship to any particular Late Classic personage. Normal condition; some orange color rubbed off from the interior bottom.

418677-3-Neg.9, Duke University Museum of Art. Peten. Distinctive profile with wide basal flange that sticks out further than the rim. Vessel is raised up on high bottom bowl. Rim is wide, flat, and painted with simple repeating geometric design. Interior once had central decoration which is hard to decipher, as it is not bilaterally symmetrical. An animal is suggested by the possible "tail," but the triangle in the front does not fit with an interpretation of the form as that of an animal unless it is a "bib" such as found on Holmul lid handle animals. Since

about 60% of this interior painting has been dissolved by the substance that once was deposited in this vessel, the painting cannot be understood until a better preserved comparable example can be found. Other than this decay of the center, the rest of the vessel is in normal condition.

Polaroid print provided courtesy of the owner; seen-but-not-yet photographed. The exterior is cataloged under **4620652-1-Neg.4A**. Probably northeastern Peten. Monumental polychrome basal flange bowl with obviously original lid. Both lid and sidewall each present two extended crawling personages (main listing). The interior shows a painting of a standing warrior. His legs each have a central light toned stripe, just as on the extended crawling personages. His body has a central light stripe also and the arm and legs have bracelets that are comparable — though — to those worn by the extended crawling personages. Whether somewhat smaller these features are meant to indicate that this interior painted character is the same as the sidewall personages, or only that all were painted by the same artist, is not known. The arm (only one is visible) is spindly and unnaturally thin, as well as being somewhat anatomically impossible at the shoulder. He holds a thin spear. There is a club with three attachments in front of the character's mid-section. This club is presumably held by his other, invisible arm. The face is slight eroded but a grandiose headdress is still preserved. No other comparable examples are known. The headdress has four main sections plumed with black, and a different section that issues in front of the forehead. The character wears a tasseled (celted) head on his belt and has other pendants on his back. Celled heads are worn on contemporaneous stelae. I have always felt that such belt heads were an insignia of dynastic rulers, as they are not worn by other nobles.

The interior is difficult to photograph because it is hard to get lights to illuminate the surface without creating hotspots that wash out detail in the print. Also there is the slight erosion of the interior bottom as is typical of containers that held food or offerings. Altogether this interior painting, little though we can understand it as yet, is easily recognizable as an unusual and iconographically helpful portrait for future study.

421167-1, described under Liverpool.

421167-1-Neg.8, probably in the museum in Liverpool. Low profile basal flange bowl; no painting outside. Inside has narrow band with two macaw/parrots, each alternating with another type of bird. In average condition other than long scratches.

421167-5-Neg.3, described under Liverpool.

451858-12-Neg.8. Peten. Polychrome basal flange bowl with complicated interior scene. Exterior not shown on the contact sheets. Rim top decoration is sets of two slightly spaced semi-circles between two simple painted bands. Inner sidewall has a total of six widely spaces stylized "textile toad" patterns that appear on a number of Proto-classic and Early Classic tetrapod and basal flange interiors (for example, at Nebaj, Smith and Kidder 1951: Fig. 75, I). These creatures are somewhat similar in appearance to the toads or frogs woven on fringes of dynastic women's garments on Yaxchilan lintels and on occasional Late Classic Maya bowls **489655-12-Neg.18.** The interior side is the best protected part of a basal flange bowl, especially on a straight sided container such as this, and the textile toads are the only part of the painting that has escaped ruinous repainting. The toad/frogs are all in completely original condition and are rather good examples of their kind. If they hold up as a reliable dating indicator the container is rather early. The interior scene, though, is so highly developed with figural interaction that I would expect it at a later date.

The scene on this bowl's interior center is the most complicated figural interaction scene yet known for the Early Classic and consists of: tree, several perching birds, man, monkey, and scorpion. Despite insensitive repainting on the center and on the bird the rest of the scene was only partially ruined by the attempt at restoration. The bird at the top left is the least touched by the heavy hand of the painter and will be discussed first. He is a rare polychrome example of the Principal Bird Deity that is better known on blackware from cylindrical tripods (M. Coe 1982: Pearlman No. 25; M. Coe 1971: Fig. 23) and Metropolitan Museum of Art; Hellmuth PhD dissertation) and earlier stelae of Izapa and Kaminaljuyu. The most majestic representation is as the lid handle of a double chambered, bridged, cylindrical tripod (Hellmuth 1985a: 100). This painted basal flange bowl specimen does not wear the tubular beaded forehead band. Its face clearly shows, though, that at least one model of the "long nosed god" is actually a long beaked character. Actually the bird is humanoid, complete with earrings. The headdress is the Yax, often worn by a variety of characters on lids of cylindrical tripods (Hellmuth PhD dissertation). Unfortunately, this aspect of the headdress is repainted and without "before" photographs there is no way to document this was the original form of the headdress. The flower or leaf on which the bird perches is also repainted, but is close to its original form. The rest of this bird seems all to be original: the serpent face-wing and the long, multi-band tail feather assemblage. The large circle at the tail joint with the two accessory circles (one slightly retouched) is the same motif as used for stylized bird vertebrae (Hellmuth 1980). Of the other two birds, the top one is possibly a turkey or vulture, but is somewhat repainted. The lower bird is so ruined by repainting that its original

species cannot any longer be studied.

Based on comparison with the Blom Plate and the unpublished double blackware cylindrical tripod, the standing man who points up to the perching Principal Bird Deity would be expected to be aiming a blowgun at the birds in the tree. The repainting has garbled the man somewhat and his original detail is mostly lost. The "penis" is particularly suspect. The little creature in front, holding onto a flowerless branch, looks like a monkey but is the color of a "mico de noche" which, despite both its simian appearance and its Spanish misnomer is not a member of the monkey family at all but is a *Potos flavus* (Alvarez del Toro 1977; Leopold 1972). The larger black animal at the other side of the tree is clearly a monkey, most likely the spider monkey. For reasons not yet researched, the howler monkey is rarely portrayed in Maya art and references to the howler monkey in the iconographical literature always need to be documented by reference to the physical appearance of that species before they are further repeated. While segments of the monkey and mico de noche are repainted these animals seem otherwise generally acceptable.

The scorpion and small six-legged creature under the mico de noche also seem more or less authentic, but it would help to have pre-restoration photographs. Much of the scene is unusable without such photographs. It is a shame to throw away a Maya painting just because no adequate record of it was made before restoration. The association of a scorpion near a tree where a man stands nearby is known from a Codex Style vase (R+H 1982: Vessel 109).

Since it is the center of flat containers that get etched the most, that portion of this painting would tend to be the most repainted, namely the tree. By looking at the outside base of the vessel it should be possible to see where the breaks were and which parts were completely refilled (and thus cleverly painted over on the scene). This basal flange bowl would have had more value if it had been left in its original condition.

456981-15-Neg.8, see Loudmer et al.

477301-5. Peten, probably northern sector. Polychrome basal flange bowl whose sides flare out widely thereby providing considerable space on the inside wall for painting of jaguar and puma. This is possibly the most masterful rendering of a jaguar yet found in Maya art — powerful and fierce, yet comical and harmless

15. The feline has been published as the symbol of the F.L.A.A.R. Art and Archaeology Bookshop in a line drawing by Susanna Reisinger, transposed with a codex so that the jaguar appears to be relaxing, reading from the codex

looking, like a giant house cat.¹⁵ The puma appears somewhat more awesome as a deadly jungle hunter. It is interesting to see the two large Central American felines together. While the jaguar is commonly known as a denizen of the Peten jungle, most people associate the puma solely with the USA or arid northern Mexico not recognizing that there is a tropical variety commonly found throughout the Maya area.

Photographed in excellent original condition as found. Subsequently repainted in parts, especially the puma but in this case the availability of pre-restoration photographs salvages the fact that there is no change to iconography or style.

481649-43-Neg.2, listed under Duke University.

482107-32-Neg.6 and unpublished line drawing by Susanna Reisinger, F.L.A.A.R. archives, Peten, probably central area.

Abstract: Polychrome basal flange bowl with extended crawling personage on the outside and an unusual rendition of the Principal Bird Deity on the inside.

Comparisons: Most of the other Early Classic bird monsters look more or less like each other (Hellmuth PhD dissertation) but this example is done in an eccentric manner. The head looks more like the bizarre faces of two lid handles of cylindrical tripod Grave Lot X (Hellmuth 1985a: 60 and illustration on p. 176). The arrangement of the body is also distinctive, unbalanced (the wings are different sizes on each side of the body) and the bird monster fills all available space on the surface of the bowl interior.

Condition: Broken and simply glued with no restoration when originally photographed. The dish was subsequently restored and rephotographed. The repair and restoration did not in this case change the iconography because all the parts were present in the original.

Detailed Description, interior: Interior circumferential bands are only of solid color with no symbols or geometrical arrangement. The entire bottom is filled with the often - cramped extremities of a full-figured feathered monster. The creature is demonstrably a bird although a normal beaked head is hard to distinguish at first glance. The outstretched wings (a typical pose of the Principal Bird Deity) have the tubular nose beads of a serpent face-wing but only on the curved, viewer's left wing is any semblance to a standard serpent face-wing recognizable. The wing feathers do not double as the fangs of the serpent, and on

the right wing there is no serpent face profile at all. The top third of the wing is the bony structure, with a curl at either end. At the outside edge of each wing is a tri-lobal decoration of unknown meaning.

The bird's tail is the feathered form at the bottom right. The tail feathers have the similar set of parallel color bands as on the wing feathers: light with dark dots, then a band with partial double ticks; then a band with dots. The whole bird has clipped feathers instead of the rounded feathers which are more typical of Peten style birds. The tail is in concentric bands but not quite the same as stylized, standardized bird tails elsewhere in Maya art. These peculiarities by no means suggest the painting is not ancient; this is demonstrably a 5th or 6th century painting and its very eccentricity make it all the more important both for its content and for its style.

The bird's talons are the three-part curling forms on the bottom left. They are adorned with bumps and u-forms, and tassels.

The necklace is thick and not of the normal beads. The pendant is not the nen necklace worn by most other Tzakol Principal Bird Deities on pottery.

One feature that does link this bird to his Tzakol compatriots is the rope-like snake that goes behind the head. Normally this snake is shown carried in the mouth of the bird.

The part with the most potential future interest for iconographers is the face, which is hard to view in the low contrast and small size of the contact sheet. The bird's head is the most unusual part of the whole enigmatic creature. The mouth is identifiable as the open area at the level of the snake. Based on analogy with other bird monsters, the area underneath may be a beard. Above is a stack of three ovals. One of these is most likely the eye, which seems like that of a giant fly. The beak is the hooked form issuing down from the oval with cross-hachure. The curling, beaded decoration on top of the head has unknown meaning.

The little remaining blank space is filled with U-brackets and one cross, meaning of these are unknown; they are not widely known on other Tzakol paintings.

The sidewall is described in the chapter on extended crawling personages.

482107-52-Neg.8, Peten. Lid handle is parrot; exterior sidewall has extended crawling personage. Inside shows a "bee man" holding a thin stick out in front.

The man has central stripes of light color. His nose has long single nosebead. The head is rendered with sharp angles at the top. The bee man wears a strange back outfit. Vessel is well preserved.

Photo Archive. Low basal flange bowl, ring-stand base. Basal flange itself is unusually wide. Interior painting has circumferential band of repeated hooked curls. Within the space so delimited is a striding deer with his head turned back looking over its shoulder. Five wavy lines imminent from its mouth. Cracks, black spots, and some areas worn. This is normal condition; no restoration.

"TEXTILE TOADS"

Two or three basal flange bowls or mammiform tetrapods have toad or insect-like forms which are similar to those on the hem decorations of royal ladies on Late Classic Yaxchilan Lintel 26. I have nicknamed these creatures "textile toads." Since they often occur on the inside of early vessels, they are included in this chapter.

In addition to the Tzakol examples, similar specimens are on a jar from the Gruta de Chac (Barrera 1980/85: Fig. 6) and on Tepeu pottery from Peten **D.O.-266** and **489655-12-Neg.18**.

SCENES WITH HUMAN FIGURES ON BASAL FLANGE BOWLS OR TETRAPODS

"EXTENDED CRAWLING PERSONAGES"

Section Introduction

This is the first category of basal flange bowl decoration that is well represented in the official corpus, albeit only at Uaxactun. No example is illustrated for Tikal because the sparse finds of basal flange bowls between 1956 and 1966 there resulted in an incomplete sample. Extended crawling personages are traditionally considered as the ancestor of the extended human bodies on Copedor pottery. Convergent evolution or coincidental (superficial) similarity could equally well account for the stretched out Copedor figures. I do not automatically subscribe to the traditional relationship. The meaning of the Early Classic extended crawling personages has not been studied by anyone, probably because so few examples are known from the regular corpus. Now that adequate Tzakol examples are available to reveal their full range of variability, it is up to field archaeologists to document – or revise – the assertion that the Copedor stretched figures are derived from the Tzakol extended crawling figures.

Many Tzakol Peten vessels with this assemblage on the sidewall have paintings on the interior bottom; the interior paintings are described in an earlier section of this corpus.

Extended crawling personages are stretched out along the sidewalls, literally stretched, in the sense of elongated arms and torso. The lower body usually has a narrow central strip of light color. The earrings are always the same, an unusual partial curve, and are often continuous with the headdress decoration. On several of the vessels the body is adorned with U-elements. All the extended crawling personages share these traits practically in all cases. Individualism is expressed in elaboration and depends to some degree on how much space was available on the sidewall.

The Traditional Corpus, 5 Examples

BARTON RAMIE, Belize (Willey et al 1965: Fig. 215, b). Sherd only thus not enough remains for the identification to be secure. The design at the top should be a headdress, but on Uaxactun examples most of the headdress is in front of the head. The long band "body" has the central stripe but the bottom layer is

decorated. On all the Uaxactun bodies the body is the same color on both sides of the central stripe. Whatever part of the body this might be, it should be compared with an even smaller Uaxactun sherd (RS: Fig. 76, b, 3).

HOLMUL, west end of Room 2 (Merwin and Vaillant 1932: Pl. 26, b). Polychrome basal flange bowl. The lid pictured sitting on it was found "in contact with it" and is not necessarily the lid that was made with it. Only one view of the base is published, and thereby only a fraction of the painting is visible, but it appears to be the centrally striped body of a crawling personage. His posture is rather unusual, though, and no even vaguely naturalistic feet are pictured. Divider panel has vertical color bars and a central color rectangle with colored outline; no horizontal lines. Painting on the basal flange itself stops just at the "feet" of the crawling character and do not appear below the divider panel. This painting is in several ways slightly different than the Uaxactun related series of crawling personages.

UAXACTUN, Burial B1, Tzakol 2 (RS: Fig. 3, e). Extended crawling personage on the outside, with a large noseplug and "U" on the belt medallion. Divider panels have horizontal lines and vertical bars of color.

UAXACTUN, Tzakol 2 (RS: Fig. 28, a, 9). Incomplete basal flange bowl with extended crawling personage on the outside, with large noseplug. Divider panel is horizontally lined space.

UAXACTUN, Tzakol 2 (RS: Fig. 76, b, 3). Smith interpreted this as "possible elongated figure design." With the center stripe of course this could also be a wiggle, a decoration class now known from previously unpublished basal flange sidewall paintings, but an elongated personage is also a possibility.

Examples from the Full Corpus, 17 Examples

Museo Popol Vuh, (Hellmuth 1978: 208), **D.O.-308** shows the lid which in the museum is exhibited on top of the vessel now under discussion. There is no indication that they were in the same burial, so until such a time as a paste analysis might show otherwise, they are considered as separate. The extended crawling person on the lid is described in the following separate entry.

Only a single slide is available at the time of writing, which presents only the front, showing an extremely elongated upper arm. This plain, solid red arm has a wide bracelet. The hand is elongated and stylized with two thick fingers (but four finger ends with nails) and one thumb. The digits are adorned with light gray decorations. Indeed, the style of this particular painter was to decorate every

object with these little fat U-dimples. At the end of the fingers (possibly intended to be offered by the hand) is an orange circle, flowing forms, then another orange circle with thick, three-lobed, flower-like upper decoration.

The man's face has thick red lips, teeth in the upper jaw, a white nosebead, and a forehead band from which issues a long red band thickly adorned by the little gray dimpled-U's. As comparable dimpled-U's are all over the non-extended but crawling person on the lid, perhaps lid and bowl are original mates after all. No repainting.

Museo Popol Vuh, **Photo Archive** (Hellmuth 1978:208) shows the lid which in the museum is exhibited on top of the vessel described in the immediately preceding section. As there is no documentation that they were in the same burial, they are considered, and described, separately. The lid is broken, simply reglued, with no repainting. Several sections of one side are missing.

The lid of this bowl pictures a Principal Bird Deity and several associated human figures. They are described in the appropriate sections. The personage on the left of the bird is in the posture of an extended crawling personage, though his body is not stretched out and does not have the parallel central color stripes. He may be seen in the published drawing.

Museo Popol Vuh, **405900-10-Neg.17**. Peten. Polychrome basal flange bowl with simple painting inside. Exterior has two extended crawling characters widely separated by panel of horizontal lines with several vertical bars of red color, the same divider panel type as on both Uaxactun examples.¹⁶

Condition: Fine original condition, no restoration. Actually the piece looks as though it were painted yesterday, though that is a coincidence of good preservation. This is a 5th century painting with not a drop of Miami or New

16. Although many pieces in private collections have a claimed provenance of "Uaxactun" in fact the ruins there are relatively undisturbed even though a village of chicleros sits right on top of the ruins. Often the name of a famous ruin is appended to a piece to increase its value. This corpus does not accept any such attempted provenances.

17. No Peten polychrome has ever been repainted in the Museo Popol Vuh. The only repainted vase I know of in Jorge Castillo's collection is a Chama vase with monkeys, and that is totally repainted. Though the original Castillo collection had the normal statistical number of fakes as all collections anywhere in the world, none of these were foisted off on the Universidad Francisco Marroquin. There is not a fake Peten vessel of any time period in the museum, neither on exhibit nor in storage, a record not excelled by most museums elsewhere.

York paint.¹⁷

Overall this is the most unadorned extended crawling person available for study. His simplicity is not a slur, it is an asset for iconography, as shorn of excessive ornament it is possible to see what the Maya accepted as the basic features of an extended crawling person. Crawler's face has the usual vertical color division of background color in front, red for the back. His body has central light colored stripe, on this bowl just a single strip. The belt medallion is decorated with a simple diagonal line. His knees and feet put him in crawling position.

The hand consists of two fingers and a non-curved thumb. Bracelet and anklet are gray rectangles with no adornos. Headdress consists of one decoration extending out in front, another extending out in back. Both are bent since there is no space for them to extend further outward. The simplicity of the ornament allows the giant form at the back of the head to be identified as the earring. Comparable forms are on most crawlers of other vases.

The arm is angular, with sharp corners, especially at the shoulder, rectangular form at the juncture of the body and the arm, an unnamed device. There is a common to extended crawling personages.

Museo Popol Vuh, **405900-10-Neg.20** and **403225-2-Neg.** between 5 and 6. Polychrome basal flange bowl with extended crawling personages on the outside, a stylized deer in repose on the inside bottom. All painted surfaces are in good condition with no restoration.

Ht 10.4, dia 30.2 cm.

Duke University Museum of Art **405900-5-Neg.5**. Polychrome basal flange bowl with interior painting of man missing forehead and scalp. He wears the backpiece with long narrow triangular projections as favored elsewhere by "beemen." (has nothing to do with honey bees; this name was made up by Merwin or Vaillant for a character at Holmul). Outside two crawlers fill the space with no divider panels. Their bodies are highly stylized (stretched). Double center light colored stripe down trunk and legs. Belt medallion is minimized.

Condition: rim is worn and pitted; interior sidewall retains original shiny gloss orange slip; interior bottom painting is occasionally pitted as is exterior sidewall but overall the entire scene is preserved. No repainting on the rim; history of

repainting of the figural sections is unknown.

The Crawling Personages: The two crawlers are continuous without divider panel. The foot of one touches the arm of the next one. The sidewall is low and the artist had to cram the body into a narrow space, and while students will eventually work out easily which bowls were painted by the same artist, it can be said at this point that at least several different hands were at work on the series in general, as this crawler is about as different as he can be from several of the others. For example, he has two arms and only one finger mass on each hand (along with a thumb). The face has a closed mouth with sharp angular chin. The head does not continue past the eye because of lack of space, but the headdress is shown as best it can in front of and in back of the head. In front is a gray form issuing down in front of the entire face then turning left. In back is a long horizontal red band which turns when it runs into the upraised back arm. Gray pendants hang behind the head. It is hard to ascertain to what they are supposed to be attached.

The head itself shares many features with that inside, on the interior bottom. There the head also is "chopped off" although space is adequate for it to have continued. Yet nowhere is any evidence that definitely indicates scalping, though on the interior the plants growing from a red mass may have a gory meaning. Both heads have no earring but instead a checked form. The head on the sidewall has a circle in the adam's apple position, of unknown intention.

Standing up from behind the crawler's front arm is an image of unknown meaning that does not occur on other crawlers. At the juncture of the crawler's back arm and the beginning of his body is a curl encircled in a gray mass. The space between the upraised stomach and the baseline of the sidewall is filled with another such circle, with three lozenges at the bottom. He has no chest binding and only a simple belt. Behind is the same form as under his stomach, thus possibly the loincloth apron in both cases, as it would fall down both front and back. He wears giant anklets, of gray rectangles bordered in black. The bracelet on the back arm is the same, but smaller. The bracelet on the front arm does not extend past the arm line. The arms are elongated to the elbow.

The basal flange itself, the top and interior rim together, and the interior bottom painting each have circumferential bands which use the three colors of this vessel in a decorative fashion.

Merseyside County Council, museum, Liverpool, Gann Collection **421167-3-Neg.4.**
Polychrome basal flange bowl with disembodied face on sidewall

that may be related to faces of extended crawling personages. No body is present. Good condition, no restoration.

A profile face on the sidewall shares some features of size with heads of extended crawling personages, but no body is present, not even arms. The face is not a "downward peering face" either. The rest of the sidewall is decorated with repeated decorative forms. The wide basal flange is divided by color into long radial zones. The section below the flange is high in profile, making the vessel stand up.

EXTENDED CRAWLING PERSONS OTHER THAN IN MUSEUMS

Museum pieces are double listed in order to make a complete sequential list.

D.O.-308, described under Museo Popol Vuh.

403226-2-Neg.18. Peten. Medium sized polychrome basal flange bowl with two extended crawling personages. No divider panel separates them. One of the crawling characters consists only of a bust because there was not space enough on the vessel circumference to have two drawn out bodies. Otherwise both personages are essentially the same.

Condition: Excellent condition except that the butt of the complete crawler is covered with lime incrustation. Rim is effaced at this point also. No repainting evident. Some of the body outline paint looks as fresh as if painted yesterday, but this is just 4th-6th century paint in nice condition.

The two crawlers face each other with outstretched arms. Their arms are drawn out with the chunky simplified hand as is typical with this series, here with two fingers and a thumb. The thumb end is pictured but no ends to the fingers. The outstretched hand of each character (the back arms are not illustrated) have a wide bracelet of three gray bars. The hand of the complete personage also is adorned with a U-form with two beads. Possibly comparable designs can be found on Red Band Tepeu 1 style paintings (Hellmuth Photo Archive).

The eye is wedge shaped with a tiny round black pupil. The lips are painted red. Teeth stick out and look like buck teeth. The facial profile is painted in a stylized manner with sure simple strokes. The complete crawler has a round nosebead; that was forgotten on his companion. No actual ear is present as an item from the headdress covers that area.

The headdress is beehive shaped with three interior U-elements (different tan

the ones that adorn the hand). In front of the head is a thin form decorated with three gray bars. From the beehive issues an S-shaped tassel.

Around the torso at the juncture with the shoulder is a gray form with three circles (knots?) in front. There is not yet any datum to suggest that it is a ballgame yoke; for one thing it is too high. There is no other suggestion that these are ballplayers despite their "down" position. The stomach of the character has the usual central stripe, here wide with two parallel inner orange lines decorated with widely spaced red dots. The character wears a simple loincloth, with the apron shown occupying the space under his stomach. Behind his thigh is a form that is probably the bottom of the back loincloth apron, though its form and function are not really clear. His leg has an anklet that is similar to his bracelet. The foot has a thumb and six fingers-- finger, not toe length. The other leg has a red ball on its anklet and three round gray adornos on its "thumb."

The second crawler consists solely of the extended front arm, a head with front part of the headdress and the back beehive, and the upper chest binding – but no actual torso, as there is no space. He is all perfectly preserved in like-new condition. His two front buck teeth are well rendered.

The basal flange itself is decorated with black triangles separated from one another by buff background tone.

405900-5-Neg.5, described under Duke University Museum of Art, Peten, high polychrome basal flange bowl with striding personage inside and two extended crawling personages on sidewall, no divider panel.

405900-10-Neg.17, described under Museo Popol Vuh, Peten. Polychrome basal flange bowl with simple painting inside. Exterior has two extended crawling characters widely separated by panel of horizontal lines with vertical bars of color, the same divider panel type as on both Uaxactun examples. Crawler's face has vertical color area. His body has central light colored stripe. The belt medallion is simple diagonal line. His knees and feet put him in crawling position. Fine original condition, no restoration.

405900-10-Neg.20, **403225-2-Neg.** between 5 and 6, and **406608-2-Neg.1**, see earlier, under Museo Popol Vuh. Polychrome vessel with crawlers outside, handsome deer inside.

406608-2-Neg.1. Peten, now in a museum. Polychrome basal flange bowl with two crawlers; no divider panels. Upper trunk is stretched to fill the space which the absence of divider panels allows. Otherwise the stylization of the face and

body is the same as all the others. Fine original condition, no restoration.

405900-10-Neg.20 and 403225-2, listed under Museo Popol Vuh.

406608-16-Neg.1, Peten, now in a museum. Polychrome basal flange bowl, medium height to the bottom section. Two crawling personages are separated by wide panel of three vertical color bands. No horizontal lines are in the divider panels. Otherwise the crawlers are the same as at Uaxactun, though with vertical facial paint, light colored stripe on center of body, belt medallion (with "U" design), large oval nosebead, etc. Normal condition, cracked, wear, and flaking. No restoration as this is a study piece.

406608-23. Peten, private collection.

Abstract: Important polychrome basal flange bowl with interior painting of seated mythical personage. In profile the vessel has low bottom section. Exterior sidewall presents two extended crawling personages. In many aspects the painting on all surfaces of this vessel is considerably more advanced and innovative than on the rest of the series of bowls discussed in this section. Colors are the same as others of this series: light orange background, orange, red, gray, and black.

Condition: The exterior is in fine original condition with less of the minor flaking of the slip color than on the inside. No repainting.

Description: The basal flange itself has rectangular panels with small central circles bordered by vertical bars of colors. Every several bands the bars change from red to black. A comparable pattern is on the other really fancy extended crawling person vessel, **420652-I-Neg.4A**.

Crawlers are two, with no divider panel, indeed the arms and legs overlap somewhat. Although their faces are similar to those of the rest of the series their costumes and accessories are far more elaborate. Facial banding is a double band of color, one looking like a 35mm film strip. On other vessels this banding is reserved only for the lower body. Nose tassels are in three sections, rather than the simple sphere on other crawlers. The earrings are exceptional, first in being actual, recognizable earrings rather than the usual fat semi-circle. The earring is a bilaterally symmetrical decoration employing a variety of typically Tzakol features (it is on its side as an earring). The large eye is a stiff triangle, but not going to the front of the face. The eyebrow is a large comb with many thin hairs. Mouth is open with the usual teeth, here three.

The whole forehead is rendered, but the scalp disappears under the rim band.

Nothing issues out as a frontal headdress decoration, in part because of the lengthy tail from the other crawler in front. The back of the headdress is forced into a horizontal arrangement, but otherwise it is comparable to the towering headdress on the lid crawlers of **420652-I-Neg.4A**. Where there is space it even has beaded tubes, here two together on the same side. The "speech scroll" is adorned with U-blips-- as is the torso and arms. Although the other vessel is more likely from the Rio Azul area and the present one more likely from Central Peten, they clearly share in the identical tradition.

The crawling personages hold in their extended hand a complex, unidentified accessory. It is different under each hand. This painter must have often rendered monsters on other basal flange bowls as on this crawler panel he brings in many attributes of monsters in a setting where there is nothing monstrous by nature. The curling end of the tail and the upper edge of the torso are both decorated by a monster maul band with inset round teeth. The torso band even has cusps on the segments of the maul. The object associated with the hand has a gray step that serves as a tooth in dozens of Tzakol monsters. The tubular beads with round end adornos serve as nosebeads for the same monsters, and the ticked frame a standard maul band. Here no face image is formed or intended. The hand itself shows a curved thumb, one finger pointing forward, and the rest a finger mass clenched towards the palm, a completely different arrangement than with simple crawlers.

The bracelet is identical to the anklet — rectangular bars closely fitting the limb adorned with closely spaced round decorations. The other crawler has flaring side bands on the bracelet but beads on the anklets. The arm (but not the leg) has a light toned central stripe down the middle. Elsewhere the central stripe occurs only on the lower torso.

The usual gray area joins the shoulder with the torso. The body immediately begins with a strip of 35mm negative pattern down the middle. The body is interrupted not only by the belt but also by a mid-section band, then the belt itself, and then another band just before the knee. The leg band is identical to the torso band on one crawler. The other crawler lacks a knee band on the back leg and has the forward one decorated with circles. All along the torso is a continuous tooth-like maul fringe with inset encircled curls. On monsters this would be a mouth, but no monster is mimicked elsewhere in this painting.

Instead of a simple waist medallion they wear short skirts covered with decoration which is a thin version of a feline pelt pattern, with bottom strips of woven pattern (chevron) and fringes. Trailing behind the waist is a complex

accessory that shares repeated sections with bird tails, but is here much longer overall.

420652-I-Neg.4A, Peten, probably northern sector, possibly northeastern quadrant.

Abstract: Large basal flange bowl complete with obviously original lid. Both lid and sidewall have ornate, stylized extended crawling personages. Interior has standing human figure in a completely different subject matter and style. Interior painting is described in that section of the catalog. Aside from being one of the largest known examples of the extended crawling personage, this container also has the only such personage known so far on a lid. The few other extended crawling personages what are still together with lids have scenes on the lid that appear completely different (even unrelated in our limited understanding of the relationship between lid and container sidewall scenes).

Condition: Several breaks in the lid have been lightly rejoined with the cracks repainted. Skillful repainting can be detected elsewhere but requires intense study of the surface. Otherwise the entire container can be considered to be in excellent original condition. Rootmarks are still visible. This is a major Tzakol painting from funerary context and a definite museum exhibit quality lidded container. White background, dark red (body parts), light orange (fingers, feet), and gray (decoration).

Lid Handle: The lid handle upper side and top have a swirl pattern painted in gray alternating with red, each with a buff background tone between them. The handle is pierced by tiny round vents near the base. The handle stem is globular with deep red band and orange on top and bottom. A disembodied human head is painted on the red band; his skin tone is the buff in front, light orange on the back half. He has red lips and the same eye and nose as the extended crawling personages elsewhere.

Lid: The lid has no flat outer edge and thus no circumferential band decoration. The entire lid surface rises as a steady dome to the wide, bulbous base of the handle stem. No plateau is formed. There is no divider panel and the extended crawling personages overlap. On the sidewall they also overlap but the object they are "holding" serves as a vertically accented divider panel there. On the lid the comparable object is curved and does not go all the way from base to lid handle (there is much more vertical space on the lid than on the sidewall).

The light white background makes the painted characters stand out sharply.

Two expressive extended crawling personages are painted on the lid. They are far more elaborate than any such personage yet found in the series of sidewalls, so extra space will be taken to describe them. This type of better than average artistic expression is typical of vessels from Rio Azul.

The hand is geometricized with the fingers in rectangular form. The small finger is folded down. The thumb is curved and actually rather naturalistic, especially when compared with the fingers but overall the bodies on these vessels are not attempted in any naturalistic form. They are characterized by their stylization. The bracelet and anklet is dark gray with five or so white beads on each side. The bracelet has a larger trapezoidal patch flapping off on either side; the anklet has a comparable flaring accessory. These adornments are not yet recognized on any other costume, or at least not in this size and shape. The hand holds or offers an unidentified form, possibly a bolt of cloth? On the lid this offering has a ticked, orange outer layer on both sides. On the sidewall there is no outer fringe and the coloring of the bands is in a different order, but the objects are probably intended to be the same.

The face has an open mouth with four bared upper teeth. The mouth area is dyed red, as is the back half of the head. Three curved black bars decorate the cheek. The leaf-shaped nosebead is dark gray with white edge bumps. No ear is shown, as is typical of the series. A semi-circular gray form is probably intended to be an earring, though on the sidewall the curl over the ear area is an extension of the headdress (but the headdress is different, so the ear areas are not comparable). The eye is highly stylized. Altogether this face is quite an advanced abstraction. These paintings – not seen for one thousand five hundred years – now deserve to be included in the annals of the world's art production.

The headdress is a towering arrangement whose base is a beaded rosette with frontal beaded projections. The two central projections are painted orange. Above rises a series of encircled curls alternating in color, one gray, one red. With their side projections they may be stylized vertebrae (Hellmuth 1980). At the top a bumped form curls out that would be considered a speech scroll if it issued from the mouth.

The upper body is extended about three times its normal length. The added length is created in part by simply stretching the torso and then by added a long section of six oval curl segments. These upper chest encircled curls are very similar to those of the headdress except that there are no tubular side projections and the curl decorated cushions are flattened ovals rather than round circles. The body has the usual central light toned stripe, here with a ladder or 35mm film

strip pattern in red down the center. At stomach position is a tight gray binding with a top and bottom fringe and step design. A backpiece is worn behind the stomach binding (none of this is ballgame attire).

A backpiece is worn by the lid characters at stomach level, but not by the sidewall figures. The sidewall figures wear the same stack of circular forms as a belt and loincloth apron pendant. That front aspect is not presented on the lid because the thigh is in that space. Aside from areas occupied by body parts, the lid has more room for the elaboration of the costume, such as here with the back of the loincloth apron. The backpiece is thickly knotted cloth in balls alternating in color with occasional appendages. Both legs are shown, only one has the flap trapezoidal anklet accessory. Of the actual anklet, each is different, probably because on one the artist shows the outside, on the other leg the view is inside. The raised leg has a fringe, the same fringe as does the cloth (?) offered in the hand. The belt medallion and the chest binding have the same orange fringe.

On the sidewall the fringe is present on part of the forward leg also. The principal differences on the sidewall personages are that they have eyebrows, a shorter headdress (due to lack of space) chest segments with two widely spaced bars instead of encircled curls, and a fancier loincloth medallion. Other occasional differences can be noted when it is possible to publish all the illustrations.

Sidewall: The sidewall has at least two elongated personages with their upper arm and upper chest dragging directly on the ground and their stomach and waist raised high up, then knees back down on the ground. One hand is held out in a gesture and the mouth is open as though they were crying out. The other arm (and only one leg) does not appear. The upraised hand is just above the upraised foot of the preceding crawler. Both hand and foot are abstract designs with only the thumb being of natural shape. Behind the hand and foot is the vertical color bands of the cloth(?) that he is "holding" or offering with his hand, though his hand is held more in a position of gesture and the thumb does not close on the cloth to hold it at all. The full verticality of the cloth doubles as a divider panel. On the lid the artist has not attempted to create a divider panel out of the offering. The hand has a bracelet which is the same as on the lid. Along the arm, above the elbow, is a beaded curl which is a miniature rendition of what is along the back of these crawlers.

The face has a prominent nose (possibly repainted on one of the crawlers) an interesting eye form that should allow recognizing other examples of this particular painter's output, red lips, three black curving bars on the cheek, white front and red back of the face, and an eyebrow panel (the latter not present on the lid). A

large nose decoration is directly attached to the nose. Overall the head and its decoration is essentially identical to that of the lid face; only the eyebrow and the headdress differ.

To see the headdress fully it helps to take off the lid, as most of the headdress disappears off the surface due to lack of space. The forehead is capped by an orange fringe (hair?). Out in front curls a multi-strand mass, probably long hair. Down the back of the head is a thick white and gray curl (no earring is present). Out the back extends first a red circle, then a gray one, with a decoration underneath, and then a long horizontal "speech scroll" which turns down and then in as the man's back occupies the space there.

The body is so stretched out it is hard to speak of a stomach or chest portion. Midway on the torso is an orange fringed gray band with white steps. On the lid crawler this body binding has a large back decoration of a fat padded curl. There is no space for this on the sidewall so the back decoration has been moved up the spine and miniaturized.

The belt area itself is quite different than that of the lid crawler. Instead of a single round fringed medallion there is a giant three-part semicircle with three segments each with an interior white curl. From this hangs a wide loincloth apron with two full round encircled curls. Out the back issues a two encircled curls then a more rectangular arrangement with white steps ending with an encircled curl and fringe.

421167-3-Neg.4, described under Merseyside County Council, museum, Liverpool, Gann Collection. Polychrome basal flange bowl with disembodied face on sidewall that may be related to faces of extended crawling personages. No body is present. Good condition, no restoration.

482107-32-Neg.6. Peten, private collection. Polychrome basal flange bowl with complex mythical monster inside. Divider panel is wide, with three horizontal lines and vertical bands of color. The central zone has a diagonal marking of two parallel black lines repeated in each horizontal bar. Overall the panels are grouped differently than on the Uaxactun examples. Comparable divider panels are on **405900-10-Neg.17** and **482107-52-Neg.8**. Only one B+W view is in the photo archive, so the crawling character's attributes are not visible enough to be described further except from 35mm color slides, which show an entire panel. Background color is light orange. The design uses this, a brownish-orange, black, and red.

Condition: Rim pitted and worn, occasional minor pitting elsewhere on sidewall;

face of one crawler thoroughly pitted at back and neck, but the overall scene is preserved. Bowl was broken and roughly repaired; has evidently subsequently been restored with repainting (outside) only where cracks were glued. On inside repainted across cracks and chipped areas refilled with background color. Minor alteration of details. Basic scene is okay. B+W photograph was taken before repainting. Ht 12.4, dia 33.1 cm.

The bowl has two crawlers and two divider panels. Not enough space was left for the crawlers, so their hind end is uncomfortably scrunched together as though compressed like an accordion. The better preserved panel is more compressed than the less preserved one. The arm is quite elongated (it is only the rest of the body that is compressed). The mitten-like hand has only an undifferentiated finger mass and a thumb, all elongated out of natural proportion. Black balls and black U-dimples adorn the arm and hand. A red U-thing hangs in empty space between thumb and nosebead. Comparable U-elements are on the lidded Museo Popol Vuh vessel; there they are gray.

Space allows the head to go up only just past the eye. The eye is not shown as an independent design but as a black square in a black outlined wedge across the entire face. Nose is more angular than that of other artists. Nosebead is giant, black, with interior background color. Face is background orange in front, red on back third. No normal earring is present, but a semi-circular black form is present here, and on crawlers of other vessels. A black band with background orange center stripes, and end tassels, may be a necklace, or the chest binding. No headdress decoration is in front; in back is a triangular form with black blobs on it, probably a reduced form of the back "speech scroll" seen on other crawlers.

The torso has the usual double light stripes down the center. The belt is simple with no loincloth apron front or back. The anklets are identical to the bracelets, solid black with a border. A black U adorns the leg just above the anklet. In the other panel this black U is rectangular, enlarged, and in association with a red sphere of unknown meaning. There is more space in this other panel for elaboration.

482107-52-Neg.8. Peten. Polychrome basal flange bowl complete with lid. Handle is parrot head. Side has extended crawling character widely separated one from another by panel of horizontal lines with vertical bars of color, the same divider panel as on **405900-10-Neg.17** and on the two Uaxactun examples. Crawler is very similar also.

OTHER HUMAN FIGURES

(Sotheby 1984, Sale 5247: No. 345), **417999-5-Neg.15**. Southern Campeche or central Peten.¹⁸ Polychrome basal flange bowl. The scene on the sides of this large vessel is the longest yet found for the Early Classic that shows human figures. The scene is all the more important for study because the individuals are not just seated dummies but are engaged in interpersonal relationships. Four panels contain a total of seven personages. There are three single figure panels and a larger, main panel with a complicated throne scene. Each scene is separated from its neighbor by two thick color bars that go the entire vertical distance between the rim band and the bottom framing line. A considerable amount of relatively free space is on either side of the divider bars, unexpected considering the Maya tendency to fill up empty space in a composition, such as on the Museo Popol Vuh lid (Hellmuth 1978: 208). There are, though, still many "filler" designs in each panel. These are bifurcated scrolls that occur practically everywhere in front of and behind the figures.

The main panel throne scene is the only such "palace" scene yet known for the Early Classic. Throne scenes are the norm for Tepeu 2 vase paintings. Personage 1 is a long snouted creature seated with bad posture on the throne. His feet are also up on the throne, a rather unusual situation. His "nose" is elephantine, or tapir-like, but could also be an exaggerated bird beak, as the thickly framed eyes are comparable to thick eye frames seen on many portraits of birds in contemporaneous Early Classic pottery, both painted and modeled. The character has two sets of double nose tubes, one in his nose area, the other from a curl behind his neck. His necklace hangs on thick segmented forms. The throne has geometric design often found as a circumferential band on Tepeu 1 bowls. I believe some of these repetitive bands may represent cosmological layers. Occasional Late Classic vases are entirely covered with this particular motif. The throne has a monster face at either end that could be avian. A problem in identification is that the thick curved bands (the main component of most of the faces on this sidewall) that have repeated widely spaced perpendicular ticks and with part of the band accentuated in red or orange, form part of serpent monster

18. Art in auction catalogs tends to involve pieces which have been in the United States for many years. In most cases the photograph in the corpus was taken a number of years before the piece was published in the auction catalog. For example, some of the polychrome vases auctioned in the same 1984 catalog were photographed a decade earlier.

mauls as well as bird eyes. Body parts are stock interchangeable forms in Early Classic Maya art.

In front of the throne is a clunky tree with strange fruits on the top and round decorations (leaves or fruits) on stubby "branches." The only other Early Classic tree available for comparison is somewhat repainted and thus not entirely trustworthy.

Personage 2 is a standing young lord, one of the few completely human (or non-masked) characters on this vessel. His head is split, and one split has a curl, just as on deity heads in the Post Classic codices. Repainting may have caused this situation, though. The bejeweled headdress of this character has several implications — if it can be documented by an early photograph as being original painting. Behind him is a cross, but not completely interconnected as the "Aztec gold symbol" of other basal flange bowls.

Personage 3 is crouching or running (like Moche bean message runners on Peruvian pottery). His head is composed of fat scrolls that typify Early Classic headdresses, including elsewhere on this sidewall. His mythical identity is unknown mostly because there are no other complex sidewall paintings from this same time period.

Personage 4 sits on a small long beak-snouted face. His own face is of an unidentified monster. Behind him, in the next panel, is Personage 5, who is kneeling with outstretched hand holding an encircled curl from which issue many scrolls decorated with circles.

Personage 5 is human but wears a bizarre mask composed of the same types of attributes as the faces or headdresses of the rest of the characters in the other panels. His long necklace holds a double yoke pectoral.

Personage 6 is a young lord seated on a large, beaked monster face. He holds the similar type of scrolled, bead-decorated object as do several other of the actors. His headdress is comparable to the others in the sidewall and both in front and back are bifurcated filler designs, though there is still plenty of empty space within the panel.

The final character, Personage 7, is an elderly fellow, holding the usual offering and with the standardized headdress, though he seems to have a possible headband. He is seated upon a rounded, simple seat. Of all seven individuals in this painting this man is the only one for which I can even hazard an identification, and that is as an early form of God D, a guess based solely on the

elderly head. While God N and God L also have elderly faces, God L's headdress and God N's conch or turtle shell are not present, and God D is associated in both Tzakol 3 and in Tepeu 1 (Hellmuth PhD dissertation) with headbanded attendants, so perhaps a headband would not be entirely out of character on his own head. Speaking against this God D suggestion is the fact that this elderly personage does not wear any of the expected headdress features of God D, although it may be that we are not yet able to recognize Tzakol prototypes, since only two or three are available for comparison (op cit).

Condition: the degree of possible retouching needs to be further studied. In general the scene is in very good condition and is unquestionably a major Maya painting of considerable potential for further iconographical study.

Museo Popol Vuh, **D.O.-308**. Peten. A bird-swallowing-fish lid is exhibited on top of a basal flange bowl showing an extended crawling person. It is not sure whether the two were atelier or grave lot mates. The main decoration on the lid (other than the bird-swallowing-fish) is a Principal Bird Deity. This present section describes only the human figures on the lid.

Five complete human figures remain on the two-thirds of the lid that are preserved. Since the lid scene repeats itself on each half a calculation could be made of how many more personages there were, but they would be the same as on the preserved segment. The five people, all male, consist of one group of 2 discussants and then three isolated individuals in distorted positions. Some, or all, may be related to extended crawling personages, or the similarities in parallel color banding may be coincidental and result from the fact that all humans were painted or clothed with about the same outfits during this particular time period.

The pair of interacting men are each seated on their legs. The banding makes it appear that they wear skirts but to date no women have yet been found on any basal flange vessel, or indeed on any Early Classic vessel at all. On funerary pottery women first appear in Tepeu 1 enema scenes. The two men are arranged on each side of a central object, which could be an altar, a bundle, a vessel? Since no comparable scenes or accessories exist in Early Classic art there is no opportunity for comparative material to study. Whatever the object and its contents are, it appears to be the subject of discussion of the two individuals as they gesticulate in animated conversation. The two individuals are clothed more or less the same as each other, and that is clearly the same style and content as the bird man. Thus the anklets and bracelet are identical, as is the necklace-- but simplified, with no pendant, and no second necklace. They even wear beak-like items that stand out in front of their foreheads, suggesting they are attendants or

devotees of the larger bird man. Their headdress have the same rounded Ahau-like step of the central deity.

Between their gesturing hands is a filler decoration of unknown meaning. Above them hovers a complicated assemblage of unknown intent. It is not even clear to whom it belongs. Is it held up or offered by the outstretched hands of the Principal Bird Deity (remembering that there was another bird man on the adjacent side)?

The remaining three individuals are isolated one from another though they were probably intended to be interacting. All three are in confined space under the outstretched wings of the bird man. The lack of room forces them into awkward poses. They will be described according to their position in the published illustration (Hellmuth 1978: 208), with the one at the top right at "3 o'clock" "No. 3", the next one at "4 o'clock," and the last one at "7 o'clock." The one at (5 o'clock has a vaguely animal-like face, or at least has a distinctive visage when compared with No. 3 and No. 7. No. 5 has a perfectly round eye and no vertical facial painting, and more teeth, and bristly hair on his chin. No. 3 and No. 7 wear jewelry and headdress the same as the interacting pair at 9 o'clock. No. 3 and No. 7 are in a position which brings to mind an extended crawling person. Their role in this lid is unknown. None have a blowgun or any of the spots or indicators of the Headband Gods, although Early Classic characters are often in aberrant, unrecognizable forms.

449609-5-Neg.12, Houston, The Museum of Fine Arts (Houston 1981: No. 306). Several contorted individuals appear on the middle area of a lid filled with decoration. The full description of this lid is in the section "Downward Looking Faces."

Examples Not Yet in Museums and Unpublished

403225-3-Neg.8. Monumental polychrome basal flange bowl complete with obviously original lid. This is one of the five largest basal flange bowls known. Its provenance is most likely northeastern Peten, but eventual clay analysis may necessitate changing this estimate. The lid handle is a standard straight knob. No vents pierce the outside surface. The side of the handle is plain background color with only a slight rim band of dark red. The handle top was painted with a geometric pattern, not clearly visible in the contact sheet.

The lid plateau (the area around the handle stem) has a wide circumferential band of alternating radial color rectangles. The main circumferential band, on the

edge of the lid, is slightly angled and consists of long bars of red then long bars of black, separated by the short spaces of the buff background color. In the center of each color bar are perpendicular lines in the buff background color.

The main lid surface is conceptualized as three panels each with representational figural art without frame or divider color zone. The separation between each panel is managed visually by a set of two thick bars of red paint. The same type of "divider bars" are on the partial grave lot of lidded basal flange containers **403226-1-Neg.10** and **403226-15-Neg.2**. These other basal flange bowls also have a buff background color. It is statistically probable that all three are the product of the same style-region and theoretically possible that all three were in the same tomb.

Much of the lid was clearly anciently covered with a cloth in the tomb and large segments of the weave are still discernible, though such tomb residue will unfortunately be cleaned away during eventual restoration.

The lid has three panels each presenting a single seated lord who is richly ornamented. One panel occupies about 40% of the lid surface; the other two panels are smaller and each occupy about 30% of the surface. The personages on the lid are related to, but not at all identical with, the seated personages on the sidewall. I must admit complete ignorance as to the identity of these noble characters. They are more of a type I would have expected on a cylindrical tripod. Absolutely nothing comparable appears on the side or lid of any basal flange bowl of Holmul, Uaxactun, or Tikal. Other than the many extended crawling personages — a probably completely different character — there are so few other scenes available for comparison that at this stage I can only briefly describe the costumes and accessories. It is not quite clear that the center for elaboration of basal flange painting was in the northeast quadrant, rather than in the central Peten heartland, though it is likely that sampling inadequacy at Tikal and Uaxactun skew the situation. Excavations of Juan Pedro de la Porte could improve this situation, if the material excavated is properly published with photographs of professional quality.

Each of the panels has a seated figure. All on the sidewall are essentially identical except where extra space in a particular panel happened to allow slightly more costume elaboration. The characters on the lid are appreciably different in physique and costume from those on the sidewall (also three in number). The lid characters have a large headdress with many elongated encircled curls. On the sidewall the seated characters' heads touch the top of the vessel so that no space is available for any headdress at all. Both sets of personages have a

chin-necklace. The lid character has a slight potbelly and long, thin, upper lip, and also a long nose and thin eye. All wear the double nose bead that is diagnostic of the Early Classic period in general. All have long, chunky, stylized fingers and gray bracelets. The upper characters hold or offer two sets of plumes. The sidewall characters hold or offer an encircled curl with pendants what may be cloth as well as plumes. As green pigment was normally lacking, the Early Classic lowland Maya artist usually used gray, white, black, or blue to show the color of feathers. There is also the possibility that certain Maya colors undergo decomposition and end up gray. Only on rare, often Teotihuacan related stucco painted pieces, usually cylindrical tripods, is a pastel green found.¹⁹ Basal flange bowls are Maya in form and content, are not normally stuccoed and painted, and thus do not have Teotihuacan scenes-- and thereby no green paint.

The bodies are painted red with occasional white accents along the body outline, often an attempt to show body form. The face is half flesh tone, half red. The hand is flesh tone after the bracelet. On the shorter sidewall panels the man's face is just a sliver, with the earring assemblage taking over most of the space. On the longer panel the earring is simpler and the head has a gray cap — not present on the other character. Such minor differences are typical.

The back-costume of the sidewall characters varies even more. When the illustrations are available in more regional archival depositories it will be meaningful to describe the differences. Without the illustrations there is no purpose at this stage.

Condition: incrustations cover the entire basal flange, suggesting it was an intentional whitewash. Lime incrustations are also noticeable in places over the rest of the sidewall and lid. Several large areas of dark gray textile rot imprint are (or were before cleaning and repainting) on the lid. The surface was generally dirty, suggesting a once flooded or partially collapsed tomb situation. Flaking had taken away occasional bits of the rim band and sections of one of the lid figures as well as bits of the handle. In general though, considering the large size of this container (one of the five largest yet found in the entire Maya area) the condition is rather remarkable. Photographed in both color and B+W before the vessel was cleaned and restored. Such an early record is essential to preserve the guarantee that the subsequent, post-restoration condition can be accepted as authentic.

19. Exceptions to this rule occur.

Various Other Human Renditions

A-438-Neg.5. Maya lowlands. On top of the wide lid handle is a picture of a stylized human face with large Byzantine-like eyes with the snout of a Principal Bird Deity in front. Some erosion, no repainting.

481648-10-Neg.4, possibly now in the museum at Duke University. Lid only; Peten. This is one of the few basal flange related paintings with hieroglyphs, arranged in two sets each of two glyphs. Elsewhere on the lid are two oval areas each with a face which looks approximately like a GI, namely with a shark's tooth as central fang perforator. Although one third of the lid is eroded, the two faces are relatively well preserved.

FIGURES IN HUNTING SCENES

Two basal flange bowls show human figures in hunting scenes, 35mm color slides only, Peten, possibly northern zone and **403225-18-Neg.8**.

OTHER HUMAN FIGURAL ART ON BASAL FLANGE BOWLS

The section on interior painting cites the various striding figures there. The section on fancy lid handles describes the Austin Tetrapod, where a full human figure serves as handle.

"DOWNWARD PEERING FACES" SOME WITH FEATURES OF THE SURFACE OF THE UNDERWATERWORLD

In the Traditional Corpus

NOHMUL, Belize (Anderson and Cook 1944: Fig. 3, h; 4, b; Hammond 1980/85: Fig. 6). As there is no published photograph of this particular basal flange bowl (only a profile drawing that does not show what is painted on the outside) it is fortunate to have the description of Pring (1977: 164, No. 28). Evidently there are three identical faces on both the inside sidewall and on the outside wall. The inside ones seem to be peering up. Their decoration is simple and in a style different than those on Peten examples.²⁰ The interior painting is described in the appropriate section.

TIKAL, Burial 22, "jaguar" lid (12H-42/18) (Coggins 1975, I: 126-127; II: Fig. 39). Of the four small panels on this lid with feline handle, three have downward peering heads. They are described by Coggins where she cites an otherwise little known sidewall panel from Uaxactun. She, however, does not cite the other examples of downward peering heads at Uaxactun (RS: Fig. 27, b, 4). That example is not cross-referenced by her until the double yoke is mentioned.

UAXACTUN, Tzakol 2 (RS: Fig. 27, b, 4). Fragmentary basal flange bowl. Stylized face of a Maya with roughly bilaterally symmetrical decorations (top and bottom) that include double-yokes and encircled curls, but not specifically arranged in a pattern of the Surface of the Underwaterworld.

UAXACTUN, cache in Structure E-VII (Ricketson and Ricketson 1937: P1.86; Fig. 8, b; Coggins 1975, I: 126; II: Fig. 39, c). Polychrome basal flange bowl with downward peering face in side panel. The face is the middle part of a more complicated image that is bilaterally symmetrical with "calipers" at either end. Aspects of such an overall image were cited by R. Smith as Serpent Y Complex in his Fig. 27, but curiously this Str. E-VII basal flange bowl is nowhere illustrated in the ceramic report. Coggins has rescued it by her reference; otherwise this fine example of a downward peering face might have been lost.

In the Full Corpus

(Sotheby 1985, Sale 5336: No. 103), Maya lowlands. Mistakenly dated as Late

20. No example in the Hellmuth Photo Archive is known to come from Belize.

Classic. Lid handle is a three-dimensional feline whose whole body stands out from the lid surface. Painting on the lid is one of the most complicated and interesting that I have seen in this class. Unfortunately the sole catalog photograph does not show enough details to allow a description. Faces include monsters.

Sidewall is bilaterally symmetrical wiggle; remainder is not visible in the photograph. Divider panel is of several colors in block arrangement. Crack evident in lid; eroded and pitted with no restoration evident; probably no repainting.

Duke University Museum of Art, **482107-35-Neg.8**, central Peten, turtle effigy tetrapod. The faces are in the traditional position.

482107-35-Neg.8, Duke University Museum of Art.

Abstract: Polychrome tetrapod complete with obviously original lid. form is of a stylized turtle, similar to but larger than a black turtle tetrapod, Overall **489655-14-Neg.14**. Two lid panels and two side panels show the same "downward peering face" as on polychrome vessels of Grave Lot BF-G.

Condition: Faded overall with some sections faint but other areas adequately preserved. Despite poor preservation enough is left for the entire decoration to be reconstructed in a line drawing. Fortunately no repainting was attempted.

General Overview: The lid is arranged with the head at the front edge, the tail fully back at the opposite edge. That means that neither can serve as the actual handle. Therefore, as on the black turtle effigy tetrapod, **421167-17-Neg.21**, a curled decoration serves as the handle, placed directly in the center. An extension at the back of the handle is broken off and missing. Since the body of the turtle is not on the lid (as the feline and monkey bodies are on the lid in their cases) but rather on the bowl itself, that leaves considerable "empty" space on the lid. Some of this space is filled with two medallions, one towards either side of the edge of the lid. Although faded, the original design can be reconstructed and is described in a following section.

The bowl is the body of the turtle; the supports are the turtle's legs. The vessel sidewall offers a considerable amount of space for potential decoration. An ingenious repeated design decorates the basal flange itself, the "skeletalized serpent" pattern as around the base of the black turtle effigy tetrapod. Four framed areas of decoration occupy the main sidewall: under the turtle's head is a decoration which serves as the necklace. On each side and at the back is a medallion with an eroded curl decorated monster.

Lid Medallions: Of the two medallions on the lid only one is well enough preserved to recognize any design at all, and that is only understood based on familiarity with other, better preserved examples. By coincidence this particular design is essentially the same as on several other vessels and two of Grave Lot BF-G.

The decoration is an idealized face of a Maya noble with multiple-part nose bead and forehead decoration, and roughly bilaterally symmetrical decorations at the top of the headdress as well as under the chin. The feature which stands out as the most diagnostic of this particular facial type is the three-part nose bead, since the typical nose bead is of two tear-shaped beads. Once this nose ornament set is located, the nose is nearby. The red facial paint identifies where the face once was. The chin can be found by the placement of the bifurcating chin decoration. The headdress has the bifurcating device sticking out in front (with a central oval); the top of the headdress has another one. These are better seen on the perfectly preserved examples probably from central Peten (Grave Lot BF-G) and possibly from northern Peten.

The frame decoration on all of the medallions is a continuous sprocketed band found in many situations in Early Classic Peten Maya art related to water creatures.

Sidewall Medallions: of the three sidewall medallions only one has enough details left to allow an identification as a curl decorated monster, one of the several "basal flange monsters." With considerable work it would be possible to reconstruct the original appearance based on comparisons with contemporary monsters on better preserved vessels. Fortunately no restorer has attempted this.

Head of the Turtle: The turtle head has thick mouth curls, as do many mythical Maya creatures, such as the Uinal Monster (a frog or toad). The idea that this is the toad eating his skin makes no sense when it is recognized how widespread this mouth curl is in Maya art.

Turtle have no teeth and this feature is rendered by an appropriate lack of dentition. The upper jaw has a beak-like bump as typical of an actual turtle. The eye has a thick supraorbital plate though with no curls or any other fancy outline. Under the eye is a thick band, perhaps related to that on certain water birds. It is typical of Early Classic art for faces of what we would classify as totally unrelated to share facial features. Ear-like forms stand out.

The back of the head is carefully modeled with raised decoration. A raised

ring serves as a cap. With only two other similar turtle heads for comparison it is not possible to state whether this is a Maya artistic addition or an elaboration of a natural feature of an actual creature. Towards the end of the beak is the raised nostril area, relatively naturalistically rendered. Behind that is a rounded raised feature of unknown meaning. Close-up photographs of all Maya species of turtle would help figure out the intended symbolism. Local turtles are illustrated by Miguel Alvarez del Toro (1972).

Head Sticking out of the Turtle: The usual face sticking out of turtle heads is of course God N, or less often God K, Lily Pad Headdress Monster (Hellmuth PhD dissertation), or other unusual monsters when the Principal Young Lord phase of the Maize God is present. In the case of this turtle lid the face sticking out is not the aged visage of a usual God N. The features that might eventually allow a tentative identification as a possible God N is the sunken area around the mouth and the bracket layout of the cheeks, a feature of Maya representations of monkeys. From Tepeu 1 paintings of certain God N's on Red Band style vases I have been able to identify a simian form of God N, an aspect of this otherwise commonly known god that was not previously suspected. A close-up view of the face from the side shows the arrangement of the face to emphasize this bracket pattern. The mouth area is sunken and swells up appreciably at the cheek. A black outline draws further attention to this area. The white color visible today may be because the black has flaked off; white is the probable original ground color of the clay surface on this particular vessel.

From the front the face looks clown-like, a result of the ridge around the cheeks and mouth area and the facial painting (the black line). The raised area in the center of the forehead is possibly the tongue of the turtle.

Tail: On the inside of the tail there is neither painted nor modeled decoration. The entire inner surface is painted red. Three air vents are present, a large one in the center, and one small one in each of the side sections.

The outside of the tail is painted in red, orange, and white with black outlines. The tail is curved and has bilaterally symmetrical curls at either side of the base. The crested eyebrows of certain monsters, such as Xoc and some GI's have vaguely similar curls, and thus I have nicknamed them "turtle tail eyebrows," as a memory tag, not to insinuate any relationship in evolution or meaning.

The tail has a circular area raised in the middle and a depressed groove down the center of the extended tail. I will leave it to a zoologist to estimate to what degree these features are naturalistic and to what degree contrived for some

ritualistic or decorative purpose.

Supports: the four identical supports serve as the legs of the turtle. They have out-turned bottoms. Whether this is a feature of turtle feet or a pun on a flat peccary snout, or an attempt to evoke both images, is unknown. A vent forms a diagonal slit in each side of each support. The front is painted red, the back is the off-white background color.

Basal Flange Band: despite considerable erosion and rootmark etching enough remains in portions to show the continuous band of rectangular segments, a decoration found on the base of the black turtle vessel. A comparable decoration is on the serpent of the roofcomb of the Temple of the Sun, Palenque

The top of each support has a sloping encircled curl raised in modeled clay. This is unique in the sample known to date. These circles have sets of double dots, and possibly may be an abbreviation of the Surface of the Underwaterworld. The serpent band steps up to go over the intrusive encircled curl.

Total ht 33.0 cm, dia of vessel 33.4 cm.

The Houston Museum of Fine Arts, **449609-5-Neg.12** and **D.O.-"G"-Neg.26**. Peten, probably central area. Partial Grave Lot BF-G. The faces are in the usual position and described in the section on lids.

(Loudmer, Poulain, Cornette de Saint-Cyr 1974: No. 141), **456981-15-Neg.8** and **456981-79**. Possibly from Campeche. Polychrome basal flange bowl complete with lid. Interior painting is of a deer. Both lid and exterior wall are painted in the same colors and with the same faces but the lid rim band is different than the band on the basal flange. That means that difference in lid and basal flange decoration do not always mean the pieces are not original mates.

The faces on the lid peer downward; the faces on the bowl look upward, yet they are otherwise effectively identical except in occasional detail. The face itself has a large nose, small lower jaw, and non-human dentition. Whether it is a masked human or anthropomorphic mythical character, or deified ancestor, is unknown at present. The headdress may have floral referents, but is highly stylized. The top third and bottom third of the costume are bilaterally symmetrical and are probable segments of the Surface of the Underwaterworld. The central aspect is a squirming, undulating serpentine form with inner row of dots, all the same general size. Where this serpentine form issues from the facial portrait area are several encircled curls. Double yokes are in front of the headdress. Bracketed parallel lines in ovals are on top and under the serpentine form on the

lid. In the same position on the sidewall are semi-medallions with double tick marks at the three cardinal points. Full medallions with the same type of decoration are on bird bodies on other basal flange paintings (Sotheby 1979, Sale 4306: No. 257; **403226-1-Neg.10** (on the lid birds), and **403326-15-Neg.2**). In the top part of the headdress of the sidewall face is a large step. In the central headdress of the lid face a tri-accessory sticks out with its central lobe between the two double yokes.

Comparison with several of the other equally sophisticated renditions of the downward peering faces shows that most of their headdresses have three-part adornments issuing from an usually oval accessory (**449609-5-Neg.12**; **417999-2-Neg.4**). Another feature common to several jewels of downward peering faces is the large nose bead with three beads. Their shape and arrangement vary but all together they stand out as being different from the standard Tzakol period nosebead of two tear-shaped beads.

The lid is in excellent original condition. Exterior walls are in good to fine original condition. The color photographs in the auction catalog show all the necessary details. Although this series of French auction catalogs tend to include all kinds of forgeries, and as the Chama style vase in the same catalog may be heavily repainted, this basal flange bowl is an authentic exception and is the best quality Maya piece yet illustrated in a Paris auction catalog.

(Wray Collection 1984: No. 22), Peten. The downward peering heads are here of monsters rather than stylized elite young lords. They are also among the most handsome and elaborate basal flange paintings yet found.

Condition: Restoration history is unknown and this description is based solely on the one small and imperfectly illuminated published photograph. As the Wray Collection did not tend to acquire pieces which were overpainted after Joralemon became curator, the piece is almost certainly in original condition.

Lid handle has the pseudo-Aztec gold symbol dramatically placed on a black background. A single red spot is in each quadrant. The side of the lid handle is plain, marked at the top with a dark red band.

The overall lid rises in a high dome; the non-sculptured lid handle is wide and thus there is no plateau. The lid is skillfully dominated by the framing bands, both horizontal and vertical. The side panels are not visible and have not elsewhere been published, but a glimpse is in the Perls-Emmerich catalog, shows a deep red background and a horizontal band in the middle with a plaited design. The same

plaited design (but without top and bottom decorated border) serves as the circumferential band ringing the lid before the handle. The lid's outer circumferential bands are two: an outer one of repeated black triangles (R. Smith's "hand bell," type c [1950,1:64]) and a wider inner band of repeated step-and-scroll (Ibid.: 67) alternating in colors red, then black. All is on the beige background color of the vessel. The basal flange itself is decorated with wide terraces cleverly arranged in three colors, and in two directions. At first the eye notices only the alternating red and black terraces. But between them is a third terrace, beige, upside down. This particular type of terrace which has the "stairway" down the center is Smith's "terrace, split" (Ibid: p. 68).

Based on the one side shown in the catalog the lid surface must be divided into four sections; two long panels on beige background; two short panels on red background. The red background panels are unique in Maya art in general and on a basal flange in particular, a uniqueness that, contrary to being an indication of a forgery, is a reminder of the experimental genius of Tzakol art, possibly here from the northern zone of Peten. Although vast tracts of the Peten are still unknown archaeologically, from the areas known to date the Rio Azul area has produced the most exotic and aesthetically pleasing Early Classic ceramic art work. El Zotz also produced interesting Tzakol art, but not quite the class of Rio Azul. In either case their Early Classic art was both greater in quantity and richer in iconographic information than that produced by Uaxactun and Tikal put together – until the excavations of Juan Pedro Laporte.

To show how false a picture has been the underpinnings of traditional concepts, the project of Juan Pedro Laporte in and around the Mundo Perdido plaza area has now produced two works of Tzakol art comparable to that of Rio Azul. One is the front cover photograph of the Maya exhibit catalog, the turtle-bird basal flange bowl. The second is not published but known from photographs distributed by Peter Harrison. It shows an exotic three-dimensional animal head, in colorful polychrome, as lid handle of a basal flange bowl.²¹ Perhaps the intensive work on-going at Uaxactun since 1983 will produce equally outstanding Tzakol art. The traditional corpus is only what happened to have been dug by early expeditions, not the actual artistic output of the Maya craftsmen.

21. Hopefully this unpublished vessel is not as thoroughly repainted as those sent to the USA for public display. It is unexpected that government personnel would follow the private collectors in also preferring their pieces to be bright and shiny instead of authentic.

The red background panel has a horizontal (circumferential) band of open-weave plaiting, the same as the band around the lid adjacent to the handle stem. But the panel band is adorned with two additional bands on top and bottom, filled with repeating geometric designs. Then the space on top and bottom of the horizontal band is divided into vertical areas and further decorated.

The main decoration on the lid appears once in each large panel. Only one panel has been published. This shows a neatly organized long snouted monster, related to those on basal flange sidewalls, but with lower jaw and beard. The vertical format with unlimited space for elaboration has resulted in a towering headdress and, as a design balance, a correspondingly extensive chin decoration. The decoration above the head is approximately bilaterally symmetrical with the decoration under the chin.

The monster face has a scroll eye, a yellow nose set out from the eye, a tubular nosebead with red bead at the end, a slightly upcurling snout, and a large shark's tooth. There is a row of small, repeated white designs that may be complete dentition, top and lower jaw, but the picture is too small to study such detail. Full dentition is not present in other Tzakol monsters. The inside of the mouth space is gray, with a single white circle. The gray matter appears to undulate out of the mouth and ends decorated with an orange ball. The lower jaw is gray with white interior lines. The beard is in two levels, red and yellow, with two sets of double vertical beads. The third set is not rendered. A main round earring has the usual curl top section and a bottom pendant which may be interpreted as an Ahau-shaped or a rounded step-tooth.

On top and again on the bottom of the face is a large, vaguely Ahau shaped form in white with a wide band of deep red down the middle. This coloration pattern, especially on Ahau, may be a trademark of a regional atelier. The same red banded decoration is on basal flange bowls which are stated to have come from northern Peten. The unpublished animal lid basal flange bowl from Tikal has the same feature. Is it possible that Tikal and Rio Azul both receive vessels from the same royal atelier? Or do the artists of the royal house of both sites simply both aspire to share the same style?²²

22. The loss of information and shame of the looting of Rio Azul is being equaled by loss of information through failure to publish promptly, fully, and with technically qualified illustrations the tons of artifacts dug up during renovation of Tikal in the past decades.

The rest of the decoration is combs, rows of dots, meanders and scrolls of every imaginable shape. This lid offers the first opportunity to see the combs and constellations of thick black brackets in this particular context. In other contexts combs and brackets are stylized jaguar spots, both at Teotihuacan (front cover) and in the Maya area (later, Tepeu 2, Uaxactun (Yomiuri 1974: Pl.30)).

Sidewall: The monster face on the sidewall is essentially identical to that of the lid. As there is less space on the sidewall, there is less scroll, comb, and bracket decoration, especially on the front. In fact, the quatrefoil arrangement of black brackets is not present. No divider panel is visible in the sole published view. Other vessels of this regional color style also have a borderless panel on the sidewall. The set of four black bars probably serves to separate the two display sides of the sidewall. The red background divider area is not present (or at least not visible in the one photograph).

417999-2-Neg.4. Peten. Iconographically interesting polychrome basal flange bowl complete with obviously original lid. The handle is an unusual bird (double listed) . Downward peering heads are on the lid and on the sidewall, four essentially identical ones altogether. The ones on the side are in a larger space so the artist had more room for elaboration of accessories.

An originally human face is altered with mask to form a mythical visage. He is bearded, has a supraorbital plate, a barbel-like curl on the side of the mouth, an attached latch beak, and two encircled curls topped by a variously beaded headdress. Below the beard is a set of oval beaded pendants that is the same as that of the headdress. Such bilateral symmetry of headdress with sub-chin decoration is typical only of portraits on basal flange or tetrapod containers.

The container has normal rootmarks and is otherwise in excellent condition and of museum quality. No restoration.

417999-3-Neg.17. Peten, northeastern sector. Major polychrome basal flange bowl complete with its original lid. From same partial grave lot (BF-E) as 417999-4-Neg.4A. The lid handle is a round knob surrounded on the immediate lid by two circumferential bands, first a wide band of dots in sets then a single fat dark ball. A thin band of chevrons is parallel. These chevrons are in no way

23. Likewise, the chevron-banded plate in Joralemon's article on penis perforation does not automatically locate the plate from the Chama highlands of Guatemala. It could just be a Peten or Campeche plate which happened to have chevrons. It takes more than chevrons to make a piece acceptable in the Chama style, in fact a vessel can be totally without chevrons and still acceptably named Chama, such as the God L vase illustrated by M. Coe (1973: Grolier No. 16).

related to Chama.²³ There is no outer rim band and no divider frame.

Between the two nearly identical downward peering faces is a single glyphic motif, possibly related to the floating glyph-like decorations on the Deletaille Tripod and on the later Palenque palace exterior murals (Hellmuth 1980). This is the only known occurrence of this symbol as a major feature of the composition on a basal flange bowl.

The face has a mean, determined countenance with bared teeth accentuated by heavy lipstick. The eyes are stylized triangles. Earrings have encircled curl at the top. Headdress is a large medallion of the kind sometimes found in headdresses of exceptionally fine cache vessels or three dimensional incensario lids of the Early Classic (Hellmuth 1982). Next comes a set of typical sprouting, curling forms that typify much of Tzakol period art. Here they mimic a reptile maul band, with color band differentiation and even small round forms that mimic teeth. As is typical of downward peering faces the decorations at the bottom are usually almost symmetrical with the headdress.

Bowl is in practically perfect original condition, No restoration, no repainting.

449609-5-Neg.12, described under Houston, The Museum of Fine Arts.

454546-3. Peten, probably central area. Grave Lot BF-G

456981-15-Neg.8, described under Loudmer.

481648-10-Neg.5. Peten. Fancy lid (only, vessel unknown) that once would have covered a basal flange bowl. Lid handle is tubular with flat top. The top is painted with a radial swirl pattern. Each radial section has one outline with dotted lines; radial sections alternate in color. The swirl pattern is more pronounced than most, in an effect accentuated by tightly curled central part and thin radial sections.

The lid plateau is quite wide and is divided into two bands. The inner band, around the base of the handle, and also repeated on the rim's outer circumferential band, is a complicated series of dot-centered geometric forms in two bands whose center bands of light color create an interwoven effect. While the pattern is distinctive, this general idea can be compared to the lid circumferential band on **471242-22-Neg.5**. On the present lid next comes a striking band with dark colored

thin triangles on a light background. The overall appearance of the lid is rather busy because several different background colors were used, the white for the triangle band for the divider panels on the main band and for the lid handle top; and a darker color for the main image panels with the downward peering heads. Because the main panels have a dark background color the downward peering heads do not stand out clearly and are not at first noticeable in contact sheet size. The downward peering heads are sublimated by the bilaterally symmetrical wiggle. The wiggle undulates and has encircled curls tacked on at various points, though not specifically on the tops of the swells. Random tear-shaped beads seem to adorn the encircled curls.

The face itself is stylized and has a distinctive basal indentation up under the nose. The back two thirds of the face is painted; the front of the face is light toned. The "earring" has a sideways double yoke. I believe that the artist has subtly worked in an image that can be read in two manners. Since one normal position of a double yoke is below the eye, and as there is a vaguely acceptable eye form above the double yoke, and as just above the "eye" is an encircled curl which could be read as the supraorbital plate — and as other bilaterally symmetrical wiggle images demonstrate that the central motifs are a shorthand for cosmological monster parts — then the earring assemblage may double as a shorthand image of the monster face.

The human's nosebead is, as usual, out in front of the nose and not shown physically connected. The jewel assemblage consists of a main bead with two other beads stuck on.

The divider panels are black and light color areas with borders of multiple lines. The vertical lines run the complete height of the band and are not continuous around the corners with the horizontal edges. Thus a color rectangle arrangement is not completely formed.

Condition: broken in several places but mostly across the divider panels. Simply repaired with no restoration. No repainting.

24. Southern Campeche or central Peten, rather than southern Campeche and central Peten, is the normal provenance of Early Classic Maya art that was already in the USA or Europe by 1970, since at that time northern Peten was inaccessible other than by oil exploration crews and chicleros. Lumber companies brought in considerable incidental looting in the 1970's, since the lumber company bulldozers used the mounds as road fill (since the mounds are built out of stone). The construction of the highway from Flores to Tikal also unleashed bulldozer grave robbing. According to reports by Ian Graham most of the looting of Rio Azul was in the early 1980's.

A-438 and D.O.-series. Southern Campeche or central Peten.²⁴ Formerly on loan to Witte Memorial Museum, San Antonio. Lidded basal flange bowl; the sidewall shows a parrot and Recurved Snout Monster; the lid shows two identical panels of a young lord's face inside a serpent monster's jaws, The lid handle has a further portrait on top, an unusual position for figural representation, The better preserved of the two lid panels is the most beautiful Classic Maya painting that I have yet found on a basal flange lid.

The arrangement of a naturalistic human face carried in the jaws of a serpent monster is a very different type of arrangement from that of the "downward peering faces" and this lid should really be in a separate section. The categories of this monograph are intended as aids to finding the descriptions rather than rigid cultural categories. Formal categories can be developed later when all the examples in the government warehouses of Mexico, Belize, Guatemala, and Honduras are published or assimilated by specialists in Maya pottery.

The face is of a sneering young lord, with double white nosebeads, masterfully rendered eye, and in general with all facial features done in utmost simplicity that adds a striking impact when compared to the complicated lines of the serpent monster. The eyebrow is in the shape of a comb. In front of the forehead is a form that is half white, half red.

The reptile's teeth are white, and in a row that mimics the row of nubbins that frame emerging heads or busts on stelae, architectural stucco and cache containers. The serpent is bearded; the beard has three sets of beads (two sets of two beads; the third set has its bottom bead covered by the mouth curl). There are two items drooping from the mouth, a regular mouth curl with infixed water dots, and a second, rare, unidentified form. The serpent's main "fang" is a large, stylized shark's tooth. Above the jaw is a fish fin.

Extension of the upper jaw mimics the Surface of the Underwaterworld with water curls attached at intervals. Elsewhere on the face front is a stack of two small encircled curls. The lid has two circumferential decorative bands, one around the handle and one on the far edge. Both have widely spaced encircled curls.

The reptile encased bust is itself all enclosed in a subtle red frame and then an even more subtle slightly dark orange. There is no formal outline and the red color is so close to the orange background color that no image is noticeable unless pointed out. The red and orange area is arranged as a half quatrefoil shape, one

variant of the entrance to the underworld (Hellmuth PhD dissertation; illustrations and additional references).

Handle: the lid rises continuously to the handle; there is no plateau because the handle is wide and occupies all available local space. The handle is the standard cylinder shape, tapered, with an everted rim and totally flat top. The middle of the lid sidewall is painted with red and white rectangles marked with black X all on a black background. Around the base of the handle (on the surface of the lid) is a concentric band that echoes the motif of the outer circumferential band of the lid, a repeated reptilian band with widely spaced, grey, encircled curls.

This is the only handle top that has figural art; most other handles which are flat enough to serve as a painting field have either a repetitive decoration or a pseudo-Aztec gold sign. Despite flaking of the surface, the overall scene is recognizable. A human head has a large, Byzantine-like eye, with carefully painted lashes, a trademark of this painter. The eye is solid white, the giant pupil solid black. The eye is far larger in proportion to the face than usual, in fact it is totally different in proportion and feeling than the eye on the noble bust on the nearby lid surface. Other than the nose and a probable earring area, the face is flaked away except for what looks like a light brown mouth curl

The human face is encased in a monster headdress, probably a Principal Bird Deity, at least the long snout is vaguely beak-like. The snout has two sets of "maul bands" each with widely spaced perpendicular ticks. The maul has three "teeth" of the rounded sort. The innermost one has a single interior line, the other two have double ticks. The monster has an orange nose and two widely spaced nose beads, each with a white bead.

The whole portrait is surrounded at the edge of the lid handle top by a gray band with continuous black dots all of about the same size.

Condition: One lid panel is in excellent condition; the other is in average condition. Fortunately the scene has been preserved in its condition as found without being ruined by restoration.

35mm color slides only. Peten, private collection, Belgium. Lidded basal flange bowl that appear to belong together. The lid handle is handsomely fluted with an almost gourd-like shape that is as yet unique for a basal flange or tetrapod lid. Squash shaped vessels are known for both the Early and Late Classic and some cylindrical tripod lids are fruit or flower shaped (Hellmuth 1985a:118-119) and for

other vessels (Hellmuth Photo Archive) but not for any other basal flange lid. The lid handle has one vent within one of the several flutes. The remainder of the rather tall lid is painted with two portraits that are each right-side up.

One is a mythical personage from which issue every imaginable form of curl or scroll. Some may be related to segments of the Surface of the Underwaterworld. This possibly Roman nosed character has a "U" decorated supraorbital plate and I suspect he is a deity that reaches far back into the Preclassic, extra-Peten origins of Maya mythology. He is, for the moment, without name, as additional contemporary examples are lacking. His front tooth may be related to a shark's tooth. The closest comparison would be with the faces on the lid of the sole basal flange container with hieroglyphs, **481648-10-Neg.4**.

The other face is that of a Classic lord encased in a variety of avian or reptilian face masks and also with a variety of different sizes and shapes and colors of scrolls or curls in a typical expression of Tzakol exuberance. Both lid faces are important representatives of Early Classic style and content and it is an indication of how little this art has been studied that we know so little of the identity of these characters.

On the sides of the basal flange bowl the two downward peering heads are essentially identical one to another. They have triangular eye and a head which is absolutely flat, simple nose line, caricature of a mouth with plenty of teeth, straight vertical (horizontal in sideways view) facial painting that may be related to that on extended crawling characters. It would be interesting to be able to isolate the head of those crawling character in other contexts where the body is not available as an instant clue. From the top and from the bottom are sinuous forms that create a bilateral symmetry which is present with such a variety of subject matter on basal flange side panels.

The bilateral symmetrical arrangement of the decoration attached to the head is marked in this sidewall. The double nose bead is arranged one on top of the other, then come black-buff circles, then a red curl, and then an encircled curl attached to the flattened top and equally flattened bottom of the head.

The basal flange itself is painted red and black except for the space under the downward peering heads, which is black rectangles alternating with buff-squares.

Both the lid and bowl are in good condition. A slight calcification layer covers part of the surface, which is a normal occurrence. No restoration.

CHAPTER 3

ANIMALS AND BIRDS ON BASAL FLANGE BOWLS

FELINES AS LID HANDLES

Polychrome Examples in the Traditional Corpus

TIKAL, Burial 22 (W. Coe 1965:27; 1967:99; Coggins 1975, II: Fig. 40, a and b; Yomiuri 1977: No. 80), **422955-1-Neg.10**. The color illustration in the Japanese exhibit catalog shows a side that compliments the sole repeated Tikal Project view available until now. The grave lot provenance is not much help if not enough pictures are available to see the piece well enough to study. This is one problem with "grave lot archaeology." The piece per se in its closed room takes on an excessive importance. The relations of the designs on the piece are treated only secondarily.

The animal appears only as a head sticking up with a long neck. None of the rest of the animal is illustrated on the lid. The feline face has always been called a "modeled jaguar head" but it would be difficult to muster zoological or even iconographical documentation for this attribution, due to the lack of spotted pelage other than semi-circles on the neck. Also, the head could be of a margay or ocelot as well as a jaguar.

The mouth seems to have no fangs and there is an unexplained knob between the eyes. The ears have a curl in them, which may be comparable to the curl in the ears of a more demonstrable jaguar on the Uaxactun example and on the one in a private collection (454546-3).

The remaining decoration on the Tikal lid and bowl are related to the Surface of the Underwaterworld and double listed in that section.

Lid was found broken and badly worn in places. Vessel sides show small areas of flaking. As traditional with archaeological specimens there is no restoration other than gluing.

TIKAL, Burial 22 (Coggins 1975, II: Fig. 39, a and d). No question that a feline is intended here, as the entire spotted body is painted on the lid. The decoration

includes a decorative band hanging down from the neck as a "bib." Four small rounded panels occupy the remainder of the space on the lid. The poor quality of reproduction in the University Microfilms edition together with the small size makes it impossible to do further iconographic analysis. A vague downward peering head is likely, though there does not seem to be the normal amount of space.

The original Tikal Project vessels were never repainted, though pottery on exhibit in the IDAEH national museum in Guatemala City includes pottery that has been totally repainted.

TIKAL, Burial in Structure 5D-88, Museo Nacional de Arqueologia, Guatemala City.²⁵ Lid handle is the most attractively modeled jaguar head yet found. The mouth is wide open in snarling pose, Body is painted on the surface of the vessel leaving considerable empty space, Circumferential band has simple rectangular blocks of alternating colors. Exhibit case obscures the decoration on the sidewall.

UAXACTUN, Pit 2, Tzakol 2 (RES 1955,2: Fig.3, f). Jaguar lid for bowl. No question that a feline is intended.

Polychrome Feline Lids Published but not widely Cited

(Sotheby 1985, Sale 5336: No. 103), Maya lowlands. Mis-dated as usual as Late Classic. Gray, black, deep orange. Jaguar is lid handle in full figure form, that is, the entire animal is three-dimensional, not just the head. Lid is painted with a complicated monster of considerable iconographic interest. Sidewall is bilaterally symmetrical wiggles; remainder is not visible in the sole published photograph. No restoration is evident; probably no repainting.

Polychrome and Black Feline Handles Not Previously Published

D.O.-175-Neg.9. Peten, probably central. Current location unknown. Needs to be re-photographed and help in re-locating this important lid would be appreciated by the author. Black tetrapod complete with original lid. Feet are slightly formed in shape that is acceptable as a peccary face, but no ears, mouth, or specific anatomical features are rendered. Vents are round holes on each side of the leg, placed high up. Bowl itself has no decoration. The lid handle is a three-dimensional snarling head of a canine or feline, probably a tropical puma, though in many respects the head is not cat-like, and thus could be a dog. Dogs

25. Photograph provided courtesy of Jeanne Randall.

are known from approximately contemporary cylindrical tripods (Hellmuth 1985a:178). The head is carefully placed off center to allow the incised body to be arranged around the available surface of the lid. This is one of the most beautiful modeled blackware lids I know of, and it would be a beautiful museum exhibit if it could be found.

When photographed a large fragment was missing from the back of the lid but that would be easy to restore. Supports were in average condition with rootmarks.

454546-3, Peten, probably central, part of Grave Lot BF-G with **449609-5-Neg.12 (D.O."G"-Neg.26)** (Xipe lid).

Abstract: Polychrome basal flange bowl complete with obviously original lid. Lid handle is head of a snarling feline; remainder of body is painted on the surface of the domed lid, but occupying much more space than the Tikal Structure 5D-88 example in the Museo Nacional de Arqueologia, Guatemala City. Lid surface has circumferential band with three panels each with downward facing heads of idealized Maya. Vessel sidewall has two long panels each with the same elongated downward facing heads of idealized Maya as on the lid.

Condition: Normal rootmarks; lid had been broken and simply reglued with no restoration at that time. Entire painting is in fine condition other than the rootmarks. No repainting at time of photography. Current condition unknown.

Lid: The thick neck of the feline serves to raise the feline head up to serve perfectly as a handle. The closeup view in color provides a detailed view directly into the mouth where a tongue is modeled. This small detail is not noticeable from overall photographs. Inside of the mouth is seemingly unpainted, probably the natural color of this clay, a dirty white. All the rest of the surface of the vessel is a light orange, with further details in two shades of darker orange. Spots are in black. The eyes are in gray, with the pupils either light orange or the natural surface color. The eyeball is crescent shaped. The ear is round with an inner curl; not the cauliflower shape of the Jaguar God of the Underworld. Indeed these basal flange bowls probably represent a normal, albeit idealized, jaguar, and not any kind of jaguar deity, and certainly not – as far as is known – the Jaguar God of the Underworld. I do not see a Jaguar God in every representation of a feline. As to whether it is a jaguar, a margay, or an ocelot (Alvarez del Toro 1977; Leopold 1972) is not known for sure, though the tendency is to call all Maya felines a jaguar unless scale in comparison with other figures shows for sure that a jaguar cannot be meant.

The back of the head has no more big spots; instead there is a single, large sinuous black form, and a few dots coming down from the ears. The backs of the ears are painted with a black circle. The arrangement of the spots and other coloration which may be largely symbolic should be studied and cataloged so that these patterns may be recognized when they occur as incidental decorations on vases, bowls, and plates which have no animals. Feline spots are often used to decorate Maya vessels as an abstract design. I have seen (but not photographed) cylindrical tripods, one polychrome painted, the other stuccoed and painted, whose sidewalls were completely covered with a feline pelt spot pattern (Hellmuth 1985a). Three or four Tepeu bowls and vases have comparable decorations covering all or major part of their surface. And throne coverings have feline pelt pattern, though this is probably painted cotton (fake fur) rather than always actual hides. On this lid handle the spots themselves and the manner in which they are arranged on the surface appear to be established by the artist rather than a naturalistic rendition of actual feline spot patterns on the head.

"Teeth" are indicated by color differentiation and a black outline. No teeth are rendered in three-dimensional modeling.

The tail is unnaturally wide, possibly to make up for the fact that not enough space existed for the tail to run its full length, or the artist may be showing the color pattern of both the top and bottom of the tail simultaneously by showing two views together. The "tail" consists of four bands: far left and right is a non-colored band with a row of dots. The longest band is then an orange band of approximately the thickness that would seem appropriate for a natural feline tail, but unspotted. Then on the right is a fatter band, spotted, in a more naturalistic feline pelage pattern rather than the organized spots on the front of the face, although rootmarks may have caused some of the division between the black areas.

The feet of the jaguar are flat, wide, and do not show any claws on the back. Claws are shown on the front, with wide dark orange coloration around them, possibly as if the claws were dripping with blood, though the orange is not in a droplet pattern.

The front legs have unnatural curl-joints with the body, at the shoulders (but not at the elbows). The body of the feline is practically not represented. It consists of a head and limbs. The spots are all more or less round; the limbs have thick black outline in parts. No, or few, naturalistic spot arrangements are noticeable.

Issuing down from the neck and extending almost to the circumferential framing line is a wide, tapering form of unknown meaning. Perhaps its function was to fill up the space in this area, as there is no natural feature of the feline which would occupy this area. Comparable "bibs" may be seen on the two blackware feline lids from Holmul.

Since close-up color photographs of the jaguar lids of Tikal and Uaxactun do not exist, or are not accessible, it is not easy to compare the minute details, as the above description is based on projecting all the Photo Archive transparencies 4 ft high on the wall in front of the word processor. From this image this description typed. Details such as the crescent eye and subtleties of the alternation in the different shades of orange are visible only in such photographic coverage, especially the closeup of the head.

Both the lid (near the edge) and on the basal flange itself, is a circumferential band of black triangles. Such repeated triangles are a common decoration in these locations.

Downward Facing Heads have an identical stylized face and headdress but the chin pendants differ, possibly because there is more space on the sidewall than available on the lid left over from the feline. The following description is of the faces and decoration on the sidewall. They are best viewed by turning the photograph 90 degrees.

All the faces are characterized by stylized, narrow, slanting eyes with a suddenly wider area to allow for the pupil. The mouth is distinguished by a high and protruding lower lip.

Neither a naturalistic ear nor a normal three-part earring is present. The nose is adorned by an unusual three-part jewel rather than the usual double beads. The base of the head is decorated with curls, beads. No neck is represented and it is not clear whether this is a severed head or not.

In one of the sidewall panels, issuing out from the chin is a curling form that is probably the beak of a hidden bird, a convention of Early Classic and Preclassic Maya art seen especially on earring assemblages, particularly on cache vessel incensarios (Hellmuth 1982). Even though no other part of a bird face is present, and even though the beak is not beak-like in any ornithological sense, it can still be recognized by the possible nostril and nose beads in front of the chin up to under the protruding lower lip. Once the vocabulary and grammar of Tzakol art is recognized through the availability of an adequately sized corpus, such obscure

forms can be recognized even when abbreviated. Against this interpretation is the other panel, where the same area looks more like decorative curl and bumps.

The headdress is the totem pole stack type so well known for Maya art in general and Early Classic art in particular. At the forehead is a stylized head recognized as that of a bird by the curl beak or snout. The actual nostril is a rounded form in front of the eye. Since the Principal Bird Deity forms a headdress on so many Early Classic lords (Hellmuth PhD dissertation, illustrations) I identify this by analogy as a bird. Such a snout should not be interpreted always as that of Chac or Itzamna, and it is not a long nose in any event.

As the headdress of the bird is an oval form with radial black lines with beads, from which issues a bilaterally symmetrical beaded decoration, Above, left are curls, and other decorations.

Divider panels on both lid and sidewall are solid black areas.

35mm color slides only, Peten, private collection. Detached lid handle only; remainder of lid not preserved. Beautifully modeled polychrome painted head of snarling jaguar. An accomplished Maya artist has given this jaguar heavy brow ridges, a large nose, and two fangs. The black feline spots are artistically arranged, especially across the forehead and down the back of the neck.

Despite the loss of one ear, fading, and rootmark etching, this is one of the most powerful jaguar portraits available to study. No restoration, no repainting.

456981-67-Neg.7, probably Peten or Campeche, current location unknown (most likely still in Europe).

Abstract: Polychrome lid only (vessel missing). Handle animal is completely black, and may have been either a monkey or black feline. Three identical decorated areas near the edges of the lid each have two water birds framing a monster face.

Condition: Head (the actual handle) of the animal is missing; it is possible that it was too badly broken or could have been so attractive in its own right that it was kept separately as an independent sculpture. Lid is broken and simply repaired with coloration in the breaks but no other repainting and no relining. This is the best kind of repair — stopping short of slick restoration.

The Main Lid Animal: The most likely animals to match a black quadruped body would be a monkey or black feline. Black felines do exist in Latin America

(Perry 1970: front cover). Supporting a tentative identification as feline is the fact that the limbs are thick and not as slender as those of the definite monkey on **482107-57-Neg.1**. The limbs end in claw-like forms rather than anything hand-like or monkey-like. The tail is not coiled at the end as is a monkey's. Features that are monkey-like (with the realization that it would be a Maya artist's monkey, not an Audubon nature drawing) are the conch-like wiggles down the back and on each limb. Identical forms are on the definite black monkey lid handle of **482107-57-Neg.1**, another lid for a basal flange bowl where preservation of the head shows clearly that a monkey was intended. On the latter lid, though, the limbs and tail are obviously simian. With the stocky limbs, I tend to support a feline identification.

The animal wears a necklace that is totally different than the usual shell with nen glyphic infix. This creature's necklace is horizontally constructed out of differentially colored sections with a sharp chevron decoration down the middle. In this case that does not mean this vessel is from Chama.

The Bird Decorations: Each of the three panels is intended to be the same as the others but minor differences are noticeable, such as double yokes under the eyes of the bird on the right panel (looking down on the lid, tail of the animal up on top). First the common features will be described.

Each panel is an approximate half-circle in shape with a red band outline followed by a black inner band, then red background. The head of a long-necked water bird arches out at each side. The long beaked birds have twin tubular nose beads with round ends. Each bird has a band on the lower part of its face and a swept back, fin-like feather tuft at the back of the head. The snake-like necks disappear into the monster head, so no body is attempted. The monster head does not form the stomach of the bird as on certain Shell Wing Dragons.

The monster has a fat, curling snout. Hanging from the end is a rounded form and then a double yoke. The nose curl has no beads.

The curled eye has a double yoke with infixed nen set slightly below the eye, separated by a white area. The "chin" is divided by a wiggly line with pendant lines ending in red balls. The supraorbital crest is thin and surmounted by a half oval with infixed nen.

The mouth has a giant shark's tooth out in front and then half of a curl-ball-curl assemblage (half because it is missing the front curl). An exterior mouth curl is alongside the outside of the mouth.

The three-part earring has crossed-bands as the main decoration, with a curl on top and a step-tooth on the bottom. A vertical double yoke is alongside, with a curl at both top and bottom. Although all the parts are typical for Early Classic monster faces the particular species is not one of the common or named varieties.

BLACKWARE LIDS SHOWING FELINES

Holmul, Group II, Structure B, Room 2 (Merwin and Vaillant 1932: Pl. 21). One of two nearly identical blackware feline lidded basal flange bowls.

Holmul, Group II, Structure B, Room 2 (Merwin and Vaillant 1932:Pl. 22; MAYA 1985: No. 25). The second of two nearly identical lidded vessels.

D.O.-175-Neg.7. Peten. Small circumference but high tetrapod supports, complete with original lid. Supports are hollow with two vents, one on each side of the lid. The vents vary from vertical to diagonal. Legs are slightly arched but have no attempt at peccary features. Bowl has globular side profile then a slightly flaring upper wall. The lid was neatly fashioned with an interior groove to hold it in place. The small lid handle is a beady eyed creature of uncertain species, possibly a bird, but in case it is an animal this vessel is double listed here. Other than some lime incrustation the condition varies from fine to excellent with part of the surface quite well preserved.

D.O.-175-Neg.9. Peten, probably central. Current location unknown. Needs to be re-photographed; help in re-locating this important lid would be appreciated by the author. Black tetrapod complete with original lid. Feet are slightly formed in shape that is acceptable as a peccary face, but no ears, mouth, or specific anatomical features are rendered. Vents are round holes on each side of the leg, placed high up. Bowl itself has no decoration. The lid handle is a three-dimensional snarling head of a canine or feline, probably a tropical puma, though in many respects the head is not cat-like, and thus could be a dog. Dogs are known from approximately contemporary cylindrical tripods (Hellmuth 1985a: *). The head is carefully placed off center to allow the incised body to be arranged around the available surface of the lid. This is one of the most beautiful modeled blackware lids I know of, and it would be a beautiful museum exhibit if it could be found.

When photographed a large fragment was missing from the back of the lid but that would be easy to restore. Supports were in average condition with rootmarks

FELINES ELSEWHERE THAN AS LID HANDLE

Liverpool, Merseyside County Council, museum **396461-2-Neg.4**, Gann Collection (Anderson and Cook 1944: Fig. 4, c; Pring 1977: 162, #5). Felines on sidewall. Unusual combination of tetrapod supports and ring base.

Houston, The Museum of Fine Arts, **265441-28** and **A-285**. Hellmuth PhD dissertation shows one of two lid panels. The beautifully incised head of a feline appears in one of the lid panels. Original condition, no reworking.

477301-5, Peten, probably northern area; with central Peten a second possible provenance. Although basal flange bowls are not as fixed in date to Tzakol 3 as are most cylindrical tripods, I would hazard a preliminary guess that this basal flange bowl is late in date, possibly even Tzakol 4, on the grounds that early Tepeu 1 plates still retain basal flanges and ring bases. They are evolved directly from late Tzakol basal flange bowls which have "lost" their lids and flattened their sides so that the main painting is on the inside sidewall, no longer on the exterior sidewall.

This remarkable polychrome painting presents a puma on one side and a jaguar on the other. The center is a solid color with no figural scene. This bare space thereby draws all attention to the two different species of tropical Maya cat.

The posture of each cat is practically the same. The tongue of each feline sticks out. The front claws are in a row under the chin. The tail of each creature is in the same curl arrangement and both have the same black ending marks. The manner of showing fur is the same except that spots occupy most of the feline's body leaving only the underside with a need to show fur. Both have long, spaced hairs sticking out from the front of their faces.

The puma has a spotted mouth but its body color indicates clearly that a puma is indicated and not a jaguar. The jaguar on the other side of the same vessel shows how the same artist handled a fully spotted cat.

The feline has a sprout issuing from its head, It would be impossible to know whether this was intended to be a water lily if it were not for the many other Water Lily Jaguars where the flower was rendered naturalistically enough to recognize it.

The archival photographs show this basal flange bowl before the puma was repainted.

Justin Kerr Photograph(?), stack of two similar orange basal flange bowls on top of a pot stand. It is unlikely that these vessels were ever used in this manner, but the two basal flange bowls are certainly from the same atelier and probably from the same grave lot. On the lid, and visible on the sidewall of one vessel, are paintings of a running animal, either a dog or feline. All the paintings appear to be in original condition with no restoration.

DEER

Deer first appear in polychrome Maya art on the sidewall of mammiform containers. A pertinent example is in the Museo Popol Vuh. Next deer appear on the inside bottom of basal flange bowls. This form and placement evolves into deer on the inside of Tepeu 1 plates.

Excavations in the Mundo Perdido area of Tikal produced one extraordinary basal flange bowl which was not loaned to the Albuquerque exhibit. The lid handle pictures a fabulous animal which is a composite of various species. The wide open mouth is fantastic, with either tongue or shark's tooth. Rest of face not clear in photograph. The animal has cloven hooves, making it either a deer or peccary (certainly not the hooves of a feline). Lid has continuous painted band about 2-3 inches wide, divided into panels (but with no blank space, the panels are continuous with only thin divider lines).

Vessel sidewall has simple but beautiful Recurved Snout Monster in perhaps three panels. These panels look very similar to material considered possibly to come from Rio Azul. I therefore estimate that during the period when this bowl was made that Tikal and Rio Azul shared artistic ateliers, or certainly at least the same religious and art motifs.

405900-1-Neg.1A, Museo Popol Vuh (Robicsek 1975: P1. 81) is one of two essentially identical polychrome lidded basal flange bowls which picture deer-like animals.

ANIMAL HEADS AS LID HANDLES

TURTLE EFFIGY CONTAINERS

So far I have located five, mostly darkware turtle effigy containers and a sixth example (polychrome) was found by Guatemalan excavators. A specimen in Duke, two in private collections and one published in "Rediscovered Masterpieces of Mesoamerica" have heads which are practically identical to each other; the other is totally different, a feature of the individuality of Early Classic art. The IDAEH specimen has a known provenance from Tikal; the other five are most likely also from Guatemala, that is, there is nothing that associates them with either Belize or southern Campeche. These turtles should be compared and contrasted with the turtle effigy "ashtray" of the Saenz Collection, Mexico City (Easby and Scott 1970: No. 168), **468622-9-Neg.5**. That "turtle" also has a human head within the creature's mouth, and again, not a God N visage.

TIKAL, Structure 5D-88, Tomb 1 (MAYA 1985: No. 45). Lid handle is water bird of the same species and in same arrangement as on bird-swallowing-fish lids, but no fish is present on this example. Sidewall presents a classic rendition of the Surface of the Underwaterworld. Scene is aptly described by Coggins. Coggins suggests the turtle is simply swimming through the water. The possibility remains that the turtle is supporting the top level of the underworld. It is interesting that it is a turtle and not a crocodile which supports the netherworld waters. Coggins presents the Maya cosmos as in three parts, presumably the underworld, regular world (land), and the sky world. This is a fresh change from the traditional Aztec application of nine layers of an underworld and thirteen levels of a sky. The markings on the side of the turtle are particularly interesting, as they may allow recognition of abbreviated turtles elsewhere.

Degree of repainting and restoration history is not given. The edge of the rim in particular appears as though it has been repainted — with shoe polish. It is ironic, that after all the hue and cry of archaeologists against the fraudulent repaintings of the late 1970's that a major exhibit would feature repainted pieces. That the pieces were demonstrably authentic was supposed to be the rationale for studying only provenanced, stratigraphically excavated specimens. Here is a series of pieces with pseudo-provenance (tomb numbers are meaningless without stratigraphic drawings of their excavation milieu and without drawings or professional quality photographs of the entire grave to show the grave lot) that have been as repainted as those in Miami.

(Crocker-Deletaille 1985: No. 339) **421167-17-Neg.21**. Peten, probably central area; private collection, Europe.

Abstract: Despite color varying from brown to black, lid obviously goes with vessel; comparable color difference among parts of the same artifact may be seen in a three-part "cookie jar" effigy vessel (Banque Crocker-Deletaille 1985: 341). Lid edge and vessel bottom edge have identical repeated pattern used by the Maya to indicate anatomical features of serpents and amphibians. The identical abstraction was used in Post Classic Mexican codices, especially as borders to frame complex scenes.

The exotic lid handle decoration shows raised, modeled head and tail of a turtle; man's head (possibly God N) issues from the turtle's mouth. Vessel tetrapod supports are the feet of the turtle. These feet each have a Curl Formed Monster modeled on them. The surface of the whole vessel is richly decorated.

Comparisons: Nothing as fancy as this vessel was ever found by academic, grave lotted, provenanced excavations. I have seen-but-not-photographed another darkware turtle effigy tetrapod vessel in another museum or private collection, but it was slightly smaller and lacked some of the esoteric decorations of this European example. The European tetrapod shares certain features (human head in turtle head, raised turtle tail, central handle, enclosed curls at the four "quadrants" above the supports) with a giant polychrome tetrapod in the Duke University Museum of Art (Hellmuth Photo Archive **482107-35-Neg.8**). But the polychrome specimen has normal supports not the fancy turtle feet with anthropomorphic head at the joint. Another virtually identical turtle lid is in a private collection, seen but-not-yet-photographed.

Another turtle bowl of the same time period – but totally different arrangement of the lid – is a turtle effigy basal flange bowl, **417999-8-Neg.5**, which has no supports but a beautiful, naturalistically detailed turtle carapace design as a turtle shaped lid. This vessel is described under its own catalog number. So, although no models whatsoever are known from the traditional corpus, the full Maya corpus shows that this European tetrapod is fully within the highly sophisticated modeling capabilities of Peten craftsmen.

Condition: Rootmarked throughout and pitted especially on one side of the lid, but as the modeling, gouging and incising was so sharply or deeply done, the entire scene is nonetheless all visible. There has been no cleaning, no attempt at restoration, no waxing, and no polishing of the surface. This "as is" condition even

on such a museum quality masterpiece as this has preserved the archaeological quality, an attribute of its scientific validity which is usually destroyed in the vain attempt to hype the superficial value of pieces with a slick appearance. Polished pieces (when this is not original) in the long run lose their value when the subterfuge is discovered. Only airport art is slick and polished.

Lid: Since the vessel itself is the body of the creature, the lid does not have to show the body and limbs as on the jaguar lid and monkey/squirrel lid. Also, the head on the three turtle lids is moved up front, to its proper anatomical position (more or less, considering the structure of the two-part vessel). With the head so far to the front it is no longer in a position to serve as handle, as it would snap off under the weight of the rest of the lid, so an actual round handle is worked into the design in the middle. The Duke University polychrome turtle effigy tetrapod has the same solution. With this central handle a strong front-back axis is created: head-handle-tail. This effectively divides the visual field of the lid into two equal halves, or into three sections: central (with the three-dimensional portions standing up) and then the two far sides. The artist has recognized this and filled the two outside thirds with panels, bilaterally symmetrical as expected in Early Classic Maya art.

The two panels are each bordered by a sprocketed pattern. Such a sprocket pattern is found on several of Early Classic scenes (Hellmuth 1980). Although its precise meaning and original natural referent have not yet been ascertained, the edge of a seashell is one possibility. This particular rendition has U-designs in each section.

Each panel is filled by an identical monster visage, facing towards the center. One is perfectly preserved; the other has its surface slightly eroded but all the details are still present, and in any event it is essentially a mirror image of the other one. One definition will suffice.

In Early Classic art it is not always easy to ascertain when a specific, named individual is being represented and when a composite creature is being created, since most of the gods and almost all the monsters are generated out of stock parts. This particular creature is not only in this enigmatic class, he is also depicted with several parts which are not widely used elsewhere, suggesting it is a character of Maya mythology who is not yet widely known, or simply not yet recognized, in the Early Classic cast of characters. The rare features are the bound hank of hair and the fleshless lower jaw. These features by themselves are ubiquitous in Maya art in general, especially the bound hank of hair in the Late Classic, but together they are rare, and the bound hank of hair is not as common

in Tzakol art as in the subsequent Tepeu period.

Even recognizing at all that there is a face here is a challenge. From the top down: two flattened curls surmount a larger curl. These are decorations of widespread use but unknown meaning. Then comes the bound hank of hair, horizontally arranged. Next is the supraorbital plate, curling at the back. Under it is the large eye, in two parts. The upper part has a horizontal line with widely spaced vertical marks. The lower eye has incised 90-degree parallel lines. This is not precisely either of the two standard Tzakol eye types (Hellmuth 1982). Under the eye is the cheek section; in front of the eye is a giant nose with unidentified ticked decoration on the front. Under the cheek is the fleshless lower jaw. The creature's mouth has a curl at the top front and a larger, separated curl out in front, slightly lower down. The mandible has a beard, indicated as such by closely packed "hair" lines and further identified as being a beard by the two sets of double beads. In front view such a beard would have three sets, but naturally in profile only two would be visible. The incised lines in the top of each bead indicates a "bone connection" (Hellmuth 1980), appropriate for a beard of a skeleton. Below the beard are bifurcating curls, a typical space filler for Early Classic Peten Maya art.

The edge of the lid has the same repeated decoration as the lower edge of the sidewall. A comparable decoration is on the body of a snake on the Deletaille Tripod (Hellmuth 1978:140), on a snake's body on the Late Classic at Palenque, Temple of the Sun, upper zone facade, as a frame for Tikal Stela 11, and in Post Classic Nahuatl codices.

The turtle's tail is the same general form as that on the polychrome tetrapod lid, Duke University Museum of Art. Based on these two turtle tails, I have nicknamed a certain contemporary crested eyebrow (of Xoc Monsters), the "turtle tail" eyebrow or supraorbital plate (Hellmuth 1982; PhD dissertation).

The "turtle" head itself is not particularly naturalistic but rather is elaborated by an accomplished Maya artist into a complex monster. Out of this monster's head issues a human head, presumably of God N.²⁶ The face has double nose beads, a characteristic indicator of Early Classic art in general. There is a beard – non-beaded – but seemingly attached to the turtle rather than to the human inside. The combined creature wears a necklace. The pendant serves as the front

26. Although God K can also inhabit a turtle carapace this particular face is not that of God K.

decoration on the vessel sidewall, see next description.

Sidewall: The unity of the lid design with that of the sidewall is demonstrated not only by the identical banding but also because the necklace pendant follows directly from the beads on the lid. To verify that the two sections together form a Maya necklace one has only to look at any of a number of contemporary Principal Bird Deities, who all wear identical necklaces and pendants (Hellmuth PhD dissertation). The center of the pendant has the ladder-shaped nen infix, meaning "bright" or "shiny, reflective" (Miller and Scheie 1983). The pendant itself has three sets of double beads, bone segments as on the beard of the lid panel monster faces.

This remarkable vessel is filled with modeled faces, something not known from any other vessel. The closest piece that is so fancy would be any of the Black Grave Lot BF-H (Crocker-Deletaille 1985: No. 340; Hellmuth PhD dissertation). There are two such faces on the turtle vessel, one at the back under the tail, and one repeated four times on the legs.

The head on the back of the sidewall has a typically Early Classic set of earrings, in three sections: main round section, top curl, and bottom pendant. The face itself is of a generalized, unidentified long snouted monster with wide, non-curling supraorbital plate. The plate, the snout, nose curl and earring curl all have nen infixes. The dentition consists of a single large shark's tooth on the "snout." Two more teeth are incised at the front of the mandible. The mandible looks fleshless. The jaw has three bone tubes as pendants; the fourth bead, to the left, is part of the earring and has a vague U-design, not the bone tab of the beard beads. The closely spaced vertical ticks may indicate the hair of the beard, although they extend out in front of the beaded area.

Each stocky turtle leg has a modeled face that could be classified as a Curl Formed Monster, as it has a giant curl as combined supraorbital plate and forehead, as well as curls elsewhere. This monster is described in a separate monograph (Hellmuth 1982/84).

On both the left and the right side of the vessel is a sprocket-bordered panel with a large diagonal nen infix.

Duke University Museum of Art, **482107-35-Neg.8**. Monumentally sized polychrome basal flange bowl with four flat-bottomed feet of approximately cylindrical shape. The base of the feet turn out just slightly, thereby vaguely

suggesting a peccary snout, The underneath is painted white, suggesting the white underbelly typical of Maya paintings of peccary on supports. Otherwise there are no specific porcine features.

At the top of each support is a round protrusion on which is painted an encircled curl. The painting on the basal flange itself is not visible in the side view photograph, but it may be a variation of a band of the Surface of the Underwaterworld.

The lid has three upward, three-dimensional sculptural projections rather than just one central handle: the head of a turtle, the tail of the turtle, and a covered curl as the actual handle. The same arrangement is on the other turtle effigy tetrapod, a blackware one (Crocker-Deletaille 1985: No. 339). The largest of the potential handles is the head of the tetrapod animal. This head is vaguely turtle-like with a human head inside. God N is the most likely candidate for this interior head, since in this instance no God K is indicated. All three "handles" are framed by white, continuous double yokes. There are also two other panels so framed on the two sides of the lid that have no sculptural projections. The painted designs within are not clearly visible from a side view photograph.

The upraised tail reminds me of a three-dimensional representation of the eyebrow on many piscine reptile monsters (Hellmuth 1982).

The high, almost straight wall of the bowl has several similar panels also framed by continuous white double yokes. The designs within are eroded.

The container has fortunately been left in its unrestored condition, slightly broken with average flaking and other wear. No restoration other than simply gluing. Major study pieces such as this are more valuable when the faint remains of designs are visible rather than covering over the original scene with fresh paint.

481648-21-Neg.8. Plainware vessel (brown or something other than jet black) of which photographs only of the head are in the archive. Photographs of the vessel itself were regrettably never taken. Help in relocating this piece will be appreciated.

Condition: The sole portion visible in the photograph is in fine condition, better than the head at Duke. The lid itself may have some breaks which were simply repaired with no restoration at the time of original photography.

The face is practically identical to that of the Duke University turtle head

482107-35-Neg.8 except that this lost example is not painted and is slightly smaller. The head is of a turtle-like creature. Its mouth is open to display the face of an idealized young lord sticking out. The Maya has a wide rounded nosebead, perhaps originally intended to be divided in two, as twin beads were the diagnostic trait of the Early Classic. Between the modeled eyebrows is a raised form which may represent the tongue of the turtle. The man's earrings are circular with interior incised lines. There is a simple pendant but no top piece to the earring.

While God N (or God K in rare cases) is the individual who traditionally lives in a turtle, this face has no indications of being a God N (it is young, not old; it has no woven motif headdress). Although God N has a youthful phase, there is no indication that this phase is intended here. The identity of this series of inhabitants of the turtle is unknown.

The modeled turtle has a beak-like upper jaw (appropriate for a turtle, which has no teeth). The head has a crest, better preserved than the Duke museum one, but nonetheless not complete, and no top view photographs are available. Snapping turtles have rugged profiles and are an impressive and dangerous creature. It is not known, though, what species is intended. The "normal" Maya turtle is not a snapping turtle and never appears to threaten anybody. It is a benevolent member of the Maya mythical zoo. Wide mouth curl issues from alongside the earring. The Duke arrangement shows that this curl is intended to be understood as originating from the mouth. A wide variety of Maya creatures have such a curl, such as frogs and toads.

Seen-but-not-yet-photographed. A medium sized (the smallest of this series of nearly identical vessels) vessel was shown to me in a USA collection at a time that I did not have my cameras with me. I believe it was in Florida. This vessel was a plainware example essentially the same (except in size) as the polychrome turtle effigy tetrapod in the Duke University Museum of Art (**482107-35-Neg.8**).

OTHER AMPHIBIANS

(Hellmuth photograph in Robicsek 1978: Fig. 53; Hellmuth PhD dissertation), A 444-Neg.6 Campeche or Peten.

Abstract: "The Frog Lid" is mounted today on a bowl which is not necessarily its original mate. The bowl is not further discussed here (see section on supports). The lid pictures a frog breaking through the surface of a mythical pond or river. Stylized fish nibble on encircled curls. The Surface of the Underworld is presented twice, once as the band undulating horizontally across the lid, and again down the spine of the frog. This presentation of the netherworld is described in more detail in the catalog section on the underwaterworld and in a separate monograph on this subject (Hellmuth 1982/84; PhD dissertation).

Condition: The lid is in excellent condition with some of the original glossy surface remaining. No repairs are evident on the surface and there has been no restoration.

The Two Fish: Since the fishes' mouths are separated from the body, and as the barbel nestles in the inner curve of the arching fish, it is at first hard to recognize that a fish is intended at all, but the dorsal and single tail fin are clearly rendered, as is an eye and eyebrow. The fish is modeled above the surface of the lid. One fish has a step as decoration on the tail joint; the other fish has a "U" bracket. The mouth is the rounded-U-shape out in front of the head. The fish is arched up, almost like the arch of a sea horse, yet these are definitely fish.

The lack of a naturalistic layout of a swimming fish is deliberate, these fish being intended primarily to serve as the eye and eyebrow of the larger monster face which is punned by this clever artist. A feature typical of Maya art in general and Early Classic art in particular is to have designs serve double meaning, heads which face in both directions depending how they are viewed, etc. The Maya were masters of the ink blot test. This particular lid, though, is the most subtle visual pun I have yet found in such a large format, and I must admit that I myself did not even recognize the pun initially.²⁷

27. It was not until graduate students and Coe at my lecture for the Dept. of Anthropology, Yale University, ca.1982 that this double entendre was pointed out, showed a slide of this vessel in my lecture on the Surface of the Underwaterworld.

The pun is a front view face of a monster, probably a mammal. The upper lip is the Surface of the Underwaterworld band. This all is best seen in the line drawings (Hellmuth PhD dissertation). The mouth is the whole area in which the frog emerges; even teeth are present: the incised encircled curls on either side of the frog. The nose is the central encircled curl of the tower of curls. The eye structure is the specially arranged fish. The eyeball is the fish's barbel. That is why the barbel is unnaturalistically arranged in the center of the composition – and why the fish is arched into a curl.

The monster associated with the quatrefoil cave entrance to the underworld (the frame of the composition) is usually the Cauac Monster, but this pun shows no characteristics of that reptilian beast at all. Evidently the underworld zoo has other denizens which are not yet recognized.

The Frog: *Bufo marinus*, a toad, has poison sacs behind each eye. Whether the oval with three circles is such a sac (as I interpret it) or an ear (preferred by Michael Coe) can be decided by each reader, preferably aided by a book on the anatomy of Central American frogs and toads. This is absolutely not a uo. A uo lives underground, does not normally swim, is seen only on its single mating night and does not have limbs in this proportion. Otherwise, whether it is a frog or a toad can best be decided by zoologists. I find frogs more attractive than toads, and as its surface is smooth and shiny, it looks more like a pleasant frog than a warty toad. Also, although I have seen *Bufo marinus* readily swim in the Rio Usumacinta, it is primarily a land creature.²⁸

Although hardly an Audubon type rendering, I would rate this frog sculpture as one of the most naturalistic renderings of an animal in Tzakol art. Not only the body but also the moment of rising out of the water and testing the shore with its front feet, is certainly something every Maya would be familiar with, if only from the smaller frogs or toads in pools of rain water. The storage reservoirs of each interior city would also have frogs as models.

The protruding eyes are probably the most naturalistic feature of the frog and the part that make this one of the great sculptures in Tzakol lids.

In addition to the poison sac or ear markings and the line of dots of

28. Frank Comparato reports he has seen them on the shore of Cozumel Island, indicating a sea adaptation – and hence a potential marine reference for art for this ugly toad.

alternating curls, the body of the frog is marked with two diamond patches with cross-hachure, probably signifying the color black, since frogs do not have scales (an additional meaning of cross-hachure). Around the entire front of the frog are two parallel lines forming a thin band; down the center is a row of dots (not related to the water band type). In the mouth area are repeated, spaced, perpendicular ticks. The nose area is indicated both in modeling and with incised details.

Duke University Museum of Art, **471671-6-Neg.6**. Maya lowlands. Enigmatic three-dimensional creature as lid handle of otherwise simple lid on top of a plain basal flange bowl. The creature has an upraised snout, raised oval lozenges (as a crest) along its back, and wing-like area between the limbs, as a flying squirrel or bat. The body, though, is the size and shape of an iguana, lizard, or crocodile/caiman, not a flying mammal. That such a body is indeed typical of Maya art may be seen from a small (10.5 cm long) three-dimensional crocodile/caiman/iguana carved out of shell or bone **481649-43-Neg.5** I have not yet scrutinized the lid to see whether any restoration is the cause of the unusual nature of the creature; offhand the vessel appears in original condition. It looks unusual only because our eyes are trained from the limited corpus of felines and parrots.

403226-17-Neg.2, Peten or Campeche, private collection.

Abstract: Black tetrapod whose lid handle is a completely raised three-dimensional iguana-like animal crawling across the Surface of the Underwaterworld. Waterlilies add a further watery atmosphere. The sidewall panels show a Curl Formed Monster.

Condition: Normal surface deposits but no rootmarks. Breaks in sidewall simply reglued without restoration. The head of the iguana was completely restored in an ingenious manner and harmonizes with the overall scene. As only about 2 cm of the head tip is restored, it does not upset the iconography (as long as it is known to be restored) and does not alter the overall style of the vessel.

Lid: Running along the top side of the body on both sides is a row of repeated designs that may be similar to the forms on the Austin Tetrapod (**471781-2-Neg.10**) and to the fragmentary repeated designs on the stuccoed and painted bowl from Early Classic Tikal Burial 160 (W. Coe 1967: 100-101; Hellmuth PhD dissertation).

The tail is divided into three parallel sections: a central raised, modeled section, the natural tail itself, then flanked on either side by a flat zone incised

onto the surface of the lid. One side has simple sets of double-line ticks. The other side has a totally different motif, the repeated pattern comparable to that on the edge of the lid and edge of the sidewall of the black turtle effigy tetrapod, **421167-17-Neg.21**.

Two beautifully rendered water lily pads are carefully incised on either side of the creature's head. Since it is unlikely he is eating them, the water lilies are probably to emphasize the watery nature of the setting. No flowers are included, only two pads. The pads have crinkle-sprocketed outline. The interior of each pad has wavy lines, a symbol seen elsewhere on larger pads, and also the design on the backs of turtles and on the wings of bats.

Sidewall: Two widely separated, neatly framed panels each present an attractively abstracted rendition of a Curl Formed Monster.

The vessel has four cylindrical shaped supports with two long vents in each support.

Amphibians other than as Lid Handle, Crocodile

One basal flange bowl, **403225-2-Neg.11**, Maegli Collection, shows a crocodile or caiman on the inside. Tepeu 1 polychrome plates also show crocodiles, on inside bands where God N is in the center.

FISH

Fish appear on **A-444-Neg.6**, **420456-4** (BF-H), **468622-4-Neg.9**, and **471781-2-Neg.10**. Fish appear as lid handles for cylindrical tripods (Hellmuth PhD dissertation). On basal flange bowls fish appear only as decorations on the lid or inside.

Museum fuer Voelkerkunde, West Berlin (Eisleb 1969: P1. 2). Bowl, seemingly with flat bottom, with three supports. Obtained near Ocosingo. Lid handle is a full bodied, simple, naturalistic fish. This could equally well be classified as a cylindrical tripod, though the supports are the shape of those used on tetrapods. Both lid and sidewall have Curl Formed Monsters (Hellmuth 1985a: 80).

UNIDENTIFIED ANIMALS AS LID HANDLES

Holmul (Merwin and Vaillant 1932: P1. 23), Peabody Museum, Harvard University, 35mm color slide only.

Abstract: Blackware with large face of unidentified monster directly in the center. Radiating out at the cardinal points are four identical bands, each ending in a truncated Curl Formed Monster.

Condition: as found, with breaks simply glued and cracks left as is. This is the proper manner to leave archaeological specimens – in their original condition as found with only rejoining – no attempted enhancement by "restoration."

Lid: Lid circumference has a repeated frame. The components are all typical of Tzakol art but no continuous frame quite like this has yet been found on a vessel in a private collection. Actually, everything about this lid is unusual and unknown from no other example. The arrangement of the four quadrant bands is unique; most other vessels show the rest of the body of the creature. Here the creature exists only as an upward looking head and a tail. It has no body, no limbs, and thus its nature and identity remain a mystery, especially since the head is not that of any monster yet registered in the Maya pantheon. Basal flange bowls offer by far the most potential for learning about the full *dramatis personae* of ancient Maya beliefs in part because the larger size of a basal flange bowl and tetrapod allowed the artist more freedom for sculptural display.

The face has a typical Early Classic Peten beard, with three sets of beads and the hair represented by closely spaced lines. These beards are borrowed from those worn by gods and impersonators on the earlier stone sculpture of Kaminaljuyu, such as on Stela 10 (Hellmuth 1980; PhD dissertation).

The wide open mouth is unique among known Maya art, as are the features of the various crests extending from the head. The sidewall is plain.

Holmul (Merwin and Vaillant 1932: P1. 20, a and b), Peabody Museum. Narrow head stands out as lid handle; remainder of body is incised on the lid. Whatever kind of creature it is, it had black spots, indicated by patches of cross-hachure. This vessel has dimpled supports.

Barbachano Collection (Rothmans 1978: No. 49). Probably Campeche or Yucatan.

Not illustrated in the catalog. Description reads: "Monochromic flat earthen bowl with glyph motifs and a jaguar head shaped (sic)." My own notes from a hasty perusal of the collection when it opened in Winnipeg read: "Basal flange bowl with lid. Handle head [is the] same animal species as animal holding Belgian cylindrical tripod." The tripod to which I refer, **456257-10-Neg.2** (Hellmuth 1978: 181; 1985a: 178), is not a feline but definitely a canine, and has been illustrated several times. No notes on the condition, evidently good enough for a museum exhibit.

(Sotheby 1984, Sale 5247: No. 346), central lowlands, correctly dated as Early Classic. Black basal flange bowl with original lid. Lid handle is full-bodied three-dimensional canine in resting position. Although a black feline is possible, the face looks more dog-like. Close-up photographs are needed. Lid and sidewall panels are highly stylized abbreviated monster faces. Restoration history, if any, is unknown.

Duke University Museum of Art, **471671-13** and **D.O.-221**. Interesting polychrome basal flange bowl complete with original lid. Bowl was lovingly called the "tapir bowl" by its former owner, but the animal lacks the long, fleshy, droopy nose of an actual tapir. The creature has instead a short and absolutely flat snout. With the cloven hooves shown as its feet, a peccary is the most likely interpretation, though admittedly the head structure does not at all look like that of a peccary, and the limbs are far too long; they are more like those on a deer. Possibly what the artist intended was a composite deer-peccary, as painted on another basal flange bowl. Whatever genus, it is not likely a tapir.

Fur marks are present widely scattered in bunches, as are isolated query marks of the kind on the various monkey lids (but this present creature is certainly not simian). Whatever its identity, it is a handsome creature.

Circumference of the lid has two panels with Serpent Y. Sides of the basal flange bowl have two more essentially identical panels (double listed with Serpent Y). Lid is rather weathered, thoroughly rootmark etched, and cracked. Bowl has one break and surface has been rubbed away in places by root and occasional flaking. All the original beauty of the lid animal is nonetheless amply preserved. Fortunately the pot was not subjected to restoration and repainting.

Duke University, Museum of Art, **481649-57-Neg.2** (Hellmuth PhD dissertation), Peten. Polychrome basal flange bowl with lid. Paste analysis is needed to document lid's compatibility with bowl, as it is rather large. Sidewalls have continuous classic rendition of the Surface of the Underwaterworld in the same arrangement and colors as that on the Tikal turtle basal flange bowl of the front

cover of the MAYA exhibit catalog.

Lid has thick edge and hardly any flat surface before rising then flaring upward to a very wide, flat plateau. From the center of the plateau rises the animal head that has dentition similar to that on **481649-56-Neg.7**. Whether this is a canine or feline, or some other creature such as a large tropical rodent, or composite, is so far unresolved. Lid is thoroughly rootmarked and the painted designs on the lid are faint. No restoration.

Musees Royaux d'Art et d'Histoire, Brussels **468490-31-Neg.8**. Polychrome lid only, medium sized, almost certainly from a tetrapod or basal flange bowl, though remotely possibly from a large polychrome cylindrical tripod, and thus double listed in that catalog (Hellmuth 1985: 45). The figureless painting is in bands of several bright colors in radial swirl arrangement. The lid handle is an animal or a bird. The snout is missing, so the genus is not easy to ascertain. Lid is in good condition other than the missing snout on the handle and one chip on the lid. No restoration.

481649-56-Neg.7. Peten, possibly now at Duke University. Polychrome basal flange bowl with low bottom section, with lid. Divider panel on the lid is identical to that on the vessel presumed to belong to it. Lid handle is a three-dimensional animal with fierce looking mouth but no visible canine fangs (see comment for **481649-57-Neg.2**). No other body parts are painted on the lid. Fine condition, occasional rootmarks, no restoration.

496048-2-Neg.4. Blackware lid only; rather large, profile is gradual, continuous upward slope then a horizontal plateau. From the center of the plateau stands the thick neck that ends in a somewhat tough looking animal face. The nose is animal-like but the overall face appears anthropomorphic; the ears have earrings. The lid sides have two small widely separated panels with a profile monster face formed of encircled curls (double listed). Lid is in average condition.

MONKEY LID HANDLES

Blackware and Polychrome Monkeys

Monkeys are also popular as handles for contemporaneous plainware cylindrical tripods (Hellmuth 1985a: 114).

420047-3-Neg.3, Maya lowlands, undecorated black basal flange bowl with equally plain lid surmounted by raised three-dimensional monkey as lid handle. The entire monkey is raised up as a handle — no part of the monkey is rendered on the lid surface itself. A finger hold in the handle is cleverly formed by raising up the body of the monkey as a neat arch.

Degree of repair and restoration are uncertain.

456981-67-Neg.7, Maya lowlands, current location unknown. Lid only, polychrome. Lid animal is completely black, and with its long tail, is perhaps intended to be a monkey, though a solid black feline is also possible, a rare mutation (Perry 1970) found also on polychrome pottery (Hellmuth 1976: Fig. 1). It has the same question mark coloration on its back as another lid which is definitely a monkey (**482107-57-Neg.1**). The "fingers" though, are curiously all of equal length (compare with a Uaxactun example, (RES 1955, 2: Fig. 20, a) and there seem to be more than five digits. Without the head, though, the identification process can go no further.

The outer area of the lid surface has four widely spaced areas of monster faces framed by water birds.

No repainting.

482107-57-Neg.1, Peten, probably central portion.

Abstract: Colorful lid is exhibited on vessel which may, or may not be, its atelier mate. The lid pictures a full-bodied monkey whose head stands up to serve as the lid handle. Two smaller monkeys, several birds, and other designs decorate the rest of the lid.

Condition: Excellent condition, no restoration, no repainting.

Detailed Description: Two additional monkeys are painted on the lid, one on either side of the larger monkey. Their bodies are in unusual form, concentric

ovals, almost like a target. The monkeys squat and gesticulate, each holding an unidentified object in its outstretched hand. Each monkey is seated or squatting on top of a pile of scrolling encircled curls. Behind one monkey is an additional pile of scrolls; the corresponding space behind the other monkey is occupied by the tail of the lid handle monkey.

In front of the lid is a scene of two birds facing each other with a bowl or basket between them. This container is decorated or filled with rounded forms. The same forms decorate a stylized, simplified disembodied monster face to the (viewer's) left. The birds are beautifully but not naturalistically rendered. They are not immediately recognizable as parrots or macaws; they are perhaps related to the second (left) bird on the lid of a possible Rio Azul area polychrome basal flange bowl, BF-B (403226-1-Neg.10).

The floating disembodied monster face is related to the family of "basal flange monsters." It has a step-tooth and a long u-bracket which may be an elongated supraorbital plate.

The large central monkey is painted on the domed surface of the lid except for the head which is exquisitely modeled in full three dimensions. There is no doubt as to the identification as a monkey. I would guess a spider monkey was intended, since the howler monkey is seldom pictured in ancient Maya art.

Its tail is decorated with seven, widely spaced red step decorations of unknown meaning. Fur is indicated by parallel lines along the entire tail and all the rest of the body. Actually the body of the individual is red, with the black monkey part appearing as a costume; it even wears bracelets and anklets. The hands are anthropomorphic but the feet are not human.

Down its back, on its head and arms, are squiggly forms, possibly similar to those on deer and occasionally other animals. Their presence on monkeys has not previously been noted.

The monkey-man wears a necklace, a common Early Classic type not limited to any particular mythical character. In one hand it holds a stick or object. In its other hand it holds an oval form, the same form which is on the edge of the bowl between the birds; the same form which is on the disembodied monster face to the left, and the same form which is attached to his bracelet. The tab suggests the Maya sign for a bone attachment, but it could also be a leaf, flower petal, or any number of other items not yet recognized. This is one of the few instances where this item is in someone's hand.

The face is not at all human, and is best described as contorted and simian. It does not have the bracket arrangement or painting on the cheeks as do most Late Classic monkeys. It has a peaked tuft of fur sticking out the top of his head, a wide mouth, and raised horizontal cheeks. Red color accentuates the raised areas against a black face with some of the light orange background to offer still further contrast. A capable artist created this attractive sculpture.

Sidewall: The basal flange bowl under this lid has only simple geometric painting. There is no way of knowing, short of a paste analysis in a laboratory, whether the base was originally found with this lid. Lid is in excellent original condition with no restoration. Surface retains much of the original luster. Base is in average condition with at least one break; no restoration other than simple rejoining with glue.

489655-14-Neg.14, Peten.

Abstract: Black basal flange bowl with tetrapod supports complete with obviously original lid. Lid handle is monkey head. Lid and sidewall have gouged decoration. Noticeable feature is the band of widely spaced repeated applique lozenges around edge of rim and on the wide basal flange.

Condition: Good condition in the sense of no breaks or restoration. Surface is pitted and rough; matte with no gloss. It is unclear whether this is the result of erosion from dripping water, some form of surface corrosion, or was the nature of the original surface. Fortunately the surface has not been disturbed by wax or aggressive cleaning.

Lid: Rather than having the lid handle in the center and the rest of the animal carved on the domed surface of the lid, this potter arranged the body in a more natural proportion with the head up front and the rest of the body splayed out in approximately its natural manner. The limbs and body are all raised in relief. The head and tail stand out in three-dimensional modeling. The limbs, body, and tail have no further anatomical details added, such as incised fur. But the head has all normal features added by modeling: ears, nose, eyes, mouth, and beard.

No decoration fills the area in front of the head>. perhaps because the head is more forward than usual (since it does not rise from way back at the center). The sides of the lid, though, are fully filled in by gouged design, vaguely wing-like forms with "feathers." Perhaps the creature is not a monkey but a flying squirrel? The wide tail may be more squirrel-like than monkey-like; if so perhaps the

character holding onto a polished blackware cylindrical tripod lid is also a squirrel (Banque 1976: No.137; Crocker-Deletaille 1985: No. 338; Hellmuth 1985a: 178). Squirrels have not been recognized elsewhere in Maya art although one Tepeu 2 vase shows little animals with bushy tails which may be squirrel-like creatures (Hellmuth Photo Archive; detail of this vase in illustrations of Hellmuth PhD dissertation). So far the squirrel has not been considered a god, a creature of importance in Maya mythology, or even a normal subject of Maya art.²⁹ The spider monkey, though, is often shown as lid handle of cylindrical tripods and occasionally on basal flange bowls. The black lid creature under discussion has no fingers or toes, a further suggestion of a possible flying squirrel.

Bilaterally symmetrical on the thin body of the animal are two rectangles of unknown meaning, and unknown relationship (if any) to the possible feathered wings.

The creature has round hollow ears, a wide nose, large open mouth with fangs and a tapering beard. His forehead forms a ridge across his face.

Sidewall: Sidewall has bilaterally symmetrical, banded geometric forms in short panels separated by long blank space. A wobbly horizontal line is gouged around the base of the whole sidewall.

The flange is wide and decorated with the same lozenge-shaped applique forms as on the circumference of the lid.

Supports: The four supports have flat bottoms and no attempt at a peccary head. They have a dimple two thirds of the way up but no remnant of any breast shape as reminder of their earlier evolutionary stage.

Monkeys other than as Lid Handles

The only monkey not serving as a lid handle is nonetheless on a lid surface, on which is an additional monkey as handle. The description is under **482107-57-Neg.1**.

29. One polychrome plate in the Photo Archive and one vase each show squirrel-like animals. The latter has a scene which reminds me of the part of the Popol Vuh where all the animals take away all the results of the milpa work of the Hero Twins.

POLYCHROME LID HANDLES, MOSTLY HUMANOID FACES

Section Introduction

While idealized human heads are a common form of lid handle for contemporary cylindrical tripods, basal flange bowls and tetrapods tend to favor bird heads and feline heads. When cylindrical tripods use birds they select full figured perching land birds. For basal flange bowls the birds are water birds and shown as giant head and beak only, or parrot heads. Certainly there are some heads used on both forms (water bird as lid handle on a Tikal cylindrical tripod from Burial 48), as cylindrical tripods are contemporaneous with many of the basal flange bowls.

TIKAL, North Acropolis, Burial 22, 12H-50/18 (Coggins 1975,1: 134; II: Fig. 43). Reproduction quality is so poor in the University Microfilms PhD dissertation service that the details of the head cannot be studied to compare and contrast it with heads on cylindrical tripods.

TIKAL, Structure 5D-84, Tomb 2 (MAYA 1985: No. 47). Coggins suggests that this head is of a female and that the decoration across the lid is her huipil. The recognition of a female is outstanding if it can be substantiated, but as devil's advocate it should be mentioned that men also wore red lipstick and necklaces in Maya society. Therefore, on what basis is the face specifically a female? Facial shape and arrangement of the hair are more secure indicators of a female. Thus a comparison with the polychrome female statue of Crocker-Deletaille 1985: No. 405 bolsters the female attribution on the basis of angle of hair over the ear then stepped, then a center forepiece. Also, the royal Tepeu 2 woman has sets of three spots on her definite huipil; the proposed Tzakol 3 female likewise has sets of three spots, there black.

Next, documentation needs to be searched for, and presented, to bolster the statement that the Tikal lid shows a huipil. Since no other females are known from any Early Classic vessel, the best place to look is in the immediately following Late Classic, especially since this vessel may be late in Tzakol 3 (Coggins' suggestion). Many Tepeu 1 bowls which show the enema ceremony picture females. There are scores of such photographs readily available in the Photo Archive. The answer to whether a dotted huipil is plausible — or not — is in these photographs.

Vessel sidewall pictures a rendition of the Recurved Snout Monster. Degree of restoration and repainting, if any, is not provided by Coggins. There is a need for a follow up publication on the repainted, overpainted, reworked, and counterfeit pieces which flawed this nationwide MAYA exhibit. The Tikal basal flange bowls are obviously authentic, but the degree of repainting is excessive (and ugly).

403225-2-Neg.6, Museo Popol Vuh, Peten. Snapshot taken through the glass. Lid handle is human head of an individual with lipstick. Does that make it a female as Coggins considers a comparable head from Tikal Structure 5D-84, Tomb 2 (MAYA 1985: No. 47)? This example in the Museo Popol Vuh was not cited or otherwise discussed in the comments on the Tikal specimen.

Museo Popol Vuh, **403225-2-Neg.6**. Snapshot taken through the exhibit glass at an awkward angle that shows only fuzzy image of the container. It is not possible to ascertain whether this lid pertains originally to the bowl without results of clay analysis. The sidewall painting is not clearly visible in the snapshot. Lid handle is a three-dimensional human head.

Museo Popol Vuh, **403225-9-Neg.8**. Polychrome basal flange bowl with lid that is probably its original mate, though that is not certain. Lid handle is essentially human, but is blackened and has a funny forehead horn. The body that goes with the three-dimensional head is painted flat on the surface of the lid. This body is all black, wears no clothes other than a necklace, and has a tail. While a black animal could be a totally dark feline (Perry 1970) it could equally well be a monkey. Thus the lid head is probably that of an animal, or at least an anthropomorphic composite. Due to the otherwise humanoid appearance of the face at first glance (ignoring the horn for a moment) it is here listed with humanoid lid handles. The side panels are double listed with both monster faces with encircled curls (for the lid panels) and curls and elaborations of the Underwaterworld (for the side panels).

Museo Popol Vuh, **405900-1-Neg.7**. It is not certain whether this lid was actually found on top of this particular vessel although they are the correct size and shape for one another. The basal flange has low bottom part. Wall has two panels separated by blank color zone. The decoration is abbreviated version of bilaterally symmetrical decoration. Under this is a row of pointed black blobs that are more expected as decoration for a flange itself (here painted with long rectangles).

Lid has short panels of stylized reptile face that includes some encircled

curls. Lid handle is a three-dimensional head of a person with squared goggles – but the image is not otherwise Tlaloc or Teotihuacan related. No basal flange bowl found so far has Teotihuacan imagery. The ring based, stuccoed and painted bowls with Teotihuacanoid motifs (Tikal Burial 10) are without precedent. As no heads with painting in a pattern comparable to this Museo Popol Vuh one are yet known, its mythical identification and relationships are unknown.

Good average condition; broken and simply repaired. Bowl has minor flaking but all aspects of the painting are unimpaired and not restored.

Houston, The Museum of Fine Arts, **449609-5-Neg.12**, **418679-23**, and **D.O."G"-Neg.26**, Peten, probably central, part of Grave Lot BF-G (the other part of the lot is a polychrome jaguar-lidded basal flange bowl).

Abstract: Polychrome basal flange bowl with obviously original lid. Lid handle is head of Xipe-related personage. Lid surface is divided into two concentric zones, the first with human figures on a white background, then a band of downward peering heads. The sidewall has the downward peering heads, which are identical to those on the grave lot mate vessel, to those on the lid of a turtle effigy vessel at Duke University **482107-35-Neg.8**, and to those on another vessel. Off white background, otherwise red background, orange, gray, and black.

Condition: Excellent condition; the lid handle has original gloss of the red slip. Occasional rootmarks and incrustation. One panel of upper lid is worn with details lost but these can be reconstructed from better preserved mirror symmetrical crawling personage on the other side. Break in lid repaired with no restoration at time of original photography. No restoration, no repainting.

Handle: The lid handle is one of only two known Xipe-related images from Early Classic Maya Peten. The other has been identified by Michael Coe (1984: 44) for a Tikal stuccoed-and-painted bowl often published by William Coe. Although it has many Teotihuacan features this set of Tikal bowls has so many Maya attributes of clothing and accessories that it was certainly not painted in Mexico. Xipe, the flayed one, is a Teotihuacan god identified by, among other attributes, a thick line through one eye.³⁰

30. On the Denver Rio Azul basal flange lid the face is unlikely a Xipe. On that lid face, **417999-3-Neg.17**, the decoration may be generalized facial painting rather than a specific Xipe indication. A true Xipe arrangement should ideally have the line directly through the eye. Is it enough to certify a Xipe to have only a non-specific decoration on the cheek?

Lid Surface: The lid has no flat outer edge, and thus no circumferential decoration at that point. Around the stem of the handle is a faint double band with widely spaced red spots. The lid rises steadily in a dome shape with no plateau.

The Houston lid is divided into two concentric zones, the first (around the handle) has a white background; the rest of the lid and all the vessel has a dark red background. It is not usual to have two different background colors, but then this is a superior piece for a wealthy noble. Often the central area is left blank. The white panel has pseudo divider panels formed by the necklace of the Xipe in front and an almost identical decoration behind Xipe's neck. The outer band of the lid has three color zone divider panels, as does the sidewall (two).

The lid scene dividers are bilaterally symmetrical around a long thick feather-shaped object which has diagonal edge ticks as on a stingray spine or bat's leaf-nose. The object is blunt, though. The possible perforator rises from a base and has flanking forms sprouting out. Each half of the remaining space has a crawling person, but not extended and not decorated as the extended crawling personage on so many sidewalls. Widely spaced sets of two or three red spots ring the scene.

The preserved crawler has a stick or cigar across one hand. Various parts of his body have attachments or pendants of unknown meaning. His face has a white area on the lower cheek. He wears a nosebead. Something sticks out from his eyes but that, and his headdress, is too rootmarked to identify further. In his belt area he has an oval hieroglyphic-like decoration rather than an actual belt.

On the other side the man is not crawling but in an acrobatic or frolicking position, with arms flung out on either side and one leg thrown out and up. The other leg (viewer's right) is not shown. He wears a white earring (so maybe the white space on his companion was a displaced earring) and does have a form coming out of the front of his face immediately below the eye. It does not look like the disembodied eye that is so well known for the Late Classic based on M. Coe's finds. Unlike his partner, this one wears short pants. On the left are unidentified forms in front of his foot and hand. The lower one seems to have three or four sharp fangs in a row, or they could be ticks on the oval. Since human figures are practically unknown on Tzakol basal flange bowl lids (only the Museo Popol Vuh lid has them [Hellmuth 1978: 208]) there is no way to identify them through comparison. The rest of the area (to the right) has an unidentified (only partially preserved) undulating serpent-like image.

Duke University, Museum of Art, **471671-20-Neg.12**. Plain lid (no vessel extant). May be an animal head, so is also listed in that section.

482107-48-Neg.3. Most likely from somewhere in Mexico, probably Campeche. Polychrome basal flange bowl of medium size but high sides, complete with lid. Due to the rare medium size it is likely that this is the correct lid for the base. Lid handle is fat, round, three-dimensional human head, but not a typically Classic Maya visage. Sidewalls are divided into two painted areas by divider panel of alternating color bands. Face is actually that of a bird-man, because behind it is a wide, stylized bird tail, and on both sides of the head is an elaborate serpent face-wing.

Heavy lime incrustation covers one of the wings suggesting the pot may have been found in a cave, in which case Chiapas is a possible location. Belize is not a likely origin for this particular pot. 31

Lid edge band has double yokes alternating with another geometric design. The basal flange itself has the same band, demonstrating that the lid does belong with this base. The sidewalls are divided into two painted areas by divider panel of vertical alternating color bands. Side painting is not completely recorded in the black-and-white photographs, but it appears to be a monster with some encircled curls, with infixed dots. The pot seems to have once been thoroughly incrustated with lime, either from water dripping through the tomb wall or ceiling plaster or from a cave. Part of the incrustation has been chipped away to reveal the painting. No restoration has been undertaken, so the vessel still retains its original condition.

496048-2-Neg.4. Blackware lid only; rather large, profile is gradual, continuous upward slope then a horizontal plateau. From the center of the plateau stands the thick neck that ends in a somewhat tough looking animal face. The nose is animal-like but the overall face appears anthropomorphic; the ears have earrings. The lid sides have two small widely separated panels with a profile monster face formed of encircled curls (double listed). Lid is in average condition.

31. None of the basal flange bowls which I have photographed myself have a known provenance from Belize, in part because I have never photographed in that country, do not know any of the dealers there, and am not familiar with any collection in the USA or Europe which specializes in Belize artifacts. Basal flange bowls in general, though, are a typical ancient product of Belize, far more so than cylindrical tripods.

Photo Archive. Possibly north central or northeastern Peten. Lid handle is haughty, slightly elongated face of typical Maya appearance. Cheek under each eye has two parallel vertical red lines. A single, thick black circle is on the forehead. Earrings are short, simple tubes.

**BLACK VESSELS WITH ELABORATED LID HANDLES:
SHELL WING DRAGON**

403225-7-Neg.6. Peten, possibly northern.

Abstract: Black peccary tetrapod with incised reptile monster faces with encircled curls on the bowl. Even though this is not a basal flange bowl, it has two of these creatures, one on each side

Condition: Fine condition with no restoration.

Lid: Lid overhang is flat. Lid circumference has double yokes widely spaced as an abbreviation of the Surface of the Underwaterworld. The lid handle is a tall shape that accentuates the slender, elongated form of the overall container. The height of the lid handle headdress is a further extension of the elongation of the peccary snout supports of the bowl below. The height is all the more noticeable because the bowl itself is of medium diameter.

The Shell Wing Dragon: The lid handle is a Shell Wing Dragon whose "body" is the head of a man or deity. This lid is the same overall assemblage as on tetrapod lid **477299-7-Neg.8**, but the present one is in full three dimensions with all the parts standing out clearly. Thus it was this piece which allowed me to recognize the pattern and associate these Early Classic sculptures with profile versions on cache vessel incensarios (Hellmuth 1982) and on Late Classic vases and plates (Hellmuth PhD dissertation).

The back of the snake-like bird's neck and the top of the head have criss-cross incised areas. Cross-hachure is the Maya symbol to indicate either the color black or reptile/fish scales – or both. Here black snake scales would be appropriate. On the Princeton University plate the face and neck of a comparable monster are serpent-like and the face even has a bifurcated element sticking out near the head – yet the same creature has the claws of a raptorial bird under the person's face. An entire chapter is dedicated to explaining the details of the iconography in my dissertation.

The earrings are arranged horizontally and represent stylized bivalve seashells, the "shell wing" part of the overall assemblage. That is, the earrings of the face serve as the wings of the dragon. The face serves as the body. All this is typical

of the rest of this series. This series is further evidence that the origins of the Late Classic art of Palenque are to be found in the Early Classic of Peten. The shell-ears are decorated so they pun an Ahau face, including the mouth variant typical of Tzakol, the U-bracket.

The monster face itself (which is the stomach or body of the overall bird) has a long straight, flat upper lip. That this is not a long nose is indicated clearly by the scroll which serves as a nose. The lower lip sticks out but nowhere near as much as the upper lip. This is not a Chac Xib Chac (a zoomorphic GI), nor a normal GI, and not a God N or Sun God either (the various gods which serve as bodies of personified Shell Wing Dragons elsewhere).

In front of the lid bird are three rows of symbols each ending in a vaguely flower-like design. No comparable symbols are associated with any of the other Shell Wing Dragons or on any other lids.

Monster Face on the Bowl: two essentially identical profile monster faces are on the sidewall of the bowl. They share several features with serpent face-wings, especially the snout. Such faces are variations of the Curl Formed Monster.

The faces are elongated, a feature typical of basal flange bowls (or, in this case, a tetrapod bowl with no flange; the two vessel shapes were contemporaneous). The large eye has the curl deity eye; the alternative to the rectangular eye. Above is the supraorbital plate. Below the eye is the cheek band whose row of arc-ticks indicate it is a reptilian lip or mouth structure, and indeed (on the back) is a step-tooth set in a ticked gum.

Both faces (front of the bowl and on the back of the bowl, the face itself is not bi-directional) have two snouts and no actual nose. The first aspect is that none of these monsters have a long nose; they are not the Long Nosed God. They are not Itzamna and not Chac. They are generalized, standardized composite reptilian faces. Normally the nose is on top of the snout at the juncture with the forehead or eye, and adorned with beaded tubes. Here that position is filled by an appropriate form, but that form is half of a curl-ball-curl assemblage, a dental assemblage often tacked onto the front of a monster snout. Here that position is occupied by a double yoke; the double yoke is beaded. The curl-ball-curl assemblage is displaced onto the top of the upper snout (there is a lower, fang- or beak-like snout, to be described shortly). Then the back section of the curl-ball-curl assemblage is adapted to double as the missing nose. An alternative explanation is that the "upper snout" is itself a nose, indeed a long nose. That hypothesis could be nullified if such a long nose were found with a nostril on top

of it in some other rendering.

The face is not bilaterally symmetrical but such an arrangement is hinted at by the double yoke at the far right. It is at the end of a set of curls. The front curl is a mouth curl, issuing from inside the mouth. The face on the front has a pendant from this first curl (tooth or earring pendant substitute?); that space is occupied by the peccary ear on the back of the bowl.

The "second snout" is a lower one, best seen on the back of the bowl. There a prominent beak is difficult to interpret as a fang. If the long undulating upper snout were taken away, the face would still be perfectly normal, and now more so for a Curl Nose Monster; the upper snout is the leading wing edge of the face when it serves as a serpent face-wing. It is thus possible that the lid should be turned so that the curl decorated monsters are in a pseudo wing position, to serve as additional wings for the Shell Wing Dragon up on the lid handle. The lid has been oriented to the present position so that all the features of the vessel can be seen from one view; the original position as set up by the ancient pottery workshop will never be known.

Peccary Supports: The peccary faces are tall and oval in cross section. The snout is indicated more by an incised line rather than the usual outturn. The mouth is a short oval air vent on each side. The eyebrow is slightly raised in modeling, as are the ears. The ear has a few bristle indications. Applique circles of clay are just above the mouth. These are not known, or not recognized, from other peccary supports

477299-7-Neg.8 (Hellmuth PhD dissertation). Peten, could be from either central or north. Dark tetrapod bowl complete with original lid. Feet are slightly contoured but otherwise have no specific peccary features. The supports are pierced by a circular vent hole on each side. Lid handle is a personified Shell Wing Dragon, in this instance a fat, aged face with protruding chin (a traditional feature of Maya renditions of elderly people). The head sinks into the lid and the face is bent back so much it is fully visible only from diagonally overhead.

When I photographed this many years ago I had no idea who it was. Nothing in the corpus of grave lot material was any help whatsoever. This lid image was consigned to the class of unidentified mythical characters in the crossword puzzle which is the enigmatic Maya pantheon. Later, with the discovery of a much clearer rendition of the same mythical personality on another blackware peccary tetrapod (**403225-7-Neg.6**) it was possible at least to recognize that it was a standardized character, though still his precise name and his role in Maya

mythology was unknown. Another year later, while doing research for my PhD dissertation, I was able to work out that these two lid handles were three-dimensional renditions of what was also portrayed in two dimensions in hieroglyphs and on pottery as a special version of the Shell Winged Dragon. In this variation the face of a deity serves as the body of the bird monster.³² Today, with the availability of so many other pieces from museums and private collections, the cluster is recognized, codified, and cataloged. During all this time still not a single example with grave lot provenance became available to help. And when the grave lot information was available, the author did not recognize the image (Adams 1986: 449) because he was not familiar with comparable characters in private collections. The complete iconography of this character was worked out with no particular need for grave lot information. The only provenance available was from the Palenque, Seibal, and Machaquila examples on stone sculpture. Grave lots are not the only pertinent features of Maya archaeology.

The aged facial features suggest God N. God N is the core deity on a polychrome stuccoed and painted cylindrical tripod **043998-1-Neg.12**- rendition of the same Shell Wing Dragon (Hellmuth 1985a:24). The headdress is a long-necked water bird that is closely stuck to the top of the head and is thus difficult to notice unless pointed out. Spindly arms of the character and other anatomical and accessory features are gouged onto the surface of the lid.

The bird is closely tucked onto the man's forehead because it might break off if it stood straight up. Only on **403225-7-Neg.6** does the snake-like bird head stand out. The earrings of the creature are simplified seashells. Their true nature is much more clearly visible on the other specimens.

Rootmarks, tomb stains, some incrustation and minor flaking. All modeled detail in good condition. Lid was slightly broken and repaired with no other restoration. Current location unknown.

32. A recently discovered monument from Kaminaljuyu shows that this motif goes far back in time to the Preclassic. I noticed this prototype on Kaminaljuyu Monument 65 in a pre-publication copy kindly provided by the author (Parsons in press).

**BLACK BASAL FLANGE BOWLS
WITH EXTRAORDINARILY FINE OR COMPLICATED INCISED LIDS**

GRAVE LOT OF THREE BLACK LIDDED BASAL FLANGE BOWLS

Crocker-Deletaille (1985: No. 340) presented the first photographs of an extraordinarily richly decorated partial grave lot (BF-H) of lidded basal flange bowls. The lids of these vessels are loaded with iconography that can only be fully appreciated when it is possible to see the images in large format and from various angles of view. The line drawings of Hellmuth PhD dissertation provide this visual layout as well as documentation of the various deities and monsters of all three vessels.

Of these three vases only two are in the black-and-white contact sheets (**420456-4** for the humming bird lid, **420456-4-Neg.7** for the God N lid) but all three are fully recorded in 35mm color transparencies.

Peten, probably northern sector, private collection.

The Deletaille selection of Early Classic Maya art pictures examples of the sculptural achievement in blackware produced by the best Maya potters of both central Peten (Nos.339; 341; 342) and adjacent realms (No.345). The three blackware specimens of No.340 are shown together in the same plate because they are considered the remains of a grave lot. It is unfortunate that it is not further known what else was associated with these particular vessels. Although the three vessels are not necessarily the work of a single potter, the basal flange bowls themselves are certainly acceptably contemporary in style and content and I accept them as a potential partial grave lot. For example, both the illustrated bowls have the identical indentation on their basal flange. Such an indentation is sufficiently rare that finding two with the same decoration suggests they were the product of the same atelier. As the four hours I had available together with these pots was entirely taken up with photographing them in close-up details so that the F.L.A.A.R. artist could do line drawings, I did not have the opportunity to ascertain whether the technique of decoration elsewhere on the vessels and lids is within the range of variation acceptance for an individual potter or a regional school.

As it will be necessary to refer to individual vessels, I have dubbed them the "God N" vessel (right), the "Double Headed Fish" (left), and the "Flying Fish" vessel (bottom). The latter lid also had a vessel underneath it, not in the published

photograph.

Group Abstract: The God N lid is so named after the lid handle, a three-dimensional modeled portrait of a seated God N. It faces "backwards" over, or on, a majestic Principal Bird Deity. The body of the bird is the domed lid itself. The bird's head stands out boldly in three-dimensional modeling, holding the usual double-headed Zip-like snake in its mouth. The bird's wings are beautifully arranged serpent-face wings. The tail is a cascade of symbolic forms, all raised in slight relief by modeling. The sidewall of the vessel is a panel of encircled curls, same as on the next vessel.

The "Double Headed Fish" is one of the most subtly complex monsters yet found in Maya art. The face is related to that of the Principal Bird Deity; the arching body is a fish, complete with raised dorsal fin. But then the tail doubles as a water bird, one of the outstanding visual tricks I have yet seen on an Early Classic vessel. This hidden bird image had not been noticed by any of the many people who saw these vessels before I photographed them in September 1985, long after they had been in the USA. All the details will be described in the following bird, but rendered in a completely different style sections. The "Flying Fish" lid is actually a comparable theme: part fish, part — raised relief, rather than in three dimensions. The regal, crown-like lid handle is a mythical flower, simultaneously being fed upon by two hummingbirds and two birds with fish fins top and bottom. This imagery is in many respects totally new to Maya iconography and opens up unsuspected vistas into the complexity of the ancient Maya cosmos. The sidewall shows a Recurved Snout Monster, a possible relative of the Zip Monster. It also has intricate mythical meaning.

Condition: A remarkable fact about this grave lot is that the condition is exceptional. The delicate lid handles in particular are all original, with no reconstruction. During photography there was no time to examine the pieces for repairs. A few details on the Recurved Monster on the lid suggest careful filling (detected by differential degree of reflection and brightness and nature (or absence) of the original polished surface). Overall these form the best preserved grave lot yet known — actually, the only black grave lot, and the only grave lot of three items, since all the polychrome grave lots are only of two.

God N: As the body is nude except for necklace and thin loincloth, it is necessary to identify the character on the basis of context, the body itself, and analogy with other situations. But as this lid handle is unique, there is not yet any opportunity to compare with anything else. The body is unusually thin. That immediately suggests God N, based on a particular Tepeu 1 representation with

dramatically thin limbs (Robicsek 1978: Fig. 151), especially because the face is of an aged individual. God D is another possibility for such a body type, especially in a slouching position, and the spindly arms and legs are typical of God D just before he dies and conflates into a Principal Bird Deity (Hellmuth PhD dissertation). The necklace is a generic one, which can be worn by many mythical characters in the Early Classic, including the Principal Bird Deity. God L is also elderly but not known elsewhere to have emaciated arms and legs. With no net headdress or shell it is not possible to certify the image as a definite God N. Without a forehead band with rosette or an erect Yax on the head it is not possible to identify the image as a definite God D. On the basis of context, a God D is known more often (in the Late Classic) in association with the Principal Bird Deity, but the slender arms and legs are solidly associated with God N and the other two vases picture fish, certainly appropriate for a shell deity. If forced to choose I would opt for God N, but would not dismiss entirely the association of God D with resurrection as Principal Bird Deity, an event not yet known for God N.

The deity is seated on a round platform which has petal-like incised decoration around it. The nature of this platform cannot be identified. It is not a canoe and does not have the features of a water lily pad. The god is facing the bird's tail cascade, that is, away from the direction faced by the Principal Bird Deity.

The god wears a loincloth (so is not actually naked), The necklace is of stiff material, probably cloth, and definitely not of individual beads, The pendant is a double yoke. The three beads each seem to have the little attachment decoration that usually indicates a bone tab.

The old man is bent over; his posture is so bad he is practically a hunchback, a characteristic of God D. His head is emphasized in size over the rest of his body. An unusual forehead line meanders across his head, with hair markings. No net weave is illustrated. The zig-zag hairline may be the eventual clue that allows certifying him as a definite God N.

THE PRINCIPAL BIRD DEITY: Maya artists of cylindrical tripods rendered three-dimensional Principal Bird Deities on the Metropolitan Museum of Art double chambered tripod (Jones 1969: No. 615; M. Coe 1984: Fig. 48) and on the even more dramatic double chambered lid of a comparable vessel in a private collection (Hellmuth 1985a: 100). But the lid of a basal flange bowl offered even more possibility for elaboration, especially of the wings. The difference between a fully three-dimensional bird lid handle (Bowers Museum; Labbe 1982: Cat. No. 95; illustrated on p.73) and what this northern Peten artist achieved with raised modeling are impressive.

The Bird's Cascading Tail: Cascading is truly the best description for this fancy tail. It should be compared with the tail of the Old Man effigy from Tikal Burial 10 (Coggins 1975, II: Fig. 46b) and the tail of a bird effigy "cylindrical" tripod" **454782-4-Neg.5** (Hellmuth 1985a: 178). In Tzakol art (probably derived from Proto-Classic or pre-Classic prototypes) the tail starts out with a decorated round or oval medallion. The center is usually a wide U-bracket, a design of considerable antiquity in Mesoamerican art. The overall medallion may have bunches of ticks at the four sides, in which case the overall medallion is identical to earrings on Early Classic cache vessels and the even earlier stucco architectural masks which are directly interrelated with the iconography of the cache vessels. U-bracket medallions are present on birds of many different species, such as the parrots which decorate the sidewalls and lids of polychrome basal flange bowls. The tail of an unidentified species of bird (the beak is restored) may be seen on an effigy vessel related to cylindrical tripods, **454782-4-Neg.5** (Hellmuth 1985: 178). The U-bracket medallion appears in other situations, as yet unresearched, on basal flange bowls besides tail joints and earring.

I suspect that the different components of this tail cascade are loaded with meaning. No actual feathers are pictured, the whole tail is a cosmological construct. The central element is a feather-like form. On the Tikal Burial 10 tail that position is a wide step. Whether this is a wide step tooth or the bottom part of a sky hieroglyph needs to be decided. On the basal flange tail the bottom "feather" is replaced by a step-like form. The arrangement of steps on a ticked band should be compared with the grave lot of three blackware cache vessels in the museum in Cologne (Bolz 1975).

Recurved Snout Monster in Beak of Principal Bird Deity: From the pre- or Proto-Classic Izapa stelae, through Kaminaljuyu, and into Peten, a standard associate of the Principal Bird Deity is the double-headed snake. This is not the same creature as the ceremonial bar, though they share celestial affiliations. In recent years feelings about the relationship of Izapa to the development of Maya civilization has undergone a number of dramatic changes. In the Carnegie era it was widely presumed that all Maya art began in Uaxactun-Tikal area and radiated from there. S. Miles (1965), L. Parsons (1967), and J. Quirarte (1973) recognized the importance of Izapa and soon an "Izapan style" was discussed. Unfortunately too many different periods, places, and styles were mixed together under the rubric of Izapan, and John Graham pointed this out so strongly — and so successfully — that a counter group of writers developed, of which V. Smith is the most vocal: "Obviously, Izapa art can no longer be considered an intermediary between Olmec and Maya art styles. If it had any influence at all on later Maya art, that

influence must be counted as but one among many" (1984:48). But, what about the Izapan origin of: the Crocodile Tree (a dramatic feature of both Early and Late Classic Maya art), the double headed sky-snake (whose descendant is at Kohunlich), GI (Rain Beast or Chac Xib Chac), the water band with fish, and the Principal Bird Deity. These mythical creatures are the cornerstone of early Maya art, and they are present beforehand directly on Izapa stela. Of course Abaj Takalik and Kaminaljuyu refined these characters and developed others, but Izapa was first (after the Olmec, though). I am not a member of the "Izapan school" or of the "Abaj Takalik group" either. Mesoamerican art can also be studied as it exists on the stelae, not as it is grouped into academic models or backed by different personalities. It is possible to recognize the errors of an imprecise catch-all phrase of "Izapan" art and recognize the previous lack of recognition of the role of Abaj Takalik, without throwing out Izapa altogether. Izapa was in many ways a Neanderthal-like culture, a dead end in certain respects, and in this Smith is on the right track, but a discussion of the uniqueness of certain features of Izapa art – which were not shared with other contemporary or subsequent cultures — should be counter balanced with a realization of the Early Classic Maya continuity of which Izapa was an important component. The bases of Yaxha stelae alone show such carry over. Yaxha is not on Smith's map; none of the Yaxha reports, Maler's or modern, are in her bibliography.³³ The role of Izapa in Mesoamerican art history and archaeology has still to be written.

This is not the place to do that, but Izapa Stela 25 pictures a double headed snake wrapped around the Principal Bird Deity. That image continues as the art style and content evolve. By the 4th-5th century (Tzakol 2-3), this has codified itself as carried in the mouth of the Principal Bird Deity. The identical image is on the lid of the Metropolitan Museum of Art double tripod in three-dimensional splendor, but the angle that shows this image to its best advantage has never been published. A major exposition of the Recurved Snout Monster is on the black cache vessel grave lot in the museum in Cologne (Bolz 1975) as well as an early Peten Maya incised mirror back (Hellmuth PhD dissertation). Tikal Altar 19 pictures the same double headed snake, but not with a Principal Bird Deity (Jones and Satterthwaite 1982: Fig. 61, a).

A characteristic of this particular mythical species of Maya serpent is that the body is pencil thin and normally has no scale markings or color patterns. And no busts of lords or gods are held in the mouths.

33. For more on Yaxha see pp. 84-89 in Hellmuth 1978.

The snake head itself is a type which I have elsewhere named the Recurved Snout Monster (1982/84). Faces such as this are also known from contemporary cylindrical tripods (Hellmuth 1985a: 90). The face is probably the same as the Zip Monster, the patron of the month Zip and an occupant of the sky band in the Late Classic.

On the grave lot lid the snake head has an earring consisting of an S-curve with a step tooth pendant. The pendant is typical for many earrings of this period. The S-curve should actually be a round earring topped by a separate curl.

The eye on the left snake is the rectangular variety; on the right it is rounded. It may once have had a scroll eyeball. The main tooth is a standard, stylized shark's tooth. Identical teeth are on basal flange monsters on polychrome sidewalls. Then comes a filler tooth, and then a curl-step-curl dental assemblage, a variant of the more common curl-ball-curl assemblage. This standard assemblage may either be horizontal within the actual mouth (as on the Altun Ha jade head), or at the end (the more frequent position). The short lower jaw has a ruff along its bottom, possibly a beard.

THE PRINCIPAL BIRD DEITY HEAD on the God N Lid: The snout is in full three-dimensional modeling, the rest of the face stands out in raised relief. The snake's thin body twists through the open mouth. The mouth has a full beard, but no set of three beard nubbins as on other early beards. A mouth curl is at each side of the mouth. No dentition is visible. The snout of these creatures has been discussed in detail in an unpublished paper (Hellmuth 1982/84) and in my dissertation. Basically, this snout is related to that of the stucco monster mask on the Tikal, North Acropolis, Temple 5D-33-inner level, which all the guides tell tourists is Chac with his long nose. Actually the nostrils of these monsters is the raised area between the eyes at the butt end of the snout. The snout itself is not "long lipped" either. The entire snout is long, and beak-like, not merely lips.

The eyes are the expected rectangular form. The earring is traditional, with a quincunx as main section, then a step in vague Ahau-form with bone tabs. From the right earring runs a vertical band down to the snake's body. This is the necklace, a band rather than of beads. It is missing from the other side. The necklace does not actually hang from the snake; same as worn by the God N on the handle. Principal Bird Deities elsewhere have the same necklace. A diagonal *nen* decorates the center of the double yoke. Three bone tabs hang from the pectoral.

The beaded headband has the characteristic central rosette. There are vaguely

horn-like forms seemingly rising either from the top of the earring assemblage or from the ends of the forehead band. Such "horns" are typical of this bird monster.

Comparison with the Blunt-Snouted Head of the Fish Monster Lid Handle: One of the other lid handles has a related face. That face shares the snake type of eye, a similar (but decorated) snout, and the same general structure. The similarity is a deliberate visual pun on the Principal Bird Deity. The lid handle differs in the ear structure, the knotted headband, and the bulbous forehead. Its piscine body shows that it is not actually a Principal Bird Deity.

DOUBLE HEADED FISH

The Double Headed Fish Lid Handle: This remarkable handle is basically a fish, as indicated by a dorsal fin and tail fin. But the back half doubles as a heron or cormorant and the front half shares features with the Principal Bird Deity. The front head has an in-turned beak, comparable to that of bird monsters. Unique are the horizontal markings across the snout. The nose is a distinct bump at the butt end of the snout between the eyes. The necklace is the standard Tzakol double yoke hung on a wide band. The bib-like area is probably a wide beard, though arranged very differently from any other yet known Tzakol beard (longer, deeper, without three sets of beads, and with lots of empty space). The ears stick out more than on any other monster and have not yet been noticed elsewhere. The unusual thick fold-like headdress is also not yet noticed on other Early Classic characters. Northern Peten was a more innovative area in deity representations; the traditional corpus simply has nothing like these remarkable monsters.

The stocky arching body of the fish is decorated with incised fin-like double yokes and a high row of parallel ticks, probably indicating the edge of the bird's neck — the heron or cormorant neck from the other end of the fish. On top of the fish is a typical Tzakol dorsal fin, arranged to mimic a cross-section of a water flower (Hellmuth PhD dissertation). Down the tail is another fin, which also serves as a crest for the water bird. The bifurcated tail of the fish is rendered in raised relief. This tail indicates that the fish's main thrust is aimed in the other direction.

The Water Bird: Camouflaged on the side of the fish is the eye area of a bird. This should be compared with the eye areas of the many birds-swallowing-fish. The bird is so well blended into the overall sculpture that it

understandably escaped notice.

The meaning behind such double entendres is so complicated that it is beyond our present level of comprehension. If we cannot even see the physical image it is all the harder to fathom the mental image. As far as I can get at present is that the fish monster's tail is in front of the bird's face in a comparable arrangement as on the bird-swallowing-fish lids. That is, perhaps this partial bird is also intended to be visualized as swallowing the fish. Does this then turn the bird into a monster? Or does the fish itself turn into a demon after being swallowed? Only the discovery of more masterpieces from this royal atelier will answer these questions.

Lid Panels: The lid handle occupies the entire central third of the lid area in an approximately rectangular space. In front of the necklace and behind the tail the lid is basic black with no decoration. In the larger spaces on either side is a rounded medallion or panel, one on each side of the fish monster. Each panel has an essentially identical decoration, a variant of the Anemone Headdress Monster. The reason for this name is provided in detail in Hellmuth PhD dissertation.

This particular rendition differs from most others in its elongation and elaboration of front and back. The middle is occupied by the head or supraorbital plate of the monster, organized as a cartouche around an incised Kin (sun or day) hieroglyph. There are no = marks; the Kin is in pure flower form. The Kin is completely ticked around its circumference. A horizontal row of circles goes across the Kin. From the top issue four wavering feather-like forms (the sea anemone bunch). Underneath is a unique combination of rectangular eye set into a giant shark's tooth. Behind is an earring of usual central form, step pendant, and an especially large top curl. The other curls at the back are mainly space fillers.

In front a long thick snout curls out and up. The large curl on top is probably an exaggerated nose, here without tubes or beads, The forms under the long snout are most likely teeth of various kinds.

Of the two panels, one has the earring pendant with tick markings, making it a tooth. Behind the earring are two curling forms which could serve as snouts, making the overall face potentially bi-directional.

Sidewall: The sidewall has the traditional arrangement of two long panels separated from one another by blank space. Each panel has an orderly arrangement of dotted bands emanating out from a large central curl. Double yokes decorate some of the bands.

THE SERPENT FACE-WINGS ON THE BLACK GRAVE LOT:

The God N lid has two large, modeled serpent-face wings serving the Principal Bird Deity. The Flying Fish lid has two hummingbird-like birds each with a full set of two serpent-face wings. All together that makes six elaborate monster wings available to study.

The wings of the Principal Bird Deity are of particular interest because they are practically the only Early Classic Peten wings that have hieroglyphs set into the eye, thus continuing a tradition established by the several centuries earlier Principal Bird Deity (Snake Bird) of Kaminaljuyu Altars 9 and 10 (Parsons 1983; Hellmuth PhD dissertation)

When two different eye glyphs are present one might expect Kin opposed to Akbal (light versus darkness; day versus night). But in the case of the lid the Kin on one side is opposed to an unidentified form. This strange eye has a "window shade eyelid" that shuts off the top third of the eye area. The remaining space is occupied by what at first looks like a half Kan glyph instead of the expected Akbal, unless this is a rare form of Akbal.

The supraorbital plate is a wide U-trough. Cheek structure contains the usual double yoke under the eye. The bottom half of the structure has widely spaced single ticks. The nose is a large specially shaped curl with a regular curl on top of it, the latter probably a space filler. No tubes are present. A second leading feather sticks out in front of the nose and above the main long snout. Between the nose and the short (second) leading feather is a short section of unknown meaning.

Dentition consists of a step tooth and large back curl set into a ticked gum band. In front is a further, smaller curl tooth and two molars set into a jaw decorated with a row of dots.

The six identical wing feathers are of rectangular shape and do not function as fangs. Each feather is decorated with a row of dots of decreasing sizes.

Wings of the Hummingbird: These wings share enough features with those of the Principal Bird Deity that the two lids could be from the same atelier. If the two images were placed side by side it should be possible for students to ascertain whether perhaps the two birds are even from the same artist. One difference, though, the hummingbird wings have nose tubes with beaded ends.

The scroll eye is not hieroglyphic and has no double yoke on the cheek structure. Since the wing ends up against the bird's body, no space was available to develop the end of the wing into a secondary visage. The nose is an erect

scroll right in front of the eye and U-trough supraorbital plate, Dentition is similar to that on the Principal Bird Deity except that in the right wing the central tooth is not a step but a rounded bone tab.

The Bird: Although I call the bird a hummingbird, actually any number of different kinds of bird have long thin beaks, but the hummingbird is one of the few that definitely feeds on flowers (as opposed to insects, for example). On the lid, though, it actually sticks its beak across the pad into a vent hole in the lid handle. It is not actually feeding on the flower.

The Bird-Headed Fish: This interesting creature has the tail, dorsal fin, and ventral fin of a fish, yet its head is clearly a bird, complete with the nose on the upper beak. The beak has a long thin line down the middle suggesting it is a long beaked bird – the kind that would feed on a fish. The fins of this fish are the same kind as on the fish monster lid of the same black grave lot. The body of the fish is marked with a criss-cross patch indicating scales or the color black (or both). The tail joint is not the usual kind but rather a bar with a bone tab at either end; a third tab is in the lower center. The fish fins are comparable to those on the fish monster lid. Like the hummingbirds, this fish's beak is aimed at the hole in the base of the lid handle rather than to the flower.

The Petal Crown Lid Handle: Rather than a crown formed from splashing drops as the one in the Houston Museum of Fine Arts, this lid handle is a crown of flower petals. The structure and arrangement of this lid handle is unlike anything I have ever seen in Maya art. Only one other black basal flange lid comes even vaguely close, but has a more simplified design, without actual flowers and not a full sculpture (420456-7-Neg.10). This uniqueness does not warn of a forgery, it signals an unprecedented work of art that hints at the true nature and complexity of Maya beliefs – and their artistic capability of expressing those beliefs. Since I have no idea what is being rendered – my explanation will be of a structural nature.

Four flowers on long thick stems flop over the halfway band of the lid handle, flow down, and bloom on the surface of the lid, on top of the gigantic lily pad. I identify the pad on the basis of its crinkle lines and the scalloped outline. The flowers are probably a form of mythical water lily. Why they fall down the handle is unknown.

The handle itself is a bundle framed with eight erect petals. The top of the handle is a smooth dome with a hole in it; the hole has radial ticks whirling around it, surrounded by a ring of dots. If this is the primeval anus then Maya

religion will set records for weird beliefs that not even the most bizarre cult could match today. Is the handle phallic, with the vent holes the results of blood perforation? A penis mimicry would also explain the hole in the top of the "flower."

Whatever this plant is, real or mythical, it seems to be a component of life-giving sustenance to feathered and finned birds.

Houston, The Museum of Fine Arts, **A-285** and **265441-28**.³⁴ Gouged and incised black lid with base that is possibly but not necessarily correct mate. The lid is finely incised with an intricately decorated bust that is equal to the best Early Classic incised bones or portraits on stelae, while the sidewall has a gouged monster face related to the Surface of the Underwaterworld (described in blackware section and Underwaterworld section). In the present chapter the lid will be described in detail.

The lid handle is in the shape of a crown. Several archaeologists who have seen photographs of this have assured me that the piece is fake, "because nothing like this was ever found at Tikal or Uaxactun." The fact that the lid handle looks like a crown of European royalty adds to the assurance that the lid is a modern forgery.

But these considerations are all ethnocentric and in any event superficial to the situation. This "crown" is also the pattern that drops form when splashed in milk, as known from modern high speed flash photography, but the same pattern can be observed in water. A piece is fake when made in modern times, with clay that did not come from the Maya sources, and with designs that are either copies of ancient ones or attempts at generating something new. A paste analysis (Bishop has not tested this vessel yet) will show the clay comes from the Maya lowlands, the same sources as other ancient pots, and will take care of this aspect of the problem. The design on the lid is not a copy of anything in the traditional corpus, because aside from the Holmul shells and a single Chiapas carved bone no Tzakol portraits of this class are known (this is not a copy or an adaptation of a stela either). Furthermore, this piece was photographed in the early 1970's. For it to be fake presumes that forgers knew more about Tzakol iconography in then than

34. This lid has been rephotographed, and thus may acquire another subsidiary number. The master reference number, though, usually remains the original one, no matter how many subsequent times the piece is rephotographed. Each new photograph gets a new number series. These are all cross-referenced by computer. The master reference number is the one in bold typeface.

archaeologists in 1980's.³⁵ Fourteen years' study specifically of Early Classic Maya art and a concurrent study of the fake factories of Mesoamerica provides the information necessary to authenticate the lid handle as well as the incised panels.

The lid is a simple geometric shape which seems to have been aesthetically pleasing to ancient as well as to modern tastes. It does not require high speed flash photography to see drip patterns, and any number of flowers could serve as a natural model which could then be stylized. Early Classic is precisely the time of individual artistic experimentation, an innovation that is not generally credited to supposedly conservative Maya artists. A perusal of Early Classic lid handles would certainly serve to set the record straight. It is in the Late Classic when pottery output is so conservatively repetitious with vase, bowl, and plate as standardized shapes.

The crown rises from a flat raised plateau.

The lid is divided into two long panels. Only a small wedge of blank space is left as a divider panel. Each facial portrait has a different headdress and lower section and must be described separately.

The two faces are easily distinguished one from the other by the extra decoration on one and the open-ness (pleasing lack of added overlay decoration) on the other. They will be called the "left" and the "right" (the plain one) faces.

Otherwise empty space in front of the faces has occasional floating glyph-like forms, a Kan cross in a circle is easy to spot in front of the left face. Comparable floating symbols are on some cache lid-plates. In other situations David Stuart has suggested the glyphs signify blood from sacrificial acts. These particular cache lid instances were not published at the time of his initial lecture on this subject.

The Left Face: This cracked face has a double nosebead. Each nosebead is a vague bone-Ahau. The indentation almost makes each bead look like two joined together. Each bead in turn has two attachments, usually interpreted also as bones. The artist has arranged so that all of both nosebeads is fully visible by putting one out in front of the face and one on the cheek, a front view of sorts.

35. Forgers of the new "Atlanta" series of polychrome Maya vases do know more than the average Mayanist but as of 1985 had still not mastered the Primary Standard Sequence or Secondary Sequences, and still tended to copy famous scenes, as they lack the ability to generate grammatically correct scenes with complex human interaction.

The mouth has two upper teeth and a tongue-like form that may just be a thick gouging of the lower lip. The eye area is obscured by a diagonal line from which hang three wiggly triangles. Comparable sets of three wiggly forms signify the eye of a Cauac Monster, but that association seems out of place here as the person does not otherwise seem to be Cauac-related.

The face is framed in overlapping ovoids. The neck costume starts with a thick item of wide woven material, probably fronds.

The earring has the flare shown sideways. No hidden nose tubes or any reptile faces decorate the top or bottom, so this earring assemblage is very different than those on stucco temple facades or on cache vessel-incensario faces.

A stick of "peppermint candy" projects down across the forehead. From under the overlapping ovoids issues a sprouting, scrolling face of a reptile, essentially the same species that adorns serpent face-wings and is related to basal flange monsters.

The overall headdress is not as complicated as that of the other head. The single head of a fanged feline occupies most of the space. An Ix-like set of three dots fills the eye, indicating a jaguar is probably intended. Ovals elsewhere on the pelt suggest jaguar pelage pattern to some degree. The snout is decorated with two sets of beaded items of unknown meaning but typical occurrence in Early Classic Maya art. A pointed form sprouts from the head of the feline; based on analogy with other jaguars in Maya art this is the stalk of a water lily plant, although here no pads or flowers are attempted at all.

The area under the head occupies more space than the headdress. The principal form is a large stylized monster face whose details are cut off by the abrupt edge of the lid. That makes the face hard to visualize at first. A curled nostril is decorated with a single tubular nosebead. The other nosebead (they usually come in pairs) is omitted for lack of space. Under the nose curl is the long, downward curling snout. It keeps going off the frame; its actual end is not present due to lack of space. The dentition is a curl-oblong-curl type, with an added mouth curl at the right. From the middle of the dental assemblage is a diagonal set of lines. In other situations that would be a *nen* infix. The whole face is framed, but the band has two types of decoration. At the top (the part going vertically) are the usual overlapping ovoids, same as on the main face and as on cache vessel faces, etc. But that turns into a ticked band, a segment of a basal flange reptilian monster. Another band is below, with double-ticks, and even a stepped almost early Ahau-like tooth, with bifurcating encircled curls which

decorate the bottom of the entire panel.

In the right corner of the panel is an abbreviated curl-ball-curl dental assemblage, so there must be a face in all the elements above. A curled eye is above, recognizable by the double yoke underneath it. A crossed band is above, and then a U-element in a cartouche.

Back on the main monster which faces left, its eye is the rectangular variety, with a ticked double yoke underneath it. On top of the eye is a wicker-like decoration, which doubles as a chin piece for the main lord's head above, hook-like form curls out with sprockets on its underside. These are fairly complicated monster parts and not as easy to understand as the headdresses, which have naturalistically rendered and easily recognized birds and felines.

Right Face: The face in the other panel has a larger headdress and a smaller chin monster area. The chin monster is easier to conceptualize than the one on the other panel. Basically there are two, back to back, each facing in a different direction. The main visage faces right. It has a thin rectangular eye (with rounded edges) and a towering supraorbital plate or headdress, with a U-element on top, in an oval cartouche. This rests just under the back of the chin of the main lord.

The monster's snout is thick and long, and there is not space in the panel for its full extension. These are not long-nosed gods at all, their actual nostril being the curl on top, near the front of the face, above the eye level. This particular nostril has two tubular beads, incomplete due to lack of space.

The maul has a curl-ball-curl dental assemblage, and a "mouth" that continues up in front of the eye, separating it from the snout. Below is a ticked area, which may be a beard, as two widely spaced beads are faintly incised below, though there is no third bead, at the front, as expected. A "mouth curl" is totally outside the mouth, and in a vertical position.

Backing onto this monster visage is another, smaller one, with the same kind of eye. It is too abbreviated to identify its species further, other than to say it has features typical of avian-reptilian monsters of the Early Classic period.

The main lord's face of the right panel is one of the more beautiful Maya faces known from a basal flange bowl, comparable in its sure lines to the polychrome face of the lid **A-438-Neg.5**. The eye is done in a trademark manner of the best artists, with two quick lines and a circle as eyeball. The top line continues out in front of the face to serve as the eyebrow. The form is totally

unlike any real eye, yet it is nonetheless successful and aesthetically attractive.

The nose has two bone nosebeads, not in an Ahau shape. One bead (with two tabs) is out in front of the face; a smaller one is flat against the cheek. Further out in front is an isolated floating design, perhaps comparable to the Kan Cross in the other panel. It is not part of the nose adornment.

The mouth is done with a double outline; two teeth are in the upper jaw.

The whole face is topped by a long snout which is actually the beak of a Principal Bird Deity (Hellmuth PhD dissertation). At the bottom of the face is a corresponding form, possibly intended to be the lower beak, though the Principal Bird Deity usually has only an upper beak that is so large.

The face is framed by the usual overlapping ovoids and has a typical U-quincunx earring assemblage, complete with twisted front mat symbol, as on contemporary cache vessel faces. The earring assemblage has a curl decorated monster upside down on top of the earring, typical for this period. Another comparable face is to the left of the dotted, encircled curl in the headdress of the Principal Bird Deity.

The earring monster faces towards the lid handle and must be viewed turned over. It has a curled eye, the second eye type (the rectangular eye is the other main type). Under the eye are three blips and then a typical ticked Tzakol monster maul, with a back mouth curl, a central round tooth, and a frontal shark's tooth. The upraised snout suggests that a Xoc Monster may be intended rather than a Curl Formed Monster.

The Principal Bird Deity has curl-ball-curl dentition. The curl is tiny and overlaps the row of ovoids of the lord's face frame. At the back of the mouth is a mouth curl. The eye is the usual kind, complete with cursive double curl underneath. The nose is large, with two complete tubular beads each with round adornos at their end. He wears an earring with sideways U.

The bird monster's headdress is a dotted encircled curl set framed by a headband. The headband has a beaded rosette and the usual tassels. The back has a monster face arranged sideways. The monster has a curl eye and a prominent and well designed shark's tooth. He has a back mouth curl and round dentition set into what appears to be a double band of ticks. The comb and circlet form under the shark's tooth (to the left when viewed in the setting of the overall lid orientation) is an unknown item.

Further up is a feline head and then a parrot or macaw head. The parrot is beautifully and naturalistically rendered. Floating out in front is an isolated cross-motif with a circlet in front. Under the "wing" of the parrot is a design which is hard to identify; it could be the face of a turtle.

The "feline" under the parrot could be a feline, or with the fat mouth curl, could be a relative of the Uinal Monster. It has the same triple-beaded nose decorations. The monster's oval eye has an unknown design, not the Ix-dots of a feline eye. Behind the head is a round, almost hieroglyphic-looking decoration which may be crossed bands. No other Principal Bird Deity has such animals in its headdress. The nearest parallel is the tower of animals on Late Classic Yaxha Stela 31.

417999-8-Neg.8. Large blackware basal flange bowl complete with original cover in the form of a naturalistic turtle carapace. The bowl itself is finely made but completely without decoration, all attention being carefully reserved for the lid. Lid has no central handle or any raised relief in the center. The lid is formed in the shape of the upper half of a turtle shell. The plates of the carapace are skillfully rendered in large size. This is a really beautiful piece. Some of the plates are triple outlined. At each end of the shell (head and tail) is a small raised relief sculpture. The "head" is turned sideways and consists of the face of a man encased in a scroll elaborated face. Two other Tzakol lids have turtles whose heads hold human-deity faces in their mouths: **482107-35-Neg.8**, Duke, and a black example, **421167-17-Neg.21** but **417999-8-Neg.8** is in a completely different turtle form and style (slimmer, more subtle, less baroque). The section on "Turtle Lids" describes these and related vessels in more detail. **417999-8-Neg.8** is the only one in perfect condition, hence double listed in this section on fancy lids.

Instead of a turtle tail of the eyebrow type, as on the two tetrapods, there is a face which is almost a combination between a curled bird face and a bird tail. With effectively no comparable examples to study, the suggested identifications are subject to immediate change when additional material becomes available.

This container is in impressive 5th century condition and is an extraordinary work of ancient Maya Peten art. Nothing in blackware even remotely as fine as this is known from the official corpus.

471781-2-Neg.10 (Crocker-Deletaille 1985: No. 345; Hellmuth PhD dissertation). Campeche or Peten. Since this piece has been in the USA for some time, it could have come from Campeche, though only an eventual paste analysis will answer that

question. This is widely known as "The Austin Tetrapod, " as it has been formerly on loan exhibit at the museum in that city. Black bowl with tetrapod supports expertly modeled as peccary heads. The water band of the Surface of the Underwaterworld decorates the bowl. The lid handle is the largest, most complicated, and remarkably preserved example of blackware found to date. The subject is a man paddling a canoe.

Only the top of the rather flat canoe, or perhaps actually a raft, is shown. The man has a Kin sign incised on his head and a fish on his back. The fish has a large eye in its middle and is far more detailed than the fish being swallowed by water bird lids. Also, the entire fish is shown in three dimensions without being partially covered by a bird's beak as on scenes of the other series.

Not only is the handle itself elaborately modeled, but the entire surface of the lid is expertly gouged and incised in the best Maya style. A large, iconographically complicated fish occupies most of the space on each side. Both the front and back have a series of upward sprouting forms in a repeated row. In a water scene Caban signs would not be expected. They seem to sprout from a row of U-shapes (not the Izapa area "U" studied by Quirarte, but the small "u" of cosmological borders). The u's are not independently incised, and the appearance may be coincidental. Such a row of squiggles may be related to designs on the bottom of the Tikal Burial 160 stuccoed and painted bowl, but that bottom is only partially preserved and their full form there is lost. The top of the iguana on the lid of another vessel also has designs **403226-17-Neg.2**.

This container and lid are in superb museum quality condition, Breaks in the lid have been simply repaired with no restoration noticed.

Details, The Paddler: The paddler is seated with his legs doubled up in front. The canoe is small and he has no space to stretch out his legs. He is essentially naked, but that is not noticed because with the black clay surface there is no difference between skin and cloth color anyway. Although I have photographed this vessel on three occasions, it was not until 1985 that I noticed his large penis. This is not to suggest the phallus was not there previously (there is no indication any portion of the vessel was restored or added whatsoever), just that attention is drawn to other aspects of the scene. The penis is rather buried between his legs, but is of a size sufficient to wonder whether perhaps he is sexually aroused. The portrayal of the male sexual member is by no means unheard of in Classic central lowland Maya art, but it is certainly rare enough to warrant comment, especially on a subject as important as a Kin marked character who is probably a young Sun

God or the Kin-related paddler.³⁶ Normally, though, Ah Kin has a particular eye arrangement so that he looks crossed eyed, is of the Roman Nose family of deities, and generally has a class of head that is particular to Early Classic gods (Hellmuth PhD dissertation). Ah Kin is often depicted in Late Classic hieroglyphic texts but not often as a full-bodied god in scenes of figural interaction on ceramics.

The Kin is perfectly balanced on the head, in an oval frame, and is best seen from directly above, looking down on the lid. The Kin is in the usual pattern of a four petaled flower.

From the side the face may look simian but the body is fully human and has no tail; the head and face are also humanoid, so the simian appearance is coincidental, even though a monkey may be a replacement for a Kin (Yaxchilan Lintel 48). The eyes are oval with the eyeball at the top. He has none of the standard types of god eye, especially not the normal Sun God eye. The nose is prominent as is the mouth, in particular the lips. The upper lip appears to have a groove in its top center. He has about 8 normal human teeth in his upper jaw; no fang, no shark's tooth as central perforator. He has no tattoos on his cheek, no incised circles (as many Early Classic deities would have). The center of the forehead is marked with a decoration of unknown meaning. The chin has hair marks on it suggesting a slight beard. He wears simple, undecorated round earrings.

The hands are shown with all fingers and thumbs but in stylized form; the toes and feet are even more stylized, probably because they were not as visible.

The paddle is a thick and heavy item, certainly not what a modern canoer would want to lift up and paddle with all day. Such heavy paddles are still typical for the Peten and Campeche today. This particular paddle is short, not like the longer paddles which are used to pole the boat through shallow areas. Along the larger rivers paddlers usually pole along the shallow shore rather than attempt to paddle in the middle of the stream. Poling is particularly effective in shallow streams. This man is paddling.

The "boat" or canoe is an interesting shape. The smallness is not unusual, because plenty of "bathtub" canoes are known from Tepeu 2 Peten Maya base

36. Suggestion of Michael Coe, personal communication 1986. He would in this case be the person usually with a deity face featuring a perforator through his nose. He is the companion of the Akbal-related paddler, the Jaguar God of the Underworld.

paintings (Hellmuth Photo Archive). But from above the canoe looks like a basal flange bowl with two pouring rims. Actual bowls of this shape are known, though with somewhat narrower pouring spouts, and of course cereal bowl size, not miniature like this lid handle canoe. This similarity in size is probably entirely coincidental, though the bowls with pouring spouts are not so much earlier that they would not have been unknown to the artist of this lid.

The paddler has modeled eyebrows with parallel ticks to indicate hair. The fish on his back has the same indications, though on a longer, curved, and slightly more prominent eyebrow. The man has a radial row of ticks around the edge of the Kin on his head. This is probably to show that he has hair, with the Kin functioning almost as a skull cap.

Fish on Paddler's Back: The fish on the man's back should be compared with the fish being swallowed by water birds on other black lids. Here no bird is present. Chac Xib Chac (the "Rain Beast" in M. Coe's original identification; the character with shell diadem in Kubler's even earlier classification; GI in most writings up to 1985) is a god who fishes on the Izapa stela and the Tikal incised bones, but the black canoe paddler has no zoomorphic snout, no seashell earring, and no other attribute of the GI family at all. He does not have the eye of Kinich Ahau either, but Scheie classifies him as a Sun God on the basis of the Kin on the head.

The fish appears to be tied onto the paddler's back. The attachment is suggested by two parallel lines around the man's back. No actual cloth goes over the fish, so the attachment must somehow be under the fish.

This "fish" is different in size, shape, and proportions from the one on the lid surface. The three-dimensional fish is unlike any fresh water creature I know of. Its eye is more in the middle of its "body" than at the front of a head. The form is clearly an eye, though, with a curl, rounded ocular form, and eyebrow (ticked to suggest hair). Underneath is a further ridge. In front of the eye is a modeled curl of unclear anatomical association, not thin enough for a barbel, and not ticked as a fin. For a mouth the fish has only an incised line at the bottom of the snout.

Behind the eye is a curved fin; on top is the expected dorsal fin. What I interpret as a tail is at the end, and supports the fish. The top of the tail has parallel lines indicating it has a fin-like surface and is thus the fish's tail. The

tail is split into two paddle-like divisions, typical for Maya fish.³⁷

Incised Fish on the Lid Surface: Two essentially identical fish are incised on the domed surface of the lid, parallel to, and alongside the canoe. The Maya artist took considerable effort to show the viewer that the canoer was paddling through water inhabited by fish monsters. This fish is not particularly naturalistic but can be readily recognized as a fish.

The body is festooned with fins: the usual dorsal fin (on top), the split tail fin, and in this case two fins underneath. It has a fin-like barbel and also a fin on top of his head. The bottom of the fish is overdrawn by the protruding edges of the main scene; these should be subtracted and not mistakenly "read" as part of the fish. The line drawing (Hellmuth PhD dissertation) differentiates this better than the photograph.

The fish has a single shark-like tooth in its mouth, but it is not ticked or stylized as on other Tzakol monsters of reptilian, piscine, composite, or GI nature. The snout has a slight upturn, but not that of a Xoc Monster, nor is the eye or supraorbital plate that of a monster. The fish has combined barbel with fish fin markings at its end, and an exterior mouth curl (one that does not issue from inside the mouth).

The top of the fish is cut off with a horizontal bar so that the sprocketed cartouche does not actually go over the top of the fish. This sprocketed cartouche is empty, in part because no space is available to present the infix which is usually there. The sprocketed outline itself is identical to that which frames the fish. One fish has blunt sprockets, the other are more rounded. The sprocketed frame goes up on the side of the boat. Do the sprockets signify waves, or at least surface ripples?

The fish has a ringed tail, often considered a heritage of the specifically ring tailed fish of Kaminaljuyu and Izapa stelae (Miles 1965). The Early Classic Maya ring is more of an intermediate joint between the body and the actual tail fin(s). This joint has a bead on top and probably one on the bottom as well, and a curl in the center which overlaps the fins.

The fish on the other side has an added ball on the end of one of the tail fins and a slightly different mouth (it is ticked).

37. These comments are based on detailed close-up photographs taken from above. This vessel is covered in the Archive by more than 25 different views. These slides were specially taken in September 1985 so the F.L.A.A.R. illustrator could do a detailed line drawing of the vessel for future publication.

In this overall composition the fish are "above" the Surface of the Underwaterworld. The canoe is being paddled across a domed surface, "supported" by the two encapsulated fish. The rest of the dome has repeated, thin, undulating, flame-like forms, a feature not found on any of the cylindrical tripods which picture the netherworld layers (Hellmuth 1982/84; 1985a: 76-79; PhD dissertation).

Surface of the Underwaterworld on the Bowl: The row of dots of alternating sizes is an immediate indicator of the water layer of the netherworld. The dots undulate between half ovals which alternate sides. The alternation of repeated geometric forms along a band is also known from Teotihuacan water bands, although there the forms are half stars. No overtly Teotihuacan features are in any yet known Peten-Campeche underwater scene and the Surface of the Underwaterworld is not routinely pictured on pottery in the Tiquisate region or at Kaminaljuyu. Abaj Takalik and Izapa show that the water bands were part of local cosmology before Teotihuacan influence arrived in the 4th-6th centuries.

Under the water band is a row of continuous repeating forms, possibly half-flowers. The other half is on the circumference, on top of the water band. This is the only such representation of the Surface of the Underwaterworld.

The water layer is interrupted twice, once at each end by an intrusive panel which frames a monster face in profile. The border of the frame is scalloped, and is identical to that of the frame around the giant fish on the lid surface.

Monster Face on the Bowl: It is not known whether the scalloped frame on the lid (which arches over the incised giant fish) was intended to be directly on top of the comparable frame on the bowl, because that on the lid is longer and does not precisely fit that on the bowl. The line drawing for the dissertation was done in the other possible arrangement in order to show the Surface of the Underwaterworld.

The monsters on either side of the vessel are essentially identical and will be described once. They are a kind of Curl Formed Monster, different in having the knotted headdress. This large oval knot has flower-like forms sticking out of both sides. These "flowers" are similar (though more rounded) to the half flowers forming the frame under and on top of the water layer around the vessel. On the headdress this "flower" is followed by a half tri-lobal form, also flower-like. On one of the two renditions of the monster head the top and front of the supraorbital plate is done in a manner which mimics a lily pad outline but otherwise no definite water lily is suggested and this is not a Lily Pad Headdress;

no fish is present either. At the back of the head is an area of five parallel curved ticks, probably intended to indicate a fin. There is no xoc snout, though.

The creature's eye is a curl from the top; the regular Curl Formed Monster's eye traditionally curls from the bottom. The nose is large and has no tubular beads or any decoration. The mouth has a large back curl and a tau-shaped tooth. The jaw or lip is shown in the manner typical also in polychrome renderings of a row of ticks. The front snout curves downward. One curved tooth with attached blunt tooth-like form are in the arc of the snout. As usual, no lower jaw is present. The scalloped frame continues underneath the monster face.

The Peccary Supports: These peccary heads are beautifully formed in a naturalistic shape of a wild pig. The anatomical and mythical details are not as thick and overpowering as on the supports of the Brooklyn vessel. The legs are long, and slender. The snout is outturned at the end to emphasize that feature of a peccary. Since peccaries root in the ground, this posture is also naturalistic. The peccary has traditionally been considered a planetary figure, although this has not been reinvestigated from today's better awareness of Maya astronomy, epigraphy, and iconography. On this bowl the peccaries uphold the Surface of the Underwaterworld, appropriate during the night perhaps, though our knowledge of Maya world view is sketchy, colored by an Aztec overlay and by ethnographic analogy.

The peccary mouth is a long groove which serves as the air vent for the supports. Above this is a semi-oval with two sets of parallel ticks. Elsewhere on the face ticks represent hair, the bristly hair characteristic of a pig. A set of definite bristles is back under the corner of the eye, at the juncture with the bowl's underside. The ears and thick eyebrows are also shown as with bristles. The large oval eye has no deity features (of the two main humanoid deity eyes, that is). The eyelids are decorated with a pointed oval grouped in the middle of two round arcs. On top of the forehead is a long, undulating squiggle. This is not the same, simpler question mark as on animals in hunting scenes or on deer's ears. A combination of fire clouding and rootmarks have rendered a reddish cast with the bottom of the snouts being white. The red is accentuated by the cinnabar coloration in all the incised details.

Told-about-but-have-not-yet-seen. Possibly another extraordinary basal flange sculpture of the class of the black grave lot BF-H. It is possible that this unphotographed vessel even comes from the same site or region.

STANDARD KNOB LID HANDLES

Basal flange bowls and tetrapods both share several common lid handles, the knob. There are two common varieties of knob: with bulbous base, and without bulbous base. Altogether the Foundation's Photo Archive offers for study 30 previously unpublished lids with one variety of standard handle or another.

HOLMUL, (Merwin and Vaillant 1932: P1. 20, e). Polychrome basal flange bowl whose lid was painted over with stucco. Lid handle is simple tubular knob.

HOLMUL (Merwin and Vaillant 1932: P1. 24). Blackware basal flange bowl and lid. Handle is tall knob on bulbous base.

TIKAL, North Acropolis, Burial 22 (Coggins 1975, I: 132; II: Fig. 41, c). Tapering variant of standard lid handle.

TIKAL, Structure 5D-88, Tomb 1 (MAYA 1985: No. 46). Attractive lid shows that — except that size of lid panels — does not have to be the same as sidewall panels the exhibit photographer fixed the lid panel directly over the black divider zone on the sidewall, so the comparison is not valid, as on most vessels the lid panels are supposed to approximately fit over the decorated panels on the sidewall. This fit bears on the problem of how to accept as original lid-bowl mates when the objects are found in a private collection. How does one figure out whether the lids and bowls were saved up until an approximate fit was surmised-- and then sold as complete to an unsuspecting museum or collector? That is the standard practice for Teotihuacan hourglass incensario lids — save enough pieces until a full one can be created. The same also happens for the large Olmec clay babies.

The lid and different sidewall monsters are described in the appropriate sections of monsters, as making use of comparative examples in private collections allows reaching a more complete understanding of the iconography than proposed by Coggins.

The lid is a tall, vertical stem; no bulge, no concave profile. The lid rises from a wide plateau.

Whether this vessel has been repainted or not is not touched upon at all by Coggins.

(Gray 1971: No.60), wide standard handle with pseudo-Aztec gold symbol. No repainting is evident.

A-438-Neg.5, wide standard handle with enough space to paint an elaborately decorated human face. No repainting.

A-454-Neg.6 (Hellmuth 1978: 170), cylindrical shaped handle.

A-455-Neg.4 and **D.O.-306**, BF-C, beveled cylindrical shaped handle with Aztec gold symbol on lid of bulge bottom vessel.

A-455-Neg.10 and **D.O.-306**, BF-C, similar vessel to the above one.

403225-3-Neg.8, standard lid handle.

403225-11-Neg.5, Museo Popol Vuh, lid handle is the same general kind as found on cylindrical tripods.

403225-17-Neg.1, BF-A, possible negative painting technique, moderately wide handle.

403225-17-Neg.11, the other vessel of partial grave lot BF-A. This vessel is the larger of the two.

403226-1-Neg.10, BF-B, handle has concave profile with slightly raised rounded top on which is painted a pseudo-Aztec gold symbol. Photographed before repainting.

403226-3-Neg.4, Peten, probably central. Blackware tetrapod with encircled curls. Lid handle is crenelated knob on top of globular shape. A cylindrical tripod in the Museo Popol Vuh also has a crenelated knob handle, but with no bulbous ring underneath (new number for the Popol Vuh specimen, **418679-3**).

403226-15-Neg.2, the other (smaller) vessel of partial grave lot BF-B. This handle has straight profile and flat top.

405900-1-Neg.1A, Museo Popol Vuh (Robicsek 1975: Pl. 81). The museum also has a second almost identical vessel.

418676-0-Neg.1 and **403225-21-Neg.9**. Lid handle is of a stepped kind also found on cylindrical tripods.

418677-13-Neg.11, **471671-13-Neg.4**, and **482124-1-Neg.16**, Duke University

Museum of Art. Wide lid handle with outturned top on which is a pseudo Aztec gold symbol.

420456-7-Neg.10, Peten. Blackware basal flange bowl complete with obviously original lid. Both lid band, bowl rim band, and basal flange itself all have the identical repeated geometric decoration. Lid rises at constant steep angle, with no outer flat zone at the rim. A wide flat plateau is noteworthy, raised slightly and decorated with sprout-like, almost Caban-like geometric decoration vaguely suggesting sprouting seedlings. Lid handle is standard knob on globular base. The flat top of the knob has radial swirl. This is, in Early Classic art, not a sphincter muscle but a part of a flower as demonstrated by a flower on a stuccoed and painted Kaminaljuyu cylindrical tripod (KJS 1946: 204, b). This floral interpretation fits in well with the possible proto-Caban sprouts on the plateau, and the fruit-like feeling of the overall design stemming from the overlapping incised that fall over the side of the knob. The only other knob with side decorations in this manner is that on the considerably fancier **420456-4-Neg.6**, where actual flower stems flow over the lid handle.

Warped, crackle on surface, average condition; breaks simply rejoined with glue; no restoration.

420652-1-Neg.4A, two tier standard handle.

423557-1-Neg.16, Bowers Museum (Labbe 1982: No. 96), moderately tall simple lid handle. Pseudo Aztec gold symbol painted on top. Evidently in good original condition.

456981-15-Neg.8 (Loudmer et al 1974: No.141). Flat top of standard lid handle has alternating wedge-shaped color patterns.

468622-4-Neg.9, wide handle with flat top. Handle is lopsided as found on other examples.

471242-22-Neg.5, private collection Europe, possibly The Netherlands. Tall lid handle rises in two tiers with pseudo-Aztec gold symbol on the top. The handle is lopsided.

471671-13, Duke University Museum of Art, crudely repainted but no change of the iconography. No way of knowing if this lid belongs to the vessel (it is a little large).

Total ht 22.1 cm.

471671-13-Neg.4, see **418677-13-Neg.11**.

471671-20-Neg.9, Duke University Museum of Art. Handle has globular bulge in the middle. Not repainted.

Total ht 22.5 cm.

471671-20-Neg.11, Duke University Museum of Art. Handle is almost toadstool shaped, with domed top.

481648-10-Neg.4, probably at Duke University. This is the lid with rare hieroglyphs.

481648-10-Neg.5, top of handle has swirl pattern of alternating colors, No evident repainting.

489655-21-Neg.7 (Sotheby 1978, Sale 4088: No.143) white background vessel and original lid. Top of the handle is slightly wider than the base. Hollow handle is pierced through by two vertical vents. No evident repainting.

Black Standard Lid Handles

Examples from the traditional corpus are already published and do not need to be listed here, as they offer little information on iconography.

(Sotheby 1978, Sale 4088: No.143), polychrome, standard lid handle with upside down Ik as vent opening. Current location unknown. Dia. 31.1 cm.

D.O.-205, simple handle on lid attractively decorated with encircled curls in two masses.

Ht w/o lid 12.0 cm, dia of bowl 32.0 cm.

403226-10-Neg.10, Princeton University Art Museum, tapered lid handle on undecorated lidded basal flange bowl. Average condition.

420047-3-Neg.8, tapers outward, Lid and sidewall each have two gouged representations of the Curl Formed Monster.

481649-33, possibly red or orange. Top of the handle is domed; sides are slightly convex. No decoration on the lid or sidewall. Lid is original mate of

bowl (based on size and color).

481649-39-Neg.9, black basal flange bowl with low bottom section and high sidewall with not much slope. Sidewall is plain except for simple repeated geometric band of incised decoration near the top. Lid has flat outer rim, then a wide, raised, flat plateau before a tall ungainly handle. Lid is plain except for narrow bands of decoration on the rim band, just before the plateau, and on the outer edge of the plateau. Chip missing from edge of the lid; break repaired across the lid with no other restoration.

PSEUDO "AZTEC GOLD SYMBOL" ON LID TOP OF POLYCHROME BASAL FLANGE BOWL LIDS

Section Introduction

Tozzer lists the occurrences known in his day of a symbol he catalogs as the Aztec symbol for gold. An identical form occurs in Early Classic Maya art, even in the traditional corpus, on Tikal Stela 1. A rare appearance in the Late Classic is on the strap bag of Piedras Negras Stelae 7 and 9. Its occurrence there has not been cross-referenced to the identical decoration on pottery in private collections by either of the two reports on the stelae of Tikal, by Bailey (1972), Clancy (1980), or by Satterthwaite and Jones (1982). Since it is unlikely that the Tikal Maya had enough familiarity with gold to require a symbol for it, I do not intend by the title of this section to suggest that the Maya had gold or that they used an Aztec symbol, a rather difficult feat for the 5th century Peten Maya. Whether the Aztec borrowed this symbol from later Maya, or more likely that this decoration has a pan-Mesoamerican extension, or maybe even independently invented, will have to be decided by specialists in Post Classic Central Mexican iconography.

Tikal Stela 1 has it on the sides, in the middle, bilaterally symmetrical (one on each side). The symbol is absolutely the same on the stela as on the basal flange bowls. The corresponding part of Tikal Stelae 2 and 28 do not seem to have this symbol, but not all of the sides of these monuments are preserved.

(Gray 1971: No. 60). Considering this early date of publication, this piece is probably from southern Campeche. Current location unknown. Polychrome basal flange bowl complete with lid that appears from the sole available photograph to be of the correct size to be the original mate. Lid handle has thick intertwined

cross, the "gold symbol" later of the Aztecs. Paintings on lid and sidewall are double listed with monsters of encircled curls. (Sotheby 1985, Sale 5336: No.108) **417999-4-Neg.4A**. Considered to be from northeastern Peten, probably from the same grave lot BF-E as **417999-3-Neg.17**. Aztec god symbol on top of lid handle and three times on side wall as divider motif between strange peccary-deer. Exceptionally fine condition with no repainting and no restoration.

A-455-Neg.4. Peten, same partial grave lot (BF-C) as **A-455-Neg.10**. Both have the symbol on top of the lid handle. Fine original condition, no restoration.

A-455-Neg.10. Peten, same grave lot (BF-C) as **A-455-Neg.4**. Small, bulbous bottomed container complete with original lid. Pseudo Aztec god symbol is on top of the handle. Good original condition, no restoration.

Denver Art Museum **417999-3-Neg.17**. Northeastern Peten. Probably from the same grave lot (BF-E) as **417999-4-Neg.4A**. One "Aztec God Symbol" on handle(?) and on sidewall as divider motif. Lid has downward peering faces. Side panel has monsters. Exceptionally fine original condition with not a drop of modern paint and no restoration.

Duke University, Museum of Art, **418677-13-Neg.11** and **471671-13-Neg.4** and **482124-1-Neg.16**. Lid is plain except for narrow circumferential band and top of handle, where the pseudo-Aztec gold symbol is found. Sidewall is decorated with panels of encircled curls. Lid broken and repaired with no restoration.

403226-1-Neg.10, BF-B, probably northern Peten, large vessel with matching lid; lid handle top has a pseudo Aztec gold symbol. Photographs taken just when repainting started, rescuing a record of the original condition of this important painting.

417999-4-Neg.4A, described in section on published examples, under Sotheby.

418677-13-Neg.11, described under Duke University.

423557-1-Neg.16, Bowers Museum, Santa Ana, California (Labbe 1982: No.96), attractively arranged geometric bands in zig-zag pattern on sidewall, star pattern on lid surface. A small pseudo-Aztec gold symbol is painted on the lid handle. Handle rises from a wide flat plateau.

471242-22-Neg.2. Polychrome basal flange bowl complete with original lid. Double listed with the Surface of the Underwaterworld.

471671-13-Neg.4 and **482124-1-Neg.16**, described under Duke **418677-13-Neg.1 1.**

482124-1-Neg.16 and **471671-13-Neg.4**, described under Duke **418677-13-Neg.1 1.**

CHAPTER 6 PARROTS ON BASAL FLANGE AND RELATED BOWLS

PARROTS³⁸ ON THE SIDE: In the Traditional Corpus:

BELIZE, "Mound 3," site not clearly indicated. (Gann and Gann 1939: Fig. 3). The container is not illustrated but from the description it is probably a basal flange bowl.

CHAMA (Butler 1940: Pl. VIII, a and a'), Complete basal flange bowl with high base and wide, flaring sidewall.

HOLMUL (Merwin and Vaillant 1932: Pl. 18, f; Pring 1977: Holmul No. 10). Earliest parrot painting yet found, on a mammiform footed bowl.

NAACHTUN, Peten (near border with Campeche, Mexico). Photograph by Ian Graham in Stuart and Stuart 1977: 25) of fragments of a broken polychrome basal flange bowl with probable parrot on the side.

NEBAJ (Smith and Kidder 1951: Fig.25, b; 72, b). Whole vessel.

NEBAJ (Smith and Kidder 1951: Fig.25, b; 72, b). Whole vessel.

NEBAJ (Smith and Kidder 1951: Fig.25, a; 72, c). Another whole vessel.

OXKUTZCAB, Yucatan (Ruz 1969: Fig. LIX, A). Profile is unusual but the photograph is poorly illuminated and does not reveal the base; the pot seems essentially to be a container with proportionally large basal flange and wide flaring side and unusually out-turned rim. The parrot painting is fairly straightforward, though.

TIKAL has not yet produced any published examples of parrots on interiors or sidewalls.

38. Some of the birds may be macaws; others parrots; others composites.

39. Grave robbers evidently abandon broken pieces when surprised by visitors or when they feel it is not worth it to smuggle mere broken fragments. Opening remote sites to visitors is an excellent way to keep grave robbers away and also a means of protecting the site and tombs until guards can be budgeted. Grave robbers never dig at sites if tourists are wandering around.

TONINA, Chiapas, Mexico (Becquelin and Baudez 1979: Pl. 150, e).

UAXACTUN, Tzakol 2 (RS: Fig. 28, a, 1). Fragment, stylized parrot.

UAXACTUN, Tzakol 2 (RS: Fig. 28, a, 3). Parrot stylized in an unusual manner.

UAXACTUN, Tzakol 2 (RS: Fig. 28, a, 4). Stylized parrot.

UAXACTUN, Tzakol 2 (RS: Fig. 28, a, 6). Fragment, stylized parrot

Parrots in the Rest of the Corpus

(Sotheby 1979, Sale 4306: No. 257). Good example of a parrot on a traditional Peten Maya style basal flange bowl. The Sotheby author describes the birds as "pelicans" and dates it as "Late Classic." This type of mistake is not necessary for such a traditional subject and form. The bowl is quite large (diameter 41.3 cm) and probably all together has three parrots, though possibly only two. A curse of sales brochures is that only a single side is illustrated yet no indication is given as to what is on the un-seen side. The bird's wing is a stylized serpent face and should be compared to the serpent face-wings of a parrot on a polychrome cylindrical tripod also of Early Classic date **402461-30-Neg.7**; Hellmuth 1985a:48; 116. The basal flange parrot wing has a stepped tooth, as found on some reptile monsters on basal flange bowl sides. The eye and supraorbital plate of this monster are conflated into one another; actually the eye itself is missing. A fuller development of scroll eye and U-trough supraorbital plate is present on a comparable parrot painting, on the lid of **403226-1-Neg.10**. The "body" of the bird (most of the bird is head, neck, wing, and tail) is a medallion from which issue the tail feathers. This special arrangement is typical of and Early Classic Maya bird renditions (Hellmuth PhD) and is derived from tails of Principal Bird Deities at Izapa. No feet are presented. This Sotheby's parrot is the iconographically most interesting example yet known for a sidewall, rivalled only by the lid parrot of a possible northeastern Peten area vessel, **403226-1-Neg.10**. The two parrots share the identical tail joint medallion. Overall **403226** has more elaboration (more feathers, more fluid style, fully developed serpent face-wing, etc.)

Condition – estimated from the sole published photograph — is normal, with root marks and slight flaking on the exposed rim.

Houston, The Museum of Fine Arts, **265441-28** and **A-285**, Peten, probably central area. One panel of the black lid is illustrated in Hellmuth PhD dissertation. A beautifully incised parrot head is included in the decorations of the headdress. Original condition with no enhancement.

Merseyside County Council, museum, Liverpool (Gann Collection). Possibly this is **421167-1-Neg.8**, with parrots on the interior.

Museo Popol Vuh, **A-476-Neg.1**. Stylized parrot on sidewall. Divider panel is vertical band of plain color. Inside on the edge is a stylized "frog" which is similar to those on Protoclassic flat footed tetrapods.⁴⁰

University of Virginia Art Museum, **406608-5**. Peten. Large stylized macaw is painted twice on the sidewall. Wings have "supraorbital plate" but no actual serpent face-wing. Average condition, no repainting.

University of Virginia Art Museum, **406608-8**. Peten, probably central. Red, orange, and brown-gray parrot against buff background. Two parrots separated by wide divider panel of color bars and empty color zone. Wide basal flange is divided by continuous repeating rectangular areas, with a stretch of red outlined blocks, then black outlined blocks.

Exterior is pitted, heavily rootmarked, and has some incrustation, but both parrots are fully visible. No repainting at all; no restoration.

The parrot has a white beak and a red dotted white eye area. As typical of sidewall parrots, there is not space to show the lower neck or lower body, and never the legs (claws only barely suggested on the lid 403226-1-Neg.10). This bird is arranged as an exercise in horizontal color alternation. The wings, the body, and the tail are all formed of horizontal color bars of identical height. At the top end (near the neck) is a double yoke. No serpent face-wing is attempted. The design is attractively arranged.

University of Virginia Art Museum, **406608-22-Neg.1**. Peten, probably central. Orange background, orange-red, black. Low base, down-angled basal flange, widely flaring sidewall, large kill hole directly in center.

The parrots here are on the interior sidewall; the outside of the vessel has no decoration. The wings and tail feathers show a development at least to incorporate naturalistic features into the stylized representation. No serpent face-wing at all. Wing and body are practically indistinguishable (basically the bird

40. Protoclassic tetrapods are a different class of pottery, earlier than those under discussion in this volume. These earlier tetrapods will be described in a future volume along with mammiform supported vessels.