

# God L Iconography



Part II,  
God L in Rollout Photos by Kerr and also some God N Photos

**FLAAR Reports**  
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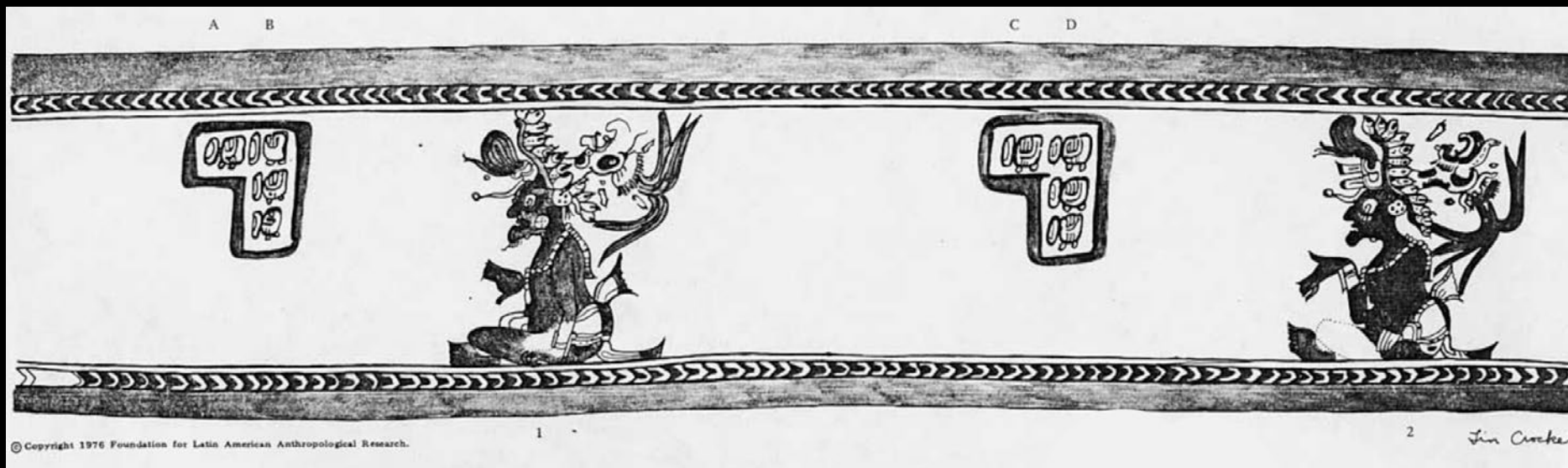


Fig. 1. The actual Chama vase is in Part I. The drawing here is to show both similar old God L's. He has a mass of hair up front. Then a very wide-brimmed sombrero. Then the head of the sacred bird. FLAAR drawing by Lin Crocker is also in the Kerr rollout database.





Fig. 2. Chama vase with God L with most of his features: smoking a cigar, long cape (a jaguar hide), aged male face, mass of hair sticking out, wide sombrero with line of short bird feathers, and sacred bird head rising up from the sombrero. Missing is a necklace of large beads.

Here the shawl is of jaguar hide. On other God L scenes, the shawl has armadillo associations. A very interesting example of the jaguar hide shawl is on Yaxchilan Stela 20. I did not notice this until recently, so it is not in Part I. The Yaxchilan person has a wide hat, but no bird, and the man looks young, not old.

God K is in front of God L. On the venom bottles that are shown in Part I, God L is facing a God K. The man at the right is not yet identified.



Fig. 3. Parades of way-related animals are very common on Tepeu 1 vases of Peten area. This is a potential way parade on a Chama Highland Maya vase. The anthropomorphic armadillo is identified by his long head and the rows of triangles on his back; plus his tail. Several God L's wear a cape with vertical rows of armadillo triangles. Thus there is a clear relationship between God L and an armadillo. This armadillo here wears a God L kind of hat, albeit with no bird sticking out. Kerr rollout, K3332, Dumbarton Oaks enhanced data base.





Fig. 4. Here is an armadillo but with no God L headdress. This armadillo is fixing something on the wrist of the topless woman in front of him. Kerr rollout, K1227, Dumbarton Oaks enhanced data base.



Fig. 5. These two God L's are wearing a wide sombrero that, like that of the armadillo on the Chama vase. This sombrero has a rectangular feature rising out of the headdress instead of the head of the sacred bird. Kerr rollout, K6447 (not all the rollouts are yet in the Dumbarton Oaks data base of slightly higher resolution). There will be a new D.O. data base in coming years at significantly higher resolution.





Fig. 6. This is one of the most often published scenes of God L, starting with Michael Coe in his 1973 Grolier Club publication. The God L here has a cape, a wide headdress, and a complete bird atop a wide flower. This God L is not smoking a cigar. He is doing something to the wrist of the woman, just as on one of the previous vases. Kerr rollout, K0511, Dumbarton Oaks enhanced data base.



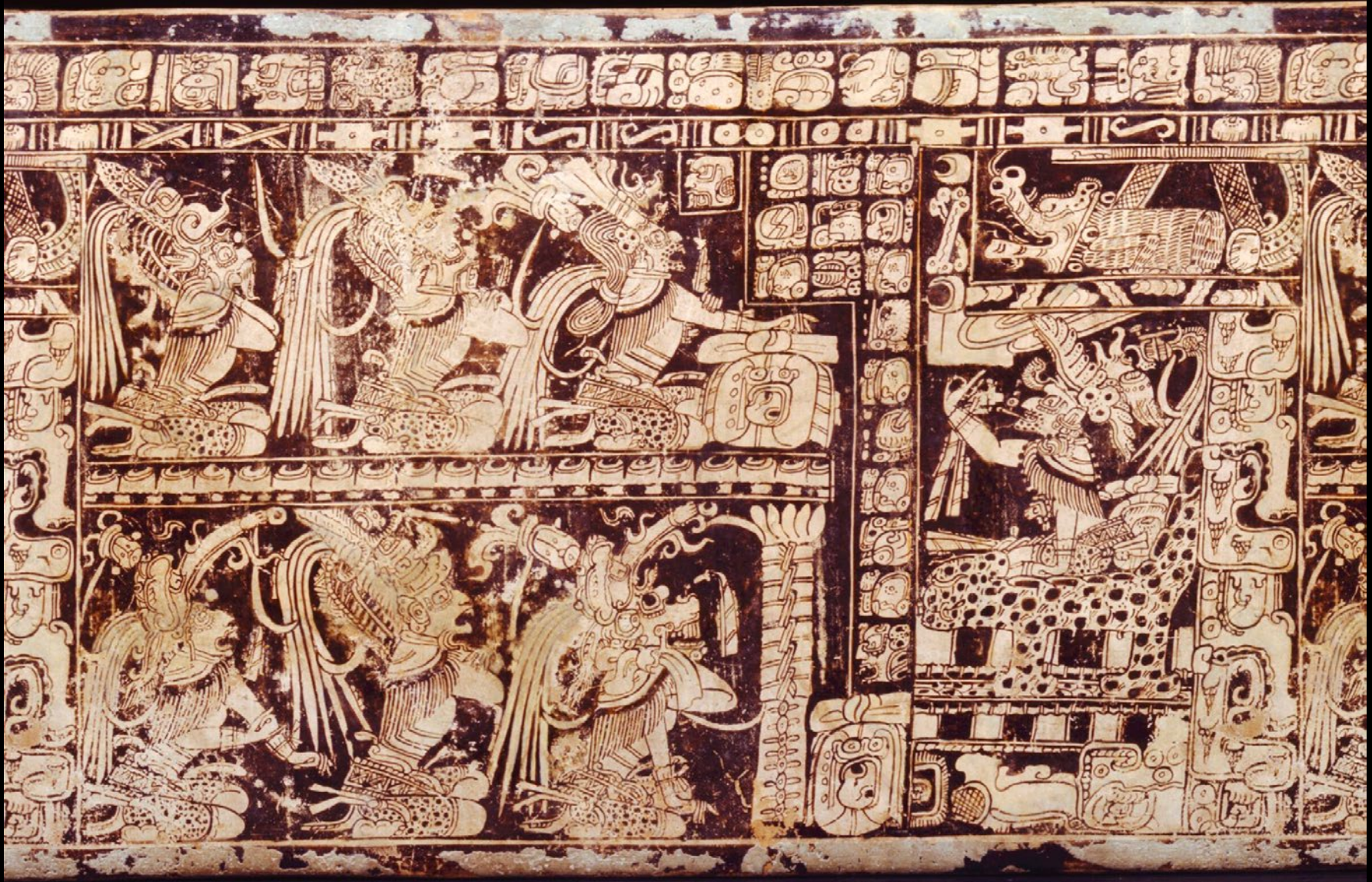


Fig. 7. Another of the frequently published scenes of God L as overseeing gods of the underworld. There are three of these vases that show a similar scene. God L is smoking a cigar. He has jaguar 3-spots earring decoration; jaguar throne; and potential jaguar spots on his chin. The headdress and bird are trademarks for God L. Kerr rollout, K2796, Dumbarton Oaks enhanced data base.





Fig. 8. This vase is rectangular rather than circular. Instead of six deities rendering homage there are ten. The God L here has a long cape. There is a third vase in MUNAE that has similar scene, published by Camilo Luin and co-authors in 2023. Kerr photos, K7750.





Fig. 9. In left panel the rabbit holds the walking staff, headdress, necklace and other clothing of God L. This rabbit is often the companion of the Moon Goddess, but she is not shown here. In the right panel God L is begging for something. A small rabbit sits behind the enthroned deity. Kerr rollout, K1398, Dumbarton Oaks enhanced data base.





Fig. 10. The Moon Goddess holds her rabbit companion who has taken the headdress and cape of the subdued God L in front. Four personages with lunar symbols watch this event. Kerr rollout, K5166, Dumbarton Oaks enhanced data base.





Fig. 11. Two elderly deities are having their headdresses removed. Their faces are different. In the center a humiliated God L had his staff, cape, and headdress taken (and held by the dwarf). This now naked God L has a feline hide accessory above his ear. The short PSS at the far upper left has God N as second glyph. Codex Style vase. Kerr rollout, K1560, Dumbarton Oaks enhanced data base.





Fig. 12. God L sits on a throne with his arms tied behind his back. His headdress and cape have been taken off (but are not shown in this scene). He can be identified as God L by the way the hair is tied up, and by the feline spotted motif above his ear. He has what seems to be facial hair curling down. His hands have feline spots. One leg and one thigh have oval areas with crossed-bands.

The three individuals in the scene all have nearly identical headdresses and double-spot marks on their body (the person at the right lacks these body spots but has same headdress). Whether there has been repainting on this vase has not been identified. Kerr rollout, K4598, Dumbarton Oaks enhanced data base.



Fig. 13. The winged old man at the left has the frontal hair mass of God L but has the domed head and upside-down J symbol of God D. God D is associated with the Principal Bird Deity in other scenes. So a challenge to document whether God D or God L or an unexpected composite. Kerr rollout, K5001, Dumbarton Oaks enhanced data base.





Fig. 14. The old man at the right has the three-spot symbol of *hix*, feline, over his ear. That is a feature of God L. This old man also has a mass of hair in God L style. The deity at the left is a challenge because the God K-like flaring object sticks out of his face, not out of his forehead.  
Kerr rollout, K5053.





Fig. 15. A God L is at the left: has wide hat with bird head sticking out (but no bound mass of hair in front). This God L seems to wear a cape and has a profile head on his back. The other deity is a probable variant of God K. He has a snake in front opening his jaws (God K's foot often turns into a snake, but the bottom of this painting is eroded). Kerr rollout K9089.



Fig. 16. Both these personages have a feline "paw" atop their earrings. A feline motif in this position is often an indication of God L. Both these deities have jaguar spotted mouth area and shorts made out of jaguar hide. Their hair sticks out in front as is typical of God L. Kerr rollout K5437.





Fig. 17. The old man at the right has a potential God L headdress. Kerr rollout K4924.





Fig. 18. The hiking staff, cigar, aged face are indications for God L. The object over his body is a different form of his cape. His headdress is not the wide one, but since this is not a Peten style vase, a different headdress is not a surprise. Kerr rollout K5190.



Fig. 19. The mass of hair sticking out to the left of each face suggests a possible God L. Kerr rollout K5080.





Fig. 20. The aged deity at the left has a skeletal body (especially the legs) which is not a feature of God L. Unlikely it's God N.  
Kerr rollout, K5066, Dumbarton Oaks enhanced data base.





Fig. 21. The elderly seated man at the lower left has lots of 3-spot motifs, which often mean *hix*, feline. So he may be God L. God N is above in a black shell. Kerr rollout, K9255, Dumbarton Oaks enhanced data base.





Fig. 22. No traditionally outfitted God L, but the standing old man facing right has a long shawl (but lacks jaguar spotted ear motifs and mass of long hair). So not identifiable as God D. The old man heads at the front of each roof also don't have enough attributes to identify as God L. Kerr rollout, K1377, Dumbarton Oaks enhanced data base.





Fig. 23. God K at the left. Probable God L at the right (cape and horizontal base of headdress). God L is near God K on many ceramics; they clearly have a relationship. Kerr rollout, K8856, Dumbarton Oaks enhanced data base.





Fig. 24. Two God L's face each other in two scenes. This is a Pabellon Molded-Carved vase of Tepeu 3 times. It is rare to have such a completely Tepeu 2 Late Classic deity on a vase as late in time as Pabellon Molded-Carved ceramics. Kerr rollout, K2696, Dumbarton Oaks enhanced data base.



K4635

Fig. 25. God L on Pabellon Molded-Carved vase. The God L at the far right has an unexpected motif sticking out from his nose area.  
Kerr rollout K4635.





Fig. 26. These two panels of God L scenes are similar but not identical. None of these God L's are smoking a cigar and none have a mass of hair sticking out the front. But the face, headdress, and cape are more than enough to identify these as traditional God L. Kerr rollout K4966.



Fig. 27. Very well preserved God L scene on Pabellon Molded-Carved vase. The two panels are similar but each one was created with a different mold. Kerr rollout, K6575, Dumbarton Oaks enhanced data base.





Fig. 28. The vase itself is shown in Part I. All of these Tepeu 3 vases are mold-impressed. The scenes are similar but usually from different molds. This rollout is by Nicholas Hellmuth, Museo Popol Vuh, Universidad Francisco Marroquin.



Fig. 29. There are several Codex Style vases that show an old god issuing out of the open jaws of a snake. Kerr includes several in God N data base but includes 4 vases and 1 plate in the God L list. These in the God L list are identical to those in the God N list, and I prefer that they all be considered as probable God N's. There is a God K at the right. God K is often present in scenes with God L on other ceramics.

Parts of this scene look like they have been repainted but I would need to study the actual vase to know for sure. Kerr rollout, K3202, Dumbarton Oaks enhanced data base.





Fig. 30. The old man issuing out of the snake mouth is more likely God N. That said, the snake is from God K's foot, and God K is usually in same scene as God L. Kerr rollout K4114.





Fig. 31. The snake tail grows out of the leg of God K. The old man god in the mouth of the snake is lusting after the topless woman in front of him. Whether he is God N or God L still needs to be researched. Kerr rollout, K5164, Dumbarton Oaks enhanced data base.



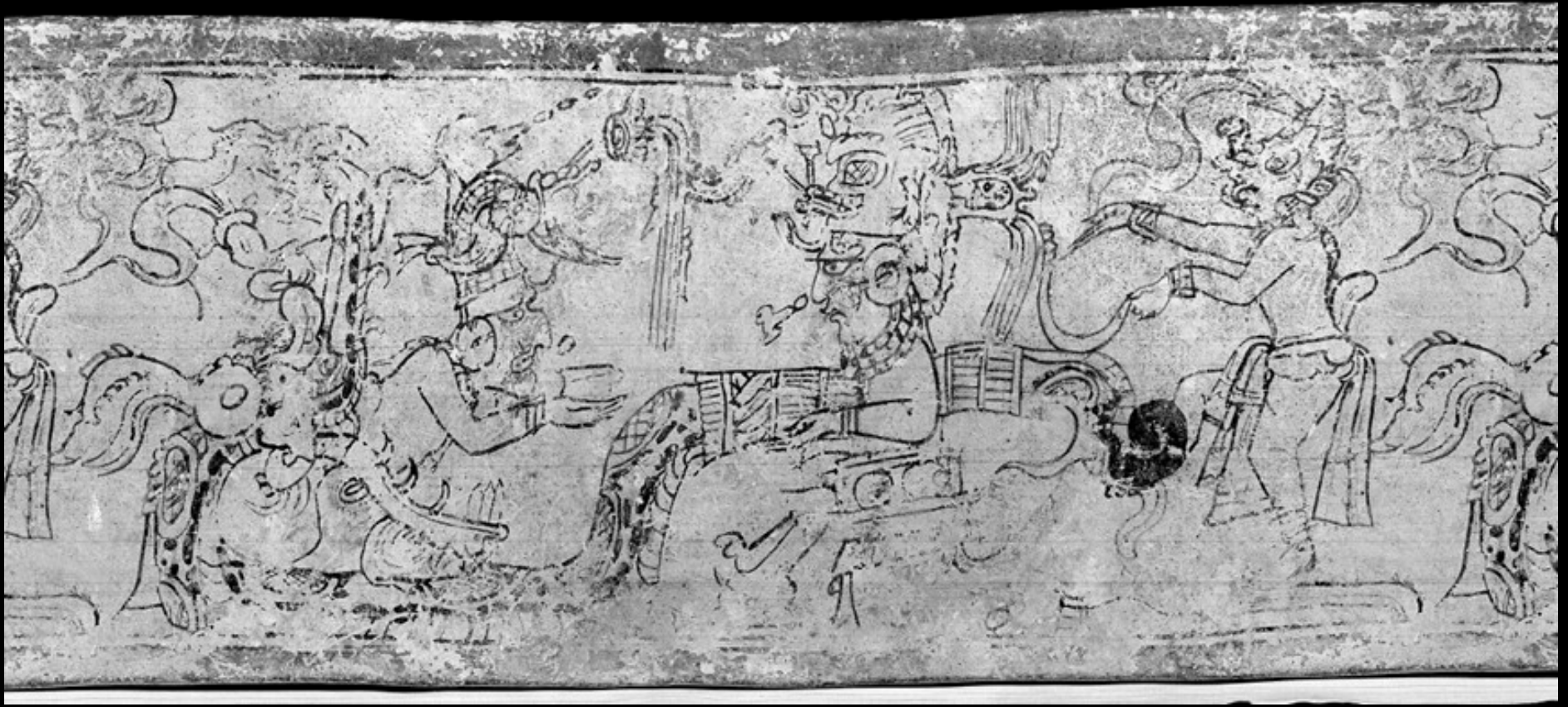


Fig. 32. The old man sticking out of the open jaws of this snake does not look like God N. A probable God K is at the right side of this scene. The person in the middle is not yet identified. Kerr rollout, K1364, Dumbarton Oaks enhanced data base.



Fig. 33. Same scene that is on many Codex Style vases, but this is on a plate. God K is at the left, with the snake tail growing out of his leg. God K is more often associated with God L but the face of the lusty old man looks more like God N. Kerr puts 60% of these scenes in his God N list and about 40% in his God L list. If God K is never associated with God N (in non-snake scenes) then his colleague is potentially God L (but without his headdress, for which there is no space inside the snake). Kerr rollout, K3702, Dumbarton Oaks enhanced data base.





Fig. 34. The old man coming out of the snake could be God N or God L.  
The other head, despite the mass of hair, does not yet convince me he is a God L. Kerr rollout K4650.



Fig. 35. There are two old men in this scene, one standing holding an enema syringe, the other seated lower in front. God L is not, so far, associated with enema rituals, but God N is. The rollout is too low a resolution to allow enlarging the scene to find more details. That will change after the Dumbarton Oaks scans of the original negatives are available. Kerr rollout K5538.





Fig. 36. The feline spotted motif above the ear of the old man at the left suggests a possible God L.  
The other elderly person lacks that. Kerr rollout K6994.



Fig. 37. These two winged individuals don't have the hair mass that the other winged individual has on another vase. With feline-spotted shorts and hands (and face for person at the right), these could be variant God L's, but only potentially. Kerr rollout K9064.





K5034

Fig. 38. The domed head of these two old men is more like God D than God L. Kerr rollout K5034.



Fig. 39. The upside-down J symbol atop the head of this old man is more like God D than God N or God L. There is a God N hieroglyph at top right of the text.

Kerr rollout, K8685, Dumbarton Oaks enhanced data base.



# Reference Cited

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